

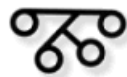
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Challenges in Translating Culturally Specific Items from a Less Dominant Culture

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Challenges in Translating Culturally Specific Items from a Less Dominant Culture

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Abstract

This thesis comprises five annotated translations, accompanied by a discussion. Excerpts from two books and one document were translated from English into Croatian, while one novel and an article were translated from Croatian into English. Source texts in English were taken from Avrum Stroll's *Did My Genes Make Me Do It?(And Other Philosophical Dilemmas)*, Rick Hanson's *Hardwiring Happiness: How to Reshape Your Brain and Your Life*, and *Mass Casualty Incidents, A Framework for Planning (Scotland)*. The source texts in Croatian were Tanja Radović's novel *Pitanje Nade* and Dejan Kršić's article *Vrijeme je za neke nove priče*. The discussion focused on challenges translators face when translating culture-specific items from a less dominant culture, i.e. Croatian into a more dominant culture, i.e. Anglo-American, and the implications this entails. The focus was on Retention and Substitution as the two main strategies that can be used to render CSIs. Examples used in the discussion were taken from Tanja Radović's novel *Pitanje Nade*.

Sažetak

Ovaj se diplomski rad sastoji od pet prijevoda i rasprave. Tri su teksta prevedena s engleskog jezika na hrvatski, dok su dva teksta prevedena s hrvatskoga na engleski jezik. Izvorni tekstovi na engleskome jeziku isječki su iz djela *Did My Genes Make Me Do It? (And Other Philosophical Dilemmas)* autora Avruma Strolla, *Hardwiring Happiness: How to Reshape Your Brain and Your Life* autora Ricka Hansona te dokumenta *Mass Casualty Incidents, A Framework for Planning (Scotland)*. Izvorni tekstovi na hrvatskome jeziku isječak su iz romana *Pitanje Nade* autorice Tanje Radović te dio članka Dejana Kršića pod naslovom *Vrijeme je za neke druge priče*. Tema su rasprave izazovi pri prevođenju kulturološki specifičnih elemenata iz manje dominantne kulture u dominantniju kulturu, kao i posljedice koje takvi prijevodi uključuju. Dva su glavna postupka za prevođenje elemenata retencija (zadržavanje) i supstitucija (zamjenjivanje). Primjeri su preuzeti iz isječka romana *Pitanje Nade*, autorice Tanje Radović.

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Part One
Discussion

Challenges in Translating Culturally Specific Items from a Less Dominant Culture

1. Introduction

Translation is, according to Javier Franco Aixelá, “above all a complex rewriting process” (1996: 52). This process, by its very nature, always necessarily includes two cultures – the source culture (SC) and the target culture (TC). The presence of culture in all forms of communication is sometimes more obvious or explicit, and at other times more subtle, implicit, but it is, nonetheless, always there as “language and culture are inextricably interwoven” (Ivir 1987: 35). In literary works, various references to people, objects, and institutions from one culture are not always readily understood by readers in another culture. The two cultures interacting in the translation event – the SC and the TC – can, in specific cases, be rather similar: they may overlap in particular areas and concepts, and their “degree of closeness” (Ivir 1987: 36) is high. However, more often than not, they differ significantly, meaning that references in the source text (ST) will hardly convey any meaning to the TC audience. Because of that, it is the translator’s task to intervene and help bridge the gaps between the two cultures so that the TC audience gets the same experience as the SC audience. André Lefevere says that the focus should be put on “the interaction between translation and culture, on the way in which culture impacts and constrains translation” (cited in Munday 2001: 127).

Problems arise when there are significant differences in the power status of the two cultures in contact. This refers to the fact that one culture is always necessarily dominant than the other one. Román Alvarez and M. Carmen África-Vidal say that “translation always implies an unstable balance between the power one culture can exert over another” (cited in Vickars 2010: 2). Dominant cultures, like Anglo-American, are omnipresent in the contemporary world, references to their elements are constantly found in all aspects of everyday life, be it the Internet, film, music, but also products in grocery stores and advertisements that go with them. Less dominant cultures, which, in this context, are almost all other ones, are accustomed to this overpowering influence and the “Anglo-American hegemony in the global sphere” (Vickars 2010: 3).

This thesis study a situation in which a literary work is translated from a less dominant, if not subordinate, culture into a more dominant one. While the members of the less dominant culture are used to the constant influx of cultural items coming from the more

dominant culture, the situation is different when the roles are reversed. The members of the more dominant culture are often unaware of other cultures and their specificities are less known, if not completely unknown, to them. In both of these cases, however, the main conclusion is that there are always cultural items, references or entities that pose a challenge to the translator. Franco Aixelá says:

“... in translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or the different value (...) of the given item in the target language culture” (1996: 57).

The differences between the two cultures in contact, and the “conflict” that arises between them, are manifest in various lexical items in the text and are often referred to as “culturally specific items” (CSIs). The translator is to find a way to transfer these items into the target text (TT) when translating a particular text. The translator tries to grasp the cultural references, see how “important” they are in a particular text and what function they have in it. In order to, as Jan Pedersen puts it, “render” (and not necessarily “translate”) these items, the translator has to opt for a specific “strategy” or “tactic” (2007: 111). In the first part of this paper we will try to summarise some of the possible strategies presented by scholars such as Jan Pedersen (2007), Franco Aixelá (1996), and Snježana Veselica Majhut (2012). We will also examine the positive and negative aspects and consequences of the employment of these strategies in a particular context. It is translators’ task to look at the options available and choose the ones they deem most appropriate for each particular context and for each CSI.

In short, this paper will discuss the dynamics of translating a text into a more dominant culture, and examine if certain strategies, such as retaining SC items in the TT are preferred over substituting them, taking into account the overall impact that such decisions may have on the TT and its audience.

2. Culture specific items

Before we look at some of the taxonomies offered for translating CSIs, we should first see how these items are defined by Javier Franco Aixelá, Jan Pedersen, and Jean-Pierre Mailhac.

Franco Aixelá defines CSIs as follows:

“Those textually actualized items whose functions and connotations in a source text involve a translation problem in their transference in a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.” (1996: 58).

Franco Aixelá also says that these items “are usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture (...) [and is] alien to the receiving culture.” (1996: 56). He implies that these items are extra-linguistic, i.e. that they exist outside the structure of the text. This is similar to what Jan Pedersen says about CSIs.

Pedersen does not use the term “culture-specific items,” but “Extralinguistic Cultural References” (ECRs) to refer to the same concept. His definition is as follows:

“Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.” (2007: 91).

This refers to people, locations, different institutions and organisations, food and beverages, and other cultural marks that the target audience (TA) may not know. It should be noted that even though Pedersen’s study is aimed at solving the problem of CSIs that appear in films and that should be “fitted” into subtitles, it is still very much relevant for literary translation. This is so because Pedersen provides detailed descriptions of both the positive and negative aspects of each strategy in general, even when he explicitly mentions that a certain strategy is not ideal for subtitles, which are limited in terms of both time, i.e. duration and space, i.e. character count.

Jean-Pierre Mailhac’s definition of what he calls “Cultural References” (CR) is:

“Suffice it to say that by CR we mean any reference to a cultural entity which, due to its distance from the target culture, is characterized by a sufficient degree of opacity for the target reader to constitute a problem.” (cited in Veselica Majhut 2012: 36).

We can see that all these three definitions have certain aspects in common. Each of them (“Culture-Specific Items,” “Extralinguistic Cultural Reference,” and “Cultural

Reference”) includes the term “culture”, which means that all scholars agree and acknowledge that the relevant reference is a sort of entity or element that is specific to its culture of origin and whose implications need to be transferred into the TT/C. Pedersen and Mailhac call these entities or phenomena “references,” while Franco Aixelá refers to them as “items” that hold particular functions and connotations.

For the purposes of this thesis, the term culture specific items (CSIs) will be used as a sort of an umbrella term to cover all the possible items and references which do not exist in all cultures, and which do not necessarily have “equivalents” in other cultures. They may be unknown not only to those speakers of a particular language who are, while not being native speakers, still highly fluent in it, but also to some members of the SC, who, due to a large number of reasons and factors, such as their age, social status and level of education, might not be familiar with certain concepts in their own culture.

The “otherness” will be even more explicit when the translation is done from a less dominant culture into a more dominant one. This refers to the fact that it is to be expected that the TA has little to no knowledge of the SC and its concepts. There is, as Franco Aixelá puts it, “an unstable balance of power” (1996: 52) between the two cultures in contact. The more dominant culture is the Anglo-American one, and English is, as Jeremy Munday says, “the language of power” (2001: 133). He urges translators to avoid “translationese,” which eliminates the identity of politically less powerful cultures (2011: 134). Translators should not try to over-adapt the TT so that it is accessible to the TA – generally Western readers. By doing so, they eliminate the characteristics of the SC. The power imbalance should be taken into account to avoid “total dislocation” (Munday 2001: 135). Munday’s reasoning could then be an argument for native speakers to translate into their second languages as they understand both the language and the culture of the original better than translators coming from the TC background. They can more readily assess CSIs and not simply assume them “to be identifiable” (Pedersen 2009: 91).

3. Taxonomies

There are various approaches to the translation of CSIs, all of them depending on a number of factors. It is translators who decide which course of action they wish to take, bearing in mind the effects each solution might have on the TT. The translator should first decide on which of

the two cultures the emphasis will be placed, i.e. whether the TT should keep the source flavour by introducing SC elements into the TT, or whether the emphasis should be placed on using different strategies that tone down SC references, making them less prominent, if not erasing them completely. According to André Lefevere, this decision is influenced by various factors such as power, ideology, institution and manipulation (cited in Munday 2001: 127). The purpose or the “skopos” of the translation is also taken into account, as well as its TA.

The text “Pitanje Nade” (2015) by Tanja Radović (ST) is a literary work and in such texts cultural references may play a very important role. Its presence might not be just in the background of the main plot, but rather closely tied to it. For example, in “Dubliners” (1914), James Joyce’s collection of short stories, Irish culture, nationalism and identity play an important role. After all, the collection portrays everyday life in Dublin at the beginning of the 20th century. If the translation of “Dubliners” did not incorporate the elements of Irish culture, its effect would be completely different than the one intended by the author, and the TT audience would not experience the literary work in the same way the ST audience did.

With regard to different strategies for rendering CSIs, we should mention that even when a translator decides on a particular course of action, he or she still needs to weigh the pros and cons of each possible solution for each single “problem.” To be more specific, it is clear that in the translation of “Pitanje Nade,” references to culture, be it Croatian, Peruvian or Russian, plays an important role. Because of this, it is important for the TT to be oriented towards the SC and not the TC. We are allowed to do this because the potential TA will be aware that they are reading a book that was not originally written in their language and that is not set in the Anglo-American world. Cultural elements are a significant part of the novel because the novel is set in different countries and various cultures intermingle throughout it, which means that the novel contains a great deal of cultural influence, and these cultural elements are in the foreground. However, this does not mean that it was possible to retain the elements and cultural references at all times. This was most definitely done whenever possible, but at times, as we will see in the analysis below, some items had to be neutralised and made less specific.

Translation scholars came up with different, but very often similar, or at least partly overlapping categories and strategies for rendering CSIs. There are many different taxonomies ranging from more prescriptive ones such as those by Peter Newmark (1998) and

Vladimir Ivir (2003), to more descriptive ones such as the ones created by Franco Aixelá (1996) and Pedersen (2007) that will be presented below.

3. 1 Franco Aixelá’s taxonomy

Franco Aixelá distinguishes between two possible directions for, what he refers to as “intercultural manipulation” (1996: 61). His terms are Conservation and Substitution. Conservation refers to retaining SC elements in the TT, and Substitution to assimilating them. The strategies will be presented in Table 3.1 below. The examples are Aixelá’s and the languages in question are, mostly, English and Spanish.

Table 3.1

Strategy:	Example:	Explanation:
repetition	<i>Seattle – Seattle</i>	the original reference is kept
orthographic adaption	<i>cnacuño – spasiño</i>	the original reference is adapted (transliterated)
linguistic translation	<i>inch – pulgada</i>	the comprehensibility of the SC reference is increased by offering a TL version close to the original
extratextual gloss	<i>Arnold Rothstein (*famous gangster from the 20s)</i>	additional explanation outside the TT (footnote or glossary)
intertextual gloss	<i>St. Mark – Hotel St. Mark</i>	additional explanation within the TT
limited universalization	<i>An American football – un balón de rugby</i>	better known SC reference is used
absolute universalization	<i>A Chesterfield – un sofá</i>	neutral reference or term is used
naturalization	<i>Brigid – Brígida</i>	substitution (cultural equivalent)
deletion	<i>Cadillac sedan – Cadillac Ø</i>	the reference is omitted

autonomous creation	<i>shed tears – derramar lágrimas como Magdalenas</i>	non-existent cultural reference in the TT is deliberately added
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3. 2 Pedersen’s taxonomy

We will now delve into Pedersen’s division of strategies for rendering CSIs in translation. He mentions seven strategies which are shown in Table 3.2. The strategies are further divided; this is shown in parenthesis but was not elaborated further as the names clearly indicate the specification, together with the example and the explanation. The examples were taken from Pedersen’s thesis where he examined subtitles done from English into Swedish and Danish.

Table 3.2

Strategy:	Example:	Explanation:
retention (full or adjusted)	<i>Cadillac Fleetwood – Cadillac Fleetwood</i>	the original reference is kept
specification (completion or addition)	<i>Brown – Brown University</i>	the ECR is retained, information is added
direct translation (literal (shift) or loan (calque))	<i>Police Captain – Politi kaptajn</i>	(proper) names
generalization (paraphrase or hyponymy)	<i>Central Park – New York</i>	more general reference is added
substitution (cultural or situational)	<i>the Three Stooges – Gøg og Gokke (Laurel and Hardy)</i>	the reference is replace with a more fitting one from either culture
omission	<i>Sears Tower – Ø</i>	the reference is erased
official equivalent	<i>Donald Duck – Kale Anka</i>	official translational equivalent

3. 3 Comments and conclusions

Table 3.3.1 compares the two taxonomies and shows which categories correspond partly or fully, and which have no direct correspondence.

Table 3.3.1

Franco Aixelá	Pedersen
repetition	retention (complete)
orthographic adaptation	retention (TL adjusted)
linguistic translation	official equivalent
extratextual gloss	specification*
intertextual gloss	specification (completion/addition)
limited universalization	substitution (cultural)
absolute universalization	generalization (paraphrase/hypernym)
naturalization	substitution (cultural)
x	substitution (situational)
deletion	omission
autonomous creation	x
x	direct translation (calque/shifted)

Both Extratextual and Intertextual Gloss correspond to Pedersen's Specification, but Extratextual Gloss does not exist in Pedersen's classification as he focuses on the rendering of CSIs in subtitles. He does not have a category for Autonomous Creation for the same reason, while Franco Aixelá makes no reference to Direct Translation – as he explores a similar notion within Linguistic (Non-Cultural) Translation (1996: 60).

Neither of the two categories is ideal for the purposes of this thesis. However, we will use Pedersen's taxonomy and try to simplify it. This simplification, was inspired by the taxonomy proposed by Snježana Veselica Majhut in her doctoral thesis where she identifies four main processes that can be used for rendering CSIs: Retention, Replacement, Omission

and Supplementation respectively (2012: 80). Instead of Replacement, we will use Substitution. For the purposes of this thesis we will focus only on Retention as a SC oriented strategy and Substitution, which is divided into different types as shown in Table 3.3.2, as a TC oriented strategy. Omission was not used in the translation event because of the specific circumstances of the ST, i.e. the number of pages translated by the author of the thesis.

Table 3.3.2

Pedersen's classification	Proposed classification
retention (complete)	retention
retention (TL adjusted)	retention (adapted)
official equivalent	substitution (equivalent)
specification*	substitution (additional explanation)
specification (completion/addition)	substitution (explanation in the TT)
substitution (cultural)	substitution (cultural)
generalization (paraphrase/hypernym)	substitution (paraphrase/hypernym)
direct translation (shift/calque)	substitution (lexical creation)
omission*	omission*

The term Retention will be kept in this thesis and will include Franco Aixelá's Repetition, Orthographic Adaptation and Pedersen's TL Adjusted Retention. Instead of Veselica Majhut's term Replacement, the term Substitution will be used to refer to different ways of replacing items from the ST in the TT with the help of paraphrase, hypernymy, equivalents (cultural or official).

4. Analysis

We will now turn to the examples taken from the ST. As the part of the novel translated by the author is only six pages long (2015: 115 – 121), the corpus used for the analysis of translation strategies for rendering CSIs was not very large. Some of the CSIs that can be

found in this section of the novel do not belong either to the SC or the TC. Those items are third-culture elements and were mostly left intact. Only Russian items were transliterated according to the TL system, that is to say, they were retained but adapted.

Ten CSIs relevant for either the SC or the TC were picked for the analysis. The fact that there are ten examples of CSIs in only six pages proves the importance of cultural references in literary works, as well as their dominance and relevance in even the smallest of sections. Table 4 lists the examples taken from the ST, their renderings, since they were not necessarily translated, and the strategy used for each item. Each CSI will be explained and we will comment on the reasoning behind the strategy, and its positive and negative sides.

Table 4

Source item (pg.)	Target item	Strategy
Hvaljen Isus i Marija (116)	Praised be Jesus and Mary	substitution (lexical creation)
don (117)	Father	substitution (cultural)
neurosis zagrabiensis (118)	neurosis zagrabiensis	retention
decubitus (119)	bedsore	substitution*
Na Sljeme, na Sljeme, na Sljeme... (119)	Heigh-ho, heigh-ho, heigh-ho...	substitution (cultural)
duhovni seminar (119)	Catholic retreat	substitution (cultural)
Popaj i Oliva (120)	Popeye and Olive Oyl	retention (adapted)
Rip Kirby i Modesty Blaise (120)	Rip Kirby and Modesty Blaise	retention

Hrelić (120)	the flea market	substitution (generalised)
Fashion.hr (120)	Fashion.hr	retention

Looking at the table, one can notice that there are two main categories for translation strategies taken from Veselica Majhut. The first one is Retention and the second one includes different types of Substitution.

We will first look at the CSIs rendered by Retention, a source oriented strategy. An important feature of Retention as a strategy for rendering CSIs is that it brings the SC into the TT. It gives the TT readers a flavour of the SC. The strategy is often used with (proper) names. Because of that we opted for Retention when translating two CSIs – “Fashion.hr” and “neurosis zagabiensis.”

“Fashion.hr” is a Croatian fashion blog and website. Besides various lifestyle topics, it also includes fashion advice given by people in the fashion industry. The reference is used ironically in the ST, which is why we opted for Retention. We assumed that our TA does not know much about the SC. There are many things Croatia is famous for but fashion is not necessarily one of them, which is why Nada’s husband Darko refers to “Fashion.hr” in the novel. We may safely assume then that the TA will both understand the reference and the sarcasm with which Darko uses it. Retention might not be ideal in all cases, but it would make little sense to find a “better known” example of a mediocre fashion website or magazine and substitute the original reference with it. Translating from a less dominant culture is problematic because a lot of the references that are specific to the subordinate SC will be unknown to the TA. The TA might not understand that, for example, “.hr” stands for Croatia, and both the reference and the joke will be lost to them. Having too many of such “misses,” as a consequence of the SC – TC power imbalance, might result in a text that is stylistically very different from that of the ST, which is far from ideal. However, the overall context of the book and the portrayal of the SC with its population and mindset allow for Retention, which helped reinforce my opting for retaining the CSI.

The next example is “neurosis zagabiensis,” a phrase written in Latin used by Nada as one of many ways of describing Zagreb society and its mindset. Latin proverbs are used occasionally in everyday speech in the SC. The noun “neurosis” exists in the same form in the

TL and it refers to “a relatively mild mental illness (...) involving symptoms of stress, but not a radical loss of touch with reality” (OED). The suffix *-esis* in Latin clearly marks a possessive form and the root refers to Zagreb, the Croatian capital. We may concede that it is unlikely that many members of the potential TA are aware of this fact, which is another problem of translating literary works from a less dominant culture, but, in the context of the novel, Zagreb, as the other main setting alongside Peru, is frequently mentioned and we can expect of the TT readers to make the connection.

Retention is most easily used with proper names, especially when those, coincidentally, come from the TC. These were references to Popeye and Olive Oyl, famous American cartoon characters, as well as Rip Kirby and Modesty Blaise, comic strip characters from the 60s. It would not be prudent to substitute these names with other, maybe better known ones, especially in the case of the latter example. These fictional characters originated in the TC and were thus simply transferred into the TT. A downside of this decision is related to the tone and stylistic effect of the ST that its author had in mind. The fact that Radović’s characters refer to American comic strip characters is a part of their characterisation; it tells the reader about their interests, and maybe even upbringing and social class. This might be lost, or at least might be less obvious, in the TT. However, in this particular case, all the references are used by Darko and it is clear from both these passages and the whole novel, what kind of person he is. Since this problem is not in the main focus of the thesis, we will now proceed to other examples.

Having discussed CSIs that were retained, we will proceed to those that were substituted. The first example has to do with the issue of third-culture elements mentioned at the beginning of the analysis. This refers to the title “don” which premodifies the noun Mateo, a priest in the novel. The title “don,” whose origin is Hispanic, is not uncommon in the SC. Because of this, it is a CSI. Since it is not an item specifically related to the SC culture, it was a group decision not to use the title “don” but substitute it with a cultural equivalent: “Father.” This made don Mateo become Father Mateo in the TT. While this is not wrong, and the connotations between “don” and “father” in the context of church are the same, it can still be seen why “don” should have been left, i.e. why Retention should have been used rather than Substitution. The plot takes place in Peru, there are other elements of Peruvian culture mentioned in the ST, and the reference is clear enough. Spanish is one of the main languages spoken in Peru, and “don” could have also remained as a reference to the Spanish language.

However, it has to be accepted that translators opt for different, but equally good (or bad), strategies when rendering CSIs.

A more specific example is that of a Catholic greeting common in the SC – “hvaljen Isus i Marija.” It is frequently used in interaction between church goers and clergy members. Such was the case in the ST where it is used by all of the characters, mostly Nada, Lucija and Father Mateo. The problem with this CSI was that the greeting as such is not commonly used in the TC. Another problem was the fact that the TC includes a lot of different nations whose cultures differ in many aspects. English speaking countries include, for example, Ireland whose population is mostly Catholic, just like the SC, and its “neighbour,” the United Kingdom, where many religions are found. Research was done in order to see if there is a sort of “equivalent” greeting common in the TC that could substitute the ST term, but it led to the discovery that people usually greet priests with neutral greetings, such as “hello,” as opposed to the ST greeting that is marked. The conducted research showed that people in the TC are more worried whether they should shake a priest’s hand or kiss it, a simple “hello” is implied. Because of this, the greeting was translated into the TL, and was substituted with a sort of a lexical creation found in a translation of a book about Međugorje, a pilgrimage site in Herzegovina. Even though there is no formal equivalence, it was easy to make the decision because someone had already made it before, and in the same power imbalance context as well. Another factor was the fact that, to paraphrase Ivir, the term is easily copied into the TL and is sufficiently transparent (1987: 40).

