

# Translation from Croatian into English

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UNIVERSITY OF RIJEKA  
FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
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**TRANSLATION FROM CROATIAN INTO ENGLISH**

Submitted in fulfilment of the requirements for the B.A. in English Language and Literature  
and Pedagogy at the University of Rijeka

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## **Abstract**

This thesis deals with the translation of three texts from Croatian to English. All texts belong to different genres and deal with different topics. Firstly, a short introduction to the thesis is given, presenting the details of the process. The main body of the thesis is a construction where the first element is the source text, copied from the source and otherwise non-altered. The first text is an article from a newspaper which presents a book review, a review of an exhibition of art and brief criticism of contemporary art. The second text is an interview with a young actress who had been nominated for a reward for her achievements in a television show, and the third text is an excerpt from a pedagogical book on intercultural and multicultural education. The translated texts follow each of the source texts, and the last element is the corresponding commentary and analysis. The analysis itself is based on Genre Analysis, 12 points of which were chosen for the purposes of this thesis: genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, length, cohesion, terminology of the subject and issues. Lastly, a conclusion is given about the process of translation, its features and issues.

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## **1. Introduction**

For my thesis, I chose the field of translation, taking three texts written in my mother tongue, Croatian, and translating them into English. I had also decided to take three dissimilar texts in order to gain practical experience in as wide an area as possible. Therefore my chosen texts were different in both genre and style, and were also written in different forms. The first text is an article written on the topic of art criticism and a book review, the second text is an interview, while the final text consists of a book excerpt from the field of pedagogy, my second major. I did my best to offer as coherent and faithful translations as possible, and after that offered a detailed analysis of the process of translation where I explained the dilemmas and problems I encountered while translating.

This analysis, along with the commentary of each of the texts, was conducted on the basis of Genre Analysis, a method which originally includes 18 points of analysis, but for present purposes, I chose to analyse each text in only 12 points. The points of my choosing were: genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, length, cohesion, terminology of the subject and issues (glossary). I found this method very useful in preparation for the task of translation, using it to briefly outline the source text, before translating it to the target language. In my previous translations, I had not used this method, and the complexity of the process was much greater than in this thesis. Seeing how translation requires focus and complete attention, it was very helpful to have an outline to refer to when needed.

However, some of the difficulties of translation could not be resolved through this method, because they mostly referred to differences in culture and consequently language choices. Therefore it was quite challenging not to resort to word for word translations, but focus on the sense of the sentence, and find the nearest translational equivalent.

In order to successfully translate these texts, I consulted several different dictionaries, and did quite a lot of research, especially in areas such as art and exhibitions of art, which I only understood in general terms, which proved inadequate for the task at hand.

The front matter of this thesis consists of an abstract, a table of contents and a brief introduction. The body of the thesis consists of three texts, followed by their respective translations and a detailed analysis and commentary. Finally, the last part is a conclusion that gives a brief overview of the experience and the main features of translation.

## **2. Source text I: Vila-Matas: roman koji bi u Zagrebu ovog tjedna morao biti rasprodan**

Vila-Matas: roman koji bi u Zagrebu ovog tjedna morao biti rasprodan

Kassel je 1945. godinu u stvarnom i u simboličkom smislu dočekaio sravnjen sa zemljom. Zamišljajući na zgarištu budući grad, njegovi stanovnici nisu ga vidjeli kao industrijsko, bankarsko ili poslovno središte, nego su identitet Kassela vidjeli u kulturi. Postoji barem jedno sitno opravdanje za takvu viziju: braća Grimm su, naime, bili iz Kassela. Njemačka je bila zgažena i posramljena, a jedan je nevelik grad- Kassel ni danas nije dosegnuo broj od dvjesto tisuća stanovnika- tako niknuo iz svijeta bajki, i iz ideje, posve njemačke i europske, da se jedna urbana sredina može i treba definirati putem kulture. Deset godina kasnije, bilo je to 1955 Arnold Bode, kustos i arhitekt kojemu su nacisti već 1933. zabranili da se bavi svojim poslom, pokreće Documentu, izložbu moderne umjetnosti kojoj je cilj da Njemačku izvede iz mraka duhovne i estetske opresije, i takozvanu „degeneriranu“ umjetnost izvede iz geta, logora i lomača. Na prvoj Documenti pokazana su znamenita djela njemačkog i europskog ekspresionizma, kubizma, konstruktivizma i fovizma, sve u pokušaju da se nadoknadi propušteno vrijeme i da se dokumentira povijest moderne umjetnosti.

Ali već od druge izložbe, održane u ljeto 1959., koncept se mijenja i Kassel postepeno postaje mjesto na kojemu će se svakih pet godina definirati trenutak svjetske suvremene umjetnosti , kroz niz dislociranih postavki u spektakularnoj izložbi kojoj će cijeli grad biti jedan veliki izložbeni prostor. Zasad posljednja, trinaesta Documenta održana je 2012., vidjelo ju je preko devetsto tisuća posjetitelja (naspram sto trideset tisuća iz 1955.), ali ni masovnost, ni marketinški potencijal nisu ono što Documentu čini tako velikom i važnom. Bijenale u Veneciji je masovnije, i marketinški potentnije i financijski neusporedivo bogatiji spektakl. Značaj Documente je u snazi estetskog i kulturno-povijesnog kriterija. U Kasselu se svakih pet godina ustanovljava što jest suvremenost, što jest avangarda.

Enrique Vila-Matas (1948.) španjolski je romanopisac i autor kratkih priča, jedan od najintragantnijih europskih autora današnjice. Fasciniran Jamesom Joyceom, ali i bogatim tradicijama katalonske i europske književne avangarde, Vila-Matas istovremeno inzistira na tradicionalnom pripovjednom postupku, na stapanju fikcije i faksije i stvaranju svijeta u kojem se snovi počinju miješati s dokumentima, umjetnički artizam s golom stvarnošću. Njegov tekst, koliko god bio eksperimentalan i apartan, različit od svega drugog i svih drugih,

neobično je privlačan, čitateljski podatan- tu bi ga se moglo usporediti s Robertom Bolaňom- pa ga se čita iz čistog užitka, na koji se sve drugo nadovezuje i zbraja. Avangarda i tradicionalni realizam ne samo da pripadaju istom prosedeu Enriquea Vila-Matasa, nego se susreću u istoj rečenici i misli, kao da nije riječ o paradoksu, nego o nečemu što je logični dio iste cjeline. Pred Documentu 13 Vila-Matasu je ponuđeno sudjelovanje na izložbi, tako da će doći i napisati knjigu. Otprilike tako je izgledala ponuda, premda će pisac oko nje stvarati dodatnu famu. Dvije godine kasnije, u španjolskom je izvorniku objavljena knjiga „Kassel no invita a la lógica“ koja će krajem 2015, u prijevodu Ane Marije Drmić Janeš biti objavljena pod naslovom „Kassel ne poziva na logiku“. Nakladnik su Edicije Božičević, gdje su već objavljena tri romana ovog pisca „Bartleby i družina“, „Dablineska“ i „Duh Dylana“(čime se Božičević predstavio kao jedan od iznimno rijetkih, ako ne i jedini hrvatski izdavač, uz notornu Frakturu, koji nekog od živih klasika pokušava sustavno predstaviti publici našeg jezika).

