

# The Translation of the Film Just a Guy by Shoko Hara and Translation Analysis

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**SVEUČILIŠTE U RIJECI**  
**FILOZOFSKI FAKULTET**

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**The Translation of the Film *Just a Guy*  
by Shoko Hara and the Translation Analysis**

**DIPLOMSKI RAD**

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**The Translation of the Film *Just a Guy***  
**by Shoko Hara and the Translation Analysis**

Master's Thesis  
Division of Translatology  
English Language and Literature and Italian Language and Literature

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## Abstract

This Master's thesis deals with the translation of an American short film *Just a Guy* by Shoko Hara from English into Croatian language. This paper starts with a brief summary and an explanation of the background of the film. The first part of the thesis includes audio-visual translation and film translation with special focus on technical and linguistic problems of subtitling. The second part, i.e. the central part of this thesis is the translation of the film *Just a Guy*, as well as the analysis and the commentary of linguistic and grammatical problems encountered while translating the script. Considering that an earlier translation of the film *Just a Guy* by Domagoj Krpan exists, in the thesis the comparison of the two translations will be provided as well. The complete dialogue list of the film is attached in the end of the thesis.

Key words: film, translation, audio-visual translation, subtitling, language

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## 1. Introduction

Films, TV series of all genres and shows are an essential part of contemporary culture. With the development of technologies and globalization, films became available to almost everyone. In accordance with that, film translation and translators emerged as more and more important. Although it might seem that the film translation does not pose the entire range of other difficulties, which can be found in other forms of translation, this is far from truth; translators of films must be familiar with cultural aspects and backgrounds of both source and target language. In the review of the book *Introducing Translation Studies: Theories and Applications* by Jeremy Munday, Ernst R. Wendland states how Munday defines the process of translation as involving “the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL)”.

Audio-visual translation is divided into three categories: interlingual translation, intralingual translation and intrasemiotic translation. Interlingual translation accomplished by subtitling technique is the cheaper and most common way of film and series translating. It is extremely challenging; apart from linguistic problems a translator has to deal with spatial and time limitation of the subtitles. There are numerous techniques which

a translator is able to use in order to produce a reliable translation respecting all the regulations. Beside an excellent knowledge of both source and target language, as well as their cultural background, a crucial thing for every translator is their creativity.

In this thesis I will occupy with interlingual translation, specifically with translation of the film *Just a Guy* by Shoko Hara from American English to Croatian language. The translation technique I have used is subtitling. Firstly, I will elaborate a theoretical part of audio-visual translation which will provide a general idea of this type of translation. Secondly, I will provide the analysis and the commentary of linguistic and grammatical issues encountered while translating. Analysis will be followed by a comparison with translation made by Domagoj Krpan in 2021. The translation of the entire film will be attached in the chapter 9 of this thesis.

## 2. About the film

Animated documentary film *Just a Guy* (2020) is a short animated documentary filmed by Shoko Hara, a German animation director and motion designer of Japanese origin. The film deals with testimonies of two women who fell in love with a serial killer, rapist, burglar and child molester Richard Ramirez, a man who has committed 15 murders and several dozens of crimes in California in the '80s. The plot of the film does not focus on Ramirez's crimes, though on the women who despite everything decided to get in touch with him through the letters. Hara wanted to understand these women and tell their side of the story free of any judgement. The interesting trivia behind the scenes of the film is that Hara is a friend of one of the women, Sarah<sup>1</sup>, who corresponded with Ramirez via letters. Sarah was sending pictures of her feet to Ramirez and she asked Hara to join, since she knew Ramirez had a fetish on Asian girls and feet. Ramirez and Hara made their first contact through Sarah. In his letter, Ramirez asked Hara about a rollercoaster in her country of origin, Japan. However, Hara was too intimidated to respond – she was afraid to give Ramirez her address and as she did not want him to lose interest in Sarah, as she stated in one interview. A part of that letter also appears on the screen. Ramirez eventually got married with Doreen Lioy and he died of complications from B-cell lymphoma. The film ends with a conclusion of the story of each woman: Eva O. has found her love in Jesus Christ, while Sarah wanted to stay anonymous. She lives in a conservative German town and her fiancée is a death row inmate in United States.

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<sup>1</sup> A woman who, in order to protect her true identity, is called Sarah for the purposes of the filming.

### 3. Audio-visual translation and film translation

The majority of translation studies are focused on written translation, however due to globalisation and modernisation another study has come into focus – audio-visual translation. It is a specific type of translation which refers to the various types of media, whereby all forms of these media consist of a visual and audio part (Macan, Aberer, 2014, p.182). Film translation and series translation form the major part of audio-visual translation. Nevertheless, this type of translation also encompasses translation of computer games, web pages, promotional videos, advertisements and karaoke.

Audio-visual translation has its own methodology, regulations and techniques and it requires certain technical conditions. Although audio-visual interpretation dates back to the creation of sound films, it has been formed as a scientific discipline considerably later, and the boom is only seen at the end of the last century (Mustapić, 2015, p. 198, as cited in Zaharija, 2021, p. 9). Russian and American linguist Roman Jakobson in his essay *On Linguistic Aspects of Translation* published in 1959 has elaborated three types of translation, which audio-visual translation includes:

- 1) “Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
- 2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.
- 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign system.” (Jakobson, 1959, p. 233)

Intralingual translation, in other words, incorporates adaptation of translated text for the purpose of approaching the target audience, e.g. hearing impaired persons (Macan, Aberer, 2014, p.182).

In translation of films, translators practice various techniques, which differ from country to country. The most frequently used technique in audio-visual translation is subtitling, yet in Spain for example dubbing is the one that is continually used. This thesis will occupy with interlingual translation, precisely with subtitling which is mostly utilised technique in Croatian translations.

#### 3.1. Interlingual audio-visual translation

As it has been already stated in the previous chapter, interlingual translation is a translation from one language (“source language”) to another (“target language”). Each translator has to



retain that “on the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages” (Jakobson, 1959: 233). Interlingual audio-visual translation includes subtitling, dubbing, voice-over and interpretation (Macan, Aberer, 2014, p.183).

### 3.1.1. Film translation made using the subtitling technique

Subtitling technique represents rather new field of audio-visual translation. It is a cheaper and permissive method unlike others, which is the reason why Croatia and the vast majority of Europe are using it (Rogošić, Mrčela 2021: 58). Beside the economic profitability, preserving the sound record in the original language is an essential factor in the widespread distribution of this method, as it supports and improves the learning process of foreign languages (Rogošić, Mrčela 2021: 58). However, some countries prefer synchronization technique over subtitling, which will be discussed in the next chapter.

To rephrase Zrinka Babić, subtitle is a written film phrase, minimum translation unit and an elementary unit of a film translation (Babić, 1991, p. 187, as cited in Macan, Aberer, 2014, p. 183). Multimodality of audio-visual media translated by subtitling technique presents a cognitive challenge for spectators. By multimodality I am referring to dialogues, monologues, posters or documents visible on the screen, music, background noise, mimics, gestures, etc. (Macan, Aberer, 2014, p. 183). Presentation of subtitles with all the things mentioned above additionally confuses the spectator. Translator’s assignment is to translate the source text into target text as faithfully as possible, taking into consideration cultural aspect, style of the film/series, dialect, sociolect, humour and vulgarisms. For example, discourse between characters in Croatian film *Glembajevi* from 1988 reveals the class of citizens to which they belong to, along with their profession, intellectual level and cultural circle (Vlašić Duić 2013, as cited in Macan, Aberer, 2014, p.184). Since the class, profession, intellectual and education level markers are essential for the discourse of the film *Glembajevi*, a translator is required to take that fact into account when translating. Occasionally it is not conceivable to translate film’s dialect or sociolect, especially when a film is aimed to a broader audience. In that case a translator is allowed to use a standard language of the country in which the film/series will be displayed. Special attention is paid to translation of word games, which achieve humour in film text, and to vulgarisms. Vulgarisms are frequently a taboo subject, as they are rather common for oral expression than a written one. Their acceptance depends on language customs in certain culture and social norms. In order not to afflict language and/or social norms, translators often

decide to euphemise vulgarisms or omit them in case where there is not enough space to convey all the information from the original text in the subtitle (see Jungst, 2010: 51ff., Diaz Cintas and Remael, 2007: 195ff, as cited in Macan, Aberer, 2014, p. 185).

Another attribute of subtitling technique are spatial and temporal limitations. Consequently, some parts of the original text have to be omitted in order to respect the word limit. To accomplish the task, several approaches exist: shortening sentences, paraphrasing, omitting information visible on the screen and omitting information transmitted by an audio way which are not important for understanding the meaning of a situation (Macan, Aberer, 2014, p. 187-188). To retain the essential meaning of the sentence, translators have to be creative and innovative, in particular when translating from culture to culture. Difficulties arise when translation needs to convey elements that do not match in two cultures. That generally indicates that elements characteristic for source culture are transferring to a target culture, which is not familiar with the mentioned elements. Since the target culture is not familiar with the elements, it does not possess language resources needed for translation (Ivir, 1984, p. 64). According to Ivir, the most natural translation process in the situation like this is a translation by use of definition. However, when it comes to subtitling, long definitions and explanations are not acceptable considering their length and word limitation of subtitles. That is why translator's creativity is crucial.

An additional option that can simplify the reading of subtitles for spectators is the use of simple syntactic structures, as well as segmentation of subtitles into two lines. During segmentation a translator has to respect grammar and orthography of a target language. The technical aspect of subtitling will be dealt with in chapter 4.

Special challenge for every translator is appearance of two languages in one film. Assuming the target audience does not understand nor speak languages from the source text, question arises whether the presence of two languages should be visible in translation (Macan, Aberer 2014). Bartolli outlines four possibilities available to the audio-visual translator in that situation: not marking the use of another language/s, notation of language/s in the source text, marking other language/s by transcription or translation (Bartolli, 2006, as cited in Macan, Aberer, 2014, p. 189). If a translator decides to use translation of the second language, it is recommended to highlight that translation in the subtitle in italic (Macan, Aberer, 2014, p. 189).

### 3.1.2. Film translation made using the synchronization technique

Synchronization technique or dubbing is the procedure of replacing the original actor's voice with another voice in the language of the country where the film is displayed (Macan, Aberer, 2014, p. 190). Synchronization is often called "total translation", whereas the function of language adaptation of the dialogues is to "rewrite again" the original work or re-establish the connotative system and socio-cultural imaginary of a foreign language variety (Žanić, 2009, p. 10, as cited in Macan, Aberer, 2014, p. 190). As Umberto Eco would say – one is not translating word for word, yet world for world. Harmonizing the translated spoken text with the movement of the actor's lips, as well as with gestures and facial expressions is of utmost importance for a translator who is translating by synchronization technique. Quantitative and qualitative synchronization of lip movements are distinguished – the first one's aim is respecting the beginning and the end of the spoken text. The second one's objective is that synchronized text and the lip movement's in the original correspond with each other (Macan, Aberer 2014: 190).

As it has been indicated in the chapter 3.1.1., synchronization technique also becomes problematic when more than one language appears in the film. Depending on the fact whether the second source language is recognizable to the target audience or not, components of its discourse can be translated by subtitles (Macan, Aberer 2014, p. 191). Secondly, a translator can translate that other language, which is present in the source text and indicate its usage. Nonetheless, indication of the second language can also be omitted if it is not significant for understanding of the plot.

