

# Translation From Croatian into English: Translation and Analysis of the Text "Faces Underneath Masks"

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University of Rijeka  
Faculty of Humanities and Social Sciences  
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**TRANSLATION FROM CROATIAN INTO ENGLISH:  
TRANSLATION AND ANALYSIS OF THE TEXT  
'FACES UNDERNEATH MASKS'**

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## **ABSTRACT**

This thesis presents an analysis of a newspaper column article. The Introduction focuses on my motivation for choosing this topic and a brief presentation of the author and her work. The introduction is followed by the main body of the source text and the translation of the target text. The analysis of the text concentrates on the genre, source, audience, purpose of writing, authenticity, level of style, level of formality, layout, coherence and cohesion, vocabulary and terminology, syntax and sentence patterns. I analysed gender neutrality in the source text since I find it very important for the translation of the target text. Another interesting thing was the aimed audience – which was general public.

In chapter 4, I focused on the functions of the language according to Jakobson. The analysis elaborates the issues, problems and the challenges that I faced while resolving the translation problems. It also analysed the types of relationships between the source and target text segments.

The Conclusion provides my point of view on translation, summary of the translation process and the sources used during the translation process.

Key words: analysis, translation, addressees, solutions, sources

## 1. INTRODUCTION

This thesis analyses the following source text: 'Lica pod maskama' translated into English as the target text under the title 'Faces Underneath Masks' written by Tomica Šćavina, a Croatian psychologist and writer.

The text was published in the form of a column in the magazine 'Sensa' in 2008, but also on the author's web page and later in her book of essays 'Unutarnji kompas' published in 2009 by Planetopija d.o.o., a Croatian publishing company.

For me, choosing this text for translation was an unusual decision. The texts I usually translate are dry-reading, legalistic and a bit uninspiring. This was an opportunity for some creativity, imagination and inspiration. However, it was challenging since the audience is a general public of different ages, interests, education and general knowledge, and for me it represented something completely different.

I have always liked psychology and literature and this text is a very good combination of both topics. The text may be placed in the genre of popular psychology, journalism and essay at the same time. It has something for everybody and everybody can recognize themselves in their social role and different behaviours in different social roles such as family, friends, work ...

For me it was particularly challenging to preserve all the characteristics of the source text, and at the same time, to keep the full interest, attention and concentration of the readers.

Since the text combines the science of psychology with journalism and literature, I was expecting creative challenges. Still, I was amazed by the quantity of colourful expressions, idioms, collocations, metaphors and phrases that appeared in the text. Despite the above mentioned, the vocabulary itself was not so demanding, but maintaining the artistic expression and the tone of the text was quite challenging. The topic of this text is light, entertaining and undemanding. Regardless of the fact that psychology is not an exact science like for example, mathematics or chemistry, the translation of this text still required a high level of skilfulness and style of writing.

My preparation for this translation included reading texts on psychological topics originally written in the English language and posted online, reading other articles/essays written by the same author, and, of course different books and papers regarding translation studies.

I also wanted to learn more about the author since her texts are aimed at a very wide audience of different backgrounds and education, and therefore have to be comprehensible and intelligible. The author holds a degree in psychology from the Faculty of Humanities and Social Sciences in Zagreb and researches different methods of personal development. She also provides individual and group therapy, is an associate of the Croatian National Radio and writes columns for the 'Sensa' magazine where she correlates psychology, spiritualism, and she also writes books. This text indicates that she works with people, that she is versatile and comprehensive in her approach to various readers. This text is a representative sample of her work aimed at a large audience.

## 2. TRANSLATION



## Lica pod maskama

*Maska je lažno lice koje nosimo kako bismo ostavili određeni dojam i sakrili osjetljive dijelove sebe.*

Svatko od nas odrastao je u vrlo specifičnim uvjetima. Jedinствена mama i jedinstven tata stvorili su jedinstveno dijete. No, ipak, uz svu našu unikatnost, u tajnim hodnicima naše psihe, u složenim uzorcima našeg emotivnog funkcioniranja postoje obrasci, uloge, maske koje su kod mnogih slične. Ti lažni slojevi identiteta nas održavaju na površini stvarnosti, u automatizmu svakodnevnice i u tipovima odnosa koji se ponavljaju i čine da se osjećamo kao da se, usprkos izmjeni likova, u filmu zvanom život vrti "stalno ista priča".

Kada nemamo kvalitetan kontakt sa samima sobom - sa svojim osjećajima, tijelom i mislima - nismo u mogućnosti održavati takav kontakt ni s drugima. Kada smo preokupirani unutarnjim burama i vihorima ili predugim, monotonim zatišjima, naša životna energija je uvučena prema unutra. Zapetljena je u mentalne mreže i emotivne uzorke koji nas odvajaju od

## Faces Underneath Masks

*Mask is a false face that we wear in order to leave a certain impression and hide the sensitive parts of ourselves*

Each of us has grown up in very specific conditions. A unique Mum and a unique Dad have created a unique child. Still, despite all our uniqueness, in the secret passageways of our psyche, in the complex patterns of our emotional functioning, there are patterns, roles, masks which are similar in the case of so many people. These false layers of identity keep us on the surface of reality, in the daily routine and in the type of repetitive relationships that, despite the change of characters, make us feel like we are in a movie called life where we are always watching the same old story.

In the absence of effective communication with ourselves – with our feelings, body and mind – we cannot maintain such communication with others. When we are preoccupied with the inner storms or endless monotonous lulls, our life energy is turned towards within. It is tangled in the mental grids and emotional patterns separating us from the outside world.

vanjskog svijeta. Kako se taj nesretni, izgubljeni ili slab sloj naše ličnosti ne bi pokazao pred drugima, kako se ne bismo osjećali izloženima i ranjivima, imamo ga potrebu dobro, dobro sakriti. Kako pred tuđim pogledima, tako i pred nama samima.

Taj štit, ta uloga koju nosimo kako bismo ostavili određeni dojam i sakrili svoje pravo ja je svojevrсна maska. Nju možemo pokazati jer ona nije toliko povrediva. Što je duže nosimo, to je tvrđa. Može biti kamena, gruba, ledena, bezbrižna, nakićena, sjajna. Može biti stalno nasmiješena i puna pažnje, snažna i nadmoćna, besprije korno mirna i nedodirljiva. Pružajući tako malo od svoje autentične osobnosti, čovjek riskira malo, ali samim time i dobiva malo. U životu pod maskom, energija se troši na održavanje prividnog, lažnog ja zbog čega intenzivan, svjež doživljaj stvarnosti licem u lice sve više kopni. Bilo bi lako kada bi maska bila nešto što navlačimo svjesno jer bismo je tada svjesno mogli i skinuti. No, zašto bi čovjek svjesno navukao na sebe nešto što ga sputava u doživljaju života?

To conceal this unhappy, lost or weak layer of our individuality from others, so that we do not feel exposed and vulnerable, we have the need to hide it well from the eyes of others and from ourselves.

