

# Translation of Texts from Croatian into English Language

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**Miškec, Tea**

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Sveučilište u Rijeci

Filozofski fakultet

Tea Miškec

**TRANSLATION OF TEXTS FROM CROATIAN INTO ENGLISH LANGUAGE**

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

Završni rad

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UNIVERSITY OF RIJEKA

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DEPARTMENT OF ENGLISH

**Tea Miškec**

**0009083103**

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ANALYSIS

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Supervisor:

Nikola Tutek, Ph.D.

Rijeka, September, 2022



## **ABSTRACT**

This B.A. thesis consists of an introduction, main part and a conclusion. The introductory part of the paper provides brief information about the target texts and the methodology used while translating.

The main part consists of three source texts in Croatian language, their translation into English language and a workflow for each translation.

The first text is an interview with the former Croatian president Kolinda Grabar-Kitarović. The second text is an academic paper about Klara Grubarova from Šenoa's novel *The Goldsmith's Treasure*. The third text is a scientific paper about forest fires.

The workflow and analysis discuss problems encountered while translating and their final solutions. Genre, source, audience, style and level of formality are five points that are mentioned in every analysis of the texts.

Finally, the conclusion summarizes the important aspects of translation process.

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## 1. INTRODUCTION

This paper focuses on the translation of three texts of different genres and provides observations or problems that occurred during the translation process. The first text is an interview between then president of the Republic of Croatia, Kolinda Grabar-Kitarović and a HRT reporter titled *Ekskluzivni intervju Kolinde Grabar-Kitarović za HRT*. The interview is about the president's future plans and some disagreements between her and fellow politicians.

The second text is an extract from an academic article *Klara Grubarova iz Šenoine romana Zlatarevo Zlato* written by Goran Zovko. The focus of the paper is on the title character Klara Grubarova. The paper analyses Klara in a poetic manner, her actions in the novel as well as her relations to other characters.

Finally, the third text is a part of the scientific article *Šumski požari i fizikalni modeli* whose authors are Španjol, Biraković, Posavec, Dominko, Barčić, Starešivić. The article analyses scientific data about forest fires, how they start and how they spread.

The second part of the paper provides an analysis of the texts, more precisely genre, source, audience, style of writing and level of formality of the texts. These five points are crucial for translating any given text correctly and accurately. Each translation analysis will provide an overview of the translation problems which occurred, and their possible and chosen solutions

## 2. SOURCE TEXT

### EKSKLUZIVNI INTERVJU PREDsjedNICE KOLINDE GRABAR-KITAROVIĆ ZA HRT

**Predsjednica Republike Kolinda Grabar-Kitarović dala je ekskluzivni intervju za HRT. Komentirala je nedavne napade huligana na pripadnike srpske nacionalne manjine kod Knina i izjave Milorada Pupovca koje su nakon toga slijedile. Također je govorila o odnosima sa Srbijom i predsjedničkoj kandidaturi. Uz ostalo, komentirala je i nedavne događaje u Đevrskama i Uzdolju pokraj Knina.**

**• U posljednjih nekoliko tjedana imali smo brojne političke teme koje su privlačile pozornost javnosti i medija. Mnogi političari su ih i komentirali, vaš komentar nismo dobili - gdje ste nestali?**

- Kao što ste vidjeli bila sam na puno događaja u posljednjih nekoliko dana. Naravno novinari rade svoj posao, a ja radim svoj posao. Ja sam predsjednica Republike Hrvatske, a ne dnevno politički komentator. Moj posao, moja uloga nije hraniti nečije ideološke ili političke, pa rekla bih čak i poslovne ambicije. A ponajmanje jest moja uloga produbljivati podjele u hrvatskom društvu, odgovorila je predsjednica.

**• Ali niste ovih dana komentirali događaje, odnosno incidente u okolini Knina, hoćete li ih sada? Rekli ste da ćete pričekati policijsko izvješće, jeste li ga dobili, što ste saznali o tome?**

- Uloga je predsjednice države biti čimbenik stabilnosti, odnosno brinuti o tome da institucije države funkcioniraju. U ovom slučaju institucije su reagirale odmah, vrlo učinkovito i vrlo brzo. Kad institucije ne bi reagirale onda bi ih moja dužnost bila pozvati na to, pozvati na detaljnu istragu. Riječ je o incidentu koji se još uvijek istražuje. Policije je poduzela sve potrebne radnje, izašli su na teren, napravili istragu, privedene su osobe, podignute su prijave protiv tih osoba, međutim istraga još traje. Ono što ste me pitali jesam li u kontaktu s nadležnim službama, naravno da jesam. Izvješća primam, međutim istraga još nije gotova tako da ne želim komentirati pojedinosti tih incidenata. Moram reći da nasilje uvijek i svugdje



osuđujem. Osuđivala sam ga i osuđujem. Ali želim isto tako vrlo jasno reći da se ne može svaki incident koji se dogodi između hrvatskih građana raznih nacionalnosti kvalificirati a priori kao etnički incident odnosno etnički motivirano nasilje. Neću dopustiti da se to radi u Hrvatskoj jer vrlo je neugodno i neodgovorno kad političari počnu komentirati i etiketirati te incidente zanemarujući ili stvarne činjenice koje su utvrđene službenom istragom ili uopće ne brinući o tim činjenicama. To je vrlo opasno jer to izaziva novu spiralu nasilja, netoleranciju i izgredu i takvu vrstu političke neodgovornosti neću dopustiti, rekla je hrvatska predsjednica.

• **Milorad Pupovac kaže da je Hrvatska čimbenik nestabilnosti u regiji, što vi kažete?**

- Ta je izjava u najmanju ruku bezobrazna, a rekla bih i vrlo neodgovorna. gospodin Pupovac iznio je, nažalost, niz neistina na račun vlastite države. On mora shvatiti da je on zastupnik u Hrvatskom saboru, da predstavlja srpsku zajednicu u Hrvatskoj, hrvatske građane kojima je glavni grad Zagreb, a ne Beograd, rekla je predsjednica.

• **Kako komentirate ponašanje srbijanskog predsjednika Aleksandra Vučića, ali i Milorada Pupovca.**

- Mislite na Vučićeve izjave o našem razgovoru u četiri oka?, upitala je predsjednica.

• **Dosta dvojbi je bilo oko velikosrpske agresije, što se zapravo događalo na tom sastanku, jeste li to tražili od njega, niste, što vam je on rekao?**

- Ne on kaže da je tražio od mene. Ono što moram istaknuti prije svega jest da je u diplomatskim odnosima i diplomatskoj korespondenciji vrlo, vrlo neprimjereno i nedopustivo prepričavati sadržaje razgovora u četiri oka. Time gubite vjerodostojnost. Međutim, kad je gospodin Vučić već to učinio onda ću i ja. Ne da je tražio od mene da ne spominjem velikosrpsku agresiju, već je to i molio. Kao što vidite molba mu nije uslišena. velikosrpska agresija jest zabilježena, nažalost, krvavim slovima u hrvatskoj povijesti. Ona je samo još jedan totalitarni režim i treba biti i tretiran kao takav. Ona je propala, ona je poražena. Međutim, isto tako svima onima koji i danas prijete Hrvatskoj želim vrlo jasno reći da nikada više niti jedan srbijanski tenk neće ući u Vukovar, neka se nitko time ne zavarava, rekla je Kolinda Grabar-Kitarović.

**• Kako komentirate sve te izjave koje dolaze sa srbijanske strane, kako komentirate rehabilitaciju četništva?**

- Hrvatskoj svakako neće dijeliti lekcije država koja se nije suočila s vlastitom poviješću. Država koja ne samo da nije priznala velikosrpsku agresiju i zločine i genocid koji su počinjeni u njeno ime, država koja još i dan danas skriva podatke o nestalim hrvatskim braniteljima i civilima što je za mene presudno pitanje međudržavnih odnosa i svakako Hrvatskoj neće držati lekcije države koja je rehabilitirala četništvo i srbijanski fašistički režim iz Drugog svjetskog rata. To po meni dokazuje da se to neke novo proeuropsko ruho doista u potpunosti izlizalo. Međutim, Hrvatska želi stabilne odnose sa Srbijom. Prije svega to je u interesu i srpske manjine u Hrvatskoj i hrvatske manjine u Srbiji, moramo biti odgovorni. Neću dopustiti da nasjedamo na provokacije, neću dopustiti da nas se uvuče u verbalni rat, ali isto tako žestoko ćemo braniti hrvatske nacionalne interese, rekla je predsjednica.

**• Uskoro će početi predizborna kampanja. Podržao vas je HDZ. Kada ćete službeno objaviti kandidaturu? U Kninu ste rekli, sljedećih pet godina vidat ćemo se na ovom mjestu.**

- Često me pitaju to pitanje. Moram reći da zahvaljujem HDZ-u i svim njegovim članicama i članovima na potpori, ali i svima ostalima koji vjeruju u moju politiku, koji me podržavaju. Hvala im svima, doista na toj potpori. Kandidatura će svakako biti objavljena na vrijeme, ali do izbora je ostalo još puno vremena. Vjerujem da niti hrvatski građani, hrvatski državljani koji su me izabrali i koji će na sljedećim izborima isto tako birati ne žele pet mjeseci bespotrebnih tenzija pa čak rekla bih i histerije. To ne služi Hrvatskoj nikako, to može služiti samo pojedincima. Razumijem želju nekih pretendenta da budu neprestano u medijima, međutim moja je dužnost i dalje biti predsjednicom RH i obnašati svoju dužnost odgovorno i onako kako to od mene traže hrvatski državljani.