„Kassel ne poziva na logiku“ žanrovski je izazovno djelo. Reportaža je izazovno djelo. Reportaža, koja bi mogla izlaziti u nastavcima, u nekim dobrim i ozbiljnijim novinama- kakvima Njemačka obiluje, a ne fali ih ni u Španjolskoj; nekonvencionalno postavljena rasprava o avangardnoj i suvremenoj umjetnosti, pisana kao izazov kustosima i kritičarima, općenito ljubiteljima arta; esej o prolaznosti, s elementima dnevnika i autofikcijske proze, koji tek igrom slučaja ima Kassel kao mjesto zbivanja... Sve u svemu, dakle, ova knjiga je- roman. Romanom ga, prije svega drugog, čini romanopiščeva i čitateljeva svijest o romanu te prešutni međusobni dogovor da oko toga ne prave probleme. Roman je svaki, po mogućnosti višestavačni, cjeloviti tekst, koji predočava cjelovitost svijeta, i koji je čitatelja u stanju uvjeriti da su likovi i situacije opisane u njemu proizvod fikcije, čak i ako su preuzeti iz takozvane stvarnosti. A u Vila-Matasovoj knjizi svi- ili skoro svi- likovi su stvarni (naročito ukoliko je Wikipedia, i to ne ona hrvatska, kriterij stvarnosti), kao što su stvarna i umjetnička djela koja se u romanu opisuju.

„Kassel ne poziva na logiku“ može se čitati na barem dva načina: kao likovna kritika i kao romaneskno djelo. Pritom, jednako ga mogu čitati i oni koje ne zanima, ili ih čak iritira, suvremena umjetnost, kao i oni koji u novinama i na Trećem programu ne propuštaju eseje i izvještaje iz Kassela ili Venecije. Kao i kod svakog ozbiljnog pisca, a Vila-Matas je ozbiljan da ne može biti ozbiljniji, pretpostavljeni čitateljev interes za temu sekundarne je naravi. Čitate zato što je dobro napisano, čitate zato što nad sobom imate mađioničara koji vas vodi kroz svoju knjigu, čitate zato što književnost jest magija ako je književnost... Ali istovremeno

„Kassel ne poziva na logiku“ knjiga je koju bi morao pročitati svatko onaj tko se usuđuje pisati o suvremenoj umjetnosti ili joj se diviti po onom novozagrebačkom meandroidnom zdanju, sve uz kanapee i loše bijelo vino. Kako je takvih mnogo, Vila-Matasov bi morao tokom sljedećeg tjedna biti rasprodan...

Razamatrajući rad Pierrea Huyghea „Untitled“, Vila-Matas iznalazi jedno od zanimljivijih i uzbudljivijih objašnjenja potrebe za avangardom, postavangardom i postpostavangardom, koja se opet ispostavlja samo kao-avangarda, procesa, dakle koji traje tokom cijeloga dvadesetog stoljeća i nastavlja se danas, kao dominantan duh suvremene umjetnosti ( i to ne samo suvremene likovne umjetnosti). Iza svega, misli pisac, stoji potreba za prapočelom, za povratkom u Altamiru, i na sam početak umjetnosti: „nije li zapravo avangarda oduvijek bila potrebna da od svega načinimo praznu ploču i da se vratimo u tamu iskona? “ Povratak na početak je istovremeno i pokušaj poništenja ukupne tradicije, ali i najradikalnija zamisliva tradicionalistička gesta... Avangarda je starinski način izlaska iz zastarjelosti.

Vila- Matas efektivno se ruga onima koji- evo već stotinu godina- najavljuju siguran kraju umjetnosti. Govori da su takvi dobro predosjetili nekakav kraj , ali da su vođeni svojim optimizmom ili možda strahom od vlastitog stradavanja , krivo atribuirali narečeni veliki finale. Ne radi se, naime, o kraju umjetnosti, ona je daleko od svoga kraja, koliko je daleko bila i prije dvije tisuće godina, nego se radi o jasnom predosjećaju kraja svijeta. A to je neka sasvim druga stvar.

„U Europi si, a Europe nema“- zaključuje na jednom mjestu pisac, lutajući Kasselom, od izložbe do izložbe, sklapajući pojam naše suvremenosti u neku konzistentnu cjelinu. Ništa o svijetu, o duhu epohe i bliskom smaku svijeta i o njegovoj suvremenosti ne govori tako vjerodostojno i jasno kao- suvremena umjetnost. Naravno, pod uvjetom da je umjetnost i dalje suvremena. Istovremeno, ni u čemu nema toliko laži, šmiranja i prevare kao u onome što bi se ponudilo pod pojmom suvremene umjetnosti. Laž o svijetu biva veća od samog svijeta.

„Kassel ne poziva na logiku“ roman je jednog sociopata, nedruštvenog pisca, čudaka, liječenog alkoholičara. To je nagoviještena erotska igrarija muškarca u zrelim godinama. To je priča o strancu i njegovim nelagodama u okruženju tuđega i tuđih jezika. To je dnevnik izbivanja od kuće i olakog pristajanja na putovanje, koje čovjeka spopadne kao najgore mučenje, čim za njega dođe vrijeme. Na kraju, to je priča o mcguffinu, o rečenici, riječi ili predmetu izvan konteksta priče, koji katkad biva veći i važniji od same priče.



Na naslovnici hrvatskog izdanja ljupki je znatiželjni hrt. Bijeli pas, noge obojene u ružičasto. I ta je noga djelo suvremene umjetnosti. Bez imalo ironije, ozbiljno.

### **3. Translation of source text I: Vila-Matas:roman koji bi u Zagrebu ovog tjedna morao biti rasprodan**

Vila-Matas: a novel which is bound to be a bestseller in Zagreb this week

At the beginning of 1945, Kassel was both literally and figuratively levelled with the ground. Standing on the charred remnants of their town and imagining its future, its citizens did not imagine Kassel as an industrial, banking or business centre, but perceived the identity of Kassel in culture. There is at least one tiny justification for such a vision: namely; the Grimm brothers were from Kassel. Germany was crushed and ashamed and so one small town- to this day Kassel has not reached the population of two hundred thousand- arose from a world of fairy tales and from an idea, entirely German and European, that one urban setting can and should be defined by means of culture. Ten years later, it was in 1955, Arnold Bode, a curator and architect who was forbidden by the Nazis as early as 1933 to do his job, sets up Documenta, an exhibition of modern art whose goal is to lead Germany out of the dark of spiritual and aesthetic oppression, and to lead the so-called “degenerate” art out of ghetto, concentration camps and pyre. Well-known works of German and European expressionism, cubism, constructivism and fauvism were exhibited at the first Documenta, all in an attempt to make up for lost time and document the history of modern art.

But from the second exhibition, held in the summer of 1959, the concept changes and Kassel gradually becomes a place at which the moment of contemporary world art is defined every five years through an array of dislocated propositions, in a spectacular exhibition which would use the entire city as one big exhibition area. The last Documenta so far, the thirteenth Documenta, was held in 2012, and was seen by over nine hundred thousand visitors (compared to one hundred and thirty thousand visitors in 1955), but it's neither its massive scale or its advertising potential that make Documenta so grand and so important. The Venice Biennale is a spectacle that is more massive, has more advertising potential and is incomparably financially richer than Documenta. Documenta's significance is in the strength of its aesthetical and cultural-historical criteria. Contemporariness and avant-garde are established in Kassel every five years.