This shield, this role we play to leave a certain impression and hide “the real me”, is a sort of a mask. Since it is not so vulnerable, we can show it. The longer we wear the mask, the stronger it becomes. It may be stony, rough, ice-cold, carefree, embellished or shiny. It may be always smiling and full of attention, powerful and dominant, perfectly calm and untouchable. By giving so little of their authentic individuality, people risk little, but they also get little. When living beneath a mask, the energy is spent on maintaining a semblance, a false self, and therefore, the intense, fresh “face-to-face” experience of reality fades increasingly. It would be easy if the mask were something we consciously put on; then we would be able to consciously drop it. But why would an individual impose upon himself or herself something preventing him or her to experience life?

Maske se grade iz nesvjesnih obrana koje najčešće datiraju još iz djetinjstva...

### **Što se krije ispod?**

Maska je tu da štiti, stvorena je kao obrana od boli, frustracije, zanemarivanja. Izuzetno je malo ljudi koji su odrasli u zdravim obiteljskim uvjetima gdje su se osjećali vrijednima ljubavi samim time što postoje. Većina je dobivala roditeljsku pažnju i ljubav koja je uvjetujuća tj. osjećali su se prihvaćenima i voljenima onda kada bi ispunjavali određene uvjete ponašanja, a ono što je svako od nas zapravo trebao bila je ljubav koja je bezuvjetna. Na primjer, ako je dijete ljuto, a još uvijek osjeća da je voljeno, onda dobiva zdravu osnovu da se u životu može "boriti za sebe", istaknuti se, izraziti svoju osobnu snagu i odlučnost, a da pri tom ne osjeća krivnju ili strah od odbacivanja. Ako je dijete tužno i zbog suza ga se ne posramljuje, ne kažnjava ili ignorira, ono dobiva poruku da i u svojoj slabosti može biti prihvaćeno i voljeno. Na taj način stječe zdravu osnovu za iskazivanje tuge u budućnosti, jer realno gledano - život nije uvijek predivan. Povremeno

The masks are made of unconscious defences that most often originate in the childhood...

### **What is hidden beneath?**

The mask is here to protect; it is created as a defence against the pain, frustration and neglect. There are very few people who grew up in healthy family environments where they felt worthy of love simply for being there. Most of them received conditional parental attention and love i.e. they felt accepted and loved only when they had satisfied certain behavioural requirements; in reality, we all needed unconditional love instead. For example, if a child is angry and yet feels loved, then such a child will get a healthy ground to "fight it out for himself/herself" throughout life, to stand out, to express his or her individual strength and determination without feeling any guilt or fear of rejection. If a child is sad and not at the same time ashamed, punished or ignored because of the tears, the child receives the message that he or she can be accepted and loved despite his or her vulnerability. In this way the child develops a proper foundation to express his or her sadness in the times to come, because, realistically – life is not always wonderful. It is occasionally

je i bolan i frustrirajući, a kada se psihička energija ne troši na održavanje maske snage, već je čovjek u stanju priznati i suočiti se i s vlastitom slabošću, onda puno lakše razrješava aktualne životne situacije koje su frustrirajuće ili bolne.

Ranjeno dijete u odraslom čovjeku tijekom života teži zadobiti ljubav na način na koji ju je naučilo zadobivati u djetinjstvu - uslužnošću, samostalnošću, pristojnošću, kontroliranjem, hrabrošću i tako dalje. Ta rana je poput neke vrste oranice, plodnog tla za rast gorkih plodova života, za rast maski. Ispod maske se kriju fragmenti dječje psihe – agresija, egoizam, taština i sve one emocije koje su etiketirane negativnima. Ispod maske se krije “loš ja”, odbačeni, neprihvaćeni ja, bad guy, bad girl – možemo mu pridati bilo koji od ovih naziva. Taj “loš ja” je upakiran u omotač sačinjen od srama koji stvara dodatnu tjeskobu i pritisak, a maska je ta koja stoji između naše ranjivosti i drugih ljudi što sprječava bliskost, kako s drugima, tako i sa nama samima.

Zamislimo li slojeve naše ličnosti kao koncentrične krugove, maska je vanjski obod, fasada za gledanje.

painful and frustrating; when mental energy is not spent on maintaining the mask of strength because an individual is able to recognize and face his or her own frailties, then it is much easier to resolve current life situations that are painful or frustrating.

Throughout life, a wounded child inside a grown-up individual strives to gain love the way he or she has learned in childhood - through courtesy, self-reliance, politeness, control, courage, and so on. This wound is fertile ground for the growth of bitter fruits of life, for the growth of masks. The mask hides fragments of child psyche – aggression, selfishness, vanity and all those emotions that are labelled as negative. The mask hides “the bad me”, the rejected, unaccepted me, the bad guy, the bad girl – we can give it any of these names. This “bad me” is packed in a layer made of shame that creates additional anxiety and pressure, and the mask is what stands between our vulnerability and other people, preventing closeness with others and ourselves.

If we imagine the layers of our personality as concentric circles, the mask is the outer rim, the façade we present to others.

Ispod te fasade je upravo ono suprotno - "loš ja". Tako se pod maskom dobrodušne i svima uslužne žene može nalaziti agresija i okrivljavanje, a ispod maske snažnog muškarca-zaštitnika strah i taština. Taj, nepoželjni sloj naše osobnosti stoji između zdrave, ljudske (ujedno i božanske) jezgre, između autentičnog ja i maske.

### **Dok maska pada...**

Maska, budući nije dovoljno stvarna, stalno traži potvrdu same sebe u očima drugih. Tako možete naići na skupine ljudi s maskom moći koji se hvališu svojim pobjedama, uspjesima i herojstvima. Možete naići grupe ljudi s maskom dobrote koji idealiziraju svijet ili se stalno žale jer su razočarani u ljude. Možete naići na ljude s maskom nedodirljivosti koji veličaju svoju nepovredivost i distanciranost od života.

Maska u svojoj nesvjesnoj dinamici ima kodiranu dječju povredu. To tužno, ljuto, odbačeno, neprihvaćeno unutarnje dijete se ima potrebu osloboditi. No, budući je maska predugo tu, zavirivanje pod nju čovjeka prije svega plaši. Maska s vremenom

Underneath this façade lies quite the opposite – "the bad me". Thus, underneath the mask of a kind-hearted and helpful woman you may find aggression and blame, underneath the mask of a powerful man – protector you may find fear and vanity. This undesirable layer of our individuality stands between the healthy, human (and at the same time divine) core, between the authentic me and the mask.

### **As the mask falls...**

The mask, since it is not real enough, constantly seeks approval in the eyes of others. You can find people wearing the mask of power, bragging about their victories, successes and heroisms. You can find people wearing the mask of goodness, idealizing the world or constantly complaining because of their disappointment in people. You can find people wearing the mask that glorifies their invulnerability and aloofness.

In its unconscious dynamics, the mask contains a coded childhood injury. That sad, angry, rejected, unaccepted inner child needs to break free. But, since the mask has already been there for too long, it is scary to take a peek underneath. As time passes by, the mask seems to take

kao da preuzme osobu koja, živeći zadanu ulogu polako zaboravlja na svoju pravu prirodu, upada u iluziju i život provodi kao u nekom filmu ili transu. S vremenom unutarnja praznina, tjeskoba i nezadovoljstvo rastu. Kada čovjek napokon osvijesti da ga maska ne vodi tamo kamo bi iznutra želio stići – do mira, samopouzdanja i zadovoljstva – odjednom osjeti želju dublje upoznati sebe. Ali, to “dublje” ga plaši, jer... što ako ispod maske nema ništa? Što ako je ispod maske praznina?

