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Dolenčić, Karla

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UNIVERSITY OF RIJEKA

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Karla Dolenčić

TRANSLATION FROM ENGLISH TO CROATIAN

Submitted in fulfillment of the requirements for the B.A. in English Language and Literature
and Croatian Language and Literature

Supervisor:

Nikola Tutek, M.A.

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ABSTRACT

This B.A. thesis deals with the issue of translating three texts of different genres, each of them revolving around the mutual topic: rock and metal music. Source language of the texts is English while the target language is Croatian. Introduction offers the overview of thesis structure and explains the composition of translation. In conclusion the problems, solutions and methods will be summed up and explained in detail. In the last part of this thesis, bibliography, sources of the texts as well as the literature that was used to help with the translation process can be found.

1. INTRODUCTION

The Oxford Dictionary offers the definition of *translate* (v): *express the sense of (a word, speech, etc.) in another language*. A known fact is that some languages are richer than others and, as far as expressions are concerned, have far more synonyms. This is why keeping the sense of what is being translated represents such a challenge for translators, an obstacle that is in the central part of this thesis.

In this thesis I will be dealing with translation of three texts, each one of a different genre, from English to Croatian. Each translation consists of three parts:

- a) Source text: original text in English, which has not yet been translated to Croatian.
First text is a magazine article, second one is an interview while the third one is an extract from a scientific study.
- b) Analysis: while translating, a translator comes across many ambiguities and problems. Perhaps there isn't an appropriate equivalent in the target language or there are several possible options and one has to choose the best one. In these sections I will describe the problems I encountered and the path I followed to reach the solution.
- c) Target text: the result of translation process, i.e., the text translated from English to Croatian.

English language is the most widespread language in the world and most of the texts that would be of interest to the public are written in English, which causes the need for translation. Different genres of the texts offer different language styles and vocabulary and each one has to be translated differently.

2. SOURCE TEXT 1 ¹

Hair Metal vs. Grunge; Just Who Survived

Hair Metal and Grunge, two of the most powerful musical movements of the late 80s/early 90s, and yet neither remain prominent today....or do they?

By: Motley_Crue

Hair Metal was a fad. Even its most loyal fans couldn't have ever expected the genre to continue in the mainstream, chart-topping format that it had held in 80's America. It's a well-known saying that too much of anything is bad for you and this was definitely true of the bands that had originally received fame on the LA circuit. Hair Metal was so in tune with the 80's that even the bands who had hit the big time in that decade found it hard to even chart their material in the 90's. An article in Q Magazine once said that its 'readers' taught Kurt Cobain's greatest achievement was destroying Hair Metal. It seems that the ignorance of the Grunge era is not yet dead completely when we read this statement, because we wonder why the supposed readers had no time to take into account the changing political climate (the fall of the Soviet Union), the reinvention of MTV and Beavis and Butthead, an animated cartoon series about two college students who would sit on a couch and comment on the latest music videos, with their next door neighbour being portrayed as an uncool kid that wore a Winger T-Shirt! But I suppose if you were the kind of person who got down to a song like Poison's 'Nothing But a Good Time' in 1988, you'd hardly have taken a fancy to Nirvana's 'Rape Me' in 1992.

But we're in 2005 now, and both decades have ended. And if you look around (and I mean look beyond the obvious), you'll start noticing that Hair Metal is still there. The bands still

¹ <http://www.retrojunk.com/article/show/130/hair-metal-vs-grunge-just-who-survived>

release the albums, the groups still perform the tour and the records still ascend the charts. But try looking for Grunge. Try looking for Grunge past bands like Nickelback and Staind, past yet another Nirvana 'Greatest Hits Compilation' and you'll start to notice something. Grunge is gone, Grunge is dead. Sure Grunge has helped influence some of the most successful rock groups of the late 90's and early 00's, but it hasn't actually succeeded in doing what it was created to do, eliminating the bands with the big mullets and the leather pants. Some Hair Metal bands remerged from the woodwork in the mid 90's, noticing that their biggest enemy had vanished and they were free to sell records again. In fact, while Nirvana fans may be so bold to claim that Cobain killed Hair Metal, music fans might admit that the real truth is simply that Cobain just stalled Hair Metal and actually killed Grunge (as well as himself!). Billy Corgan of the Smashing Pumpkins once said, 'Kurt's death seemed to take the wind out of everyone's sails' and in retrospect, perhaps this is the most truthful statement that has ever been made about Grunge.

But before we can examine why Hair Metal has seemed to survive Grunge, we must examine the truth behind why Hair Metal succeeded in becoming such a popular movement in the first place. The truth of the matter is that Hair Metal artists were serious musicians. Songs in the 80's required more power to perform so there was more virtuoso. The 80's were all about excelling to the next level, where as the 90's seemed focused on self-pity and it became uncool to do nothing more than stand and play on stage. Now, I understand that Grunge fans will feel that this is an ignorant statement, but lets be fair, because besides from Alice in Chains who used odd time signatures to a creative effect, there wasn't much going for Grunge. Take the example of when Def Leppard performed live unplugged on an American radio station, singing in harmony. The DJ said, 'That was incredible', to which Joe replied: 'you must be a product of the nineties. There is nothing incredible about three guys singing in tune.'

The heart of the situation is that while hair metal is supposed to be facile, shallow, meaningless and sexist, Grunge purports to be earthy, real, emotional and genuine. This isn't the case. Sure, Kurt Cobain's anger against the world was genuine but then the bands that caused hair metal – Motley Crue, Def Leppard and Van Halen -- were also genuine rockers. Grunge became just as much a movement as hair metal: flannel shirts, unwashed hair, huge boots and forced misery were cashing in on the trend just as much as hair metal bands had done a few years previously, jumping the bandwagon just to make a fast one. However, unlike with the relatively harmless constant copying of Hair Metal, the copying of Grunge was a very negative thing because the view was that Grunge made it cool to be miserable; a trend that Metal and Rock is yet to recover from. Gavin Rossdale from the group Bush once commented in an interview at how Kurt's committing suicide had always struck him as 'an immensely powerful thing.' But in my opinion, anything that glamorises suicide is beyond negative; it's evil.

Hair Metal had a very positive musical effect. Songs such as 'Youth Gone Wild' were made about enjoying your life. Lets face it, there is too much misery in the world today as it is, so songs that celebrate the enjoyment of life should be cherished, and this is one of the main reasons that Hair Metal caught on with the generation of youth that it did. You realise after a while, though, that there's nothing very positive about unprotected sex and drug abuse, which Hair Metal also made sound cool. Let's not kid ourselves though: the Grungers were getting just as high and using just as many groupies; at least Hair Metal didn't pretend to be anything other than sexist. If Grunge did get people down and make them depressed then it has a lot to answer for. On the other hand, did Grunge depress people or did it simply reflect the gloom of the 90's that already existed?

But what was it that made Grunge so damn miserable as opposed to the happy upbeat tunes of Hair Metal? Well, it all started where nearly every story starts, at the beginning. It starts with

Grunge's roots. Grunge was born in Seattle in 1989, and at that time Seattle had little to distinguish itself from the rest of the country. Seattle was an isolated city that was tucked away in a corner of America that is seldom visited by few. What remains then is a city that retains all the traits of a hometown country village, without ever having actually been one. Many of the people I have talked to who have visited Seattle have claimed that they would only ever want to live in Seattle if they could live in any city in America, because they feel the home-grown nature of the city. The thing that Seattle had retained in all this that other big cities had lost was an inner self-belief in itself. Whereas LA had been the birthplace of Hair Metal simply because of one band's originality from the club scene there, Seattle had grown up together and the bands that played there had been doing so well before Hair Metal had ever begun. In fact, some of the bands still play their music there now, content in the fact that it is as they want it to be. Seattle groups all listened to the same groups and therefore their thinking was unilateral. However, LA had money, whereas Seattle had none, and the Grunge scene escalated into nothing more than a fantasy until the late 80's when record label Sub Pop began and signed what were to become the first wave of Grunge bands, with artists such as Mother Love Bone, Green River and The Melvin's.

However, that should have meant that money flowed into Seattle once there was enough of a Grunge movement to encourage a substantial following, but no. The answer was because of the Grunge philosophy. In Grunge, success equalled failure, which obviously caused some problems. The general idea is that if you're popular, then you're an awful band and if you're mainstream then you should be shot. This ridiculous thinking had come from the years and years previous when the bands in Seattle couldn't get signed to record labels and therefore grew a strong hatred for them. When the Grunge movement finally did start, there was no revised plan and their original Seattle fans spit upon bands like Nirvana because they had 'sold out'. If you are in a band then you have to face the fact that when the record label signs

you, you will not have 100% creative control. You can write the best song in the world, but if the label doesn't approve then it doesn't go on the album unless you fund the project from your own pocket, which you can't do if you have just been signed. Therefore, while Grunge spouted all this anti corporate rubbish it was all a bunch of crap when you consider that the only way the bands would have gotten to be in the position of power they were in, in the first place was if they had signed a major label deal! When Alice in Chains split in 1996 for example it was claimed that it was because of their hatred of the music industry, when in fact it was because Layne Staley was addicted to heroin. Because of all this, Grunge was self-destructive to begin with. It was impossible for Grunge to over ground without destroying its original values.

These days, there are bands like Machine Head who attract a small constant following and flourish for years because of it and even though they are signed to a major label they haven't sold out to their ideas, but Grunge was a little more difficult to remain both loyal to and gain success from. On the other hand, Hair Metal is, in the words of Joe Perry, 'just American rock & roll taken to the extreme. It has no problem with capitalism, profiteering, decadence, excess, or money'. So it fits right in for hair metal bands to sell millions of records and make millions of pounds. In fact, that was the whole point!

Hair Metal was insane in some respects, because the recording budgets were huge and the albums were 'polished' (constantly mixed and edited for the right balance of all vocals and instruments) until the cows came home. So to be the complete opposite, Grunge chose to simply produce the albums for as little as possible (saving the money for heroin and such) and having raw production. In this respect, Grunge can be thanked for the increase in live recording albums, which almost tripled after the end of the Grunge revolution due to the fact that artists were shown the benefit of recording their concerts for release. So maybe we thank Grunge for making rock vocal again. Raw Production (as opposed to that horrible lo-fi

production) can be quite amazing and can make it sound as if the artist has a voice for singing (remember that comment on Joe Elliot). On the other hand, the polished sounds of Def Leppard are a lot better than what sounds like 3 blokes in a bedroom performing, and the massive drum sounds of Motley Crue sound a lot better than what appears to be an angry man kicking some cardboard boxes around.

Finally, there is the fact that people listen to music they identify with. All the arguments against Hair Metal and against Grunge mean nothing at the end of the day. Hair Metal was over-produced; Grunge was just badly produced. Hair Metal bands looked ridiculous but so did Grungers. It's possible to bash either genre but Critics prefer Grunge and Critics think that there is such a thing as good taste and that coolness is dependent on having it. The fact that some segments of Grunge are still cool annoys me personally infinitely, as does the constant ridicule that Hair Metal gets and Grunge doesn't even though both genres are equally ridiculous for different reasons. But at the end of the day, I think people identified with Hair Metal, with the optimism, the happiness, the party spirit, the volume, the larger-than-life thing. People appreciated the overboard ness. It is entertainment for its own sake and doesn't pretend to have any deep meaning. Entertainment is very important, and people appreciated the fact that hair metal is nothing more than entertainment. It shouldn't be looked down upon for that. The point I am trying to make is that in music, everyone needs good upbeat songs all the time and this is why Hair Metal is still around and Grunge is not.

