

# Translating Scientific Texts from Croatian into English

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UNIVERSITY OF RIJEKA  
FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
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**TRANSLATING SCIENTIFIC TEXTS FROM CROATIAN INTO  
ENGLISH**

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

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## ABSTRACT

In the following pages, I will translate three excerpts from scientific papers and then present the process of translation and identify the main problems in translating scientific papers. The main body of this work consists of three source texts in Croatian and their English translations. The first translated paper concerns social stories and children with autism spectrum disorder, the second paper deals with portrayals of children in *Croatian Tales of Long Ago* by Ivana-Brlić Mažuranić and the third paper is about logotherapy and cinematherapy. Genre analysis follows each source text-target text translation and it consists of genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns, and terminology of the subject. Genre analyses are followed by workflows in which the translation process and main problems in translating scientific texts are presented. A summary of the work and references used are provided at the end.

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## 1. Introduction

In this thesis, I will translate three scientific text excerpts from Croatian into English. The first text is from the field of pedagogy and it is an excerpt taken from the paper entitled *Socijalne priče u radu s učenicima s poremećajem iz spektra autizma*. The second text is from the field of literature and it is entitled *Predožbe djece i mladih u Pričama iz davnine Ivane Brlić-Mažuranić*. The third text, *Film kao ljekovita metafora u logoterapijskoj praksi*, is from an interdisciplinary field and it combines psychotherapy and cinematic art.

Each translation from Croatian into English is followed by a genre analysis and a workflow. The genre analysis focuses on genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns, and terminology of the subject.

The art of translation is a demanding process of rendering source text into target text that contains a numerous number of alterations. The translator readjusts his translation a number of times before he finds a version that he is pleased with. The translation process is a challenging task because the translator has to render the source text into the target text as similar as possible and at the same time he needs to preserve the exact meaning and form of the source text.

Problems arise because different languages constitute different linguistic, cultural, logical and psychological entities hence the translator has to deal with syntactic, semantic and lexical differences in languages throughout the translation process. All texts have their own peculiarities, however, scientific texts are especially hard to translate because of their terminology and eloquence. The aim of this thesis is to present some of these problems and the ways of solving them.

## 2. Source text I

### SOCIJALNE PRIČE U RADU S UČENICIMA S POREMEĆAJEM IZ SPEKTRA AUTIZMA

#### UVOD

Socijalne vještine omogućuju ljudima uspješnost u socijalnim interakcijama, a definiraju se kao kognitivne funkcije i specifična verbalna i neverbalna ponašanja, koja osoba koristi kada ulazi u interakciju s drugima, uključujući verbalne i neverbalne vještine. (Horvatić 2007, str. 11) Socijalne vještine predstavljaju složeno područje ljudskog ponašanja i dio njih određen je pravilima. Međutim, ta pravila ovise o situaciji, lokaciji, osobama, kulturi, dobi, što dakako dodatno otežava učenje, ali i generalizaciju tih vještina.

Zašto poučavati djecu s teškoćama u razvoju socijalnim vještinama?

- Djeca s teškoćama u razvoju ne znaju pravila vođenja razgovora.
- Mnoga djeca s teškoćama ne prate slijed (razgovori bi trebali pratiti slijed; slušamo, a potom govorimo).
- Često krivo tumače ili ne uspijevaju tumačiti govor tijela na primjeren način.
- Često povređuju prostornu granicu drugih ljudi.
- Često pogrešno tumače šale ili prijateljsko zadirkivanje kao neprijateljske postupke.
- Mnoga djeca s teškoćama imaju netočnu svijest o sebi i drugima.
- Slabe socijalne vještine ne mogu se ničim nadomjestiti. (Giller, 2012, str. 8)

Teškoće u socijalnoj komunikaciji prisutne su kod mnoge djece s teškoćama u razvoju, s obzirom da niska razina socijalnih interakcija može biti posljedica niskog intelektualnog i adaptivnog funkcioniranja, ali i poremećaja iz spektra autizma.

Cilj je ovog rada prikazati socijalne priče, jednu od metoda učenja socijalnih vještina osmišljenu za djecu s poremećajem iz spektra autizma. Ova metoda učenja socijalnih vještina

može biti učinkovita i za djecu, bez obzira na vrstu teškoća u razvoju, kojoj je takva podrška potrebna.

Poremećaj iz spektra autizma zahvaća tri skupine simptoma, a to su poremećaji socijalnih interakcija, poremećaji verbalne i neverbalne komunikacije te ograničene aktivnosti i interesi uz različite motoričke teškoće i stereotipije. DSM-IV klasifikacija američkog psihijatrijskog udruženja (1996) navodi simptome poremećenih socijalnih interakcija u četiri podskupine: 1. oštećenje neverbalnih načina ponašanja kao što su pogled u oči, izraz lica, držanje tijela, geste; 2. ne razvijaju se odnosi s vršnjacima primjereni dobi; 3. nedostatak interesa i suosjećanja s drugim osobama te 4. nedostatak socijalne i emocionalne uzajamnosti. Dijete vjerojatno češće ne razumije socijalnu situaciju nego što je svjesno odbija, a u određenim situacijama, za njega nerazumljivima, ona postaje frustracija na koju reagira na neprimjeren način. (Bujas-Petković i sur., 2010, str. 105)

Dakle, jedno od ograničavajućih obilježja učenika s poremećajem iz spektra autizma je i teškoća u socijalnim interakcijama i socijalnim vještinama. Poznato je da djeca s poremećajem iz spektra autizma doživljavaju ljude i događaje na jedinstven način, a njihove socijalne poteškoće proizlaze iz toga što ne razumiju i ne koriste se istim socijalnim konvencijama kao i druga djeca. To ponekad može rezultirati ponašanjem koje roditelji, učitelji i vršnjaci teško razumiju. Za ovu djecu su geste, odnosno sve ono što nazivamo neverbalnom komunikacijom, a dio je ljudske komunikacije, nejasne i zbunjujuće. (Quill, 1995) Djeca s poremećajem iz spektra autizma vrlo često ne mogu razumjeti i interpretirati socijalne znakove, a većina ima i kognitivna oštećenja, što znatno utječe na razumijevanje komunikacije, interakcija i socijalnih situacija.

Općenito, veliki broj djece s teškoćama u razvoju, a posebice djeca s poremećajem iz spektra autizma, trebaju naučiti kako čitati i reagirati na neverbalnu komunikaciju (što djeca urednog razvoja uspješno čine s pet ili šest godina), no to zbog višeznačnosti takve

komunikacije često ne uspijevaju činiti. Također, moraju naučiti prepoznavati situacije u kojima drugi ne odobravaju njihove postupke, kako bi tome mogli prilagoditi svoje ponašanje. (Giler, 2012)

Socijalne vještine kojima želimo poučavati djecu s poremećajem iz spektra autizma trebaju uključivati točne informacije koje se odnose na to što ljudi rade i, najvažnije, zašto to rade. Ove informacije moraju biti relevantne i temeljene na djetetovom iskustvu, prikazane odgojno-obrazovnim sredstvima i metodama te pružene djetetu na razumljiv način. (Quill, 2015)

Pretpostavljalo se da djeca s teškoćama u razvoju, pa tako i djeca s poremećajem iz spektra autizma mogu učiti oponašanjem i promatranjem vršnjaka, no danas znamo da to nije posve točno. Posebice djeca s poremećajem iz spektra autizma teško mogu "pročitati" i shvatiti socijalne smjernice i situacije, perspektivu drugih te imaju teškoća s primjerenim odgovorom na socijalna događanja. Također, teškoće su u identificiranju ponašanja, uvjerenja i namjera drugih. Povezano s tim, javljaju se teškoće u socijalnoj komunikaciji kao što je praćenje razgovora ili zadržavanje na određenoj temi. (Horvatić, 2007) Zaključno, djeca s poremećajem iz spektra autizma imaju nedostatne socijalne vještine koje su rezultat teškoća u razumijevanju svijeta oko sebe.

Djeca s poremećajem iz spektra autizma moraju dobiti konkretne upute kako primjenjivati socijalne vještine i moraju dobiti povratne informacije o kvaliteti načina na koji to čine (Giller, 2012). Jedan od programa koji pruža osnovne informacije o socijalnim vještinama jesu i socijalne priče koje je osmislila Carol Gray 1993. g., kao program za pružanje informacija o specifičnim socijalnim situacijama djece s poremećajem iz spektra autizma. Ovaj program pomaže djeci s poremećajem iz spektra autizma razumijevanje socijalnih situacija, ali je učinkovit i kod oblikovanja ciljanog, specifičnog ponašanja.



## ŠTO SU SOCIJALNE PRIČE?

Socijalna priča opisuje se kao vizualni i auditivni način za primanje informacija iz okoline koje mogu razumjeti osobe s poremećajem iz spektra autizma. Socijalne priče objašnjavaju socijalnu situaciju, vještinu ili koncept, opisuju bitne dijelove te situacije i sugeriraju očekivane odgovore. (Gray, 2010)

Djeca redovnog razvoja mogu intuitivno protumačiti što je primjereno ponašanje u različitim socijalnim situacijama, ali su one djeci s poremećajem iz spektra autizma često zbunjujuće, pa je cilj socijalne priče poučiti ovu djecu upravljanju vlastitim ponašanjem, opisujući što bi se trebalo dogoditi u danoj situaciji, kad i kako bi se trebalo dogoditi i, najvažnije, zašto bi se trebalo dogoditi baš tako. (Horvatić, 2007) Ovakva intervencija u skladu je s teorijom uma koja kaže da djeca s poremećajem iz spektra autizma ne razumiju da drugi imaju perspektivu različitu od njihove.