Suočavanje s vlastitom unutarnjom prazninom, depresijom, stagnacijom, bespomoćnošću ili bilo čim drugim što se ispod maske krije, dovodi do novog iskustva. Jaki se osjete slabima, dobri se osjete lošima, nedodirljivi se osjete izloženima. Nakon toga, ako je čovjek iskren prema sebi, počinje uviđati koliko je energije trošio na formiranje maske, što ga je dovelo samo do obezvrjeđivanja sebe. S druge strane, napuštanje lažnih pravila i pretvaranja dovodi do oslobađanja životne energije koja je bila blokirana u maski. Začarani krug u koji je uhvaćena zamaskirana potraga za ljubavlju prestaje.

over the individual, and by living the assigned role, the individual slowly forgets his or her own true nature, falls into a delusion and lives as if in a movie or a trance. With time, inner emptiness, anxiety and dissatisfaction grow. When an individual finally realizes that the mask is not taking him or her where the individual intrinsically wants to go - which is peace, self-confidence and satisfaction – suddenly the individual feels the desire to get to now himself or herself better. But that “better” scares the individual...because, what if there is nothing underneath the mask? What if underneath the mask there is nothing but emptiness?

When an individual faces his or her own inner emptiness, depression, stagnation, helplessness or anything else hidden beneath the mask, it brings him or her to a new experience. The strong feel weak, the good feel bad, the untouchable feel exposed. After that, if a man is honest with himself, he begins to perceive how much energy he has spent on creating the mask which has only led to self-devaluation. On the other hand, abandoning false rules and deception releases the life energy that has been blocked underneath the mask. The vicious circle that captured the disguised search for love finally ends.

Više nema upadanja u situacije koje vode ka sličnom načinu povrjeđivanja kakvo se događalo tijekom djetinjstva. Na primjer, žena koja pristaje na mrvice pažnje muškarca zato što je dok je bila dijete njen otac uglavnom bio odsutan i ono malo što joj je pružao za nju je predstavljalo nešto jako vrijedno. Ili, primjerice, muškarac koji nosi masku moći jer je kao dijete svjedočio scenama obiteljskog nasilja, pa privlači žene koje se u odnosu na njega postavljaju kao žrtve. Ili, recimo osoba koja nosi masku nedodirljivosti pa se s vremenom sve više izolira i osamljuje kako bi sakrila činjenicu da se osjeća ranjivo i loše.

Puno je različitih načina na koje se maske reflektiraju na svakodnevni život, na odabir partnera i prijatelja, a dok padaju, dok se tope, često se puno toga u životu mijenja. Neki ljudi odu, neki dođu, mnogo toga se razbistri i dugogodišnji problemi odjednom postaju rješivi. Bude se kreativne sposobnosti unutarnjeg djeteta koje u život odraslog čovjeka unose spontanost, neposrednost i lakoću. Život postaje interesantniji, a odnosi iskreniji.

An individual will no longer get involved in situations leading to hurt feelings such as those that occurred during his/her childhood. For example, a woman agreeing to accept very little attention from a man, because during her childhood her father was absent most of the time; the little attention she had received represented something very valuable to her. Or, for example, a man wearing a mask of power because as a child he witnessed scenes of family violence who attracts women who adopt the role of victim in relation to him. Or, let's say an individual wearing a mask of untouchability, who, over time, becomes more and more isolated and lonely so they can hide the fact that they feel vulnerable and bad.

Masks reflect everyday life in many different ways such as the choice of partners or friends; when they fall down and melt, it often leads to many life-changes. Some people leave, some people come, lots of things clear up, and suddenly, long-lasting problems become solvable. The creative abilities of the inner child are awakened; they bring spontaneity, directness and ease into the life of an adult. Life becomes more interesting and relationships become more honest.

## **Maska dobrote**

Kako bi od drugih dobila pažnju i ljubav, osoba s maskom dobrote ima potrebu stalno biti na usluzi, pretjerano popuštati i tolerirati, prikazivati se uvijek dragom, ljubaznom i podložnom. Prikazujući se slabijom nego što jeste, osoba s maskom dobrote je često sklona stvaranju ovisničkih odnosa kroz koje traži da ju netko zaštiti ili da se pobrine za nju. S druge strane, maska dobrote može rezultirati i osjećajem superiornosti jer se osoba doživljava boljom i moralnijom od drugih. Može dovesti i do kroničnog razočaranja životom i upornog prebacivanja odgovornosti za svoje ponašanje na druge. Okrivljujući druge za vlastitu nesreću, maska dobrote jača, a ispod nje se gomila očaj i pomanjkanje inicijative za sređivanje vlastitog života.

## **Maska moći**

Osoba s maskom moći se doima izrazito samopouzdanom i nezavisnom, a osjećaj moći postiže kroz kontrolu i agresiju. Život smatra

## **The Mask of Goodness**

To get the attention and love from others, an individual wearing the mask of goodness constantly needs to be subservient, overly lenient and tolerating, to appear nice, kind and submissive. By appearing weaker than he or she actually is, an individual wearing the mask of goodness tends to create addictive relationships in which he or she is looking to be protected or looked after. On the other hand, the mask of goodness can also result in a feeling of superiority since the individual sees himself/herself as better and more righteous than others. It may also lead to chronic disappointment with life and persistent shifting of responsibility for his/her own behaviour onto others. By blaming others for his/her own misfortune, the mask of goodness is getting stronger while the despair and lack of initiative to fix one's own life pile up underneath.

## **The Mask of Power**

An individual wearing the mask of power may seem extremely self-confident and independent and the feeling of power is achieved through control and aggression. The individual thinks of life



borbom i idealizira snagu, kompetenciju i herojstvo naspram nježnosti, pažnje i bliskosti. Maska moći pod svojom tvrdoćom skriva dječji osjećaj bespomoćnosti koji isplivava kroz strah od onih koje osoba doživljava potencijalno moćnijima od sebe. Osjećaj sigurnosti i samopouzdanja se temelji na potrebi za pobjeđivanjem i neprestanim potvrđivanjem dominacije, a slabosti i potrebe koje uključuju druge ljude kao da ne postoje. Maska moći zapravo slabi realne kapacitete i realnu snagu osobe jer je nemoguće stalno pobjeđivati i potrebno je uložiti veliki psihički napor u održanje takve lažne slike.

### **Maska popularnosti**

Maska popularnosti želi poručiti: tražen(a) sam na sve strane, svima sam super, svi me hoće za sebe. Bez obzira što osoba s maskom popularnosti možda zaista i ima širok krug prijatelja i poznanika, maska ju tjera da se sviđa baš svima, što je nemoguće. Kao i kod svake maske, i ispod ove se krije upravo ono suprotno –

as a struggle and idealizes strength, competence and heroism versus gentleness, attention and closeness. Under its hardness, the mask conceals a child's sense of helplessness that emerges out of fear of those who the individual considers potentially more powerful than himself/herself. The feeling of safety and self-confidence is based on the need for winning and constant confirmation of domination, while weaknesses and needs involving other people are treated as if they do not exist. The mask of power weakens the genuine capacities and the genuine power of the individual because nobody can be a winner all the time; it takes a great mental effort to maintain such a false image.