2.1.1 ANALYSIS 1

Genre: article

Source: webpage Retro Junk 2005

Audience: wide audience, accessible to everyone but aimed especially at those interested in 80s and 90s music

Purpose of writing: to present the eternal discussion over Hair Metal and Grunge, two “rival” genres of music, and discuss the importance and quality of each one

Authenticity: original article, a post written by a page guest

Style: informal, typical for a blog entry but with a range of musical jargon

Level of formality: informal

Layout: The title is written in bold with a bigger font, followed by a short introduction and writer's username. The article consists of ten paragraphs, each one approximately the same length with band pictures inserted between paragraphs three and four, nine and ten.

Content: In introduction the author explains the problems that always appear while talking about Hair Metal and Grunge music, their differences and incompatibility. The hostility that arose between the two and their fans somewhat set up stereotypes and is still the cause of many debates. The author elaborates his statements and gives the reader a chance to see above those stereotypes, primarily because of his logical and realistic point of view, even though his inclination towards Hair Metal is visible throughout the article (his goal was, after all, to defend the genre and prove its existence). In conclusion the author admits the worthiness of both genres and praises their fans, although he defends Hair Metal as a more cheerful music that he deems to be healthier for the fans that are just looking for some amusement.

Cohesion: Cohesion is created by repetition of two main words, *hair metal* and *grunge* as well as the decades connected with them, *80s* and *90s*. Each paragraph has a different perspective and the repeating words are connected to the paragraph topic (*sexism* in paragraphs 4 and 5, *city* in paragraph 6 etc.)

Sentence patterns: The text varies equally between past and present, as well as active and passive structures typical for newspaper articles/internet posts. When talking about present, the author usually uses present simple tense (“these days, there *are* bands like Machine Head that *attract* a small constant following...”). He expresses the past using mostly past simple (“Hair metal *was* a fad.”) and occasionally other tenses such as present perfect. We encounter occasional use of modal verbs.

Terminology of the subject: usual informal language with many music-related expressions, e.g. fans, genre, bands, chart, music videos, albums, record label, raw production, live recording albums, over-produced, upbeat songs.

The first matter that needs to be addressed is the English way of writing titles: they are written in capital letters, something that doesn't appear in Croatian language and must be changed. This is why *Hair Metal vs. Grunge; Just Who Survived* becomes *Hair metal i grunge: što je zapravo opstalo?*. Another difficulty I came across in the title are the names of the genres. Hair metal and grunge are used in languages all across the world and cannot be translated (*hair metal* cannot be translated as *kosa metal*). If needed, one can put a footnote next to it and explain the type of music this refers to. I chose not to do it because, in my opinion, a person that is to read this text must be familiar with these genres – it would be a different situation if *hair metal* was placed in a scientific text for example. The last problem that has presented itself in the title was the phrase *who survived*. Croatian language has strict rules when it comes to animate/inanimate classification and, even though this is an informal text, I

decided to obey the fact that music genres are not living beings and replace *who* with *što* (instead of *tko*), which led to the verb *opstati* (instead of *preživjeti*).

As mentioned before, English language is far richer than Croatian, both with words and expressions. English has expressions such as *fad* (*Hair metal was a fad.*), which have no equivalent in Croatian. In this case the translator must know the meaning of it and explain it in Croatian, which is why *fad* (a fashion that is taken up with great enthusiasm for a brief period of time²) was translated as *fenomen kratkog trajanja*. Yet another problem with expressions occurs when there is a version of it in the target language but differs than the one in the source language. *Home-grown nature of the city* then translates as *gostoljubiva priroda* instead of *domu-prirasla priroda grada*.

Words like *cool/uncool* (*with their next door neighbor being portrayed as an uncool kid that wore a Winger T-Shirt!*) have their equivalents in Croatian language (*kul/nije kul*) but are not part of the standard language. The aimed audience for this text are music fans and other bloggers so there is little concern that they will mind the term *nije kul* not being a formal expression. Also, the term *uncool* has no other literal equivalent in Croatian (one could use *jadno* or similar synonyms) so if the text isn't formal an informal term is preferred.

Idioms and phrases present a specific problem when translating: each language has its expressions but not all of them are concurrent in both languages. The author of this text often uses both and translating them was not an easy task. Some of them could be translated as idioms in Croatian language, for example *Some hair metal bands reemerged from the woodwork* – *Neki su se hair metal bendovi probudili iz zimskog sna*; whereas others like *jumping the bandwagon just to make a fast one* have no equivalent. The term *mainstream* had recently become very popular and found its way to Croatian language, though not as a part of

² definition taken from <http://www.thefreedictionary.com/fad>

standard language. Its meaning is similar to that of *jumping the bandwagon*, so I decided to use it as a translation and put it in italic.

2.1.2 TARGET TEXT 1

Hair metal i grunge: što je zapravo opstalo?

Hair metal i grunge, dva najjača glazbena pokreta kasnih 80ih te ranih 90ih a ipak se nijedan od njih danas više ne ističe... ili možda nije tako?

Hair metal je bio fenomen kratkog trajanja. Čak ni njegovi najvjerniji fanovi nisu mogli očekivati da će se održati u tom popularnom obliku koji je osvajao svjetske top-ljestvice, a kojeg je imao 80ih godina u Americi. Dobro nam je poznata izreka da je sve dobro u umjerenim količinama, a ona se zasigurno odnosi na bendove koji su postigli slavu u općini Los Angeles. Hair metal je postigao ogroman uspjeh u osamdesetima, desetljeću s kojim je bio savršeno usklađen, ali su zato hair metal bendovi imali problema s dolaskom na ljestvice u devedesetima. Q magazin je jednom prilikom pozvao fanove Kurta Cobaina da navedu njegove najveće doprinose glazbi. „Istrijebljenje hair metala“ je bio najpopularniji odgovor. Iz toga je sasvim jasno vidljivo da neupućenost ere grungea nije sasvim završila jer se pitamo zašto navodni čitatelji nisu uzeli u obzir klimu političkih promjena (pad Sovjetskog Saveza), preporod MTV-a te Beavis i Butthead, animirani crtić o dvojici studenata koji sjede na kauču i komentiraju najnovije spotove a njihov je susjed nepopularan klinac koji nosi majicu s logom benda Winger. Pretpostavljam da ako si bio tip osobe koja je ludovala uz pjesmu poput one grupe Poison, „Nothing But a Good Time“, 1988. godine, mala je vjerojatnost da bi ti se sviđala Nirvanina „Rape Me“ 1992. godine.

Sad smo u 2005. godini i oba su desetljeća završila. Ako pogledamo oko sebe (ne samo ono očito), primjetit ćemo da je hair metal još uvijek prisutan. Bendovi još uvijek objavljuju albume, grupe još uvijek odlaze na turneje a ploče se još uvijek uzdižu na glazbenim ljestvicama. No pokušajmo pronaći grunge. Pokušajmo pronaći grunge zanemarivši bendove poput Nickelbacka i Stainda, zanemarivši još jednu kompilaciju Nirvaninih najvećih hitova.

Grunge je nestao, grunge je mrtav. Da, grunge je uvelike utjecao na neke od najuspješnijih rock grupa kasnih 90ih i ranih 2000ih, no nije zapravo uspio u onoj namjeri s kojom je bio stvoren a to je da eliminira bendove s bujnim fudbalerkama i kožnim hlačama. Neki hair metal bendovi su se probudili iz zimskog sna sredinom 90ih kad su shvatili da je njihov najveći neprijatelj nestao te da ponovno mogu prodavati albume. Štoviše, iako Nirvanini obožavatelji mogu samopouzdanom tvrditi da je Cobain ubio hair metal, obožavatelji glazbe će možda priznati pravu istinu: da je Cobain jednostavno usporio hair metal te da je zapravo ubio grunge (kao i sebe!). Billy Corgan iz Smashing Pumpkinsa je jednom rekao: „Kurtova smrt je svima uzela vjetar iz jedara“. Retrospektivno gledajući, to je možda najtočnija izjava koju je itko ikada izjavio o grungeu.

Prije nego što sagledamo zašto je hair metal naizgled nadživio grunge, moramo otkriti zašto je on uopće postao toliko popularan pokret. Istina je da su hair metal izvođači bili ozbiljni glazbenici. Pjesme iz 80ih su zahtjevale više energije kod izvođenja pa je bilo više virtuoznosti. Osamdesete su bile usmjerene na postizanje višeg nivoa dok su devedesete bile fokusirane na samosažaljevanje pa je bilo što drugo osim stajanja i sviranja na pozornici postalo jadno. Shvaćam da će se obožavateljima grungea ova izjava činiti neukom no, ruku na srce, izuzevši Alice in Chains koji su koristili tempo kao kreativni efekt, grunge nije imao puno toga što mu je išlo u prilog. Kao primjer uzmimo Def Leppardovu *unplugged* svirku uživo na američkoj radio postaji. DJ je rekao: „Ovo je bilo nevjerojatno“, na što mu je Joe uzvratio: „Ti mora da si potekao iz devedesetih, ovo nije ništa posebno. Trojica muškaraca koji intonirano pjevaju.“

U središtu cijele te situacije je ideja da bi hair metal trebao biti lagan, plitak, beznačajan i seksistički, grunge podrazumjeva svjetovnost, realnost, emocionalnost i izvornost – no to nije točno. Naravno, ljutnja Kurta Cobaina upućena cijelom svijetu je bila izvorna, ali, s druge strane, grupe koje su izmislile hair metal – Motley Crue, Def Leppard i Van Halen – su se

također sastojale od pravih roquera. Grunge je u jednakoj mjeri postao pokret: košulje od flanela, neoprana kosa, ogromne čizme i nametnuti jad su doprinosili tom pojmu u istoj mjeri kao što su to činile hair metal grupe nekoliko godina ranije stvarajući *mainstream* pjesme kako bi zaradile. Za razliku od relativno bezopasnog kopiranja hair metala, kopiranje grungea nije baš pozitivno uzevši u obzir da je grunge popularizirao jad – trend od kojeg se metal i rock još uvijek moraju oporaviti. Gavin Rossdale iz grupe Bush je u jednom intervjuu izjavio kako Kurtovo samoubojstvo smatra „veoma moćnim činom“. Po mom mišljenju sve što veliča samoubojstvo je i više nego negativno, to je zlo.

Hair metal je imao vrlo pozitivan glazbeni učinak. Pjesme poput „Youth Gone Wild“ govore o uživanju u životu. Realno gledajući, na svijetu već postoji previše patnje pa bi se pjesme koje slave uživanje u životu trebale cijeniti, a to je jedan od glavnih razloga zbog kojih se hair metal javio upravo u toj generaciji. Ipak nakon nekog vremena shvatimo da nema ničeg pozitivnog kod nezaštićenog seksa i konzumacije droga, koje je hair metal također popularizirao. Nemojmo se zavaravati: grungeri su se također napušavali te iskorištavali *groupie* djevojke, no barem hair metal nije skrivao svoj seksizam. Ako je grunge zaista deprimirao i utukao ljude onda mora odgovarati za puno toga. S druge strane, je li grunge zbilja deprimirao ljude ili je jednostavno bio odraz sumornosti koja je već postojala u devedesetima?