**• Dosta već imamo potencijalnih kandidata za predsjednika, vaših protukandidata, koga smatrate najopasnijim protukandidatom?**

- Kandidaturu, kao što znate, još nisam službeno objavila, rekla je.

•

Ali

idete.

- Idem. Međutim, treba to sve posložiti kako bi to bilo ozbiljno. Htjela sam prekinut te neke spekulacije u javnosti. Ali i u konačnici tim ljudima koji me podržavaju uključujući i HDZ-u poslati poruku da ćemo se viđati kao predsjednica Republike sljedećih pet godina. Nikoga niti podcjenjujem niti precjenjujem. Pravo je svakog državljanina RH istaknuti svoju kandidaturu, naravno tko zadovoljava sve uvjete po Ustavu za predsjednika ili predsjednicu Republike Hrvatske. Ono što hrvatski državljani moraju razmisliti jest što žele u sljedećih pet godina. Žele li rad za bolju Hrvatsku, nekoga s iskustvom koji će na tome raditi ili žele eksperimente. Međutim, nemojmo podcjenjivati ljude, nemojmo podcjenjivati građane. Naša je dužnost predstaviti naše programe, ali isto tako odgovoriti na sva pitanja. Ali u ovom trenutku, ponavljam, ostalo je još pet mjeseci. To je dragocjeno vrijeme koje ne smijemo gubiti, imam puno državičkih obveza, nastavit ću raditi na njima, a kampanji ću se posvetiti u vrijeme kada to bude potrebno, kada je vrijeme kampanje, jer država kao Hrvatska ne može si dopustiti tako duge kampanje, rekla je Kolinda Grabar-Kitarović.

• **Predsjednice hvala vam na ovom razgovoru. Na kraju još čestitka, danas je došla vijest da ste dobili nagradu za životno djelo prestižne zaklade Fulbright. Čestitam.**

- Hvala Vam lijepa. Voljela bih da je to možda malo kasnije objavljeno kada je već nagrada primljena. Iznimno sam počašćena. Radim na promicanju Fulbrightova programa i svega onoga što on podrazumijeva. Ono što je dobro oko tog programa jest jednom kad ste sudjelovali u njemu imate obvezu vratiti se u svoju matičnu državu. Dakle, svi koji odlaze u SAD ili negdje drugdje temeljem Fulbrightove stipendije moraju se vratiti u Hrvatsku i prenijeti to svoje stečeno znanje. Mislim da je to jedan od elemenata na koji u budućnosti moramo gledati kao na iskorak koji će nas izvući iz tog nekakvog kruga u kojem se neprestano vrtimo u nedostatku novih ideja. Zato želim stvoriti uvjete da se svi naši mladi i svi ostali vrate u Hrvatsku, rekla je predsjednica u ekskluzivnom intervjuu za HRT.

### 3. TRANSLATION

#### **HRT<sup>1</sup> EXCLUSIVE INTERVIEW WITH THE PRESIDENT KOLINDA GRABAR-KITAROVIĆ**

**The President Kolinda Grabar Kitarović gave an exclusive interview for HRT. She commented on recent mob attacks against members of the Serbian national minority near Knin and Milorad Pupovac's statements that followed. She also talked about the relations with Serbia and the presidential nomination. She commented on, among other things, recent events that had occurred in Đevrske and Uzdolj near Knin.**

**In the last few weeks, numerous political topics started to attract public and media attention. Many politicians commented, but you did not - where did you disappear?**

- As you probably know, I attended a lot of events in the last couple of days. The reporters, of course, are doing their jobs, but so am I. I am the president of the Republic of Croatia, not a daily political commentator. My job, my role is not to feed someone's ideological or political, and I would even say business ambitions. Certainly, I am not here to deepen social division, said the president.

**But you still did not comment on events, to be more exact, incidents that had happened nearby Knin. Will you comment now? You said you will wait for a police report, did you receive it and what did you discover?**

- The role of the president is to be a factor of stability, that is, to ensure the functioning of state institutions. In this case, the institutions reacted immediately, rather quickly, and efficiently. If the institutions did not react, then it would be my duty to call for a thorough investigation. It was an incident that is still being investigated. Police took all the necessary actions, they went out on the field, investigated and arrested people and filed charges against them, but the investigation is still ongoing. You asked me if I were in contact with the authorities, of course I am. I am receiving reports, but it is an ongoing investigation which is why I will not discuss the details of those incidents. I have to say that I always and everywhere condemn violence. I have condemned it and still do. However, I would stress that not every incident that happens between Croatian citizens of different nationalities can be

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<sup>1</sup> Croatian Radio-Television

defined as a priori ethnically-motivated incident. I will not let that happen in Croatia as it is very uncomfortable and irresponsible when politicians comment and describe those incidents without having in mind the facts established by the official investigation or when they dismiss them. That is very dangerous because it provokes a spiral of violence, intolerance and incidents, so I will not tolerate that kind of political irresponsibility.

**Milorad Pupovac says that Croatia is a factor of instability in the region, what do you have to say?**

- That statement is, at the very least, rude and very irresponsible. Unfortunately, Mr. Pupovac told a series of lies about his own country. He has to realise that he is a member of the Croatian Parliament, that he represents the Serbian community in Croatia, in other words Croatian citizens whose capital city is Zagreb, not Beograd - the President said.

**What is your opinion on the behaviour of both Serbian President Aleksandar Vučić and Milorad Pupovac?**

- Are you referring to Vučić's statements about our private conversation? - the President asked.

**There was a lot of confusion related to Serbian aggression. What really happened in that meeting? Did you or did you not ask that from him, what did he say to you?**

- No, he said that he asked not to use the phrase Serbian aggression. First of all, I have to mention that discussing the content of a private conversation is inappropriate and unacceptable in diplomatic relations and correspondence. By doing so, you lose credibility. However, since Mr. Vučić already talked about it, so will I. Not only did he ask me not to mention Serbian aggression, but he also begged me not to. As you can see, his wish is not granted. Unfortunately, Serbian aggression is written in blood as a part of Croatian history. It is yet another totalitarian regime and it should be seen as one. It failed, it was defeated. Nonetheless, I would like to send a clear message to everyone who is still threatening Croatia, that no Serbian tank will ever again enter Vukovar, and that no one should live in such illusions - said Kolinda Grabar- Kitarović.

**How do you comment on all statements from Serbs and the rehabilitation of the Chetnik movement?**

- Croatia will certainly not be lectured by the state which did not face its past. By the state that not only did not recognize Serbian aggression, crimes and genocide which were committed on its behalf, but also to this day hides information about missing Croatian soldiers and civilians which is, in my opinion, the crucial issue of interstate relations. Croatia will not be lectured by the state that rehabilitated the Chetnik movement and Serbian fascist regime from World War II. I believe that proves that this new pro-European 'attire' has worn out. However, Croatia wants a stable relationship with Serbia. That is, above all, in the interest of the Serbian minority in Croatia and the Croatian minority in Serbia. We have to be responsible. I will not allow ourselves to fall for provocations nor to be dragged into verbal warfare, but we will also fiercely defend Croatian interests, said the president.

**The Pre-election campaign will start soon. You were supported by HDZ<sup>2</sup>. When will you announce your candidacy? You said in Knin that for the next five years we would see each other there.**

- I'm being asked that a lot. I have to thank HDZ and all its members for their support, but also to everyone who believes in my political beliefs, who supports me. I am really grateful for all of them and for their support. The candidacy will surely be announced on time, but there is still a lot of time left until the election. I believe that Croatian citizens, Croatian citizens who elected me and will vote in the next election, do not want unnecessary tension nor, I would dare say, hysteria for the next five months. That certainly will not benefit Croatia, only individuals. I understand the desire of some pretenders to constantly be in the media, but I must continue to be the president of the Republic of Croatia and to perform my duties responsibly and how it is expected by Croatian citizens.

**There are already a lot of potential candidates for president, your rival candidates, whom do you consider to be your strongest rival?**

- As you already know, I still did not announce my candidacy - the President answered.

**But you will run for president.**

- I will. However, it has to be seriously organised. I wanted to put an end to public speculation. But also to send a message to people who support me, including HDZ, that I will be the president of the Republic of Croatia for the next five years. I neither underestimate nor

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<sup>2</sup> the Croatian Democratic Union

overestimate anyone. Every Croatian citizen has the right to proclaim their candidacy, if, of course, they meet the conditions under the Constitution for President of the Republic of Croatia. Croatian citizens have to think about what they want in the next five years. If they want to work for better Croatia, if they want someone experienced who will work on it or if they want experiments. Nevertheless, let us not underestimate people, let us not underestimate citizens. We have to announce our programs, but also answer all the questions. At this moment, I repeat, there are still five months left. That is a valuable time that we cannot lose. I have a lot of state obligations and will continue to work on them. I will focus on the campaign when it is needed, when it is time to do so because the state like Croatia cannot afford long campaigns, said Kolinda Grabar-Kitarović.

**President, thank you for this interview. Lastly, today came the news that you received The Fulbright Lifetime Achievement Award. Congratulations.**

- Thank you very much. I wish it had been announced a little bit later when the award had already been received. I am extremely honoured. I am working on promoting Fulbright's program and everything that it represents. The good thing about the program is that if you once participated, you must come back to your home country. Therefore, everyone that goes to the USA or some other country on a Fulbright's scholarship has to come back to Croatia and pass on the knowledge acquired. I think that is one of the elements that we have to look at, in the future, as a step forward that will lead us out of this circle that we're going around in, lacking any new ideas. That is why I want to create conditions for young people and everyone else to come back to Croatia- said the president in an exclusive interview for HRT.