### **The Mask of Popularity**

The mask of popularity wants to proclaim: I am in demand everywhere; everyone thinks I am cool, everybody wants me for themselves. An individual wearing the mask of popularity probably really does have a great number of friends and acquaintances, but the mask urges the individual to try to be liked by everyone, which is impossible. Like every mask, this one hides just the opposite –

osjećaj usamljenosti i neželjenosti. Stvarajući prived omiljenosti od širokog kruga ljudi osoba stječe lažni osjećaj vrijednosti koji je ovisan o pogledima i divljenju drugih. Kada takvog “goriva” manjka, povlači se u sebe, izolira se i vidi svoje rane u samoći.

### **Maska nedodirljivosti**

Osobe s maskom mirnoće, distanciranosti ili nedodirljivosti se često doživljavaju psihički ili duhovno superiornima. Zapravo je posrijedi bijeg od prisnosti, izdizanje iznad osjećaja, odavanje dojma neranjivosti i nedostižnosti. Ova maska veliča držanje po strani i iluziju vlastite nepovredivosti, a ispod nje se kriju očaj i mrtvilo koji ubijaju ambiciju i sposobnost ulaska u neposredne i iskrene međuljudske odnose. Kod osoba s ovom vrstom maske suočavanje s vlastitom “dodirljivošću” zahtjeva dosta hrabrosti jer su osjećaji gotovo sasvim poništeni distancom koja je stvorena između unutarnjeg i vanjskog svijeta.

the feeling of being lonely and unwanted. By creating the illusion of popularity among a large audience, the individual gets a false sense of worth which is dependent on the attitudes and admiration of others. When such “fuel” is lacking, the individual withdraws into a shell, isolates himself/herself and licks his or her wounds in solitude.

### **The Mask of Untouchability**

People wearing the mask of calmness, distance or untouchability are often perceived as mentally or spiritually superior. In fact, it is about escaping intimacy, rising above the feelings and giving the impression of invulnerability and inaccessibility. This mask glorifies being distant and the illusion of one’s own invulnerability; underneath there are despair and numbness that kill the ambition and the ability to enter into immediate and honest interpersonal relationships. People wearing this kind of mask need a lot of courage to face their own ‘touchability’ since their feelings have almost completely been voided by the distance created between the inner and the outer world.

## Kako osvijestiti masku?

- Što više puta se tijekom dana zapitati: “Ponašam li se onako kako se osjećam?”
- Kada se javi loš osjećaj, pokušati se prisjetiti je li sličnih takvih osjećaja bilo u djetinjstvu
- Pokušati povezati dinamiku obiteljskih odnosa i problematičnih odnosa koji se događaju u sadašnjosti,
- Svjesno odustati od ponašanja koja podržavaju masku. Recimo, kod maske moći – u nekim situacijama pokazati slabost. Kod maske dobrote – prestati stalno udovoljavati drugima
- Osvijestiti kako se skidanje maske odražava na vaše osjećaje i na vaše životne okolnosti.

## How to Become Conscious of the Mask?

- Ask yourself during the day as many times as you can: “Do I behave the way I feel?”
- When sensing an unpleasant emotion, try to recall whether you experienced similar feelings in childhood,
- Try to correlate the dynamics of family relations and the present difficult relationships;
- Consciously give up behaviours that feed the mask. For example, when wearing the mask of power – show weakness in some situations. When wearing the mask of goodness – stop constantly pleasing others.
- Understand that unmasking will reflect your feelings and your life circumstances.

### 3. TRANSLATION BRIEF

**3.1. Genre:** newspaper article/essay

**3.2. Source** - time and place of publication:

- 'Sensa' magazine, April 2008
- Web page of the author, April 2008
- 'Unutarnji kompas: Prepoznajte svoj smjer', book of essays published in April 2009

**3.3. Audience** - readers of the text:

General population or anyone interested in reading (unknown audience). The author assumes that the reader's knowledge about this topic is not so extensive and that is why she explains it in a most interesting and colourful way. Yet, she tries to integrate into the text some basic academic knowledge.

The author is primarily concerned with one important issue: will the people understand? The author wanted to serve her audience, and therefore, her writing is simple and effective. (<https://writingcooperative.com/how-to-make-your-writing-simple-and-understandable-879177d396fd> [Accessed: 01<sup>st</sup> June 2018])

### 3.4. Purpose of writing

The general purpose of this text, as a literary work, is to influence the readers' sensibility and to achieve aesthetic effects. As a 'popular psychology text' published in the 'Sensa' magazine, on a web page and in a book of essays, it delivers some basic psychological knowledge. Since the author has a degree in psychology, such knowledge is regarded as valid, effective and it is based on academic standards. ([https://en.wikipedia.org/wiki/Popular\\_psychology](https://en.wikipedia.org/wiki/Popular_psychology), Accessed 03<sup>rd</sup> June 2018]).

This text is intended to be read by a broad audience: addresses of different ages, background, education and general knowledge. It is also some kind of light entertainment, not intellectually demanding, but tends to preoccupy the readers and motivate them to think about their own behaviour.

The author has described a complex psychological issue in a simple manner.

*'If you can't explain it simply, you don't understand it well enough.'*

— *attributed to Albert Einstein*

### **3.5. Authenticity**

Since this text is an original copyright work that has been published in three different sources over ten years ago, it is authentic. It was written by an author who is a psychologist and a writer. Furthermore, it has also been published in the form of a book of essays, and so far, no court actions challenging its authenticity have been taken.

### **3.6. Level of Style**

The style of the text is descriptive and narrative; it focuses on describing the characters underneath masks and various situations in great detail. (<https://owlcation.com/humanities/Four-Types-of-Writing> [Accessed: 01<sup>st</sup> June 2018])

While reading this text, the reader has a feeling that he or she is reading a story. The author assumes that the readers do not know much about the topic and that the text is their first encounter with the idea of 'the mask'.

In its nature the text is poetic; the author takes her time and effort to be very specific in her descriptions. She also encourages her audience to visualize the situations from the text. This text is filled with details, rhetorical devices, indirect comments and examples. The tone is appropriate for such type of text.

The author sticks to ordinary and simple words that are understandable to most of the readers; in such a way she keeps their attention and concentration.

### **3.7. Level of formality**

The author follows the writing methods and accepted language principles that would be found appropriate even for academic writing. Yet, her vocabulary is not so formal. It is descriptive, colourful, metaphoric and full of rhetorical devices. It does not require previous or special knowledge and it does not provide definitions or explanations in the classic sense of word. It is simple and understandable to the general population.

### **3.8. Layout**

The layout is typical for a column in a magazine or for an essay. There is a main heading printed in big bold font, then a main subheading printed in big bold and italic font giving the thematic statement, and then seven subheadings that explain the subject matter more specifically.