Other examples of CSIs rendered with different types of substitution are “dekubitus,” “duhovni seminar,” “Hrelić” and “Na Sljeme, na Sljeme, na Sljeme.”

In the TL “Dekubitus” is best known as “bedsore,” and that is how it was translated. There is a tendency in languages, when it comes to medical terminology, to use some terms in their Latin form, and others in their everyday, non-medical form. An example would be “upala pluća,” the SL term for “pneumonia.” Medical professionals will refer to it as “pneumonija,” while laypersons will chose “upala pluća.” The situation in the TL is the exact opposite; medical professional will refer to pneumonia as “lung inflammation” (“upala pluća”), while laypeople will call it “pneumonia” (“pneumonija”). We can apply this to the case of “dekubitus” or “bedsore.” No sources were found for using “decubitus,” a medical TL term, in an informal setting. Therefore, translating “dekubitus” as “decubitus” in the TT, i.e.

opting for Adapted Retention instead of Substitution, would be registered by the TA as unusual.

A more interesting item is “duhovni seminar.” Since the SC is fairly religious, instances of religious workshops and groups are not all that unusual. They can, however, potentially, be unknown in the TC. “Duhovni seminar” is not necessarily a CSI *per se*, but it poses problems in translation. Research led to “spiritual workshop.” While the connotations that the noun “workshop” carries are positive, the adjective “spiritual,” echoes ideas closer to that of Buddhism and not Catholicism. The phrase could have been premodified with “Catholic” to make it more explicit and to connect the idea to the religion it refers to. Further research resulted in two possible solutions – “Catholic (spiritual) retreat” and “Catholic revival.” The connotations of “revival” made the phrase sound too revolutionary, which could lead to incongruity, and attract attention to items the author did not necessarily want to emphasise. Ivir says that CSIs should not be given “undue communicative weight and thus betray the original sender’s communicative intent” (1987: 46). According to OED, “retreat” can signify “a period or place of seclusion for the purposes of prayer and meditation.” In the end, the decision was made with the help of Joyce’s “Dubliners.” In the story entitled “Grace,” the protagonist is asked to attend a “Catholic retreat” (2012: 148). Rendering “duhovna obnova” as “Catholic retreat” was then a Cultural Substitution where a sort of cultural equivalent was found in the TC and used in the TT. Of course, there are hardly any real cultural equivalents and with this solution, as Ivir says, “strangeness is eliminated” (1987: 42). At the same time, communication is not impeded; the two items are used in relatively similar contexts, which is why they work in this particular context.

The next example of Substitution is “Hrelić,” one of Zagreb largest flea markets known for being packed with all sorts of items. Since the name is likely unknown to the TA and would bear no meaning, it could not be retained, which left Substitution as the next logical solution. Omission was not possible because the term and its contextual implications contributed to the overall scene in the text (“Where did she find that, the flea market? No, no, better yet, Fashion.hr!”). An option was to leave the name, but add a short explanation like “Hrelić, the flea market.” However, sometimes Substitution with an incorporated explanation does not work in terms of style or characterisation. The characters know that Hrelić is a flea market, just like the TA knows that Oxford is a university. In order to avoid this unnaturalness in the novel, Substitution with a less specific item, a hypernym, was used and that was, simply, “the flea market.” This is a more generic term and the local colour is lost, which

might not be ideal if we wish to bring the TA closer to the SC. However, by opting for this strategy all the potential problems mentioned earlier are avoided. The definite article in the phrase also suggests that this particular flea market is the main one of its kind, which is also helpful.

The last example might be the most interesting one. It certainly was the most challenging one to render. At one point Nada's friend Darija, trying to get Nada to stop being depressed and sleeping so much after being left by Darko, starts singing a well-known SC song about Sljeme, the highest peak of Medvednica, a mountain just north of Zagreb. This item could not have been retained, it would have to be directly translated and footnotes, which ruin the reading flow, would have to be introduced as well. Clearly, this would cause more problems than it would solve so, instead, the CSI was substituted with a more neutral and better known one. This could not have been a SC song because, besides fitting this context, it would have to be known to the TA and resonate with it the same way the source item resonated with the SA. Instead, a song was found in the TC. To make things more interesting, the idea was to also play on the rhythmic level of the song and find one that is as catchy as the original. After quite a while, the famous song from "Snow White" that the dwarfs sing on the way home entitled "Heigh-ho" was found. The reference will click immediately with the TA in the same way that the ST reference clicked with the SA. The TA will be familiar with the upbeat rhythm, and this rhythm fits the text context. This Substitution does not cause incongruity, the song is internationally known, unlike the one in the ST, and the stylistic effect remains unchanged. To quote Ivir, "no uniform treatment of unmatched [CSIs] in translation is possible which would be valid (...) for all communicative situations" and that could be used each time an item appears (1987:45).

5. Conclusion

The aim of this paper was to see which translation strategies are used for rendering CSIs in situations where a text is translated from a less dominant culture into a more dominant one, as well as the positive and negative aspects of already existing taxonomies given to translators to help them make decisions during the translation event. It is clear, even from this very small sample, that culture and cultural elements permeate works of fiction and that, during the translation event from the SL into the TL, these elements or CSIs become more evident and need to be treated somehow. This necessarily poses certain problems even if the

two cultures in contact are similar. These problems are brought to translators' attention even more when the two cultures differ and there is a significant power imbalance between them. Such was the case with the translation of Tanja Radović's novel "Pitanje Nade." The SC is significantly less dominant than the TC, which encompasses the entire Anglo-American area and spreads across various countries. While translating, the two countries that we had in mind were the USA and the UK, as the two most dominant countries and cultures in the group. They are usually the cultures from which other cultures, such as the SC, appropriate elements as their influence is far more notable than that of other, smaller, less dominant cultures. The imbalance in the power relationship between the two cultures influences the translator's choice of strategies used to render the CSIs from the ST into the TT. After looking at Franco Aixelá's and Pedersen's taxonomies for rendering CSIs, we tried to propose a taxonomy that would summarise and simplify the two and that could then be used for the analysis of the ten examples picked from Tanja Radović's novel. The analysis showed that the two strategies that were mostly used were Retention and Substitution. This was of course, expected, but it is interesting to notice that Retention, which is regularly not the default one to use, was given advantage in cases of translating into a more dominant culture. It goes without saying, of course, that even if we wish to introduce SC cultural elements into the TC and retain them fully in the TT, there are only so many references that can be left without impeding communication. While the source flavour is preferable in these kinds of translations and with this sort of imbalance, the translator has to be careful not to overdo it. This then explains the number of times a type of Substitution was used instead of Retention in the ten examples chosen for the analysis – the ratio was in favour of Substitution. We explained in the analysis part of the thesis why Retention could not be used in some cases as it would cause more problems rather than solve them. The best example of this is the song "Na Sljeme, na Sljeme, na Sljeme." A footnote, besides being "the easy way out" as it provides a simple explanation for the TT audience and does not require the translator to invest effort in creating a better solution, is far from ideal. Even if translators opt for a footnote, they still have to translate the song and its meaning into the TL. This solution would not amount to anything positive as, besides a clumsy footnote, readers would also be left with a translation of a song that would mean nothing to them, and that would unnecessarily attract their attention, even though the ST author only used it to be funny and to create the atmosphere in the scene without planning on having the audience dwell on the song for no longer than it takes to read it. However, it was also shown in the analysis that Retention could be used in certain situations to maintain the overall source flavour in the TT, enable the TA to experience what the SA experienced and

have them be connected to the ST author in a more direct way. Through such translation decisions, and choosing Retention if possible and if permitted by the context, the TT audience gains insight into the SC and learns something new about it. The analysis could be improved upon by taking CSIs from the entire ST, or several different novels, all of which were written in the SL and then translated into English, the TL. This would give us even better insight into how often Retention can be used in such cases and what effect it has on the overall style of the TT. This most definitely does not mean that the power balance between the two cultures at interplay will necessarily change, especially not only through Retention in translating literary works. However, it is one of the possible ways to help achieve the notion of balance and reverse the process of cultural appropriation by having the more dominant culture on the receiving end for a change. We cannot argue against the Anglo-American influence on the entire world, but through instances such as this one, we can hope to, at least partly, reverse the roles at times, and eventually promote knowledge about different cultures in the world. After all, as Ivir says, “translating means translating cultures, not languages” (1987: 35).

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Part Two
Translations

Translation 1

Stroll, Avrum. 2004. *Did My Genes Make Me Do It? (And other philosophical dilemmas)*.

Oxford: Oneworld.

pp 177-182

1. Glossary of terms

Source term	Target term	Resource
absolute zero	apsolutna nula	http://struna.ihjj.hr/naziv/apsolutna-nula/8160/#naziv
astrophysics	astrofizika	http://struna.ihjj.hr/naziv/astrofizika/21010/#naziv
Big Bang	veliki prasak	http://struna.ihjj.hr/naziv/veliki-prasak/21030/#naziv
cluster	grozd atoma	http://struna.ihjj.hr/naziv/grozd/18352/#naziv ; http://hrcak.srce.hr/file/124179
compressing force	tlačna sila	http://hrcak.srce.hr/file/215291
cosmologist	kozmiolog	http://hrcak.srce.hr/file/77879
cosmology	kozmiologija	http://struna.ihjj.hr/naziv/kozmiologija/21016/#naziv
cosmos	kozmos	http://struna.ihjj.hr/naziv/svemir/11546/#naziv
density	gustoća	http://struna.ihjj.hr/naziv/gustoca/7610/#naziv
elementary particle	elementarna čestica	http://struna.ihjj.hr/naziv/elementarne-cestice/10257/#naziv ; https://bib.irb.hr/prikazi-rad?&rad=275797
energy spectrum	energijski spektar	http://struna.ihjj.hr/naziv/energijski-spektar-vodikova-atoma/18290/
extragalactic space	izvangalaktički prostor	https://bib.irb.hr/datoteka/720139.diplomski_brcic_2014.pdf
false vacuum	lažni vakuum	http://eskola.hfd.hr/fizika_svemira/povijest/inflacija.html
fireball	užarena kugla	http://eskola.hfd.hr/fizika_svemira/povijest.html ;
First Cause	prvi uzrok	http://hrcak.srce.hr/file/121808
galactic	galaktički	https://bib.irb.hr/datoteka/720139.diplomski_brcic_2014.pdf ;

material	materijal	http://struna.ihjj.hr/naziv/materijal/4637/#naziv
galaxy	galaksija	http://struna.ihjj.hr/naziv/galaksija/21013/#naziv
gravitational attraction	gravitacijsko privlačenje	http://bib.irb.hr/prikazi-rad?lang=en&rad=25700
gravitational force	gravitacijska sila	http://struna.ihjj.hr/naziv/gravitacijska-sila/7760/
heat	toplina	http://struna.ihjj.hr/naziv/toplina/8047/#naziv
Hubble's constant	Hubbleova konstanta	http://struna.ihjj.hr/naziv/hubbleova-konstanta/10315/
Hubble's law	Hubbleov zakon	http://struna.ihjj.hr/naziv/hubbleov-zakon/21014/; http://www.enciklopedija.hr/natuknica.aspx?ID=26569
inflation theory	teorija inflacije	http://www.enciklopedija.hr/natuknica.aspx?id=60879; http://hrcak.srce.hr/file/173158; http://struna.ihjj.hr/naziv/inflacija/21047/#naziv
intergalactic space	međugalaktički prostor	http://ahyco.uniri.hr/Seminari2010/Plazma/u_svemiru.htm; http://www.fizika.unios.hr/uaa/wp-content/uploads/sites/71/2011/02/Predavanje-5-_Fizika-zvijezda.pdf
inverse square law	zakon inverznog kvadrata	http://narodne-novine.nn.hr/clanci/sluzbeni/2009_05_61_1412.html; https://element.hr/artikli/file/1389; http://hrcak.srce.hr/file/117010
matter	materija	http://struna.ihjj.hr/naziv/materija/8285/#naziv
microwaves	mikrovalovi	http://struna.ihjj.hr/naziv/mikrovalovi/8582/#naziv
Milky Way	Mliječna staza	http://struna.ihjj.hr/naziv/mlijecni-put/11512/#naziv

original atom	izvorni atom	http://www.hpd.hr/priroda/preview/Veliki_prasak.pdf ; http://hrcak.srce.hr/file/82378
outward pressure	unutarnji tlak	consultation with an expert
particle physics	fizika elementarnih čestica	https://bib.irb.hr/prikazi-rad?&rad=5523
radiation	zračenje	http://struna.ihjj.hr/naziv/zracenje/21032/#naziv
radio waves	radiovalovi	https://bib.irb.hr/datoteka/586613.Vazdar_Roman_diplomski_rad.pdf
singularity	singularnost	http://hrcak.srce.hr/file/121692 ; http://struna.ihjj.hr/naziv/singularitet/32879/#naziv ; http://hrcak.srce.hr/file/81791
space	prostor	http://hrcak.srce.hr/file/26216
spacetime	prostorvrijeme	http://struna.ihjj.hr/naziv/prostorvrijeme/7827/#naziv
spectrum	spektar	http://struna.ihjj.hr/naziv/spektar/20278/#naziv
string theory	teorija struna	http://struna.ihjj.hr/naziv/teorija-struna/11701/#naziv
theory of relativity	teorija relativnosti	http://struna.ihjj.hr/naziv/toplina/8047/#naziv
time	vrijeme	http://struna.ihjj.hr/naziv/vrijeme/8302/#naziv
true vacuum	pravi vakuum	http://www.phy.pmf.unizg.hr/~sanjinb/seminar_tp.pdf
universe	svemir	http://struna.ihjj.hr/naziv/svemir/11546/#naziv
wavelength	valna duljina	https://bib.irb.hr/datoteka/586613.Vazdar_Roman_diplomski_rad.pdf

2. Translation

To je izraženo njegovim takozvanim zakonom inverznog kvadrata kojime se fizičari i astronomi koriste od sedamnaestoga stoljeća da bi izračunali orbite planeta i kretanja asteroida, zvijezda i galaksijaⁱ. Zakon implicira da, na primjer, u slučaju kada je udaljenost između objekata udvostručena, njihovo se gravitacijsko privlačenje smanji na jednu četvrtinu originalne vrijednosti. Prema tome, kad bi se Zemlja (recimo) preselila na lokaciju udaljenu 300 milijuna kilometara od Sunca, za razliku od njezine prosječne stvarne udaljenosti koja iznosi 150 milijuna kilometara, na nju bi utjecalo tek dvadeset i pet posto privlačne sile Sunca koja na nju sada utječe.ⁱⁱ Algoritam je jednostavan: kvadrirajte udaljenost i invertirajteⁱⁱⁱ ukupan zbroj. Prema tome, dvostruka udaljenost $2^2 = 4$ dovodi do sile od $\frac{1}{4}$. Kada bi razmak između dvaju objekata bio pet puta veći od sadašnjeg, gravitacijska sila iznosila bi tek $\frac{1}{25}$ sadašnje vrijednosti. Računica je, ponovno, jednostavna: ($5^5 = 25$). Invertiranjem broja 25 dobije se $\frac{1}{25}$.

Pretpostavljajući valjanost zakona, možemo razumno zaključiti da je u nekom ranijem trenutku (recimo prije deset ili petnaest milijardi godina), veličina svemira morala biti mnogo manja od one što je sada procjenjuje Hubbleov zakon. Mora da je svemir u tom trenutku bio toliko skupljen da su pojedinačne galaksije bile zbijene zajedno bez međugalaktičkog prostora između njih. Doista, ako su izračuni na temelju Hubblea i Newtona točni, zasigurno je postojao trenutak kada galaksije nisu postojale. Veličina svemira tada je morala biti značajno manja. Pod pretpostavkom da je ukupni obujam galaktičkog materijala bio isti kao što se opaža sada, slijedi da bi gustoća materije porasla do gustoće jezgre atoma i više. Iz toga slijedi da bi postojala borba između tlačnih sila gravitacije i reakcije širenja koja uključuje neizmjeran porast topline zbog povećane gustoće tvari. Ako nastavimo dalje razvijati ovaj scenarij, dolazimo do objekta koji je zbijen gotovo do ništice, ali koji istovremeno ima beskrajnu gustoću i povećanu sklonost da eksplodira. Ovaj zbijeni entitet ponekad se naziva „izvornim atomom“^{iv}. Upravo je ova rudimentarna užarena kugla^v ta koja je prasnula nezamislivom silovitošću i čiji dijelovi sada tvore galaksije, zvijezde, planete i komete koji nastanjuju nama znan kozmos. Silna erupcija koja se zbila najbolje je poznata kao veliki prasak^{vi}.

Kakvo bi bilo stanje svemira neposredno nakon velikog praska? Trenutni, sporni, odgovor zove se „teorija inflacije“. Ova teorija ne proizlazi iz pukog nagađanja, već iz ekstrapolacije na osnovi podataka dobivenih promatranjem. Ti se podaci bave pozadinskim

zračenjem, jednom od posljedica velikog praska. Glavna ideja teorije jest da je, u trenucima nakon kolosalne eksplozije prvobitne užarene kugle, moguće da je svemir^{vii} bio u stanju opisanom kao „lažni vakuum“, stanje koje se, prema fizici elementarnih čestica, na složene načine razlikuje od pravog vakuuma. Lažni vakuum okarakteriziran je neizmjenim unutarnjim tlakom. Taj je tlak stvorio golem mjehurić plina koji se s vremenom ohladio i postao sadašnjim svemirom. Dokazi za teoriju inflacije temelje se na otkrićima radiovalova veoma kratkih valnih duljina, takozvanih „mikrovalova“, iz 1965. Mjerenja su pokazala da zračenje tih valova dolazi iz izvanagalaktičkog prostora i da je njihov energijski spektar tek nekoliko stupnjeva iznad apsolutne nule (-270 °C). Većina kozmologa današnjice uvjereni su da su ti mikrovalovi ostaci zagrijanog, raspršenog plina koji je, kako se hladio, formirao galaksije i ostale grozdove atoma^{viii}. Dokaz koji potvrđuje ovu pretpostavku jest da je zračenje jednako snažno u svim smjerovima, te se stoga odbacuju sve lokalne točke podrijetla unutar Mliječne staze. Prijedlog je, kao što sam već ukazao, taj da su to ostaci prvobitne topline stvorene velikim praskom.

Priča utemeljena na einsteinovskim teorijama relativnosti i Hubbleovoj konstanti nudi uvjerljiv prikaz rane povijesti svemira koja nas vodi u prošlost do trenutka kada je prvobitna užarena kugla eksplodirala. Ipak, znanstvena priča staje u tom trenutku. Što se tiče pitanja: „Odakle potječe izvorni atom?“, nudi nam se drugačija vrsta odgovora – ona koja će biti poznata filozofima. Predlaže se da je pitanje besmisleno jer pretpostavlja da je vrijeme postojalo prije velikog praska. Neki su teoretičari razvili ideju da je vrijeme nastalo s velikim praskom; stoga ono prije njega nije postojalo.

U svojoj knjizi *The Edge of Infinity: Where the Universe Came From and How It Will End (Na rubu beskraj: Odakle potječe svemir i kako će okončati)*, autor Paul Davies to izravno kaže. Napisao je:

Što se, onda, dogodilo prije velikog praska? Jednostavan je odgovor „ništa“, jer nije postojalo nikakvo „prije“. Ako je singularnost velikog praska prihvaćena kao potpuna prošla vremenska granica čitavog fizičkog svemira, onda je samo vrijeme počelo postojati pri velikom prasku. Besmisleno je govoriti o nekom „prije“. Na isti je način besmisleno pitati što je prouzročilo veliki prasak jer uzročnost implicira vrijeme; nisu postojali događaji koji su predstojali ovoj singularnosti (str. 169).

Ali teško da ova izjava rješava problem. Mora da je nešto postojalo prije nego što se zbio veliki prasak. Prema priči koju pruža moderna kozmologija, to nešto bio je rudimentarni

entitet nevjerojatne gustoće, sastavljen od sveg materijala koji sačinjava sadašnji svemir. Originalno pitanje tada se može preformulirati – odakle potječe sav materijal? Je li postojao trenutak stvaranja koji je stvorio takvu ukupnost.

Možda iznenađujuće, ali niz znanstvenika nudi potvrđan odgovor na ovo posljednje pitanje. Citirat ću dvojicu. Evo što kaže profesor Davies:

Veliki prasak bio je početak vremena. Hoće li doći do kraja vremena za čitavi svemir pitanje je na koje još nema odgovora^{ix}.

Sada možemo gledati na stvaranje svemira kao na poseban slučaj gole singularnosti. Iz gole singularnosti može proizaći bilo što – u slučaju velikog praska proizašao je svemir. Njegovo stvaranje predstavlja trenutačnu iznenadnu obustavu fizičkih zakona^x, nagli bljesak bezakonitosti koji je dopustio da nešto proizađe ni iz čega. Ono^{xi} premašuje fizička načela i predstavlja pravo čudo koje bi se moglo ponoviti jedino u prisutnosti nove gole singularnosti (str. 168).

Frank Shu također govori o stvaranju svemira. Poput Daviesa, on predlaže da je svemir mogao nastati ni iz čega.

Kad ih se sagleda zajedno, Hubbleova i Einsteinova otkrića dovela su do novog svjetonazora. Nova je kozmologija dodijelila empiričku valjanost ideji o stvaranju svemira; dala je brojčanu procjenu za trenutak kad je vremenska strijela poletjela po prvi put; te je s vremenom dovela do nevjerojatne ideje da je moguće da je sve u svemiru moglo nastati doslovno ni iz čega (str. 766b).

Ideja da je nešto moglo nastati ni iz čega uistinu je nevjerojatna. To je možda obilježje koje razlikuje filozofiju od znanosti i teologije. Od vremena starih Grka^{xii} do danas, filozofi su se dogovorili da je nemoguće da nešto nastane ni iz čega. Taj je princip, izražen u latinskome kao *ex nihilo nihil fit*^{xiii} – ni iz čega ništa ne postaje – možda filozofski aksiom koji podupire mnoge argumente da su filozofi uznapredovali u dokazivanju postojanja prvog uzroka^{xiv}. Postojala je potreba za argumentima jer je isključena mogućnost da bi nešto moglo nastati ni iz čega. Ipak, kao što gore navedeni citati utvrđuju, neki suvremeni znanstvenici tvrde upravo suprotno. U tom pogledu, oni udružuju snage s brojnim teolozima koji su izrazili takvo stajalište. Znači li to da je za te znanstvenike moderna kozmologija oblik religije – religije koja podržava postojanje jednoga Boga?