At the beginning of the chapter 3.1.1. it is stated that some countries prefer synchronization, while others prefer subtitling. The studies have revealed that can depend on multiple factors. One of the causes may be socio-political organisation of a country. Countries which had fascist and totalitarian regimes favoured synchronization technique over subtitling in order have a possibility of linguistic manipulations (Macan, Aberer, 2014, p. 191). Example of it are Germany, Spain and Italy. Synchronization is also frequent in countries with high illiteracy rate. Furthermore, it reduces the impact of foreign language, which is generally English, on the local language (Mustapić, 2015, p. 198).

Most common translation technique used in Croatia is subtitling. Exceptions are documentary films in which is utilised voice-over and animated films which are translated by synchronization technique. The reason why animated films are synchronized is that their target audience are children who usually have not mastered reading yet. The intention of film distributors is to use synchronization as a tool in making the films more approachable for

children audiences. These type of films contain plenty stereotypes and certain conventions. Rosina Lippi-Green, an American writer, has analysed speech characterisation in 24 Disney's films and shared her results in the article *Teaching children how to discriminate*. These are her conclusions: "Characters with strongly positive actions and motivations are overwhelmingly speakers of socially mainstream varieties of English. Conversely, characters with strongly negative actions and motivations often speak varieties of English linked to specific geographical regions and marginalized social groups" (Lippi-Green, 1997, p. 101). When translating an animated film into Croatian language, translators often use dialects which are divided into Shtokavian, Kaikavian and Chakavian. Over the years, language varieties became stereotyped: if a character lives on the coast it speaks in Chakavian dialect of Split, while if it lives on the continental part of Croatia it speaks in Kaikavian dialect of Zagreb. For example, the first film synchronized in Croatian language has been *Finding Nemo* in 2003. Marine characters – pelicans – spoke in Chakavian dialect of Split which became almost mandatory for every character that lives near the sea. This politics has led to complete absence of Chakavian idioms from Istrian – Kvarner region and is a topic of many linguistic polemics regarding usage of dialect in synchronization technique.

Ivo Žanić writes about this polarisation in his book *Kako bi trebali govoriti hrvatski magarci?*<sup>2</sup>. When dubbing into Croatian language the only idioms that are exclusively used are the ones from Zagreb and Split, where the main characters are speaking in Zagreb's idiom, while the secondary characters speak in Split's idiom. Idioms from Podravina, Međimurje or Istra are never used and even if they are used, its purpose is to highlight the lack of education or even the backwardness of an individual character (Zaharija, 2021, p. 14).

### 3.1.3. Commenting or voice over

Commenting or voice over is one type of audio-visual translation when usually one person translates the speech of the source text in the target language. The translation is shorter than the original text; normally a couple of words on source language serve as introduction and the original text could be heard in the background throughout the duration of the entire film (Macan, Aberer, 2014, p. 192). Voice over is frequently used when translating documentaries, as it has been stated in the chapter 3.1.2. It can also appear on the radio, for instance in various reports or documentary radio-dramas. For a translator it is crucial thorough preparation about the topic

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<sup>2</sup> *How should Croatian donkeys talk?*, author's comment

in sense of getting familiar with a terminology related to certain area (Macan, Aberer, 2014, p. 192).

#### 3.1.4. Interpretation

This category of audio-visual translation is common for translating at film festivals. The film translation goes live – it is translated simultaneously to the audience while displaying and the translation is available through speakers or headphones (Macan, Aberer, 2014, p. 193). Interpretation applies for films that are not planned for wider distribution or for the ones that are being displayed before their official synchronization is completed. The distinction between voice over and interpretation is that interpretation is a live translation which does not remain recorded (Macan, Aberer, 2014, p. 193).

### 3.2. Intralingual audio-visual translation

Intralingual audio-visual translation encompasses subtitling, interpretation for the hearing impaired and audiodescription for blind and partially sighted people (Macan, Aberer, 2014, p. 193).

The aim of subtitling is to enable hearing impaired people to understand auditory parts in audio-visual media. This means that both subtitle and auditory parts are in the same language. In Germany, for example some subtitles for hearing impaired persons are in different colours. Colours indicate the change of the speaker and are applied consistently, at least in the editions of certain production or television companies (Macan, Aberer, 2014, p. 193-194). Sign language is also common, specifically when translating news.

Audiodescription forms part of intersemiotic audio-visual translation where visual information is transmitted in auditory information by narration. It is aimed to blind and partially sighted people, in order to enable them to actively participate in social life (Macan, Aberer, 2014, p. 194). Components which enter into narration are physical description of the character, movement, space, note about the angle of recording, etc. For a translator, it is crucial to be as pragmatic as possible and it is recommended to cooperate with people who face sight and hearing impairments. All this is needed for providing the finest possible translation quality. In the United States of America, audiodescription has become common for films released on DVD, nevertheless it is not frequently seen in theatres, museums or television. Croatian public has yet to be introduced to this type of translation (Macan, Aberer, 2014, p. 194).

#### 4. Technical aspect of subtitling

In the chapter 3.1.1. it has been declared that one of the challenges of subtitling technique are spatial and temporal limitations. Croatian Audio-Visual Media Society<sup>3</sup> compiled a document detailing all the steps of successful and quality subtitling.

First technical rule stated in the document mentioned above is that the subtitle must be on the screen long enough, so the viewer is able to read the text and follow the audio-visual content parallel (DHAP, August 9<sup>th</sup> 2022). The main rule is that a one-line subtitle should stay on the screen for at least two and a half seconds, while a two-line subtitle should stay at least four to five. The recommended minimum title duration is two seconds for a very short subtitle and maximum seven seconds for a long one. It depends on complexity of the text and target audience. For instance, duration of the subtitles in children's shows is always longer (DHAP, August 9<sup>th</sup> 2022). The reason behind it is the fact that children are slower readers than adults. According to some researches it has been established that the average reading speed for children is from 145 to 160 words in one minute for the big screen and 180 words in one minute for films on a DVD (Macan, Aberer, 2014, p. 186).

When it comes to time coding, the title should appear at the moment when speech begins. One subtitle should not extend over two scenes, however in the case of short scenes, which are meaningfully connected, transition of a subtitle into another frame is allowed (DHAP, August 9<sup>th</sup> 2022). In Croatia, it is not habitual to interrupt the duration of a subtitle due to change of a frame. A gap among two subtitles should be minimally two or three empty frames, in order to facilitate the monitoring.

Subtitles are placed in the middle of the lower section of the screen (DHAP, August 9<sup>th</sup> 2022). Regarding the visual aspect of a subtitle, in Croatia white letters on the light grey background are used (DHAP, August 9<sup>th</sup> 2022).

It is strictly forbidden fragmentise a grammatical unit in two titles. When one sentence extends into several subtitles, a new subtitle must begin either with a meaningful grammatical unit, either with a new dependent clause (DHAP, August 9<sup>th</sup> 2022). Besides, in two-line subtitle the upper one should be shorter from the bottom one.

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<sup>3</sup> Društvo hrvatskih audiovizualnih prevoditelja (DHAP), official name

## 5. Linguistic aspect of subtitling

### 5.1. Grammatical aspect of translation

Every language belongs to a group which whom it shares certain linguistic features: word order, grammatical genders, idiomatic expressions and lexicon. Source language of the film *Just a Guy* is English, which belongs to the group of Germanic languages, while target language is Croatian, which belongs to the group of Slavic languages. The biggest challenge for a translator is to achieve that the target text reads the same as the original, i.e. that target text preserves semantics of the source text. English language displays a more restrained syntax than Croatian, whilst Croatian language is considerably more prone to inverted syntax structures.

In the tables below, the original subtitle in English language, its translation into Croatian and the explanation of the translation from the grammatical point of view is shown.

Table 1

00:00:13, 350 → 00:00:15, 870	Oh yeah, he's tall,	O da, visok je,
00:00:15, 870 → 00:00:17, 600	very high cheekbones,	<b>ima</b> visoke jagodice,

In this example the key semantic element is verb *ima*, which in Croatian language stands for third person singular of verb *imati*. Translated into English *ima* reads *has*. In the source text the verb is not given and it is not needed. The lack of the verb does not affect the meaning and the sense of the sentence. On the other hand, there is a possibility of confusion caused by the lack of verb in the target text. Note that, if important for the style of the dialogue, Croatian verb *ima* may be omitted.

Table 2

00:01:30, 240 → 00:01:33, 580	Oh yeah, it wasn't 'a' letter.	O da, nije bilo <b>jedno</b> pismo.
00:01:35, 880 → 00:01:33, 580	It was like 31 letters.	Bilo je otprilike 30 <b>i jedno</b> .

A significant difference between English and Croatian language is a lack of articles in Croatian.

Subsequently, the use of articles in the text can be challenging for a translator. In this sentence article *a* marks singular noun – one letter. While translating, the article is replaced by number one, which is in Croatian *jedan*. Since a particularity of Croatian language are declensions, cases and three genders – feminine, masculine and neuter – *jedan* has to be declined in accordance with the noun that follows it. *Pismo* – letter is a neuter singular noun in Nominative, which means *jedan* also has to be neuter singular number in Nominative. Accordingly, correct form of *jedan* is *jedno* (Silić, Pranjković, 2007, p. 142). The following sentence is connected with the previous one and there once again appears neuter singular number in Nominative *jedno*. Nevertheless, *jedno* in the second sentence could be avoided. The number 31 could remain as it is and the phrase can be translated literally: *Bilo je 31 pismo*. However, in order to emphasize how many letters were sent, it is better to use the first solution: *Bilo je otprilike 30 i jedno*. Conjunction *i* – and adds to the effect of the number *jedno* and it is stylistically justified.

Table 3

00:02:15, 060 → 00:02:17, 850	You know, when you're not able to touch <b>somebody</b>	Znaš, kada ne možeš dodirnuti <b>nekoga</b> ,
00:02:19, 370 → 00:02:20, 380	but you do get things from <b>them</b>	ali dobivaš stvari od <b>te osobe</b> ,

As stated in Cambridge Dictionary, personal pronouns are used in place of noun phrases. By using them we refer back to people or things that have already been mentioned (Cambridge Dictionary, June 8<sup>th</sup> 2022). Pronoun *them* in the second part of the sentence refers to *somebody* in the first part of the sentence. We don't know who that person is: male or female. Speaking from the grammatical point of view, *them* is third person plural and it can refer to both genders. If we were to translate *them* with no context given, the translation could be either personal pronoun *oni/one/ona*, in plural, Nominative, either personal pronoun *njih/ih*, also plural, but in Genitive (Silić, Pranjković, 2007, p. 120). Given the context it is clear that the correct noun in Croatian is *njih*. However, that solution opens another problem which is divergence in terms of plural and singular: *nekoga* is in singular, while *njih* is in plural. To ensure correspondence between two sentences I have decided to use a neutral noun *person*, thus is in Croatian language *osoba*. With *osoba* we also need to put singular personal pronoun *te* – you, in Genitive (Silić, Pranjković, 2007, p. 118). *Osoba* can refer to both male and female and will not lead to misunderstanding of the script.



Table 4

00:02:55, 900 → 00:02:58, 340	Like, oh my gosh, <b>is</b> this Richard Ramirez	Ono, o moj Bože, <b>jel'</b> to Richard Ramirez
00:02:58, 340 → 00:03:00, 980	singing this goofy song to me?	pjeva meni tu budalastu pjesmu?