Enrique Vila-Matas (1948) is a Spanish novelist and author of short stories, and one of the most intriguing European authors of the present age. Fascinated with James Joyce, but also with the rich traditions of Catalonian and European literary avant-garde, Vila Matas insists in

the same time on the traditional narrative technique, on blending of fiction and reality and creating a world in which dreams start to mix with documents, and artistic formal aestheticism with real life situations. His text, as experimental and *recherché* as it may be, is different from everything else and all the rest, unusually captivating, supple for reading- a comparison can be drawn here between him and Roberto Bolaño- and it is therefore read out of pure pleasure, with which all else ties in and adds up. Avant-garde and traditional realism not only belong to the same technique of Enrique Vila-Matas but meet in the same sentence and thought, as if this was not paradoxical, but something that constitutes a logical part of the same whole. Before Documenta 13, participation at the exhibition was offered to Vila-Matas, in the form of him attending and writing a book. This was more or less what the offer looked like, although the writer would later create additional mysticism around it. Two years later, the book “Kassel no invita a la lógica“ was published in Spanish original, which will at the end of 2015, translated by Ana Marija Drmić Janeš, be published as „*Kassel ne poziva na logiku*“. The publisher is Edicije Božičević, which has thus far published three novels by this author: “Bartleby i družina“, “Dablinska” and “Duh Dylana” (whereby Božičević established itself as one of extremely rare, if not the only Croatian publisher, alongside the notorious Fraktura, which is trying to systematically introduce one of the living classics to local audience.

„*Kassel ne poziva na logiku*“ is a challenging work in terms of its genre. A reportage is a challenging work. A reportage, which could come out in instalments in some good and serious newspapers which Germany has an abundance of, and which are not lacking in Spain either, an unconventionally set debate on avant-garde and contemporary art, written as a challenge to curators and critics, art lovers in general; an essay on transience, with elements of a journal and auto fictional prose, which just happens to take place in Kassel... All in all, therefore, this book is a –novel. It is determined as a novel, first and foremost, by the novelist's and reader's awareness of the novel and a tacit mutual agreement not to make an issue out of it. A novel is every, preferably complex, complete text, which portrays the wholeness of the world, and which is capable of convincing the reader that the characters and situations described in it are a product of fiction, even if they were adopted from the so-called reality. And in Vila-Matas' book, every, or nearly every character is real (especially if Wikipedia, and not the Croatian version, is a criteria of reality), just like the works of art described in the novel.

“*Kassel ne poziva na logiku*” can be read at least in two ways: as an art critique and as a novelistic work. In this matter, it can be equally read by both those who are not interested in ,

or are even annoyed by, contemporary art, and those who never miss essays and reports from Kassel or Venice in the newspaper or on Channel Three of the national television. As is the case with any serious writer, and Vila-Matas is as serious as it gets, the presumed interest of the reader is of secondary importance. You read because it is well written, you read because above yourself you have a magician who guides you through his book, you read because literature is magic if it's literature.... But in the same time "Kassel ne poziva na logiku" is a book that ought to be read by anyone who dares write about contemporary art, or admire it at that meander-like structure in Novi Zagreb, complemented by canapé and poor quality white wine. Seeing how there are many such people, Vila-Matas is bound to be a bestseller in Zagreb next week...

Contemplating the work of Pierre Huyghe "Untitled", Vila-Matas contrives one of the more interesting and more exciting explanations of the need for avant-garde, post avant-garde and post post avant-garde which once again turns out to be avant-garde, of a process, indeed, which has lasted throughout the entire twentieth century and continues today, as the prevailing tendency in contemporary art (and not only in contemporary visual arts). At the bottom of all of this, the writer thinks, is a need for the starting point, for a return to the Cave of Altamira and to the very origins of art: "hasn't avant-garde in fact always been necessary for us to take a clean slate and to return to the darkness of primordial times?" The return to origins is in the same time an attempt to obliterate the entity of tradition and the most radical traditionalistic gesture imaginable... Avant-garde is an old-fashioned way of escaping old-fashionedness.

Vila-Matas effectively mocks those who've been- for a hundred years now- announcing a certain end of art. He says that these people sensed some sort of an end correctly, but have, guided by their optimism, or perhaps fear of personal peril, wrongly attributed the foreseen grand finale. It is not the end of art, as a matter of fact it is far from its end, just as far as it had been two thousand years ago, but a clear premonition of the end of the world. But that is a different matter entirely.

"You're in Europe, but Europe is gone" concludes the author at one point, wandering around Kassel, from exhibition to exhibition, forming an idea of our contemporariness in some consistent whole. Nothing speaks about the world, about the spirit of the epoch and the approaching end of the world and its contemporariness as authentically and as clearly as-contemporary art. Of course, under the condition that art is still contemporary. In the same

time, nothing contains so much lies, bad acting and deceit as that which would be offered under the term contemporary art. The lie about the world ends up being greater than the world itself.

“Kassel ne poziva na logiku” is a novel by a sociopath, unsociable writer, weirdo, reformed alcoholic. It is a foreshadowed erotic frolic of a man in his best years. This is a story of a foreigner and his discomforts when in foreign surroundings and in the presence of a foreign language. It is like a journal of absence from home and flippant consent to travel, which comes over a man like the worst torture, once the time to travel comes. In the end, it’s a story about McGuffin, about the sentence, word or object out of the context of the story, which sometimes winds up being bigger and more important than the story itself.

On the cover of the Croatian edition is a lovely curious greyhound. A white dog, with a leg coloured pink. That leg too is a part of contemporary art. No irony intended, seriously.

## **4. Commentary and analysis**

**Text I:** *Vila-Matas: roman koji bi u Zagrebu ovog tjedna morao biti rasprodan*

### **1. Genre**

Newspaper article

### **2. Source**

Jutarnji List, Published 5<sup>th</sup> March 2016

### **3. Audience**

The text is published in a daily newspaper read by a wide audience. It is a text on culture and a literary review, but written in a way that can be understood by a layman as well as an art critic, though primarily intended for people who already possess some knowledge on the topic discussed.

### **4. Purpose of writing**

The purpose of this text is to present a review of a novel by Enrique Vila-Matas and in the same time to present a review of Documenta, an exhibition of art. The pragmatic purpose of the text, however, is to inspire interest in the reader for the book reviewed.

### **5. Authenticity**

As the text was published in a daily newspaper and signed by a Croatian author, it can be considered authentic.

### **6. Style**

The style of writing varies throughout the text. It is informative, but also humorous and satirical. The language used is a combination of expert terms concerning art history and slang terms familiar to the audience. The sentences in the novel are also rather long and intricate.

### **7. Level of formality**

The text is not very formal.

### **8. Layout**

The text is divided into ten paragraphs of varied length; all paragraphs are related to one another, adding to the cohesion of the article.

### **9. Length**

The text is of normal length for this genre and topic.

### **10. Cohesion**

The lexical cohesion of the text is achieved through repetition of key words such as *Documenta, avant-garde, art, contemporariness, Kassel*.

### **11. Terminology of the subject**

The specialist terms in the text are related to art history, art in general and literature. Also, several slang words are employed in the text.