Davies se suočava s tim pitanjem i na njega nudi dva različita odgovora. Prvi je taj da su znanost i teologija nepodudarni.

Zasigurno ne postoji podudarnost između ovih teoloških ideja i znanstvene verzije, jer singularnost, po svojoj definiciji, nadilazi zakone prirode. To je jedino mjesto u svemiru gdje ima prostora, čak i za najzagriženije^{xv} materijaliste, da priznaju Boga. Ipak, zasigurno je Bog pogurnut sa samog ruba prostorvremena tek puka sjena božanstva kojega bi većina ljudi bila spremna prihvatiti. U ovome nevjerojatnom području gdje znanost dolazi u doticaj s religijom i filozofijom, poriv za dovođenjem znanosti do njezinih krajnjih granica neodoljiv je. Može li naše, mada fragmentirano, zna-nje^{xvi} singularnosti otkriti išta o, teološkim jezikom, prirodi boga koji je stvorio svemir? (str. 169)

Drugi je odgovor da znanost ne može podržati deističku poziciju da je Bog tvorac, *deus ex machina*, koji je u jednom trenutku stvorio svemir:

... mora se priznati da, prema stanju našeg trenutnog poimanja, znanost ne podržava religijsku ideju tvorca koji je stvorio gotovu kozmičku organizaciju. Stara ideja nekog „zapakiranog svemira“ smještenog u kozmičkoj raskoši nije u skladu s dokazima. Organizacija ... svemira ... iz užarenog se početka pojavila polako i naizgled sama od sebe (str. 170).

Do ovog trenutka opisivali smo što suvremena fizika predstavlja kao najbolju teoriju o podrijetlu svemira – onu da je takozvani „veliki prasak“ bio slučaj nečega što se pojavilo ni iz čega. Nudi li nam ona prihvatljiv odgovor na naše originalno pitanje: „Odakle potječe svemir?“ nešto je što ćemo odgoditi do kraja poglavlja. Ipak, to je pitanje imalo dva dijela, druga je polovica glasila: „Kamo se svemir širi?“ Kako se teoretičari struna poput Maxa Tegmarka bave tim dijelom pitanja? Zapravo, ne bave se. Umjesto toga, oni zagonetci daju zanimljiv preokret. Umjesto da govore o svemiru, govore o prostoru i navode da se prostor beskrajno širi. Slijedi Tegmarkov opis kozmičke situacije:

Inflacija je nadopuna teorije velikog praska i lijepo povezuje neke njezine nerazriješene probleme, poput pitanja zašto je svemir tako velik, uniforman i plosnat. Davno ubrzano rastezanje svemira objašnjava sva ta, kao i ostala, obilježja samo jednim udarcem. (vidi: „The Inflationary Universe“ („Inflacijski svemir“), Alan H. Guth i Paul J. Steinhard; *Scientific American*, Svibanj 1984. i „The Self-Reproducing

Inflationary Universe“ („Samostvarajući inflacijski svemir“), Andrei Linde, Studeni 1994.). Takvo rastezanje predviđeno je čitavim nizom teorija o elementarnim česticama i svi ga dostupni dokazi podupiru. Izraz „kaotična vječna inflacija“^{xvii} odnosi se na ono što se u svemiru odvija na najvećim skalama ljestvice^{xviii}. Svemir se u cjelini rasteže i tako će se nastaviti rastezati zauvijek (str. 44).

Jasno je da Tegmark nije odgovorio na pitanje: Kamo se svemir širi? Možda sadašnje teorije ne mogu odgovoriti na to pitanje. Stoga, ukratko, koji je odgovor suvremene znanosti na originalni upit: „Odakle potječe svemir i kamo se širi?“ Ako je moj opis trenutnog stanja astrofizičkog znanja točan, odgovor je da je svemir nastao upravo ni iz čega. Glede drugog dijela pitanja, teorija ne nudi odgovor.

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Translation 2

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pp 145-153

1. Glossary of terms

Source term	Target term	Resource
antidote	lijek	my own translation; http://www.oxforddictionaries.com/definition/english/antidote
antidote experience	ljekovito iskustvo	my own translation
approaching awards system	sustav za prilaženje nagradama	consultation with colleagues
attaching to others system	sustav za vezanje za druge	consultation with colleagues
avoiding harms system	sustav za izbjegavanje opasnosti	consultation with colleagues
awareness	svijest	http://hrcak.srce.hr/file/215926
consciousness	svijest	http://bib.irb.hr/prikazi-rad?rad=653146
consideration	obzirnost	http://www.ufri.uniri.hr/data/book_2.pdf
consolidation	konsolidacija	http://bib.irb.hr/prikazi-rad?rad=656401 ; http://medlib.mef.hr/1692/1/Doktorska_disertacija_Slavica_Jurcevic.PDF
dopamine	dopamin	http://www.enciklopedija.hr/natuknica.aspx?ID=23262 ; http://fulir.irb.hr/294/1/Nikolac-ZS3V-2011-poster.pdf
emotion	emocija	hrcak.srce.hr/file/140360
experience	iskustvo	hrcak.srce.hr/file/550 ;

		repo.ffos.hr/222/2/korman%20m%20literatura.docx
genetic variation	genetska varijacija	bib.irb.hr/prikazi-rad?rad=72718
human resources	ljudski potencijali	https://selekcija.hr/2010/12/ljudski-resursi -ljudski-potencijali-hr-odjeli-sto-je-to/; http://goo.gl/BFTGJ0
implicit memory	implicitno pamćenje	http://hrcak.srce.hr/file/137090
material	materijal	http://www.cir.hr/clanci/int_ter_tomo.pdf
memory	pamćenje	http://struna.ihjj.hr/naziv/pamcenje/24741/#naziv
memory trace	trag pamćenja	http://darhiv.ffzg.unizg.hr/5114/1/mvinscak2013.pdf
mindfulness	usredotočena svjesnost	http://bib.irb.hr/prikazi-rad?lang=en&rad=713854 ; https://goo.gl/znLmp8 ;
motivation	motivacija	http://hrcak.srce.hr/file/149147
negative material	negativni materijal	hrcak.srce.hr/file/164030 ; http://www.cir.hr/clanci/int_ter_tomo.pdf
negativity bias	sklonost negativnosti	consultation with colleagues
phobia	fobija	http://www.enciklopedija.hr/Natuknica.aspx?ID=19983
positive material	pozitivni materijal	hrcak.srce.hr/file/164030 ; http://www.cir.hr/clanci/int_ter_tomo.pdf
psychotherapy	psihoterapija	hrcak.srce.hr/file/31734 ; http://www.savez-spuh.hr/

receptor	receptor	http://www.enciklopedija.hr/natuknica.aspx?ID=23262; http://fulir.irb.hr/294/1/Nikolac-ZS3V-2011-poster.pdf
relaxation	opuštanje	consultation with colleagues
resource	resurs	http://hrcak.srce.hr/file/107796
reward	nagrada	http://fulir.irb.hr/294/1/Nikolac-ZS3V-2011-poster.pdf; http://goo.gl/NI1GkM
self-compassion	samosuosjećanje	https://zir.nsk.hr/islandora/object/hrstud%3A467/ datastream/PDF/view; http://ara.srce.hr/index.php/record/view/135698; cabct.hr/wp-content/uploads/.../Knjiga-sazetak.pdf
sensation	doživljaj	hrcak.srce.hr/file/108314; hrcak.srce.hr/file/127962
social class	društvena klasa	http://struna.ihjj.hr/naziv/drustvena-klasa/23417/
structured activity	strukturirana aktivnost	http://hrcak.srce.hr/file/29954
training	obuka	http://narodne-novine.nn.hr/clanci/medunarodni/327882.html
willpower	snaga volje	https://bib.irb.hr/prikazi-rad?&rad=584222;

2. Translation

USVAJANJE GRADIVA^{xix}

- Neugodna iskustva dio su života i ponekad mogu biti iznimno vrijedna. Ali zbog sklonosti negativnosti^{xx}, negativna se iskustva lako pohrane u mozgu kao negativni materijal koji ima negativne posljedice za vas, a često i za druge.
- Kada se negativni materijal aktivira, on se ne izvlači iz spremišta implicitnog pamćenja poput *jedinice*, već se rekonstruira kao dinamičan proces. Jednom kada postane dio naše svijesti, počinje se vezati za bilo što drugo što je u njoj prisutno. Tada, kada više nije aktiviran, iznova se konsolidira u pamćenje, također kao dinamičan proces.
- Dinamična priroda rekonstrukcija i rekonsolidacije^{xxi} pamćenja pruža vam dvije dobre metode za promjenu negativnog materijala. Prvo, kada ste svjesni izrazito pozitivnog materijala pored negativnog, ono što je pozitivno može smiriti, nadomjestiti i ponekad s vremenom zamijeniti negativno. Drugo, tijekom „razdoblja rekonsolidacije“, ako se sjetite neutralnog okidača koji je povezan s negativnim materijalom dok se osjećate isključivo neutralno ili pozitivno, to može poremetiti proces rekonsolidacije i postupno izbrisati asocijaciju između neutralnog okidača i negativnog materijala.
- Za četvrti korak postupka oZDRAVLjenja – Vezanje pozitivnog materijala s negativnim – trebate biti sposobni u svijesti istovremeno držati i pozitivno i negativno, s time da je pozitivno izraženije i da ga negativno ne otuđuje.
- Jednom kad ste prepoznali vaša ključna pozitivna iskustva, možete upotrijebiti četvrti korak za stare boljke^{xxii} ili neke druge probleme. Potražite prilike da biste stekli ta dobra iskustva te im, jednom kad su ona aktivirana, pomozite da se povežu s negativnim materijalom poput njegova „lijeka“.
- Četvrti korak također možete upotrijebiti u situacijama koje započinju s negativnim iskustvom. Prvo, prihvatite teško iskustvo, svjedočite mu sa samosuosjećanjem. Drugo, kada osjetite da ste spremni, pokušajte ga otpustiti. Treće, prisjetite se odgovarajućeg pozitivnog iskustva i povežite ga s originalnim negativnim materijalom.

- Povežite pozitivna iskustva s negativnim situacijama, bilo s onima u kojima se nalazite, bilo s onima koje zamišljate. S vremenom, to bi vam moglo pomoći da se u takvim situacijama osjećate ugodnije i sposobnije.

9. poglavlje

Dobre primjene

Nakon što smo istražili kako usvojiti dobro kroz četiri koraka oZDRAVLjenja, promotrimo kako tu naviku možete primijeniti u različitim situacijama i problemima.

Usvajanje dobrih lekcija

U svakodnevnom životu susrećemo se s mnogo prilika da naučimo nešto važno i da se, kao rezultat toga, malo promijenimo. U posljednje mi vrijeme supruga govori da je ponekad tjeram da čeka, bilo da se radi o tome da nekuda idemo istim automobilom, bilo da se radi o gledanju emisije koju oboje želimo pogledati. Nakon što mi je kroz glavu proletjelo „Ajme, pusti me!“, zato što me je ulovila i kritizira me, znao sam da je zbilja ne želim tjerati da me čeka. Stoga sam unutar sebe počeo poticati osjećaj obzirnosti prema njoj u vezi s tim problemom. Prepuštam se tom osjećaju kako bi me odnio ravno u dnevnu sobu idući put kad ćemo gledati neku emisiju.

U teoriji, mogli biste se baviti strukturiranom aktivnošću poput obuke ljudskih potencijala^{xxiii}, molitve, meditacije, vođenja dnevnika, joge, radionice usredotočene svjesnosti ili psihoterapije. Tijekom te aktivnosti, kad vas nešto uistinu dirne i čini vam se važno, uzmite si vremena da to usvojite^{xxiv}. Kad aktivnost završi, ostavite nekoliko trenutaka da se što god vas je osobito ispunilo smjesti u vama i zalijepi za rebra vašega uma.

Korake usvajanja dobroga možete primijeniti na savladavanje bilo koje nove vještine, od vožnje automobila s ručnim mjenjačem, do smirene interakcije s ljutitim tinejdžerom. Što su doživljaji i emocije povezani s nekom vještinom snažniji, i što više pregledavate njihov osjećaj u svome umu, njihov će trag pamćenja općenito biti snažniji i brže ćete je savladati.

Želite^{xxv} ono što je dobro za vas

Jedna od ključnih stvari za dobar život jest stvaranje navike da želite stvari koje su dobre za vas, a koje, iskreno, baš i *ne* želite. Na primjer, ja se ne želim mučiti pola sata na traci za trčanje, ali to je dobro za mene. Na poslu neka osoba možda ne želi po svojoj prirodi govoriti u javnosti, ali to bi joj moglo pomoći da napreduje u karijeri. Možda na neki način želite učiniti nešto – na primjer, svakodnevno vježbati sviranje klavira – ali niste uporni.

Jasno, mogli biste stisnuti zube i vježbati snagu volje, ali za to je potreban svjestan trud koji brzo nestaje i teško ga je zadržati. Štoviše, neki ljudi po svojoj prirodi posjeduju genetsku varijaciju koja proizvodi manje učinkovitih dopaminskih receptora pa im je stoga potreban veći osjećaj nagrade da bi izbjegli nestanak motivacijskog goriva. S druge strane, ako usvojite nagradna iskustva povezana sa željama koje biste htjeli potaknuti, to će navesti vaš mozak da se okrene u tome smjeru, poput magarca iz priče kojem mašu mrkvom ispred glave^{xxvi}. Vraćajući se primjeru s klavirom, kada pomislite na sviranje klavira, dozovite u um osjećaj uživanja i ostale ugodne osjećaje povezane s tom radnjom. Za vrijeme sviranja, cijelo vrijeme preusmjeravajte pažnju na ono što je ugodno ili zabavno i pomozite tim iskustvima da se udomaće^{xxvii}. Odmah po završetku sviranja, usvojite osjećaje zadovoljstva, pohvale, estetskog užitka, vrijednosti i sreće. Također, ako možete, budite svjesni želje za sviranjem klavira, a istovremeno i nagrade zato što ste ga svirali; na taj način, želje i nagrade počet će se povezivati jedne s drugima.

Ove su metode također korisne ako vas uhvate problematične žudnje poput opojnih sredstava^{xxviii}, alkohola, prejedanja ili kockanja, a pokušavate odabrati teži put. Zbog snažnih nagrada lakšega puta, teže je cijeniti blaže, ali cjelovitije nagrade težeg puta^{xxix}. Na primjer, ako malenom djetetu dajete mnogo slatkiša, jabuke mu više neće biti slatke. Stoga, zajedno s^{xxx} ostalim resursima (npr. iskrenošću o problemima koje imate s bliskim prijateljima, terapijom, sastancima anonimnih alkoholičara), upotrijebite usvajanje dobroga da biste pojačali osjećaj nagrade, a na taj način i privlačnost težeg puta. Recimo da nastojite piti umjereno ili ne uopće. Kada ste na večeri s prijateljima, primijetite kako se osjećate sasvim dobro nakon što ste popili samo jednu čašu vina. Zamijetite kako je dobar osjećaj imati bistar um. Osjećajte se vrijedno kada ostanete dosljedni svom cilju; primijetite bilo kakve pozitivne reakcije od drugih i dopustite si osjećaj poštovanja. Kada se probudite ujutro, osjećajte se zadovoljno činjenicom da ste stali nakon jednog pića. Čuo sam da se mudrost definira kao odabir veće sreće umjesto manje. Kako vrijeme prolazi, opetovano usvajanje bogatog iskustva

koje vam pružaju nagrade veće sreće postupno će vam pomoći da mozak usmjerite od manje sreće prema većoj.

Ako želite, možete se podsjetiti da usvojite dobro s jednostavnim popisom poput sljedećeg – „Programiranje vaše sreće^{xxxii}“. Ispunite zaglavlja stupaca bilo kakvim iskustvima koja želite usvojiti, poput onih koja bi vam pomogla da želite ono što je dobro za vas ili bilo kojim drugim koja su vama važna. Primjeri uključuju snagu, opuštanje, entuzijazam, osjećaj da se o vama brine i ljubav. Ostavio sam zaglavlja stupaca praznima tako da tablicu možete umnožiti i zatim je prilagoditi vlastitim potrebama. Slobodno ovu tablicu podijelite ili upotrijebite s drugima (npr. sudionicima na poslovnoj obuci, djecom).

Programiranje vaše sreće

- Ispunite zaglavlja stupaca s iskustvima koja biste željeli usvojiti. Možete umnožiti ovu tablicu s praznim zaglavlja, otisnuti nekoliko njih i zatim zaglavlja ispuniti po želji.
- U stupcima ispod označite svaki dan kada ste usvojili određeno iskustvo. [Možete dodati više oznaka ako ste neko iskustvo usvojili više od jednom.]

ponedjeljak					
utorak					
srijeda					
četvrtak					
petak					
subota					
nedjelja					

U životu se brinemo o stanjima, situacijama i događajima – *okolnostima* poput toga imamo li dovoljno novca, hoćemo li stići na posao na vrijeme, hoće li nas tko pohvaliti^{xxxiii} – ali zapravo, svrha tih okolnosti ono je što nam one pomognu da *iskusimo*. Ova nam činjenica pruža veoma korisne mogućnosti u slučaju kad nema okolnosti koje želimo.

Recimo da želite imati romantičnog partnera^{xxxiv} – okolnost – ali ga nemate. Ne nastojim umanjiti važnost ove vrste veze ili bol koja se može pojaviti ako niste u takvoj vezi. Ali mogli bi postojati drugi načini da doživite barem *dio* iskustava koja biste dobili iz romantične veze, poput zabave, pažnje, sigurnosti, tjelesnog užitka^{xxxv} i prijateljstva. Ako bi vam romantični partner pomogao da se osjećate voljenima, na koje biste druge načine mogli doživjeti dio tog iskustva? Iskustvo prijateljske, roditeljske ili dječje ljubavi posjeduje mnoge aspekte iskustva romantične ljubavi. To nije sve što želite, ali nije ni ništa. To je prilika da se na neki način osjećate voljenima. Ako ne možete dobiti cijelu tortu, možete barem pojesti krišku.

Nažalost, mnogi ljudi odbacuju mogućnost da dožive neke elemente iskustva za kojim žude jer to nije sve što oni žele. Strah ih je da će prihvaćanjem jedne kriške izgubiti priliku da ikada dobiju cijelu tortu. No to jednostavno nije istina. Zašto bi poštovanje kolege s posla ili toplina prijatelja ili ljubav roditelja spriječila osobu da pronađe romantičnog partnera? Zapravo, prihvaćanje krišaka koje *jesu* dostupne često ljudima pomogne da dođu korak bliže do, u konačnici, cijele torte.

Ljudi također smatraju da će, ako pojedu jednu krišku, osloboditi^{xxxvi} sve one koji su im u prošlosti trebali dati cijelu tortu, ali im možda nisu dali ni jednu krišku. Da, ti roditelji, učitelji, braća i sestre, prijatelji iz razreda, ljubavnici ili životni partneri zbilja su vam trebali uručiti cijelu tortu. Nije mi namjera mojom metaforom o torti trivijalizirati gubitak, bol, čak i nasilje, koje ste možda proživjeli. Ako je bilo loše, zbilja je bilo loše. Ako ništa drugo, iz vlastitog iskustva, većina ljudi umanjuje loše stvari koje su im se dogodile u životu – osobito one koje su se dogodile kad su bili mladi – a umanjuju i koliko su ih one povrijedile. Međutim, odbijanje krišaka torte koje *jesu* dostupne podsjeća me na izreku udruge anonimnih alkoholičara da je srdžba poput situacije u kojoj popijemo otrov i očekujemo da netko drugi umre. Što je važnije, osjećaj povrijeđenosti i ogorčenosti prema prošlosti ili osjećaj voljenosti u sadašnjosti? Također, svakako možete biti iskreni o tome koliko i kako su vas drugi povrijedili dok istovremeno sebi dopuštate barem dio iskustava koja bi nahranila vaše srce.

Ispunjavanje praznine u vašem srcu

Kao dijete, iskorijenio sam mnogo maslačaka i naučio da, ako ne izvadite sâm završetak korijena, korov će ponovno narasti. Na taj isti način vašim ključnim „ljekovitim“ iskustvima^{xxxvii} zbilja pomaže da dosegnu i dohвате najmađe, najdublje slojeve vaših problema. Neki sretni ljudi imali su veoma bezopasno djetinjstvo, ali iz mog iskustva, djetinjstvo mnogo većeg broja ljudi bilo je nesigurno. S obzirom na sustav za izbjegavanje opasnosti, možda ste se kao dijete osjećali nesigurno, nezaštićeno, imali ste strahove ili fobije; možda su vas vršnjaci maltretirali ili čak napali. Što se tiče sustava za prilaženje nagradama, mogli ste doživjeti gubitak ili možda niste imali resurse koji su vam bili potrebni za uspjeh u školi. Glede sustava za vezanje za druge, možda su vas braća i sestre često ponižavali, osjećali ste se kao da nigdje ne pripadate, izdao vas je i ponizio prvi dečko ili prva djevojka, možda su vas izbjegavali zbog izgleda, etničkog podrijetla ili društvene klase.

Mnogi se ljudi srame zbog toga što „još uvijek nose teret prošlosti“. Pitaju: *Zašto nisam ovo još prebolio^{xxxviii}, što nije u redu sa mnom?* Ali naš je mozak dizajniran da ga konstantno prepravljaju i mijenjaju iskustva na načine koji traju.

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Translation 3

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1. Glossary of terms

Source Term	Target term	Resource
domaći film	domestic film	https://goo.gl/PRVf22
dugometražni film	feature film	http://www.semainedelacritique.com/EN/inscriptions.php
film	film	http://hrcak.srce.hr/90475
glavni lik	protagonist	http://www.enciklopedija.hr/Natuknica.aspx?ID=50732
glumac	actor	http://hrcak.srce.hr/file/181736
JNA	YPA	http://www.britannica.com/topic/Yugoslav-Peoples-Army
Jugoslavenska narodna armija	Yugoslav People's Army	http://www.britannica.com/topic/Yugoslav-Peoples-Army
junak	hero	http://hrcak.srce.hr/file/11087
lik	character	http://goo.gl/FfQKq2
radnja	plot	http://hrcak.srce.hr/90475
redatelj	director	http://www.proz.com/kudoz/croatian_to_english/cinema_film_tv_drama/663877-redatelj.html
režija	production	http://hrcak.srce.hr/file/107298
režiser	producer	http://hrcak.srce.hr/file/204040
rodna uloga	gender role	http://bib.irb.hr/prikazi-rad?rad=641959
scenarij	script	http://www.karaulafilm.com/script.php
scenarist	screenwriter	http://hrcak.srce.hr/file/74899 ; http://creativeskillset.org/job_roles/3078_screenwriter

tema	subject matter	http://www.merriam-webster.com/dictionary/subject%20matter ; https://goo.gl/7clJu3
uloga	role	http://bib.irb.hr/prikazi-rad?rad=641959
umjetnost	art	http://www.visit-croatia.co.uk/index.php/croatia-destinations/zagreb/museums-zagreb/
zvizdan	high sun	http://europeanfilmawards.eu/en_EN/film/the-high-sun.3658

2. Translation

The change in the attitude of student Luka, the protagonist, is in no way motivated or explained. It is also not clear what exactly had changed in society, besides the introduction of rave parties and the switch from weed to synthetic drugs. The topic of love is usually seen as something private and intimate. However, one need not be particularly versed in Marxism, poststructuralism, or feminism^{xxxix} to understand that emotions are not a completely “private matter.” What is interesting and important in art – especially in film – is precisely the way in which politics, class, and economic relations influence what is seen and understood as “private.”