Što je zapravo činilo grunge toliko nesretnim za razliku od sretnih, optimističnih melodija hair metala? Pa, sve je to započelo tamo gdje skoro svaka priča započinje, na početku. Zapčinje sa korijenima grungea. Grunge je rođen u Seattleu 1989. godine a u to se vrijeme Seattle nije uvelike razlikovao od ostatka zemlje. Seattle je bio izolirano mjesto zabačeno u kutku Amerike koji nema baš previše posjetitelja. Rezultat toga je grad koje ima sve karakteristike seoskog mjesta bez da je to ikad bio. Mnogo ljudi s kojima sam pričao a koji su posjetili Seattle, tvrde da bi, ako bi mogli birati američki grad u kojem će živjeti, odabrali upravo

Seattle zbog njegove gostoljubive prirode. Vjera u samog sebe je ono što je Seattle zadržao a što su ostali veliki gradovi izgubili. Hair metal je nastao u Los Angelesu jer su tamo grupe nicali svaka za sebe u klubovima dok je Seattle odrastao zajedno te su tamošnje grupe imale puno uspjeha prije nego je hair metal uopće započeo. Štoviše, neke grupe i dan danas tamo sviraju svoju glazbu, zadovoljne s činjenicom da je onakva kakvu oni žele. Grupe iz Seattlea su slušale istu glazbu pa je njihov način razmišljanja bio homogen. Los Angeles je ipak imao novaca a Seattle nije pa je grunge pokret ostao samo fantazija sve do kasnih 80ih kad je produkcijska kuća Sub Pop započela s radom te u svoje okrilje uzela grupe koje su označile prvi val grungea: Mother Love Bone, Green River i The Melvin's.

Novac se trebao slijevati u Seattle nakon što je grunge stekao čvrst status koji donosi sljedbenike, no to nije bio slučaj. Razlog tome je filozofija grungea. Kod grungea uspjeh je jednak neuspjehu što je očito prouzrokovalo probleme. Glavna ideja je da ako si popularan onda si loš te ako si *mainstream* onda to ne smiješ biti. Ova smiješna ideja je nastala godinama prije kad su se grupe u Seattleu borile za to da ih neka produkcijska kuća objavi pa su razvile mržnju prema ostalima kojima je to pošlo za rukom. Kad je grunge pokret konačno počeo nije bilo razvijenog plana pa su fanovi iz Seattlea pljuvali po Nirvani jer su se „prodali“. Ako si u bendu onda moraš prihvatiti činjenicu da kad te jednom produkcijska kuća uzme pod svoje okrilje više nećeš imati stopostotnu kontrolu nad onim što stvaraš. Možeš napisati najbolju pjesmu na svijetu ali ako je kuća ne odobri onda ne ide na album osim ako ne financiraš projekt iz vlastitog džepa, što ne možeš jer to radi kuća. Upravo zato je grungeovo šikljanje anti-korporacijskih gluposti čisto sranje uzevši u obzir da su ti bendovi došli do svoje pozicije upravo tako što su potpisali ugovor sa velikom produkcijskom kućom. Kad su se Alice in Chains raspali 1996. godine tvrdilo se da je to bilo zbog njihove mržnje prema glazbenoj industriji, dok je pravi razlog bila ovisnost o heroinu Laynea Staleya. Grunge

je zbog svega toga bio autodestruktivan od samog početka. Bilo je nemoguće da grunge postane priznat bez da uništi svoje originalne vrijednosti.

Danas postoje grupe poput Machine Heada koje imaju malobrojne no stalne sljedbenike i koje se razvijaju godinama zbog togate iako spadaju pod velike produkcijske kuće one nisu odustale od svojih ideja. Za grunge je bilo teže ostati vjeran te postići uspjeh. S druge strane, hair metal je, prema rječima Joea Perrya, „samo američki rock & roll doveden do ekstrema“. Hair metal bendovima sasvim odgovara prodavanje milijuna ploča te zarađivanje milijuna funti. To im je zapravo i cilj!

Hair metal je bio lud u mnogim stvarima: budžeti za snimanje su bili ogromni a albumi su bili lašteni (neprestano miksanje i montiranje kako bi se postigla ravnoteža vokala i instrumenata) od jutra do mraka. Kako bi bio čista suprotnost grunge je odlučio napraviti albume sa minimalnim budžetom (kako bi sačuvao novac za heroin i slično) te imati najosnovniju produkciju. Glazbenicima se ukazalo na korist koju donosi snimanje koncerata pa tako grungeu možemo zahvaliti za populariziranje *live* albuma, čijih se broj utrostručio na kraju revolucije grungea, te za ponovno stvaranje rock vokala. Osnovna produkcija (nasuprot užasnoj lo-fi produkciji³) može biti odlična te nam može prikazati vokal kao stvoren za pjevanje (sjetimo se onog komentara o Joeu Elliotu). S druge strane, ispolirani zvukovi Def Lepparda su puno bolji od onog što zvuči kao da trojica muškaraca pjevaju u spavaćoj sobi a masivni zvuk bubnjeva Motley Cruea zvuči puno bolje od zvuka kojeg stvara ljutit čovjek udarajući kartonske kutije.

Naposljetku, tu je činjenica da ljudi slušaju ono sa čime se poistovjećuju. Svi argumenti protiv hair metala ili pak grungea ne znače ništa na kraju. Na hair metalu se previše radilo a na grungeu premalo. Hair metal grupe su izgledale smiješno no ni grungeovci nisu bili ništa

³ Produkcija loše kvalitete sa mnoštvom grešaka zbog kojih je zvuk drugačiji nego uživo. Korištena je u 80ima, najviše kod hair metal glazbe.

bolji. Može se udarati po oba žanra no kritičarima je draži grunge i kritičari smatraju da postoji stvar zvana dobar ukus koja se bazira na umjerenosti. Neizmjerne me iritira činjenica da su neki djelovi grungea još uvijek popularni te neprestano ismijavanje hair metala a ne grungea iako su podjednako smiješni. Sve u svemu, smatram da su se ljudi poistovjetili s hair metalom, s optimizmom, sa srećom, s duhom zabave, s pozitivnim pogledom na svijet. Ljudi su cijenili pretjerivanje. To je zabava sama po sebi i ne pretvara se da ima neko dublje značenje. Zabava je veoma bitna i ljudi su cijenili činjenicu da hair metal nije ništa više nego puka zabava. Zbog toga se ne smije gledati s visoka. Ono što pokušavam istaknuti je da u glazbi svatko neprestano treba dobre, vesele pjesme te je upravo to razlog zbog kojeg hair metal još uvijek postoji a grunge ne.

3. SOURCE TEXT 2⁴

Robert Plant exclusive: “I don’t want to be stuck in the ’70s or the ’80s”

Iconic rocker keeps turning down millions to reunite Led Zeppelin. He tells us why the future's more fun than past

STEPHEN DEUSNER

Last month a rumor hit the Internet that Robert Plant had turned down \$800 million from Virgin Group founder Richard Branson to reunite Led Zeppelin for a proposed 35-date tour. It would have been an easy near-billion — who doesn’t know the words to “Stairway to Heaven”? It may have been eventually shot down as merely an invention of social media, but that astronomical figure doesn’t seem too far out of line for the best band to ever rock a stadium, especially one in the midst of an ambitious campaign to remaster and reissue its formidable back catalog.

Nor does it seem out of character for Plant to reject that offer. Aside from a one-show showing in 2010, which produced the excellent live album “Celebration Day,” the singer has shown no interest whatsoever in revisiting those old songs or reliving previous glories. A solo artist for three decades now—that’s three times the tenure of his former band—he has produced a large and multifaceted catalog that ranges from the pop-oriented sounds of his early albums to the retro-crooner stylings of his sole Honeydrippers release to the American roots rock of 2002’s “Dreamland” and 2007’s “Raising Sand.” The latter, a collaboration with bluegrass artist Alison Krauss, went multiplatinum and won approximately all the Grammys.

⁴http://www.salon.com/2014/12/13/robert_plant_exclusive_i_don%E2%80%99t_want_to_be_stuck_in_the_%E2%80%9970s_or_the_%E2%80%9980s/

Plant could easily have settled into a career as a roots musician, but he has changed course dramatically. His latest release, the oddly titled “lullaby and ... The Ceaseless Roar,” sounds like all of his previous records played at once. Musically omnivorous and beautifully sung by a man who at 66 still has one of rock’s most expressive voices, these songs move from the foothills of Appalachia to the dancefloors of Bristol, from the avenues of New York City to the plains of Africa. It might have been a mere exercise in musical cross-pollination if the songs themselves weren’t so sturdy and mysterious, full of graceful melodies and spiritually generous sentiments. As such, it’s one of the most adventurous albums of 2014.

Plant has always been a man on a journey, even as far back as his days with Led Zeppelin, who in the 1960s and 1970s proved themselves imaginative synthesists of transatlantic genres. Many of that band’s songs recount dangerous treks across forbidding landscapes, whether away from some great battle or toward some unknown destination. “They choose the path where no one goes,” Plant sang on “No Quarter,” which anchored the band’s recently reissued 1973 album “Houses of the Holy.” “They carry news that must get through.” Plant has been living up to those lyrics ever since, restlessly moving from one sound to the next, navigating by instinct and with no set destination in sight.

In a year when oldsters like Springsteen and U2 have embarrassed themselves with shoddy albums (so much so that Rolling Stone apparently felt compelled to rescue them), Plant has emerged as one of the few artists of his generation intent on seeing what’s over the next hill or past the next horizon, and that determination lends “lullaby and... The Ceaseless Roar” a sense of musical and conceptual urgency. During a recent stop on his American tour with the Sensational Space Shifters, Plant spoke to Salon about his new musical obsessions, his favorite band from Duluth, and his ongoing quest to keep moving.

The album begins and ends with the same song, “Little Maggie.” What drew you to that particular folk tune?

I think it was about 2006 when I was invited to appear at the Rock & Roll Hall of Fame presentation in Cleveland with Odetta, Harry Belafonte and Clarence “Gatemouth” Brown. The event was to celebrate the life and work of Leadbelly, and that’s how I got to know Alison Krauss. There had been some talk of us playing that TV show “Crossroads” together, which involves two artists coming from absolutely opposite ends of the track. What better place to find out how we would get on together than a show that would require just three or four songs? So I met Alison in Cleveland and we rehearsed and played some Leadbelly tunes and had an amazing night. I had asked Los Lobos to come and play with us, but only to bring their acoustic instruments. It was a bit like “La Pistola y el Corazon,” that great album they made, and it was a great experience. Then Alison and I went on to shoot “Crossroads,” and we really did fit together well. So we started preparing an album. “Raising Sand” really surprised us both, and during the making of that record, we tried to record “Little Maggie.” I guess you were wondering when it was going to get around to your question.

How did it go?