At the beginning there is a short introduction explaining what will be found in the main part of the text. The subheadings visibly separate the main sections of the text; they are of the same size as the letters in the text but are printed in bold font. Those subheadings are also pointers to the reader and they describe the purpose and the content of the section, what is coming next... Sentences are mostly declarative, except for the last part of the text which poses questions to the readers.

The layout form also ensures the flow of the text. The idea is to show that what follows is interesting and appropriately presented and to satisfy the readers' expectations. <https://sokogskriv.no/en/writing/language-and-style/flow/> [Accessed: 01<sup>st</sup> June 2018])

### **3.9. Coherence and cohesion**

As already mentioned in the Introduction, the text was written for a broad audience. The style is descriptive and narrative; the title and the subheadings are vivid, explanatory and they provide a clear picture of the content. The intention of the author was that the addressees read the text at one time and probably just once. The article provides logical, understandable and usable knowledge for the reader or for a broad range of readers. It

presents the topic in such a style and method that even a person encountering the topic for the first time can fully understand the text.

([https://en.wikipedia.org/wiki/Wikipedia:Coherence\\_and\\_cohesion](https://en.wikipedia.org/wiki/Wikipedia:Coherence_and_cohesion) [Accessed: 01<sup>st</sup> June 2018])

The main topic – wearing masks - remains the same throughout the whole text, but there are lots of variations on the topic. The linguistic components of the source text are mutually connected and based on the grammatical rules typical for the Croatian language.

The article/column elaborates the topic of wearing metaphorical masks. The heading and the subheadings (except one) contain the same word ‘mask’.

The text follows the conventional structure of the article section order. It is divided into paragraphs that represent logical units, it does not deviate from the topic, it does not contradict itself and its parts do not overlap with one another.

Every element or part of the text contributes to its overall integrity and meaning. The word ‘mask’ as one of the key terms is the cohesive device that by its repetition represents both a logical bridge and a linking word. ([https://en.wikipedia.org/wiki/Wikipedia:Coherence\\_and\\_cohesion](https://en.wikipedia.org/wiki/Wikipedia:Coherence_and_cohesion), [Accessed: 01<sup>st</sup> June 2018]) and <http://writing.chalmers.se/en/75-coherence-cohesion> [Accessed: 01<sup>st</sup> June 2018 ])

The text thematically and linguistically corresponds to other texts from that time (2008 was the peak of popular psychology in magazines) and present time, as well as to universal social situations. The topic itself is also universal and timeless because human nature never changes. Moreover, all the texts from the magazine’s column are mutually connected by the person of the author and the topic itself.

The Introductory part of the article relates each processed topic to one another and gives the explanation of the general idea.

The language is understandable to an average person, it is straightforward, and we may also say jargon – free. There is no specific terminology related to psychology or any other scientific field. The author has stuck to common, everyday words ensuring that everybody understands the general idea.

For example, the author writes:

**'Jedinstvena mama i jedinstven tata stvorili su jedinstveno dijete.'**

Translation:

*'A unique Mum and a unique Dad have created a unique child.'*

At first glance, it is a very simple sentence and a very simple translation. But, if we have a closer look, we may notice many interesting details - the translator had to:

- have in mind the audience/readers and use words 'Mum and Dad' instead of 'mother and father', since it is a jargon – free text, but still not academic or technical;
- have in mind that this is not a text aimed at children, therefore, using 'mummy and daddy' is not acceptable;
- write 'Mum and Dad' with capital letters, and use the word 'child' since British English has been chosen for this translation;
- write 'A unique Mum and a unique Dad' instead 'unique parents' in order to follow the style of the original text and the intention of the author, to emphasize her point in the sentence, to be more dramatic;
- use Present Perfect as the proper tense in the sentence since this is an action for which time is not important, it happened at an unspecified period and it is universal. (<https://www.ef.com/english-resources/english-grammar/present-perfect/> [Accessed: 01<sup>st</sup> June 2018]).

Despite its simple language, the text retains a certain level of formality. The terms and vocabulary used in the source text are mostly common, unambiguous and comprehensible, and the translator has tried to achieve the same in the target language. Achieving unambiguousness and unique comprehensibility was one of the greatest challenges. This was particularly challenging while translating Croatians idioms into the English language.



### 3.10. Vocabulary and terminology

'...unutarnje bure i vihori...' is a clear and unambiguous expression in Croatian; we may even say that it is commonly used for stress, unwanted feelings, difficulties in making decisions, situations coming from outside that we cannot control or affect but which are disturbing our peace, create whirlwinds in our minds, swirls, restlessness... But what would be a suitable expression in English? Such unwanted and disturbing feelings are often summarized and metaphorized in one very simple word: 'storm'.

Indeed, Macmillan collocations dictionary defines storm as '*a situation in which many people are upset, angry or excited*'.

This term is well known, clear, unambiguous, simple and common. It expresses the author's point in the source text, and what is more important, it does not contradict the rest of the text or create ambiguities. But, instead of two words as originally written in Croatian, the translator used only one as the translation solution. Despite this deletion (omission), the text kept its fidelity and the clear original idea of the author. Having in mind the significance of the message, style and language, the deletion was proper and justified. Translating both words and fitting them into the text would represent a calque and the message would not be clear.

Source text:

**Kako se taj nesretni, izgubljeni ili slab sloj naše ličnosti ne bi pokazao pred drugima, kako se ne bismo osjećali izloženima i ranjivima, imamo ga potrebu dobro, dobro sakriti. Kako pred tuđim pogledima, tako i pred nama samima.**

Target text:

*To conceal this unhappy, lost or weak layer of our individuality from others, so that we do not feel exposed and vulnerable, we have the need to hide it well from the eyes of others and from ourselves.*

In Croatian, the first sentence has a very complicated structure which affects the structure and the position of the (hidden) subject in the second sentence. Since English

usually does not tolerate implied (hidden) subject, it was easier to change the structure of the sentence and to use a different verb instead.

In order to avoid the complicated structure of a sentence starting with a negation, the translator opted for a simpler solution. The translator used the verb 'conceal' instead of '*in order not to show...*' or '*with the intention of not showing*' or '*so as not to*'... The change did not affect the meaning of the sentence; the translation accurately renders the meaning of the source text without distortion and keeps the fidelity. (<https://en.wikipedia.org/wiki/Translation>, [Accessed: 01<sup>st</sup> June 2018])

The translator also had to be careful while using two different verbs in the same sentence that have similar meanings: 'to conceal' and 'to hide'. They are similar in meaning, yet different in expression; at the same time, they have to accurately transfer and explain the meaning of the source text.

In the source text the author repeats the words to emphasize the importance of hiding. In the target text, the translator deleted a part of the text:

Source text:

**'... imamo ga potrebu dobro, dobro sakriti'.**

Target text:

*'...we have the need to hide it well;...'*

This is a classic example when word-to-word translation is not recommendable. The translator used the expression 'hide it well' which conveys the meaning accurately and avoids the repetition of the words. The translation option '*... to hide it very very well...*' would be clumsy and too literal. The target text would lose its transparency and it would be completely visible that it was a translation, not an original text.