The second lie is that the film “portrays a complex theme in a nuanced way.” The film relies on two more than decent actors (Tihana Lazović and Goran Marković), but they are mostly left without the support of other characters, which could have been used to achieve additional complexity and gradation of personal and social relations. It is unclear why the brother from the first story opposes the couple’s^{xi} love – is he simply a hard-nosed nationalist^{xli}? Or is he just worried about his younger sister in dangerous times? Could it be that he is obsessively attached to her, and because of that he cannot stand the idea of her sexually expressing herself and leaving their parents’ home? While on this topic, the murder of Ivan is completely unmotivated; it does not arise from the plot of the film. All by himself in front of a group of armed Serbs at the barricades, “packing” only a trumpet^{xlii}, he really does not represent a threat. Since cruelly humiliating him is much more effective, the group decides to take it out on him for no reason. After all, why would he not be a victim of sexual harassment? Stupid and reasonless death of the hero – a *cliché* that has been frustrating the audience of many domestic films – is here only to confirm what true and honest Croats already know and think about the beginning of the war, but that should be, supposedly, emphasised to foreigners: “In the war, the Yugoslav People’s Army (YPA) took the Serbian rebels’ side.” It is clear from the first scene of the film that there will be trouble when the production purportedly alludes to a single YPA soldier with typical diabolical eyebrows.

However, the fact that the script makes the love between a Croatian man and a Serbian woman impossible by killing off Ivan, only prevents us from asking the really disturbing question – what would have happened had they gone to Zagreb “to stay safe at his aunt’s at a time when it was not good to belong to the other side^{xliii}?” What would be the destiny of this young, “mixed,” and poor couple from the countryside during the war? In the urban Zagreb, a

mythical construction that Matanić created for his film, there is no room for the supporters of Tuđman, his “willing executioners,” or any other cronies of the first Croatian president^{xliv}. Had they been put in the film, it could have seemed that there was no significant difference between the countryside and the city, and that the point was not in the “scenery.” Since this was not the case, the fact that the film avoids to confront the trauma of Croatian ideology of national emancipation is even stranger. This is especially so since it was Matanić himself who, in his other, and probably best feature film, *Fine mrtve djevojke* (*Fine Dead Girls*, 2002), tried to explore the *petit-bourgeois* conservative attitudes of “the big city.”

Anyone sensitive to local *clichés* would protest against the script’s unyielding division of gender roles, as well as the fact that three female characters – a grandmother and two mothers – do not even deserve names. This emphasises the fact that they are merely functions, and not full-fledged characters. This way, each story has a male protagonist – an honest and hardworking Croat who plays the victim, while the woman is a sex obsessed Serb, a frustrated and promiscuous opportunist who is in fact a whore... The trick with rotating the same characters in different roles would better illustrate the quintessential contingency of the national had gender and ethnicity of the protagonists mixed more freely^{xlv}. Imagine how much better the second story would have worked in both the cinematic and political sense had a young Serbian man stayed in Croatia after “Operation Storm,” and a young woman and her mother, returning to the village they had to escape from at the beginning of the war, had been Croatian. Since that was not the case, a typically nameless mother serves only as an unclearly motivated link between the two characters. It would have been interesting if her motivation had at least partly stemmed from the experience of life spent in Krajina^{xlvi} as a refugee. In order to explain why they came back, the mother more or less says: “There was no life for us there...” She does not try to elaborate her answer, as if it were self-explanatory. Besides Saša, the Serbian brother who, incoherently but aggressively, opposes the couple’s relationship, Matanić’s treatment of the Croatian mother from the third story is equally superficial. She is essentially the only character who undoubtedly embodies the firm nationalist attitude. She imposed onto her son the aspiration of “the Big Other” – the First President – who was, as we know, “happy that his wife was neither Jewish nor Serbian.”^{xlvii}

The third fundamental lie of the film is its depoliticization. In its “pure poetry” (as the author himself defines it), the film does not provide us with many indications of the social reality in which it takes place. Which army is shown in the film and why are barricades being put up? All these things have been removed from the film narrative. It is implied that the audience

will understand the film because it is, presumably, already familiar with all of the facts. Not only is this story socially and politically decontextualized, but even the smallest details that crop up throughout the plot are wrong: the mother and her daughter return to a demolished house, which immediately becomes suitable for living. They even have electricity in a torched “Serbian” village!^{xlviii} When we think of recent media reports concerning the obstacles that the returnees faced, does “dealing with the paperwork down at the local county office^{xlix}” in a single day not seem unrealistically idyllic? After all, this is only a poor plot development that enables the sexual encounter on the desk to happen. She could have just as easily gone to the market instead.

As opposed to some other critics, I like the transition between the first two stories. The scene of driving down a street full of demolished houses – among which, every now and then, there is a renovated one painted in a tacky colour and decorated with gaudy details – while a catchy song^l of Tereza Kesovija, one of the most relevant singers of that time, is playing in the background. The film could use a few more such scenes that would, through film language, image and sound editing, as well as references to popular culture, indirectly discuss the political and cultural context. This could have been done, especially in the first story, with advertisements continuously interrupting the couple’s everyday life. The intimate story allowed, and even demanded, the possibility of showing the other side of politics, from the influence of the media to the embodiment of media myths. Since this was not the case, the plot seems to be taking place in an isolated shithole^{li} where there is no radio, television or newspapers whose presence would more clearly signalize the emergence and emphasis of international tensions, but would also, at the same time, bury the myth of the centennial “tribal hatred.”

It is like the author and his anonymous script doctors are avoiding all the places where the story could get complicated, and become just a tiny bit less predictable, where both human and political relations could be shown as more ambivalent. As a screenwriter and film director (a combination that has for decades been fatal for the domestic ideal of “authorial” film!), Matanić does not seem to like his characters. There are no nuances and subtleties. His characters are black boxes, and we do not know what is happening inside them. We only witness the expected reactions to pressing certain buttons. This way, it was only a matter of time when the male character would shout: “And who asked me how I felt!?”

Matanić is without a doubt an informed director, and he follows the trends. Problems appear when he tries to use trendy solutions, such as instant – music video – formulae. His camera, in the hands of Marko Brdar, sees everything clearly: both the villainous soldiers in a faraway truck, and the surface of the water, bugs and ants, a drop of sweat on the back. It is unnecessary to mention that it also sees explicit sex, blowjobs and “banging^{lii}” on the desk, which most critics see as the obligatory cinephile reference to *The Postman Always Rings Twice*. Therefore, everything that is trendy is in there, just like in other contemporary art films ranging from those directed by Gaspar Noé, all the way to those by Lars von Trier. In *Zvizdan*, however, this tendency to present a love relationship in its physical aspect; to show, once again, in a different way, the “simmering” and, we could also say, “horny” atmosphere of the high sun (‘zvizdan’) on the rocks, is, in the end, only an excuse – a blotch that makes it impossible to see other things, those that should be important in the film. Similarly, the last story is noticeably prolonged with a ten-minute scene of a techno-party, through which the author incorporates into the film what he thinks of as “modern” images and film effects. The problem is that the party is solely a trendy background. Secondary characters that could have been interesting were left undeveloped. They are almost caricatures (the party organiser, the hitchhikers only looking to get drugs...). The script leaves the new economy of (post)transitional capitalism unrepresented, and fails to tackle its effects, which re-contextualize the meaning of war and ethnic conflicts in a more serious manner.

Depoliticization has always been the most corrupted form of ideology, and for that reason, the “poetic” *Zvizdan* is a deeply ideological film. All these filmic “breakthroughs of the real” (sex, drugs, rave parties, bugs and underwater shots) serve to mask the absence of politics. It feels like anything is allowed in this Croatian film about the last three decades, Serbs and Croats, and the war. Even blowjobs are allowed, but the thing that is most certainly not allowed is politics. The fundamental lie of Matanić’s aesthetics rests in the fact that the film, whose basic premise was founded on politics, an entity which influences human relations, avoids to talk about politics and the causes of war. What the film lacks is a cinematic portrayal of the ways in which social and ideological apparatuses, ranging from family, religion, and school to the media, are creating and reproducing certain memory forms. It also does not show the ways in which individuals are not completely “owners and managers” of their feelings and behaviours. Likewise, it fails to confirm that they do not have to necessarily fall prey to conformity of the social environment.

Financing is regularly mentioned as the key problem of domestic films. However, a series of poorly plotted, unsuccessful, and politically ill-starred war films (from Grlić's *Karaula* onwards) points to a structural problem. The fact that they were produced as co-productions between several former Yugoslav countries calls for a type of political correctness and "humanity" which does not allow any clear, especially radical, political accounts of the war and the breakup of Yugoslavia. In their aspiration to, as they say, "think internationally" about the film, Matanić and his co-writers seem to have completely internalised the superficial view of the West. For that same reason, the political effect of the film is false. It represents international animosity as a permanent fixture above which one should "rise" with this "humanist approach." At the same time, it completely avoids the social and political context, as well as "history weighted down with war conflicts, animosity, and intolerance."^{liii} *Zvizdan*'s lie rests in the fact that war is only a natural disaster – neither the war nor the media have any influence on the character's lives.

Judging by the promotional interviews, it is possible that not even Matanić himself has a clear attitude about the purpose of his directorial decision to have the same two actors play three different couples. He once said that, this way, every time an obstacle appears in the film, the couple is given a chance to start from scratch^{liv} in another decade.

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Translation 4

Radović, Tanja. 2015. *Pitanje nade*. Zagreb: Meandar Media.
pp 115-121

1. Translation

– I better get going. Will the two of us see each other ever again? – I ask Father Mateo^{lv}.

– I believe in divine providence^{lvi}.

Horosho! The same way that Olga, Masha and Irina believe they will return to Moscow. A forgotten afternoon in the faraway provinces... Time that goes by slowly, hope of deliverance... A vision of the kind of life that we earned, life that isn't degrading... Once again we are happy and complete in a faraway corner of the world. Because it's our surroundings that make all the difference. It's the people that make us unhappy. The people who took that possibility away from us. And inside of us is an untouched being that would, somewhere else, with some other people, blossom into life. If only they would let us go, if they would release us from the troubles that are weighing us down. We definitely know how to be happy; we can love and be loved. That is something that was given to us, something we were born with. We can be filled with love that we earned in a country where there's no pain...

Knocking. The door is pushed wide open and in comes Lucija, *in medias res*, with a familiar looking trophy. I bet she's been glued to the keyhole waiting for the right moment. Just like a servant from one of Chekhov's plays. Zora-Lucija is really an intuitive film director. Perfect timing, drama, short cuts. I can't help but admire her. A Bosnian film directing talent known in the world, an Academy Award winner^{lvii}.

– Praised be Jesus and Mary!^{lviii} Miss Nada, I pack'd^{lix} this for you to take home. It's a beaut, a real souvenir, and there's a nice message for you on it. Just take it easy, you don' wanna get dizzy^{lx}. And may the Lord bless you! – and she gives me the bottle that I honourably earned, but was taken from me for misbehaving. Miracles really do happen. *Spasibo, matryoshka, ya lyublyu tebya!*^{lxi}

– “*Para ella que es la esperanza.*” – father Mateo reads from the bottle in a distinctive tone.

– Jus' a moment! I put your bag in the trunk so let us go with God's blessing.

Lucija starts walking towards the door. She turns around, looks at me, and I see that she expects me to be excited about leaving. She's been worried the whole time about whether I

would make it till the end, or if I would leave the burden of taking care of the Reverend to her, and now she can't even get me off of my chair. She is looking at me impatiently because she doesn't understand irrational behaviour. She isn't used to caprices and unnecessary common to profane people, her world is made up of obligations filled with a higher purpose. To her, time is as precious as drinking water. Profane people, so annoying and hard to understand, easy going and with a knack for dilly-dallying... They don't care about what needs to be done for others. In her eyes, I must have been just another obstacle that was placed there so that she could perfect her suffering, *so that she could be built*, so that she could gain something in the eternity. That's why she pauses at the door and swallows her complaints. I can't even imagine how difficult that must be for her, or what exactly she's getting from it. For her, the story is over. She's already rolled the credits that she's been carefully preparing as the editor and director of a very difficult film. Now I'm only a package she needs to deliver to the right place in time.

– I have to say goodbye to Father Mateo. – I say innocently, and she gives me an unintentional sigh.

– Priests don't have to say goodbye, they give blessings. Get a move on, let's go! Father Mateo has to attend adoration soon. – she says and leaves the room. Father Mateo gives me a beautiful smile of an accomplice.

10.

All of the things in my rented apartment had a pitiful and dull look to them when they sent me off. Threadbare carpet with no warp or weft, furniture from the times of socialism that helped bring up three generations, curtains hanging from the windows like saggy boobs^{lxii}, empty walls covered in smears that paint entire continents, arthritic wardrobe with sprained wings... My presence did not stick to a single thing. The things in that apartment keep staring at me, wondering who I am, stuck in another time and some other stories, in mummified grief. It is apartments like this one that make people grow old faster and die of heart disease. For my owners, who never worry, time has stopped. They aren't touched by entropy, and because of that they don't invest into the apartment. However, when it comes to my rent, they don't have a problem with me paying through the nose. During my absence, my personal belongings probably betrayed me in total mimicry as well. I feel like the apartment is just a place to sleep.

It's like I'm moving from one refugee camp to another. However, in order to get to my shelter, I still need to go through a battlefield that covers half the globe. And wait out this dull time at the airport before boarding the plane.

– You go with God's blessing! – Lucija told me while she was slowing down in the 'Drop-Off Only' zone like she'd done it so many times before. – Look after yourself and take it easy! – she yelled from the van that she'd already steered in the other direction.

I am overtaken by thoughts about returning home. Peru is leaving me because I was never there in the first place. I'm already getting caught by *neurosis zagrabienensis*, which is draining the little energy and optimism^{lxiii} that I got in my new surroundings. The concoction Lucija made for me this morning is already in the sewage. The adjustment to the old life lurking from the digital world has begun. I'm fiddling with my phone, looking at Facebook likes and e-mails. I haven't checked them since going to Lima. This technological adaptation is ripping me to pieces, it's moving me from one reality to another. I don't plan on notifying the Facebook community that I was in Peru^{lxiv}. I don't want my real experiences to drown in the banality of a social network that falsifies them. I don't want them to mix in a puddle with meaningless gibberish. I haven't once seen a cell phone in Father Mateo's hands. That is probably why he is so relaxed and in his unique pace. I gave him my phone number written on a piece of paper. He took it, but he didn't give me his.

Darija is picking me up from the airport. When I see her kind, unkempt, round head in the crowd, I will be filled with feelings of belonging and love. She will take me to my lair and help me get settled. Together, we'll enter the hallway that is as dark as an underwater cave.

Darija also came to see me the day my ex informed me he was leaving our marriage and was going to have a child with another woman, as if he were going on a business trip.

– Where did you put my big suitcase? – he asked me resolutely. I opened the built-in closet and stood there like an autistic person in front of an unsolvable puzzle. I broke down like a machine part used one too many times^{lxv}. I felt nauseous, and he called Darija to come over because he wasn't sure how leaving me alone like this would make him look in court.

– Hey, where you off to? A business trip? – Darija asked him surprised, moving her eyes between his big suitcase and my horrified face altered by destiny.

– Nada will explain everything to you. – he said and quickly left the apartment hitting the wall with the suitcase and breaking off a piece of it. But this exodus^{lxvi} did not stop him from calling me periodically after our divorce for personal needs. He acted like he had the right to call me, and like nothing had significant happened between us.

Darija would visit me every day during those first, and hardest, days when I had a high fever. She made sure that Brita, forgotten and hungry, found a new family. After the divorce, she helped me move to this apartment and tried to hook me back to life.

– Come on, out of bed!

– Leave me be! I want to sleep!

– You’ve slept for 12 hours. Let’s go outside, get some fresh air!

– I don’t want air! I need to sleep!

– You’ll get a bedsore. Come on, up! Heigh-ho, heigh-ho, heigh-ho, it’s off to work we go^{lxvii}!

– What are you talking about? I’m not going anywhere! I’m too weak!

She got me out of the bed in which I seriously planned on staying for the rest of my life. She simply made me accept life, but I’m not sure if that’s a positive thing.

Darija and her husband Pero^{lxviii} (that’s his nickname) met at a Catholic retreat and married when they were close to fifty. That was the first marriage for both of them. They were cute and pathetic, a typical example of young love with an all-white wedding, and with all of the classic wedding customs that you can imagine, like they were a pair of twenty-year-olds. Since they had missed their train, they weren’t going to give up on anything else. They released two white doves in front of the church; Darija threw the bouquet to a group made of her teenage nieces and a single spinster – a fifty-year-old cousin who suddenly came to life when Darija found her husband. Pero looked for the garter, and together, using a big knife, they cut the three tiered cake that had marzipan figurines on top, which went spiralling through the air and ended up on the dance floor due to all the passion.

– Listen, Darija and Pero look like a cartoon couple. What are they doing? What a caricature their marriage is! Like Popeye and Olive Oyl, ha, ha, ha! – he told me in the middle of their wedding celebration. My husband the wine *connoisseur* and appraiser, and top expert

for quality control. At that same time he also started counting his calorie intake, and he asked me to change my cooking. He joined a gym, and started to take care of himself more than usually. He even introduced a low-fat diet to our cat because she'd gained a few. She loved him even more after that. Darija and Pero were wonderfully and equally chubby together, and they fed each other with abundant and indivisible food that is love. Their joy was stored in fat, cellulite held the attention that they gave to each other, and passion hid in their belly flab.

– Look at Modesty Blaise dance, she's really working that fat. Look at her boobs going – boing-boing! And her experienced and charming Rip Kirby over there! Look, look at him playing with her boobs like they're made out of dough. – my husband, an expert in comic books as well, was having a ball making sarcastic comments. They were the only thing keeping him from falling asleep at the wedding party held in the “Two Doves” restaurant^{lxix}.

– She's dressed like a second-hand quasi 'runaway bride' in a size XXXL dress. Where did she find that, the flea market? No, no, better yet, Fashion.hr! – my husband was relentless in his superior score keeping, dressed in a flawless Armani suit and in the perfect shape for his age.

– Your friend keeps ruining your rating. – he concluded.

I looked at my sophisticated Max Mara dress that he picked out for me and that fit perfectly. And in that moment it seemed to me that it had ripped into pieces. The effect was momentary and irretrievable. Suddenly I got cramps and diarrhoea so we were among the first ones to leave the party. That's the kind of critic my husband was.

Unattractive looks and unbranded clothing, irrelevant social status, lack of college degree and sophisticated hobbies, going to Sunday mass, excessive courtesy, and joy about life were all insurmountable obstacles for my husband to put people like Darija and Pero in the group of those who impress him. The only reason he was sitting at their wedding reception was mandatory courtesy and lack of excuses. Not once did he try to get to know them better. He would never invite them to our gatherings. He much rather sucked up to his haughty bosses, their wives and lovers, all of whom, in the end, stabbed him in the back. This touching couple didn't take anything away from him, but he was still acting maliciously and as if he was missing out on something. He did not even allow me to be happy for them. Because of other people's luck, some people simply can't but feel deprived. They ooze malice and intolerance like some sort of goo. In my husband's twisted mind, sexually unattractive people

don't have the right to physical happiness. Because of that, he felt indignant at his own lack of happiness, despite the good looks and attractive physical appearance, and he looked at me as an obstacle in the way. As if happiness, taken from the right place and put in a wrong one, was something unnatural. At that time, I didn't make that connection, but once I did, the truth brutally and angrily punched me in my gullible face, and just like in a boxing ring, I was knocked out.