When composing interrogative sentence in Croatian language, grammatical particle *li* is one of the basic components. It is an enclitics and it always comes after the emphasized word, which is mostly some type of the verb form that can be affirmative or negative (Silić, Pranjković, 2007, p. 253). Furthermore, an interrogative sentence sometimes can start with a construction *je li*, yet it is very common to hear a construction *da li*. However, although the construction *da li* is used in some other Slavic languages, it is not advisable to use it in Croatian language (Lektoriranje org., June 8<sup>th</sup> 2022). If we were to translate this example in grammatically correct way, the sentence would read: *Ono, o moj Bože, pjeva li to Richard Ramirez meni tu budalastu pjesmu?*, but then the sentence would end up too long.

Table 5

00:10:31, 630 → 00:10:35, 540	But he's in jail! <b>He couldn't...</b>	Ali on je u zatvoru! <b>Ne bi mogao...</b>
00:10:35, 540 → 00:10:36, 540	Really, right?	Zbilja, je tako?
00:10:36, 540 → 00:10:38, 850	I mean he's not gonna get out.	Mislim, neće izaći.
00:10:38, 850 → 00:10:42:020	Yeah but <b>he could</b> know someone else, who...	Da, ali <b>bi mogao</b> znati nekoga tko...

*Could* is one of the modal verbs, the past tense of *can*. As Kory Stamper from The Britannica Dictionary explains, *When could is used as the past tense of can, it refers to an ability that a person generally had in the past or to something that was generally possible in the past* (The Britannica Dictionary, June 7<sup>th</sup> 2022). By contrast, *could* can be used when referring to something that we believe is likely or not likely to happen or to be true (The Britannica Dictionary, June 7<sup>th</sup> 2022). To understand grammatical solution in this example, it is necessary to know the context of the plot.

Sarah, the girl who was exchanging letters with Ramirez sending him photos of her feet, asked Hara if she would join. Hara accepted and after sending the photos, she received through Sarah a letter from Ramirez. She was afraid to respond, because then he would know her address, but since he was in jail serving a life sentence, Sarah believed it is not possible that he can hurt Hara in any way. As the conversation continues Hara mentions a possibility of Richard knowing someone from the outside world who could come after her.

Given there is a possible danger for Hara, the best solution for translation of the verb *couldn't* is to translate it as possibility in Croatian language. Infinitive of the verb *mogao* is *moći*, it is also a modal verb, which is used to indicate a relationship of possibility or necessity of an action denoted by another verb (Silić, Pranjković, 2007, p. 185). Another problem encountered on the way is the difference between the first conditional in English and Croatian language. In English the first conditional is used to talk about the results of an imagined future situation that might happen (Cambridge Dictionary, June 7<sup>th</sup> 2022). In Croatian the first conditional is used to express a desire, condition and possibility (Silić, Pranjković, 2007, p. 92). In the sentence, the condition and the possibility go together, where the condition precedes the possibility (Silić, Pranjković, 2007, p. 92). *He's in jail* is the condition, while *he couldn't* is the possibility, i.e. impossibility. In that way *he couldn't* is translated as *ne bi mogao*. Considering all the reasons mentioned above, translating *couldn't* as possibility (*ne bi mogao*) better suits the context than translating it in present tense as *ne može*.

Table 6

00:11:25, 290 → 00:11:27, 130	When the employer <b>asks</b>	Kada ga poslodavac <b>upita</b>
00:11:28, 730 → 00:11:29, 460	<b>he answered:</b>	<b>on odgovori:</b>

Although these two sentences are not directly connected, the choice of verb in target language affects the text's length. In the theoretical part, precisely in the chapter 4 it has been mentioned how length of titles is limited, therefore it is important to always choose a shorter version of words if possible. The verb *asks* is in present tense and it is translated with present tense in Croatian: *upita*. It could be translated with past tense *je upitao*, but that version is longer, which means it takes more space in title and it has the same meaning as *upita*. Literal translation of the second sentence is: *odgovorio je*, written in past tense since the past tense was used in the

source text. It is completely correct, yet the second solution *on odgovori* corresponds in tense with the verb *upita* and consistency in text is crucial for each translation. It is also necessary to add a personal noun *on* – *he* (Silić, Pranjković, 2007, p. 118), so the spectator is aware whether the employer is a male or female.

Table 7

00:13:11, 550 → 00:13:14, 550	He's just a human, he's no god or <b>anything</b> .	On je samo čovjek, nije bog ni <b>išta</b> slično.
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According to the definition found in the dictionary, indefinite pronouns in English language are made by using grammatical endings *-body*, *-one*, *-thing*, *-where* to refer to people, places and things in a general way (Cambridge Dictionary, June 7<sup>th</sup> 2022). Indefinite pronouns in Croatian language are used with indefinite objects, beings, characteristics, terms and phenomenon (Silić, Pranjković, 2007, p. 127). While translating a pronoun *anything* I was uncertain whether to translate it as *ništa* or *išta*. After researching, I have found a definition which says *išta* is used in the sentences with negative construction (Hrvatski jezični portal, June 7<sup>th</sup> 2022). Seeing *išta* in the sentence is preceded by a negative construction *ni* – *no*, I have concluded that is a correct solution. Nevertheless, while translating this script I have not always followed grammatical rules because of various reasons; *ništa* is also acceptable. I have chosen to put *išta* since it is a shorter word and length of the sentences in the subtitles must be taken into account.

Table 8

00:14:08, 350 → 00:14:15, 850	<b>Her</b> husband is a deathrow inmate, located in the USA.	<b>Njen</b> je muž osuđenik na smrt u SAD-u.
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The possessive pronoun *her* in Croatian language has two forms: *njen* and *njezin* (Silić, Pranjković, 2007, p. 124). The difference between them is that *njen* is a part of informal, everyday language, while *njezin* is used in formal occasions, within styles in which the rules of Croatian language are applied more consistently (Hrvatska školska gramatika, July 16<sup>th</sup> 2022). Since the dialogues in this film belong to informal communication it is more appropriate to use the form *njen*.

## 5.2. Syntactic aspect of translation

As I have already mentioned in the paragraph 5.1. English language has more restrictive syntax rules than Croatian language. There are five basic rules for constructing correct sentences in English:

“All sentences require a subject and a verb. However, imperative sentences (commands) do not need to include their subject because it is assumed to be the person the sentence is directed at.; A single sentence should include one main idea. If a sentence includes two or more ideas, it’s best to break it up into multiple sentences.; The subject comes first, and the verb comes second. If the sentence has objects, they come third, after the verb.; Subordinate clauses (dependent clauses) also require a subject and verb.; Adjectives and adverbs go in front of the words they describe. If there are multiple adjectives describing the same noun, it has to be used the proper adjective order, known as the “Royal Order” (Grammarly blog, June 25<sup>th</sup> 2022)”.

From the grammatical point of view, the word order in Croatian standard language is free. However, one should be careful because not all writing styles are suitable for use in the stylistically unmarked texts, e.g. when writing a CV or a journalistic text. In the stylistically unmarked text we have to use an unmarked word order, which is subject – predicate – object (edutorij.e-skole.hr, June 25<sup>th</sup> 2022).

In the tables below I will list syntactic problems that I have encountered while translating. Since the text that I have been dealing with is a film, the word order is stylistically marked and by that I had more freedom when composing sentences in Croatian language.

Table 1

00:02:19, 370 → 00:02:20, 380	you’ll smell <b>them</b>	pomirisat ćeš ih,
00:02:20, 380 → 00:02:22, 010	you’ll like look really close	pažljivo ćeš <b>ih</b> pogledati

In English version the subject is first (*you*), the verb is second (*’ll look*) while the adverb that describes the object, which appears in the row above, comes after the object itself (*close*). In Croatian version, i.e. in the target text the subject is hidden. That means the predicate in the first and second person singular or plural opens a place in the sentence for the subject (Barić and et al., 2005, p. 422). When the predicate opens a place, the subject is predictable and it can be left out. Due to the auxiliary verb *to be* in future tense (*ćeš*) and the context of the film (Eva is telling her story directly to Hara) we know the subject is the second person singular (Silić,

Pranjković, 2007, p. 90). Hidden subject is followed by the adverb *pažljivo* which stands as a translation of the adverb *close*. Although they are not synonyms since the literal translation of *close* would be *izbliza*, because of the tone and the context of the conversation I figured that *pažljivo* – *carefully*, is a better option. Eva is explaining how much Ramirez’s personal belongings meant to her – when she would get the letters, which were the only thing she could touch that once were in Ramirez’s hand, she would be extremely emotional. *Pažljivo* implies more emotion than *izbliza*. The personal pronoun *ih*, in the third person singular Genitive (Silić, Pranjković, 2007, p. 121), refers to those Ramirez’s personal belongings and it is the object of the sentence.

We can notice how object (personal belongings) in English example is mentioned only in the first sentence (*them*), while in the second one it is not necessary to mention it again, since it is perfectly unambiguous for the spectator to understand on what the protagonist thinks. On the other hand, in Croatian example the object is mentioned in both sentences, whereas without it the spectator would have trouble understanding the conversation. Another notable thing is the position of the adverb. In the source text it is in the last place in the sentence, while in the target text it is in the first place. Due to the possibility of inversion in Croatian language, the adverb in the target text could be put in the end of the sentence, *pogledat ćeš ih pažljivo*. Final translation is the personal choice of the translator. In this example putting the adverb first makes the sentence better integrated with the phrase before and after.

The conjunction *like* is not relevant in the translation, which is why it is left out.

Table 2

00:03:32, 370 → 00:03:35, 500	<b>‘just for me</b> , can you just wave at the camera?’	„možeš li mahnuti kameri, <b>samo za mene?</b> “
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This example is similar to the one in the Table 1, specifically regarding the position of the object in English and Croatian example. The position of the adverb *pažljivo* is syntactically flexible and it depends on stylistic decision of the translator. It is grammatically correct to translate the source text as *samo za mene, možeš li mahnuti kameri?*, but I personally think that *možeš li mahnuti kameri, samo za mene?* sounds better. I wanted to demonstrate the possibility of inversion in Croatian language on another example.

Table 3

00:02:55, 900 → 00:02:58, 340	Like, oh my gosh, is this Richard Ramirez	Ono, o moj Bože, jel' to Richard Ramirez
00:02:58, 340 → 00:03:00, 980	singing this goofy song <b>to me?</b>	pjeva <b>meni</b> tu budalastu pjesmu?

The word order in stylistically unmarked texts in Croatian language also has to be unmarked, which means it has to follow the scheme subject – predicate – object, as it was already mentioned in the introduction of the chapter 5.2. Therefore, when translating this example from the source to the target text I decided to follow the rule mentioned in the previous sentence. More specifically, the object (*to me*) which in the English example is in the end of the phrase in Croatian translation moves and comes after the verb (*singing*). In that way we have fulfilled the scheme given above S-V-O: *Richard Ramirez pjeva meni. Meni (to me)* is a personal pronoun in the first person singular, Dative (Silić, Pranjković, 2007, p. 118).

### 5.3. Lexical aspect of the translation

Choice of lexemes in any audio-visual translation depends on the style of the film or series. For example, a translation of a documentary program has to follow all the grammatical rules, while the lexicon has to be professional. A children's cartoon cannot contain vulgarisms, whilst the lexicon has to be adapted to child's age, i.e. the sentences should be simple. On the other hand, a translator of films or series has more freedom: text does not have to be grammatically perfect, due to context it is acceptable to use jargon and vulgarisms, etc. Since every film or series is a piece of art, creativity plays a big role in each translation.