This sentence contains another interesting expression:

**'...dobro sakriti. Kako pred tuđim pogledima, tako i pred nama samima.'**

*'... to hide it well from the eyes of others and from ourselves.'*

There were several solutions for this: 'away from other people's eyes', 'out of sight', 'out of range of vision' ..., 'before others', 'in front of the others' ... None of these options satisfied the transparency requirements of the translation and they just sounded wrong and unnatural.

This example shows how careful the translator must be when it comes to the fidelity of the translation and double meaning:

Below is another example:

Source text:

**Što je duže nosimo, to je tvrđa.**

Target text:

*The longer we wear the mask, the stronger it becomes.*

The translation solution 'The longer we wear it, the harder it gets.' would not be appropriate. Back translation would not be possible or accurate:

'Što je duže nosimo, postaje (nam) teže.'

The sentence loses its meaning and the text loses its fidelity. If 'the harder it gets' were used, the meaning of the sentence would be completely changed. The word 'tvrđe/harder' had to be replaced by 'snažnije/stronger', because 'harder' would imply 'hard/difficult life', not the strength of the mask. None of the synonyms for hard (stubborn/firm/rigid/inflexible) was appropriate for this sentence.

The translator has used the word 'mask' instead of 'it' (as the personal pronoun) in the second part of the sentence to connect it better with the following two sentences and to prevent any kind of confusion or reoccurrence of the word 'mask'. The two following sentences mainly emphasize the rhetorical device of enumeratio in order to achieve rhythm; the reoccurrence of the word 'mask' would impair the aesthetic value and the style of the text.

The two following sentences are full of colourful words:

Source text:

**Može biti kamena, gruba, ledena, bezbrižna, nakićena, sjajna. Može biti stalno nasmiješena i puna pažnje, snažna i nadmoćna, besprijekorno mirna i nedodirljiva.**

Target text:

*It may be stony, rough, ice-cold, carefree, embellished or shiny. It may be always smiling and full of attention, powerful and dominant, perfectly calm and untouchable.*

The translator needed to adapt the words to the rhythm and tone of the text and to use the same word class throughout the sentence – namely adjective. It was difficult to select the right adjectives to achieve and maintain the rhythm of the source text.

The other challenging word was ‘nakićena’. The source text was unclear about what the author really had in mind; it definitely means something fake – after all, it is a mask. But what is the level of ‘fakeness’? Does it mean to be ‘adorned’ to be pretty for a husband? Does it mean embellished? Does it mean tacky, tawdry, frilly or fancy? In the source text, the author was not clear enough about the level of the negative connotations of the word. Therefore, the translator has chosen the most neutral word – embellished: to enhance with fictitious additions (<http://www.dictionary.com/browse/embellished>, [Accessed: 03<sup>rd</sup> June 2018]).

Having in mind that this is a contemporary, trendy text, the translator also wanted to use some modern and trendy terminology:

Source text:

**To tužno, ljuto, odbačeno, neprihvaćeno unutarne dijete se ima potrebu osloboditi.**

Target text:

*That sad, angry, rejected, unaccepted inner child needs to break free.*

The translator decided to use 'to break free' for 'osloboditi', inspired by Freddie Mercury's song 'I Want to Break Free' - to escape from an unpleasant person or situation that controls your life. (<https://www.macmillandictionary.com/dictionary/british/break-free> [Accessed: 03<sup>rd</sup> June 2018]).

### **3.11. Prepositions**

This text is rich in prepositions that require careful translation. For example, the title 'Lica pod maskama' is translated as 'Faces Underneath Masks'. The English language distinguishes the meanings of the following prepositions that may be used as the possible translation: under, behind, underneath and beneath. We can use 'under' to say that one thing is directly under another thing. 'Underneath' is used when we want to emphasize that something is being covered or hidden by another thing. 'Beneath' can also be used in this sense, but it is a very formal or literary word. 'Behind', as the preposition is defined as 'at or towards the back of somebody or something, often hidden by it or them'. (Oxford Advanced Learner's Dictionary, Oxford University Press, Sixth edition 2000, 12<sup>th</sup> impression 2004, pages 100, 1410 and 1412).

### **3.12. Gender neutrality in the source text**

Since the topic is universal, another important issue was to remain gender neutral. The advantage of the Croatian language is that it has neuter grammatical gender which adds a level of detachment and impartiality. The Croatian language also uses sentences in which the subject is omitted, missing, hidden or simply not expressed. On the other hand, the English language demands expressing whether it is he or she, which makes the text longer and sometimes clumsy. Sentences in the target text require careful ordering of the words. Proper word order in the English language is an essential part of writing and speaking, otherwise, the result may be confusing. The Croatian language resolves the above-mentioned issues by declension.

The translator tried to resolve the gender problem by using the word 'individual', 'people', 'child' or 'children' as often as possible and if it was not convenient, the translator used 'he or she' or the appropriate possessive pronouns. In some cases, the translator used slashes/obliques to separate alternative words (*fight it out for **himself/herself***) due to the language economy.

In the English language the word 'person', even though it sounds neutral, may have negative connotations. It is usually used when talking about somebody we do not wish to name, or we want to distance ourselves ('Get this person out of my sight.' or 'What sort of person would do a thing like that?' or 'A certain person told me about it.').

Instead of the word 'person', the translator used the word 'individual'. As a noun, it is defined as a person considered separately rather than as a part of a group. (Oxford Advanced Learner's Dictionary, Oxford University Press, Sixth edition 2000, 12<sup>th</sup> impression 2004, page 661). The meaning of the word is usually neutral or approving.

Source text:

**Na primjer, ako je dijete ljuto, a još uvijek osjeća da je voljeno, onda dobiva zdravu osnovu da se u životu može 'boriti za sebe', istaknuti se, izraziti svoju osobnu snagu i odlučnost, a da pri tom ne osjeća krivnju ili strah od odbacivanja.**

Target text:

*For example, if a child is angry and yet feels loved, then such a child will get a healthy ground to *fight it out for **himself/herself*** throughout life, to stand out, to express **his or her** individual strength and determination without feeling any guilt or fear of rejection.*

Source text:

**No, zašto bi čovjek svjesno navukao na sebe nešto što ga sputava u doživljaju života?**

Target text:

*But why would **an individual** impose upon **himself or herself** something preventing **him or her** to experience life?*

### 3.13. Syntax and sentence patterns

The text is descriptive and narrative, the topic is developed and guided by the heading and the subheadings. The language in the text is simple due to the target readers. There are no digressions, but the text contains many integrated examples. The sentence structures of the source text are complicated, which is typical for the Croatian language.

The tenses used in the translation are mostly Present Simple, Present Perfect, Past Simple, Past Perfect, Simple Future. The translation required using Present Perfect as typical for describing something that has happened in the past and has consequences in the present. On the other hand, the translation also required using Past Simple, typical for describing an action completed at a time that precedes the present, usually at an undefined point in time. It was sometimes combined with Past Perfect which refers to an even earlier time. It is used to make it clear that one event happened before another in the past.