#### 4. ANALYSIS AND WORKFLOW

1. genre: an interview
2. source: an interview for HRT published in 30.08.2019  
<https://vijesti.hrt.hr/hrvatska/ekskluzivni-intervju-predsjednice-kolinde-grabar-kitarovic-za-hrt-703230>
3. audience: general audience
4. style: neutral, both the reporter and the president wanted to sound and professional but are using everyday speech
5. level of formality: semi-formal

This interview is between a reporter and a former president of the Republic of Croatia, Kolinda Grabar Kitarović. It is full of questions which are referring to the past events that are not explained in the article that made it harder to translate. For this reason, I had to familiarise myself with the past events to be able to translate the interview correctly.

The first important task was translating the title. My initial intention was to translate it as President *Kolinda Grabar-Kitarović's exclusive interview for HRT*. I dismissed it shortly after because of the difficult pronunciation. When searching the internet, I came across different possibilities. One article was titled *Boris Johnson exclusive interview*. Second one *Exclusive Lukashenko interview* and the third one *BBC exclusive interview with Hamas leader Khaled Meshaal*. I liked the second one the least because it sounded foreign and I did not find many titles written that way. However, numerous articles were titled like the third one and I liked it the most. I chose not to translate *HRT* but to put the explanation in a footnote. I did the same with HDZ.

I experienced issues deciding how to translate “spirala nasilja”. I have never heard of that collocation in Croatian which made it difficult for me to find the right translation. The Croatian dictionary defines “spirala” as “a curved line which circles around its center an



infinite number of times". In that case, we can assume the meaning of the collocation - violence that occurs all the time and in the same way. After learning the meaning, I started pondering whether I should translate it literally as "a spiral of violence" or think of another translation that bears the same meaning. When researching I did come across "the spiral of violence" in numerous articles such as Sunday Times: "Some observers fear his policy will provoke a spiral of violence as cartel bosses fight to safeguard their territories.". I opted for the literal translation.

Another collocation that I have never heard of is "proeuropsko ruho". I could not find anything remotely the same in neither language. I chose to literally translate it but put it in the quotation marks because it has a metaphorical *meaning*.

Moreover, the President's answer to the fifth question begins with: "Ne, on kaže da je on tražio mene.", which is not clear even in the source text. I decided to translate it as "No, he said that he asked not to use a phrase Serbian aggression.", because after further research I found a newspaper article from *Jutarnji list* that states how Vučić asked Grabar-Kitarović not to use the mentioned phrase<sup>3</sup>.

While passive is not often used in Croatian language, English language is fond of it. So, to sound as natural as possible but also professional, I chose to convert active speech into passive wherever it was possible or needed. For example, I translated "Hrvatskoj svakako neće dijeliti lekcije država koja se nije suočila s vlastitom poviješću" as "Croatia will certainly not be lectured by the state which did not face its past." Furthermore, I split long sentences into two to make the whole text more cohesive and coherent.

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<sup>3</sup> 'Vučić: Od Grabar Kitarović sam tražio da se ne koristi stalno izraz 'velikosrpska agresija'', accessed September 2022; <https://www.tportal.hr/vijesti/clanak/vucic-od-grabar-kitarovic-sam-trazio-da-se-ne-koristi-stalno-izraz-velikosrpska-agresija-foto-20190821>

## 5. SOURCE TEXT

UDK: ... Šenoa A.

Pregledni članak

Široki Brijeg

[goran.zovko@tel.net.ba](mailto:goran.zovko@tel.net.ba)

### **KLARA GRUBAROVA IZ ŠENOINA ROMANA ZLATAROVO ZLATO (1871.)**

August je Šenoa umjetnički oživio pojedine trenutke iz nacionalne povijesti pružajući čitatelju izravan susret s prošlošću svoje domovine. Romanom Zlatarovo zlato, koji izlazi u časopisu Vijenac ., iznosi vjernu sliku prošlosti Zagreba i njegovih stanovnika. Šenoin tumač uz Zlatarovo zlato nudi precizne podatke o osobama i događajima iz romana kojim želi istaknuti kako nije iznevjerio povijesne činjenice. U povijesne epizode unosi shematizirane pripovijedne postupke tipične za trivijalni pustolovni roman, poput nemotiviranih obrata, prerušavanja, spletki, dvoboja, osveta, trovanja, ljubavnih veza, tajanstvenih dobročinitelja te lika fatalne žene koji je važan u dinamiziranju radnje.

Zlatarovo je zlato prvi povijesni roman u hrvatskoj književnosti napisan po predlošcima povijesnih dokumenata grada Zagreba iz . stoljeća, ali i prvi estetski vrijedan roman sa svim nadzorima i poticajima koje je Šenoa crpio iz vlastitoga doživljaja tadašnjega svijeta. Prateći sudbinu viših i nižih slojeva, seljaka i plemića, pisac donosi povijesno-javnu i intimno-privatnu radnju. U središte stavlja sukob građana Zagreba s feudalcima te romantičnu ljubav Dore i Pavla kao pripadnika dvaju suprotstavljenih strana. Vrijeme radnje obuhvaća razdoblje od 1574. do 1579. godine, a to je ujedno doba kraljevanja Makse II., banovanja biskupa Đure Draškovića te bana Krste Ungnada i podbana Stjepka Gregorijanca. Građani su Zagreba u žestokoj svađi s kaptolskim plemićima jer im bahata gospoda želi oteti teško stečena prava. Svi se događaji odvijaju u Zagrebu i okolici uklapajući više sporednih radnji u povijesnu priču. Šenoa iznosi raznoliku galeriju književnih likova, a najviše pozornosti pridaje pozitivnim likovima koji su u stalnom sukobu s glavnim negativcima i protagonistima ispreplećući sudbine vladara i „običnih“ ljudi. Većina događaja i likova oblikovani su prema

stvarnim povijesnim osobama i zbivanjima. Podatke o njima Šenoa je pronašao proučavanjem arhivske građe grada Zagreba, saborskih listina te djela istaknutih povjesničara i kroničara Antuna Vrameca, Adama Baltazara Krčelića, Ivana Kukuljevića Sakcinskoga i dr. Kako se Šenoa trudio da ne iznevjeri povijesnu istinu, imao je više dodira s arhivskom povijesnom građom nego sa živim suvremenicima. U ljubavne zaplete uvrštava povijesne osobe ocrtane realističkim postupcima, a naglasak stavlja na svakodnevni život i osobno iskustvo koje je izravno povezano s povijesnom pričom koju je proživio. „Za Šenou povijest nema više pomoćnu funkciju, ona postaje akter romanesknog svijeta i bitan čimbenik narativne progresije.” Uz svu povijesnu vjerodostojnost, Šenoa pokušava što vještije prikazati govor tadašnjega građanstva te se što više približiti tomu vremenu. U gradski štokavski jezični standard unosi arhaičan govor i strane riječi; najviše latinizme u govoru svećenika i obrazovanih ljudi te francuske riječi i fraze u govoru plemića.

Zlatarovo je zlato prvi pravi hrvatski roman koji je otvorio put ne samo razdoblju realizma već i cijeloj novijoj hrvatskoj proznoj književnosti. Roman se po vremenu nastanka i po svojim poetsko-stilskim obilježjima smješta na prijelaz iz romantizma u realizam. Stilska obilježja romantizma uglavnom su sadržana u ljubavnoj fabuli koja je prepuna osvetničke strasti likova, dok se obilježja realizma mogu primijetiti u Šenoinoj ulozi sveznajućega pripovjedača koji bez osobnih stavova nastoji što objektivnije prepričati događaje. Šenoini likovi ne služe isključivo kao tumači vlastitih napada na društvo, nego kao i primjeri ljudske oholosti, mržnje, patnje ili boli želeći dati pouku čitatelju da uvijek pravda pobjeđuje.

Poglavlja najčešće započinju opširnim opisom mjesta radnje ili političkih prilika, ali i detaljnim prikazom vanjskoga izgleda likova te njihova psihološkog svijeta. Pri prvome susretu s likovima Šenoa daje potpuni opis njihova karaktera i mogućnosti djelovanja ne držeći čitatelja u neizvjesnosti postupnim prikazom detalja i oblika ponašanja. Tijekom tragične sudbine ili nekoga podviga, Šenoini likovi se ne mijenjaju; oni od početka do kraja romana ostaju istoga karaktera pokazujući se nositeljima dobra ili zla. Prema tome načelu Šenoa ih svrstava u međusobne odnose, tako Dora i Klara, Pavao i Stjepko, Petar Krupić i Stjepko, Jerko i Grga, Zagrepčani i Medvedgrađani čine antagonističke parove. Njihovi postupci stvaraju velike kontraste, stoga se može govoriti o crno-bijeloj tehnici u izgradnji likova. Na jednoj se strani nalazi plemenitost i poštenje, a na drugoj pokvarenost i licemjerje. Likovi posjeduju unaprijed zadane osobine i mnogo su uspješnije opisani oni koji se u opozicijskim parovima nalaze na strani zla. Jedan od najkontroverznijih likova je fatalna Klara Grubarova, lik raskošne ljepotice s dušom crnoga vraga koja postaje još nadmoćnijom

stavi li se u odnos s dobrom i skromnom Dorom Krupićevom. Između Dore i Klare nema nijansi, Dora je anemična, papirnata i naivna, a Klara senzualna, tajanstvena i pokvarena. Gdje je Dora, tamo je praznina, čistoća bez života, statičnost i dosada, a gdje je Klara, tu je radnja, akcija i zaplet. Klara je zlo koje svojim spletkama privlači i odvodi u opasnost, a Dora dobro koje svojom skromnošću i beživotnošću odbija.