### **12. Issues**

The first problem I encountered was in the title of the text: *Vila- Matas: roman koji bi u Zagrebu ovog tjedna morao biti rasprodan*. The first issue was the Croatian adjective *rasprodan* and the second one was the construction *bi morao biti*. Firstly, I translated the sentence word for word, using the most common English renderings of the word *rasprodan* and the construction *bi morao biti*. The result was: Vila-Matas: a novel that should be sold out in Zagreb this week. However, the English version did not seem to inspire the same effect as the Croatian version did. Therefore, I located the two problematic phrases and came up with several alternative translations. For *bi morao biti* I used: will be\*, ought to be, should be, is bound to be, is destined to be\*. Upon initial elimination, I was left with three choices: ought to be, should be, is bound to be. Ought to be and should be seemed to imply different levels of uncertainty that were not present in the Croatian rendering *bi morao biti*, so I decided to use *is bound to be* as the most appropriate translation.

The second issue was with the phrase *rasprodan*. The literal translation that I initially thought of was sold out, but it did not seem to be as strong of a phrase in the translated sentence as *rasprodan* is in the Croatian equivalent. Therefore, I listed several other alternatives: a hit, a bestseller, a chart-topper\*, to be bought up\*, to be out of print. A chart topper was dismissed as too informal for the context of the article and bought up seemed to be equally inappropriate as sold out. The phrase *to be out of print*, according to Oxford dictionary means: *(Of a book)*

*no longer available from the publisher* and this options seemed to be inappropriate in terms of style. A hit seemed a little bit too informal too, and I decided that a *bestseller* was the best translational equivalent.

The next problem was with the first sentence of the first paragraph. Here, the word *smisao* is used with the adjective *stvaran*. For the sake of clarity, I chose to render *stvaran* as *literal*, which would correspond to the Croatian equivalent *doslovan*. For the same reason, I chose to render *simboličan* as *figurative* and not *symbolic*. Also, *srvnjen sa zemljom* was problematic in that I had three alternatives to choose from: *reduced to rubble*, *leveled with the ground*, *demolished\**. I needed a sense that would most strongly imply both the figurative and the literal meaning, so I dismissed *demolished*. Between the two remaining alternatives, I chose *leveled with the ground* because I felt that the emphatic value was greater than in the alternative phrase and therefore conveyed the intended meaning better.

Furthermore, when translating the word *zgarište*, I was faced with three options: site of a fire, charred remnant or the ashes. While the literal translation would be site of the fire, I believed that both *the ashes* and the *charred remnant* conveyed the intended meaning better, and chose charred remnants as the most appropriate rendering of the word *zgarište* in the given context. The next issue was with the word *opravdanje* in *postoji barem jedno sitno opravdanje*. I thought of two alternatives that seemed equally appealing: excuse and justification. Therefore, I decided to resolve my dilemma by consulting the Oxford English-English dictionary and found that justification means *Good reason for something that exists or has been done* while excuse means: *A reason or explanation given to justify a fault or offence*. As can be seen from definitions listed above, justification was the only appropriate choice for the given context.

The next issue was the word *pokreće* in *pokreće Documentu, izložbu...* The first word that came to my mind was start, but it did not seem appropriate for the given context. I thought of three other alternatives: set up, instigate\*, initiate. Instigate was dismissed as too formal ,while initiate seemed to be related more to processes and procedures than to organizations and exhibitions, thus leaving set up as the best option. Furthermore, I had issues with translating the construction *ali već of druge izložbe....* I thought of several different ways of translating this problematic construction: *But by the second exhibition*, *But from the second exhibition*, *as soon as the second exhibition though*. In the end, seeing how all of the proposed alternatives retained the original meaning to some degree, I chose *but from the second*



*exhibition* since it seemed to fit more easily than the others in the style of writing present in the article.

Moreover, the phrase *niz dislociranih postavki* proved rather problematic as well. At first, I was confused as to what this phrase could be referring to since it seemed to be inserted in a rather haphazard way into the sentence, thus interrupting a construction that could be understood more easily. Then, I decided to re-read the paragraph carefully, and upon closer inspection found that it was still referring to the definition of contemporary world art, but did so in a rather clumsy manner. Secondly, I had issues with the term *postavki* itself. When consulting a Croatian- English dictionary, I found that it could be translated as *precept, tenet, proposition, postulate, thesis* or *statement*. Seeing how I was unfamiliar with the differences in meaning between these words, I looked them up in Oxford's English- English dictionary. Upon doing that, I found that words *precept, tenet, postulate, thesis* and *statement* do not convey the meaning intended in the word *postavke* used in present context. Therefore, I chose the word *proposition* as the closest translational equivalent. Another problem was presented in the form of the word *fakcija*. Since I was unfamiliar with the word, I decided to look it up on *Hrvatski jezični portal* but found it to be entered only in the property of a bound morpheme. This confused me all the more, because it was used as a lexical word in the text, so I consulted a Croatian English dictionary, where I once again failed to find the word as an entry. Therefore, I decided to translate it as *reality*, seeing how it means the very opposite of *fiction*.

Also, the phrase *gola stvarnost* proved to be difficult to translate. My immediate thought was *naked reality* or *bare reality* but neither seemed to be quite right, and when I looked them up, neither existed as an idiom of the English language. Thus, I began to look for phrases that had meanings similar to the one conveyed by *gola stvarnost*. I found *naked truth* and *the reality of the situation*. Neither seemed to be quite what I was looking for, so I resorted to descriptive translation as: *real life situations*.

Furthermore, I was unsure whether to translate the title of the book that would be published in Croatia: *Kassel ne poziva na logiku* to English, but considering that it was a translation and that I had not translated the original title either, I decided to leave it as the Croatian version. In accordance with this decision, I decided to leave the remaining three novels mentioned further in the text untranslated as well. The next issue was with the phrase: *publici našeg jezika*. The literal translation would have been: *audience of our language*, which seemed inappropriate for

the purpose intended with the Croatian phrase and as a whole seemed somewhat difficult to grasp. That is why I chose to use the construction *local audience* as a concept more easily understood.

Another issue was presented in the word *višestavačni*. When I looked the word up in a Croatian-English dictionary, I found that the translation would be multimovement. However, that did not seem right for the given literary context of the translated text, so I looked up the word *multimovement* in an Oxford English- English dictionary, and found it to be referring to bodily movements or music. Therefore, I decided to use the word *complex* which I thought conveyed a similar enough meaning to the word *višestavačni* and was more appropriate for the context at hand.

Furthermore, I had issues with translating the construction *trećem programu*. Seeing how this is a channel that would be familiar only to the Croatian speaking audience, if not Croats themselves, I decided to translate it as *Channel Three of the national television* in order to avoid confusion.

Also, it was difficult to translate *novozagrebačkom meandroidnom zdanju* because Novi Zagreb is a district in the city and as such does not have a translational equivalent in other languages. Instead of translating it literally as New Zagreb, I chose to retain the original name Novi Zagreb and use a descriptive phrase *meander-like structure in Novi Zagreb*.

One further issue was with the phrase *dominatan duh*. A literal translation would be dominant spirit of , but the construction did not seem to be sufficiently clear for the given context. Therefore, I looked the word *spirit* up in an English-English dictionary, and under the appropriate meaning found a synonym *prevailing tendency*. I thought it would be much clearer, and therefore chose to use it instead.