We didn’t really give it a lot of time, so we made a real hash of it. It was very funny, a complete mess, and we laughed a lot and just left it. But I thought there was something there in that song. I liked the idea. I liked the lyrics. There are so many throwaway lyrics in American music from a particular period, all those murder ballads and songs like that—“Frankie and Johnny” and that kind of thing. But “Little Maggie” is fantastic. “Little Maggie sitting by the sea, with a .44 all around her and a banjo on her knee.” The idea of a woman sitting there like that is quite evocative and quite funny for an English guy. If you’re in her way, it could be quite unfortunate. I figured the best thing to do would be to spend at least

four or five minutes checking that out as a piece of music and see how we would approach it with the Sensational Space Shifters. Nobody's claiming that we're great bluegrass banjo players or anything, but we are scallywags and thieves. I liked the idea of revisiting the song again, especially since it's a standard—a piece of American history championed by the Stanley Brothers in the 1940s and so many artists who have passed through Nashville. Which is of course where I had been spending quite a bit of time.

I'm guessing it went better this time than it did during the "Raising Sand" sessions.

It took us the better part of about 10 minutes to record the track. I liked the idea of starting off the album with that song and that sound, then turning it into something far more British, with that Bristol trance beat. It seemed like a good sort of introduction to the album, and also a good finale. For this collection of songs, I thought it was appropriate that we go out the way we came in. The second version is much more of a British-meets-West-African kind of thing, with Juldeh Camara singing in Fulani, the language of West Africa. It's even more trance, even more far out. They're bookends, and within all that lies the bed of the structure of the songs and the story of my time.

That song plays like a nice pivot point from your previous couple of albums, which were all confined to American soil, to this new album that explores a more global sound. It immediately announced a new set of stakes.

Exactly. I just wanted to drive a stake through the heart of the whole thing and say, I love this music but here's another way of looking at it. And it's so infectious to play live. It's a great audience moment really, when even the most subdued audience member can be returned to life, given a pulse, and made to get excited.

I appreciate that you're compartmentalizing these sounds. It's not like there's the Bristol trance song, the West African song, the Americana song. Everything flows together more organically.

It's a mélange. The tabernacle of bluegrass and the tabernacle of world music, all that stuff... to me it means nothing. To me it just represents a lot of great ideas, and sometimes they need to have a shotgun wedding. I think we represent a lot of different experiences in the Sensational Space Shifters. Justin Adams produced the first and third Tinariwen albums and played with Sinead O'Connor and Jah Wobble. The avenues he's chosen to go down have always been stimulating and exciting. Everybody in the band has got a story that isn't just going right down Main Street. We compressed a lot of stuff on the record to make it sound more junkyard, more calamitous, but we do our best to build a sturdy shed onstage every night.

How did the Space Shifters come together?

We had played together already in the early 2000s as Strange Sensations, up until I ran off with Alison. Now "Sensation" remains part of the name, but our previous drummer went off with Radiohead, so Dave Smith took his place. And Juldeh brought in those ritti and kologo cross-rhythms. It's become a really big churning space machine, really. So we're out there and I'm working this record because I don't want to end up being compartmentalized along with my peer group. I don't want to be stuck in the '70s or the '80s. I just keep moving. That's my intention. That's my stimulus. Otherwise, I'd be at home doing the garden.

And your solo work has always been so forward looking. Even when you're looking backwards, as with something like the Honeydrippers, you make a point not to repeat yourself.

I've been listening to music with an attentive ear for 50-odd years, so there's always something new coming around the corner. There's a lot of dross, of course, and a lot of opportunism and a lot of crap and a lot of people who stay with one thing too long. But if you're born into this great game, you have to stimulate yourself. You have to stay lightfooted and keep moving.

I'm a restless guy who's happy to be restless. I find that I'm always inquiring and I'm always in the middle of new situations. It's just life experience, I guess. But I've been around quite a while. I realized that sometimes I move so fast I don't even see where I've been with any great perspective. I look into the now and slightly into the future, but rarely into the past. Searching and querying and mining the great terrain of life and relationships is where I'm at right now. I'm pretty furtive, and I guess this record comes at a time in my life where I'm having to stop and regroup lyrically. I'm not singing about chicks in truckstops.

With that in mind, have you been reapproaching some of your older solo tunes with the Space Shifters?

We've been looking at "Like I've Never Been Gone," which is a beautiful piece of music [from 1982's "Pictures at Eleven"]. The actual chordal and musical construction is very different from what we're using now, but when we've played it recently it's been very emotive and evocative. But at the same time it can be very spare. But I don't like to reinterpret myself. I'm not postmodern. I'm actually very pre-modern, I would say.

It sounds less like a reinterpretation than an artist having a conversation with his younger self.

I did hear a Joni Mitchell selection recently called "Travelogue," and she did a track called "Amelia" and another called "Woodstock," which is a song that you wouldn't think could have any new life breathed into it. But she breathed more life into those two songs that you

could possibly imagine. It was absolutely stunning, because her voice has changed from the days when she sang in '67 or '68 and they rearranged the songs accordingly. It was a revelation. She had to go back and visit those songs again. It was brave to record. Doing them live is one thing, but orchestrating them is brave. I wouldn't want to make a career of it, but it's great stuff.

You sound like someone who follows your musical obsessions wherever they might lead.

What are you listening to lately?

Would it be that I could. I did go to the Brooklyn Academy of Music to see Natalie Merchant and some other people perform with the Kronos Quartet. It was a celebration of the 50th anniversary of Nonesuch Records, and I must say that some of these areas that Nonesuch has been exploring are new to me. So I've been checking out some new zones since I signed with them. It's similar to the adventures of Jac Holzman with the Elektra Explorers series. I remember stealing a lot of it in the early '70s with Page.

And of course, one of my great loves is from Duluth, the group that is whatever it is that is called Low. On the "Band of Joy" album, we cut two tracks from their "Great Destroyer" album. Their most recent album, "The Invisible Way," is excellent, too. I follow them because I think their dynamism is amazing. It's supermusic. I saw them in London at the Barbican. It's the complete other end of the scale from what I do, because there's so little physicality to the music. There's just this great portent. It's all about mood.

You're also someone who surrounds himself with good musicians, whether it's the Space Shifters or Alison Krauss or the Band of Joy. How important is that collaborative aspect to your craft?

It's all important. These people are all great players, but more than that they've all got great spirit and warm hearts, which allows us to be out there on the edge of space and time. In the

great fantasy of super uber fame, that's not always a good place to be. It can be quite a prickly place to be, in fact. I've been there. So I have to choose my bedfellows very carefully. It has been paramount that I have a great society—if I can use that term—that is healthy musically, personally, and socially.

“Little Maggie” is one of the only covers on the album. The rest is original songwriting, which seems like a new development compared to your last few albums.

You're right. “Poor Howard” is a Leadbelly song that was brought over from the United Kingdom. It was a kids' song in the early nineteenth century, and it had a very different theme but the same melody. The rest I can't really tell you about. As you keep moving, you come up with ideas and topics and themes: musicality, drama and texture. The previous two records with Band of Joy and Alison Krauss were basically me leaving my gift at the temple of great American music, I guess. Some people leave a harmonica and a bottle of whiskey at Sonny Boy's grave. I just left my voice in some beautiful American songs.

3.1.1 ANALYSIS 2

Genre: interview

Source: interview performed by Stephen Deusner for www.salon.com (December 13, 2014)

Audience: wide audience, aiming for fans of Robert Plant

Purpose of writing: to explore the life and work of Robert Plant as well as to clarify his actions and intentions for the future

Authenticity: original article and interview

Style: journalistic style accompanied by some demanding expressions as well as abundance of special musical expressions

Level of formality: informal

Layout: The title is written in bold with a different, bigger font. Underneath we see the subtitle-introduction and the name of the author. This is followed by a picture of the person being interviewed, Robert Plant. The author then writes an introduction where he talks about the events that lead to this interview. The interview consists of 12 shorter questions asked by Stephen Deusner and 12 longer answers by Robert Plant.

Content: In his introduction, Deusner leads the reader through events connected to the life of Robert Plant, starting from the present and reaching back as far as the 1970s. He aims to point out Plant's lifelong search for something new, a characteristic that made him a person of interest for this interview. Throughout the interview, the two of them talk about Plant's recent music collaborations and albums (Raising Sand with Allison Krauss, Space Shifters, Honeydrippers etc.). Deusner often connects his latest works with his past but Plant clearly

states that he is done with Led Zeppelin and the glorious 70s and that he is aiming for the new, different future, whatever that may be.

Cohesion: unity of the text is created by repetition of certain words that revolve around the interview's topic: Little Maggie, Space Shifters, Allison Krauss, future, past, solo, musician, sounds, song etc.

Sentence patterns: The text is written mostly in past tense, with occasional present tenses. Since the interview is about the actions and plans of the interviewee, most sentences are in active form with usage of tenses such as simple past, present simple, present perfect and past perfect continuous.

Terminology of the subject: In this text it is visible that both the interviewer and the interviewee have a wide vocabulary range. In some places we see that more complex words were chosen instead of their more "common" synonyms, expressions from different fields were placed inside the musical domain (musical *cross-pollination*, musically *omnivorous*...) and certain phrases were coined (*retro-crooner* stylings).

This text is abundant in names of people and bands and when we translate them to Croatian we must be careful because of the cases. We keep the names and add suffixes to each word (*Harryom Belafonteom, Clarenceom "Gatemouthom" Brownom*...) unless we extract the meaning from the whole, as it is in the case of bands, cities etc. (*Sensational Space Shiftersima, Stanley Brothersima, New Yorkom*...) where we use the case suffix just in the last word. Names of songs, albums and TV shows in this text are also untranslatable but follow the rule of the cases. Since they are creations (not creators like names of people etc.) I chose to put them under quote marks, first one on the bottom of the letter following the rules of Croatian language: „Raising Sand“, „Little Maggie“, „Crossroad“.

A translator must be familiar with the topic he/she is translating, and even then one has to do some research. Had I not been doing research about Robert Plant a few weeks earlier, I wouldn't have understood what *bluegrass* and *roots* means, which is why explanations of these words are put in the footnotes. Another thing I was not familiar with were expressions *ritti* and *kologo* – even though you can see from the context they are some sort of instruments, it is important for readers to understand that their distinctiveness lies in the fact that they come from Africa, which is why they also have a footnote.

Another translation problem we come across in this text appears because unlikely words are used to create something that refers to music so we get phrases *the tabernacle of bluegrass*, *we do our best to build a sturdy shed onstage, to make it sound more junkyard*, *musically omnivorous*, *it might have been a mere exercise in musical cross-pollination* etc. What the translator must do here is to catch the meaning behind those phrases and try to create the same in the target language. If the intention of the author was to use metaphors and imagination, one must keep the same imagery in the target language as well: *Saželi smo mnogo stvari na jedan album kako bi zvučao neuredno i razorno no činimo sve od sebe kako bismo izgradili čvrsto sklonište svaku večer na pozornici.*

When it comes to idioms and phrases, and most of them in this text didn't have an equivalent in Croatian language. *A nice pivot point* was therefore translated as *ugodan zaokret*, *to have a shotgun wedding* as *prisilno združiti*, *a man on a journey* as *čovjek na putu*.

3.1.2 TARGET TEXT 2

Robert Plant ekskluzivni intervju: „Ne želim biti zatočen u sedamdesetima ili osamdesetima“

Rock ikona uporno odbija milijune kako bi okupio Led Zeppelin. U ovom intervjuu govori o tome zašto je budućnost zabavnija od prošlosti.