Ljubav Dore Krupić i Pavla Gregorijanca onemogućuju razlike u klasnoj pripadnosti i vode tragičnomu kraju. Dora je građanka, a Pavle plemić pa se samim time stvara sukob među njihovim očevima, čemu pridonose i sporovi oko posjedničkih prava te djelovanja intriganata Grge Čokolina i Klare Grubarove. Svi se događaji u romanu odvijaju oko Dore koja svojom ljubavnom vezom s Pavlom čini jedini pomak u radnji. Dora je Krupić posve idealiziran lik nježne svetece, poslušne kćeri, odane i osjećajne zaručnice te djevojke koja nikada u životu nije imala nijednu ružnu ili zlu misao. Naivna i plemenita, lijepa i bez vlastitoga mišljenja, Dora ima ulogu „žive lutke“ s kojom se svi poigravaju. Dora je pasivna junakinja, ona se malo ističe, ne radi ni za sebe, a ni protiv sebe, ona samo ljubi Pavla, a sve ostalo prepušta sudbini i drugima. Za nju je izrazito velik čin priznati svoje osjećaje Pavlu ne želeći doći na metu „zlih“ jezika. Budući da je Dora kći zlatara Krupića, zbog svih pozitivnih osobina prozvaše je zlatarovim „zlatom“.

Začetak Pavlove i Dorine ljubavi ima viteški karakter jer od podivljalih konja Doru spašava odabranik njezina srca. Pavao je prikazan kao junački lik koji je u narodu bio poznat po mnogim borbama protiv Turaka. Snažan, brižan, privlačan i nježan, on postaje istinski borac za slobodu stavljajući na prvo mjesto svoju romantičnu ljubav prema Dori koja je prepuna sladunjavih raspoloženja te izljeva nježnosti. Neovisan o autoritetu vlastitoga oca svjesno spoznaje razliku između dobra i zla odlučujući se za pravdu.

Poput junaka u viteškim romanima, Pavao spašava lijepu neznanku koja je od straha izgubila svijest i prepustila se njegovu zagrljaju. Zbog jačine osjećaja koje se probudiše u njezinu srcu, u tome romantičnom susretu Dora dobiva vrućicu. Taj trenutak Šenoa preuveličava tumačeći govor tijela kao izraženiji pokazatelj ljubavi od nježnih riječi i postupaka koji odaju ženu u njezinoj zaljubljenosti.

Osim Pavla u Doru se zaljubljuje i varoški brijač Grga Čokolin koji želi uništiti njihovu ljubav. Čokolin je prenaglašeno negativan te zato djeluje nestvarno i romantičarski, pa čak i trivijalno. Nepoznato podrijetlo i mutni poslovi čine ga još tajnovitijim predstavljajući sebe kao prevaranta čiji se potezi nisu mogli unaprijed predvidjeti. Fizički ružan, zao i lažljiv,

svojim spletkama i podvalama pokreće radnju. Čokolin se hvalio službom u banovoj vojsci, a zbog vlastite koristi postaje plaćenim ubojicom.

Uz Čokolina podjednako negativan lik je Stjepko Gregorijanec, silovit plemić koji nasiljem vlada nad građanima Zagreba. Tomu bludniku i grješniku nitko se nije smio suprotstaviti jer je ubijao bez milosti. Ljubav svoga sina i Dore smatra nepromišljenim činom te mu nudi lijepu i pokvarenu Klaru Grubarovu, gospodaricu Samobora. Klara je lik fatalne žene koja pokretima svoga božanskog tijela, čudesnom bojom glasa te posebnim odabirom riječi upravlja muškim razumom koristeći ga za vlastitu dobrobit. Nakon muževe smrti tražila je novi početak, novo zadovoljstvo i smisao koji joj je mogao pružiti samo snažan muški zagrljaj. Njezina usamljenost brzo se pretvara u razuzdanost, odnosno u veliku težnju da umiri svoje podivljale nagone.

Klara je Grubarova lik privlačne žene koja je živjela za osjećaj tjelesne ljubavi ne mogavši pronaći idealan način za umirenje svoje mladenačke požude i neispunjenih seksualnih „maštarija“. Kako joj je na srcu bila urezana želja za bludnošću, svojim je tijelom muškarce neprestano navodila na grijeh. Klarino je božansko tijelo izvor prvotne zaludenosti, duševne i tjelesne opsjednutosti te potpune nesreće koje je bilo izloženo na vidjelo kao mamac za muške poglede.

Uz zlatnu kosu, savršene crte lica i zadivljujuće tjelesne „adute“ nikako se nije uklapalo stanje njezine duše koja je bila opsjednuta vragom. Kao proturječna i jezovita ljepotica ovisna o muškarcima, Klara najavljuje prodor modernih vremena kroz slobodno i raskalašeno ponašanje grješne udovice koja je ovisna o užiticima. Zračeci opasnom ljepotom, svoju samoću razvija u agresivnu strast ispunjenu živom vatrom i podivljalim nagonima. Klarina usamljenost pronalazi zanimaciju u Pavlu koji je ostao ravnodušan na njezine tjelesne draži te istinski hedonizam neobuzdanih seksualnih perverzija. Zbog izražene želje da joj se uzvрати ljubav, Pavao postaje žrtvom te agresivne žene koja je donosila nesreću njemu i svima u njegovoj okolini. Klarina je osveta bila jača od svih suzdržavanja, stoga ruši sve predrasude društva u želji da udovolji sebi i svome djetetu pronađe oca. Proklinjati pokojnoga supruga, pronaći ljubavnika ili udati se iz koristi, to su prihvatljivi obrasci ponašanja koji su Klaru činili nadmoćnom nad okolinom. Kako je kod nje bila istaknuta potreba da bude voljenom, sve Klarine želje se pretvoriše u neku vrstu osjećaja prema Pavlu koji joj ne želi uzvratiti ljubav. Sve ono što nailazi na preprjeku, Klaru je privlačilo, stoga joj je Pavao postajao još

zanimljivijim. Takva pozicija je odvodila u bijes, hladnoću i kobne posljedice koje su vrhunac pronašle u Klarinu gubitku razuma.

Šaljući Pavla kod strasne i zle Klare, Stjepko je namjeravao umiriti njihovu bijesnu krv u zagrljaju te žene koja će bijelim rukama poput kliješta uništiti svu nepromišljenost.

Pojavom zle fatalne žene roman dobiva novu dimenziju jer ona uzrokuje mnoge zaplete i obrate te se njezinu utjecaju nitko nije mogao oduprijeti. Klara je živjela za ljubav, za taj neobičan osjećaj koji je umirivao njezino razbludno tijelo i požudnu dušu. Nijedan muškarac nije mogao ostati ravnodušan na njezinu natprosječnu tjelesnu ljepotu, zagonetno i tajanstveno ponašanje, ali i životinjske nagone koje je skrivala ispod toga nevinoga i anđeoskoga lica ne poznajući emocije ni iskrene osmijehe.

Klara se rado družila s njemačkim oficirima, a time se ističe njezino strano podrijetlo, nacionalnost i sloga sa strancima. Kao Parižanka, Klara u Hrvatskoj održava nacionalnu težnju, odnosno povezanost s ljudima iz krajeva koji su neprijatelji hrvatskoga naroda te je samim time u kontekstu romana predstavljena kao protivnica izdane Hrvatske. Nasuprot romantičarskoj mašti koja je djelomično zastupljena u djelu, Šenoa svojim realizmom analizira i sudi tražeći pravu istinu u prikazu prošlih događaja, naših ljudi i krajeva u želji da iznese povijest te pouči svoj narod. Bez suzdržavanja iznosi sve ono što nije valjalo u tadašnjoj Hrvatskoj vodeći se idejom da svaki narod mora imati pravo narodnosti, slobode i ustavnosti.

Klara je Grubarova tipičan lik fatalne žene pred čijom ljepotom padaju mnogi muškarci. Privlačna, inteligentna, slatkorječiva, prijetvorna, pristupačna, senzualna i prilagodljiva želi okusiti sve čari i raskoši života te je u njezinim težnjama nitko ne može zaustaviti. Kako strasna požuda plovi njezinim venama, lijepa i slobodna prkosila je okolini tražeći pogodnu žrtvu koju će nesmetano pretvoriti u svojega roba. Njezine težnje za promjenama nisu mogle umiriti strasne nagone koji je pretvoriše u agresivnu zvijer željnu ljubavi, akcije i zla. „Šenoa voli stvarati apsolutno zao tip, kod kojeg ima bar jedna crta koja donekle objašnjava njegovu zloću.“ Ništa nije nasilno kao ljubav, a taj osjećaj Klari daje moć da skrene pažnju na sebe.

Klarina je soba bila prepuna pozlaćenih i bakrenih predmeta bogato uređena. Kao raskošna, primamljiva i nesvakidašnja odražavala je prostor idealan za zavođenje svojih žrtava. U ljudskome je oku budila slikovitost i prestiž, ali i nagomilanost predmeta i pokušva. Taj je

prostor Klarino utočište, mjesto gdje nesmetano čini grijeh i obmanu. No, njezino je raskošno tijelo zajedno s neprirodnim ponašanjem budilo strah i jezu.