In the tables below it will be shown some lexical problems and their solutions with explanations.

Table 1

00:00:27, 420 → 00:00:28, 420	and full lips.	i pune <b>usne</b> .
00:00:28, 720 → 00:00:31, 220	I just found this very <b>beautiful</b> .	Smatrala sam <b>to</b> veoma <b>privlačnim</b> .

*Beautiful* is an adjective which indicates having beauty, something that gives pleasure to the senses or to the mind, something that is very good, very kind or it shows a great skill (Oxford

Learner's Dictionaries, June 9<sup>th</sup> 2022). Translation of *beautiful* into Croatian language is *lijep, prekrasan, krasan* (Glosbe, June 9<sup>th</sup> 2022). In my opinion in Croatian language it is more likely to use the adjective *attractive* when someone's physical appearance is appealing. The translation of *attractive* is *privlačan* (Glosbe, June 9<sup>th</sup> 2022). It is necessary to put the translated adjective in correct case and declension according to the noun on which it refers, in this example *usne*. Although *usne* are feminine gender in plural, in the sentence that follows they are replaced by a demonstrative pronoun *to*, in neuter, singular (Silić, Pranjković, 2007, p. 126). Due to that, the correct declension for the adjective *privlačan* is neuter, singular, while the case is Instrumental – *privlačnim* (Silić, Pranjković, 2007, p. 136). Adverb *just* can be omitted since it does not affect the meaning of the phrase.

Table 2

00:00:32, 280 → 00:00:36, 220	I used to like rollercoasters and <b>dirtbike motorcycles</b> .	Nekada sam volio vlakove smrti i <b>motokros motore</b> .
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The lexical problem in this example was the translation of a *dirtbike motorcycle*, i.e. when translating do we have to write it following the English spelling: *motocross* and is it necessary to put the noun *motor – motorcycle*. According to the Hrvatski jezični portal, motocross is a type of sport, a race with motorcycles on a rough terrain in nature and the noun itself is morphologically adjusted to Croatian language. Taken this definition in consideration, it is correct to write *motocross – motokros* and it is required to write *motor – motorcycle*, declined in Accusative, plural masculine: *motore*. Without the noun *motor* a spectator would not know whether Ramirez liked to watch motocross or he also liked to ride dirtbike motorcycles. Furthermore, I have decided to translate *motorcycle* as *motor*, not *motocikl* due to the fact that noun *motor* belongs to colloquial language, which is used in the whole script.

Table 3

00:00:38, 610 → 00:00:41, 050	<b>Tell</b> me about your childhood.	<b>Pričaj</b> mi o svom djetinjstvu.
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Translation of the verb *tell* is *reći, kazati, ispričati, pričati*, etc. (Glosbe, June 9<sup>th</sup> 2022). Despite the fact that all of these verbs have the same meaning, they do differ in details. In the table below I will write definitions found on Hrvatski jezični portal of two verbs which I considered to use: *reći* and *pričati*.

1. <i>reći</i>	a) say something with words, orally or in writing  b) announce as an intention; to promise, make a deal with someone, get along with someone
2. <i>pričati</i>	a) tell something orally, describe some event, narrate  b) talk

When we are talking about something that happened in our past we are describing and narrating. Since Ramirez asked Eve to tell him about her childhood, he is asking her to narrate a story. Due to that it is more appropriate to use the verb *pričati* in translation. Naturally, it has to be conjugated in the second person of imperative – *pričaj* (Silić, Pranjković, 2007, p. 75).

In English – Croatian translation, this is a common mistake which shows clear linguistic interference. Frequent interferences lead to linguistic calque or loan translation (Hrvatska enciklopedija, July 23<sup>th</sup> 2022).

Table 4

00:00:42, 170 → 00:00:45, 070	I had the bad guy syndrome, <b>y’know</b> .	Padala sam na loše dečke, <b>kužiš</b> .
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*Y’know* is an abbreviation of the idiom *you know*, it is used in informal language *when one is trying to help someone remember something, for emphasis and when one is not sure of what to say or how to say it* (Merriam-Webster Dictionary, June 9<sup>th</sup> 2022). In this and other examples, I think that *y’know* stands for emphasis. When translating it to Croatian language I come up with the solution *kužiš*, since it is used a lot in informal conversations when talking about anything. It is a slang word for the verb *znati* – *know* (Hrvatska enciklopedija, June 9<sup>th</sup> 2022).

Table 5

00:02:55, 900 → 00:02:58, 340	Like, <b>oh my gosh</b> , is this Richard Ramirez	Ono, <b>o moj Bože</b> , dal’ to Richard Ramirez
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As written on Lexico, *oh my gosh* is a typical informal way of expressing excitement, dismay, surprise or fear in North American English. Its origin has roots in 1920s when altered spelling has been used with the aim of representing rapid or emphatic pronunciation. According to the Phrase Finder, it is a euphemistic phrase named minced oath – a type of euphemism used to avoid swearing when expressing surprise or annoyance. These expressions date back from the days when it was not acceptable to use the name of God, Jesus or any other saint in every day conversations, *To mince your words, or mince matters, means to choose words so as not to offend anyone* (The Phrase Finder, June 7<sup>th</sup> 2022). There are many examples of minced oaths since English language has always been very fond of not being explicit, what cannot be said for Croatian language. We do not have a euphemism of God's name, nor for the name of Jesus or others saints. Therefore, it is acceptable to translate *oh my gosh* as *o moj Bože*, without a risk of offending someone.

Table 6

00:04:59, 410 → 00:05:01, 480	Soon <b>my sweet pet</b> our hands will touch	<b>Moja slatkice</b> , uskoro će naše ruke dotaknuti
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*Pet* translated into Croatian language can be a noun, *ljubimac* (Glosbe, June 10<sup>th</sup> 2022) referring to a domestic animal like cat, dog, etc. or to someone's favourite person (Hrvatski jezični portal, June 10<sup>th</sup> 2022) when it can be also translated as *miljenik* or *mezimac*. (Glosbe, June 10<sup>th</sup> 2022). Apart from that, *pet* can be a verb, *maziti* (Glosbe, June 10<sup>th</sup> 2022) and it can as well refer to an animal or a person. In this example *pet* is a noun and if we were to translate *my sweet pet* literally, solution would be: *moja slatka ljubimice/miljenice* or *mezimice*. Since Ramirez is talking to Eve, it is necessary to use the noun in feminine gender. However, in that case the translation would be too long, which is why I decided to omit the noun *pet* and translate the phrase as *moja slatkice*, seeing it is a common way to express affection towards a woman in Croatian language. *Moja mezimice* could also work, yet in my opinion *moja slatkice* is used more frequently.

Table 7

00:05:12, 660 → 00:05:17, 770	That's him, it's his ways of <b>snapping out</b> , like "oh no no, I'm not gonna be so <b>soft</b> ".	To je on, tako <b>bi odbrusio</b> , kao "A ne, ne, neću biti tako <b>nježan</b> ".
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The problem in this sentence is the translation of a phrasal verb *snap out* and adjective *soft*. The definition of *snap out* is: *to say something in a sharp unpleasant way* (Oxford Learner's Dictionaries, June 13<sup>th</sup> 2022). Croatian equivalent would be the verb *odbrusiti*, it belongs to everyday language and it also means respond to someone in a sharp way (Hrvatski jezični portal, June 13<sup>th</sup> 2022). As well as in the table 5, chapter 5.1., the verb form is the first conditional (Silić, Pranjković, 2007, p. 92).

Regarding the adjective *soft*, it has numerous meanings and in this example it describes someone who is kind, sympathetic towards others (Oxford Learner's Dictionaries, June 13<sup>th</sup> 2022). Its equivalent in Croatian language is *nježan* with almost identical definition – kind, respectful and gentle towards others (Hrvatski jezični portal, June 13<sup>th</sup> 2022).

Table 8

00:05:31, 930 → 00:05:32, 980	Make me <b>not leave!</b>	Natjeraj me <b>da ostanem!</b>
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Literal translation of this sentence would be: *Natjeraj me da ne otidem!* Nonetheless, a combination of the words *da ne otidem* after *natjeraj me*, is not often used among Croatian speakers. A better and shorter solution “in the spirit of Croatian language” would be: *Natjeraj me da ostanem!*, which translated in English language is: *Make me stay!* In the end the choice is completely on translator, what matters is the meaning which remains the same whether translation we choose.

Table 9

00:05:58, 440 → 00:06:02, 490	But I think he was getting enough from <b>people</b> , he had a lot of fans.	Ali mislim da ga je dobivao dovoljno od <b>drugih</b> , imao je mnogo obožavatelja.
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To understand lexical solution in this sentence, it is required to know the context. Eve is telling how Ramirez tried to give her money, which she did not want to accept. Her interlocutor asks *Doesn't he need money in there?*, but Eve responds Ramirez had a lot of fans who were sending him money. The problem in this sentence is the noun *people*, which in Croatian language stands for *ljudi*, *narod* (Glosbe, June 10<sup>th</sup> 2022) and it refers to the fans Ramirez had. Literal translation, in my personal opinion, sounds somewhat unusual: *Ali mislim da ga je dobivao*

*dovoljno od ljudi, imao je mnogo obožavatelja.* That is the reason why I think *drugih* - *others* is a better option. *Drugih* is an ordinal number in plural, Genitive and its gender is masculine (Zenko, 2020, p. 6). This way the meaning of the sentence remains the same and the sentence itself seems more “in the spirit of the Croatian language”.

Table 10

00:07:46, 800 → 00:07:48, 900	If you are into this <b>S&amp;M-stuff</b> ,	Ako volite <b>sado-mazo igrice</b> ,
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*S&M* is an abbreviation for sadomasochism: *the activity of getting sexual pleasure from sadism and from masochism (= being hurt)* (Cambridge Dictionary, June 13<sup>th</sup> 2022). Its translation in Croatian language is *sado-mazo*, which is an abbreviation for *sado-mazohističan*, a psychological state and sexual practice that includes sadism and masochism (Rječnik neologizama, June 13<sup>th</sup> 2022). Although English term of sadomasochism has two letters for its abbreviation (*S&M*), abbreviation *SM* in Croatian language would not be correct. The reason is that abbreviation *SM* in Croatian use (as a loan from English language) stands for *Single-Mode*, which refers to a single mode optical fiber (HAKOM, August 31<sup>st</sup> 2022).

When people practice S&M we could say they play games with each other with an aim to provoke pleasure. Because of that I decided to translate *stuff* as *igrice* – *games*, rather than translate it in literal way as *stvari* (Glosbe, June 13<sup>th</sup> 2022).

Table 11

00:10:24, 390 → 00:10:28, 780	Ehm, sometimes I wish I <b>had written him back</b>	Um, ponekad poželim da <b>sam mu odgovorila</b>
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*To write back* can be translated literally as *pisati natrag* or *otpisati*, however when coming across this kind of sentences it is preferable to “think outside of the box” and look on the verb from another point of view. Due to that I concluded that verb *odgovoriti* is a better translation which fits the meaning of the sentence. Since Hara is talking in the past, it is required to conjugate the verb in the past tense, more precisely in perfect taking in consideration the feminine gender – *sam odgovorila* (Silić, Pranjko, 2007, p. 88).