STEPHEN DEUSNER

Prošli se mjesec na internetu pojavila glasina da je Robert Plant odbio 800 milijuna dolara koje mu je ponudio Richard Branson iz Virgin grupe kako bi okupio Led Zeppelin za 35-dnevnu turneju. Bila bi to lako zarađena skoro milijarda dolara jer ipak svi znaju riječi pjesme „Stairway to Heaven“. Možda je na kraju bila odbačena kao medijska izmišljotina, ali ta astronomska cifra nije daleko od realnog kad je riječ o najboljem rock bendu koji je ikad svirao na stadionu, posebice onom koji je usred ambiciozne kampanje kojoj je cilj ponovno izdavanje njegovog slavnog albuma.

Čini se sasvim u Plantovom stilu da odbije takvu ponudu. Osim jednog nastupa 2010. godine čiji je proizvod odličan live album „Celebration day“, pjevač nije pokazao ni najmanji interes da se vrati starim pjesmama ili pak oživi staru slavu. Kao solo pjevač već tri desetljeća – tri puta duži mandat nego onaj s prijašnjim bendom – proizveo je velik katalog raznih stilova u rasponu od pop zvukova ranih albuma, retro-sentimentalnog stila njegovog benda Honeydrippers, izvornog američkog rocka s albuma „Dreamland“ iz 2002. godine i „Raising Sand“ iz 2007. godine. Posljednji je napravljen u suradnji sa *bluesgrass*⁵ glazbenicom Alison Krauss a postigao je ogroman uspjeh te osvojio otprilike sve nagrade Grammy.

⁵ Podvrsta country glazbe.

Plant se lako mogao zadovoljiti karijerom *roots*⁶ glazbenika no odlučio je drastično promjeniti smjer. Njegov posljednji album sa čudnim nazivom „Lullaby and... The Ceaseless Roar“ zvuči kao da je spojio sve prijašnje albume odjednom. Pjesme, koje su glazbeno sveobuhvatne i koje pjeva čovjek koji je sa svojih 66 godina još uvijek jedan od najekspresivnijih rock vokala, se kreću od podnožja Apalačkog gorja pa do plesnih podija u Bristolu, od avenija New Yorka pa do afričkih ravnica. Album bi se lako mogao smatrati vježbom u harmoniji različitosti da same pjesme nisu toliko snažne i misteriozne, pune ljupkih melodija i velikih duhovnih emocija. Kao takav, album se smatra jednom od najvećih pustolovina 2014. godine.

Plant je oduvijek bio čovjek na putu, čak i u vrijeme Led Zeppelina, koji su se u 1960-ima i 1970-ima pokazali maštovitim spajateljima žanrova sa obje strane Atlantika. Mnogo pjesama te grupe govori o opasnim, napornim putovanjima kroz zabranjene zemlje prema nekoj velikoj bitci ili pak nepoznatom odredištu. „Odabrali su put kojim nitko ne ide“, pjevao je Plant u pjesmi „No Quarter“ koja je odredila njihov nedavno ponovno izdan album iz 1973. godine, „Houses of the Holy“. „Nose vijesti koje se moraju probiti“. Plant se odonda drži tih riječi, bezumno se krećući od jednog zvuka do drugog bez točnog odredišta, vodeći se instinktom.

U godini kad su se stariji glazbenici poput Springsteena ili U2 osramotili lošim albumima (toliko lošim da su ih Rolling Stonesi odlučili spasiti), Plant je jedan od rijetkih glazbenika koji želi doći do sljedećeg brda, sljedećeg horizonta. Upravo ta odlučnost posuđuje albumu „Lullaby and... The Ceaseless Roar“ dojam glazbene i konceptualne nužnosti. Za vrijeme nedavne stanke u sklopu američke turneje sa Sensational Space Shiftersima, Plant je razgovarao sa Salonom o svojim glazbenim opsesijama, omiljenom bendu iz Dulutha te misiji u kojoj se ne prestaje kretati.

⁶ Američka folk glazba sa elementima countrya, bluesa i rocka.

Album započinje i završava sa istom pjesmom, „Little Maggie“. Što Vas je privuklo tom određenom folk zvuku?

Mislim da je to bilo 2006. godine kad sam bio pozvan na predstavljanje u Rock & Roll kuću slavnih u Clevelandu zajedno sa Odettom, Harryom Belafontem te Clarenceom „Gatemouthom“ Brownom. Događaj je slavio život i djela Leadbellyja te sam tako upoznao Alison Krauss. Bilo je nekih glasina o tome da bismo mogli svirati zajedno u TV emisiji „Crossroads“, čiji je koncept spajanje dva glazbenika sasvim drugačijih usmjerenja. Postoji li bolji način da otkrijemo kako bismo se slagali od emisije koja zahtjeva samo tri ili četiri pjesme? Našao sam se s Alison u Clevelandu, vježbali smo i svirali neke Leadbellyjeve pjesme te proveli divnu noć. Zamolio sam Los Lobose da nam se pridruže u sviranju no da ponesu samo akustične instrumente. Pomalo je ličilo na „La Pistola y el Corazon“, odličan album kojeg su snimili, i bilo je to jedno odlično iskustvo. Potom smo Alison i ja sudjelovali u emisiji „Crossroads“ te smo shvatili da si uistinu odgovaramo pa smo počeli pripremati album. „Raising Sand“ nas je oboje iznenadio pa smo pokušali snimiti „Little Maggie“. Pretpostavljam da ste čekali da dođem do odgovora.

Kako Vam je išlo?

Nismo joj posvetili previše vremena pa smo napravili pravu mješavinu. Bilo je vrlo zabavno, prava zbrka pa smo se dosta nasmijali i samo je ostavili. No smatrao sam da ima nešto u toj pjesmi. Svidala mi se ideja. Svidale su mi se riječi. Postojalo je toliko bezvrijednih riječi u američkoj glazbi iz određenog perioda, sve one balade o ubojstvima i te teme – „Frankie and Johnny“ i slične pjesme. No „Little Maggie“ je fantastična. „Mala Maggie sjedi kraj mora, 44-ke⁷ oko nje i bendžo na njenom koljenu“. Pomisao na ženu koja tako sjedi je poprilično izazovna te pomalo smiješna jednom Englezu. Ako joj se nađeš na putu moglo bi završiti loše

⁷ vrsta oružja.

za tebe. Smatrao sam da bi bilo najbolje posvetiti četiri-pet minuta tome kao glazbenom djelu te vidjeti kako bi se moglo obraditi zajedno sa Sensational Space Shiftersima. Nitko ne tvrdi da smo izvrsni bluegrass bendžo izvođači ili nešto, no podlaci smo i lopovi. Svidala mi se pomisao na ponovni susret sa pjesmom, pogotovo zato što je uzorna – dio američke povijesti predvođena Stanley Brothersima 1940-ih te mnogim glazbenicima koji su prolazili kroz Nashville. Tamo sam ja sam provodio podosta vremena.

Pretpostavljam da vam je ovaj put bolje pošlo za rukom nego na snimanju „Raising Sand“.

Bilo nam je potrebno otprilike 10 minuta da snimimo pjesmu. Svidala mi se ideja da album započnemo tom pjesmom i tim zvukom a potom da to pretvorimo u nešto više britansko sa tim bristolskim trance zvukom. Činilo se kao dobar uvod u album i kao dobar finale. Za ovu sam zbirku pjesama smatrao prikladnim da izađemo kako smo i ušli. Druga je verzija više spoj Velike Britanije sa zapadnom Afrikom. Juldeh Camara pjeva na fulskom, jeziku zapadne Afrike. Čak ima više trancea, više je nekonvencionalna. Te su verzije korice knjige, a između se nalaze prostrane strukture pjesama te priča mog vremena.

Ta pjesma je doživljena kao ugodan zaokret od vaših prijašnjih nekoliko albuma koji su bili vezani uz američko tlo prema ovom novom albumu koji istražuje ponešto globalniji zvuk. Odmah je najavila neke nove uloge.

Upravo tako. Htio sam samo zabiti kolac u srce čitave te situacije i reći: Volim ovu glazbu no postoji i drugačiji način gledanja na nju. Baš je zarazno svirati uživo. Divan je to trenutak za publiku, kad se čak i najmirniji član može vratiti u život, može dobiti puls te se uzbuditi.

Cijenim to što razdvajate te zvukove. Nije da postoji bristolska trance pjesma, zapadnoafrička pjesma, američka pjesma. Sve organski teče zajedno.

To je mješavina. Veličanje bluegrassa, veličanje svjetske glazbe, svih tih stvari... meni to ne znači ništa. Meni to predstavlja samo gomilu odličnih ideja koje ponekad treba jednostavno prisilno združiti. Smatram da mi iz Sensational Space Shiftersa predstavljamo mnoštvo različitih iskustava. Justin Adams je producent prvog i trećeg albuma Tinariwena te je svirao sa Sinead O'Connor te Jahom Wobbleom. Putevi kojima je on odlučio krenuti su uvijek bili poticajni i uzbudljivi. Svatko u bendu ima neku priču koja ne podrazumjeva kretanje jednim, glavnim pravcem. Saželi smo mnogo stvari na jedan album kako bi zvučao neuredno i razorno no činimo sve od sebe kako bismo izgradili čvrsto sklonište svaku večer na pozornici.

Kako su nastali Space Shiftersi?

Svirali smo zajedno već prije, u 2000-ima, pod nazivom Strange Sensations, sve dok nisam pobjegao s Alison. Sada „Sensation“ ostaje kao dio naziva no naš se prijašnji bubnjar priključio Radioheadu pa je Dave Smith došao na njegovo mjesto. Judleh je donio sve one ukrštene ritmove rittija i kologa⁸. Postala je to zapravo jedna pomahnitala svemirska letjelica. Mi smo tamo vani i radim na ovom albumu jer ne želim biti svrstan u određenu skupinu poput mojih vršnjaka. Ne želim biti zatočen u 70-ima ili 80-ima. Jednostavno idem dalje. To je moj izum. To je moj poticaj. Inače bih bio kod kuće i uređivao vrt.

I vaš samostalan rad je uvijek bio napredan. Čak i kad ste gledali u prošlost, poput onog sa Honeydrippersima, pazili ste da se ne ponavljate.

Pažljivo slušam glazbu već nekih pedesetak godina i uvijek nešto novo čeka iza ugla. Naravno, ima puno smeća, puno oportunitizma, puno sranja te puno ljudi koji predugo ostaju na samo jednoj stvari. No, ako si rođen u ovoj velikoj igri moraš sam sebe stimulirati. Moraš lagano koračati prema napred i nikad ne smiješ stati.

⁸ afrički instrumenti.

Ja sam nemiran čovjek koji je sretan time što je nemiran. Uvijek istražujem i uvijek se nalazim usred novih situacija. To je jednostavno životno iskustvo. No motam se okolo već dosta dugo. Shvatio sam da se ponekad krećem tako brzo da ponekad ni ne shvatim gdje sam bio sa svojom velikom perspektivom. Gledam u sadašnjost te pomalo u budućnost no rijetko kad u prošlost. Istraživanje i propitkivanje i potkopavanje tog širokog životnog područja te odnosa, to je ono gdje sam sada. Prilično sam tajnovit a može se reći da ovaj album izlazi u dijelu mog života gdje moram zastati te se organizirati što se tiče tekstova. Ne pjevam o komadima na stajalištima kamiona.

Imajući to na umu, jeste li se ponovno dotaknuli nekih vaših starijih solo zvukova sa Space Shiftersima?