Na zidovima su sobe bili talijanski sagovi, jedan je prikazivao Suzanu čistu, a drugi grešnu Delilu. Šenoa s namjerom unosi biblijske usporedbe kako bi što vještije dočarao Klarin lik. Između dvije žene na slikama ne postoje nikakve poveznice, ali mogu se poistovjetiti s likom Klare i Dore. Djeвица je Suzana lažno optužena za bludništvo, a vjera u Boga je spasila od kazne koju je čekala zbog lažnih svjedočenja zlih ljudi. U sličnoj se situaciji nalazi Dora koju prozivaju bludnicom zbog Čokolinovih izmišljotina da se nalazi u grješnoj ljubavnoj vezi s Pavlom. Druga slika prikazuje zlatnu zmiju Delilu koja zavedenomu Samsonu reže kosu zbog njezinih neobjašnjivih moći. Klara je slična toj zavodljivoj ženi koja kroz tjelesne kontakte s muškarcima ostvaruje svoje ciljeve oduzimajući im čast i dostojanstvo. Šenoa stvara veliki kontrast između Klare i Dore kako bi sve negativne odnosno pozitivne osobine likova došle do potpunoga izražaja. Na jednoj se strani nalazi demonska žena koju nazivaju zmijom, a na drugoj njezina krajnja suprotnost svetica te anđeo bez loših misli i poroka. Takvom usporedbom negativna Klara dobiva još više na snazi jer njezino zlo biva uzdignuto na najvišu razinu.

U razgovoru s generalom Servacijom Teuffenbachom i pukovnikom Mihajlom Ringmaulom, Klara iznosi svoju viziju ženstvenosti smatrajući da njome može pobijediti muškarca i njegovu vojsku. Kroz zlobni je smijeh samouvjerenog govorila o muškarcima i ženama uspoređujući generala i domaćicu. Prema Klarinu mišljenju između njih nije razlika u oklopu i suknji, nego u znatno većem broju pobjeda kojima se domaćica može pohvaliti.

Kleopatrina pobjeda nad glasovitim generalom Antonijem postaje Klarin poticaj da nastavi postizati uspjehe na polju zavodjenja identificirajući se sa svojim najvećim uzorom. Svoje tijelo i strast Klara usmjerava na protivnika vodeći se mišlju tko bi mogao odoljeti tako raskošnoj ženi koja je san svim muškarcima. Zavodljivu taktiku naziva ratnom tajnom te želeći iskušati koliko je njezina blizina pogubna za muški razum, on ispusti iz ruku ružu kako bi izazvala pomutnju. Teuffenbach i Ringmaul skočiše kako bi podigli cvijet, a brža od njih je bila Klara koja se uvjerila u svoju nezamjenjivu taktiku tražeći nekoga snažnijega te mudrijega od tih lako zavodljivih naivaca.

Pojavom Pavla Klari zaigra krv, a u očima plamen. Pavla je obuzimala jeza pred tom grješnom ženom dok mu se obraćala plahim i laganim glasom. Klara je igrala ulogu nježne i osjetljive te prijateljski nastrojene udovice koja ne može umiriti tugu zbog bolesti Pavlove

majke. Sa suzom u očima i bijesom u srcu, Klara je gospodarila njegovom dušom te je za tren ta bespriječna glumica u Pavlu probudila osjećaje divljenja i začudnosti. Poznajući čitavu situaciju između Pavla i Dore, želi svu pažnju prebaciti na sebe te u dobroti i nježnosti nadmudriti svoju suparnicu Doru. Doživajući svoju jedinu radost, kćer Anku koju je obasipala nježnošću koristi svoj najjači adut. Uvijek prepuna novih zamisli i ideja spretno obmanjuje Pavla koji se nije mogao načuditi njezinu velikom srcu. Svoje ideje ona na najbolji način izvodi u ulozi žene kojoj se treba diviti. Pavlu također želi pokazati snažnu vjeru u Boga prikrivajući svoju odanost teškim grijesima.



## 6. TRANSLATION

### KLARA GRUBAROVA FROM THE NOVEL *THE GOLDSMITH'S TREASURE* BY AUGUST ŠENOVA<sup>4</sup>

By artistically reviving certain life events from national history, August Šenoa empowered the reader to connect with his country's past. The novel *The Goldsmith's Treasure*, published in the magazine *Vijenac* in 1871, provides an honest insight into Zagreb's history and its residents' lives. Šenoa's notes throughout the novel provide precise details about people and events from the novel. The notes serve as a reminder that these events did in fact happen. Šenoa used schematized narrative techniques typical of trivial adventure novel, such as unmotivated plots, disguises, schemes, duels, poisoning, revenge, romantic relationships, mysterious benefactors, and the character of *femme fatale* important for dynamising the plot.

*The Goldsmith's Treasure* is not only the first historical novel in Croatian literature written according to the templates of Zagreb's historical documents from 16th century but also the first aesthetically valuable novel that includes the control and rebellion which Šenoa drew from his own experience of the world of that time. By following destinies of the upper and lower classes, nobles and peasants, the author creates historical/public and intimate/private plot. The novel revolves around the conflict between residents of Zagreb and nobles as well as the romantic love between Dora and Pavle, members of two conflicting sides. The novel is set from 1574 to 1579, which is also the time when the reigns of Maks II, bishop Đuro Drašković, ban Krsto Ungnad and podban Stjepko Gregorijanec took place. The residents of Zagreb are fiercely arguing against Kaptol's nobles due to their arrogance that wishes to deprive them of their hard-earned rights. This historical narration consists of several subplot that take place in Zagreb and around Zagreb. Šenoa creates various literary characters but gives the most attention to good characters who are in an ongoing conflict with the main villains and protagonists, intertwining destinies of rulers and ordinary people. Most events and characters are based on historical figures and events. Šenoa found their data by researching archival materials in Zagreb, parliamentary documents as well as works of distinguished historians and chroniclers Antun Vramec, Adam Baltazar Krčelić, Ivan Kukuljević Sakcinski and others. Šenoa relied more on the archives than his contemporaries

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<sup>4</sup> Original Croatian title: *Zlatarevo zlato*

to be as historically accurate as possible. Šenoa included historical figures which are depicted by using realistic techniques in his romantic plot. He emphasised an everyday life and his own personal experiences. "For Šenoa, history no longer has an auxiliary function, it becomes a witness of the Romanesque world and an important factor of narrative progression. With the historical accuracy, Šenoa is trying to skillfully use a dialect spoken by the residents and be truthful to the time period as much as possible. He introduced Archaic and foreign words into the Štokavian standard language of the city; mostly Latinisms in the speech of priests and educated people as well as French words and phrases in the speech of nobles.

The *Goldsmith's Treasure* is the first true Croatian novel that not only paved the way for Realism but also more modern Croatian prose. According to its time of creation, poetic and stylistic features, it belongs to the period of transition from Romanticism to Realism. Stylistic features of Romanticism can mostly be found in the love story filled with characters' vengeful passion, while the features of Realism can be noted in Šenoa being an omniscient narrator, trying to narrate as objective as possible without any personal comments. Šenoa's characters do not solely serve as interpreters of their own attacks on the society but also as the examples of human arrogance, hatred, suffering and pain to give a lesson to the reader how justice always wins.

Chapters typically start with extensive descriptions of the location and political circumstances, but also with a detailed description of characters' physical appearance and psychological characterisation. From the very beginning, Šenoa discloses characters' full personality and actions without keeping the reader in suspense by slowly giving details and types of behaviour. Šenoa's characters do not change when facing their tragic fate or exploits; they state the same throughout the whole novel representing good or evil. According to that principle, Šenoa creates interpersonal relationships. For that reason, Dora and Klara, Pavao and Stjepko, Petar Krupić and Stjepko, Jerko and Grga, citizens of Zagreb and Medvedgrad are antagonist couples. We could say that characters are depicted in a black-and-white manner because their behaviour is strongly contrasted. On the one side are nobility and integrity, and on the other corruption and hypocrisy. The characters feature predetermined personality traits, and the evil couples are described more successfully. The one of the most controversial characters is Klara Grubarova, *femme fatale*, gorgeous beauty with a devilish soul who becomes even more superior when is opposite to kind and modest Dora Krupićeva. There are no similarities between Dora and Klara; Dora is anaemic, shallow and naïve, while Klara is sensual, mysterious and corrupted. Dora is surrounded by emptiness, purity, with lifelessness,

stillness and boredom, while Klara by action and plot twists. Klara represents Evil and draws people in with her intrigues and puts them in danger, while Dora represents Good that repels them with modesty and lifelessness.

Love between Dora Krupić and Pavle Gregorijanac is impossible due to different social classes which leads them to a tragic end. Dora is a commoner, Pavle nobleman and that alone causes conflict between their fathers along with the property disputes and deceivers Grga Čokolin and Klara Grubarova. Every event in the novel revolves around Dora who, with her romantic relationship with Pavle, is the only one that undergoes change in the novel. Dora Krupić is a fully idealised character of a kind saint, an obedient daughter, a loyal and emotional fiancé, a girl who has never had corrupted or wicked thoughts. Naïve and noble, beautiful without a mind of her own, Dora represents a living doll that everyone toys with. Dora is a passive heroine who stands out a little bit, does not work for herself nor against herself, she is just in love with Pavle, everything else she puts in the hands of destiny and others. It is a big deal for her to confess her feelings to Pavle because she did not want to be the target of “wicked” tongues. Dora, being the Goldsmith Krupić’s daughter, was nicknamed the goldsmith's gold due to her positive qualities.

The beginning of Pavle and Dora’s love is chivalrous, because Pavle saved Dora from wild horses. Pavle is depicted as a heroic character, known for many battles fought against Turks. Strong, caring, attractive and kind, he becomes a true fighter for freedom by putting his cheesy and affectionate love for Dora in the first place. Independent of his father’s authority, he consciously learns the difference between good and evil and chooses justice.