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Translation 5

NHS Scotland. 2009. *Mass Casualty Incidents, A Framework for Planning (Scotland)*.
pp 8-12

1. Glossary of terms

Source term	Target term	Resource
accident	nesreća	http://iate.europa.eu/FindTermsByLilId.do?lilId=3545673&langId=hr
acute care	akutna skrb	http://www.hkf.hr/Portals/0/Datoteke/Plan%20i%20program%20fizikalne%20terapije.pdf ; www.hkdrustvo.hr/datoteke/1552
acute hospital	akutna bolnica	http://hrcak.srce.hr/file/205856 ; http://www.propisi.hr/print.php?id=10527
acute sector	akutni sektor	my own translation; http://www.kbc-rijeka.hr/docs/Bijela_knjiga_o_standardima_i_normativima_za_hospicijsku_i_palijativnu_skrb_u_Europi.pdf
acute setting	akutno okruženje	my own translation; http://www.kbc-rijeka.hr/docs/Bijela_knjiga_o_standardima_i_normativima_za_hospicijsku_i_palijativnu_skrb_u_Europi.pdf
Allied Health Professionals	udruženje zdravstvenih radnika	my own translation; http://www.ahpf.org.uk/
ambulance service	služba hitne medicinske pomoći	http://palijativna-skrb.hr/files/HR_LDW-SLWG_Recommendations_on_PC_in_Acute_Care_Settings.pdf
approach	pristup	http://hrcak.srce.hr/file/180915
arrangements	mjere	http://narodne-novine.nn.hr/clanci/medunarodni/2003_06_11_101.ht

		ml
assessment	procjena	http://cedepe.hr/aktualno/hrvatska/procjena-potreba-za-ukljucivanje-u-socijalne-usluge-u-zajednici
board	odbor	https://library.foi.hr/m8/S01102/.../1921_00007.pdf
capacity	kapacitet	http://hrcak.srce.hr/file/181375
care	skrb	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
carer	njegovatelj	http://www.seslhd.health.nsw.gov.au/Carer_Support_Program/Documents/Information%20for%20Carers%20Brochure%20translations/SESLHD_Carers_brochure_2014_Croatian.pdf
casualty	žrtva	http://hrcak.srce.hr/file/117811
CBRN	KBRN	https://vlada.gov.hr/UserDocsImages//Sjednice/2015/213%20sjednica%20Vlade//213%20-%201.pdf
challenge	izazov	http://hrcak.srce.hr/file/156778
Chemical, Biological, Radiological and Nuclear Incident	kemijsko-biološko-radiološko-nuklearna nesreća	https://vlada.gov.hr/UserDocsImages//Sjednice/2015/213%20sjednica%20Vlade//213%20-%201.pdf
clinical response	klinički odgovor	http://http://hrcak.srce.hr/145617; http://www.ncbi.nlm.nih.gov/pubmed/26415324
clinical staff	kliničko osoblje	http://medlib.mef.hr/1689/1/kusač.pdf
cloud on the horizon	oblak na horizontu	my own translation; http://www.uafdu.hr/clanak.php?id=456
command and control	zapovijedanje i nadzor	discussion with the group; http://narodne-

		novine.nn.hr/clanci/sluzbeni/2013_06_73_1452.html
community	zajednica	http://struna.ihjj.hr/naziv/zajednica/21367/#naziv
community care setting	okruženje zajedničke skrbi	my own translation; http://www.communitycare.co.uk/ ; http://www.careinfoscotland.scot/topics/your-rights/legislation-protecting-people-in-care/nhs-and-community-care-act-1990/
contingency measure	krizna mjera	discussion with the group; http://www.mps.hr/UserDocsImages/Andrija/Krizni%20plan/Influenca%20-%20obraci/2012/NKP_IP%2010.12.2012.pdf
contingency plan	plan djelovanja u kriznim situacijama	discussion with the group; http://www.mps.hr/UserDocsImages/Andrija/Krizni%20plan/Influenca%20-%20obraci/2012/NKP_IP%2010.12.2012.pdf
crisis	krizna situacija	http://hrcak.srce.hr/file/31544
crisis management	upravljanje krizama	discussion with the group; http://www.eca.europa.eu/Lists/ECADocuments/SR15_07/SR_EUPOL_AFGHANISTAN_HR.pdf
debrief	izvještaj	http://www.hup.hr/EasyEdit/UserFiles/Granske_udruga/HUP-UPL/Izvjescje%20o%20odrzivom%20razvoju%202011.pdf
decontamination	dekontaminacija	http://hrcak.srce.hr/file/46472
devolved	decentralizirano	http://eur-lex.europa.eu/nlex/info/info_uk/index_sl.htm
diagnosis	dijagnoza	http://hrcak.srce.hr/file/37738

discharge	otпуст iz bolnice	discussion with the group; http://aaz.hr/hr/kvaliteta/pokazatelji/postotak-otpustenih-pacijenata-uz-otpusno-pismo
disease	bolest	http://http://medlib.mef.hr/2322/
emergency	hitna situacija	http://hrcak.srce.hr/file/117811
emergency department	odjel hitne medicine	discussion with the group; http://www.hzhm.hr/odjel-hitne-medicine-kbc-a-osijek-moze-poceti-s-radom/
emergency service	hitna služba	http://hrcak.srce.hr/file/117811
emerging disease	nova bolest	discussion with the group; http://iate.europa.eu/FindTermsByLilId.do?lilId=3557401&langId=hr
event	dogadaj	http://hrcak.srce.hr/file/113157
facility	objekt	http://hrcak.srce.hr/file/158843
fatality	smrtno stradali	http://hrcak.srce.hr/file/146442
healthcare	zdravstvena skrb	https://zir.nsk.hr/islandora/object/vusb:107
healthcare provider	pružatelj zdravstvene skrbi	http://www.mspm.hr/adresar_ustanova/ustanove_socijalne_skrbi/pruzatelji_usluga_za_starije_osobe
heart attack	srčani udar	http://hrcak.srce.hr/file/163881
home carer	kućni njegovatelj	https://bib.irb.hr/datoteka/772882.automatizacija.docx
hospital environment	bolnička okolina	https://goo.gl/2wJpFq ; https://ldap.zvu.hr/~zrinka/PDFzaweb/HOSPITALIZACIJAZaWEB.pdf

illness	bolest	http://hrcak.srce.hr/file/89371
immediate treatment	neposredno liječenje	http://hrcak.srce.hr/file/149253
impact	utjecaj	https://goo.gl/9DxFWm
implementation	provedba	http://hrcak.srce.hr/file/44986
incident	nesreća	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
independent sector	nezavisni sektor	https://bib.irb.hr/datoteka/718356.Rad_6.pdf
infectious disease	zarazna bolest	http://hrcak.srce.hr/file/138119
influenza pandemic	pandemija gripe	http://www.plivazdravlje.hr/aktualno/clanak/17524/Pandemija-gripe-je-stigla-sto-ciniti.html
infrastructure	infrastruktura	http://hrcak.srce.hr/file/40295
injury	ozljeda	http://hrcak.srce.hr/file/104628
in-patient care capacity	kapacitet za bolničku skrb	discussion with the group; http://narodne-novine.nn.hr/clanci/sluzbeni/2015_03_26_544.html
inter-operability	međusobno funkcioniranje	http://www.duzs.hr/cpage.aspx?page=print.aspx&NewsID=19035
local authority	lokalna vlast	http://hils.hr/Hils/Upload/Documents/Europskapovelja.pdf
local capacity	lokalni kapacitet	https://issuu.com/undphr/docs/razvoj_eko_i_ruralnog_turizma_vis
local NHS	lokalni NHS	discussion with the group; http://hrcak.srce.hr/file/104628

local planning	lokalno planiranje	http://hrcak.srce.hr/file/199887
local police force	lokalna policija	http://www.irmo.hr/hr/projekti/korupcija-u-policiji/
major incident	velika nesreća	discussion with the group; https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
major incident plan	plan djelovanja u velikim nesrećama	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
mass casualties	masovne žrtve	discussion with the group; http://hrcak.srce.hr/file/213735
mass casualty incident	masovna nesreća	discussion with the group; https://bib.irb.hr/prikazi-rad?&rad=577744
measure	mjera	http://narod.hr/hrvatska/karantena-nije-proglasena-uedene-preventivne-mjere-kako-ne-bi-doslo-epidemije-na-poplavljenom-podrucju/
monitoring	praćenje	http://bib.irb.hr/prikazi-rad?lang=en&rad=715083
multi-agency risk assessment	procjena rizika sastavljena od više službi	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
mutual aid	uzajamna pomoć	discussion with the group; http://www.coe.int/t/dg3/sscssr%5CSource%5CGlossCRO.pdf ; http://www.dku.hr/wp-content/uploads/2014/06/Sazzetci2014final.pdf
National Health Service	Nacionalna zdravstvena	http://hrcak.srce.hr/29802?lang=en

	služba	
National Health Service Scotland	Škotska nacionalna zdravstvena služba	http://hrcak.srce.hr/29802?lang=en
NHS	NHS	http://hrcak.srce.hr/29802?lang=en
NHS Board	Odbor NHS-a	http://palijativna-skrb.hr/files/HR_LDW-SLWG_Recommendations_on_PC_in_Acute_Care_Settings.pdf
NHS Scotland	Škotski NHS	http://hrcak.srce.hr/29802?lang=en
no-notice incident	iznenadna nesreća	discussion with the group; https://goo.gl/3621VU
nursing team	sestrinski tim	http://www.hums.hr/novi/images/PDF/sg%20no1%202015%20web.pdf
operation principle	operativno načelo	http://eur-lex.europa.eu/legal-content/HR/TXT/?uri=CELEX:32014D0496 ; https://goo.gl/vrJMO
operational response	operativni odgovor	http://narodne-novine.nn.hr/clanci/sluzbeni/2011_02_23_484.html
organisation	organizacija	http://www.mvep.hr/hr/vanjska-politika/multilateralni-odnosi/ostalo--organizacije-univerzalnog-karaktera/
partner organisation	partnerska organizacija	http://euraxess.hr/sitegenius/topic.php?cmd=switchLang&newLang=HR&id=442
patient	pacijent	http://ec.europa.eu/health/patient_safety/docs/ec_2ndreport_ps_implementation_hr.pdf
planning	planiranje	http://aaz.hr/resources/vijesti/65/10.MITTERMAYER

		_Kvaliteta_rada_i_stratesko_planiranje.pdf
planning phase	faza planiranja	http://hrcak.srce.hr/file/48471
population	populacija	http://www.hums.hr/novi/images/PDF/sg%20no3%202014%20za%20web.pdf
preparatory action	pripremno djelovanje	http://ec.europa.eu/social/main.jsp?catId=1099&langId=hr
primary care	primarna zdravstvena skrb	http://hrcak.srce.hr/file/217908 ; http://www.rsp.hr/ojs2/index.php/rsp/article/view/312/316
primary care setting	okruženje primarne zdravstvene skrbi	discussion with the group; http://ecdc.europa.eu/hr/eaad/antibiotics-get-informed/key-messages/Pages/primary-care-prescribers.aspx ;
protocol	protokol	http://hrcak.srce.hr/file/137226
provider	pružatelj	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
resilience	otpornost	http://www.hck.hr/hr/kategorija/kategorije-projekti-i-programi-disaster-resilience-otpornost-na-katastrofe-233
resource	resurs	http://hrcak.srce.hr/file/128096 ; http://hjp.znanje.hr/index.php?show=search
response	odgovor	http://narodne-novine.nn.hr/clanci/sluzbeni/2015_02_18_390.html); http://iate.europa.eu/FindTermsByLilId.do?lilId=3528195&langId=en
response measure	mjera odgovora	http://eur-lex.europa.eu/legal-

		content/EN/TXT/?uri=CELEX%3A22013A0219(01)
rising tide incident	nadolazeća nesreća	discussion with the group; https://www.app.college.police.uk/app-content/operations/command-and-control/definitions-and-procedures/
risk assessment	procjena rizika	http://narodne-novine.nn.hr/clanci/sluzbeni/2014_09_112_2154.html
SARS	SARS	http://hrcak.srce.hr/20072
Scottish Ambulance Service	Škotska služba hitne medicinske pomoći	discussion with the group; http://bfm.hr/en_GB/page/odjel-za-hitan-prijam
sector	sektor	http://eurovoc.europa.eu/drupal/?q=search&text=sector%20&cl=en&page=1
security measure	mjera sigurnosti	http://hrcak.srce.hr/file/130313
service	služba	http://iate.europa.eu/SearchByQuery.do
Severe acute respiratory syndrome	teški akutni respiratorni sindrom	http://hrcak.srce.hr/20072
social care	socijalna skrb	https://www.estss.org/uploads/2011/04/76Translation_Croatian_-_model_of_care_FINAL.pdf
social care provider	pružatelj socijalne skrbi	https://www.estss.org/uploads/2011/04/61Translation_Croatian_-_guidelines_FINAL.pdf
Special Operations Response Team	Specijalna jedinica hitne pomoći	my own translation; http://www.scottishambulance.com/workingforum/sort.aspx
staff	osoblje	http://iate.europa.eu/FindTermsByLilId.do?lilId=54265&langId=hr

Strategic Health Authorities	Regionalne zdravstvene službe	discussion with the group; https://en.wikipedia.org/wiki/Strategic_health_authority
support service	služba za podršku	http://arhiva.mobilnost.hr/index.php?id=438
system	sustav	http://ec.europa.eu/transparency/regdoc/rep/1/2013/HR/1-2013-656-HR-F1-1.Pdf
threat	prijetnja	http://goo.gl/HeqAwC
trauma casualty	žrtva traume	http://www.hzhm.hr/wp-content/uploads/2013/07/smjernice-za-rad-izvanbolnicke-hitne.pdf
treatment	liječenje	http://hrcak.srce.hr/file/132322
triage	trijaža	http://hrcak.srce.hr/file/166131
voluntary sector	volonterski sektor	http://hrcak.srce.hr/file/46853
whole systems approach	pristup čitavog sustava	my own translation; http://medical-dictionary.thefreedictionary.com/whole-systems+approach

2. Translation

2.) Takvi događaji, prema svojoj definiciji, potencijalno mogu brzo pretrpati ili premašiti lokalne kapacitete koji su na njih spremni odgovoriti, čak i uz provedbu planova djelovanja u velikim nesrećama.

3.) Glavna operativna načela za postupanje u masovnoj nesreći ista su onima u velikoj nesreći. Sve organizacije NHS-a moraju imati planove djelovanja u kriznim situacijama koji:

a) pokazuju da, kroz sudjelovanje u procjeni rizika sastavljenoj od više službi u njihovom području, u potpunosti razumiju potencijalni opseg i prirodu prijetnji koje mogu izazvati prekid rada njihove organizacije, kao i sve druge radnje koje mogu biti potrebne;

b) uključuju prikladne mjere za sprječavanje nesreće, ako je to moguće, ili za ublažavanje njezinog utjecaja na zdravlje zajednice;

//^{lxx}

c) stavljaju osobit naglasak na uzajamnu pomoć i međusobno funkcioniranje^{lxxi} Odbora NHS-a te susjednih Regionalnih zdravstvenih službi iz Engleske ili Sjeverne Irske kada je to prikladno;

d) uzimaju u obzir mjere za intenzivniju upotrebu svih postojećih kapaciteta Škotskog NHS-a u okruženjima akutne, primarne i neovisne zdravstvene skrbi^{lxxii} kao i u okruženju skrbi lokalnih vlasti, uzimajući u obzir potrebu za održivim odgovorom na nastalu situaciju;

e) prepoznaju potencijalnu potrebu za proširenjem postojećih kapaciteta da bi se mogli nositi s većim brojem pacijenata, uključujući mogućnost uvođenja izmijenjenih protokola liječenja;

f) uključuju prijedloge za upotrebu i preraspodjelu^{lxxiii} osoblja tamo gdje je to potrebno;

g) olakšavaju zajednički rad prihvaćanjem opreme i sustava sa zajedničkim ciljem^{lxxiv} ako je to izvedivo;

h) promiču i podržavaju povratak u redovno stanje^{lxxv} što je prije moguće;

i) uključuju provedbu strukturiranog izvještaja po izvršenju operacije u svrhu prikupljanja podataka^{lxxvi}.

5. Osobiti izazovi

1.) Masovne nesreće uključuju postepenu promjenu u zahtjevima koje podnose *sve* sastavnice NHS-a i partnerskih organizacija. Malo je vjerojatno da će ponavljanje istih postupaka biti učinkovito – organizacije i njihovo osoblje trebat će usvojiti drugačiji pristup planiranju i odgovaranju na takve nesreće da bi se s njima mogli nositi. Kako bi odgovor bio učinkovit, načinu na koji se pruža zdravstvena skrb potreban je pristup čitavog sustava. To podrazumijeva sve sastavnice Škotskog NHS-a, uključujući akutni sektor i sektor primarne zdravstvene skrbi. Partnerski sektori – neovisni i volonterski sektor – također trebaju biti uključeni u sve poslove strateškog preplaniranja u hitnim situacijama, kao i u operativni odgovor.

2.) Zahtjev za povećanjem kapaciteta u okruženju zajednice traži od svih odbora NHS-a da s pružateljima socijalne skrbi i lokalnim vlastima pažljivo planiraju razvoj i upotrebu kapaciteta izvan bolničke okoline. Sestrinski timovi u zajednici, udruženja zdravstvenih djelatnika^{lxxvii}, kućni negovatelji i pomoćnici mogu igrati važnu ulogu u osiguravanju da pacijenti koji su ranije otpušteni iz bolnice dobiju odgovarajuću kućnu njegu^{lxxviii}. Međutim, važno je zapamtiti da takve skupine negovatelja također mogu pogoditi različite nedaće poput bolesti, brige za vlastite obitelji ili problema s prijevozom.

3.) Kao dodatak tome, ova vrsta skrbi bit će ključna za održavanje kritičnih kapaciteta za bolničku skrb kroz smanjenje potrebe da se pacijente ponovno prima nakon otpusta. To bi bilo od iznimne važnosti za vrijeme 'nadolazeće nesreće', koja je ponekad poznata i pod nazivom 'oblak na horizontu' – epidemija novih zaraznih bolesti, ili kriza kapaciteta/osoblja, ili ozbiljna prijetnja poput velikog nuklearnog ili kemijskog izljeva koji se odvija negdje drugdje i za koju je potrebno pripremno djelovanje.

4.) Neki od faktora koji razlikuju masovnu nesreću od uobičajenije ili učestalije velike nesreće njezin su opseg, trajanje, intenzitet i vjerojatnost da će se uz nju, kao posljedica hitne situacije, pojaviti drugi sastavni faktori poput gubitka službi/infrastrukture, pomanjkanja osnovnih zaliha ili mogućnosti masovnog kretanja stanovništva.

5.) Vrlo će vjerojatno uključivati veće brojeve – ozlijeđenih ili smrtno stradalih^{lxxix} – i mogle bi uključivati nesreće koje se odvijaju istovremeno ili one koje se odvijaju na različitim mjestima (u blizini ili na širem području). Također je vjerojatno da će se pojaviti značajni izazovi u pogledu medija i javnih informacija, stoga je to potrebno uzeti u obzir tijekom planiranja na lokalnoj razini.

6.) Uz obitelji pacijenata koje zahtijevaju informacije, sljedeće grupe pacijenata također od NHS-a mogu zatražiti ispunjenje određenih zahtjeva. Svaki će pacijent predstaviti određene kliničke i rukovoditeljske izazove u područjima trijaže/liječenja, kapaciteta, koordinacije i komunikacije na širem području. Krizne mjere lokalnog NHS-a stoga se moraju pobrinuti za:

a) liječenje onih ozbiljno bolesnih ili ozlijeđenih zbog nesreće, onih kojima je potrebno neposredno liječenje i skrb i kojima će vjerojatno biti potrebno akutno liječenje;

b) one pogođene incidentom koji, iako možda ne pate od očite ili neposredno ozbiljne bolesti ili ozljede, trebaju procjenu i dijagnozu, savjet ili liječenje, ili su im možda potrebni daljnje praćenje i kontinuirana potpora koji im se često mogu pružiti na bolji način u okruženju koje nije akutno ili primarno;

c) one ljude koji nisu ni bolesni ni ozlijeđeni, ali su im potrebne informacije i savjeti, kao i ohrabrenje. Njih se često naziva 'traumatiziranima'^{lxxx};

d) također, to da se planiranjem i odgovaranjem osiguraju stalne službe za pacijente koji obole od akutnih bolesti (npr. srčanog udara), ali nisu dio velike nesreće;

e) one pacijente u zajednici koji su pogođeni gubitkom usluge zbog utjecaja nesreće i odgovora na nju (npr. pacijenti kojima je potrebna dijaliza ili pacijenti koji primaju kisik kod kuće).

7.) Važno je zapamtiti da će se sve vrste pacijenata, uključujući one zaprimljene iz šire populacije, morati liječiti u okolnostima dostupnih zdravstvenih kapaciteta.

6. Vrste nesreća koje uzrokuju masovne žrtve i njihovi izazovi^{lxxxi}

1.) Iznenadna nesreća – ozbiljna nesreća u prijevozu, eksplozija ili niz manjih nesreća:-

a) Briga o povećanom broju potencijalno ozbiljno bolesnih ili ozlijeđenih pacijenata neposredno nakon nesreće (ili nesreća)^{lxxxii} gotovo će sigurno iziskivati različite mjere odgovora. One mogu uključivati reorganizaciju trijažnih protokola i povećanje kapaciteta za liječenje na mjestu događaja ili korištenje dostupnih resursa i sredstava. To može uključivati upotrebu posjeda koji ne pripadaju NHS-u kroz improviziranu upotrebu drugih zgrada i struktura.

b) Ova vrsta odgovora mogla bi uključivati zgrade u primarnim okruženjima ili okruženjima zajedničke zdravstvene skrbi, zgrade lokalnih vlasti ili privatne posjede s kojima bi trebali biti sklopljeni lokalni dogovori tijekom planiranja za takve nesreće. Istraživanje i razvijanje takvih mogućnosti tijekom faze planiranja bit će ključno u podržavanju operativnog odgovora.

2.) Jedna od izazovnijih vrsta velikih nesreća na koje treba odgovoriti jest događaj 'nadolazeće nesreće'^{lxxxiii} ili 'oblaka na horizontu'. Ove vrste nesreća razvijaju se kroz period od nekoliko dana ili tjedana. Njihov je utjecaj u početku slab, ali postupno vodi ka produljenom periodu snažnijeg utjecaja koji stvara teškoće. Ove vrste nesreća mogu se razviti iz brojnih razloga. Neke od njih mogu biti posljedica 'iznenadne nesreće' (na primjer u kemijskom postrojenju) koja u početku ne stvara žrtve traume. Međutim, u narednim danima stanovništvo u neposrednoj blizini nesreće primarnoj zdravstvenoj skrbi može početi pokazivati znakove i simptome koji su posljedica oblaka iz nesreće. Osobite vrste 'nadolazeće nesreće' mogu uključivati nove zarazne bolesti poput teškog akutnog respiratornog sindroma (SARS) ili pandemije gripe.

3.) Za razliku od iznenadnih nesreća, ove će vrste nesreća predstavljati veoma različite izazove i bit će potrebno dugoročno informiranje o upravljanju krizama da bi se osigurao ravnomjeran i učinkovit odgovor. Potreba za primarnim sektorom zdravstvene skrbi bit će veća i ravnomjernija s potencijalnom potrebom za razmatranjem usredotočenja na liječenje kod kuće, a ne u bolnici, oslobađajući tako bolničke kapacitete za ozbiljno bolesne pacijente. Tijekom bilo koje 'nadolazeće nesreće', postojat će potreba za osiguravanjem javno dostupnih informacija, a to će biti ključno u promicanju savjeta za samopomoć koji bi omogućili kliničkom osoblju da svoje vrijeme i liječenje posvete pacijentima.

4.) NHS će trebati razmotriti ne samo klinički odgovor, već i širi utjecaj nesreće na otpornost zdravstva^{lxxxiv}. Događaj 'nadolazeće nesreće' na značajan će način izazvati otpornost infrastruktura i službi NHS-a. Od iznimne je važnosti da svi pružatelji zdravstvene skrbi

imaju planove učinkovitog upravljanja kontinuiranim poslovanjem, osobito one koji se tiču problema otpornosti osoblja.

5.) Kemijsko-biološko-radiološko-nuklearne (KBRN) nesreće predstavljaju različite izazove za sve one zadužene za odgovor^{lxxxv}, a NHS nije iznimka. U neki scenarijima KBRN-a, ubrzana dekontaminacija i liječenje značajnog broja žrtava bit će od presudne važnosti za dobrobit pacijenata i za upravljanje nesrećom.