## 5. Source text II: Nisam na Fejsu koliko i likovi iz serije

Nisam na Fejsu koliko i likovi iz serije

Glumica Mia Anović Valentić debi na televizijskom ekranu ostvarila je ulogom tinejdžerice Helene u seriji „Nemoj nikome reći“ i ubrzo postala miljenica publike

Nominacija za Ružu iznenadila ju je i potvrdila da je uspješno obavila glumački zadatak u „Nemoj nikome reći“ čija će se druga sezona početi snimati 15. ožujka

Krivac za zaljubljenost Mije Anović Valentić u glumu je njen tata redatelj Saša Anović. –Tata je kriv, istina. Odveo me na dramsku, ali i pratila sam ga kao mala. Volim i to što i kako rade on i moj stric Živko. Imamo taj „Anović gen“, volimo stil glume bez puno glume- otkrila nam je nedavno Mia. Anović-gen prepoznali su i redatelji serije „Nemoj nikome reći“ Ivan Livaković i Andrija Mardešić koji su joj dodjelili ulogu tinejdžerice Helene. Ovo je Mijina prva televizijska uloga preko koje ju je upoznala šira publika, dok je kazališna publika poznaje po ulogama u predstavama u Kerempuhu gdje je u stalnom angažmanu. U povodu nominacije za Večernjakovu ružu u kategoriji novog lica godine popričali smo s Mijom o glumi, hobijima, društvenim mrežama.

**Jeste li očekivali da će serija „Nemoj nikome reći“ tako odjeknuti i da će vam donijeti i nominaciju za Večernjakovu ružu?**

Nadala sam se uspjehu serije „Nemoj nikome reći“ jer mi je to prva televizijska uloga i stalo mi je da serija uspije, ali da sam očekivala nominaciju, nisam. Ugodno sam se iznenadila.

**Snima li se druga sezona serije i u kojem smjeru bi se Helenin lik mogao razvijati u novim nastavcima?**

Snimanje druge sezone počinje 15. ožujka i cijela se glumačka ekipa tome jako veseli. Reći ću samo da je Helena u novoj sezoni maturantica. Detalje otkrijte u novim nastavcima.

**U seriji su tinejdžeri zaokupljeni komunikacijom putem društvenih mreža, koliko se vi u svakodnevnom životu koristite takvom komunikacijom i koliko vam olakšava život?**

Ja sam malo slabija u društvenim mrežama nego likovi u seriji i tinejdžeri danas. Koristim se samo Facebookom. I na Facebooku provodim više vremena nego što bih trebala. No ipak najviše volim obavljati i dogovarati stvari telfonom.

**Bavili ste se i plesom, hip hopom i danceom, bavite li se i dalje tim hobijem ili nemate vremena?**

Nažalost, zbog nedostatka vremena zapostavila sam ples otkad sam došla u Zagreb, što je bilo prije sedam godina. Ali nedavno sam postala vokal benda Chishche lishche. U planu mi je razvijati se i u tom smjeru.

**Jeste li angažirali prijatelje i rodbinu da glasaju za vas i s kim ćete doći na dodjelu Ruže u HNK?**

Naravno da su moja obitelj i prijatelji glasovali za mene, a sad koliko puta- ne znam. Nažalost, na dodjelu neću moći doći jer imam gostovanje s predstavom (B)luzeri narodnjaci Satiričkog kazališta Kerempuh u Opatiji. Na dodjelu ću poslati svoju sestru Tinu s pratnjom.

## **6. Translation of source text II: Nisam na Fejsu koliko i likovi iz serije**

I don't spend as much time on Facebook as the characters in the TV show

The actress Mia Anović Valentić made her television debut with the role of the teenage Helena in the TV show "Nemoj nikome reći" (Don't tell anyone) and soon became a fan favourite.

The nomination for the Rose surprised her and confirmed that she successfully completed her acting assignment in "Nemoj nikome reći"; the second season of which will begin filming on the 15<sup>th</sup> of March.

The person responsible for Mija Anović Valentić's love for acting is her father, director Saša Anović.- Dad is to blame, it's true. He took me to drama classes, but I also accompanied him when I was little. I also love what he and my uncle Živko do, and how they do it. We have that "Anović gene", we like a style of acting without much acting, Mia told us the other day. The Anović gene was recognised by the directors of the show "Nemoj nikome reći" Ivan Livaković and Andrija Mardešić, who gave her the role of teenage Helena. This is Mija's first television role through which she was introduced to a wider audience, while the theatre audience knows her through her roles in the theatrical performances in The Kerempuh Satirical Theatre where she is permanently engaged. On the occasion of her nomination for Večernjak's Rose in the category of newcomer of the year, we had a chat with Mia about acting, hobbies and social networks.

**Did you expect that the show "Nemoj nikome reći" would make such a splash and that it would also bring you a nomination for the Večernjak's Rose?**

I was hoping that the show „Nemoj nikome reći“ would be a hit because it's my first role in a television show and I care very much about the show's success, but to say that I expected a nomination would be a lie. I was pleasantly surprised.

**Is the second season of the show being filmed and in which direction could Helena's character be developing in new episodes?**

The filming of the second season begins on the 15<sup>th</sup> of March and the entire cast is very much looking forward to it. I will only say that Helena is a senior this season. You will have to watch the new episodes to find out the details.

**In the show, the teenagers are engrossed in communication via social networks, how much do you use this sort of communication in everyday life and how much easier does it make your life?**

I'm a bit less involved in the world of social networks than the characters in the show and teenagers today. I use Facebook. And I spend more time on Facebook than I should. Nevertheless, I like to run errands and make arrangements using the phone.

**You used to dance, hip hop and *dance*, do you still pursue this hobby or do you lack the time for it?**

Unfortunately, due to a lack of time I've neglected dancing since I came to Zagreb, which was seven years ago. But I recently became the vocalist of the band Chishche lishche. I plan to develop in this direction as well.

**Did you recruit your friends and relatives to vote for you and who are you coming to the Rose award presentation ceremony in The Croatian National Theatre with?**

Naturally, my friends and relatives voted for me, but just how many times- I don't know. Unfortunately, I won't be able to come to the ceremony because I have a guest performance with the play "(B)luzeri narodnjaci" ((B)loser(s) rural pop singers) with The Kerempuh Satirical theatre in Opatija. I will send my sister Tina with an escort to the ceremony.

## **7. Commentary and analysis**

### **1. Genre**

Newspaper article, an interview.

### **2. Source**

Večernji List, published 7<sup>th</sup> March 2016.

### **3. Audience**

The article was published in a newspaper with diverse readership. Therefore, the intended audience is rather wide and there is no expert knowledge required of them in order for them to be able to understand the text.

### **4. Purpose of writing**

The article was written on the occasion of the actress's nomination, and its purpose therefore is to present her thoughts and feeling regarding the occasion. The pragmatic purpose is to provide further insight into her character for the audience of the show in which she stars.

### **5. Authenticity**

The article was published in a Croatian daily newspaper; it is signed by a Croatian author and talks about a Croatian actress, and can therefore be considered authentic.

### **6. Style**

The style of writing varies through the text. The journalistic introduction is more formal and professional than the remainder of the text, where more informal, even slang terms are employed as it reports on a conversation.

### **7. Level of formality**

Not very formal.

### **8. Layout**

The beginning of the text consists of an introduction to the topic and information on the interview reported below. It is split into four paragraphs. The next part is the interview itself, where the questions posed are written in bold.

## 9. Length

The length of the text is normal for this genre.

## 10. Cohesion

Cohesion in the text is achieved through repetition of key words such as *Anočić*, *show*, *characters*, *social networks*, *Facebook*.

## 11. Terminology of the subject

No expert terms were used in the text.