Obratili smo pozornost na „Like I've Never Been Gone“, divan primjer glazbe (sa albuma „Pictures at Eleven“ iz 1982. godine). Struktura akordova i glazbe je dosta različita od onog što sad koristimo. Kad smo je svirali nedavno bila je veoma emotivna i evokativna no u isto vrijeme može biti veoma krnja. Ne volim se ponovno interpretirati. Nisam postmoderan. Zapravo bih rekao da sam veoma pred-moderan.

To ne zvuči toliko kao ponovna interpretacija već kao umjetnik koji vodi razgovor sa mladom verzijom sebe.

Nedavno sam čuo zbirku Joni Mitchell pod nazivom „Travelogue“ na kojoj je obradila stvar koja se zove „Amelia“ i još jednu pod nazivom „Woodstock“, pjesma za koju nikad ne biste rekli da može poprimiti neko novo lice. No onda je tim dvjema pjesmama podarila novo ruho na način na koji ne možete ni zamisliti. Bilo je zaista zapanjujuće jer se njezin glas podosta promjenio od onih dana kad je pjevala '67-e ili '68-e te su rasporedili pjesme u skladu s time. Bilo je to otkriće. Morala je otići u prošlost i ponovno se prisjetiti tih pjesama. Za snimanje je

bila potrebna hrabrost. Pjevati ih uživo je jedna stvar no orkestrirati ih, to je hrabro. Ne bil volio karijeru koja se temelji na tome, no odlične su to stvari.

Zvučite kao netko tko slijedi svoje glazbene opsesije gdje god da bi ga one mogle odvesti.

Što slušate u zadnje vrijeme?

Rado bih il slijedio kad bih mogao. Otišao sam do Glazbene akademije Brooklyn vidjeti Natalie Merchant i još nekoliko osoba u izvedbi sa Kronos kvartetom. Bila je to proslava pedesete obljetnice Nonesuch Recordsa i mogu reći da su mi neka područja koja Nonesuch istražuje potpuno strana. Istraživao sam neke nove stvari otkako sam potpisao za njih. Slično se dogodilo s Jacom Holzmanom i Elektra Explorersom. Sjećam se da smo Page i ja dosta takvih ukrali u ranim '70-ima.

Naravno, i jedna od mojih velikih ljubavi je iz Dulutha, grupa pod nazivom Low koja je što god da je. Na albumu „Band of Joy“ smo uzeli dvije pjesme sa njihovog albuma „Great Destroyer“. Njihov najnoviji album, „The Invisible Way“ je isto odličan. Slijedim ih jer smatram da imaju odličnu dinamiku. To je superglazba. Vidio sam ih u Londonu na Barbicanu. To je sasvim suprotno od onog što ja radim jer ima vrlo malo fizičkog što se glazbe tiče. Postoji samo ta ogromna značajnost. Sve se temelji na atmosferi.

Vi ste također netko tko se okružuje dobrim glazbenicima, bilo da su to Space Shiftersi,

Alison Krauss ili Band of Joy. Koliko je taj suradnički aspekt važan za vaš zanat?

Sve je to važno. Svi su ti ljudi odlični izvođači i k tome imaju velik duh i topla srca, što nam omogućava da se nađemo tamo negdje na rubu mjesta i vremena. Tamo gdje se mašta o velikoj slavi nije uvijek dobro mjesto za boravak. Bio sam tamo. Zato sam vrlo pažljivo odabrao svoje suradnike. Bilo je od presudne važnosti da imam odličnu zajednicu – ako mogu upotrijebiti taj pojam – koja je glazbeno, osobno i društveno zdrava.

„Little Maggie“ je jedina obrada na albumu. Ostalo su originalne pjesme, što se čini kao novitet uzevši u obzir nekoliko vaših zadnjih albuma.

U pravu ste. „Poor Howard“ je Leadbellyeva pjesma koja potječe iz Ujedinjenog Kraljevstva. U ranom je devetnaestom stoljeću to bila dječja pjesma te je imala sasvim drugačiju tematiku no istu melodiju. O ostalom vam zbilja ne znam reći. Kako se nastavljaš kretati nailaziš na nove ideje i teme: muzikalnost, dramatičnost i tekstura. Zadnja su dva albuma s Band of Joy i Alison Krauss simbol mog doprinosa hramu američke glazbe. Neki ljudi ostavljaju harmoniku i boci viskija na grobu Sonnya Boya. Ja sam ostavio svoj glas u nekim predivnim američkim pjesmama.

4. SOURCE TEXT 3⁹

Extreme metal music and anger processing

Discussion

Extreme Music and Anger

The purpose of this research was to test two alternative sets of hypotheses regarding the relationship between extreme music and anger under controlled experimental conditions. The first set of hypotheses followed an “extreme music causes anger” line of reasoning, and the second set of hypotheses followed an “extreme music matches and helps to process anger” line of reasoning. The results overall were supportive of the latter. Among our sample of extreme music fans in the normal range on symptoms of depression, anxiety, and stress, the majority reported that they listened to extreme music for a range of emotional effects – most pertinently to fully experience anger and to calm themselves down when feeling angry.

These reports were supported by the experimental results. The anger induction was successful, as shown in increased ratings of hostility and irritability and increased heart rate at the end of the anger interview. Those who listened to music when angry did not show an increase in heart rate or subjective hostility and irritability. Rather, they showed a decrease in subjective hostility and irritability that was equivalent to those who sat in silence. Heart rate stabilized but did not continue to rise, suggesting that the music that participants selected when angry matched their physiological arousal and allowed them to fully experience it. In the silence condition, heart rate reduced after the anger interview, returning to baseline. These findings are consistent with Gowensmith and Bloom (1997) finding that heavy metal music was highly arousing to both fans and non-fans but did not cause an increase in subjective

⁹ <http://journal.frontiersin.org/article/10.3389/fnhum.2015.00272/full>

anger in fans. The findings are counter to the claims that extreme music causes anger and promotes aggressive behavior (Stack et al., 1994; Arnett, 1996).

In addition, the results showed that listening to metal music relaxed participants as effectively as sitting in silence. Ratings of relaxation decreased during the anger induction but increased again during music listening or silence. This result expands on earlier research by Labbé et al. (2007) who reported that personally selected music of any genre is just as relaxing as (experimenter selected) classical music. Unfortunately, because a similar relaxation response was found in both conditions, it is unclear whether it was the music or simply the passage of time after the anger induction that may have increased feelings of relaxation. Nevertheless, ratings on two other positive emotions, active and inspired, further demonstrate that music listening helped participants to feel these positively valenced emotions. Active feelings increased in all participants during the anger induction, consistent with the idea that anger activates approach motivation (Carver and Harmon-Jones, 2009). Active feelings then decreased for participants in the silence condition; yet, they continued to increase in the music listeners. Ratings of feeling inspired were relatively flat from baseline to anger induction for both conditions and were unchanged for those who sat in silence. In contrast, participants who listened to their selected extreme music experienced a significant increase in feelings of inspiration. These effects of extreme music on increasing physiological arousal and subjective inspiration are echoed in other research showing that music can evoke the experience of power – an effect that appears to be independent of musical genre and whether or not the music contains lyrics (Hsu et al., 2015). Taken together, the findings support the view that extreme music listeners use music to regulate their anger and to feel active and inspired. This emotion regulation effect is similar to that found in some research on sad music listening (Saarikallio and Erkkilä, 2007; Vuoskoski et al., 2012). For instance, Van den Tol and Edwards (2013) found that people often engaged in sad music listening when sad in order to

fully experience their negative affect and to enhance their mood. Indeed, participants in our study also reported listening to extreme music to improve their mood when feeling sad.

What Did Angry Participants Listen To?

A secondary aim for the study was to analyze what participants in the music condition selected from their own playlists to listen to when they were angry. It was predicted that angry participants would select extreme music from their playlists that matched their anger in terms of high tempo and angry lyrics. The analysis confirmed that all participants chose to listen to extreme music after the anger induction. The tempo and lyric findings were interesting in that half of the chosen songs contained lyrical themes of anger or aggression, with the remainder contained other themes including, but not limited to, isolation and sadness. It is difficult to account for this finding without knowing the detailed content of the angry memories that participants evoked during the anger interview. It is possible that their memories incorporated complicated feelings including anger and sadness and that their selected music matched those feelings. It is also possible that many participants did not select music on the basis of the lyrics – rather on the basis of the instrumental sounds or other musical characteristics. In terms of tempo, the chosen songs had a range of tempo with only 61% having a tempo that would be considered highly arousing (100 beats per min or over). Furthermore, less than a third of all songs possessed both angry themes and high arousal tempo. Potentially, other mechanisms may have linked the music with participants' emotional response, such as episodic memory, emotional contagion, or a brain stem response to the acoustic characteristics of the music (Juslin and Västfjäll, 2008; Juslin et al., 2010).

Unfortunately, it was not possible to conduct an analysis directly linking participants' heart rate to the songs they listened to because we wanted participants to engage in naturalistic music listening and they listened to multiple songs (with varying tempos) for various lengths

of time during the 10 min period. We did not have markers on the heart rate recording of which songs were listened to for which periods, and therefore the only analysis available was a summary analysis of the music they listened to (unlinked to their heart rates). Further research is required to explore whether there is a direct relationship between song tempo and heart rate among angry extreme music fans, as has been found in other samples (e.g., Etzel et al., 2006).

Extreme music fans reported using their music to enhance their happiness, to immerse themselves in feelings of love, and agreed that their music enhanced their well-being. What each of these responses indicates is that extreme music listeners appear to be using their music listening for positive self-regulatory purposes. Although this effect cannot be generalized to non-fans, it nevertheless lends support to a growing body of research about everyday music listening and emotion regulation (Saarikallio, 2011; Thoma et al., 2012; Papinczak et al., 2015).

Practical Implications

Given that some correlational studies have reported an association between extreme music and anger, aggression and delinquency, it is understandable that some parents, teachers, and health practitioners have been concerned about their clients or students listening to extreme music and what this might mean. Earlier studies showed that an individual's music preference is capable of biasing clinical judgment – for example, Rosenbaum and Prinsky (1991) contacted clinicians at 12 psychiatric hospitals posing as a concerned parent of a (fictitious) adolescent male who listened to heavy metal but they made no mention of symptoms of any mental illness. Ten of the services (83%) recommended admitting the adolescent to hospital. The results of our study indicate that responses like these are unjustified. On the contrary, the

results show that extreme music may be used to recover from anger and to enhance emotional and mental health.

Practically, this research has various uses in applied settings. For example, greater understanding of anger processing through music may be beneficial within schools. Young people, in particular adolescents, are the greatest consumers of music (North and Hargreaves, 1999; North et al., 2000). Thus, allowing students who are angry and upset to listen to their preferred music (including extreme genres) for 10 min may assist in self-regulation of these moods and result in increased positive affect. Moreover, these findings are extremely useful in clinical settings. Music-based interventions have been found to be effective in the treatment of a range of disorders that commonly involve emotional volatility including the psychoses (Gold et al., 2009), post-traumatic stress disorder (Zoteyva et al., 2015), and substance misuse (Baker et al., 2012; Short and Dingle, 2015). The use of extreme music in therapy may also result in increased engagement and participation in therapy for fans of these genres (Dingle et al., 2008).