Dakle, socijalne priče kod učenika s poremećajem iz spektra autizma povećavaju razumijevanje socijalne situacije i uz to poučavaju primjerenom odgovoru u ponašanju koji se može prakticirati u svakodnevnom životu. One daju uvid u ono što drugi misle ili osjećaju ili poučavaju specifičnim socijalnim vještinama kao izbor neprimjerenom ponašanju. (Horvatić, 2007)

Cilj svake socijalne priče je pružiti učeniku točnu informaciju, a sadržaj koji će biti opisan mora imati značenje za dotičnog učenika. Socijalna priča može poslužiti za različite potrebe, uključujući: poučavanje akademskim vještinama, objašnjavanje razloga ponašanja drugih; poučavanje socijalnih vještina koje se tiču određene situacije; promjena u rutini, nepoželjni oblici ponašanja; integracija u redovne uvjete školovanja. (Poučavanje učenika s autizmom, 2008, str. 54)

Socijalna priča je jednostavna priča pisana iz perspektive učenika, a kako bi bila djelotvorna, treba usmjeravati učenika pozitivnom i primjerenom socijalnom ponašanju.

Pozitivna ponašanja su sva ona koja kod osobe povećavaju vjerojatnost uspjeha i zadovoljstva u obitelji, školi i zajednici.

Kako bi bila učinkovita, socijalna priča dijeli socijalnu situaciju na manje korake te tako pomaže učeniku nositi se s novom situacijom, razumjeti socijalnu situaciju ili riješiti neki problem važan za dotičnog učenika. Specifična je i daje jasne upute, pisana u prvom licu u sadašnjem ili budućem vremenu, koristi vizualnu komunikaciju, pisana je na razini učenikova razumijevanja, čita se iznova kako bi se utvrdilo i održalo razumijevanje. Treba biti individualizirana i prilagođena svakom učeniku, no ne postoji umirovljena priča, svaka se može reciklirati odnosno preoblikovati i koristiti u budućnosti. Primjerice, priča koja je poučavala novim vještinama može se kasnije iskoristiti za priču koja odobrava i pohvaljuje usvojenu vještinu. (Gray, 2010)

#### KOME SU NAMJENJENE SOCIJALNE PRIČE?

Uočeno je da djeca s poremećajem iz spektra autizma ne ostvaruju duboke recipročne odnose s vršnjacima i često pogrešno interpretiraju socijalne smjernice kao što su govor tijela, geste, izrazi lica, a kao posljedica toga mogu se javiti nepoželjni oblici ponašanja. Posebnu rizičnu skupinu za pojavu nepoželjnih oblika ponašanja čine djeca sa slabije razvijenim komunikacijskim i socijalnim vještinama. (Stošić, 2008, str. 101) Intervencije uz pomoć socijalnih priča mogu djelovati na smanjenje raznovrsnih nepoželjnih oblika ponašanja, iako promjena ponašanja nije cilj socijalne priče, nego je to davanje točne i jasne informacije, promišljeno i u sigurnom i ugodnom ozračju. (Gray, 2010) Poznato je da sva djeca najbolje reagiraju u situacijama koje su predvidljive i strukturirane. Odstupanja od dnevne rutine mogu izazvati tjeskobu, a to se posebice odnosi na dijete s poremećajem iz spektra autizma, koje je zbunjeno i više ne zna kako reagirati. Informacije koje dijete dobije unaprijed o ovom tipu

situacija mogu reducirati tjeskobu i osigurati alternativne strategije kako bi se lakše nosilo sa situacijom. (Horvatić, 2007)

Socijalne priče koriste se iz nekoliko razloga:

1. temelje se na vizualnom učenju, kao jakoj strani učenika s poremećajem iz spektra autizma
2. format bilježnice je neupadljiv u edukacijskom okruženju i time manje stigmatizirajući (moguće je korištenje tableta)
3. priča pruža konkretne upute koje učenik lako može ponavljati dok ne ovlada vještinom
4. iskustvo nastavnika i roditelja kaže da su priče učinkovite i lako upotrebljiv alat. (Horvatić, 2007, str. 10)

Pretpostavka je kako se svako ponašanje uči te kako se zakonitosti teorije učenja mogu sustavno primjenjivati u poučavanju djece s poremećajem iz spektra autizma. (Stošić, 2008) Stoga su socijalne priče najprije bile namijenjene učenicima s Aspergerovim sindromom jer oni uglavnom posjeduju bolje jezične i kognitivne vještine. No, kao tip intervencije proaktivnog ponašanja danas se koriste i kod učenika s poremećajem iz cijelog spektra autizma samo se minimizira količina informacija koju učenik prima ovisno o svojoj razini funkcioniranja. (Horvatić, 2007) U širem kontekstu gledanja, ne postoje zapreke da se socijalne priče ne koriste u radu sa svim učenicima s teškoćama u razvoju, kojima je potrebna podrška u učenju socijalnih vještina.

## 2.1. Translation of the Source text I

### SOCIAL STORIES IN WORKING WITH CHILDREN WITH AUTISM SPECTRUM DISORDER

#### INTRODUCTION

Social skills are necessary for successful social interactions and are defined as cognitive functions and specific verbal and nonverbal behaviours which a person uses in interaction with others, including verbal and nonverbal skills (Horvatić, 2007, p. 11). Social skills are a complex area of human behaviour and a part of them is defined by rules. However, the rules depend on the situation, place, people, culture, and age which additionally makes their studying harder as well as the generalization of the skills.

Why children with disabilities should be instructed in social skills development?

- Children with disabilities do not know the rules of conversing.
- Many children with disabilities do not follow the course of conversation (if we respect the course of conversation, we listen and then we speak).
- They often interpret the body language in a wrong way and not in an adequate way.
- They often invade personal space of others.
- They often wrongly interpret jokes or friendly teasing as an attack.
- Many children with disabilities have a distorted perception and self-perception.
- Poor social skills cannot be compensated. (Giller, 2008, p. 8)

Many children with disabilities show impaired social interaction because the lack of social interaction can be a result of impaired intellectual and adaptive functioning as well as autism spectrum disorder.

The aim of this paper is to present social stories, one of the social skills learning methods created for children with autism spectrum disorder. This social skills learning

method can be useful for all children in need of that type of support, regardless of the type of disability.

Autism spectrum disorder includes three groups of symptoms and that are the social interaction impairment, difficulties in verbal and nonverbal communication and limited field of interests and activities combined with various motor skills deficiencies and repetitive behaviours. DSM – IV classification by American Psychiatric Association (1996) divides symptoms of social interaction impairment into four groups: 1. marked impairment in the use of nonverbal behaviours such as eye-to-eye gaze, facial expression, body postures, and gestures; 2. failure to develop peer relationships appropriate to developmental level; 3. lack of interest or compassion for other people and 4. lack of social or emotional reciprocity. In most cases, the child does not consciously reject the social situation, but the child just does not understand it. In some cases, in which a child does not understand the situation, it frustrates him/her and leads to inappropriate reaction. (Bujas-Petković et al., 2010, p. 105)

Therefore, one of restrictive features of children with autism spectrum disorder is social interaction impairment and poor social skills. It is known that children with autism spectrum disorder perceive people and events in a unique way and their social interaction impairment stems from misunderstanding of social conventions which they do not use as other children. This can result in a behaviour which parents, teachers and peers hardly understand. Gestures, that is, everything that falls into nonverbal communication as a part of human communication, is obscure and confusing for these children (Quill, 1995). Children with autism spectrum disorder often cannot understand and interpret social signs, and most of them have cognitive deficiencies which substantially influence the understanding of communication, interactions and social situations.

In general, a great number of children with disabilities, and especially children with autism spectrum disorder, should learn how to read and react on nonverbal communication

(which children of normal development successfully do with five or six years). However, because of the ambiguity of nonverbal communication, they often do not succeed in that. Also, they need to learn how to recognize situations in which others do not approve of their actions in order to adjust their own behaviour. (Giler, 2012)

Social skills we want to teach children with autism spectrum disorder should include accurate information about actions of others, and most importantly, the reasons behind it. This information must be relevant and based on their experience, presented with the use of educational methods and materials and delivered in a clear way. (Quill, 1995)

It was assumed that children with disabilities, including children with autism spectrum disorder, can learn by imitating their peers, but today we know that is not completely correct. Especially because children with autism spectrum disorder have difficulties in "reading" and understanding social rules and situations, perspectives of others and adequate response on social situations. Also, difficulties are present in identifying other people's behaviours, beliefs and intentions. In connection to that, difficulties in social communication such as focusing on conversation and remaining on one topic arise (Horvatić, 2007). To conclude, children with autism spectrum disorder have poor social skills which stem from poor understanding of the world around them.

Children with autism spectrum disorder must receive clear directions about the social skills practice as well as feedback about the quality of the practice (Giler, 2012). One of the projects which provides basic information about social skills are social stories created by Carol Gray in 1993 as a tool for providing information about specific social situations of children with autism spectrum disorder. This program helps children with autism spectrum disorder understand social situations, but it is also effective in modeling specific and aimed behaviour.

## WHAT ARE SOCIAL STORIES?

Social story is described as an audio-visual way of receiving information from the world which can be understood by people with autism spectrum disorder. Social stories explain a social situation, skill or a concept, describe important parts of a situation and suggest the expected responses. (Gray, 2010)

Children of normal development can intuitively explain adequate behaviour in various social situations, but for children with autism spectrum disorder that is often confusing. The aim of the social story is to teach the children to control their own behaviour through descriptions of desired action in a given situation, describing when and how the action should take place and most importantly why should it happen exactly like that (Horvatić, 2007). Intervention of this type is in accordance with the theory of mind which claims that children with autism spectrum disorder do not understand that other people have a different perspective than they do.

Therefore, social stories increase the understanding of a social situation at children with autism spectrum disorder and they present an adequate reaction that can be used in everyday life. They give insight into other people's thoughts and feelings or they instruct a specific social skill as an alternative to inadequate behaviour. (Horvatić, 2007)

The aim of each social story is to provide a child with specific information, and the described content must be meaningful for the child. Social stories can be used for different purposes, such as: teaching study skills; explaining reasons behind other people's behaviour; teaching social skills for a particular situation; routine changes; unwanted behaviour; integration into regular schools. (Teaching children with autism, 2008, p. 54)

Social story is a simple story written from a perspective of a student and in order to be effective it should point the student to positive and appropriate social behaviour. Positive

behaviours are those that increase the chances of success and happiness in family, school and the community.