Table 12

00:10:56, 670 → 00:10:58, 210	Where did we go wrong?	Gdje je pošlo po zlu?
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According to the Cambridge Dictionary, *gone wrong* is an idiom which means someone has made a mistake or a bad decision (Cambridge Dictionary, July 9<sup>th</sup> 2022). In order to understand the explanation it is necessary to know the context of the film. Eva has stopped visiting Ramirez in prison and he is asking her in one letter *Where did we go wrong?*, meaning which mistake put an end on their relationship. Croatian equivalent for *go wrong* is *poći po zlu* (Baza frazema hrvatskoga jezika, July 9<sup>th</sup> 2022). The idiomatic expression's scheme is: verb in infinitive – preposition – noun. By inserting it in the sentence it is necessary to adjust the verb and the noun. Since Ramirez is asking Eva something that clearly happened in the past, naturally I used past participle. In target text past participle is in the third person singular, *je pošlo* (Silić, Pranjković, 2007, p. 88). Preposition *po* determines the grammatical case which responds on questions “to whom? to what?” (*komu? čemu?*), which means the correct case in this sentence is Locative (Hrvatska enciklopedija, July 9<sup>th</sup> 2022).

Table 13

00:11:10, 100 → 00:11:13, 580	“I couldn’t find anyone <b>to take me.</b> ”	„Nitko me nije mogao <b>povesti.</b> “
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The problem in this sentence is the meaning of the verb *to take* in Croatian language. There are two possible solutions we could use: *odvesti* or *povesti*. At first glance they seem semantically almost equal, but after some researching in the Croatian dictionary Hrvatski jezični portal I have found that both verbs have two definitions.

1. <i>odvesti</i>	to take someone or something somewhere while driving
2. <i>odvesti</i>	a) to lead someone or something somewhere b) in metaphorical sense bring someone to a certain state [ <i>odvesti u propast</i> –

	destroy someone in sense to ruin their life]  c) go in the desired direction  d) go somewhere in a vehicle; <i>odvesti se</i> – with addition of the reflexive pronoun <i>se</i> , the verb refers to oneself: drive oneself somewhere in a vehicle
1. <i>povesti</i>	a) start driving or drive a little bit  b) take in a vehicle (someone or something)
2. <i>povesti</i>	take someone with you and leave

Since the phrase *I couldn't find anyone to take me* has been preceded by the sentence *My car broke down*, in accordance to the definitions in tables, the first explanation of *povesti* under b) is appropriate solution. No one was able to take Eva to the prison in a vehicle.

Table 14

00:13:49, 000 → 00:13:52, 830	Her first and third marriage ended through suicide.	Njen prvi i treći brak završili su samoubojstvom.
00:13:52, 830 → 00:13:51, 000	She doesn't want <b>to talk</b> about the second one.	Ne želi <b>pričati</b> o drugom.

This example is similar to the one in table 3. In the table below I will write definitions found on Hrvatski jezični portal of two verbs which I considered to use: *govoriti* and *pričati*.

1. <i>govoriti</i>	a) to have the ability to communicate the message with words  b) produce words that make sense (text, usually without the template)  c) gzhuj
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	d) talk e) present the content, e.g. of the book
2. <i>pričati</i>	a) tell something orally, describe some event, narrate b) talk

Eve does not want to talk about her second marriage and since the verb *pričati* is used when narrating and describing an event, I think it is more appropriate to use it than *govoriti*.

Pronoun *she* can be omitted in translation. From the sentence which precedes the second one it is clear that the subject is a woman (pronoun *njen*) and given the subject in Croatian language does not have to be repeated in every sentence, it is not necessary to translate *she*.

Table 15

00:14:05, 310 → 00:14:08, 350	Recently, she announced her <b>wedding</b> .	Nedavno je obznanila da se <b>udaje</b> .
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Croatian language has different nouns for women and men getting married. When a woman is getting married we use the noun *udaja*, while when the man is getting married we use the noun *ženidba* (Hrvatski jezični portal, June 13<sup>th</sup> 2022). From these nouns derive verbs: *udati se* and *(o)ženiti se* (Hrvatski jezični portal, June 13<sup>th</sup> 2022). The equivalent in English language for both Croatian nouns and verbs is *to get married*. However, in our example we have the noun *wedding*, translation of which is *vjenčanje, svadba* (Glosbe, June 13<sup>th</sup> 2022). We could translate the sentence literally: *Nedavno je obznanila svoje vjenčanje*, yet taking into consideration that Croatian language has a verb which refers specifically to a female, I decided it is a better option to use the verb *udati se* in present tense: *udaje* (Silić, Pranjeković, 2007, p. 61).

#### 5.4. Jargon in translation

As it has been already mentioned in the introduction of the chapter 5.2., the style of the film *Just a Guy* permits the use of jargon. Moreover, in the example that will be mentioned in the table below jargon is preferable solution.

Table 1

00:05:49, 920 → 00:05:52, 740	Yeah, he was trying to be a <b>sugar daddy</b> , I guess.	Da, pretpostavljam da je pokušavao biti <b>sponzor</b> .
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The definition of a sugar daddy according to the dictionary is: *a rich and usually older man who buys presents for or gives money to a younger person, especially a woman, usually so that the younger person will spend time with him and have a sexual relationship with him* (Cambridge Dictionary, June 10<sup>th</sup> 2022). *Sponzor* in Croatian language has more meanings: the first one refers to someone who by ordering and paying advertising and similar services helps the maintenance of a performance, business, etc., a financial supporter; the second one refers to someone that takes responsibility for something or someone (Hrvatski jezični portal, June 10<sup>th</sup> 2022). In order to understand the third meaning of *sponzor*, it is necessary to explain term *sponzoruša*. This expression is used as a description of a woman who is in a relationship with someone for material benefit only. The term appeared for the first time in Belgrade jargon during the 90s, but today it is used in all the countries of former Yugoslavia (tportal.hr, June 10<sup>th</sup> 2022). In accordance to that explanation, *sponzor* is a person, usually a man, who is in that relationship responsible for money and luxury (tportal, June 10<sup>th</sup> 2022). Comparing the definition of *sugar daddy* and the last definition of *sponzor* it is notable they are almost the same. Therefore, term *sponzor* is a correct translation of term *sugar daddy*.

Table 2

00:07:41, 100 → 00:07:44, 820	I really <b>got a thrill</b> from that, too.	I to <b>bi</b> me zbilja <b>napalilo</b> .
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This example also requires a context. Sarah is telling how she enjoyed when Ramirez would give her directions how to pose for pictures. Those pictures were, of course, explicit and she would get a thrill, i.e. feel the pleasure when taking them. In everyday, informal language we would say she would become horny: *sexually excited* (Oxford's Learners Dictionaries, June 13<sup>th</sup> 2022). A formal equivalent in Croatian language is *uzbuditi se* (Hrvatski jezični portal, June 13<sup>th</sup> 2022), but since the style of the film is informal it is better to use the jargon, *napaliti se* in the form of the first conditional (Silić, Pranjković, 2007, p. 92).

Table 3

00:11:59, 420 → 00:12:03, 450	and she got plastic surgery from that <b>money</b> .	i da je od te <b>love</b> išla na plastičnu operaciju.
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*Lova* is a noun in jargon for *novac* – *money* (Jezikoslovac, June 13<sup>th</sup> 2022). I think it is more appropriate to use jargon in this sentence, than the official noun *novac*. In this way it produces major influence on the spectator.

### 5.5. Vulgarisms in translation

Vulgarisms, disrespectful or indecent words or expressions (Merriam-Webster, June 13<sup>th</sup> 2022) are also recommendable for this type of the film. Although the plot is very erotic, there is only one example of vulgarism that I found in the source text.

00:11:29, 460 → 00:11:32, 970	I'm in bed, <b>screwing</b> my sister.	U krevetu sam, <b>jebem</b> svoju sestru.
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*Screwing* as a transitive verb has a vulgar meaning: *to copulate with* (Merriam Webster, June 13<sup>th</sup> 2022). In other words, it refers to a sexual intercourse of two persons. There are many possibilities how to translate *screwing* into Croatian language, but in my opinion only one has extremely rough effect: verb *jebati*. Beside the meaning of a sexual intercourse it can be also used as a part of a curse or in a metaphorical way (Jezikoslovac, June 13<sup>th</sup> 2022). Literal translation of verb *jebati* in English language would be to *fuck*. The reason why I have decided to use such a vulgar translation again lies in context – Ramirez told a joke about an employer who announced to his boss that he is not coming to work, because he is sick. When the boss asked him how sick is he, he responds *I'm in bed, screwing my sister*. It is a joke about incest and due to that I figured out that the best solution is to use a word as vulgar as possible.



## 6. Comparison with translation by Domagoj Krpan

As it has been already stated in the Abstract, audio-visual translation of the film *Just a Guy* has been made in 2021 by Domagoj Krpan. In this chapter I will make a comparison of my own translation and Krpan's translation. Each example will be shown in the table with an explanation whether a translation is suitable or not. Tables contain four columns: subtitle timing, source text, translation made by me and translation made by Domagoj Krpan. For source text I am using the abbreviation ST, while for my translation, I am using the abbreviation PT that comes from Pauletić's translation; for the translation of Domagoj Krpan I will use the abbreviation KT, which stands for Krpan's translation.

Table 1

	ST	PT	KT
00:00:32, 280 → 00:00:36, 250	dirtbike motorcycles	motokros motori	off-road motori

Language is constantly evolving – certain words become archaisms, certain words completely disappear and certain words are replaced by more advanced expressions. Linguistic borrowing is also frequent, especially when it comes to the vocabulary linked with social media. In the past few decades English language has become lingua franca – that means the majority of scientist and inventors write their scientific articles in English. This leads to assigning English names to terms from the very beginning. Once a new discovery is named in English, it is difficult to translate it into another language and retain the original meaning. In that moment linguistic borrowing remains as the only option.

The process of linguistic borrowing often includes morphological modifications (Collins Dictionary, 30<sup>th</sup> July 2022). In the example in Table 1 I have translated *dirtbike motorcycles* as *motokros motori*, while Krpan's translation is *off-road motori*. Both meanings are correct, the only discrepancy between ST and my translation is that I have morphologically adjusted the adjective *motocross* to Croatian language: *motokros*; Krpan has decided to use another English adjective for *dirtbike*: *off-road*. In British English, *off-road* is an adjective of a motor vehicle designed or built for use away from public roads, especially on rough terrain (Collins Dictionary, 30<sup>th</sup> July 2022).

Although the style of the script is informal, it has to be taken into consideration the fact that Croatian language policy is extremely puristic. The aim is to preserve linguistic identity as a form of national identity (Turk, Opašić, 2008, p. 81). Furthermore, there is a probability that not all film spectators speak English language, which can then result in them not understanding or misunderstanding the meaning of the word. Since the noun *motokros* is listed in the online dictionary Hrvatski jezični portal, there is a higher probability that an average spectator will understand it. Because of all the reasons mentioned above, *motokros* is the preferable translation. In case a translator decides to use the adjective off-road it is obligated to put it in *italics* as it is a word of foreign origin that it is not adapted to the phonological system of Croatian language (Hrvatski pravopis, 30<sup>th</sup> July 2022).

Table 2

	ST	PT	KT
00:00:45, 360 → 00:00:48, 270	I had the bad guy syndrome, y'know.	Padala sam na loše dečke, kužiš.	Znate, imala sam sindrom “lošeg dečka“.