Limitations and Future Directions

Although these results showed that extreme music matches and helps to regulate anger – this effect may be particular to fans of extreme music that are not experiencing any symptoms of distress. Further research is required to examine whether the findings generalize to fans experiencing psychological or behavioral problems. It is also important to note that the study was carried out in a laboratory under controlled conditions and with only the participant and experimenter present. Further, as participants were recruited with an advertisement for the “potential benefits” of extreme music, it partially revealed the study aims possibly leading to bias. In light of the results, it would have been beneficial to have included a third condition in

which participants listened to a non-problem music genre in order to control for the general arousing effects of listening to music of any kind.

It is unknown what might happen to participants' emotions if they listened to extreme music for prolonged periods, or what their emotional and arousal levels were half an hour or more after listening had ceased. The study would need to be replicated and extended to include a fourth time point in order to clarify this question. It is not clear from these findings how a naturalistic setting (such as at a social gathering or concert) might influence the link between extreme music listening and anger processing. Further research adopting experience sampling methods might shed light on this (Juslin et al., 2008). Finally, we did not measure individual difference factors such as personality, tendency to ruminate, and other emotion regulation strategies in this study – factors that have been implicated in emotional responses to music in other research (Chin and Rickard, 2014; Garrido and Schubert, 2015). Such musical, contextual, and listener variables may all contribute in some way to listeners' emotional responses, as has been found in previous research (Juslin and Sloboda, 2010).

What may be of interest for future research is how extreme music fans use music listening to process other emotions such as sadness and anxiety? Just over half of the participants in this study indicated that they listen to extreme music to fully experience sadness, and three quarters said they listen to improve their mood when feeling sad. However, there is currently a lack of research putting this to a direct test using experimental manipulation of sad mood. Only a third used music to calm down when anxious, which may reflect the highly arousing nature of the music. It would be interesting to find out if extreme music fans use other genres of music or other non-musical strategies (such as exercise or talking to someone) to regulate their anxiety (Thayer et al., 1994).

Conclusion

This study found that extreme music fans listen to music when angry to match their anger, and to feel more active and inspired. They also listen to music to regulate sadness and to enhance positive emotions. The results refute the notion that extreme music causes anger but further research is required to replicate these findings in naturalistic social contexts, and to investigate the potential contributions of individual listener variables on this relationship between extreme music listening and anger processing.

4.1.1 ANALYSIS 3

Genre: scientific article

Source: article from the webpage www.frontiersin.org

Audience: scientific community, especially neuroscientists, psychologists and psychiatrists

Purpose of writing: One of the main goals of this research was to prove wrong the general assumption that metal music causes anger and aggression in fans. Also, it hoped to improve the usage of music in healing patients with psychological illnesses.

Authenticity: original article, authors are Leah Sharman and Genevieve A. Dingle from the University of Queensland

Style: psychological terms, clear and objective

Level of formality: formal

Layout: The entire thesis consists of nine parts: abstract, introduction, materials and methods, results, discussion, conclusion, conflict of interest statement, acknowledgements and references. Parts that were chosen for translation are discussion and conclusion. Discussion consists of four subtitles: *extreme music and anger* (3 paragraphs), *what did angry participants listen to?* (3 paragraphs), *practical implications* (2 paragraphs) and *limitations and future directions* (3 paragraphs). Conclusion consists of one paragraph.

Content: In *Extreme music and anger* the authors explain the purpose of their research: to test whether if extreme music causes or releases anger. They continue to show the results of their research and explain them. In the next part they elaborate on the music the participants chose to listen and describe the tempo and lyrics of the songs, as well as what came unexpected in that aspect. The Practical implications part should serve as a guide to all people in the field of

psychology, whereas they explain the positive effects extreme music could have on people with mental illnesses or those suffering from substance abuse. They point out that this could prove to be rather useful in psychiatric hospitals and similar institutions. The next part points out some shortages of this research and suggests ideas for other scientists to explore. Conclusion sums up the results of this research and once again calls for further research into this subject.

Cohesion: Lexical cohesion is achieved by repetition of crucial words: *anger, extreme music, participants, results, response, emotion, listening.*

Sentence patterns: The text is written in present tense with exceptions when talking about the process of research and the results. Scientific manner of the text means the language is simple, clear and eloquent. The tenses that are prevailing are simple past and present simple active, with usage of modal verbs.

Terminology of the subject: specialist terms in this text are connected to the field of psychology

The first translation problem I came across is located in the title of this article: anger processing. The word *anger* may be translated to Croatian as *ljutnja, srdžba, bijes, gnjev* and *processing* can be *obrada, prerada, procesiranje*. What led me to choose *bijes* as the equivalent for *anger* was the fact that the TV show Anger Management was translated to Croatian as Kontrola bijesa, from which I figured that it is the correct option for such an emotion. On the other hand, *procesiranje* was my selection for the word *processing* instead of the other options because we are dealing here with a scientific text and it sounds like it belongs in such a jargon, more than *obrada*.

Psychology and neuroscience are fields I am not quite familiar with and I don't read scientific texts very often, so it was obvious from the start I will come across certain words that I will

not understand. I had to look up words like pertinently and volatility in the dictionary and choose their equivalents. Although pertinently would be translated as *primjeren* or *značajan* I chose the word *primarno* because it fit into the context more than the rest of them. As for *volatility*, the word *volatilnost* sounded more scientific-like than *nestabilnost*, so I found it to be more appropriate for such a text.

Some psychological phrases used in this text also presented a problem while translating. The key to solving them was to read the part “materials and methods” once again (full article can be found online, for this thesis I chose just the discussion and conclusion parts) and try to fit those phrases into the context. This is why I chose *stanje tišine* as the best equivalent for *the silence condition* and *normalno stanje* for *baseline* - even though they are not literal translations they match their originals as far as the context and meaning are concerned.

Further research had to be done when I came across the term *experience sampling method*. My first step was to find the definition of the term online, which was easily accessible¹⁰. Next I tried to find the Croatian equivalent but had no success in doing so. I decided to put the most suitable replacement, *metoda istraživanja doživljaja*, into the text and insert a footnote containing the original phrase (for those who would like to look into the method) and an explanation in Croatian.

Intent on keeping this text more scientific-sounding, I chose certain equivalents that share the same vocation in Croatian: *obožavatelji* replaced *fans* (not *fanovi*), *konzistentni* replaced *consistent* (not *u skladu sa*), *benefits* were translated as *beneficije* (not *prednosti*, *povlastice*) and *emotions* became *emocije* (not *osjećaji*). The term *participants* is replaced with *sudionici* and *ispitanici*, its two Croatian synonyms, because the meaning doesn't change and each term has a scientific echo.

¹⁰ https://en.wikipedia.org/wiki/Experience_sampling_method

There are many references added to this text, all of them written in MLA (Modern Language Association) format: (Thayer et.al., 1994) (Chin and Rickard, 2014). When switching them to Croatian I had to do some basic changes: when two authors were referenced *and* was replaced with *i*, fullstops were inserted when years were in question, and *et.al.* was replaced with its Croatian equivalent *i dr.*: (Thayer i dr., 1994.) (Chin i Rickard, 2014.).

4.1.2 TARGET TEXT 3

Ekstremna metal glazba i procesiranje bijesa

Diskusija

Ekstremna glazba i bijes

Namjera ovog istraživanja je bila da pod kontroliranim uvjetima ispita dvije različite hipoteze koje se odnose na povezanost ekstremne glazbe i bijesa. Prva hipoteza je bila da ekstremna glazba izaziva bijes dok se druga temeljila na pretpostavci da ekstremna glazba odgovara bijesu te pomaže kod njegove obrade. Rezultati istraživanja su išli u prilog drugoj hipotezi. Većina naših ispitanika – obožavatelja ekstremne glazbe sa normalnim rasponom simptoma depresije, anksioznosti i stresa – je potvrdila da su slušali ekstremnu glazbu zbog raznih emocionalnih efekata koje ona ima, primarno da se bijes u potpunosti doživi te da se smire.

Rezultati eksperimenta su išli u prilog ovim izvještajima. Indukcija bijesa je bila uspješna, što dokazuju podaci o agresivnosti, razdražljivosti te povišenom puls u na kraju intervjua. Oni koji su slušali glazbu tokom indukcije nisu imali povišen puls kao ni znakove agresije i razdražljivosti. Štoviše, pokazivali su smanjenje istih što je ekvivalentno onima koji su sjedili u tišini. Puls se stabilizirao no nije nastavio rasti što sugerira da glazba koju su ispitanici odabrali kad su bili bijesni odgovara njihovom prihološkom uzbuđenju te im omogućuje da ga u potpunosti dožive. U stanju tišine puls se smanjio nakon intervjua te se vratio u normalno stanje. Ovi su nalazi konzistentni sa nalazima Gowensmitha i Blooma (1997.) koji govore da heavy metal glazba potiče uzbuđenje kod svojih obožavatelja i onih koji to nisu no ne izaziva povećanje bijesa kod onih koji je vole. Ovi su nalazi u suprotnosti sa tvrdnjama da ekstremna glazba izaziva bijes te potiče agresivno ponašanje (Stack i dr., 1994.; Arnett, 1996.).

Uz to su rezultati pokazali da je slušanje metal glazbe opustilo ispitanike s jednakom učinkovitošću kao i sjedenje u tišini. Razina opuštenosti se smanjila tokom indukcije bijesa no ponovno se smanjila za vrijeme slušanja glazbe ili tišine. Ovi se rezultati nadovezuju na ranije istraživanje Labbea i dr. (2007.) koji je dokazao da osobno odabrana glazba bilo kojeg žanra može biti jednako opuštajuća kao i klasična glazba (odabrao istraživač). Nažalost, budući da se jednaka reakcija smirivanja javlja u obje situacije, nije sasvim jasno da li je do smirivanja dovela glazba ili pak vrijeme koje je prošlo od indukcije bijesa što je također moglo povećati osjećaj smirenosti. Ipak, razine dviju drugih pozitivnih emocija, aktivnosti i inspiracije, dokazuju da slušanje glazbe pomaže ispitanicima u iskustvu tih pozitivno valentnih emocija. Aktivni su se osjećaji povećali kod svih ispitanika tijekom indukcije bijesa, sukladno sa idejom da bijes aktivira motivaciju pristupa (Carver i Harmon-Jones, 2009.). Aktivni su se osjećaji potom smanjili za vrijeme tišine. Ipak, nastavili su rasti kod slušatelja glazbe. Razine inspiriranih osjećaja su bile relativno mirne od početka do indukcije bijesa kod oba slučaja te su ostale nepromjenjene kod sjedenja u tišini. S druge strane, ispitanici koji su slušali odabranu ekstremnu glazbu pokazali su znatan porast u osjećajima inspiracije. Te efekte ekstremne glazbe na povećano psihološko uzbuđenje te subjektivnu inspiraciju nalazimo i u drugim istraživanjima koja pokazuju da glazba može izazvati osjećaj snage – efekt koji čini se ne ovisi o glazbenom žanru ili tome da li glazba ima tekst ili ne (Hsu i dr., 2015.). Uzevši u obzir sve činjenice, nalazi idu u prilog tome da slušatelji ekstremne glazbe koriste glazbu kako bi regulirali svoj bijes te se osjećali aktivno i inspirirano. Ova regulacija emocija je slična onoj koju nalazimo u nekim istraživanja o tužnom slušanju glazbe (Saarikallio i Erkkila, 2007.; Vuoskoski i dr., 2012.). Na primjer, Van den Tol i Edwards (2013.) su otkrili da su ljudi najčešće slušali tužnu glazbu kad su bili tužni kako bi u potpunosti iskusili taj negativan efekt te pojačali svoje raspoloženje. Naši su ispitanici također potvrdili da slušaju ekstremnu glazbu kako bi poboljšali svoje raspoloženje kad su tužni.