6.) Škotska služba hitne medicinske pomoći organizirat će učinkovite mjere za brzu preraspodjelu obučenih Specijalnih jedinica hitne pomoći (SORT), kao i mjere za opskrbljivanje ili oslobađanje tih jedinica uzajamnom pomoći od Engleske službe hitne medicinske pomoći i službi drugih decentraliziranih vlada. U slučaju velikog broja ljudi kojima je potrebna dekontaminacija, Škotskoj će se službi hitne medicinske pomoći pridružiti vatrogasna služba obučena za masovne dekontaminacije.

7.) Svaka akutna bolnica^{lxxxvi} treba razviti unutarnje planove za provedbu brzog djelovanja kako bi zaštitila dostupnost svojih kapaciteta tako da osigura održavanje kontrole pristupa svojim objektima. Za to će možda biti potrebno planirati pojačane mjere sigurnosti kako bi se osiguralo da pristup može biti ograničen na jednu ulaznu točku (koja je vrlo vjerojatno u blizini Odjela hitne medicine). Bolnice s odjelima hitne medicine trebale bi planirati brzo proširenje kapaciteta tih objekata, kao i nadopunjavanje osoblja. Takve će se planove trebati nadopuniti i povezati s hitnom službom i planovima lokalnih vlasti za „zapovijedanje i kontrolu“ u velikim nesrećama koje provodi više službi.

8.) Odbori NHS-a trebali bi održati rasprave s lokalnom policijom o javnom redu i problemima nadzora koji bi mogli biti povezani s porastom broja pacijenata koji sami uočavaju simptome. Također bi trebali razmotriti kako bi se nosili s takvim priljevom potencijalnih žrtava. Bilo koji takav plan mora uzeti u obzir da žrtve također mogu biti kontaminirane i stoga se mora održati zdravlje i sigurnost osoblja NHS-a.

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ⁱ The translation of this term was, at first, automatic – I simply translated ‘galaxy’ as ‘galaksija.’ However, after doing some research, I soon realised that another valid option was ‘galaktika.’ This posed a problem because there is no room for synonymy in terminology; terms are given different names precisely because they denote different concepts. However, all the scientific articles I consulted seemed to use the two terms interchangeably to refer to the same concept or, in other words, some used ‘galaksija,’ and others used ‘galaktika.’ The Croatian Language Portal (HJP) was not helpful either since searching for ‘galaksija’ led automatically to ‘galaktika.’ Finally, an article called *Terminološke dvojbe u astronomskom nazivlju* (the link to which can be found in the resources section) helped me resolve the matter. The two terms are used interchangeably and are considered to be synonymous. Preference is given to the term ‘galaktika’ because of its derivational value, i.e. other adjectives are created from it, such as ‘galaktički,’ ‘međugalaktički,’ and so on. All these different adjectives also appear in the source text. However, *Struna*, the database of Croatian special field terminology, clearly states that ‘galaksija’ is preferred, whereas ‘galaktika’ is allowed. It also lists several other terms – compounds that include the noun ‘galaksija.’ In the end, this is what helped me reach my decision. Proper terminology is of utmost importance, and since the official terminology database suggests ‘galaksija,’ I decided I would use that solution. I also had the target audience in mind. This is not a scientific book, it is from the popular philosophy genre and is intended to be read by laypeople interested in the topic, so the goal was to translate the book in a manner that is both correct and easily understandable.

ⁱⁱ The last clause of this complex sentence had to be somewhat reformulated. The passive voice or, generally, passive constructions in all forms of discourse, and especially texts that belong to the field of popular science, such as this one, are more common in English than they are in Croatian. Initially, I wanted to translate the adjective ‘subject’ as ‘podložan,’ (*Zemlja bi bila podložna dvadeset i pet posto privlačne sile Sunca koja na nju utječe sada.*). As one can see from the translation, the sentence does not sound natural in the TL. Translators are often prone to forgetting the features of TL such as word order and voice preference, under the influence of the SL, which explains the first version of the translation. I decided to make ‘the sun’s pull’ the subject of the clause and translate it as: ... *na nju bi utjecalo tek dvadeset i pet posto privačne sile Sunca koja na nju sada utječe.*). The meaning has not changed, but the target text audience will find this closer to the standard language, clearer and more understandable, which is the main goal after all – transferring the meaning of the message from one language into another, conforming to the TL norms.

ⁱⁱⁱ The problem with the translation of the verb ‘invert’ is in the fact that ‘invertirati’ might be too abstract and some readers might not understand its meaning in the mathematical sense. A more understandable word would be ‘recipročnost,’ however, the verb ‘reciprocirati’ does not exist in the Croatian language and its imperative form ‘reciprocirajte’ would be worse than ‘invertirajte.’ The author, however, explains the process in detail using plain language and giving not one, but several examples to illustrate the point, and because of that no further intervention was necessary.

^{iv} The term ‘original atom’ was the one that gave me the most trouble together with ‘fireball’ (see next endnote). My first instinct was to translate it as ‘originalni atom,’ simply under the influence of the SL. However, I soon decided against it because the word ‘originalni,’ in my opinion, has certain connotations in the TL (such as ‘innovative’ and ‘unique’), which do not go well with what the ‘original’ in ‘the original atom’ stands for – the first or earliest recorded instance or existence of something. Having consulted a physics professor, three possible solutions crystallised – ‘prvi atom,’ ‘izvorni atom’ and ‘praatom.’ I could not find reliable sources for the first solution, and the adjective ‘prvi,’ in my opinion, would not resonate well enough with the target audience. I soon found a reliable source for the ‘izvorni atom’ and ‘praatom’ solutions (Fonović). The two were in fact used interchangeably throughout the text. It seemed to me that ‘izvorni atom,’ with its connotations of ‘authentic,’ ‘primary’ and simply, ‘the very first one,’ would resonate well with the target audience. The same was true for ‘praatom,’ which, with its prefix ‘pra-,’ indicated the atom’s long existence that goes back all the way to the very beginning, of, in this case, time and space. Since the two terms were used interchangeably in the sources I found, and the adjective ‘izvorni’ already covers the meanings of ‘pra-,’ I decided to use that solution. This way, the translation of the term was also consistent with the phrase ‘the original fiery atom,’ that appears later in the text.

^v ‘Fireball’ is another name for the ‘original atom.’ Once again, due to the strong influence from the English language, i.e. the source, I wanted to translate the term as ‘vatrena kugla,’ a term that I did not find to grasp the complexity of its English equivalent. I was surprised to find out that Bujas’ dictionary offers the same solution that I originally had in mind. Further research showed that the term ‘vatrena kugla’ is a synonym used for the term ‘meteor’ in everyday language, i.e. in newspaper articles. This posed a problem since this entire section of the book is dedicated to space, its origin and different bodies that can be found in it, meteors included. I did not want to cause incongruity, especially since the term is in fact synonymous to the term ‘the original atom.’

Because of that matter alone another solution had to be found. An expert suggested ‘užarena kugla,’ – a similar, but much better solution to the problem. The term also resonates better with the TT audience because of the mental image that it creates in the minds of the readers. In other words, when readers imagine a ‘fireball’ (‘užarena kugla’), they can imagine a round object that is under pressure and will, for that reason, probably soon explode, just like *the* ‘fireball’ did, which resulted in the creation of the universe. Put in this perspective, it is clear why ‘užarena kugla’ is a better solution than ‘vatrena kugla.’ The noun is also premodified by the adjective ‘inchoate,’ which I wanted to translate as ‘začetni’ or ‘u začetku’ but I had trouble with the construction in the TL so, after consulting the *Oxford English Dictionary* (OED), I changed it to ‘rudimentaran’ since the dictionary lists ‘rudimentary’ as a synonym, and this same adjective is used later in the text (‘rudimentary entity’) to refer to the ‘fireball’/‘the original atom.’

^{vi} Going over different scientific articles that I hoped would help me understand the matter better, I frequently came upon terms like ‘Veliki Prasak’ and ‘Svemir,’ which were often capitalised. This confused me greatly since they should not have been. My confusion was even greater once I checked reliable resources (Badurina, Marković, Mičanović) and confirmed what I had already known to be true. Once again, the article *Terminološke dvojbe u astronomskom nazivlju* helped me resolve the matter. The term ‘svemir’ may be capitalised when it refers to our universe, i.e. the universe, but only in cases when theories of multiple universes are being discussed so that it would be clear which universe one is referring to. Since this is not the case in the book, at least not in the part translated by me, there was no reason to capitalise ‘svemir.’ The same was true for the term ‘Big Bang.’ ‘Veliki prasak’ is the shortened form of ‘teorija velikog praska’ and is not capitalised just like any other theory would not be capitalised in Croatian. It is possible that the authors of the scientific articles that I consulted were under the influence of their sources (probably written in English or even German), and copied the capitalisation. This is unfortunate, as many other scientists will use these same papers to help them write their own and the errors will remain.

^{vii} In a discussion with my colleagues, it was decided that we would translate ‘universe’ as ‘svemir,’ ‘cosmos’ as ‘kozmos,’ and ‘space’ as ‘prostor.’ This distinction, however, was not always applicable as the three terms are often used as synonyms (even though their meaning need not be synonymous in all genres and subject fields). What I gave preference to in this case were the context, the style, and the fluency of the text. The aim was to adapt the text to the needs, and also abilities of the target audience, and the ‘consistency’ that we imposed on the three terms was not crucial in this particular case. The argument that also supports my case is that experts from the Croatian Physical Society (HPD) discuss ‘false vacuum’ as the state in which ‘space’ (translated as ‘svemir’) was and still is. Their webpage, the link to which can be found in the resource section, is aimed at explaining the main principles of physics and astronomy to the general public in a clear and user-friendly way, just like this chapter of Stroll’s book.

^{viii} The translation of the term *cluster* called for another intervention on my part. ‘Cluster,’ signifying a group of elements in close association, is sometimes translated into Croatian as ‘klaster.’ *Struna*, however, discourages the usage of this term and suggests ‘nakupina’ or ‘grozd.’ This is where I had to intervene because ‘nakupina’ does not work well in the context of the overall topic of the text, i.e. the term would not be clear enough to the target audience. ‘Grozd’ was not perfect either simply because of its immediate association to ‘grapes’ in Croatia. However, the mental image it creates in the minds of the target audience works well enough to help envision the idea of a ‘cluster.’ The only thing that was missing was a kind of a simple and short explanation or clarification of the term. I decided to use the procedure of addition to seamlessly incorporate the noun ‘atoms’ to ‘grozd.’ By translating ‘clusters’ as a ‘grozdovi atoma’ I managed to transfer the meaning into the TL and make it explicit enough for the target audience without using footnotes that would disturb the reading flow. It helped me additionally that the *Croatian Encyclopaedia* (*Hrvatska Enciklopedija*) translates ‘cluster’ as ‘nakupine’ and defines it as ‘a small group of atoms or molecules’ and uses the Croatian noun ‘grozd’ for a group.

^{ix} The author occasionally uses expressive language typical for this genre. There is a phrase ‘otvoreno pitanje’ in the TL, but this refers to survey questions that, instead of multiple choice answers, allow its participants to provide their own answer and elaborate it. However, this is in English called ‘an open-ended question’ (*Struna*). The two notions are similar; hence their similar names, but they are not the same. That is why I opted for a different approach and decided to paraphrase the phrase.

^x Another linguistic problem pertinent to Croatian was the translation of the noun phrase ‘physical laws.’ I was not sure whether to translate it as ‘fizički zakoni’ or ‘fizikalni zakoni.’ The definitions for ‘fizički’ and ‘fizikalni’ that can be found on HJP, once again failed to give me enough insight so that I could be certain of the different connotations that ‘fizički’ and ‘fizikalni’ carry in the Croatian language. ‘Fizikalni’ referred to ‘fizički,’ and

'fizički' was described with the synonym 'fizikalni.' Luckily, I then managed to find an article that helped me immensely as its authors looked into the translation of the English adjective 'physical' into Croatian. The article is called *O projektu STRUNA fizika* and it was written by scholars from the *Institute of Croatian Language and Linguistics* (IHJJ) and scientists from the *Faculty of Science* (PMF). The conclusion of the article is that advantage should be given to the adjective 'fizički' as it is automatically derived from the word 'fizika,' Croatian for 'physics.' Before opting for 'fizički,' I also checked the *Croatian Language Repository*, which gave me better insight into the situation and proved that, in fact, 'fizikalni' is used more frequently than 'fizički' in collocation with the noun 'zakon(i)'. I decided to listen to the linguistic argument after all, and opted for 'fizički.' In the article, the authors also stated they were hoping the adjective 'fizički' would be used more often than 'fizikalni,' and the only way to achieve this, clearly, is by correctly using it in relation to physics.

^{xi} The 'it' in this sentence may refer to 'singularity,' 'creation,' and the 'Bing Bang' respectively. All three terms refer to one another and are 'synonymous' in this particular sentence and context. In Croatian, the three words are all of different grammatical genders and the translation of 'it,' or the form that the pronoun 'it' takes depends on the grammatical gender. Following the sentence before this one, I decided that 'it' refers to 'creation' and translated it as accordingly.

^{xii} The ST said *From the time of the Greeks to the present...*, so I decided to intervene and substitute for the definitive article in English with the adjective 'stari' in Croatian. This is the regular way of referring to the ancient Greek civilisation famous for its inventions and for laying the foundation of science, which originated from philosophy (see: Matulić, T. *Mogućnosti i granice suvremene znanosti*). The addition of the adjective maybe was not crucial, but I think the phrase 'stari Grci' is more common in the TL.

^{xiii} It is common to find Latin proverbs in these types of texts. They are used for stylistic reasons, as well as to help make a point. I was not sure whether to translate these proverbs or not. The reason for that was that the proverbs are not translated in the source text and it is implied that the source audience understands them or is at least familiar with them. I did not want to put the translation of the proverbs into footnotes as they, among other things, disrupt the reading flow – the reader has to stop and read the footnote. Another reason for my decision not to translate them is that the proverbs are either explained in the text, such as the example of *ex nihilo nihil fit*, a phrase that is then used many times in its English form throughout the rest of the chapter. In the case of *deus ex machina*, my reasoning was that this proverb is much better known than the first one and thus there was no need to translate it. I would have considered incorporating the translation in form of a short clause, but since both the source sentence and my translation already include several different clauses, it would have been very impractical to add another one. Had the sentence been: *A deus ex machina who created the universe*, I could have easily translated it as *Deus ex machina, bog koji je izašao iz stroja i stvorio svemir*. As this was not the case, I decided that the noun *artificer* that comes before the proverb would be enough for those hypothetical members of the target audience who may not be acquainted with the proverb to understand its meaning.

^{xiv} Another possible translation of the 'First Cause' was 'prvi pokretač.' Both terms are used in various sources, but 'prvi pokretač' is mostly used with reference to God, whereas 'prvi uzrok' is used in scientific and theological papers, as well as philosophical papers as a more 'neutral' term. To me, 'Pokretač,' also has connotations of a 'someone' (in this case God) who caused something to happen, whereas 'uzrok' is more neutral, it does not presuppose a doer. I also consulted *Wikipedia* entries in Portuguese and Spanish to see how the term is translated in those languages and I confirmed that it is also called 'the first causa' (la primera causa and a causa primeira respectively).

^{xv} Together with Latin proverbs, which have already been discussed, the author of the book from time to time uses expressive language forms, nouns and adjectives that are stylistically marked and less formal so that he would indicate, once again, that his text is not a purely scientific one. These words and expressions crop up every now and then throughout the book and it is important to translate them accordingly. The author used them for a reason, and they help create a certain effect. Ignoring them and opting for more neutral translations would create a very different stylistic effect in the TT or lack thereof. One of the expressions that I found interesting was 'hard-nosed materialists,' or, more particularly, the adjective 'hard-nosed.' My first intention was to translate it as 'najuporniji' or 'najustrajniji' as that is what the English adjective *means*. However, the Croatian 'equivalents' are not stylistically marked in any way, they are everyday common words that can be used in formal situations and are not particularly informal like the English one. I wanted to use the adjective 'zadrt,' but my intuition told me, and HJP then confirmed, that this word has a particularly negative connotation. However, a very similar word then came to mind – 'zagrižen,' someone who is passionate about something and holds to his or her beliefs.

The adjective is stylistically marked and it collocates with the noun 'atheist,' which works well with the context in which it appears in the book.

^{xvi} The noun 'knowledge' was spelled 'know-ledge' in the ST. I am sure the author meant something by this, but I was not able to determine what exactly. Having looked at possible other meanings of the words (morphemes) 'know' and 'ledge,' as well as homophones, and finding nothing that would suggest the author's intention, the only solution that came to mind was that the noun 'knowledge' was divided into syllables due to the adjective 'fragmentary' that premodifies it to show the fragmentation and uncertainty of it all – 'zna-nje.'

^{xvii} According to Linde's theory, the universe keeps expanding and will continue to do so forever, but this expansion or inflation is not equal in all parts, it is unpredictable, and that is where the adjective 'chaotic' comes from. The inflation, it is believed by the scientist, most definitely leads to multiverses. The theory also implies that the universe is 'externally existing,' and therefore does not need a beginning or an end. (see: Linde, *The Self-Reproducing Inflationary Universe*). This is confusing and hard to understand, and it seems to be only briefly mentioned in this part of the chapter. Having read Linde's paper, I decided to add the noun 'inflacija' ('inflation') to the phrase 'chaotic eternal' since that is what I read in Linde's paper and found in other resources online (even *Wikipedia*). The theory is usually called *Eternal Inflation* and 'chaotic' is only added sometimes to describe it. The solution 'kaotična vječna inflacija' is more explicit than the original term, and I think that explaining it by adding a noun was a reasonable thing to do.

^{xviii} This is connected to the previous endnote. Linde talks about 'scalar fields,' however, in this sentence only the noun 'scale' is mentioned. The two are not the same thing as 'scalar' refers to vectors (see: Linde). I managed to find a Croatian source (see: Štefančić, „Problem tamne energije – što uzrokuje današnje ubrzano širenje svemira?“), which talks about structures and components on the largest scales of the universe so I added the noun 'svemir' into the sentence to make sense of it and explain it to the reader. The general problem with this sentence is that it is missing information. Up to this point the author was gradually explaining the scientific story of how the universe was created and then suddenly he started referencing scientists and their papers with little context. In order to translate the sentence correctly, I had to find relevant sources and get a general idea of what the author of the book and the author of the article are trying to say, and then find a way to convey that message to the TT audience.

^{xix} One of the biggest challenges I faced when translating this text was the amount of phrasal and prepositional verbs such as 'take in,' 'let off,' and 'be with' that had to be translated into Croatian. The problem with these constructions is that the meaning of the verb, or its function, changes depending on the expression, the preposition it collocates with, as well as the noun, which has the function of the object. Throughout the text, or at least the section of the text assigned to me, in the place of nouns, the author opted for pronouns, more specifically, he, more often than not, opted for the pronoun 'it.' This made the translation especially problematic as I had to look for the meaning of 'it' in other sentences and then find a way to incorporate it in my translation. Even this was not always possible; such is the case with the title of the summary paragraph *Taking It in*. As a group, we decided we would translate the phrase 'take in the good' or 'taking in the good' as 'usvajanje dobroga,' from that, the translation of 'take in' would be 'usvojiti,' which correlates with the English meaning of 'accepting or appreciating something' or 'being aware of something' (OED). Since the title *Taking It in* appears throughout the book at the end of each chapter, for consistency sake, there had to be a uniformed translation of it. At first, *Usvajanje* did not seem to be the best solution as I felt like something was missing – taking 'what' in? However, it was impossible to add a noun such as 'the good' to this title as it would not fit the ending of each chapter, even though the book is about learning how to be happier and more positive by focusing on good experiences. Finally, I thought of the noun 'gradivo,' which fits the context perfectly. My reasoning was that 'usvajanje gradiva' is not only consistent with the rest of the translations in the book, but it can also signal a sort of revision or a recap of all the important pieces of information listed at the end of each chapter. The end of each chapter is the time for the readers to reflect upon what they had just read and 'usvajanje gradiva' immediately points to that.

^{xx} The term 'negativity bias' is still a relatively new term in contemporary psychology, and after consulting an expert, I found out that an official translation does not exist. The expert suggested 'negativna pristranost,' which I then found in several psychology papers. However, that particular term is already used in social psychology to signify something else. The term 'sklonost negativnosti' can be found in various lifestyle magazines and newspaper articles, but is a good solution because, besides the fact that it can be understood from the 'name'

what the term means and implies, the sources show us how the term is used around laypersons in newspapers and magazines, and those same people are the hypothetical target audience of this book. What helped me immensely with the translation of this book was keeping the TT audience in mind and trying to present Hanson's ideas as clearly as possible, just like he did in the ST.

^{xxi} I translated the term 'consolidation' as 'učvršćivanje' at first. This was an idea I got from the *Croatian Language Portal* (HJP). However, I was not satisfied with the physical connotations of the verb 'učvrstiti' and the results I came upon on the Internet all collocated with physical, concrete nouns, as opposed to the abstract noun 'memory' that I had. I was reluctant to use the verb 'konsolidirati' as I was not sure whether the TT audience would understand its implications. However, the phrase 'konsolidacija pamćenja' is frequently used on websites such as *znanost.geek.hr*, which are aimed at the general public interested in different topics from the scientific area, so that helped me make my decision. In terms of etymology and the 'battle' between opting for words adapted to the Croatian language as opposed to international (loan)words, in each particular case I had to take the context and the audience into consideration and see what would be best. For stylistic reasons, I used 'rekonsolidirati' and 'nanovo/iznova konsolidirati' interchangeably.

^{xxii} The ST says 'old pains.' The reason I translated 'pain' as 'boljka' rather than 'bol' is compensation. The author uses expressive language throughout the book. Knowing I would not always be able to come up with an equally expressive solution in the TT, I decided to translate some of the 'unmarked' phrases in a more expressive way in order for the overall stylistic effect to remain the same.

^{xxiii} 'Human resources training' and 'human resources' in general are still relatively new phenomena in the target culture. More often than not, the term is not translated – it is referred to as HR and sometimes 'ljudski resursi.' I was not keen on using 'resursi,' especially since the noun is used for other 'resources' that Hanson mentions in the book. In discussion with my colleagues, we decided to translate the term as 'ljudski potencijali' and translate 'training' simply as 'obuka' because we had the TT audience in our minds. The term is, in most cases, only mentioned as one of many different activities so this kind of paraphrase as a translational procedure was allowed.

^{xxiv} Throughout the book, it seemed to me that I had to intervene in the text and make certain sentences a bit more explicit in Croatian by adding pronouns. The reasoning behind this decision was in the fact that the book belongs to the self-help genre of psychology books and the author is determined to help each individual who obtained the book in order to work on improving the overall quality of his or her life. Because of that, the relationship between the author and the ST audience is very close and personal, which is something that is obvious from reading the book. In order to make the relationship between the author and the TT audience equally close, occasionally, such as in this sentence, I added pronouns to achieve this balance. For example, in this sentence, the English original does not say *and seems important to you*, but the Croatian translation needs the pronouns 'vama' to get the same message across. By emphasising the reader and his or her role, I think I improved the quality of the translation and fulfilled the book's purpose – to get to the reader and help her or him out.