In this example Krpan's translation is a literal translation of the source text. Though Krpan had put quotation marks on syntagm *lošeg dečka*, that would mean the narrator (Sarah) is being ironic; quotation marks in Croatian language are used when quoting reported speech, emphasising title or name and expressing irony (Hrvatski pravopis, 30<sup>th</sup> July 2022). Whereas in the sentence are not present nor reported speech nor a title/name, therefore the quotations are implying irony.

However, *the bad guy syndrome* is an actual condition that has a scientific explanation. Martie Haselton, Ph.D. on University of California had clarified a research that has shown that women during their ovulation have higher interest in alpha man, man who show certain sexually attractive qualities, such symmetrical faces and dominant behaviour. This statement upholds the good genes theory of mate selection, *women (and female animals) are drawn to “males with traits associated with fit genes that they can pass on to their offspring”* (Dr. Haselton, businessinsider.com, 30<sup>th</sup> July 2022). Taking into account this definition it is preferable to use a solution that does not imply irony in Croatian translation.

According to Hrvatski jezični portal, verb *padati* has over 10 meanings. One of them is to get into some sort of a state, condition, situation (Hrvatski jezični portal, 30<sup>th</sup> July 2022). When

falling in love, a person is in a specific condition that cannot be measured by any other. In Croatian language exists an idiom, which indicates falling in love with someone: *pasti na nekoga*. That idiom is a product of linguistic borrowing from English language and it has been used in Croatian language since the middle of 20<sup>th</sup> century. It has also evolved into expression that refers to the bad guy syndrome: *pasti na lošeg dečka*. Although this idiom is of English origin, it has been used in Croatian language for a long time, which made it acceptable to use.

Since the narrator (Sarah) is indicating that she fell in love with a “bad guy” couple of times, I have decided to translate the sentence in plural: *Padala sam na loše dečke*.

Table 3

	ST	PT	KT
00:00:24,770 → 00:00:27,420	He has these high cheekbones and dark hair	Ima te visoke jagodice i tamnu kosu	Ima te visoke jagodice, tamnu kosu
00:00:27,420 → 00:00:28,720	and full lips.	i pune usne.	i pune usne.
00:00:28, 720 → 00:00:31, 220	I just found this very beautiful.	Smatrala sam to veoma privlačnim.	Smatrala sam ga predivnim.

The problem and difference in this table is the third sentence, yet in order to understand uncertainty context is required. First two phrases are describing Ramirez’s physical look in the first person singular. In the last sentence the narrator explains how she found Ramirez’s cheekbones, hair and lips *very beautiful*. She is not referring to the entirety of his person, but only to a part of his physical characteristics. Throughout the film it is visible why the women were attracted to Ramirez – the reason was his appearance and bad boy attitude, which was explained in the Table 2 of this chapter. Krpan’s translation gives an impression that narrator was appealed to every part of Ramirez, which we cannot be certain. This reconfirms my opinion that a translator in this case should completely follow the source text and translate the sentence literally.

Table 4

	ST	PT	KT
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00:02:15, 060 → 00:02:19, 370	You know, when you're not able to touch somebody	Znaš, kada ne možeš dodirnuti nekoga,	Znate, ne možete dodirnuti nekoga,
00:02:17, 850 → 00:02:19, 370	but you do get things from them	ali dobivaš stvari od te osobe	a opet dobivate stvari od njih

The main problem confronted in this table is correspondence in terms of plural and singular between two sentences, specifically in translation of nouns *somebody* and *them*, as it has been previously stated in the Table 3 of chapter 5.1. Krpan has decided to translate the pronoun *them* as pronoun *njih*, which is correct. Given the context, it is possible to understand well the meaning of the sentence. On the other hand, if there is a possibility to translate these two phrases in the way their congruence in terms of plural and singular, the translator should take advantage of that opportunity. Consequently, I have decided to use a neutral noun *osoba* – *person*, which can stand for both male and female and it is in singular, as the pronoun *nekoga*.

Table 5

	ST	PT	KT
00:02:55, 900 → 00:02:58, 340	Like, oh my gosh, is this Richard Ramirez	Ono, o moj Bože, <b>jel'</b> to Richard Ramirez	<b>Da li</b> je to, zaboga, Richard Ramirez
00:02:58, 340 → 00:03:00, 980	singing this goofy song to me?	meni pjeva tu budalastu pjesmicu?	koji mi pjeva tu šašavu pjesmicu?

As it was indicated in Table 4 of chapter 5.1., interrogative sentences in Croatian language can start with the construction *je li*. Yet, in daily language it is common to hear a construction *da li* which is used in some other Slavic languages. However, it is not recommendable to use it in Croatian language (Lektoriranje.org, August 1<sup>st</sup> 2022). In favor of keeping the casual tone of the sentence I have decided to shorten the construction *je li* in *jel'*, which is an accepted practice when it comes to informal conversation and slang in Croatian.

Table 6

	ST	PT	KT
00:03:25, 290 → 00:03:30, 480	I didn't wanna be one of those girls that are all groupie-	Nisam htjela biti jedna od onih cura	Nisam htjela biti jedna od onih

	ing around him and stuff.	koje se okupljaju oko njega i to.	njegovih groupie cura i slično.
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One of the definitions of the term *groupie* is: *an admirer of a celebrity who attends as many of his or her public appearances as possible* (Merriam-Webster Dictionary, August 1<sup>st</sup> 2022). Oxford Advanced American Dictionary specifies the definition explaining a *groupie* as *a person, especially a young woman, who follows popular musicians or other famous people around and tries to meet them* (OAAD, August 1<sup>st</sup> 2022). Ramirez did have plenty female admirers visiting him in prison, since they could not follow him around physically. Viewed from that perspective and understanding expression ‘being around’ literally, Krpan’s translation is correct. The fact that disturbs me is whether an average spectator without the knowledge of American English slang is capable of understanding the meaning of the term *groupie*. Due to that I have avoided this term in my translation and decided to translate it as a verb *okupiti*, which means to gather more things, objects or people at one place (Hrvatski jezični portal, August 1<sup>st</sup> 2022). In the context of the film *Just a Guy*, gathering is metaphorical, yet it has equal meaning.

The wish of every film director is that his/her film is seen by as many spectators as possible. In order to accomplish it, a translator has to do its job properly making the script comprehensible to the wider audience. Putting the verb *okupiti* instead of *groupie* is not changing the meaning, but rather hindering the understanding. Moreover, if a translator has decided to use the term *groupie*, it is necessary to put in italics since it is a word of foreign origin, as it has been stated in the Table 1 of this chapter.

Table 7

	ST	PT	KT
00:04:59,410 → 00:05:01,480	Soon my sweet pet our hands will touch	Moja slatkice, uskoro će naše ruke dotaknuti	Uskoro će nam, moja draga ljubimice, ruke dotaknuti

The problem of translation of the syntagm *my sweet pet* has already been mentioned in Table 6 of chapter 5.3. In order not repeating myself, below I will quote the crucial part of my explanation:

“In this example *pet* is a noun and if we were to translate *my sweet pet* literally, solution would be: *moja slatka ljubimice/miljenice* or *mezimice*. Since Ramirez is talking to Eve, it is necessary to use the noun in feminine gender. However, in that case the translation would be too long, which is why I decided to omit the noun *pet* and translate the phrase as *moja slatkice*, seeing it is a common way to express affection towards a woman in Croatian language. *Moja mezimice* could also work, yet in my opinion *moja slatkice* is used more frequently”.

Table 8

	ST	PT	KT
00:05:12,660 → 00:05:17,770	That's him, it's his ways of snapping out, like 'oh no no, I'm not gonna be so soft'.	To je on, tako bi <b>odbrusio</b> , kao „A ne, ne, neću biti tako <b>nježan</b> “.	To je on, način na koji se <b>trgne</b> , kao "a ne ne, neću biti tako <b>mekan</b> ".

Just as it has been written in Table 7 of chapter 5.3, the main issue in this sentence is the translation of a phrasal verb *snap out*. I am afraid that Krpan has not interpreted well the meaning of *snap out* while translating the film. He has translated the verb as *trgnuti*, though *snap out* means *to say something in a sharp unpleasant way* (Oxford Learner's Dictionaries, August 1<sup>st</sup> 2022); *trgnuti* means to pull with a sudden movement, wake up abruptly (Hrvatski jezični portal, August 1<sup>st</sup> 2022). Consequently, I presume my translation is authentic.

When it comes to the adjective soft, I will quote myself from the Table 7 of chapter 5.3.:

“Regarding the adjective *soft*, it has numerous meanings and in this example it describes someone who is kind, sympathetic towards others (Oxford Learner's Dictionaries, June 13<sup>th</sup> 2022). Its equivalent in Croatian language is *nježan* with almost identical definition – kind, respectful and gentle towards others (Hrvatski jezični portal, June 13<sup>th</sup> 2022)”.

Table 9

	ST	PT	KT
00:07:41,100 → 00:07:44,820	I really got a thrill from that, too.	I to bi me zbilja napalilo.	I mene je to uzbuđivalo.

The problem in this example has been elaborated in Table 2 of chapter 5.4. Definition of *get a thrill* is: to do something because it is very exciting and usually it comes with apposition *from*

(Merriam-Webster Dictionary, 30<sup>th</sup> July 2022). Hereafter I will quote the most important part of the explanation stated in Table 2: “A formal equivalent in Croatian language is *uzbuditi se* (Hrvatski jezični portal, June 13<sup>th</sup> 2022), but since the style of the film is informal it is more appropriate to use the jargon, *napaliti se* in the form of the first conditional (Silić, Pranjković, 2007, p. 92)”.

Table 10

	ST	PT	KT
00:07:46,800 → 00:07:48,900	If you are into this S&M-stuff,	Ako volite sado- mazo igrice,	Ako vas zanimaju S&M-stvari,

A Croatian translation of *S&M* has been explained in Table 10 of chapter 5.3., while the reason why is appropriate to use a Croatian equivalent when possible has been explained in Table 1 of this chapter. What I have not mentioned there, is that abbreviation *S&M* does not exist in Croatian language. Symbol ‘&’ is not a part of Croatian punctuations or conjunctions, and although many people are using it on daily basis, grammatically that is completely incorrect.

Apart from linguistic purism, there is a possibility that not all spectators would understand the abbreviation *S&M*, just as the noun *motocross*. Translating it as *sado-mazo* translator is at least giving some idea about the meaning. Regarding the translation of the noun *stuff* and why is my translation preferable over Krpan’s, I will quote myself: “When people practice *S&M* we could say they play games with each other with an aim to provoke pleasure. Because of that I decided to translate *stuff* as *igrice* – games, rather than translate it in literal way as *stvari* (Glosbe, June 13<sup>th</sup> 2022)”.

Table 11

	ST	PT	KT
00:10:33,630 → 00:10:35,540	But he’s in jail! He <b>couldn’t</b> ...	Ali on je u zatvoru! Ne bi mogao...	Ali on je u zatvoru! <b>Ne može...</b>
00:10:35,540 → 00:10:36,540	Really, right?	Stvarno, jel’da?	Stvarno, jel’da?
00:10:36,540 → 00:10:38,850	I mean he’s not gonna get out.	Mislim, neće izaći.	Mislim, nije da će izaći.