## 12. Issues

The first problem I encountered in the second text was the rendering of the word *Fejs*. The meaning of the word was clear enough, as it is a slang (shortened) term often used for the social network Facebook among its users. However, translating it as *Face* did not seem to be the adequate choice. I felt that it would not be clear what Face was referring to and decided to look it up in an online Oxford English-English dictionary. I found that it was indeed a shortened term, but of the word typeface, and not of the social network. To be certain of my conclusion, I decided to enter some phrases with the word *face* as referring to Facebook in my internet search engine and found no results that matched my search. They either used the full name; Facebook, or used FB. For this text, I decided that *Facebook* was a more appropriate rendering.

The second problem I encountered was the name of the tv show “Nemoj nikome reći.” I was unsure whether to translate the title of the show or not. I decided to leave the original title in the text, and offer an English rendering in parenthesis. The reason behind my decision was that, to my knowledge, this show has not been shown in any form in English speaking countries. However, leaving it untranslated would not be helpful to a native speaker, so I decided to offer both possibilities when the name is first mentioned, and in further text leave only the Croatian version.

Also, I had some problems with the phrase *miljenica publike*. I thought of several different possibilities like *fan favourite*, *the favourite character of the audience*, *audience favourite*. The phrase *fan favourite* seemed to be the most appropriate rendering for the context and the style of the text at hand.



The next issue was with the word *odjeknuti*. Having consulted a dictionary, I found the word to be translated to English as *echo, reverberate and resound*. Neither of the words seemed to be appropriate for the given context, since the subject was the noun *tv show*. Therefore I decided to use the idiom *make a splash* as the most appropriate rendering of the intended meaning of *odjeknuti*.

Furthermore, I had issues with translating *detalje otkrijte u novim nastavcima*. The literal translation *discover the details in new episodes* did not seem to be an appropriate rendering, i.e. it did not seem to convey the same effect as the original phrase. Therefore I decided to use a descriptive phrase; *You will have to watch the new episodes to find out the details*. This rendering was chosen because it conveys the same invitation as the Croatian version.

Another problem was presented in the phrase *slabija u društvenim mrežama*. The word *slabija* would be translated as weaker in English, but the construction *weaker in social networks* would make little sense. Therefore, since the word *slabija* refers to the involvement in the social networks on the part of the actress, I decided to use a descriptive phrase *a bit less involved in the world of social networks*.

## 8. Source text III: *Komunikacija*

### Komunikacija

Komunikacija je jedan od najzanimljivijih aspekata ljudskog života koji se odvija između pojedinca u određenom kontekstu. Upravo zbog njezine izuzetne važnosti za istraživačku djelatnost, normalno funkcioniranje u svakodnevnom životu, osobni razvoj kao i kvalitetu i zadovoljstvo životom, komunikacija predstavlja objekt spoznaje mnogih znanstvenih disciplina kao što su sociologija, psihologija, pedagogija, lingvistika, ali i pravo, ekonomija i biologija. U potpunosti je jasno da bez zajedničkog jezika, tj. bez komunikacije, bilo da se njome žele izraziti različitost ili jedinstvo mišljenja, stvoriti socijalni kontakt ili riješiti radni zadatak, niti jedno društvo ne može egzistirati. Komunikacija je sveprisutna i ne prođe niti jedan trenutak, a da ne izrazimo želje, uputimo značajan pogled, napravimo simboličan pokret ruke, da ne komuniciramo.

Iako se naše društvo definira ne samo kao moderno, već kao i komunikacijsko i informacijsko, pojavljuju se dva prijepora koja djelomično pobijaju ovu konstataciju. Prvi od njih se odnosi na činjenicu da je komunikacija postala toliko uobičajena i sama po sebi razumljiva, da jednostavno ne razmišljamo o njoj niti ju osvještavamo, barem dok u našoj svakodnevnoj komunikaciji sve uredno funkcionira. Tek kada nastane neki problem, što je u svakodnevnim situacijama čest slučaj, počnemo propitivati razloge zbog kojih je nastao ali i shvaćati koliko nam je komunikacija važna te koliko smo ovisni o njoj.

Drugi problem predstavlja sama definicija pojma komunikacije. Iako je odavno sastavni dio svakodnevnog govora i interakcije, još uvijek ne postoji jedinstvena priznata definicija, a razlog tome je svestrana mogućnost primjene tog pojma što najbolje objašnjava Klaus Merten (prema Beck, 2007, s.13). Prema njemu komunikacija je nešto svakodnevno, i može biti inicirana od bilo koga i u bilo kojem trenutku. U pravilu se bez problema usvaja tijekom odrastanja te ju nije problem prepoznati. Ipak, jednostavna, laička definicija komunikacije ne može biti prihvaćena u znanstvenim krugovima jer postoji mogućnost krivog tumačenja, jednako kao što laici mogu krivo tumačiti atomsku energiju. Nadalje, komunikacija zadire u sva područja ljudskog postojana i upravo zbog toga postoje neiscrpní predmeti njezine spoznaje koji otežavaju definiciju. Puno je lakše analizirati neki konkretan predmet koji ima određene osobine kao što su boja, težina, kemijski sastav, oblik, gustoća nego nešto što ne možemo opipati ili vidjeti. Nimalo olakotna okolnost je ta što proces komunikacije uključuje

nekoliko elemenata čije se značenje ili funkcija tijekom samog procesa mogu promijeniti. S obzirom da se komunikacija odvija između ovih elemenata, ponekad je teško odrediti vrijeme i mjesto komunikacije. Na primjer, pri čitanju knjige iz 1920. godine teško je odrediti *tko s kim komunicira*- autor s nama, mi s njim, mi s knjigom; *kada se odvija komunikacija*- pri pisanju, pri čitanju, pri tiskanju knjige; *gdje se odvija komunikacija*- u sobi u kojoj je knjiga napisana, u knjižnici gdje ju čitamo ili u tiskari. Komunikacijom se nazivaju i raznovrsni procesi koji se odvijaju u svakodnevnom životu s različitim sudionicima. To mogu biti ljudi, kompjuteri, životinje pa čak i stanice i organi u tijelu. Iz ovog je objašnjenja jasno vidljivo o koliko se kompleksnom pojmu zapravo radi, no ipak postoji polazna točka koja daje smjernice pri definiranju komunikacije, a to je podrijetlo riječi.

Komunikacija potječe od latinske riječi *communicare* i znači *s nekim podijeliti, priopćiti ili biti s nekim povezan*, iako bi se prema indoeuropskim etimološkim korijenima mogla povezati s riječima *zajedno, zajednica*, odnosno *povezivanje*. O njezinoj dugoj tradiciji svjedoči činjenica da je bila predmet Aristotelovog izučavanja pri čemu je kao tri glavna elementa komunikacije izdvojio govornika (komunikatora), samu komunikaciju te primatelja poruke (slušatelja) (cf. International Encyclopedia of Communication).

Da bi se određeni proces nazvao komunikacijom, nije nužno da se odvija između ljudi ili živih bića, već može podrazumijevati komunikaciju između organizama (tehničke ili prirodne pojave kao što je recipročno djelovanje dviju magnetskih supstanci ili nastanak veza između dvije molekule), masovnu komunikaciju posredstvom medija te nove oblike komunikacije koji su nastali spajanjem telekomunikacije, kompjuterizacije i masovnih medija (prema Merten, 1997, s.94). Komunikacija pokriva široko, kompleksno i slojevito područje kojem svaki pojedinac daje osobnu nota, neovisno o tome je li ona jednosmjerna ili dvosmjerna, uspješna ili neuspješna, namjerna ili nenamjerna, spontana, nametnuta itd.