Just like heroes in chivalric romance, Pavao saves a beautiful stranger in fear who lost consciousness due to fear and sank into his embrace. Just like heroes in chivalric romance, Pavao saves a beautiful stranger who lost consciousness due to fear and sank to his embrace. Because of her sudden feeling of love for Pavle, Dora got a fever during their romantic encounter. Šenoa wants to represent body language as a stronger indicator of love than sweet-talking and actions of a woman in love by describing their encounter in an exaggerated way.

Along with Pavle, barber Grga Čokolin from Varoš, who wants to destroy Pavle and Dora’s love, also falls in love with Dora. Čokolin seems unreal and romantic, trivial even, because he is an overemphasised villain. Unknown origin and shady business are making him even more mysterious as he is represented as a con artist whose actions could not be predicted. Being

physically ugly, evil and a liar, he starts an action with his scams and pranks. Čokolin was proud of his service in ban's army. Čokolin also became an assassin for his own benefit.

Stjepko Gregorijanec, an impulsive nobleman who violently rules over Zagreb, is an equally negative character. No one could stand against this sinner and fornicator since he killed without mercy. He looks on love between Pavle and Dora as a reckless act and offers Pavle the beautiful and wicked woman Klara Grubarova, the mistress from Samobor. Klara is a *femme fatale* who manipulates men to her own benefit using her divine body, amazing voice and a peculiar choice of words. After her husband's passing, Klara was looking for a new start, new pleasure and meaning that she could find in a strong man's embrace. Her loneliness soon became a wildness, a great aspiration to calm her wild urges.

Klara Grubarova is an attractive woman who lived for a feeling of physical love not finding a perfect way to solve her lust and unfulfilled "sexual" fantasies. Since her heart greatly desired fornication, she used her body to lead men to sin. Klara's heavenly body is a source of initial infatuation, mental and physical obsession and total misery, used for seducing men.

Klara's golden hair, perfect facial features and stunning body assets does not go hand in hand with her heart possessed by the devil. Klara, as a conflicting and creepy beauty obsessed with men, indicated a breach of modern times by being free-spirited and debauched, a sinful widow addicted to pleasure. Being dangerously radiant, she developed her loneliness into aggressive, hot passion and wild urges. Because of her loneliness, Klara became interested in Pavle who remained indifferent to her bodily charms as well as real hedonism of uncontrollable sexual fantasies. Due to his strong desire to reciprocate her love, he became a victim of the aggressive woman who brought him and everyone around him bad luck. A feeling of revenge that was stronger than any restraints pushed Klara to fight against society and their prejudices in order to help herself and find a father for her child. Cursing a deceased husband, starting an affair or entering into marriage of convenience is an acceptable behaviour which made Klara superior to others. Since Klara wanted to be loved deeply; all of her wishes turned into a kind of feelings towards Pavle who could not love her back. Klara was drawn to everything with obstacles which made Pavao that more interesting to her. Such a position led to anger, coldness and fatal consequences, the final one being insanity.

Stjepko sent Pavle to passionate and evil Klara. He desired to calm their boiling blood by making Klara embrace Pavle so that her pale scissor-like hands can stop any reckless behaviour.

Evil *femme fatale* brings another dimension to the novel because Klara causes many plot twists and turns, and no one could resist her. Klara lived for love, that unusual feeling which soothed her promiscuous body and lustful soul. No man could stay indifferent to her outstanding beauty, mysterious and secretive behaviour, but also animal urges hidden under that innocent angelic face that is not capable of showing honest smiles or feelings.

Klara was happy to socialise with German officers, which puts an emphasis on her foreign background, nationality and friendliness towards foreigners. As a Parisian, Klara maintains national aspiration in Croatia, namely, connection with people that are enemies of the Croatian citizens which is why she is represented in the novel as an enemy of the betrayed Croatia. With his realist writing, Šenoa analyses and judges to find a real picture of past events, our people and sights wishing to present history and teach his nation, in contrast to Romantic imagination that is partially seen in the novel. He states everything that was wrong in Croatia back then without holding back, guided by the idea that every nation has to have a right to nationality, freedom and equality.

Klara Grubarova is a typical character of *femme fatale* whose beauty is a poison for many men. As an attractive, intelligent, sweet-talking, hypocrite, approachable, sensual and adaptive person wants to live her life to the fullest and no one can stop her in pursuing her aspirations. As the passionate desire flows through her veins, Klara, beautiful and single, defied the people by looking for a suitable victim that she will turn into her slave. Her wishes for change could not stop her wild urges that turned her into an aggressive beast hungry for love, action and . evil. “ Šenoa likes to create a completely evil character while at least one thing somewhat explains their evil nature.” Nothing is as violent as love and that feeling gives Klara the power to put herself in the centre of attention.

Klara's room was overfilled with gilded and copper objects, richly decorated. Being luxurious, tempting and extraordinary it reflected the ideal place for wooing her victims. It was seen as a picturesque and respectable place, but also was considered to be overfilled with things and furniture. That space served as Klara's sanctuary, a place where she commits sin and deceives unbothered. Nevertheless, Klara's heavenly body, along with her unnatural behaviour, gave chills and made people fear her.

Italian rugs hung on the walls of the room, one showed The Pure Susanna, the other The Sinful Delilah. Šenoa purposely used Biblical comparison to as skillfully as possible illustrate Klara's character. There is no connection between the two women in the paintings, but they

can be compared to Klara and Dora's characters. The Pure Susanna was falsely accused of fornication but faith in God saved her from the punishment that she had to serve thanks to false testimonies of mean people. Dora is in a similar situation, being called a prostitute because of Čokolino's lies about sinful and romantic relationship with Pavle. The second painting shows how the golden snake Delilah cuts Samson's hair due to her inexplicable powers. Klara resembles that attractive woman who achieves her goals through physical contact with men and deprives them of their honour and dignity. Šenoa creates a huge contrast between Klara and Dora to highlight all negative or positive characteristics of the characters. On the one side there is a demonic woman referred to as a snake, and on the other side her complete opposite - a saint and an angel without any bad thoughts or vices. That kind of comparison makes negative Klara even more powerful considering that her evil behaviour is getting raised to a higher level.

During the conversation between Klara, general Servacije Teuffenbach and cornal Mihajlo Ringmaul, Klara shares her vision of femininity believing that it could help her win against a man and his army. She spoke confidently with an evil smile on her face about men and women, comparing a general and a housewife. In Klara's opinion, a general and a housewife are not different because of their clothes, but because the housewife's higher the number of victories that she can proudly talk about.

Cleopatra's victory against the famous general Anthony encouraged Klara to continue winning on the battlefield of love by identifying with her greatest role model. Klara uses her body and her passion against the enemy thinking how no one can resist such a sensual woman that many men dream of. She calls her seducing tactics a war secret, and wanting to see how deadly her company is for men's minds, she dropped the rose from her hands to cause confusion. Teuffenbach and Ringmaul jumped to pick up the rose, but Klara, seeing for herself that her irreplaceable tactic works, was faster than them and was looking for someone stronger and wiser than these easily seductive naive men.

Pavle caused Klara's heart to skip a beat and her eyes seemed like they were on fire. Pavle was terrified in front of the sinister woman every time she would talk to him with her timid and soft voice. Klara was pretending to be sweet, sensitive and a friendly widow who could not cope with her sadness due to the sickness of Pavle's mother. With tears in her eyes and rage in her heart, Klara had Pavle's soul in the palm of her hand. That flawless seducer awakened admiration and astonishment in Pavle in an instant. Knowing what happened

between Pavle and Dora, Klara wants to shift the attention to her and outsmart her opponent Dora with her kindness and gentleness. Klara uses her only joy, her daughter Anka that she showered in warmth, as her strongest ace. Always swarming with new ideas, she skillfully deceives Pavle who could hardly believe how big her heart was. She carried out her ideas the best when pretending to be a woman who should be admired. Moreover, she wanted to show Pavle how strong her faith in God is while disguising her loyalty with serious sins.

## 7. ANALYSIS AND WORKFLOW

1. genre: an academic paper
2. source: a part of the paper *Klara Grubarova iz Šenoina romana Zlatarevo zlato*, written by Goran Zovko, published in 2017
3. audience: academics, scholars, people interested in literature
4. style: descriptive, persuasive, analytical
5. level of formality: semi-formal

I found this academic paper more difficult to translate than the interview because while the interview was written in an everyday language, this paper featured numerous metaphors and poetic words.

I had to do my best to not only find the words that convey the same message but also translate it in the same style and tone, which was not an easy task since the author of the article, I would say, 'created' his own phrases.

What is more, I decided to simplify some words rather than 'making up' my own. For instance, the author chose to use *galerija likova*, while I opted for *characters* since I could not find anything similar. I changed the sentence completely in some cases, without changing the meaning: "Seeing as Šenoa was trying to be as historically truthful as possible, he mostly relied on archival materials than his living contemporaries."

Furthermore, one of the Croatian idioms, *mamac za muške poglede*, I could not translate literally and in a formal way since *bait for men's eyes* does not exist in the English language. Also, some possible translations like *sight for sore eyes* do not carry the same meaning. For that reason, I simply translated it as *for seducing men*.

I did not find anything remotely similar to *izravan susret s prošlošću domovine*. To translate it word by word would be *direct contact with his country's past* which does not seem sufficient because the noun *contact* usually means something represents something physical.



The word *tumač* is usually translated as *translator* but that word represents a person which in this case *tumač* is not. For that reason, I opted for *notes*.