00:10:38,850 → 00:10:42,020	Yeah but he could know someone else, who ...	Da, ali bi mogao znati nekoga, tko...	da, ali mogao bi poslati nekog drugog tko bi...
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A dispute in Table 13 is the translation of modal verb *couldn't*. I have decided to translate it as a possibility using the first conditional (*ne bi mogao*), whilst Krpan has decided to use present tense in his translation (*ne može*). I have based my opinion in relation to the context paraphrased in Table 5 of chapter 5.1.; briefly, notwithstanding Ramirez was in prison, Hara was concerned for her safety which is why she never responded to his letter. In order to avoid repetition, I will quote essential segment of the explanation from the Table 5:

“Given there is a possible danger for Hara, the best solution for translation of the verb *couldn't* is to translate it as a possibility in Croatian language. (...) In Croatian the first conditional is used to express a desire, condition and possibility (Silić, Pranjković, 2007, p. 92). In the sentence, the condition and the possibility go together, where the condition precedes the possibility (Silić, Pranjković, 2007, p. 92). *He's in jail* is the condition, while *he couldn't* is the possibility, i.e. impossibility. In that way *he couldn't* becomes *ne bi mogao*. Considering all the reasons mentioned above, translating *couldn't* as a possibility (*ne bi mogao*) better suits the context than translating it in present tense as *ne može*”.

Other modal verb which in Table 13 appears in the last sentence, *could*, Krpan has translated equally as I have translated it: *mogao*. Perhaps the better solution would be if Krpan had maintained consistency throughout the dialogue and translated *could* as *može*, instead of *mogao bi*.

Table 12

	ST	PT	KT
00:10:56, 670 → 00:10:58, 210	Where did we go wrong?	Gdje je pošlo po zlu?	Gdje smo pogriješili?

Krpan's literal translation is unconditionally correct, hence in Croatian language there is an idiom, which is used commonly: *poći po zlu* (Baza frazema hrvatskoga jezika, August 1<sup>st</sup> 2022). In the interest of translating the script as precise as possible, taking into consideration typical lexical characteristics of the target language I have decided to use the idiom mentioned in the previous sentence.

Table 13



	ST	PT	KT
00:11:29,460 → 00:11:32,970	'I'm in bed, screwing my sister.'	„U krevetu sam, jebem svoju sestru“.	“U krevetu sam, ševim svoju sestru”.

Electing extremely vulgar translation of the verb screwing is not only a personal choice of each translator. It also depends on the place where a certain film will be screened. If vulgar translation is transmitted on the television where minors can see it, it is suitable to use less vulgar option. In this case Krpan's choice *ševim* is perfect. Since the visual part of the film *Just a Guy* features a few explicit scenes by choosing the verb *jebati* textual part connects with the visual one, leaving a stronger impression on the spectator. As I have already stated in the chapter 5.5.:

“The reason why I have decided to use such a vulgar translation again lies in context – Ramirez told a joke about an employer who announced to his boss that he is not coming to work, because he is sick. When the boss asked him how sick is he, he responds *I'm in bed, screwing my sister*. It is a joke about incest and due to that I figured out that the best solution is to use a word as vulgar as possible”.

Table 14

	ST	PT	KT
00:11:59,420 → 00:12:03,450	and she got plastic surgery from that money.	i da je od te love išla na plastičnu operaciju	i onda si je tim novcem platila plastičnu operaciju

As it has been stated earlier in Table 3 of chapter 5.4., *lova* as a noun that belongs to jargon (Hrvatski jezični portal, August 1<sup>st</sup> 2022) is more suitable to the context of the entire film than the noun *novac*, which belongs to standard language. It has greater impact on the audience that are watching the documentary.

Table 15

	ST	PT	KT
00:14:05,310 → 00:14:08,350	Recently, she announced her wedding.	Nedavno je obznanila da se udaje.	Nedavno je objavila svoje vjenčanje.

The issue of translating the noun *wedding* has been examined in Table 15 of chapter 5.3. The

translation of *wedding* in Croatian language is *vjenčanje*, *svadba* (Glosbe, August 1<sup>st</sup> 2022). However, the verb for that action is to get married and Croatian language has two possible options, which depend on the person's gender: *udati se* if the person is female and *oženiti se* if the person is male (Hrvatski jezični portal, August 1<sup>st</sup> 2022). In order to adjust the translation to Croatian audience I have decided to use the verb *udati se* in present tense: *udaje* (Silić, Pranjković, 2007, p. 61), rather than translating the sentence literally, which is the case with Krpan's translation.

## 7. Conclusion

Audio-visual translation is a complicated process, which requires a highly educated professional translator. The aim of each translation is to convert the dialogues from film/series into target culture as faithfully as possible, maintaining the correct message. In order to accomplish the task, translators are using diverse techniques: subtitling, synchronization, voice-over and interpretation. Usage of a technique depends on the country in question. Croatian films and series are mainly translated by subtitles, while cartoons are synchronized. Spain, Italy and Germany on the other hand prefer synchronization over subtitling.

One of the main features of dialogues in the film *Just a guy* is the usage of the colloquial American language. For that reason, I had to get acquainted with expressions from that specific linguistic directory in order to provide a correct translation. Getting acquainted with these American colloquialisms presupposed a research into that part of American culture that has derived from and that has an impact on language. Besides the colloquial aspect of language, I also had to research certain terms used in and relevant for the film. Translation process has sometimes required creative solutions.

Comparing my translation with the one made by Domagoj Krpan, I have noticed main difference: in his translation Krpan left many English expressions untranslated. However, these expressions can be translated into Croatian without major negative effects on the meaning of the source text. I have decided to translate above mentioned terms with Croatian equivalents, because I assumed that this better fits into the tradition of Croatian language and its translation. Since the Croatian equivalents exists for all the problematic terms, in my opinion, that kind of solution is more convenient.

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9. Attachment: dialogue list of the film *Just a Guy* and Croatian translation

1	1
Oh yeah, he's tall,	O da, visok je,
2	2
very high cheekbones,	ima visoke jagodice
3	3
big, big eyes and	velike, velike oči
4	4
he just seemed like somebody that	izgledao je kao netko
5	5
I found attractive.	koga smatram privlačnim.
6	6
He has these high cheekbones and dark hair	Ima te visoke jagodice i tamnu kosu
7	7
and full lips.	i pune usne.
8	8
I just found this very beautiful.	Smatrala sam to veoma privlačnim.
9	9
"I used to like rollercoasters and dirtbike motorcycles".	Nekada sam toliko volio vlakove smrti i motokros motore.
10	10
"What gets you excited?"	A što tebe uzbuđuje?
11	11
"Tell me about your childhood".	Pričaj mi o svom djetinjstvu.
12	12
I had the bad guy syndrome, y'know".	Padala sam na loše dečke, kužiš.
13	13
Police in Los Angeles believe they have their man.	Losanđeleska policija vjeruje da ima svog čovjeka.
14	14
Police believe Ramirez is Walk-In Killer or so called...	Policija vjeruje da je Ramirez Hodajući ubojica ili takozvani

15	15
'Night Stalker'	„Noćni vrebač“
16	16
He is the sadistic killer wanted	Sadistički je ubojica tražen
17	17
for a series of murders and rapes	za niz serijskih ubojstava i silovanja
18	18
who has terrorized California committing at least	koji je terorizirao Kaliforniju počinivši barem
19	19
sixteen murders and more than a dozens of rapes	16 ubojstava i više od desetak silovanja
20	20
throughout California in the last seven months.	u Kaliforniji tijekom zadnjih sedam mjeseci.
21	21
Oh yeah it wasn't 'a' letter.	O da, nije bilo jedno pismo.
22	22
It was like 31 letters.	Bilo je otprilike 30 i jedno.
23	23
'cause I kept writing him before I even had the address.	Nastavila sam mu pisati prije nego što sam uopće imala adresu.
24	24
My friend got the address and I sent all those letters	Moj je prijatelj dobio adresu te sam poslala sva pisma
25	25
and	i
26	26
he sent me that many letters back.	dobila isto toliko odgovora.
27	27
I wanted to tell people but nobody really cared.	Htjela sam reći drugima, ali nikoga nije bilo briga.



28	28
He was the only one I was talking to	On je bio jedini s kojim sam razgovarala
29	29
and I was the only one he was talking to.	i ja sam bila jedina s kojom je on razgovarao.
30	30
It's a lot of time.	To je puno vremena.
31	31
You know, when you're not able to touch	Kužiš, kada ne možeš dodirnuti nekoga,
somebody	
32	32
but you get things from them	ali dobivaš stvari od te osobe,
33	33
you'll smell them	pomirisat ćeš ih,
34	34
you'll like look really close	pažljivo ćeš ih pogledati
35	35
and it literally has them on it.	i doslovno će oni biti na njima.
36	36
His letters always smelled a certain way.	Njegova su pisma uvijek posebno mirisala.
37	37
First time he called me, that was early in the	Prvi put kad me je nazvao bilo je rano ujutro.
morning.	
38	38
He starts singing this song.	Počeo je pjevati tu pjesmu
39	39
"Wake up, little Eva, wake up!"	„Probudi se, mala Eva, probudi se!“
40	40
Like, oh my gosh, is this Richard Ramirez	Ono, o moj Bože, jel' to Richard Ramirez
41	41
singing this goofy song to me?	pjeva meni tu budalastu pjesmu?
42	42
And he sounded exactly like I thought he	I zvučao je točno onako kako sam mislila da
sounded like.	će zvučati.

43	43
Like a accent, Mexican accent.	Poput naglaska, meksičkog naglaska.
44	44
Deep voice, you know.	Duboki glas, kužiš.
45	45
“I heard he killed a woman and pulled out	„Čula sam da je ubio ženu i izvadio joj oko
her eye and...	46
46	i onda se poseksao s njezinom očnom
had sex with her eye socket”.	dupljom“.
47	47
‘Oh Richard, I’ll do anything! Here, look!	„Oh, Richard, učinit ću bilo što! Evo,
Y’know – whatever.	gledaj!“ Kužiš – kako god.
48	48
I didn’t wanna be one of those girls	Nisam htjela biti jedna od onih cura
that are all groupie-ing around him and	koje se okupljaju oko njega i to.
stuff.	49
49	Pa sam mu rekla,
So I told him, y’know	50
50	„Možeš li mahnuti kameri, samo za mene?“
‘just for me, can you just wave at the	51
camera?’	I naravno te se večeri na vijestima
51	52
And sure enough that night on the news	okrenuo kameri i osmjehnuo
52	53
he turned to the camera and he smiled	i mahnuo mi – bila sam ono „To!“.
53	54
and waved at me – I was like ‘Yes!’	To je bilo stvarno <i>cool</i> .
54	55
and that was really cool.	Bila sam jedina koja ga je posjetila te godine.
55	
I was the only one that got to visit him that	
year.	

56	56
We were both nervous.	Oboje smo bili nervozni.
57	57
I mean, it wasn't just me nervous.	Mislim, nisam samo ja bila nervozna.
58	58
He was nervous, too.	I on je isto bio.
59	59
We were both nervous.	Oboje smo bili nervozni.
60	60
Oh my god,	O moj Bože,
61	61
this guy is way bigger than you see in pictures or videos.	ovaj je tip puno viši nego što se vidi na slikama ili videima.
62	62
You're just like damn!	Baš ostaneš ono, vau!
63	63
Big bones, y'know?	Velike kosti, kužiš?
64	64
And it's like 'oh my god, there you are' – 'there YOU are', ey?	I bilo je ono, „o moj Bože evo te“ – „evo TEBE“, hej?
65	65
<i>My sweet feline</i>	Moja slatka mačkice,
66	66
<i>how I've lived that long without you.</i>	kako sam živio bez tebe ovoliko dugo?
67	67
<i>Soon my sweet pet our hands will touch</i>	Slatkice moja, uskoro će naše ruke dotaknuti
68	68
<i>that cold glass in the visiting room</i>	ono hladno staklo u sobi za posjetitelje
69	69
<i>and we'll whisper soft whisperings of Amor.</i>	i šaptat ćemo nježne riječi Ljubavi.