^{xxv} Each chapter of the book is divided into shorter subchapters to make the matter more organised and easier to read and understand. Most of the titles are in non-finite verb forms, mostly gerunds functioning as subjects. They have their 'equivalent' form in Croatian and are also called gerunds or verbal nouns. However, translating gerunds as verbal nouns in Croatian is not always ideal and a translational shift had to be used every now and then. I think that translating 'wanting' as 'željenje' (*Željenje onoga što je dobro za vas*) would not resonate well with the TT audience. Instead, once again, having read through the subchapter and having translated it and understood it fully, I opted for a more direct approach – the imperative. This is a self-help book with instructions for a better and happier life. The author tells the reader to 'want' things that are good for him or her, and explains that these good things will not always be easily attainable and that they will require sacrifice and motivation, as well as hard work and determination, but the key is to first and foremost really and truly want those things. That is why I felt that this shift would work well, bearing in mind the genre of the book and the norms characteristic for it, as well as, of course, the audience.

^{xxvi} The language used by the author of the book is quite expressive at times and he tends to use various metaphors and other figurative expressions to get the message across. This particular example included a reference to the idiom or, according to the author, proverb 'carrot on a stick' and the story behind it – if we wave

a carrot in front a donkey, it will be motivated to move forward. There was no need to search for an idiom in Croatian that would be of the same content but maybe of a different form simply because the mental image created by this proverb is what matters, so in a way, the form would have to be the same, and also, after doing some research, it turned out that the ‘carrot on a stick’ idiom is used quite often in psychology books to help exemplify the notion of motivation. As I said, this idiom does not exist as such in Croatian, but the story is known to the target text audience, and the metaphorical meaning of the idiom is fairly straightforward, once again, because of the mental image it creates since the human mind is conceptual in nature. Also, the expression is often connected to a similar expression – *carrot and stick*, which did not exist as such in the TL but, after being translated literally for some time, this new idiom was introduced into Croatian and is now used frequently. For these reasons, the only change I decided to make to this sentence was to remove the author’s adjective ‘proverbial,’ as, once again, the proverb does not exist in the TL, and replace it with ‘iz priče,’ since it is the story of the donkey and the carrot that will be known to the TT audience.

^{xxvii} The phrasal verb ‘sink in(to)’ crops up quite a few times in the book. It can be translated in various ways depending on the context – ‘uroniti,’ ‘prožeti,’ ‘obuzeti’ and so on. Because of that reason, there cannot be a single ‘equivalent’ in the TL, there are many options that all work in different context. Since this is the only time the verb appears in the part of the book translated by me, I opted for ‘udomačiti.’ The verb has an expressive and metaphorical value and goes well with the author’s notion of embracing and absorbing positive experiences and letting them settle in our minds.

^{xxviii} Sometimes it is the most frequent words that cause significant translation problems. In this case the word was ‘drugs.’ The word is polysemous in the English language as it does not only refer to illegal narcotics but also to medication one is prescribed by medical professionals. As opposed to that, the Croatian ‘equivalent’ ‘droga,’ has immediate connotations to illegal narcotics, as opposed to the primary meaning of ‘drugs’ in English, which equals to ‘lijekovi’ in Croatian. Another problem was that the problem of drug addiction does not necessarily refer to only illegal narcotics, but can also refer to prescribed drugs. For that reason, after consulting the *Croatian Encyclopaedia* (the link to which can be found in the resources section), I have decided to use an umbrella term – ‘opojna sredstva,’ which covers both narcotics and medication.

^{xxix} The author makes a distinction between two possible choices – a ‘bad’ one and a ‘good’ one. He, of course, plays with the English notions of high and low that are used in many other figurative expressions such as ‘fly high,’ ‘(only) go up and ‘set the bar low.’ To translate ‘the high road’ in Croatian as ‘viši put’ would not only be too literal, but also incongruous, as the Croatian expression has religious or transcendental connotations connected to justice and moral, whereas the author’s implications are related to motivation and making good and healthy choices for oneself in order to improve the quality of one’s life. That is why I opted for the solution of ‘teži’ and ‘lakši put.’ They may be a bit more explicit, but are still figurative expressions that will trigger the reader’s mind. It is immediately clear that ‘teži put’ refers to something that is more difficult, but will be worth it in the end, as opposed to ‘lakši put,’ which clearly signifies the easier road but one with less preferable results or lack thereof. Additionally, I wanted to avoid the English version since, according to OED, ‘to take the low road’ primarily signifies an unscrupulous or immoral approach, and it is doubtful that the author had that in mind.

^{xxx} The translation of ‘along with’ was problematic as my translation ‘zajedno s’ was marked as a pleonasm. The paper that helped me solve the problem was *Pleonasm in the Croatian Standard Language* published by the *Institute of Croatian Language and Linguistics* (the link to it can be found in the resources section). There are constructions called ‘contextual pleonasm’ that are in theory pleonastic, but need not be in certain contexts. The syntagm ‘zajedno s’ is not a pleonasm in constructions when it is used ‘against’ something else. In this case, the author advises the reader to use certain resources to pick the high road instead of the low road, or in other words, to fight against the low road and pick the ‘right’ one.

^{xxxi} Special attention had to be given to the verb ‘hardwire’ as it is in the title of the book and crops up in different constructions fairly often. The problem I had with this verb is that it is usually used in the areas connected to technology, computing and informatics, and not psychology, especially not feelings – the verb often collocates with the noun ‘happiness’ in the book. My initial idea was to translate ‘hardwiring’ as ‘prespajanje’. The definition of the verb ‘prespojiti’ that I found on HJP showed me that the verb is exclusively

used with wires and circuits, not emotions. After doing some research and consulting the author's webpage, where most terms are explained, I understood that he is also playing with the notion of hardwiring, which in English is also most commonly only used in the area of technical sciences (OED). I was then able to compare what the author had in mind – reprogramming the brain into perceiving positive experiences rather than negative ones by ‘rewiring’ the structures within it, thus helping the reader look at everyday events and life in general in a more positive way. I did some research online and came across several articles. They were newspaper articles, but they still described ideas similar to the ones discussed in Hanson's books, and they all used expressions such as ‘programiranje uma’ or ‘programiranje mozga.’ These sources gave me a good idea about the verb ‘programirati,’ which is used in contexts very similar to, if not the same as this one. Of course, one question remained – can we ‘reprogram’ happiness, i.e. how will that collocation resonate with the TT audience. My reasoning behind opting for this solution was that happiness cannot be ‘hardwired’ in English either, and that the main idea of the book is not to reshape the idea of the feeling of happiness but to reshape one's brain in order to change one's outlook on life and therefore make one happier and more satisfied. I also think that since the verb ‘programirati’ was used in different newspaper articles, such constructions have been deemed appropriate for the general audience and thus will only help explain Hanson's idea to the target audience and diminish the potential gap between the audience and the book.

^{xxxii} The metaphor is important for the remaining part of the text. Hanson is aware of the metaphor; he refers to it directly, which showed me that he is aware of the expressive language that he uses and what the consequences of it are. When it comes to translating the metaphor, I decided for the literal or at least semi-literal procedure as the point he is trying to make would be made in a similar way in Croatian, and there was no need to change the form or the content, at least not extensively. Because of the cultural differences that exist between the source and the target culture, i.e. pies are baked and eaten in the United States fairly often, whereas that same notion or practice of baking prototypical (either American or British) pies is not that common in Croatia, where different other desserts and sweets are preferred, or are, at least, more common, I had to dismiss ‘pita’ as a possible translation. Having dismissed ‘pie,’ I had two different options – ‘kolač’ and ‘torta.’ Both words are used in expressions such as ‘komad kolača’ and ‘komad,’ or better yet ‘kriška torte.’ I consulted a corpus of the Croatian Language (*Riznica*, the link to it can be found in the resources section), which confirmed that both expressions are common in the Croatian language. My short researched showed me that ‘komad kolača’ is used more frequently than ‘komad’ or ‘kriška torte’ with the metaphorical meaning that is the same as the one Hanson's plays with in his book. I found the same expression in the manual “Vodič za pedagoge i psihologe: Vršnjačka medijacija,” which I found relevant as it belongs to the area of psychology just like Hanson's book. However, I based my final decision on cognitive semantics, or in other words, on the mental image that these three noun phrases might create in the minds of the TL users. What all pies have in common is their shape, they are round, and it is this round container that helps a person envision a sense of a whole. ‘Kolač,’ would then be the prototypical dessert for the target culture, but it is ‘torta’ with its round shape that would be the better ‘equivalent’ between the two. Additionally, I opted for ‘kriška’ rather than ‘komad’ with the help of the definition from HJP. Hanson's metaphor of slices of pie that do not add up to a whole pie works in Croatian with slices of cake that do not make up the whole cake.

^{xxxiii} One of the main differences between the ST and the TT that I have noticed while translating is the frequency of verbs vs. nouns in both texts. It seems that most of the words in the ST are nouns or non-finite forms, which I had to translate into Croatian somehow. Most of the time I was able to follow the pattern from the ST, as it is common in Croatian as well, but sometimes the constructions and phrases had to be changed as they did not sound natural in Croatian. This was one of these situations. My initial translation was: ... *posjedovanja dovoljne količine novca, stizanja na posao na vrijeme, pohvala*. The problem was the first phrase, which sounded extremely unnatural. Because of that I decided to intervene and shift the translation, and use verbs to form clauses so that the translation would sound more natural in Croatian and still convey exactly the same message.

^{xxxiv} I feel that the collocation ‘ljubavni partner’ is much more common in Croatian than ‘romantični partner.’ However, ‘ljubavni’ might have purely physical or sexual connotations to the TT audience, and also, the term

had to be distinguished from ‘romantic love’ (ljubavna ljubav does not exist) so in the end I opted for ‘romantični parter’ and ‘romantična ljubav.’

^{xxxv} The English adjective ‘physical’ is always difficult to translate as it has several different meanings or connotations. It does not only mean ‘corporal’ or referring to body, but it also covers the meaning of relating to physics such as the phrase ‘physical laws.’ The problem is similar in Croatian where the adjective ‘fizički’ can also refer to both physics and the body. Interestingly enough, the article that helped me resolve this issue is called *Terminološke dvojbe u astronomskom nazivlju* written by scholars from the *Institute of Croatian Language and Linguistics*. According to the article, the adjective ‘fizički’ is commonly used to refer to something that is corporal, as well as to the science. The official linguistic suggestion is that ‘fizički’ should only be used when referring to physics, despite how commonly it is used when referring to the body, even up to the point that physical education is sometimes referred to as ‘fizički odgoj’ and that ‘tjelesni’ should be used when referring to the body. The idea of the *Institute* is to eventually stop the adjective ‘fizički’ from having corporal connotations. The collocation ‘tjelesni užitek’ is used in many scientific papers written by scholars from the area of psychology and sociology (see: Bijelić) and is also common in newspaper and lifestyle magazines that deal with this topic, so this additionally helped me reach my decision. After all, language change takes time, and translation is definitely one of the ways to help introduce them.

^{xxxvi} The idiom ‘let of the hook’ was problematic because the only solution that came to mind was ‘pustiti na miru,’ which, besides not really fitting into the context, was too colloquial and inappropriate. I decided to paraphrase it with the verb ‘osloboditi,’ which creates the connotations of ‘setting free’ all the people the reader has been obsessing about because they have not given her or him what they were supposed to. The verb fits the context and signalled the reader to ‘let go’ of all those people, forget about them and be happy with his or her life.

^{xxxvii} The translation of the terms ‘antidote and ‘antidote experience’ was problematic as my colleagues and I could not agree on a solution and the two terms are only mentioned briefly in my part of the book so I was not aware of the implications that they carry. The solution that I originally opted for was ‘iskustvo “cijepljenja”,’ as this was proposed by one of the colleagues who consulted an expert. The problem with this solution was that term is already used in psychology for a similar, but not quite the same process, and also, this particular solution did not work when the word ‘antidote’ appeared on its own. I first translated it as ‘protuotrov.’ Since the two terms are related, I wanted that to be clear in the translation as well. ‘Protuotrov’ has a negative sound to it, as opposed to ‘protulijek,’ which is more ‘positive.’ However, I was not happy with the compound or neologism that would come from the noun ‘protulijek’ – “protuljekovno” iskustvo.’ It seems that the author came up with several of his own terms while writing the book, but I do not think that linguistic innovation on my part is necessarily the right way to approach the problem in this case. Since ‘protuotrov’ is basically a type of medicine that is taken to counteract a poison (OED) or, in this case, a negative experience, I decided that the word ‘lijek’ (‘medicine’) would work equally well. From that solution I created “‘ljekovito” iskustvo’ for “antidote” experience.’

^{xxxviii} Gender affects the form of the verb in Croatian and the masculine form is usually taken as the default one. Even though I wanted the translation to be neutral, because of the construction of the sentence, I had to pick one as I did not think that ‘prebolio/preboljela’ would be ideal and I also did not want to change the direct construction into an indirect one (*Ljudi se često pitaju kako to da nisu preboljeli...*) because this would have complicated matters even more.

^{xxxix} The source text (ST) refers to different theories (‘Marxist, poststructuralist, and feminist theories’ if I were to translate it directly), but the movements (i.e. ‘Marxism, poststructuralism, and feminism’) are much more common in the target culture and language so I opted for those ‘umbrella terms’ instead. This procedure was a simple translation shift. I decided to use hypernyms for the terms that appear in the ST because I had the expectations of my potential target text (TT) audience in mind.

^{xl} The author of the ST often relies on pronouns when he refers to Matanić’s characters, but this anaphoric use of pronouns is not ideal because the antecedents are ‘too far’ from the pronouns for the relation between the two to be clear enough. That is why in certain cases, such as this one, I decided to intervene and replace pronouns with nouns to make the TT more coherent, explicit, and easier to understand.

^{xli} The problem with this collocation was twofold. The adjective ‘zagrižen’ is stylistically marked in Croatian. In order to keep the overall stylistic effect of the text “the same,” I wanted to find an equally colourful adjective in the English language. I opted for ‘hard-nosed,’ which the Oxford Dictionary (OED) defines as “stubborn or uncompromising,” and which works well with the definition of ‘zagrižen’ that can be found on the Croatian Language Portal (HJP). The other part of the problem was the noun ‘nationalist,’ which has negative connotations in Croatian, or at least in this particular context, as opposed to ‘patriot,’ which is understood as something extremely positive in the target culture. What helped me find a solution was a book called “The New American Revolution,” (<https://goo.gl/wY2iGh>), as well as some other similar books that use the collocation ‘hard-nosed nationalist’ to refer to ‘people with strong patriotic feelings who believe in the superiority of their country over others’ (OED), which is what the author Dejan Kršić had in mind.

^{xlii} To avoid the repetition of the adjective ‘armed’ in English (since the adjectives ‘naoružan’ and ‘oboružan’ are similar in the SL), I played with the idiom ‘packing a gun,’ meaning ‘carrying a gun.’ The noun ‘gun’ was, of course, replaced with ‘trumpet,’ as this is what the character of the film has on him. It could be easily argued that the inverted commas in the ST imply that the adjective has a metaphorical meaning (even though, according to the definition that can be found on HJP, the secondary meaning is almost the same as the primary one), so the usage of idiom in the TT is appropriate, especially since English is a language rich in idioms and metaphorical expressions that are common for these types of discourse.

^{xliii} ‘Njihov’ from the ST had to be translated in a way other than ‘theirs.’ It clearly refers to Serbs, but this ‘us and them’ division need not be clear to the TT audience, which is why I made the translation a bit more explicit by opting for ‘the other side.’ This solution still plays with the ‘us and them’ notion that the author of the ST relies on, but is more understandable to the target audience than ‘theirs’ would have been.

^{xliv} The author of the ST refers to Tomislav Merčep and his supporters when he uses the noun ‘merčepovci.’ This is a person that will not be known to the TT audience, so I could not just paraphrase the noun from the ST as ‘Merčep’s supporter’s’ or something like that, as this would not mean anything to the target audience. What also made me be aware of this is the fact that I did not know who Tomislav Merčep is. After doing some research and situating the reference into this particular context, I decided to use the procedure of omission and to not ‘translate’ Merčep into the TT, but at the same time additionally explain the reference to Franjo Tuđman, the first president of Croatia, and thus a more likely candidate to be recognised by the target audience. I seamlessly added a short explanation to make the reference clearer. Another reason why it was easy to omit Merčep (as opposed to, say, Tereza Kesovija later in the text) was the fact that he is not mentioned in the film. His name was just a reference that the author used to illustrate a point.

^{xlv} Many of the words found in the ST seem to be misplaced, the collocations are unusual, and they had to be adapted to the TL norms. For that reason, sometimes words had to be omitted and sentences had to be paraphrased. Such was the case with the word ‘odrednica,’ which could have been translated as ‘characteristic’ or ‘feature,’ rather than, say, ‘guideline,’ but since the collocation ‘ethnic (or gender) characteristics’ is not used in the TL in the sense that the author of the ST had in mind, I decided to take the adjectives premodifying the noun ‘odrednica’ and make them into nouns, while omitting ‘odrednica’ altogether in order to achieve clarity and fluidity. My general idea with the translation of this text was to find similar, ‘parallel’ texts in the TL to at least get a general idea about how to approach translating these types of texts into the English language.

^{xlvi} As opposed to the Merčep reference, which had to be altered, the reference to Krajina could stay. My reasoning was that the target audience reading this film review will watch the film first, and will therefore be familiar with the topography present in it. The noun ‘refugee’ that appears at the end of the sentence also additionally contextualizes the connotations that the mentioning of Krajina implies in case some of the hypothetical readers are not familiar with the locations shown in the film. It is also worth mentioning that the noun ‘krajina’ means ‘frontier’ or ‘march’ in the SL, and is also a proper name used for several places in Croatia, as well as some in Serbia and Bosnia (https://en.wikipedia.org/wiki/Krajina#Geographical_regions). Because of that, and because of the director’s intention not to go explicitly into locations and ‘sides’ so as not to cause tensions, I do not think it would have been a good idea to add an explanation to ‘Krajina’ in the TT and specify it explicitly.

^{xlvii} The ST presupposes that the source audience will readily understand all of its references, but as a member of the ST audience, I had a lot of problems trying to hunt for sources of many unsupported quotations found in the article. I managed to find that this particular quotation belongs to Franjo Tuđman (see: *Tajni dogovor Sanader – Koštunica?*; <http://www.orbus.be/aktua/2007/aktua1957.htm>). The reference will be clearer to the target

audience because of the noun phrase ‘The First President.’ This is so because I had already previously introduced Franjo Tuđman as the first president of Croatia two paragraphs before this one, when I opted for the procedure of ‘addition’ to make the reference to him more understandable.

^{xlviii} The noun phrase ‘Serbian village’ was put into inverted commas in the original because of cultural specificity – the village was referred to as ‘Serbian’ because mostly Serbs lived there, even though the village itself was and is in Croatia. The inverted commas seemed odd in the TT because the reference that I have just explained is not clear. However, adding a relative clause to the phrase would only complicate matters further, and as a group we decided to steer clear from endnotes as they, among other things, disturb the reading flow and are unpractical. Because of these reasons, I decided to leave the inverted commas to at least indicate that it was not a ‘typical’ Serbian village, but I only put ‘Serbian’ into inverted commas because the place was still a village, as opposed to, say, a town.

^{xlix} Clearly the author of the ST ironically uses many of the stereotypes characteristic for the source culture. Such was the case when he wrote ‘rješavanje papira’ and ‘dole, u općini,’ which he also put in inverted commas. These expressions mark actions that are culturally specific for the source audience and culture, and do not necessarily exist as concepts in the target culture. For that reason, I tried to paraphrase their translations as informally as possible to achieve at least a similar stylistic effect. I decided not to use inverted commas simply because my approach was ‘middle way approach’ to translating the non-standard language of these culturally specific actions. I added the adjective ‘local’ in order to additionally mark ‘the county office’ and I opted for a fairly informal phrasal verb ‘to deal with (something)’ to at least partly achieve the stylistic tone of ‘rješavanje papira’ from the ST. The tone in the rest of this paragraph is ironic, and this too should signal to the TT audience the ludicrousness (and incongruity) that the author of the article found in the film.

¹ Schlager music is a style of popular music prevalent in Central and Southeast Europe (Germany, Austria and former Yugoslav countries). As a culturally specific item that would not necessarily be known to the TT audience, its connotations had to be transferred into the target culture somehow. Some of the solutions that I found, and rejected, were ‘entertainer music’ and ‘German hit mix.’ I pondered over ‘saccharine music’ or ‘songs’ for a bit longer, but could not find any relevant sources that would show this collocation is commonly used in the English language. For a while I contemplated paraphrasing it with the adjective ‘cheesy,’ but research showed that Schlager music is not necessarily, or at all, ‘cheesy.’ Even though I could not find reliable sources, this Wikipedia article (https://en.wikipedia.org/wiki/Schlager_music#Former_Yugoslavia) told me that Schlager music was never known in the UK, especially not under that name. It was known for a while in the US, but it also did not remain popular for a long time. After more research, I came across *A Song for Europe*, which is a book written by Robert Deam Tobin and edited by Ivan Raykoff (the reference to the book can be found in the resources section). In the book, ‘Schlagers’ are explained as ‘hit songs.’ Later, the book explains that Schlager songs *typically have catchy melodies and a predictable musical structure* (49:2007). Because of that, I decided to change the adjective ‘cheesy’ to ‘catchy,’ rather than simply ‘popular.’

ⁱⁱ The ST noun ‘vukojebina’ is more vulgar than the TT solution ‘shithole,’ but vulgarity was not really the main point in this context, it is just that ‘vukojebina’ is a very commonly used word to refer to a place that is, so to say, in the middle of nowhere. I found some colourful expressions for this same concept in the target culture in a novel I happened to be reading – “Embassytown” by China Miéville. These expressions were ‘self-hating backwater’ and ‘pisspot (home).’ However, I thought that a more ‘neutral’ translation would fit better the style of this article, and that was ‘shithole.’ Since ‘shithole’ still has some vulgarity that the ST term holds, I found it better fitting than ‘backwoods’ that I found in OED, and that has the same connotations as ‘shithole’ and ‘vukojebina,’ but is completely unmarked in its form and thus would not ideally fit the tone of the text.