Another word I struggled with is *papirnata* since I did not find that word being used in a metaphorical way, especially when describing a person. I wanted to compare Dora's characteristics with the characteristics of the paper and see what they have in common. Eventually I opted for 'shallow' since both Dora and a paper are 'empty', lifeless.

Moreover, for one of the Croatian phrases, *okusiti sve čari i raskoši života*, I could not find an English equivalent that would be appropriate, hence I decided to use *live a life to the fullest* that has the same meaning- use everything that life has to offer. Also, one English equivalent that I did find for *zaigrala krv* was *blood to boil*. Taking into consideration the context I decided on *heart skips a beat* because the first translation is usually used in a negative sense while these sentences required something that would convey a positive feeling.

Furthermore, my initial thought was to translate *bludnost* as *adultery* when for this translation *fornication* is a better choice since, according to the online Cambridge dictionary, *adultery* means *sex between a married man or woman and someone he or she is not married to* and *fornication* *the action of having sex with someone who you are not married to*.

## 7. SOURCE TEXT

### ŠUMSKI POŽARI I FIZIKALNI MODELI

Željko ŠPANJOL\*, Katica BILJAKOVIĆ\*\*, Roman ROSAVEC\*, Damir DOMINKO\*\*, Damir BARČIĆ\*, Damir STAREŠINIĆ\*\*

#### Klasifikacija šumskih požara

Postoji nekoliko klasifikacija, tj. podjela šumskih požara. Kod nas se najčešće koristi klasifikacija koja se odnosi na način postanka požara (Dimitrov, 1987; Španjol, 1996):

- a) prirodni (nekontrolirani, divlji, stihijski)
- b) umjetni (kontrolirani, planirani)

Prirodni požari su oni koji nisu pod kontrolom stručnjaka ili neke druge osobe za razliku od umjetnih koji su pod stalnom kontrolom stručnjaka. Njima se obavljaju određeni poslovi u gospodarenju šumama, kao što su; raščićavanje mjesta prijašnjih sječa, paljenje različitog drvnog otpada kao što su suha, izvaljena stabla, borba protiv patogenih mikroorganizama i štetnih kukaca, olakšavanje regeneracije pomlatka drveća – poticanje izbojne snage iz panja i poboljšavanje stanišnih uvjeta divljih životinja. Prema tipu gorivog materijala razlikujemo (Španjol, 1996):

- a) podzemni požar ili požar tla (korijenja humusa i treseta)
- b) prizemni ili niski požar
- c) požar u krošnjama ili visoki požar (ovršni požar)
- d) požar osamljenog drveća i grmlja

a) **Podzemni požar** ili požar tla (korijenja humusa i treseta) zahvaća humus i tresetne slojeve koji su ispod šumske organske prostirke ili nerazgrađenog dijela površinskog sloja šumskog tla. Napreduje vrlo polagano, ali stalno. Podzemni požar treseta može trajati (“tinjati”)

nekoliko mjeseci, te stalno prijete opasnost da izbije na površinu i da se pretvori u opasni prizemni požar. Štete su velike zbog stradavanja korijenja drveća koje se potom suši. Takav požar se vrlo teško otkriva i teško gasi.

b) **Prizemni požar** nastaje kada se zapali gornji sloj šumske organske prostirke, podstojno grmlje i pomladak šumskog drveća. To je najčešći tip požara koji se pojavljuje u svim tipovima šuma. Jači prizemni požar u šumama u kojima je drveće s tankom korom oštećuje žilište stabla i tada ugiba kambij, pa dolazi do sušenja stabla, a mjestimično i cijele sastojine. Za uništavanje kambija dovoljna je temperatura od 54 °C.

c) **Požar u krošnjama** ili visoki požar (ovršni požar) je ona vrsta požara koja zasigurno uništava čitav šumski ekosustav. On je ograničen pretežno na šume četinjača. Kod tzv. letećih požara vatra se širi s jedne krošnje na drugu. Potpomognut vjetrom ovaj požar može uništiti velike komplekse šuma.

d) Požar osamljenog drveća i grmlja nastaje obično od udara groma i stabla tada čitava izgore. Najčešći je u prašumama. Često ga uzrokuju i pastiri, šumski radnici ili izletnici ložeći vatru uz drveće.

## **Klimatske prilike i šumski požari**

Najvažniji klimatski pokazatelji koji se uzimaju u razmatranje su vlaga i voda (oborine), budući da su oni uz toplinu najznačajniji za rast i razvoj biljaka, te povezani sa zapaljivošću gorive tvari. Osim toga, sušna i prevlažna razdoblja u godini od posebnog su značenja za vatrogasnu preventivu i sanaciju izgorjele površine. Pri nastajanju, a posebice širenju šumskog požara važnu ulogu ima i vjetar. Ako je gorivi materijal dovoljno vlažan, tada čak ni jak vjetar ne može uvjetovati brzo širenje požara. U uvjetima kad se već stvorio razbuktni požar, vjetar pomaže da se gorivi materijal uz požarnu površinu temeljito isuši, što ubrzava dalje širenje vatre. Vjetar djeluje na razvoj požara mehanički jer prenosi iskre i plamen. Isto tako stalnim donošenjem kisika podržava i rasplamsava vatru. Najveće promjene u vjetrovnom režimu duž obale, obalnom zaleđu i na otocima uočavaju se tijekom kolovoza (Vučetić, 2002). Kako u tom mjesecu najčešće nastaju šumski požari, a po spaljenoj površini

ujedno su i najveći, može se zaključiti da je jedan od bitnih vremenskih čimbenika za nastajanje požara upravo promjena u vjetrovnom režimu.

## **Vegetacija i šumski požari**

Osim autohtonih fitocenoza u Republici Hrvatskoj, a posebno na području krša imamo i umjetno podignute sastojine (kulture) alohtonih vrsta kojima se vršilo pošumljivanje i melioracija degradiranih površina. Općenito je poznato da su primorske šumske fitocenoze s obzirom na suše klimatske uvjete, te kseromorfnu građu flornog pokrova, u pravilu lakše zapaljive od kontinentalnih šuma. Kako mediteranske vrste imaju obilje smole (četinjače) ili eterična ulja, tako su i s tog gledišta primorske šume ugroženije od požara. Istovremeno četinjače su mnogo podložnije požarima od listopadnih šuma koje su teže zapaljive i slabije podržavaju vatru. Šumski ekosustavi četinjača i vazdazelenih listača u Mediteranu koji su u stalnom kontaktu s vatrom, nazivaju se “pirofilnim ekosustavima”. Njega čine vrste iz rodova *Pinus*, *Quercus*, *Cistus*, *Calicotome* i porodice *Ericaceae*. U mediteranskom području (borove sastojine) zbog velike frekvencije ljudi (turizam) iznimnu opasnost predstavljaju neuređene, nečišćene i nenjegovane borove sastojine (alohtone i autohtone) posebice uz turističke destinacije gdje je velika vjerojatnost izbijanja požara zbog nemara i nepažnje. Isto tako, ako se izgrađene protupožarne ceste ne održavaju, brzo obrastu vrstama koje su sklone lakom zapaljenju. Ponovljeni šumski požari na već izgorjeloj površini povećavaju zapaljivost obnovljene vegetacije, budući da je ona u pravilu jednoličnog sastava i siromašnija vrstama. Prema dosadašnjim ekološko-fitocenološkim spoznajama, iskustvu prema stupnju zapaljivosti i brzini širenja požara, može se napraviti podjela šumske vegetacije prema **B e r t o v i ć u i L o v r i ć u** (1987):

I – prirodno nezapaljiva vegetacija, prirodni uvjeti za nastanak šumskog požara vrlo su mali (močvarni tipovi vegetacije, poplavne šume gdje prevladavaju hidrofilne vrste)

II – teško zapaljiva vegetacija, vjerojatnost nastanka šumskog požara mala (većina listopadnih šuma brdskog i nižeg gorskog pojasa)

III – umjereno zapaljiva vegetacija, vjerojatnost nastanka šumskog požara umjerena (crnogorične šume visokorskog, te nižeg i višeg pretplaninskog pojasa)

IV – lako zapaljiva vegetacija, vjerojatnost nastanka šumskog požara velika (kserofitne listopadne submediteranske šume)

V – vrlo i krajnje zapaljiva vegetacija – vjerojatnost nastanka šumskog požara vrlo velika (sredozemne vazdazelene šume s makijama i garizima, šumske borove kulture).

### **Geološka građa, tlo i šumski požari**

Osim klimatskih uvjeta i vegetacije, posebnu važnost ima geološka građa, petrografski sastav i pedološki uvjeti. To se odnosi na njihov utjecaj na nastanak i širenje požara. Pedološki čimbenici u ponajprije se odnose na organski horizont (sloj šumske prostirke) koji predstavlja glavni dio gorivog materijala u šumi. Na količinu šumske prostirke i brže razlaganje može se utjecati pravilnim i redovitim šumsko-uzgojnim radovima. Osobito se to odnosi na šume mediteranskog (krškog) pojasa. U pravilu nastanku požara dijelom pogoduje stjenovitost i kamenitost na terenu tj., veća akumulacija šumske prostirke na reduciranoj površini tla. S obzirom na opasnost od nastanka i širenja požara, tipovi tla mogu se razvrstati u dvije skupine prema Martinoviću (1987):

- veća opasnost od požara: rendzine, rankeri, crnice, smeđe tlo na vapnencu i dolomitu,
- manja opasnost od požara: lesivirana, eutrična i koluvijalna tla, crvenice i rigolana terasirana tla. Prema pedološkim istraživanjima i odnosu prema kemijskim svojstvima tla, te sadržaju gline utvrđene su sljedeće zakonitosti prema Martinoviću i dr. (1978):
  - nakon požara na vegetaciji neznatno se mijenja reakcija tla, sadržaj topljivog fosfora općenito je nizak i pokazuje različite promjene, a veću varijabilnost pokazuje sadržaj topljivog kalija, – na zgarištima se tijekom 10–13 godina smanji sadržaj humusa od 11–30 %, a ukupnog dušika od 7 do 25 %,
  - požar utječe na režim dušika u tlu, istraživanja pokazuju da je na zgarištu u prosjeku ukupni dušik pao za oko 10 %, a hidrolizirajući porastao za 13 %,
  - ovisno o tipu tla i nagibu terena na zgarištima se mijenja sadržaj gline u tlu, uzima li se u obzir pad količine i kvalitete humusa proizlazi da šumski požar nepovoljno utječe na prirodni izgled i građu tla.