In order to be effective, social story must consist of smaller steps to help the student understand and deal with the social situation or solve a problem important to him/her. The story is specific, gives clear instruction and it is written in the first person in the present or in the future. It uses visual communication, it is written on the level of student's understanding and it is read over and over again to set and preserve the understanding. The story should be individualized and adjusted for each student, but there is no such thing as a retired story because each and every one can be recycled and reshaped so that it can be used in the future. For example, the story which was used to learn about new skills can be later used as a story that approves and lauds the acquired skill. (Gray, 2010)

#### WHO ARE SOCIAL STORIES FOR?

It was noted that children with autism spectrum disorder do not develop deep and reciprocal relationships with their peers and that they often miss-interpret social codes such as body language, gestures and facial expressions which consequently results in unwanted behaviour. Children with poor communication and social skills are especially at risk to develop unwanted behaviour (Stošić, 2008, p. 101). Interventions such as social stories can diminish the level of unwanted behaviour, even though the change of behaviour is not the aim of a social story. Instead, the aim is to provide a child with clear and accurate information, thoughtfully and in a safe and comfortable environment (Gray, 2010). It is known that children are most comfortable in predictable and organized situations. Changes in the daily routine can cause anxiety and that is especially the case with a child with autism spectrum disorder who is confused and does not know how to react properly. Information that a child



receives prior to that type of situations can reduce the level of anxiety and assure an alternative strategy that makes the situation easier. (Horvatić, 2007)

Social stories are used for the following reasons:

1. they are based on visual learning as a strong suit of students with autism spectrum disorder
  2. notebook design can go unnoticed in educational environment and consequently it is less stigmatized (it is also possible to use a tablet)
  3. the story gives clear instructions that a student can repeat until he/she masters the skill
  4. experiences of teachers and parents confirm that the stories are effective and easy to use
- (Horvatić, 2007, p. 10)

The assumption is that every behaviour is learned and that the rules of the theory of learning can be applied in teaching children with autism spectrum disorder (Stošić, 2008). Therefore, social stories were originally intended for students with Asperger syndrome because they generally have better linguistic and cognitive abilities. However, as a type of intervention for proactive behavior, today they are used for all students with autism spectrum disorder. Only the amount of information is adjusted according to the level of functioning of a student (Horvatić, 2007). In the bigger picture, there are no obstacles in using social stories with all students with disabilities who need help in acquiring social skills.

## 2.2. Commentary and analysis

### **TEXT I: Social stories in working with children with autism spectrum disorder**

**1. genre:** Excerpt from an article from the field of pedagogy.

**2. source:** The excerpt has been taken from an article entitled *Social stories in working with children with autism spectrum disorder*. The paper was published in a journal called *Život i škola* in 2017. The article was written by Monika Jakobović.

**3. audience:** The text is intended to be read by other educators and specialists from the field of pedagogy.

**4. purpose of writing:** The purpose of this paper is to inform other experts and educators who work with children with autism spectrum disorder about the benefits and the importance of social stories.

**5. authenticity:** Since the paper is published in a scientific journal it can be considered authentic.

**6. style:** The style of the paper is formal and informative. The information is presented in a systematic and a clear way. Many specialist terms can be found in the paper.

**7. level of formality:** Formal.

**8. layout:** The extract has been taken from the first part of the entire paper. The translated part consists of three main titles - Introduction, What are social stories? and Who are social stories for? The introduction consists of 10 paragraphs, the second thematic group consists of 6 paragraphs and the third part consists of 3 paragraphs. The first lines of paragraphs are indented and they vary in length. All headings are written in capitals and in bold.

**9. content:** The first part of the paper gives general information about the importance of teaching children with disabilities social skills and basic difficulties which the children with autism spectrum disorder encounter are presented. The second part delivers information about

social stories and their benefits for children with autism spectrum disorder. The third part of the paper presents some of the cases in which social stories could be used.

**10. cohesion:** Lexical cohesion is achieved by consistent usage of specialist terms such as: *social stories, children with disabilities, children with autism spectrum disorder, social interaction impairment*. Also, the paper is organized in thematic units which are logically connected and that also contributes to the cohesion of the paper.

**11. sentence patterns:** Most sentences in this paper are of medium length. However, some of them are exceptionally long.

**12. terminology of the subject:** Specialist terms in the paper are from the field of pedagogy and medicine.

### 2.3. Workflow:

To successfully translate this paper, one must be familiar with the specialist terms used. This means that one must know the definitions of Croatian terms and the corresponding equivalents in English. If that is not the case, one may translate the term in a wrong way. One of the examples of the mentioned issue is the difference between the terms *autizam/autism* and *poremećaj iz spektra autizma/Autism Spectrum Disorder*. These terms are not synonyms neither in Croatian nor in English and cannot be used interchangeably. *Autism* is just one type of *Autism Spectrum Disorder* which includes other conditions such as *Asperger Syndrome* and *Pervasive Developmental Disorder*.

Another example of problematic specialist terms is the term *djeca s teškoćama u razvoju*. In Croatian classifications, *djeca s posebnim potrebama* are further subcategorized into *djeca s teškoćama* and *darovita djeca*. *Djeca s posebnim potrebama*, *djeca s teškoćama* and *darovita djeca* are also not synonyms and cannot be interchangeably used even though sometimes the term *djeca s posebnim potrebama* is used for referring to *djeca s teškoćama*. However, the term *djeca s teškoćama* is a subcategorization of the term *djeca s posebnim potrebama*. While I was choosing the equivalent form in English language, I thought about these three versions – *children with difficulties*, *children with special needs* and *children with disabilities*. The term *children with difficulties* does not correspond to the Croatian term, because in English the type of difficulty must be specified (for example, *children with difficulties in learning*). Furthermore, I took into consideration the term *children with special needs*. However, since the Croatian term *djeca s posebnim potrebama* includes *gifted children* and the paper does not mention them, I did not choose that term. In the end, I opted for the term *children with disabilities* because that term is most widely used and accepted in English and it can be found on the official pages such as UNICEF and Global Partnership for Education.

Furthermore, when I was translating the term *teškoće u socijalnim interakcijama*, the first version I came up with was *difficulties with social communication* and I thought that is the right equivalent in English. However, while I was researching and reading about autism spectrum disorder, I noticed that the term *social interaction impairment* is often used to describe one of the autism symptoms so I chose that term since it is widely used and accepted.

The DSM – IV classification by American Psychiatric Association is mentioned in the paper. While I was translating that part, I searched for the official page of American Psychiatric Association so that I could translate the classification accurately. While I was searching for the DSM – IV classification, I faced difficulties because the most recent classification is DSM – V, but after much research I succeeded.

Another term I would like to mention is *slabe socijalne vještine*. I was already familiar with the fixed phrase in English *poor social skills* which is a fixed phrase that corresponds to the Croatian version *slabe socijalne vještine* so I did not have trouble with that term, but I still think that it is tricky because if someone is not familiar with the fixed term, he could translate the term literally as *weak social skills*. This term shows the importance of research in translating specialist terms.

Another term mentioned in the paper is *primjereno ponašanje* which refers to the wanted behavior in a given situation or a behavior that is in accordance with social conventions and rules. I wasn't sure whether I should translate it as *wanted behavior*, *appropriate behavior* or *adequate behavior*. In the end, I opted for *adequate behavior* because I found that version in several scientific papers, but I used other versions as well depending on the context.

I would like to mention the phrase *jake strane*, mentioned in the sentence „temelje se na vizualnom učenju, kao jakoj strani učenika s poremećajem iz spektra autizma”. I translated this sentence as following: ‘they are based on visual learning as a strong suit of students with

autism spectrum disorder". So, I translated the term *jake strane* as *strong suit* because that is a fixed phrase that is defined as "something that one excels in" (Collins English Dictionary). Therefore, strong suit can be regarded as the English equivalent of *jake strane*.

Furthermore, I would like to point out that one must be careful when translating the term *prijateljsko zadirivanje*. While I was searching for the English equivalent, I came across two terms – friendly teasing and playful teasing. However, I noticed that the term *playful teasing* is often connected to sexual connotations. I chose the term friendly teasing because it corresponds to the Croatian version *prijateljsko zadirivanje*.

While I was translating the paper, I often used inversion to make sentences sound more natural in English. For example, I translated the sentence „Teškoće u socijalnoj komunikaciji prisutne su kod mnoge djece s teškoćama u razvoju" as "Many children with disabilities show impaired social interaction". I used inversion because I wanted to simplify the sentence and make it sound more natural in English. Since English language is primarily SVO language, I opted for that sentence pattern. For the same reason, I translated the sentence „Posebnu rizičnu skupinu za pojavu nepoželjnih oblika ponašanja čine djeca sa slabije razvijenim komunikacijskim i socijalnim vještinama" as "Children with poor communication and social skills are especially at risk to develop unwanted behavior".

Furthermore, I translated the sentence „Zaključno, djeca s poremećajem iz spektra autizma imaju nedostatne socijalne vještine koje su rezultat teškoća u razumijevanju svijeta oko sebe" as "To conclude, children with autism spectrum disorder have poor social skills which stem from poor understanding of the world around them." I chose the phrase *poor understanding* because it is a fixed phrase that corresponds to *teškoće u razumijevanju* and it sounds natural in English. Furthermore, since the term *poor social skills* is also used in the very same sentence, the word *poor* emphasizes the connection between poor social skills and poor understanding of the world.