Source text:

**Većina je dobivala roditeljsku pažnju i ljubav koja je uvjetujuća tj. osjećali su se prihvaćenima i voljenima onda kada bi ispunjavali određene uvjete ponašanja,**  
**...**

Target text:

*Most of them **received** conditional parental attention and love i.e. they felt **accepted and loved** only when they **had satisfied** certain behavioural requirements;*

While translating, the translator did not use the passive voice much since it tends to conceal who is doing the action and makes the text more difficult to read. <https://sokogskriv.no/en/writing/language-and-style/> [Accessed: 01<sup>st</sup> June 2018])

Here, the author directly, but discretely refers to the reader:

Source text:

**Možete naići grupe ljudi s maskom dobrote koji idealiziraju svijet ili se stalno žale jer su razočarani u ljude. Možete naići na ljude s maskom nedodirljivosti koji veličaju svoju nepovredivost i distanciranost od života.**

**Target text:**

*You can find people wearing the mask of goodness, idealizing the world or constantly complaining because of their disappointment in people. You can find people wearing the mask that glorifies their invulnerability and aloofness.*

During the translation process, the translator tried to follow the original structure of the sentence patterns because the sentences of the source text abound in poetic rhythm. Some other cases required different solutions. The sentences in the source text are long, complicated and mostly declarative. The Croatian language generally prefers long sentences, inserted sentences, subordinate clauses, complex sentences and usually does not tolerate the passive voice. In the Croatian language, word order is not an important issue. On the other hand, the English language has common sentence patterns.

The source text contains several sentences containing dashes. This is not very common even in Croatian, but the translator decided to leave the dashes in the target text.

Source text:

**Ranjeno dijete u odraslom čovjeku tijekom života teži zadobiti ljubav na način na koji ju je naučilo zadobivati u djetinjstvu - uslužnošću, samostalnošću, pristojnošću, kontroliranjem, hrabrošću i tako dalje.**



Target text:

*Throughout life, a wounded child inside a grown-up individual strives to gain love the way he or she has learned in childhood - through courtesy, self-reliance, politeness, control, courage, and so on.*

Source text:

**Na taj način stječe zdravu osnovu za iskazivanje tuge u budućnosti, jer realno gledano - život nije uvijek predivan.**

Target text:

*In this way the child develops a proper foundation to express his or her sadness in the times to come, because, realistically – life is not always wonderful.*

The dash in the source text is used to achieve a dramatic effect; in the above-mentioned cases they represent the pauses that are longer than those that are reflected by a comma.

In the source text they are also used to separate the comment and/or the afterthought from the rest of the sentence. (Oxford Advanced Learner's Dictionary, Oxford University Press, Sixth edition 2000, 12<sup>th</sup> impression 2004, Appendix 4, page 1524).

Instead of creating new sentences to separate the comment and the afterthought, the author placed the words between the dashes. The translator decided to keep that aesthetic and a bit dramatic voice of the author in the target text, and therefore has left the dashes in the target text.

The translator tried to adhere to the original text and in most cases managed to do it, but when it sounded odd or uncommon, the translator adapted the translation to the target language in order to keep its original meaning and artistic voice.

### 3.14. Punctuation

In English, punctuation, such as comma or semi-colon, helps to make the meaning of a sentence unambiguous. A coherent sentence requires appropriately used punctuation and this will depend on the kind of sentence written and its meaning. (<http://writing.chalmers.se/en/76-punctuation> [Accessed: 01<sup>st</sup> June 2018]).

In Croatian, all thoughts may be put in one sentence and separated by commas, but the English language is different. It requires simpler, shorter sentences, careful punctuation and certain word order.

Source text:

**Maska je tu da štiti, stvorena je kao obrana od boli, frustracije, zanemarivanja.**

Target text:

*The mask is here to **protect**; it is created as a defence against the pain, frustration and neglect.*

In this case, the semi-colon is used for translation into the target language. The sentence is slightly modified by replacing the comma with the semi-colon. The first part of the sentence in the target text ends with a semi-colon which indicates a longer pause than a comma, but not as long as a full-stop.

Or simply, semicolon is used instead of a comma to separate parts of a sentence that already contain commas. (Oxford Advanced Learner's Dictionary, Oxford University Press, Sixth edition 2000, 12<sup>th</sup> impression 2004, Appendix 4, page 1523).

The second part of the sentence remains the same and the idea from the first part continues. The translation equivalence is achieved, as well as fidelity, and transparency.

At certain points, the translation was surprisingly demanding because it required a wide range of vocabulary in order to be precise in expressing what the author meant, as well as a high level of grammatical proficiency.

The source text abounds in sentences that connect the past and the present. In many cases it is clear that the action happened before now, but not specified when. Moreover, this text frequently stresses the results of an action, rather than the action itself.

<https://www.ef.com/english-resources/english-grammar/present-perfect/>

[Accessed: 01<sup>st</sup> June 2018]).

Source text:

**Svatko od nas odrastao je u vrlo specifičnim uvjetima.**

Target text:

*Each of us has grown up in very specific conditions.*

On the other hand, when the author used Croatian 'svevremenski present' or 'timeless present' / 'literary present tense' the translator usually translated it as the Present Simple.

#### 4. FUNCTIONS OF THE LANGUAGE ACCORDING TO JAKOBSON

At first glance, it was difficult to define the functions of language. The text definitely has a **referential function**; it corresponds to the factor of context and describes a situation and a mental state. Furthermore, the referential function is associated with an element (in this case 'the mask') the true value of which is being examined especially when the truth value is identical in both the real and assumptive universe.

([https://en.wikipedia.org/wiki/Jakobson%27s\\_functions\\_of\\_language](https://en.wikipedia.org/wiki/Jakobson%27s_functions_of_language) [Accessed: 01<sup>st</sup> June 2018]).

It cannot be denied that the core of this text has **an informative function**; it describes the facts of the topic and includes ideas and theories. But this is just at first glance.

The function of the language used in this text is **also expressive or emotive**. The core of the expressive function is the mind of the author. The author utilized the language in order to express her feelings/attitudes, but she still adhered to the original topic. Whatever the referential utterance of the text is, the text still provides the author's personal expression of feelings, attitudes, opinions, but stated in a professional, academic manner. Still, the nature of the topic encourages it.

The text also has **a conative function**; it is a function of language or, more generally, communication, that is focused on, and concerned with influencing the behaviour of the addressee, and thus concerned with persuasion.

(<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803095630278>, [Accessed: 09th July 2018]).

The text engages the addressee directly only in the last part under the subtitle '**How to Become Conscious of the Mask?**' by posing direct questions to the addressee and by imperatives as well:

- **Ask yourself during the day as many times as you can: 'Do I behave the way I feel?'**
- **When sensing an unpleasant emotion, try to recall whether you experienced similar feelings in childhood,**

There are also other messages that are not explicitly and directly expressed, but are 'coded in implicit warnings' and still show the conative function of the language: encouraging effective communication with ourselves, encouraging the recognition of other people's masks as well as various warnings against dangers of wearing masks and following the same old patterns... The text tries to provoke addressees' thoughts and feelings as well as a reaction – becoming conscious of the mask.

Having in mind the fact that the author is also a writer, the column has **a poetic function**. The text is generally more metaphorical than metonymic, more connotative than denotative which contributes to the **aesthetic function** of the text and makes it approachable to a wide range of readers.

<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803100333199>  
[Accessed: 01<sup>st</sup> June 2018]).