U mnogobrojnim definicijama pod komunikacijom se najčešće podrazumijeva *izmjena informacija između ljudi i/ili strojeva* (Rahn, 2008, s.28) odnosno *prijenos informacija putem znakova* (Enciklopedia Brockhaus, 2004, s. 211). Ipak, ovo su pojednostavljene definicije komunikacije jer prema autorima, kao što su Watzlawick, Schulz von Thun, Searle i Austin, komunikacija je puno više od jednostavnog prijenosa informacija, ona je složen psihički proces koji uključuje emocije, stavove, opažanje, sposobnost učenja itd. Watzlawicku komunikacija predstavlja naizmjeničnu razmjenu informacija dviju ili više osoba, a taj proces on naziva interakcijom (prema Watzlawick, Beavin, Jackson, 2007).

Komunikacija bi se mogla definirati kao *proces u kojem se informacija prenosi od pošiljatelja do primatelja* (Forgas, 1999, s. 106). Iz ove definicije proizlazi da se sastoji od četiri važna elementa: 1) pošiljatelj ili izvor poruke; 2) sama kodirana poruka; 3) komunikacijski kanal kojim se poruka prenosi; 4) primatelj poruke koji ju dekodira. Karakteristike ovih četiriju elemenata itekako utječu na komunikacijski proces. Primjerice, komunikacija telefonom ili SMS porukama zahtijeva prilagodbu naših komunikacijskih strategija kako bi se poruka uspješno odaslala do primatelja te kako bi ju on mogao dekodirati. Možda sama definicija komunikacije zvuči jednostavno, no sam proces to nikako nije.

Komunikacija je složen proces u kojem dvije strane, koje možda ne posjeduju iste komunikacijske strategije, moraju uspješno odaslati poruku, dekodirati je te dati povratnu informaciju, a pri tome posjedovati ako ne isto onda slično socijalno znanje kako se smisao i značenje poruke ne bi izmijenili (prema Forgas, 1999). Na primjer, komunikacija između članova neke obitelji ne mora biti razumljiva njihovoj daljnjoj rodbini, komunikacija između mehaničara ne mora biti razumljiva kirurzima itd. Iz toga proizlazi da poruka koja se prenosi može ostati kodirana za sve članove koji se ne nalaze unutar grupe kojoj je namijenjena. Dakle, prethodno navedenu definiciju nužno je nadopuniti s nekoliko bitnih obilježja, a u konačnoj, jednostavnoj formi bi glasila: *Komunikacija je dinamičan proces koji ovisi o zajedničkom znanju, iskustvu te namjeri komunikatora, a u kojem se informacija prenosi od pošiljatelja do primatelja* (autorska obrada definicije Forgasa, 1999). Meffert, Burmann i Kirchgeorg (2008, s. 632) gledaju na komunikaciju s ponešto drugačijeg stajališta te kažu da se ona odnosi na *razmjenu informacija i značenja sa svrhom upravljanja primateljevim mišljenjem, predodžbama, očekivanjima i ponašanjima te postizanjem željenog cilja odnosno namjere*.

Ako se krene u daljnje raščlanjivanje definicije komunikacije može se konstatirati da komunikacija nije sama sebi svrha/cilj, već da komunikator svojim komunikacijskim strategijama želi ostvariti određeni cilj. Pritom se prvenstveno radi, kako je i navedeno u definiciji, o upravljanju primateljevim mišljenjem, stavovima, očekivanjima ili ponašanjem. Ova ljudska predispozicija ovisi o različitim faktorima kao što su osobina ličnosti primatelja poruke, situacijski faktori itd. Pojam komunikacije može se promatrati kroz odnos prema primatelju poruke pri čemu pošiljatelj posjeduje predodžbe o tome do kojih će primatelja doprijeti njegova poruka te na koje će primatelje imati utjecaja s obzirom na to da određene komunikacijske aktivnosti nemaju jednak učinka na sve primatelje poruke (prema Bruhn, 2011).

## 9. Translation of source text III: *Komunikacija*

### Communication

Communication is one of the most interesting aspects of human life which takes place between individuals in a specific context. Precisely due to its extraordinary importance for research activity, normal day to day functioning, personal development and the quality and satisfaction with life, communication constitutes an object of cognition of many scientific disciplines such as sociology, psychology, pedagogy, linguistics, but also law, economy and biology. It is perfectly clear that without a common language, i.e. without communication, irrespective of its use as a means of expressing difference or unity of opinion, creating a social contact or completing a work assignment, no society can exist. Communication is all-pervasive and not a single moment goes by, in which we do not express our wishes, give a significant look, make a symbolic hand gesture, that we do not communicate.

Although our society is defined not only as modern, but as a society of communication and information, two points of issue that partially refute this finding present themselves. The first one relates to the fact that communication has become so usual and self-understood, that we simply do not ponder it or bring it to our consciousness, at least when everything functions well in our daily communication. It is only when some problem arises, which is a common case in our everyday situations, that we begin to question the reasons behind its appearance and understand just how important communication is to us and how much we depend on it.

The very definition of the concept of communication constitutes the second problem. Although it has been an integral part of any speech or interaction since long ago, there is still no uniform, acknowledged definition of it, and the reason behind this is the versatile possibility of application of this concept, best explained by Klaus Merten (according to Beck, 2007, p.13). According to him, communication is something that occurs daily and can be initiated by anyone at any time. It is generally acquired without a problem through the process of growing up and is easily recognizable. Nevertheless, a simple, layman definition cannot be accepted in scientific circles because there exists a possibility of misinterpretation, just like layman can misinterpret atomic energy. Furthermore, communication impinges upon all areas of human existence and it is precisely because of this that inexhaustible objects of its cognition exist, which hinder its definition. It is much easier to analyse some concrete object which has specific qualities such as colour, weight, chemical composition, shape, density than

something we cannot examine by touch or see. It is no mitigating circumstance either that the process of communication includes several elements, the meaning or function of which can change during the very process of communication. Considering that communication takes place between these elements, it is sometimes difficult to determine the time and place of communication. For example, while reading a book published in 1920 it is difficult to determine *who is communicating with whom*- the author with us, we with him, we with the book; *when the communication is taking place*- while the book is being written, while it is being read, while it is being printed; *where the communication is taking place*- in the room where the book was written, in the library, where we read it or in the printing-office. Communication is also the name given to various processes which take place in everyday life with various participants. They can be people, computers, animals, even cells and organs in the body. It is evident from this explanation just how complex a concept this is, but there is still a starting point which gives guidelines in the process of defining communication, and that is the origin of words.

Communication derives from the Latin word *communicare* and means *to share with someone, to inform or to be connected with someone*, although it could be associated with the words *together, community* , in other words, *connecting* in accordance with its Indo-European etymological roots. Its long tradition is borne out by the fact that it was the object of Aristotle's studies, in which he singles out the speaker (communicator), communication itself and the recipient of the message (listener) as the three main elements of communication (cf. International Encyclopedia of Communication).

For a particular process to be called communication, it is not necessary for it to take place between people or living beings, but can also include communication between organisms (technical or natural phenomena like mutual effect of two magnetic substances or the formation of a bond between two molecules), mass communication by the means of media and new forms of communication which arose from the merging of telecommunication, computerization and mass media (according to Merten 1997, p.94). Communication covers a wide, complex and multi-levelled area, to which each individual adds a personal touch, irrespective of it being two-way or one-way, successful or unsuccessful, intentional or unintentional, spontaneous, imposed etc.