### 3. Source text II

## Predožbe djece i mladih u Pričama iz davnine Ivane Brlić-Mažuranić

### Uvod

Naslov ovoga rada poprilično je općenit, no jasno ukazuje na smjer kojim će ova analiza krenuti. Općenit je jer ne otkriva ništa o sadržaju, tezi ili kontekstu. Znakovit je jer ukazuje na kulturološko čitanje *Priča iz davnine*, a onda, posredno i samoga žanra. Socijalno, kulturno i političko čitanje bajki u suvremenoj je znanstvenoj literaturi već ovjeren te plodan metodološki postupak. Jednim od rodonačelnika takva pristupa bajkama smatra se Jack Zipes. U našoj znanstvenoj sredini bajkama se uglavnom nije pristupalo iz te perspektive. Većina domaće znanstvene literature o bajkama uglavnom obuhvaća formalističke, stilističke, genološke, metodičke, naratološke analize ili se koncentrira na odnos usmenoga i pisanoga. Rijetke su studije koje bajkama prilaze iz književnoteorijskoga ili kulturnoteorijskoga ugla: u zadnje vrijeme, ipak, nailazimo na sve veći broj čitanja bajki koja se temelje na takvim metodološkim pretpostavkama (npr. Manuela Zlatar 2007, Marijana Hameršak 2011, Marina Protrka Štimec 2015).

Istraživanje predodžbi o djetetu i djetinjstvu tema je za koju je znatno porastao interes u zadnjih nekoliko desetljeća, stvorivši tako posebno interdisciplinarno područje proučavanja – povijest djetinjstva. Izvorište toga pristupa svakako je studija Philippea Arièsa *Dijete i obitelj za Staroga poretka* iz 1960. godine (kasnije poznatija po nazivu *Stoljeća djetinjstva*, prema engleskome prijevodu), koja proizlazi iz širega trenda tadašnje historiografije o proučavanju socijalne povijesti i mentaliteta, a osobito povijesti svakodnevice u čijemu su središtu tzv. obični mali ljudi. Njegova je ključna teza da su dijete i djetinjstvo kategorije koje su otkrivene u novome vijeku, tj. da ih srednji vijek nije poznao odnosno izdvajao u zasebne kategorije, te su djeca bila promatrana kao „mali odrasli“. Te dalekosežne zaključke

izveo je mahom analizirajući djela likovne umjetnosti, ali i dostupne pisane izvore. Ne dovodi u pitanje roditeljsku ljubav prema djetetu, promatrajući je kao univerzalnu kategoriju, no ističe da je dijete bilo na marginama društvenoga i obiteljskoga života, a ne u njegovu središtu. Tek u 19. stoljeću dijete dolazi u centar roditeljske, ali i društvene brige, čime dolazi i pod veći nadzor te kontrolu. Njegove teze naišle su na brojne kritike, ali i nastavljače te reinterpretatore (usp. Hameršak 2004). Može se zaključiti, kako je unatoč opravdanim prigovorima, najveći Arièsov doprinos afirmiranje teze da djetinjstvo ima povijest, da nije riječ o prirodnoj, univerzalnoj kategoriji neovisnoj o povijesnome trenutku, društvenim i kulturnim obilježjima, što se može promatrati „zamašnjakom historiografskih istraživanja djetinjstva, ali i srodnih, prije svega socioloških i antropoloških, pristupa djetinjstvu, koji se danas vrlo često objedinjuju pod nazivom studiji djetinjstva“ (Hameršak i Zima 2015: 44). Današnje predodžbe djeteta i djetinjstva možemo tumačiti kao nedavne pojave, dio sveopćega procesa modernizacije koji svoje ishodište nalazi u filozofskoj misli prosvjetiteljstva, a kasnije biva poduprt institucijama nacionalne države (Fass 2004: xii).

Ideje prosvjetiteljstva o suverenome individualcu, autonomiji pojedinca i mogućnosti izgradnje sretnoga pojedinca i društva zasnovanoga na razumu i zakonu te jednakosti ljudi postavili su temelje za moderan pogled na dijete i djetinjstvo. Posebno mjesto ipak pripada J. J. Rousseau koji u *Emileu* poziva na posebnu brigu o djeci kako bi im se omogućio razvoj svih njihovih potencijala koji su nemjerljivi jer se djeca rađaju dobra i s urođenim vrlinama (usp. Jenks 1996: 65). Smatra da svako dijete nosi svoju osobitu vrijednost te da su djeca ontološki drukčija od odraslih. Ta ideja nailazi na plodno tlo u romantizmu koji nastavlja perpetuirati sliku djeteta kao nevinoga, ranjivoga, emocionalno neprocjenjive vrijednosti za koje se odrasli moraju posebno brinuti te ga njegovati i čuvati. Ideja različitosti djeteta od odraslih korespondira s razvojem modernoga društva koje se sve više diferencira na svim razinama i postaje sve difuznije. Spomenutu predodžbu djeteta sociolog Chris Jenks nazvao je



apolonskom, nasuprot onoj dionizijskoj, koja dijete promatra kao potencijalno urođeno zlo te slabo u smislu moralnoga posrnuća, pa ga stoga treba socijalizirati i odgajati (pa čak i prisilom ili fizičkim metodama kažnjavanja) kako bi prihvatilo društvene vrijednosti i postalo uklopljenim i korisnim članom društva (usp. Jenks 1996).

Iako bi se generalno moglo konstatirati kako je dionizijska slika djeteta prevladavajuća u predmodernim razdobljima, treba svakako imati u vidu da se u istome razdoblju javljaju različite, često ambivalentne predodžbe djeteta (usp. Hameršak 2004: 1075), što nas navodi na zaključak da takve predodžbe nisu jednostavno uzročno-posljedični rezultat velikih društvenih procesa i promjena, nego su dio širih kulturnih predodžbi koje svjedoče o sustavu vrijednosti te svjetonazoru tih zajednica, često naslijeđenih i perpetuiranih tijekom mnogih stoljeća.

Pitanje koje se nameće jest kako dosad izložene osnovne postavke o konstruiranosti djeteta i djetinjstva primijeniti na žanr bajke te, još konkretnije, na *Priče iz davnine* Ivane Brlić-Mažuranić. Nema sumnje da je bajka strože kodificiran žanr u odnosu na brojne druge, pa čak i shematičan, iako to neki pristupi naglašavaju više nego što same bajke daju povoda za to, često se opirući jednostranim tumačenjima. Doduše, istina je da se, promatrajući likove, možemo složiti da su najčešće jednodimenzionalni, ako ih sudimo iz perspektive romanesknih zaokruženih likova (*round characters*; prema E. M. Forsteru). Jungovska kritika promatrala ih je kao arhetipove pa tako jungovska analitičarka von Franz (2007; usp. Marjanić 2008: 213–214) ističe kako se likovi bajki ne bi trebali promatrati kao da imaju normalan ljudski ego, nego kao apstrakcije, te su, kao i bajke uostalom, izraz kolektivnoga nesvjesnoga. U tome smislu, ako su likovi bajke jednodimenzionalni (no to ne znači da su mogućnosti interpretacija njihova djelovanja i odnošenja s drugima plošne) te ako, makar i djelomično, prihvatimo teze jungovske psihoanalize, koje nam se mogućnosti pružaju u pokušaju istraživanja predodžbi djeteta i mladih u *Pričama iz davnine*? U nastavku ću iznijeti primjere reprezentacije djeteta i mladih u bajkama iz te zbirke Ivane Brlić-Mažuranić. Analitički fokus

neće se iscrpiti u identificiranju i artikulaciji tih predodžbi, nego će one biti samo poticaj za razmatranje daljnjih pitanja. Ono što će me zanimati nije toliko kakve su predodžbe djeteta i adolescenta u *Pričama iz davnine*, koliko zašto su one takve i zašto ih u tome obliku nalazimo u književnome tekstu, točnije, u žanru bajke. Uopćeno rečeno, što nam takvi prikazi djeteta mogu reći o kulturi koja ih je omogućila i pomogla proizvesti?

*Priče iz davnine* tumačile su se u formalističko-stilističkoj, pozitivističkoj, književnopovijesnoj, metodičkoj i folklorističkoj perspektivi (Jelčić i dr. 1970), metodičkoj, pozitivističko-autobiografskoj i književnopovijesnoj perspektivi (Vukelić 1994), komparativističko-književnopovijesnoj (Zima 2001, Žmegač 2001), uz manji broj kontekstualističkih i kulturoloških čitanja u zadnjih desetak godina. Za temu rada važno je imati u vidu mitske (Milanja 1977), folklorističke i usmenoknjiževne aspekte (Bošković-Stulli 1970, Kos-Lajtman i Turza-Bogdan 2010, Kos-Lajtman i Horvat 2011) te književnopovijesnu perspektivu koja zbirku promatra u kontekstu *fin de sièclea*, secesije i neoromantizma, no iz različitih razloga. Prvi je pristup potreban, nužan i koristan za razumijevanje formalnih i izvanjskih odrednica univerzuma bajki, no u njega se u ovome radu neće detaljnije ulaziti. Bitan je isključivo zbog naglašavanja rascjepa između vremena oblikovanja i izlaska ove zbirke te neodređenoga, ali ipak konotiranoga vremena događanja radnje u bajkama (neodređena, ali daleka prošlost). Početna je teza da predodžbe djeteta i mladih nisu plod svjetonazora, vjerovanja i vrijednosti zajednice te neodređene, ali daleke prošlosti, nego vremena u kojemu zbirka nastaje. Dakle, na temelju dosad iznesenoga, o potrebi povijesno i kulturno kontekstualiziranoga čitanja, predodžbe o djeci i mladima u *Pričama iz davnine* tumačit će se kao konglomerat predodžbi moderne građanske kulture, no koja nipošto nije lišena svojih proturječja i mogućnosti višestrukoga čitanja. Zato je svakako važno imati u vidu književne pojave s kraja 19. i početka 20. stoljeća, iako će analiza pokušati ići šire, u

opći kulturni i društveni kontekst onoga vremena, pri čemu će od pomoći biti radovi pisani iz književnopovijesne perspektive, osobito Dubravke Zima (2001) i Viktora Žmegača (2001).