## 8. TRANSLATION

### FOREST FIRES AND PHYSICAL MODELS

Željko ŠPANJOL\*, Katica BILJAKOVIĆ\*\*, Roman ROSAVEC\*, Damir DOMINKO\*\*, Damir BARČIĆ\*, Damir STAREŠINIĆ\*\*

#### Forest Fire Classification

There are a few accepted classifications, that is types of forest fires. We most regularly use the classification regarding how the occurrence of the fire (Dimitrov, Španjol 1996):

- a) Natural (uncontrolled, wild, natural)
- b) Artificial (controlled, planned)

A fire under control of an expert or some other person is classified as a natural fire, while fire kept under a constant control is known as an artificial fire. They are used for certain actions in forest management such as: clearing the site from previous logging, burning different wood waste like dry and fallen trees, fighting against pathogenic microorganisms and harmful insects, facilitating regeneration of young trees encouraging stump extraction force and improving wildlife habitats. According to combustible material we distinguish (Španjol, 1996):

- a) Underground fire or ground fire ( roots of hummus and a peat)
  - b) Surface fire or low fire
  - c) Crown fire or high fire
  - d) Fire of secluded trees and bushfire
- a) Underground fire** or ground fire (humus and peat roots) affects humus and the peat layers which are under forest organic layer or undecomposed surface layer.

It is progressing slowly but continuously. Underground peat fire can be present for a couple of months and there is an ever-present danger of affecting the surface area as well as turning into a dangerous surface fire. It can cause major damage due to the

destruction of tree roots that consequently desiccate. This class of fire is very hard to discover and extinguish.

- b) **Surface fire** occurs when the first forest organic layer, subshrubs and young forest trees. It is the most common type of fire which occurs in every forest type. Higher intensity surface fires in the forests with thin-bark trees damage the root collar which then destroys cambium and leads to trees and a whole forestry stand in some places. A temperature of 54C is sufficient for destroying cambium.
- c) **Crown fire** or high fire is a type of fire that certainly destroys a whole forest ecosystem. It is limited mostly to the coniferous forests. During these so called flying fires, the fire spreads from one crown to the other. With wind assistance this fire can destroy large forest complexes.
- d) Fire of secluded trees and bushfire is commonly caused by lightning resulting in completely burnt trees. It is most common in the rainforests and often caused by shepherds, forest workers or hikers lightning the fire near the trees.

### **Climatic Conditions and Forest Fires**

The most important climate indicators to be considered are humidity and water (precipitation), considering they are, alongside the heat, the most significant for the growth and development of the plants and associated with the combustible matter. Moreover, dry and extreme wet seasons of the year are particularly relevant for fire prevention and reclaiming burnt land. The wind has a major significance for starting and especially spreading forest fire.

If the fuel material is wet enough, then neither a strong wind can cause rapid spread of fire. If the fire has already started, the wind helps to thoroughly dry the fuel material which as a result makes the fire spread faster. The wind has a mechanical effect on the fire since it carries sparks and flames. What is more, it supports and increases the fire by continually supplying it with oxygen. The biggest changes in the wind regime along the coast, coastal hinterland and the islands could be noted during August (Vučetić, 2002). Since the forest fires are most common during that month, also the biggest ones according to burnt areas, it can be concluded that one of the important weather factors for the occurrence of the fire is indeed the change in the wind regime.

## Vegetation and Forest Fires

Along with indigenous phytocoenosis in the Republic of Croatia, especially in karst regions, there are human-induced foreign sorts used for forestation and reclamation of degraded lands. It is commonly known that the coastal forest phytocoenoses are usually more flammable than continental forests considering drier climate and xeromorphic structure of the flora.

Since Mediterranean species consist of an abundance of resin (conifer) or the essential oils, coastal forests are under a bigger threat of catching on fire. Conifers are simultaneously more likely to catch on fire than deciduous forests that are less flammable. Forest conifer and evergreen ecosystems in constant contact with fire in the Mediterranean are called “pyrophilic ecosystems”. It consists of a species from: *Pinus*, *Quercus*, *Cistus*, *Calicotome* and *Ericaceae*. Because of higher frequency of people (tourism) in the Mediterranean area (pine stands) unregulated, dirty and unnurtured pine stands (foreign and indigenous) represent an extreme danger, especially in vicinity of tourist destinations where is a high chance of fire as a result of negligence and carelessness. Furthermore, if the escape routes are not maintained, they easily overgrow with highly flammable species. Repeated forest fires, on already burnt surfaces, increase the flammability of restored vegetation, given the fact that the surface possesses uniformity in composition and scarcity of species. Based on the ecological-phytosociological findings, the knowledge of degree of flammability and the speed of fire spreading, Bertović and Lovrić (1987) classified forest vegetation in five categories:

I- naturally non-flammable vegetation; natural conditions for the forest fire are almost non existable (wetland vegetation; flooded forests with predominating hydrophilic species)

II- hardly flammable vegetation; low probability of forest fire (most of the deciduous forests of the mountain belt and the lower mountain belt)

III- moderately flammable vegetation, moderate probability of forest fire (coniferous forests of high mountain belt, lower and higher pre-mountain belt)

IV- easily flammable vegetation, high probability of forest fire (xerophytic deciduous sub-Mediterranean forests)

V- highly and extremely flammable vegetation- very high probability of forest fire (Mediterranean evergreen forests with macchia and forest culture of pines)



## **Geological Structure, Soil and Forest Fires**

In addition to climatic conditions and vegetation, geological structure, petrographic characteristics and soil conditions are of particular importance regarding the influence on the occurrence and the spread of fire.

Soil conditions refer primarily to the organic matter ( forest layer) which represents the most important part of the fuel material in the forest. The amount of the forest layer and faster decomposition can be impacted by proper and regular forestry works, especially regarding the Mediterranean ( karstic) belt. Typically, stoniness and rockiness of the area, that is a larger forest layer on the reduced soil surface, is beneficial to fire. Considering the danger of starting and the spread of fire, Martinović (1987) classified types of soil into two classes:

- Higher fire probability: rendzina, rankers, humus, brown soil on limestone and dolomite,
- Lower fire probability: leached, eutric and colluvial soil, red soil and terraced regosols.

According to soil research and relations to chemical soil properties, as well as clay content, Martinović and others (1978) identified the following:

- After the fire, soil reaction slightly changes, the water-soluble phosphorus is generally low and shows different changes, but water-soluble calcium shows greater variability,
- Over the span of 10 to 13 years burnt areas have 11-30 % less hummus and 7-25% less nitrogen,
- The fire affects the nitrogen regime in the soil, research show the decrease by 10% on average of total nitrogen in burnt areas, while hydrolyzed nitrogen has increased by 13%,
- Regarding a type of soil and a sloping terrain in the burnt areas, content of clay in the soil changes, taking into an account quality and quantity deterioration of the hummus, it is evident that the forest fire has a negative impact on natural appearance and soil structure.

## 9. ANALYSIS AND WORKFLOW

1. genre: professional paper, scientific, descriptive
2. source: a part of the article *Forest fires and physical models* from *Šumarski list br. 5-6*, published in May, 2008
3. audience: anyone interested in the forest fires
4. style: informative, technical jargon, strictly professional
5. level of formality: formal

This is a part of the scientific paper about forest fires. It was the most difficult to translate because I am not familiar with certain scientific terms nor their meanings. Once again, I had to conduct research about the topic to translate it correctly and accurately. The main problem that I had encountered was a lack of data about the topic. Also different usage of the terms. I tried to find terms with the closest meanings to Croatian ones.

What is more, one word that I could not find a direct translation for is *žilište*. After doing research, I came to the realization that this particular word is a Croatian synonym for “korijenje” which is why I translated it as a *root collar*.

I came to the conclusion that scientific articles usually feature shorter sentences, passive rather than active voice and that they contain relatively small number of personal pronouns.

## 10. CONCLUSION

This paper shows that the job of translators is not only to translate a text from one language to another but also to convey the same message and grasp the nuances of the target language. To accomplish it is not enough to know just the translation of words, phrases, idioms or sentences. A translator sometimes has to *think outside the box* to find a solution. One of the important parts of the translation process is for translators to make themselves familiar with a topic of the text the best they can, to understand the meaning and the message of the text. Translation often seems as an easy task but without certain language skills, knowledge and practice not everyone is competent enough to be a translator.

The first text was the least difficult to translate because I was familiar with not only the topic but also with the everyday language which used in the interview. The third text was the most challenging since it was about an unknown subject and the authors used scientific terms that I did not come across in my everyday life.

Translating these three texts helped me to broaden my knowledge not only in translating but also in certain topics that I did not have an opportunity to learn about.

## 11. SOURCES

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