In numerous definitions, the term communication most often stands for *an exchange of information between people and/or machines* (Rahn, 2008, p.28) that is to say *a transfer of*

*information by means of signs* (Brockhaus Enzyklopädie, 2004, p.211). Nevertheless, these are simplified definitions because according to authors, such as Watzlawick, Schulz von Thun, Searle and Austin, communication is much more than a simple transfer of information, it is a complex mental process which includes emotions, attitudes, observation, the ability to learn etc. For Watzlawick, communication constitutes an alternate exchange of information bwtween two or more individuals, and that process is called interaction (according to Watzlawick, Beavin, Jackson, 2007).

Communication could be defined as *a process in which an information is transferred from the sender to the recipient* (Forgas, 1999, p. 106) It follows from this definition that communication consists of four important elements: 1) the sender or the source of the message; 2) the encoded message itself ; 3) the communication channel through which the message is transferred; 4) the recipient of the message, who decodes it. The characteristics of these four elements affect the communication process very much. For example, communication by phone or text messages demands an adjustment of our strategies of communication in order for the message to be successfully dispatched to the recipient and in order for him to be able to decode it. The very definition of communication may sound simple, but the process itself most certainly isn't.

Communication is a complex process in which two parties, who may not possess the same strategies of communication, must successfully dispatch a message, decode it and give a response, and while doing so be in the possession of, if not the same, then similar social knowledge so that the sense and meaning of the message would not be altered (according to Forgas, 1999). For example, communication between members of a particular family does not need to be comprehensible to their distant relatives, communication between mechanics does not have to be comprehensible to surgeons etc. It follows from this that the message being transferred can remain encoded for all members who are not part of the group for which it was intended. Consequently, it is necessary to supplement the aforementioned definition with a couple of important characteristics, and in its final, simple form it would be: *Communication is a dynamic process which depends on shared knowledge, experience and intention of the communicators, and in which an information is transferred from the sender to the recipient* (autorial interpretation of the definition by Forgas, 1999). Meffert, Burmann and Kirchgeorg (2008, p. 632) have a somewhat different view of communication and say that it refers to *an exchange of information and meaning with the aim to control the recipient's opinion ,notions, expectations and behaviour, and achieving the desired goal or intention.*

If we further break down the definition of communication we can state that communication is not its own purpose/goal, but that the communicator with his strategies of communication wishes to achieve a certain goal. While doing so we primarily work, as is stated in the definition, on controlling the recipient's opinion, attitudes, expectations and behaviour. This human predisposition depends on various factors such as personality traits of the recipient of the message, situational factors etc. The concept of communication can be viewed through the relationship towards the recipient of the message, where the sender has an idea about which recipients his message will reach and which recipients his message will influence, considering that certain communicational activities do not have the same effect on all recipients (according to Bruhn, 2011.).



## **10. Commentary and analysis**

### **1. Genre**

A book excerpt.

### **2. Source**

Mrnjaus K., Rončević N., Ivošević L., (2013.) *(Inter)kulturalna dimenzija u odgoju i obrazovanju*, Filozofski fakultet Rijeka

### **3. Audience**

This is an excerpt from a pedagogical book. The intended audience were pedagogues, students of pedagogy and the related academic circles. However, it can also be read by a layman interested in the subject, albeit with some effort.

### **4. Purpose of writing**

The purpose of this book was to present information regarding intercultural and multicultural societies to the Croatian academic community, seeing how no such book written in Croatian existed. It also relates these concepts to communication and gives an overview of the impacts of such societal arrangements on education.

### **5. Authenticity**

Seeing how this is an excerpt from a book written by a Croatian pedagogue, with all of the relevant sources cited, the text can be considered authentic.

### **6. Style**

The style of this text is informative, it aims to be clear in spite of the complicated terms presented. Some of the sentences are rather long, and therefore difficult to follow.

### **7. Level of formality**

Formal.

### **8. Layout**

The text is divided into nine paragraphs, in which citations are written in italics.

## 9. Length

The length of the text is normal for this genre.

## 10. Cohesion

The cohesion of the text was achieved through the usage of linking words, and repetition of key words such as *communication, complex, process, message, transfer*.

## 11. Terminology of the subject

Specialist terms used in this text refer to communication, pedagogy and sociology.

## 12. Issues

The first problem with the third text was in the expression *uputiti značajan pogled*. While I had no issue with the latter part of the phrase: *značajan pogled* and immediately rendered it as *significant look*, the former part *uputiti* was more challenging. Having consulted a dictionary, I found that *uputiti* can be translated as *instruct, direct, give instructions/directions, send, dispatch etc.* I was confused as to how to appropriately render it and consulted a collocation dictionary. Since that did not provide much help, I decided to render it as *give a significant look*, since the verb *give* is often used in different constructions with the word *look*.

Also, another problem was the rendering of the word *prijepor*. First of all, I could not find it in a Croatian-English dictionary, the only entry was of *prijeporan*, which only had a mark noting that the meaning of the word is to be looked up under the word *sporan*. However, the word *spor*, the noun of the word to which I had been directed, could be translated as *dispute, wrangle, controversy*. Not one of these seemed to be entirely appropriate, therefore I decided to use a descriptive construction of *points of dispute*.

Another problem was presented in the structure *knjigu iz 1920*. Translating it as *book from 1920* did not seem right, mostly because I felt it implied the book was a living object, and could therefore have a place of origin. Therefore, I translated it as *book published in 1920*.

Finally, the structure of sentences in the text was problematic. While the sentences in question worked well in their Croatian original form, when translated into English, they seemed to be missing some elements which would clarify their intended meaning. For example: *Nimalo olakotna okolnost je ta što proces komunikacije uključuje nekoliko elemenata čije se značenje ili funkcija tijekom samog procesa mogu promijeniti*. When I translated this sentence into English; *It is no mitigating circumstance either that the process of communication includes*

*several elements the meaning or function of which can change during the very process*, I felt that the sentence was left unfinished. Therefore I added *of communication*, thus leaving the meaning of the sentence unaltered, but adding somewhat to its overall clarity.

## **11. Conclusion**

To conclude, laymen often view translation as a simple process. They assume that it is only a matter of knowing the language, and can be therefore done by anyone. We tend to be annoyed by faulty translations that obviously sound wrong to us as native speakers, but take good translations for granted. It is only when we ourselves have to translate that we realize how difficult the process is, how many pitfalls stand between a source text and a good translation. It is not only a matter of translating it as to retain the same sense, but also to try and retain the same effect as that intended by the author in the source text, and that is always a rather challenging task.

The work of a translator requires much more than simple knowledge of a language. We are required to have extensive knowledge of the culture of that language, of its history and people. It requires constant research and education, and a genuine wish to render the text as best as we can.

The process can be difficult due to the properties of the text translated. In translating for this thesis, I found long, run-on sentences the most difficult to translate, because it was difficult to firstly understand the intended meaning of the original sentence, with all of the extra details embedded in it, and then to translate it to English while retaining some degree of cohesion. Some issues arose also from the differences in grammar between the two languages, in which cases some words can be omitted in Croatian, without much change to the sense of the sentence. However, such omissions are not always possible in English.

Finally, this experience was very educational for me. While there were many challenges in the process of translation, I found it very enjoyable and would like to pursue it in the future.

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