### 3.1. Translation of the Source text II

## Portrayals of children and youngsters in *Croatian Tales of Long Ago* by Ivana Brlić-Mažuranić

### Introduction

The title of this paper is quite general, but it clearly points to the direction this analysis will take. It is general because it does not reveal anything about the content, thesis or context. It is significant because it points to a culturological interpretation of *Croatian Tales of Long Ago*, and than, indirectly of the entire genre. Social, cultural, and political interpretation in the contemporary scientific literature is a verified and fruitful methodological procedure. Jack Zipes is considered to be one of the founders of that approach to fairy tales. In Croatian scientific circles, fairy tales were not yet interpreted from that angle. The majority of Croatian scientific literature on fairy tales consists of formalistic, stylistic, genealogical, methodical and narrative analysis or it is focused on the relation between the oral and the written. Studies which look at fairy tales from a theoretical or cultural angle are rare. However, lately we come across a growing number of fairy tales interpretations which are based on these methodological assumptions (Manuela Zlatar 2007, Marijana Hameršak 2011, Marina Protrka Štimec 2015).

Children and childhood portrayal has been a topic of interest in the last few decades which resulted in a separate interdisciplinary research area – history of childhood. The source of that approach is definitely the work *The Child and Family Life in the Ancient Regime* written by Philippe Aries in 1960 (later known as *Centuries of Childhood*). His work stems from a wider trend of the historiography of that time which was focused on the study of social history and mentality, and especially on the history of everyday life with special emphasis on

so-called small adults. His key thesis is that children and childhood are categories discovered in the modern age, that is, that the ancient regime did not divide them into separate categories. Instead, children were considered to be *small adults*. He came to these far-reaching conclusions by analyzing works of visual arts as well as available written sources. He does not question parental love which he views as a universal category, but he points out that a child was on the margins of social and family life, and not in the center. Only in the 19th century did the child come to the center of the family and social care which is consequently connected to higher levels of parental supervision and control. His thesis faced criticism, but also followers and reinterpreters (Hameršak, 2004). It can be concluded, that despite justified objections, Aries' main contribution is affirmation of the thesis that childhood has a history and that it is not a natural, universal category separated from history, social and cultural characteristics. His contribution can be viewed as a "trigger of historiographical childhood research, but also related sociological and anthropological approaches to childhood which are today joined together as history of childhood" (Hameršak&Zima, 2015, p. 44). Today's portrayals of children and childhood can be interpreted as a recent phenomenon, as a part of a modernization process altogether which stems from the philosophy of the Enlightenment, and is later supported by country's institutions (Fess, 2004, XII)

Enlightenment ideas of a self-governed and independent individual and the possibility of creating a fulfilled individual and society based on reason and law of equality of all set stone for a modern perspective of children and childhood. However, a special place belongs to J.J.Rousseau who in his work *Emile* called for special child care so as to enable the development of child's unlimited potentials because children are born innately good and virtuous (Jenks, 1996,p. 65). He believed that each child has its own qualities and that children are ontologically different from adults. In Romanticism, that notion was a fertile ground for perpetuating the idea of a child as innocent, vulnerable, emotionally priceless and

in need of special care and protection of adults. The idea of children being different from adults corresponds with the development of modern society which differentiates itself on many levels and becomes diffused. Sociologist Chris Jenks called the previously mentioned portrayal of a child Apollonian, as a contrast to Dionysian view that portrays a child as potentially innately evil and morally weak. According to the Dionysian view, a child should be socialized and raised (even by force and physical punishment) to become a well-adjusted member of society who accepts the social values of the community. (Jenks, 1996)

In general, Dionysian view of a child prevails in the pre-modern era. However, one should bear in mind that in the same era different and often ambivalent portrayals were present. (Hameršak, 2004, p. 1075) This brings us to the conclusion that the portrayals were not a simple cause and effect result of great social changes. Instead, they were a part of wider cultural ideas which were inherited and perpetuated throughout the centuries and that witness about the value system and the worldview of the communities.

A question that comes to mind is how can previously mentioned premises about children and childhood conceptions be applied on the fairy tale genre, or to be more precise, on the *Croatian Tales of Long Ago* by Ivana-Brlić Mažuranić. There is no doubt that, compared to others, fairy tale is a strictly defined genre, even schematic. However, some approaches emphasize it more than there is reason to. Fairy tales resist the one-sided interpretations, but it is true that the characters are often one-dimensional if judged from the perspective of round characters found in novels (according to E. M. Forster). Jung's literary criticism viewed them as archetypes so Jungian analyst von Franz (2007; Marjenić, 2008, p. 2013-2014) points out that fairy tales characters should not be viewed as if they have human personality traits, but as abstractions because just as fairy tales, they are a result of the collective unconscious. With regards to that, if the fairy tales characters are one-dimensional (which does not mean that the interpretations of their acts and relationships are flat) and if we

even partially accept the Jungian psychoanalysis thesis, which possibilities emerge in the attempt to research the children and youngsters portrayals in the *Croatian Tales of Long Ago*? In the following pages, I will present examples of children and youngsters portrayals in the short story collection written by Ivana Brlić-Mažuranić. The analytical focus will not drain the identification and articulation of these portrayals, but raise other questions. I am not that interested in portrayals of children and youngsters in the *Croatian Tales of Long Ago*, but in the reasons behind these portrayals and their form in the literary genre, that is, fairy tale genre. To sum up, what do these portrayals of children say to us about the culture which allowed for their creation?

*Croatian Tales of Long Ago* were already interpreted from the formalist stylistics perspective, positivism, historical criticism, methodical and folkloristic approach (Jelčić et al., 1970). Then, from the perspective of methodical, autobiographical-positivism and historical criticism (Vukelić, 1994) and comparative historical approach (Zima, 2001, Žmegač, 2001). A small number of contextual and cultural interpretations was published in the last ten years. For the purposes of this paper, it is important to bear in mind the mythical (Milanja, 1977), folklore and oral literature aspects (Bošković-Stulli 1970, Kos-Lajtman & Turza-Bogdan, 2010, Kos-Lajtman&Horvat, 2011) as well as historical criticism that analyses the collection from the perspective of *fin de siècle*, secession and neo-romanticism, but for different reasons. The first approach is necessary, essential and useful for understanding the formal and outside determinants of the fairy tale universe. However, in this paper it will not be further analyzed. It is important solely for emphasizing the gap between the time of writing and release of the collection and the undefined but implied time of the stories (undetermined, but long ago). The thesis statement is that the portrayals of children and youngsters do not stem from the worldview, belief system and values of the undetermined long ago setting, but are result of the era in which the collection was written. Therefore, on the basis of everything

stated so far about importance of historical, cultural and contextualized interpretations, portrayals of children and youngsters in the *Croatian Tales of Long Ago* will be interpreted as a conglomerate of the modern civil culture ideas, which is definitely not deprived of its contradictions and various interpretation possibilities. It is important to keep in mind the literary notions from the end of 19th and the beginning of 20th century, even though this analysis will focus on a wider cultural and social context of the time with the help of works written from the point of view of historical criticism, especially works of Dubravka Zima (2001) and Viktor Žmegač (2001).



## 3.2. Commentary and analysis

TEXT II: Portrayals of children and youngsters in *Croatian Tales of Long Ago* by Ivana Brlić-Mažuranić

**1. genre:** An excerpt from a scientific paper.

**2. source:** The excerpt has been taken from a scientific paper entitled *Predodžbe djece i mladih u Pričama iz davnine Ivane Brlić-Mažuranić*. The article was published in a scientific journal *Libri & Liberi* in 2016. The article was written by Lana Molvarec.

**3. audience:** The article is intended to be read by other literary critics, but also by all literary enthusiasts.

**4. purpose of writing:** The purpose of the paper is to deliver information about portrayals of children in literature throughout history with a special focus on *Croatian Tales of Long Ago*

**5. authenticity:** Since the article is published in a scientific journal, it can be regarded as authentic.

**6. style:** The style of the article is informative. The information is presented in a systematic way.

**7. level of formality:** Formal.

**8. layout:** The extract is just the introductory part of the entire paper. The introduction consists of 7 paragraphs. They vary in length but they are all fairly long. The first lines of paragraphs are indented. All headings are in bold.

**9. content:** The introduction gives a brief and systematic overview of portrayals of children in literature throughout history. The author mentions some important works and authors such as Philippe Aries and J. J. Rousseau. This history overview can be regarded as a first thematic part of the introduction. The second thematic part focuses on *Croatian Tales of Long Ago* and the possibilities of its interpretations.

**10. cohesion:** Cohesion is achieved by a precise thematic organization and the usage of linking words.

**11. sentence patterns:** In general, sentences in this text are fairly long. Most of them are three or four lines long and there is even one sentence that comprises an entire paragraph. The text is written in an active voice.

**12. terminology of the subject:** Specialist terms are from the field of literature.

### 3.3. Workflow:

The first problem I encountered while I was translating the paper was the title. The title is an important part of an article because it is the first thing that a reader sees. Therefore, it is of great importance that the title is clear so that it would attract the attention of the reader. Consequently, the translation of the title is of great importance in the translation process in general.

In this paper, I translated the title *Predožbe djece i mladih u Pričama iz davnine Ivane Brlić-Mažuranić* as *Portrayals of children and youngsters in the Croatian Tales of Long Ago*. However, at the beginning I was not sure how to translate *djeca i mladi*. I came up with various versions such as *children and the young*, *children and adolescents*, *children and juveniles* and lastly, *children and youngsters*. Merriam-Webster dictionary defines *the young* as "juniors, young persons and beings in the first or an early stage of life, growth or development". I did not choose this version because *mladi* refers to older children, and *the young* does not imply that they are older than other children. Then, even though the term *adolescents* implies older children, I did not choose that term neither because it was not used in the original title. Then, I dismissed the third option, *children and juveniles*, because the word *juvenile* has a negative connotation. Merriam-Webster dictionary defines it as "physiologically immature or undeveloped". Lastly, I opted for the version *children and youngsters* because the Cambridge dictionary defines *youngsters* as "a young person, usually an older child."

Furthermore, the phrase *djeca i mladi* was not the only issue in the title. I was not sure how I should translate the word *predožbe* into English so I came up with *the representation*, *the image*, *idea*, *concept*, *perception*, *notion*, *depiction* and lastly, *portrayal*. I opted for the last version because Oxford Living Dictionary defines *portrayal* as "a depiction of someone or something in a work of art or literature, a description of someone or something in a particular

way; a representation". So, I chose this option because it implies that it is present in a work of art, especially in literature.