Starting from the title of the text and the word 'mask', we can notice that the whole text is written by using 'the mask' metaphor to characterize false personalities; the masks bear structural resemblance to human emotions.

**Metalingual function** of language is the ability of language to talk about its own features. It becomes relevant in translation when a particular word is used in a special sense. (<http://linguisticslearner.blogspot.com/2013/11/metalingual-function-in-translation.html> [Accessed: 09<sup>th</sup> July 2018]). Jakobson calls it 'Code'. ([https://en.wikipedia.org/wiki/Jakobson%27s\\_functions\\_of\\_language](https://en.wikipedia.org/wiki/Jakobson%27s_functions_of_language) [Accessed: 01<sup>st</sup> June 2018]). Again, it is the word 'mask' which represents the false self, and everything hidden underneath. The word 'mask' is the code. The author finds it very important that she and her addressees both use the same code. Otherwise, the text would lose its point.

At first it seems that the text has no **phatic function** in the sense that the language exists just for the sake of interaction, such as greetings and casual discussions. But, it must be noticed that the author's texts (in the form of column) are published in the magazine every month. This is some sort of interaction with the addressees, it is regular and fixed; the communication with the readers is established and maintained. Of course, this happens via another means of communication – magazine.

This is the type of text that has no ludic function; yet again, the author is a writer, and, in some sentences rhetorical devices are used in a certain way to transfer the

general idea or to persuade, or even to evoke an emotion on the part of the readers or the audience. The author uses enumeratio, the figure of amplification in which a subject is divided into constituent parts or details, and may include a listing of causes, effects, problems, solutions, conditions, and consequences; the listing or detailing of the parts of something. (<https://www.americanrhetoric.com/figures/enumeratio.htm> [Accessed: 01<sup>st</sup> June 2018.])

The enumeratio here has one more function; it gives a rhythm to the text, which also provides ludicity.

Source text:

**Može biti kamena, gruba, ledena, bezbrižna, nakićena, sjajna. Može biti stalno nasmiješena i puna pažnje, snažna i nadmoćna, besprijekorno mirna i nedodirljiva.**

Target text:

*It may be stony, rough, ice-cold, carefree, embellished or shiny. It may be always smiling and full of attention, powerful and dominant, perfectly calm and untouchable.*

All the functions merge and it was difficult to determine the primary function.

When it comes to **emotions**, it is very difficult to define them because emotions are the main topic here; they are hidden underneath the masks. Despite the fact that the text is narrative and provides information, it also encourages the reader to show emotions. The author's emotions are poetically camouflaged with the help of rhetorical devices. The author had to pose a triple paradox: to write about emotions without expressing emotions and to influence the emotions of the reader.

Generally, this is a text that does not require a high level of **precision**. It does not provide technical or historical data and it is not about an exact science. Still, it needs to be valid, effective and to have scientific foundations. While translating, the translator had to be careful not to accidentally provide some other meaning than that which was originally intended by the author (Što je duže nosimo, to je tvrđa./ *The longer we wear the mask, the stronger it becomes.*)

The author had to identify her audience and adjust her writing to their needs. The text will be read by general public, preferably in their free or leisure time. Technical and precise data, long explanations, definitions or foot notes are not desirable here; they would interrupt the readers' concentration. Above all, the readers are looking for entertainment, but still want to broaden their horizons and gain a better insight into their own emotions.

**Transparency** is also interesting here, the text abounds with many colourful metaphors and adjectives with connotative meanings, but it is not difficult to follow.

**Conciseness**, as the tendency to express the concept in the shortest possible form, is not strictly expressed due to the type of the text. The language is plain, standard and suitable for the readers; the author avoided jargon and professional terms. There was no need to be concise or to use conservativisms or to borrow anything from classical languages.

**Conservativisms** are usually not present in this type of text since the readers are the general public; therefore, conservativisms are not desirable or suitable here.

The text comprises of common words and simple language, but many of them were used as metaphors. Furthermore, many words were used in their connotative senses. This means that the words in the source and the target text have more than one meaning which indicates polysemy and compromises the **semantic stability** of the text.

## 5. TRANSLATION PROCEDURES, STRATEGIES AND TECHNIQUES

It is very important to carefully select the translation procedure for transferring the message from the source text to the readers and to bridge the differences between languages and cultures, especially having in mind the variety of readers of this article.

As in the case of most translations, there was no possibility of direct – word for word – translation. There was also no borrowing. On the contrary, the source text contains English expressions (Anglicisms) that in the target text remained the same as in the original (the bad guy, the bad me...). In any case, deletion (omission) was generally not used (just a few times), and the target text was not deprived of any of the informative elements. The target text has kept its original style and complete information; therefore, it has fully transferred the message to the addressees.

In some parts the translation did not require a high level of precision; using slightly different terms did not compromise the value of the translation, but it sometimes compromised the aesthetic value of the text.

In the translation process, the translator used various dictionaries (on line, thesauruses, grammar books, Internet, collocation dictionaries, similar texts from the field of psychology...), general knowledge and on-line psychology texts.



## 6. CONCLUSION

It was very interesting and challenging to write the translation analysis; the source language and the target language have different structures and properties. The use of standard and commonly understood language indicates that the text and its translation were aimed at a general public as the addressees. Understanding the source and the target text does not require extensive general knowledge, which is also a challenge for the translator – how to translate a text so that anybody can understand it, irrespective of his/her age or education.

The source text did not contain elements of humour (which frequently happens in columns and articles). Therefore, the translator did not have to deal with that; humour often happens to be one of the most difficult elements in translation that requires real creativity and translation of humour usually takes more time than the translation of the rest of the text.

The translator has managed to achieve equivalence in translation between the source and the target text. Nevertheless, it was not always possible to achieve formal correspondence and back translation since the text is very illustrative and full of metaphors.

The greatest challenge of all was to maintain the fidelity and retain the aesthetic tone of the text at the same time.

Good translation means successful communication. This implies that all the participants in the communication understand and interpret the same message the same way. It is extremely important to transfer the message of the source text as originally conceptualised by the author.

By choosing British English for the translation of the target text, the translator had to adapt the language, idioms and expressions used. But, despite the fact that the translator has chosen British English, the language used is taken as international and universal, not aimed at for example, specifically British market or people of certain age or education. This was facilitated by the topic itself; it presents a universal hypothesis in psychology common to all people without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth

or other status, or on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs.

The target text contains no loanwords since English is the language from which we nowadays usually borrow words. On the contrary, we may find loanwords from the English language (the bad guy, the bad me...) in the source text which naturally fitted in the target text as Anglicisms. There are no calques or lexical gaps since the language is plain and standard.

In most sentences it was possible to transfer the original message, keep the translation equivalence and the aesthetic value of the source text. The translation has not interfered with the author's original idea and the message.

This kind of text does not tolerate foot notes or explanations since such elements would be distracting and interruptive to the concentration of the reader.

Once again it has been proved that the translation is a complex combination of various types of knowledge. The more you learn, the more complicated it becomes. Every translation poses its own challenges depending on the audience, topic, time, education, age... It engages more with people and culture than with the language itself.

The role of the translator included knowing the particularities of both languages and of course, presenting the final product: a meaningful and accurate target text.

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