Što su bijesni sudionici slušali?

Sekundarni cilj istraživanja bio je analizirati glazbu koju su sudionici odabrali slušati kad su bili bijesni. Pretpostavka je bila da će bijesni sudionici odabrati onu ekstremnu glazbu sa svojih lista slušanja koja odgovara njihovom bijesu u smislu visokog tempa i bijesnog teksta. Analiza je potvrdila da su svi sudionici odabrali slušanje ekstremne glazbe nakon indukcije bijesa. Proučavanje tempa i teksta rezultiralo je zanimljivom otkrićem: polovica odabranih pjesama je imala tekst koji govori o bijesu i agresiji, dok je ostatak imao tekstove raznih tematika uključujući izolaciju i tugu. Teško je objasniti takav nalaz bez detaljnog znanja o tome kakve je bijesne uspomene izazvao intervju bijesa. Moguće je da se u njihovim uspomenu nalaze komplicirani osjećaji poput bijesa i tuge te da je glazba koju su odabrali odgovarala tim emocijama. Također je moguće da sudionici nisu odabrali glazbu na temelju teksta već instrumentalnih zvukova i ostalih glazbenih karakteristika. Što se tiče tempa, odabrane su pjesme imale različito tempo a samo 61% njih je imalo tempo koji smatramo visoko stimulativnim (100 ili više udaraca u minuti). Nadalje, manje od trećine pjesama je sadržavalo i bijesnu tematiku i visoko stimulativni tempo. Drugi su mehanizmi mogli potencijalno povezati glazbu sa emocionalnim odgovorom sudionika, poput epizodnog pamćenja, zaraze emocijama ili pak odgovor moždane ovojnice na akustična svojstva glazbe (Juslin i Vastfhall, 2008.; Juslin i drugi, 2010.).

Nažalost, nije se mogla provesti analiza koja bi povezala otkucaje srca sudionika sa pjesmama koje su slušali jer smo željeli da sudionici slušaju glazbu na prirodan način, pa su slušali više pjesama (sa različitim tempom) različitog trajanja tokom tih deset minuta. Nismo bilježili otkucaje srca s obzirom na to koju su pjesmu slušali u kojem periodu pa je nama jedina dostupna analiza ona koja sažima glazbu koju su slušali (neovisno o pulsu). Potrebna su daljnja istraživanja o postojanju direktne veze tempa pjesme te pulsa kod obožavatelja ekstremne glazbe, kako je to napomenuto u drugim primjerima (npr. Etzel i dr., 2006.).

Obožavatelji ekstremne glazbe su se složili oko toga da im upravo ta vrsta glazbe povećava osjećaj sreće, da sa njom lako utonu u osjećaj ljubavi te da im ona pojačava blagostanje. Ono što svaki od tih primjera indicira jest da slušaoci ekstremne glazbe koriste istu u svrhu pozitivne samokontrole. Iako se taj efekt ne može generalizirati obuhvaćajući i neobožavatelje, on pruža podršku sve više rastućem broju istraživanja o odnosu svakodnevnog slušanja glazbe i regulacije emocija (Saarikallio, 2011.; Thoma i dr., 2012.; Papinczak i dr., 2015.).

Praktične implikacije

Budući da su neke korelacijske studije izvjestile o povezanosti ekstremne glazbe i bijesa, agresije te delikventnosti, razumljivo je da su se neki roditelji, učitelji i zdravstveni savjetnici zabrinuli za svoje klijente ili učenike koji slušaju ekstremnu glazbu zbog toga što bi im to moglo učiniti. Ranije su studije pokazale da određene preference u glazbi mogu stvoriti kliničke predrasude. Tako su, na primjer, Rosenbaum i Prinsky (1991.) kontaktirali kliničare u 12 psihijatrijskih ustanova te se predstavili kao zabrinuti roditelji muškog adolescenta koji sluša *heavy metal* glazbu no nisu spomenuli nikakve simptome mentalne bolesti. Deset ustanova (83%) je preporučilo dovođenje adolescenta u bolnicu. Rezultati naše studije pokazuju da su takve reakcije neopravdane. Nasuprot, rezultati pokazuju da se ekstremna glazba može koristiti kod oporavka od bijesa ili pak poboljšanja emocionalnog i mentalnog zdravlja.

Ovo se istraživanje može biti upotrebljeno u raznim primjenama. Na primjer, bolje razumijevanje procesiranja bijesa kroz glazbu može biti od velike koristi u školama. Mladi ljudi, nadasve adolescenti, su najveći potrošači glazbe (North i Hargreaves, 1999.; North i dr., 2000.). Dozvoljavanje učenicima koji su ljutiti i uzrujani da slušaju glazbu po njihovom odabiru (uključujući i ekstremne žanrove) na deset minuta može pomoći kod samokontrole tih

raspoloženja te rezultirati povećanim pozitivnim efektom. Štoviše, ovi su rezultati od velike koristi kod kliničkih liječenja. Glazbeno-temeljene intervencije su se pokazale efikasnim kod liječenja raznih poremećaja koji uključuju emocionalnu volatilnost kao što je to psihoza (Gold i dr., 2009.), posttraumatski stresni poremećaj (Zoteyva i dr., 2015.) te ovisnost o opijatima (Baker i dr., 2012.; Short i Dingle, 2015.). Korištenje ekstremne glazbe kod liječenja može dovesti i do povećanog angažmana te sudjelovanja njezinih obožavatelja u terapiji (Dingle i dr., 2008.).

Ograničenja i buduće smjernice

Iako su ovi rezultati pokazali da ekstremna glazba odgovara te pomaže kod regulacije bijesa, ovaj efekt može biti specifičan samo kod obožavatelja koji ne proživljavaju nikakve simptome potresnih situacija. Potrebno je daljnje istraživanje kako bi se utvrdila primjena istraživanja na obožavatelje koji pate od psiholoških bolesti ili pak problema u ponašanju. Također je potrebno naglasiti da se studija provodila u laboratoriju pod kontroliranim uvjetima te su samo ispitanik i ispitivač bili prisutni. Nadalje, ispitanici su bili pozvani sa napomenom da se radi o ispitivanju „potencijalnih beneficija“ ekstremne glazbe. To je djelomično otkrilo ciljeve studije pa je moglo dovesti do nepristranosti. Sukladno s rezultatima, bilo bi korisno da se dodala i treća mogućnost: da sudionici slušaju ne-problematicni žanr glazbe te da se utvrde efekti slušanja bilo kakve vrste glazbe.

Nije poznato što bi se moglo dogoditi sa emocijama ispitanika ako bi slušali ekstremnu glazbu duži vremenski period, ili kakva je bila razina njihovih emocija i uzbuđenja pola sata ili više nakon prestanka slušanja. Studija bi se trebala ponoviti i proširiti sa uključenom četvrtom vremenskom točkom kako bi se razjasnilo ovo pitanje. Iz ovih se nalaza ne može utvrditi kako bi prirodno okruženje (kao na primjer okupljanje ili pak koncert) utjecalo na povezanost slušanja ekstremne glazbe i procesiranja bijesa. Daljnje istraživanje, koje bi adaptiralo metodu

sakupljanja doživljaja¹¹, bi moglo dati odgovor na to pitanje (Juslin i dr., 2008.). U konačnici, u ovoj studiji nismo bilježili razne faktore individualnosti kod ispitanika poput osobnosti, sklonosti razmatranju te ostalih strategija regulacije emocija – faktori koje su druge studije uključile u emocionalne odgovore na glazbu (Chin i Rickard, 2014.; Garrido i Schubert, 2015.). Takve glazbene, kontekstualne te slušalačke varijable mogu na neki način doprinijeti emocionalnim odazivima slušalaca, kako su to potvrdila prijašnja istraživanja (Juslin i Sloboda, 2010.).

Ono što bi mogla biti zanimljiva tema daljnjih istraživanja jest kako obožavatelji ekstremne glazbe koriste istu da bi se nosili sa emocijama poput tuge i anksioznosti? Više od polovice ispitanika u ovoj studiji je indiciralo da sluša ekstremnu glazbu kako bi u potpunosti doživjelo tugu dok je tri četvrtine ispitanika reklo da sluša glazbu kako bi poboljšalo svoje raspoloženje. Međutim, danas postoji veoma malo istraživanja koja bi direktno ispitala takve teze koristeći eksperimentalnu manipulaciju tužnog raspoloženja. Samo je trećina ispitanika koristila glazbu kako bi se smirila u napadu anksioznosti, što otkriva visoko stimulativnu prirodu ove glazbe. Bilo bi zanimljivo saznati da li obožavatelji ekstremne glazbe koriste druge žanrove glazbe ili pak ne-glazbene strategije (poput vježbanja ili razgovora) kako bi regulirali svoju anksioznost (Thayer i dr. 1994.).

Zaključak

Zaključak je ove studije da obožavatelji ekstremne glazbe slušaju glazbu kako bi ona odgovorila na njihov bijes te kako bi se osjećaji aktivnije i nadahnutije. Također, oni slušaju glazbu kako bi regulirali osjećaj tuge te povećali pozitivne emocije. Rezultati opovrgavaju tezu da ekstremna glazba uzrokuje bijes no potrebno je daljnje istraživanje kako bi se ovi nalazi replicirali u prirodnom društvenom kontekstu, te kako bi se istražio doprinos

¹¹ *experience sampling method*; zahtjeva od ispitanika da zapisuju svoje doživljaje i emocije u određeno vrijeme.

individualnih varijabli slušatelja toj povezanosti slušanja ekstremne glazbe te procesiranja bijesa.

5. CONCLUSION

Although they revolve around the same theme, music, these three articles are very different as far as their style and vocabulary is concerned. A translator must be familiar with the topic he/she is translating or has to do a lot of research and learn about it. I chose these articles because I live and breathe this kind of music but still it wasn't enough and I had to do research about many phrases and expressions. Being a translator is a demanding and responsible job if we imagine that wrong translation in a medical text could lead to someone's death. This is why it would be desirable that translators be specialists (or possess good knowledge) of a certain field as well as fluent in both languages.

Source texts may contain a lot of grammatical and lexical mistakes and be badly written, but it is a translator's job to correct it and make it understandable. Also, different languages do not have the same lexical range, especially in certain fields and one may find himself faced with abundance or lack of terms which demands excellent knowledge in vocabulary and grammar. Some authors may even invent their own words or phrases (very popular with the critics ¹²) and the translator must do the same, or at least explain it. All this calls for the translator to be resourceful and correct, familiar with hierarchy and leveling between synonyms.

It is a very difficult job but the world is revolving around communication and connection between people from different countries, even different continents. The translator's job is to enable that communication and allow the world to keep on moving towards and achieve greatness.

¹² Mentioned by prof. Anita Memišević at English Language Workshop 5, while dealing with translation of a text by a film critic.

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