I did not have any difficulties with the last part of the title because I quickly managed to find the English equivalent of *Priče iz davnine* and that is *Croatian Tales of Long ago*. To avoid confusion, the word Croatian should not be left out because there is a work of Enid Blyton entitled *Tales of Long Ago*.

Another peculiarity of the paper was the author's specific and unusual word choice. The author chooses words carefully and some words are archaic which makes them hard to translate. For example, in the sentence "Jednim od rodonačelnika takva pristupa bajkama smatra se Jack Zipes." Since I was not familiar with the term *rodonačelnik*, I first had to find out what does *rodonačelnik* mean. Hrvatski jezični portal defines *rodonačelnik* as „onaj koji je začetnik čega; praotac, osnivač, pokretač". Therefore, I translated the previously mentioned sentence as following: "Jack Zipes is considered to be one of the founders of that approach to fairy tales." I used inversion in this sentence to make it sound more natural in English.

Then, another unusual word which can be found in the source text is the word *zamašnjak*. The word *zamašnjak* was used in the following sentence: "što se može smatrati zamašnjakom histeriografskih istraživanja djetinjstva". Since I was not familiar with that word, I consulted Hrvatski jezični portal once again. Hrvatski jezični portal defines *zamašnjak* as "ono što daje poticaj, što inicira". In English, I opted for the word *trigger* because it conveys the meaning of *zamašnjak* and at the same time it is powerful enough to replace such an unusual word as *zamašnjak*. Thesaurus defines *trigger* as "anything, as an act or event, that serves as a stimulus and initiates or precipitates a reaction or series of reactions".

I would like to point out that many specialist terms related to literature are present in the article. For example, in the sentence „Većina domaće znanstvene literature o bajkama uglavnom obuhvaća formalističke, stilističke, genološke, metodičke, naratološke analize". I

translated the sentence as following: "The majority of Croatian scientific literature about fairy tales consists of formalistic, stylistic, genealogical, methodical and narrative analysis". I managed to find the exact equivalents and I did not have major difficulties with the terminology.

However, I had problems with the sentence length since most sentences were three of four lines long. One sentence, which caused me the most trouble in terms of length, had seven lines. The mentioned sentence is: "Iako bi se generalno moglo konstatirati kako je dionizijska slika djeteta (...) često naslijeđenih i perpetuiranih tijekom mnogih stoljeća." I broke the sentence into four smaller sentences like this:

"In general, Dionysian view of a child prevails in the pre-modern era. However, one should bear in mind that in the same era different and often ambivalent portrayals were present. (Hameršak, 2004, p. 1075) This brings us to the conclusion that the portrayals were not a simple cause and effect result of great social changes. Instead, they were a part of wider cultural ideas which were inherited and perpetuated throughout the centuries and they witness about the value system and the worldview of the community."

This whole paragraph was originally one sentence in the source text, but I decided to break it down to make it clear and coherent.

## 4. Source text III

### Film kao ljekovita metafora u logoterapijskoj praksi

#### *Uvod*

Život prosječnog čovjeka danas je nezamisliv bez upotrebe masovnih medija. Oni su ušli u sve sfere ljudskog života: koristimo ih u poslu, da bismo se zabavili u slobodno vrijeme, za religiozne prakse i duhovnost, traženje partnera, održavanje prijateljskih veza i još mnogo toga. Nerijetko upravo u medijskim sadržajima pronalazimo bijeg od svakodnevice; prepuštamo se fiktivnim pričama koje nas nose u neke druge, možda bolje svjetove. I dok virtualno ulazimo u živote drugih, zaboravljamo na sebe i vlastite probleme. Uz medijske priče i likove koje prikazuju, uz njihove životne probleme, zavrzleme, radosti i tjeskobe, osjećamo da nismo sami. Kao moguća posljedica izloženosti medijskim naracijama javlja se i fenomen katarze ili pročišćenja, o čemu je govorio još Aristotel u svom promišljanju o utjecaju grčkih tragedija na publiku koja, proživljavajući emocije likova s pozornice, zajedno s njima doživljava i završno smirenje.

Priče su odgovor na duhovne i psihičke potrebe čovjeka. Prepuštajući im se, mi u stvari tragamo za estetskim užitkom, fiktivno nastanjujemo jedan drugačiji svijet, ali i definiramo osobni i društveni identitet pitajući se zajedno s likovima: »Tko sam, odakle dolazim i kamo idem?« Razlog je to zbog kojeg su fiktivne naracije konstantno prisutne u vremenu i prostoru. Talijanska sociologinja Milly Buonanno, koja se bavi proučavanjem društvenih funkcija televizijskih fiktivnih naracija, polazi od teze da su one današnjem čovjeku predragocjen materijal koji mu omogućuje da bolje shvati svijet u kojem živi. Tako imaginarno postaje stvarno ne samo zato što za vrijeme gledanja filma mi to vjerujemo, već i zato što mijenja našu percepciju pojedinih segmenata života kao i način na koji se prema stvarnosti odnosimo. Priče, bilo u književnosti bilo u filmu, govore nama i govore o nama, o

temeljnim životnim iskustvima, o svemu onome što je predmet naših najintenzivnijih osjećaja i vrednota: ljubavi i mržnji, bolesti i zdravlju, prijeveri i vjernosti, prijateljstvu i rivalstvu, razočaranjima i nadanjima. Likovi i situacije koje nam donose priče potencijalni su virtualni model s kojim se poistovjećujemo i kojeg u stvarnom životu možemo imitirati.

Televizijski i filmski kritičar Robert McKee promišlja o tome kako se čovjek svakodnevno nalazi pred nizom izazova i izbora, a odabire one mogućnosti za koje vjeruje da će ga usrećiti. Da ne bi pogriješio u tom izboru, pojedinac prvotni izvor informacija traži u direktnom iskustvu, učeći na »vlastitoj koži«. Zatim uči i na iskustvima svojih bližnjih. Međutim, u davanju svakodnevnih smjernica važnu ulogu imaju i priče: budući da su one zaključen i organiziran oblik ljudskog iskustva (slikovito prikazuju uzročno-posljedične veze nekog djelovanja), čovjek u te priče projicira svoja pitanja, nesigurnosti, strepnje i u tom procesu pojednostavljivanja nada se da će dobiti jasnije ideje kojim smjerom krenuti kako bi bio sretan, te na kojim vrijednostima graditi vlastite izbore. Upravo iz tih razloga priče imaju važnu ulogu u životu čovjeka. One su naše bajke i mitovi, naše moralne pripovijesti, »vatra« uz koju »grijemo« naš ponekad hladan život i bez kojih možda ne bismo preživjeli kao ljudska vrsta. One su, jednom riječju, terapijske metafore koje su veoma važne za život i psiho-duhovni razvoj svakog pojedinca.

Čovjek danas do priča može doći putem raznih medija: knjige, televizijske serije, filma, radija, interneta. Težište našeg interesa u ovom je članku stavljen ipak na film kao medij koji pripovijeda koristeći audiovizualni jezik, a koji se, uz knjigu, danas najčešće koristi kao pomoćno sredstvo u psihoterapijskoj praksi. Nažalost, u široj je javnosti film kao takav još uvijek često percipiran kao medij čiji je primarni cilj zabava, dok se zaboravlja na one daleko važnije »nuspojave« te »sedme umjetnosti«: educirati, ohrabriti, potaknuti, dati uvid, osvijestiti, donijeti nadu, mijenjati (stavove, osjećaje, ponašanja). Film je medij koji kroz priču koju pripovijeda, istina i zabavlja, ali i poučava komunicirajući s gledateljem putem

slika, simbola i metafora. Cora Moore će tako iz humanističko-egzistencijalne perspektive reći da su upravo te vizualne metafore »proces kroz koji se osoba može kretati prema duhovnoj razini, otkrivajući smisao, i iskušavajući život kao smislen i vrijedan življenja«.

Upravo će to biti polazišna točka teze koju želimo razraditi u ovom članku, a ona tvrdi da je film kao medij legitimna i korisna tehnika rada s klijentima u okviru psihoterapije, s posebnim naglaskom na egzistencijalno-humanistički pravac, logoterapiju. Logoterapija je psihoterapijski pravac koji se sve više primjenjuje i u Hrvatskoj te je od velikog značenja za suvremeno doba u kojem se bilježi porast psihičkih i duhovnih oboljenja poput noogenih depresija, egzistencijalnih kriza i gubitka smisla. Naime, bit logoterapije temelji se na uvjerenju da se u korijenu svake psihičke i psihosomatske bolesti nalazi nedostatak životnog smisla, tj. nemogućnost pronalaska smislenog životnog zadatka. Iz tog se razloga s klijentom, u okviru logoterapije, radi upravo na pronalaženju smisla njegova cjelokupnog života kao i životnih situacija u kojima se trenutno nalazi ili se nalazio, a koje mu stvaraju problem. Vjerujemo da se u sklopu te, danas sve raširenije psihoterapije koja čovjeka promatra kao cjelinu tijela, duše i duha, može koristiti i film kao jedna od pomoćnih tehnika u pronalaženju smisla. Filmoterapija bi tako bila kreativna terapijska tehnika u kojoj terapeut koristi film kao metaforu radi postizanja unutarnjeg uvida, sazrijevanja, promjene, izlječenja.

Pitanja na koja ćemo dati odgovor u ovome članku su sljedeća: u kakvom odnosu stoje film i psihoterapija/logoterapija? Je li korištenje filma u logoterapijske svrhe opravdano i ako da, u čemu bi se upotreba te tehnike točno sastojala? Koji filmovi su preporučljivi za rad s klijentima u logoterapiji? No, prije nego što krenemo »in medias res«, pogledajmo ukratko koja su osnovna polazišta Franklove logoterapije.