70	70
<i>Ha ha!</i>	Ha, ha!
71	71
Oh my god – okay.	O moj Bože – dobro.
72	72
That’s him, it’s his ways of snapping out, like ‘oh no no, I’m not gonna be so soft’.	To je on, tako bi odbrusio, kao „ne, ne, neću biti tako nježan“.
73	73
<i>Ha ha!</i>	Ha, ha!
74	74
Sorry.	Oprosti.
75	75
He’s whipped it out a few times	Izvadio ga je par puta
76	76
and I’m just like ‘Dude, whatever’.	i bila sam kao, stari, kako god.
77	77
<i>Don’t you dare leave me!</i>	Da se nisi usudila ostaviti me!
78	78
Oh yeah? Make me!	O, da? Natjeraj me!
79	79
Make me not leave!	Natjeraj me da ostanem!
80	80
What are you gonna do? Nothing?	Što ćeš učiniti? Ništa?
81	81
Yeah he was trying to be a sugar daddy, I guess.	Da, pokušavao je biti sponzor, pretpostavljam.
82	82
Doesn’t he need money in there?	Ne treba li mu novac tamo?
83	83
But I think he was getting enough from people, he had a lot of fans.	Mislim da ga je dobivao dovoljno od ljudi, imao je mnogo obožavatelja.
84	84
This one time I had to wait longer	Jednom sam morala duže čekati –

85	because Sean Penn got arrested for beating up somebody.	85	Sean Penn je bio uhićen jer je prebio nekoga.
86	And I was like ‘whoa, I think that was Madonna right there. And she was.’	86	I bila sam kao, „opa, mislim da je Madonna tamo. I bila je“.
87	I remember they would tease me, the cops.	87	Sjećam se da bi me murjaci zafrkavali.
88	Like, five of them, came out to me and they started doing air guitar	88	Kao, pet od njih bi došlo do mene i počelo glumiti da sviraju gitaru
89	and go ‘Breaking the law! Breaking the law!’	89	i pjevati „ <i>Breaking the law! Breaking the law!</i> “
90	cause Richard liked, uh, Judas Priest.	90	jer je Richard volio Judas Prieste.
91	‘Are you serious, you guys?’	91	Jeste li ozbiljni, dečki?
92	So they started getting a little more friendly.	92	Onda su se počeli ponašati malo više prijateljski.
93	We thought maybe, eventually, he’ll let us	93	Mislili smo da će nam možda dopustiti
94	touch each others hand or something, y’know.	94	da si dotaknemo ruke ili nešto tako.
95	And I asked the guard	95	Pitala sam čuvara,
96	Y’know – ‘can I give him this?’	96	kao, - „mogu li mu dati ovo?
97	Can I physically give it to him through the window?’	97	Mogu li mu fizički to dati kroz prozor?“
98		98	

Y'know and he touched the magazine, I did and it was like 'whoah, cool'. 99 I really enjoyed when he told me 100 how I have to take the pictures 101 and how I have to pose. 102 I really got a thrill from that, too. 103 If you are into this S&M-stuff, 104 you always have the problem, 105 that it's just a guy playing 106 to be, ehm, a raper or something like that. 107 And Richard, I'm ... I knew he was real. 108 We were just friends 109 maybe with some sexual benefits for each other. 110 He has a fetish for feet and for Asian girls. 111 I thought it would be sexy 112 if we would do it together. 113 Because then it's like double fun for him.	I dotaknuo je časopis, i ja sam i bilo je ono „opa, <i>cool</i> “. 99 Zbilja sam uživala kada mi je rekao 100 kako da se slikam 101 i kako da poziram. 102 I to bi me zbilja napalilo. 103 Ako volite sado – mazo igrice, 104 uvijek imate problem, 105 da je to samo lik koji se igra 106 silovatelja ili nečega takvog. 107 A Richard, ja... Znala sam da je stvaran. 108 Bili smo samo prijatelji 109 s možda nekim seksualnim povlasticama. 110 Ima fetiš na stopala i na Azijatkinje. 111 Mislila sam da bi bilo seksi 112 kada bi to napravile zajedno. 113 Jer to mu je onda dvostruka zabava.
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114	114
I mean everyone is kind of supporting children	Mislim, svi nekako podupiru djecu
115	115
or animals and stuff like that	ili životinje, takve stvari,
116	116
but not so many people are, like,	ali ne podupire mnogo ljudi
117	117
supporting death row inmates.	osuđenike na smrt.
118	118
<i>Shoko, hi, nice to meet you.</i>	Bok, Shoko, drago mi je upoznati te.
119	119
<i>You're very pretty and you have cute feet.</i>	Vrlo si lijepa i imaš slatka stopala.
120	120
<i>Please send more pictures.</i>	Molim te, pošalji još slika.
121	121
<i>I like the trees from your country called bonsai.</i>	Volim drveće iz tvoje zemlje koje se zove bonsai.
122	122
<i>Have you been to the roller coaster at Mt. Fuji?</i>	Jesi li ikada bila u vlaku smrti na planini Fuji?
123	123
<i>Which are some of your best memories?</i>	Koje su tvoje najdraže uspomene?
124	124
<i>If I don't hear from you, I'll understand.</i>	Ako mi se više ne javiš, razumjet ću.
125	125
<i>Thanks again for the pictures.</i>	Još jednom hvala na slikama.
126	126
<i>Your friend, Richard.</i>	Tvoj prijatelj, Richard.
127	127

He did eventually ask me to marry him but 128	S vremenom me pitao želim li se udati za njega, ali
I mean I felt like I don't compete. 129	128
I might have done it 130	mislím, nije mi se dalo natjecati. 129
if he wouldn't have opened his visitations y'know but ... 131	Možda bih učinila to, 130
No. 132	da nije otvorio svoje posjete, ali... 131
But then I really thought it out and realized, 133	Ne. 132
y'know, this is all he's got. 134	No onda sam ponovno razmislila i shvatila, 133
Let him have all these girls come and visit him. 135	ovo je sve što on ima. 134
This is all he's got. 136	Neka mu dolaze sve te cure u posjet. 135
He goes back in the cell and has nothing. 137	To je sve što ima. 136
And I think he knew that was gonna be the last time I visited him. 138	Vrati se u ćeliju i nema ništa. 137
Okay. 139	I mislim da je znao da će to biti zadnji put da ga posjećujem. 138
Cool, then... 140	Dobro. 139
Ehm, sometimes I wish I had written him back 141	<i>Cool</i> , onda... 140
and I was thinking about it	Um, ponekad poželím da sam mu odgovorila. 141
	i razmišljala sam o tome,



142	142
but I was too scared ...	ali bila sam previše uplašena...
143	143
But he's in jail! He couldn't ...	Ali u zatvoru je! Ne bi mogao...
144	144
Really, right?	Zbilja, jel'da?
145	145
I mean he's not gonna get out.	Mislim, neće izaći.
146	146
Yeah but he could know someone else, who	Da, ali mogao bi znati nekoga tko...
...	
147	147
Okay that thought came to me, too.	Okej, to sam i ja pomislila.
148	148
I didn't remember that one.	Ne sjećam se ovoga.
149	149
<i>You've hurt me.</i>	Povrijedila si me.
150	150
<i>Me, the black cat, is coming over.</i>	Ja, crna mačka, dolazim.
151	151
<i>You didn't</i>	Nisi me
152	152
<i> visit today.</i>	posjetila danas.
153	153
<i>Where did we go wrong?</i>	Gdje je pošlo po zlu?
154	154
Oh my god.	O moj Bože.
155	155
<i>Eva, just thinking of all your excuses</i>	Eva, razmišljam o tvojim ispričama
156	156
<i>for not coming.</i>	za nedolaženje.
157	157
<i> You're sick.</i>	Bolesna si.

158	158
<i>Or ‘My car broke down.’</i>	Ili „Auto mi se pokvario“.
159	159
<i>‘I couldn’t find anyone to take me.’</i>	„Nitko me nije mogao povesti“.
160	160
<i>‘I had this headache.’</i>	„Imala sam glavobolju“.
161	161
I had a headache, yeah right.	Glavobolju, kako da ne.
162	162
<i>A guy calls his employer to tell him	Tip zove poslodavca da mu kaže
he won’t be coming in to work.</i>	kako danas neće doći na posao.
163	163
<i>That he’s sick.</i>	Bolestan je.
164	164
<i>When the employer asks</i>	Kada ga poslodavac upita
165	165
<i>‘how sick are you?’</i>	„koliko si bolestan?“
166	166
<i>he answered:</i>	on odgovori:
167	167
<i>‘I’m in bed, screwing my sister.’</i>	„U krevetu sam, jebem svoju sestru“.
168	168
Sounds like Richard.	Zvuči kao Richard.
169	169
In 1996 he married Doreen.	Godine 1996. oženio se s Doreen.
170	170
Yeah I think she was totally obsessed with	Da, mislim da je bila totalno opsjednuta s
him.	njim.
171	171
I heard from a girl from Instagram	Čula sam od cure s Instagrama,
172	172
and somebody told HER	a netko je rekao NJOJ
173	173

that Doreen sold his ashes	da je Doreen prodala njegov pepeo,
174	174
to earn money	kako bi zaradila
175	175
and she got plastic surgery from that money.	i da je od te love išla na plastičnu operaciju.
176	176
Yeah, so ...	Da, pa...
177	177
you were the first who visited him	Ti si bila prva koja ga je posjetila
178	178
and you were the beginning of it all.	i bila si početak svega.
179	179
So can you imagine that you	Možeš li zamisliti da si ti
started this kind of hype?	pokrenula ovu senzaciju?
180	180
He's just a human,	On je samo čovjek,
he's no god or anything.	nije ni bog ni išta slično.
181	181
He's a guy that went on	On je tip koji
the wrong track.	je krenuo pogrešnim putem.
182	182
Did bad things and ended	Učinio je loše stvari i
his life by being in prison.	završio svoj život u zatvoru.
183	183
He's just Richard.	On je samo Richard.
184	184
Who are you?	Tko si ti?
185	185
Just a guy.	Samo tip.
186	186
Just a guy.	Samo tip.
187	187
Eva O.	Eva O.

188	188
Eva O. has found love and hope in Jesus Christ.	Eva O. je pronašla svoju ljubav i nadu u Isusu Kristu.
189	189
Her first and third marriage ended through suicide.	Njen prvi i treći brak su završili samoubojstvom.
190	190
She doesn't want to talk about the second one.	Ne želi pričati o drugom.
191	191
Sarah	Sarah
192	192
Sarah wants to stay anonymous.	Sarah želi ostati anonimna.
193	193
She is working with children in a conservative German town.	Radi s djecom u konzervativnom njemačkom gradu.
194	194
Recently, she announced her wedding.	Nedavno je obznanila da se udaje.
195	195
Her husband is a deathrow inmate, located in the USA.	Njen je muž osuđenik na smrt u SAD-u.
196	196
Shoko	Shoko
197	197
Shoko finished this movie with the help of: Eve O. and Sarah K.	Shoko je završila ovaj film uz pomoć: Eve O. i Sarah K.

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