## 1. Logoterapija kao liječenje smislom

Grana psihoterapije koja nosi naziv »logoterapija«, a čiji je utemeljitelj bečki psihijatar Viktor E. Frankl (1905-1997), u svojoj je biti usmjerena prema traženju egzistencijalnog smisla, a korijen vuče od grčke riječi logos (λογος). U logoterapiji riječ logos ima dva značenja: s jedne strane smisao, a s druge strane duhovnu dimenziju koja je svojevrsna kontrapozicija psiho-fizičkoj zadanosti. Logoterapija je definirana i kao treća bečka škola, koja slijedi nakon psihoanalize Sigmunda Freuda i individualne psihologije Adolfa Adlera. Ona se razlikuje od humanističkih psiholoških pristupa, iako je dio njih, u tome što tvrdi da cilj čovjeka nije samoaktualizacija, nego samotranscendencija. Nadilazeći samoga sebe čovjek se ostvaruje te se zadovoljstvo vraća njemu u krilo kao posljedica pronađenog smisla (efekt bumeranga). Također, po prvi se puta u području psihijatrije i psihoterapije na čovjeka počinje gledati kroz tri dimenzije: tijelo, psihu i duh. Dakle, logoterapijska antropologija izbjegava pogled na čovjeka kao na psihofizičku zadanost koja se u svakom trenutku može razboljeti, već stavlja naglasak upravo na čovjekov duh koji uvijek ostaje zdrav, samo ponekad sakriven zbog bolesti psihofizičkog aparata.

Prema Franklu, čovjek je pozvan otkriti i tražiti smisao i značenje života budući da je samo tako sposoban odgovoriti na egzistencijalnu prazninu u kojoj se može naći zbog nedostatka smisla. Nasuprot mogućnosti osmišljavanja života, čovjek je odgovoran i osjeća potrebu postaviti si ne općenito pitanje poput: »Koji smisao ima život?«, već specifično pitanje: »Koji smisao ima *moj* život?« Na ovo pitanje pojedinac je pozvan sam sebi dati odgovor, što postaje izričaj onoga što je u čovjeku najljudskije.

Frankl je u teoriji logoterapije snažno naglašavao činjenicu da je čovjek duhovno biće. Po toj duhovnoj dimenziji čovjek može biti pri, kod drugog bića (*»bei«* *anderem Seienden zu »sein«*). Kad osoba gleda film ili pak čita neku knjigu, ona upravo po svojoj duhovnoj dimenziji biva prisutna kod ili pri drugoj, iako fiktivnoj osobi. I tek onda kada je s drugom

osobom, kod druge osobe, ona u punini ostvaruje svoju egzistenciju. Dapače, Frankl naglašava kako se osobe ostvaruju tek onda kada se u potpunosti prepuštaju jedna drugoj, a što će on nazvati ljubavlju. Ljubav prema drugoj osobi, ali i prema samome sebi, doprinosi tome da čovjek ne vidi u drugome i u sebi tek neku gotovu realnost, »nego također i jednostavnu mogućnost, nešto što još ne postoji ali je u nastajanju, što može i treba postati«. I ova dimenzija se često pojavljuje u pričama. Zar se čovjeku ne događa, dok čita knjigu ili gleda film u kojima su protagonisti osobe vrijedne nasljedovanja, da si i sam postavi pitanje: »Zašto ja ne bih mogao biti sličan ovoj osobi?« Jer na koncu, svaka je osoba otvorena, bezuvjetna mogućnost koja se može realizirati na različite načine.

Polazeći od pretpostavke da je čovjek duhovno biće, Frankl naglašava da je čovjek i biće slobode. Čovjek je sposoban ponašati se i na drugačiji način pa i onda kada ga okolnosti velikim dijelom uvjetuju. Ovu sposobnost Frankl naziva noopsihičkim antagonizmom (*der fakultative noo-psychische Antagonismus*), što bi značilo sposobnost biti slobodna osoba nasuprot uvjetovanostima i okolnostima koje čovjeka pritišću na psihofizičkoj razini, a samim time ipak stvaraju mogućnost da se očituje njegova duhovna autonomija. Čovjek nije samo jedan element u prirodi ili pak biološki organizam, nego je on otvorena mogućnost, živuće i odgovorno biće koje je oduvijek bilo sposobno reagirati u odnosu s okolinom, mijenjati je, pa i onda kada je u mnogočemu uvjetovan.

Uzimajući pak u obzir govor o odgovornosti čovjeka, Frankl tvrdi da je čovjek odgovoran pred životom koji mu postavlja pitanja. Odgovori se konkretiziraju i realiziraju *ad personam* i *ad situationem*. Živjeti, u konačnici, ne znači drugo nego biti odgovoran u odgovaranju na vitalne probleme, u ispunjavanju zadataka koje nam život postavlja, suočavati se s potrebama i zahtjevima nekog trenutka. Koliko su upravo teme ljudske slobode, odgovornosti i čovjekovog duha sveopće teme te se upravo one često obrađuju u književnim i filmskim umjetničkim djelima.

Čovjeka se kroz povijest definiralo u različitim terminima. Aristotel je, na primjer, čovjeka nazvao *homo politicus*, društvo će danas definirati čovjeka kao *homo faber*, *homo videns* ili *homo ludens*. Frankl je pak čovjeka nazvao *homo patiens*: čovjek patnik. Oblike ljudskog iskustva koji se očituju kroz patnju, smrt i krivnju, ovaj je bečki psihijatar nazvao tragičnom trijadom. Patnja je bez sumnje sastavni dio ljudskog života, te je u tom smislu ona vrlo često i tema koja se obrađuje kroz filmske priče. To može biti patnja pojedinca, zajednice, društva ili svijeta. Također to može biti duhovna, duševna, tjelesna, fizička, psihička, ekonomska ili neka druga patnja. Upravo filmovi s ovakvim temama omogućuju čovjeku da, poistovjećujući se s jednim likom ili više njih, pronalazi rješenje za svoju trenutnu situaciju.

## 4.1. Translation of the Source text III

### **Movies as Healing Metaphors in Logotherapy**

#### *Introduction*

The life of an average man in modern world is inconceivable without the use of mass media since they are present in all spheres of life. We use them for business, leisure, religious practice and spirituality, online dating and keeping in touch with friends and many other things. In the media we often find escape from reality, and we are drawn into these fictitious stories which lead us to other and maybe better worlds. While we are virtually entering lives of others, we leave our lives and problems behind. With the help of media stories that follow characters and their knotty problems, joys and anxieties we feel that we are not alone. Phenomenon of catharsis or purgation can be a possible result of a contact with media. Even Aristotle spoke about this phenomenon in his works about the influence of Greek tragedies on the audience that identifies with the characters and they all together reach the ultimate peace.

The stories satisfy spiritual and physical human needs. When we are drawn into them, we are searching for aesthetic pleasures and we fictively live in another world in which we form personal and social identity asking the same questions as the characters: ‘‘Who am I, where am I coming from and where am I going?’’ Because of that, imaginary narrations are omnipresent in time and space. Italian sociologist Milly Buonanno, who studies the social functions of made-up television narrations, claims that the narrations are valuable tool in today's world because they help us understand the world in which we live in. Consequently, imaginary becomes real not only because we believe it while we are watching the movies, but because it changes our perception of spheres of life and the way we see the reality. Whether in literature or in the movies, the stories talk *to us* and *about us*. They talk about most important life experiences, our deepest feelings and values: love and hate, sickness and health, fidelity

and infidelity, friendship and rivalry, disappointments and hopes. Characters and the situations they go through are virtual models which we identify ourselves with and imitate in the real life.

Movies and TV critic Robert McKee thinks about all the challenges and choices an individual daily faces and choices one makes because one believes they will bring him happiness. So that one wouldn't make a mistake, one draws information from experience, the school of life. Also, one learns from the experience of others. However, stories have an important role in providing everyday guidelines because they are a closed and organized form of human experience (they illustrate cause and effect of an action). A person projects his own questions, insecurities and desires in that simplified process and hopes to get a clear idea about the right direction, values and life choices which lead to happiness. For these reasons, stories are an important part of our lives. They are our myths and fairy tales, our moral stories and the fire that warms up our cold lives. Without them, we maybe would not survive as a species. Briefly, they are healing metaphors of great importance in life in general and spiritual development of each and every one of us.

Stories are available to us through media such as books, TV series, radio, movies and the Internet. Special emphasis in this paper has been put on movies as a media that uses audiovisual language and is, as well as books, most often used as a tool in psychotherapy. Sadly, most people still perceive movies as a media that is primarily used for amusement, and they often forget about the more important "side effects" of the "seventh art" - to educate, encourage, move, gain insight, awaken, bring hope, change (attitudes, feelings, behaviours). Movie is a media that uses the story for speeches, the truth and amusement, but it also educates the audience through images, symbols and metaphors. From the humanistic and existential approach, Cora Moore claims that these visual metaphors are the "process that makes a person move toward the spiritual level, finds the purpose and the life worth living".

This will be the starting point of the thesis we want to elaborate in this paper which claims that the movie is a legitimate and useful tool for working with patients in psychotherapy, with the special emphasis on the humanistic-existential approach – logotherapy. Logotherapy is a type of psychotherapy which is more and more used in Croatia and it is of great importance for the modern era because of the growing number of spiritual struggles and mental illnesses such as noogenic neurosis, existential crises and lack of purpose. Logotherapy is based on the belief that the root of every mental illness and psychosomatic disorder is lack of purpose, that is, not being able to find meaning in life. For that reason, logotherapy focuses on finding the purpose of patient's life as well as finding meaning in situations from the present or the past which create problems to the patient. We believe that within this widespread type of therapy which views a person as a whole (spirit, soul and body) there is a place for movies as one of the techniques in finding life purpose. Cinematherapy would be a creative therapeutic technique in which the therapist uses the movie as a metaphor for gaining insight, growing, changing and healing.

Questions we are going to answer in this paper are: what is the relationship between movies and psychotherapy/logotherapy? Is the usage of movies in logotherapy justified and if so, how would they be used? Which movies are recommended for working with clients in logotherapy? However, before we start “in medias res”, let's briefly take a look at the premises of Frankl's logotherapy.

### *1. Logotherapy - healing through meaning*

Logotherapy is a type of psychotherapy developed by psychiatrist Viktor E. Frankl from Vienna (1905-1997). Logotherapy is primarily oriented towards the search for the life purpose. The root of the term is the Greek word logos (λόγος). The word logos has two meanings in logotherapy. The first one is meaning and the second one is a spiritual dimension which is in contraposition with the psychophysical system. Logotherapy is also defined as a

part of Third Viennese School which follows Sigmund Freud's psychoanalysis and Adolf Adler's individual psychology. Logotherapy differs from humanistic psychological approaches, even though it is a part of them since it claims that a man's purpose is not self-actualization, but self-transcendence. By overcoming the limits of the individual self, a man actualizes himself and the complacency returns to him as a result of the found meaning (boomerang effect). Also, for the first time in the history of psychotherapy and psychiatry, a man is viewed through three dimensions: body, soul and spirit. Therefore, the anthropology of logotherapy avoids the notion of a man as a psychophysical system that can fall ill at any given moment. Instead, the emphasis is put on man's spirit that always stays healthy, but it is sometimes hidden behind the damaged psychophysical tool.

According to Frankl, a man must seek and find the purpose of life because that is the only way to fill the existential void in which he may find himself because of the lack of purpose. In contrast with the possibility of a life plan, a man is responsible and he does not ask himself a general question such as ‘‘What is the purpose of life?’’ . Instead, he has a need to ask a specific question ‘‘What is the purpose of *my* life?’’ A man must find his own answer to that question which becomes a result of that what makes us human.

In the theory of logotherapy, Frankl emphasized the fact that a man is a spiritual being and his spiritual part enables him to be at another being (bei anderen Seienden zu sein). Because of the spiritual dimension, when a person watches a movie or reads a book, he or she can be with another person, even though that person is made-up. And only when a person is with another person or by another person does one fully actualize one's own existence. Besides, Frankl emphasizes that actualization is possible only when one completely gives himself to another person which he calls love. Love towards another person and towards oneself contributes to the notion that does not see a mere reality in ourselves and others. Instead, he sees a possibility, "something that does not yet exist but it is in the making of what

it could and should be". This dimension is often present in the stories. It often happens that a person reads a book or watches a movie with protagonists worthy of looking up to and wonders "Why wouldn't I be like him?" In the end, every person is an open and endless possibility that can be realized in different ways.

The starting presumption is that a man is a spiritual being and because of that Frankl emphasizes that a man is a free being. A man is capable of acting differently even when the circumstances partly define the situation. Frankl calls this ability psychonoetic antagonism (*der fakultative noo-psychische Antagonismus*). This is in contrast to the conditionality and circumstances which pressure a man on a psychophysical level. However, at the same time they create a possibility to reveal a spiritual autonomy. A man is not just one element in the nature or a biological organism. He is an open possibility, living and responsible being capable of interacting with everything that surrounds him and changing it even when he is somehow restrained.

Taking into consideration man's responsibility, Frankl claims that a man answers to life that asks him questions. The answers are realized and concretized *ad personam* and *ad situationem*. In the end, living does not mean anything else than being responsible for solving vital problems and tasks life puts us through and facing needs and demands of the moment. The themes of freedom, responsibility and spirit are general topics which are often present in literature and cinematic art.

A man was differently defined throughout the history. Aristotle called him *homo politicus* while the modern society defines him as *homo faber*, *homo videns* or *homo ludens*. Frankl defines a man as *homo patients*: a suffering man. Forms of human experience which are realized through suffering, death and guilt, this psychiatrist from Vienna named the tragic triad. Without doubt, suffering is a constituent part of human life and very often a theme in the movies which show suffering of an individual, the community, society or the world. The



suffering can be spiritual, physical, mental, economical, suffering of the soul or some other type. The movies about the previously mentioned themes enable a man to find a solution for his own problems by identifying himself with one character or more of them.

## 4.2. Commentary and analysis

### Text III: Movies as Healing Metaphors in Logotherapy

1. **genre:** An excerpt from an article, interdisciplinary field of research that combines psychotherapy and cinematic art.
2. **source:** The extract has been taken from an article entitled *Movies as Healing Metaphors in Logotherapy*. The article was published in a scientific journal *Nova prisutnost* in 2016. It was written by Irena Sever Globan and Josip Bošnjaković.
3. **audience:** It is intended for a general audience interested in alternative healing methods.
4. **purpose of writing:** The purpose of the paper is to inform the readers about a different type of psychotherapy called logotherapy. Also, the aim of the paper is to present the benefits of watching movies in therapeutic purposes.
5. **authenticity:** Given the fact that the article was published in a scientific journal, it can be regarded as authentic.
6. **style:** The style of the text is informative because it delivers information in a clear and concise way.
7. **level of formality:** Formal.
8. **layout:** The taken extract consists of *Introduction* and a section entitled *Logotherapy – healing through meaning*. The introduction consists of 6 paragraphs of approximately equal length. The second section also consists of 6 paragraphs which vary in length. The first lines of all paragraphs are indented. All headings are in italics.
9. **content:** The introduction is mainly about stories in general and their benefits and the thesis of the article is introduced. The second section is mainly about logotherapy as a type of psychotherapy.
10. **cohesion:** Cohesion is achieved by a structured and organized form of the entire paper.

**11. sentence patterns:** Sentences are of medium length and they are mainly written in active voice.

**12. terminology of the subject:** Specialist terms are related to psychotherapy and cinematic art.

### 4.3. Workflow:

Collocations and fixed phrases are difficult to translate because they are often culturally conditioned. Because of that, they may cause problems to translators who have to find a corresponding equivalent in the target language. In this article, I came across several expressions that are fixed in Croatian and I did my best to find the corresponding equivalent in English.

The first example can be found in the sentence „Da ne bi pogriješio u tom izboru, pojedinac prvotni izvor informacija traži u direktnom iskustvu, učeći na >>vlastitoj koži<<“. *Učiti na vlastitoj koži* is a widespread fixed expression in Croatian language which is a way of saying that someone is learning from experience or from his own mistakes. While I was searching for English idioms that may be used for learning from experience, I came across these expressions – *once bitten, twice shy, take the bad with the good, lesson learned, the school of hard knocks, the school of life, chalk it up to experience, experience is the best teacher and live and learn* (English language&usage). These expressions can be subdivided into two groups, those that refer to learning from negative experiences and neutral expressions. I did not take into consideration those that have negative connotations because *učiti na vlastitoj koži* is primarily a neutral expression. I was not sure whether I should use the expression *the school of life* or *live and learn*, but in the end I opted for *the school of life* because it is defined as following "The informal education one receives by learning from one's experiences, both good and bad (Farlex dictionary of idioms)".

Except for fixed phrases and collocations, metaphorical expressions are also difficult to translate. A great example of that is the sentence: „One su naše bajke i mitovi, naše moralne pripovijesti, »vatra« uz koju »grijemo« naš ponekad hladan život i bez kojih možda ne bismo preživjeli kao ljudska vrsta." It is important to state that this sentence is a very

strong statement in the source text and that sense must be preserved in the target text as well. While I was translating that sentence, I came up with the following translation: "They are our myths and fairy tales, our moral stories and the fire that warms up our cold lives. Without them we maybe would not survive as a species". Even though I translated this sentence literally, I decided to break the original sentence in two sentences because I wanted to convey the same sense as the author of the paper who deeply values stories and their influence on people. I believe that the second statement that claims that without stories we maybe would not survive as a species is a strong statement that has even stronger effect when it is standing on its own.

Another unusual expression can be found in the sentence: „Zar se čovjeku ne događa, dok čita knjigu ili gleda film u kojem su protagonisti osobe vrijedne nasljedovanja (...)?" The expression *osobe vrijedne nasljedovanja* is a very eloquent way of saying that someone is a role-model. Therefore, I tried to find an equivalent that sounds eloquent in English as well. I translated the sentence as: "It often happens that a person reads a book or watches a movie with protagonists worthy of looking up to and wonders (...)". Therefore, I opted for the expression *worthy of looking up to* because it sounds more formal than role-model, and the word *worthy* makes the expression sound more eloquent.

Except for the previously mentioned phrases and expressions, specialist terms from the field of psychotherapy and logotherapy can be found in the paper. For example, terms such as *noogena depresija*, *samotranscendencija*, *egzistencijalna praznina*, *vitalni problemi*, *tragična trijada*, *treća bečka škola* and *noopsihički antagonizam*. However, I did not have trouble with these terms because I managed to find their equivalents in English.

## 5. Conclusion:

Throughout the translation process, genre analysis has proven to be a valuable tool in analyzing the source text for several reasons. Firstly, with the use of genre analysis, I was able to gain insight into the source text which is crucial for accurate translation. Genre analysis demands key information such as the target audience, style of the text and purpose of writing and this information is valuable in conveying the same communicative effect in the target text. Therefore, genre analysis can be of great help in the translation process of scientific texts.

Furthermore, I would like to point out that in each analysis I focused on different type of difficulties depending on the text. In the first analysis I focused on specialist terms which contribute to the complexity of translating scientific texts since sometimes the specialist terms of the source language do not exist in the target language or the specialist term of the source language has a different meaning in the target language. These are just some of the possibilities and problems which may arise in translating specialist terms which is why the translation of scientific texts demands substantial amount of research. Furthermore, the second text is written in a highly formal style with the use of eloquent words hence the translation must preserve the same communicative effect and style. In the third analysis I focused on difficulties of translating collocations, fixed phrases and metaphorical expressions which can be found in scientific texts.

To conclude, each author has his own style of writing just as each translator has his own style of translating. Therefore, I would like to finish this thesis by quoting Paul Goodman who says that ‘‘To translate, one must have a style of his own, for otherwise the translation will have no rhythm or nuance, which come from the process of artistically thinking through and molding the sentences; they cannot be reconstituted by piecemeal imitation.’’

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