ⁱⁱⁱ There are a lot of words in the English language (the TL) that can be used to refer to sexual intercourse. Since the ST term is informal and colloquial, for the sake of maintaining the overall stylistic tone, I wanted to opt for an informal ‘equivalent’ in the TT. I, however, tried to avoid regional varieties such as ‘bucking’ (NE England) and ‘porking’ (US, vulgar). I also wanted to avoid the most obvious solution – ‘fucking’ for its vulgarity, as the ST term ‘ševa’ is not vulgar per se. I opted for ‘banging’ as it is stylistically marked and informal, while at the same time acceptable in this particular context. The TT also differs slightly from the ST simply because the author of the ST uses a lot of English words in his article, which then are just ‘regular’ words when the text is translated into English. For example, the noun ‘blowjob’ in this sentence was also ‘blowjob’ in the ST. For that reason it was important to at least keep the overall tone alive with other marked words and expressions.

^{liii} These three sentences were originally one very long sentence in the ST. I tried keeping everything in one sentence in the TT, especially since I had trouble breaking it up into smaller ‘chunks.’ However, the sentence was simply too long, there was always another clause to be added, and, in the end, the sentence did not read well in the TL/TT. I resolved the problem by adding conjunctions and connectors to clauses and making them into separate sentences in order to simplify the translation, while at the same not omitting any of the original content.

^{liv} To directly translate the ST would be pleonastic in English (...*for the story to restart and start from the beginning...*), which is why I decided to alter the translation and omit ‘restarting’ from it. Instead of ‘the beginning,’ I opted for ‘scratch’ because even though the text is, or is at least trying to be, written in a high-brow style, its topic and the overall tone, as well as the author’s style, definitely allow for a more informal, but idiomatic, expression such as ‘to start from scratch.’

^{lv} In the ST, ‘Father Mateo’ is referred to as ‘don Mateo.’ As a group, we all agreed that we would translate ‘don’ as ‘Father,’ as this unambiguously shows Father Mateo’s position and role as a member of the clergy in the novel. He is a priest and that much is clear to both the source and the target audience. However, being a student of Portuguese, and having a fairly good knowledge of Spanish, I disagree that ‘Father’ is the best ‘equivalent’ for ‘Don.’ Don is in Spanish (and Dom in Portuguese) used for clergy members and it is followed by a first name, as is the case in the novel – Don Mateo (Dictionary of Spanish Language of the Royal Spanish Academy, <http://dle.rae.es>). This title is typical for Spanish and South American cultures (the first half of the novel takes place in Peru), and I think this element should have been kept in the TT. In the end I opted for ‘Father’ in order for this part of the novel to be consistent with the parts translated by my colleagues who prefer ‘Father’ over ‘Don,’ but it was important to stress that I think ‘Don’ would have been a much better solution.

^{lvi} According to the Stanford Encyclopaedia of Philosophy (the link to which can be found in the resources section), the term ‘divine providence’ can also be capitalised. When it is capitalised, it refers to God (i.e. God is Providence). When it is not capitalised, it refers to God’s intervention. For that reason, the term was not capitalised in the TT. It should be obvious that Father Mateo (already) believes in God since he is a priest, and taking context into account, it is clear that he is referring to God’s ‘mysterious ways’ and intervention into human lives. Another option was ‘divine intervention,’ which is definitely more frequently used in the English language (274 hits on COCA (36 on BNC) as opposed to 166 (29) for ‘divine providence’), especially in oral discourse, but the role of Father Mateo as a priest had to be taken into account – his character would use more official, ‘religious terms,’ rather than the ones common in informal, spoken language.

^{lvii} Having gone through COCA, it turns out that ‘Oscar winner’ is usually followed by a proper name (e.g. *Oscar winner Leonardo DiCaprio...*), or is premodified by a definite article (*The Oscar winner said that...*). Since the collocation serves a descriptive function in this text, I decided to translate it as ‘an Academy Award winner.’ The decision was also partly based on my subjective opinion and intuition that it is more common in the source culture to always refer to ‘the Academy Awards’ as ‘the Oscars,’ whereas in the target, Anglo-American, culture both terms are commonly used.

^{lviii} The first half of the novel takes place in Peru, the other half in Croatia. Besides those two cultures, there are also references to and elements of some other cultures as well. As a translator, I had to think about every particular instance and the context in which it appears before opting for a particular procedure and solution. Because of the number of culturally specific items that had to be translated somehow, I have dedicated the discussion part of this thesis to this problem, and that is where most of the examples, my solutions, and positive and negative sides of each solution are explained.

^{lix} Some of the characters in the novel, like Lucija in this case, are characterised through their speech. Speech tells the reader a lot about where a character comes from geographically, what social class he belongs to, what level of education she obtained and so on. Of course, when it comes to translating this kind of language variation, certain problems arise. To ignore the ‘dialect’ and to translate it using only standard language would hurt the style of the novel and the portrayal of the character immensely. To try to find an ‘equivalent dialect’ in the TL would also be far from the ideal, primarily because there is no ‘equivalent’ dialect to start with. The target culture, in this case, includes a wide variety of regions and dialects. Second of all, since this translation is done from a less dominant culture into a more dominant one, and from L1 to L2, it is highly unlikely that translators have mastered a dialect of the TL so well that they could translate into it, even if we overlooked the fact that there is no such thing as a comparable dialect. Because of these reasons, the best solution is to use a sort of ‘middle way approach,’ and, when possible, opt for a substandard or marked form to still convey the linguistic characterisation of the character at least up to a point. Another thing that can be done is compensation – sometimes the same character’s speech will not be specifically marked, but the translator can opt for a more

marked expression in order to compensate for times when he had to use standard language forms because of the fact that languages segment reality in different ways. On the example of Lucija, there is a significant difference between the way she expresses herself around Nada, and the way she speaks when she talks about religious matters and uses religious phrases.

^{lx} Connecting this endnote to the previous one concerning the translation of dialects and informal speech from one language into another, I have to explain that some of the choices that were made in this particular sentence, may seem rather informal (e.g. 'wanna' for 'want to'), but I tried to have the English phonetic system in mind. Even though this kind of speech could be characterised as 'adolescent,' it is a fact that most English speakers pronounce 'want to' as 'wanna,' the same way speakers from the source culture might omit certain sounds from their words and say 'neam' instead of 'nemam,' regardless of their age. This kind of 'informal' speech is simply another term for 'everyday language' used by most people in interactions that do not require particular formality and high style. In reaching some of the decisions, I relied on Peter Newmark's book *A Textbook of Translation* where he, to paraphrase him, says that natural language is constructed from a language's most frequently used syntactic structures and words, paying attention to the level of register and the overall context (26, 159:1998). This then would also refer to the usage of contracted forms, as well as marking them in orthography by, for example, omitting the -t in 'don't.'

^{lxi} An interesting challenge that I came across while translating this text was the number of languages other than the ST that appear in the book, dominantly Spanish and Russian. I did not have too many problems with Spanish, but I did with Russian.. Some of the sayings that the protagonist uses in narration are written in Russian but Latin, and not Cyrillic, script is used. Also, these sayings are adapted to the Croatian (or source) language. Since Russian is, in this case, together with Spanish, a third language, neither the source, nor the target, the most common procedure is to 'leave it be.' That is what I did with Spanish, as there were no letters that do not exist in the English language, and Spanish might be one of the main languages that our imaginary English speaking target audience is familiar with. This does not, however, apply to Russian. To solve this problem, I asked a colleague of mine who studies Russian to help me transliterate the Russian sayings so that the problem of 'š' and 'lj' would be avoided, as well as the problem of some of the vowels, e.g. 'spasiba' for Croatian and 'sposiba' for English.

^{lxii} Some of the language used in the novel is very illustrative. The author uses the SL to her benefit and does not steer clear from metaphorical expressions. To me, it was very important to find 'equivalent' idiomatic expressions in the TL in order to keep the overall stylistic effect and tone of the novel the same. Sometimes there was a word play in the original, for example *Zavjese koje su izvisile kao stare cure*, which could not be translated directly and literally into the TL. In these cases, I tried to think of similar, illustrative comparison, to create the same effect in the target audience that the original formulation created in the source audience. This was not particularly easy as it required creativity and the ability to think of something equally interesting and as fitting as the original. Other times, all I did was use the process of modulation to shift the perspective, like a few sentences later in this same paragraph where instead of putting the focus on Nada's landlords willingly making her pay too much (...*bezbržno me gule za stanarinu.*), I focused on the situation from Nada's perspective and used the idiom 'to pay through the nose for something.'

^{lxiii} The ST term was 'eliksir,' however, when I translated it into English as 'elixir,' it seemed out of place. The author refers to (life) energy that Nada received in Peru, and I originally wanted to replace 'elixir' with another synonym, but the only one that I saw fit was 'concoction,' which appears in the next sentence, and denotes something else in the context of the novel. Premodifying 'elixir' with a noun such as 'life,' was not ideal either as 'life elixir' or the 'elixir of life,' as I found out, is also known as the 'elixir of immortality,' or better yet, 'philosopher's stone.' For these reasons, in the end, I opted for the procedure of componential analysis in order to recreate the ST term in the TT/TL and express its relevant features.

^{lxiv} Some things were changed in this paragraph. The noun 'lajk' appears in the ST and refers to Facebook likes, of course. This is, however, clearer to the ST audience, especially since the word is directly taken from English and therefore stylistically marked in the SL. It is also a word that is used on a daily basis among most of the ST audience. Since the TL in this case is English, the noun 'like' adds nothing special to the overall tone of the novel. It also might be unclear to the TT audience which 'likes' the author is referring to (Instagram likes, YouTube likes?) since everything is 'likable' these days on the Internet. Because of that, I decided to premodify the noun with 'Facebook' in order to specify it. However, to avoid repetition, I then planned on omitting 'Facebook' from the next sentence and opt for 'online community' instead to encompass users of all social networks. After a while, however, I decided against that solution because the noun phrase 'online community'

seemed too formal and did not fit the tone and the style of the novel; it did not seem like something Nada would say. I wanted to avoid the noun phrase 'social network,' as it is used in the sentence following this one. That is why I, after all, decided on translating the phrase as 'Facebook community.' I think that this still encompasses the notion that the author had in mind, which is kind of a pejorative reference to her Facebook friends and acquaintances, as well as virtual lives they (may) lead online. I think that shifting some of these phrases around, tweaking them a bit by omitting and adding words in order to better convey the author's subtle meanings into the TT/TL, did not hurt the source content. On the contrary, I hope that it made the TT closer to the TL norms, while remaining as informative as the ST and completely truthful to it.

^{lxv} There are several approaches to translating idioms. Since I could not find one with the same, or at least similar, form and content, I decided that the content was more important than the form. What was important in this scene was to illustrate how Nada felt when her husband told her that he was leaving her. Luckily, there was no wordplay, and the form of the idiom did not matter, so I was able to recreate the mood and Nada's state with a different idiom that is more common in the target language and culture.

^{lxvi} The ST abounds with figurative and metaphorical expressions, which is to be expected since it is a literary text. As there is no one to one correspondence between metaphorical expressions in different languages and cultures, in this case between Croatian and English, it was not always possible to find an equally interesting and expressive comparison or metaphor in the TL. For that reason, some of the unmarked or less marked words in the ST were translated with their 'stronger' 'equivalents.' In this case, opting for 'exodus' instead of, say, 'departure' helps the readers understand and see the scene of Nada being left by her husband as a towering moment of her life (especially when one takes into account the rest of the novel and the way in which Nada's story develops). Opting for 'exodus' was also a type of compensation for previous or future style markers that might not have been transferred into the TT in its fullest.

^{lxvii} This decision is explained in the discussion part of the thesis. Here it is enough to say that I tended to avoid footnotes as I find them impractical and disturbing the reading flow, and also, quite honestly, they seem to be 'the easy way out.' At the same time, my general idea was neither to domesticate nor foreignize the TT – the plot takes place in several different countries and cultures, and the readers will be aware of different cultural specificities without necessarily domesticating or foreignizing the text.

^{lxviii} At times I felt it was my duty to make parts of the text more explicit and closer to the norms of the TL. In this case, the ST said 'Darija i njezin Pero.' It is clear that 'njezin Pero' means that she is in a relationship with Pero, who is, as we find in the other part of the sentence, her husband. However, this form of 'someone and his/her someone' (e.g. *Peter and his Mary*) does not exist in the English language. We find can such collocations in the TL, but what usually follows after the possessive is a common, and not a proper noun – e.g. *John and his dog*, *Mary and her car*. That is why I decided to more explicitly introduce Pero as Darija's husband just a few moments sooner than the author does in the ST.

^{lxix} Both the SL and the TL have different words for female and male pigeons ('golub' and 'golubica,' and 'pigeon' and 'dove'). The ST said 'pigeon,' but there is an idea of 'love doves' in the TL, and because of that, since the whole section of the text is dedicated to a wedding party and the love of the two characters who are getting married, I decided to translate 'golub' as 'dove,' rather than 'pigeon.'

^{lxx} Certain signs and symbols appear in the source text (ST), seemingly for no apparent reason (e.g. '/' here or ':-' later in the text (6.1.)). I could not tell whether there was a purpose to these symbols in the ST, but I also was not certain that they were simply typos, and for that reason all the original symbols were kept in the target text (TT).

^{lxxi} The term 'inter-operability' could have been translated in several different ways: 'interoperabilnost,' 'meduoperabilnost,' and with a paraphrase such as 'medusobno funkcioniranje.' The first possible solution worked well in the context and the text type, but the general agreement was to use Croatian versions of words that also exist in the target language (TL) in their 'international' form. This was then 'meduoperabilnost,' which also went well with other words that included the prefix 'inter-.' However, no reliable and relevant sources could be found for said term. The term 'meduoperabilnost' is very technical and most of the context in which it appears belongs to the area of information technology, computing and programming in general. Eventually I came across this document (<http://www.duzs.hr/cpage.aspx?page=print.aspx&NewsID=19035>) where the term 'inter-operability' is translated as 'medusobno funkcioniranje.' This is most definitely not the most straightforward translation, but it first the style and the context of the ST/TT and it will be clear to the reader from its form what it refers to and what it means.

^{lxxii} The biggest problem that I had when translating this text was the noun ‘setting’ which collocates with a lot of different words, mostly nouns and adjectives. I tried to find a single word that could be used throughout the text and I came up with ‘okruženje.’ The document that helped me reach this decision was this handy list of definitions produced by the British Government (https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/212915/Care-Setting-Definitions.pdf); it lists all the different settings, which made me understand better what is meant by ‘setting,’ and which confirmed my initial idea that ‘okruženje’ would be a good fit. I was also happy to find that the noun ‘okruženje’ is used in these same phrases in the TL (for example ‘okruženje primarne zdravstvene skrbi’ in documents such as these: <http://ecdc.europa.eu/hr/eaad/antibiotics-get-informed/key-messages/Pages/primary-care-prescribers.aspx> and <https://www.ztm.hr/?q=hr/content/psihijatrija>). It is also clear that ‘setting’ in the ST refers to ‘okruženje’ because the point of the ST is to show the NHS model in Scotland which is based on decentralisation and organisations that work on the local level within a particular community. Another webpage that helped me resolve the issue I had with ‘community care setting,’ among other things, was this one (<http://www.careinfoscotland.scot/topics/your-rights/legislation-protecting-people-in-care/nhs-and-community-care-act-1990/>). ‘Community setting’ can be seen as a culturally specific element in a way and since such an ‘organisation’ does not exist in the target culture, and I did not want to use a solution such as ‘volonterska služba,’ I was advised by medical experts to opt for an umbrella term of ‘zajednica’ or ‘zajednička skrb,’ even ‘skrb u zajednici’ to refer to all types of care that are not strictly given in hospital settings.

^{lxxiii} The ST construction was ‘deploy staff differently.’ After deciding that the verb ‘deploy’ would be best translated as ‘rasporediti,’ I used to my advantage the fact that the TL is a highly morphological language in which prefixes are added frequently to verbs to change or specify their meaning. This is in translation studies called a translation shift, or a level shift to be more specific. Having opted for this shift, there was no need for the translation of the adverb ‘differently,’ as the Croatian prefix ‘pre-’ already presupposes a different kind of deployment or organisation.

^{lxxiv} Even though I understand the idea behind the meaning of ‘common core,’ I had trouble finding a suitable equivalent in the TL. The collocation is in the SL usually used in the context of school and education, and I was unable to find any relevant sources from the area of crisis management so in the end, I decided to paraphrase the meaning behind the syntagm.

^{lxxv} The most straightforward and easiest translation would have been ‘povratak u normalu.’ However, I was not happy with the word ‘normala.’ What is ‘normal,’ anyway? The definition found on the Croatian Language Portal (HJP) did not help either (‘ispravno stanje’), so instead of ‘normala’ or ‘normalno (stanje),’ I decided to use a synonym such as ‘uobičajeno,’ ‘svakodnevno,’ or ‘redovno.’ ‘Normala’ is also more common in everyday speech and is informal, which was another reason why I opted against using it. It is an expression often used on news portals, but I thought the style of this text was a little more formal than that. I ended up using ‘redovno stanje,’ a noun phrase that is used to make a distinction between states when there is an emergency and where there is not one. This is one of the sources that helped me reach my final decision: https://www.zagrebacka-zupanija.hr/media/filer_public/08/0e/080e4207-e485-43be-84eb-60caefae4472/plan_civilne_zastite_zagrebacke_zupanije_2015.pdf.

^{lxxvi} There is not a simple one-word translation of the ST term ‘debrief.’ One of the most common and obvious solutions than can be found in the TL is ‘izvještaj.’ However, a ‘debrief’ is a special kind of report/interview that is done after an event and its main purpose is to collect data that would, among other things, help improve it (Oxford English Dictionary (OED): ‘a series of questions about a completed mission or undertaking’). Even in Bujas’ dictionary, instead of a simple ‘izvještaj,’ there is an explanation of the term (‘ispitati izviđača nakon povratka sa zadatka radi prikupljanja podataka’). Since this is the only instance of this term in the text I was able to use the procedure of explanation and give a definition of the term ‘debrief’ in order for the reader to be able to understand exactly what it is and what it refers to. This solution was, I think, practical in this particular case because the context (and the co-text) allowed it.

^{lxxvii} The term ‘Allied Health Professionals’ is in fact a name of an organisation of medical professionals, and is also a type of culturally specific items, which, as we can see, permeate all types of texts and discourses. When deciding how to resolve this problem, I had the target audience in mind, as well as the people who commissioned the translation of this text (‘Hrvatski zavod za hitnu medicinu’). The name of this organisation is probably not one of the key elements of the TT, its ‘skopos’ is different. I compensated and substituted the name with ‘udruženje zdravstvenih djelatnika’ in order to illustrate which other types of organisations the NHS (or, more

relevantly, the NHS model) relies on and cooperates with. There was no need to capitalise the name as the translation does not refer to a specific organisation of medical and health professionals but only illustrates their function.

^{lxxviii} One of the main discussions we as a group had while translating this text was the translation of the noun ‘care,’ as ‘care’ can be ‘skrb,’ ‘njega,’ ‘briga,’ and so on, depending on the collocation and the context in which it appears. The main idea was to translate it as ‘skrb,’ since most collocations referred to it. In some cases where other words could have been used instead because, for example, there are several different expressions that exist in the TL and that are regularly used to refer to the same concept, we willingly opted for ‘skrb.’ However, when it comes to the noun phrase ‘house care,’ I think that this is always referred to in the TL as ‘kućna njega,’ and not ‘kućna skrb.’ The same way that ‘career’ in the context of this text had to be translated as ‘njevovatelj,’ and not ‘skrbnik,’ which would have meant something different and would have possibly created incongruity. My decision was also based on the frequency of ‘kućna njega’ as opposed to ‘kućna skrb,’ as well as some documents similar to this one (http://www.kbc-rijeka.hr/docs/Bijela_knjiga_o_standardima_i_normativima_z_a_hospicijsku_i_palijativnu_skrb_u_Europi.pdf) in which ‘kućna njega’ is used alongside different types of ‘cares.’

^{lxxix} The noun ‘casualties’ is translated as ‘žrtve,’ however, for the purposes of this sentence where ‘casualties’ is coordinated with ‘fatalities,’ I decided to translate casualties as ‘ozlijeđeni’ in order to make a distinction between those who died (‘fatalities’) and those who were affected in other ways. ‘Ozlijeđeni’ is here an umbrella term that refers to all victims except for those who died. The translation of the coordinated phrase as ‘broj ozlijeđenih i mrtvih’ is more appropriate than, say, ‘broj žrtava i mrtvac.’

^{lxxx} In the English language adjectives can be easily made into nouns by adding the definite article as is the case of ‘the worried well.’ This is not possible in the TT for different reasons and it would be easiest to say that languages simply segment reality in different ways. Since it would be impossible to make a noun from the adjective ‘worried’ (‘zabrinutelji?’), the translation had to be paraphrased and I opted for ‘traumatizirani.’ It was also important not to complicate the translation, but to think of something short and simple. According to dictionary definitions, as well as newspaper articles (see: ‘Dealing with the worried well,’ <http://news.bbc.co.uk/2/hi/health/7001436.stm>), the collocation mostly refers to hypochondriacs, but in the context of this text, it actually refers to people who were affected by incidents and accidents, but who were not necessarily (physically) hurt. They were, ‘simply’ shaken by an incident, which left negative consequences. I think that the Croatian word ‘traumatizirani’ represents this state of someone being exposed to something negative and then suffering (some sort of) consequences.

^{lxxxii} A definite article premodifies ‘challenges’ and since the TT has no articles, I added a possessive pronoun to indicate in a way that the NP ‘the challenges’ refers to a particular group of challenges directly related to ‘Particular incidents producing mass casualties.’ Had I put ‘Vrste incidenata koji uzrokuju masovne žrtve i izazovi,’ the meaning of the sentence would not necessarily be clear to the TT audience.

^{lxxxiii} The ST solution is more practical because of the parenthesis, but in Croatian the same could not be done due to a different morphological system when it comes to plural suffixes. A slash could have possibly worked (‘nesreća/e’), but it did not seem to me that this solution would fit the style of the text so I decided to write or translate both words in full.

^{lxxxiii} Even though the original refers to ‘the rising tide event’ and not ‘incident,’ I still translated it the same way and added ‘event’ in front of the structure to premodify it in order to create a level of consistency in the text or, in other words, to reinforce the name due to the amount of different incidents that appear in the text, all of which carry very similar names. The name itself, ‘rising tide incident,’ the definition of which I found here (<https://www.app.college.police.uk/app-content/civil-emergencies/civil-contingencies/#rising-tide-emergency>) was quite challenging to translate because of the mental image that the ‘rising tide’ collocation immediately creates in the minds of the source audience or culture. My initial idea was to translate it as ‘nesreća u razvoju,’ a stylistically unmarked expression that still points to the fact that this particular type of incident starts out mildly and then gradually becomes a bigger problem. I then, however, came about the gerund ‘nadolazeći,’ from the verb ‘nadoći,’ which, according to the definition found on HJP, is used for ‘rising tide.’ Because of that, I decided that this would create the same effect in the minds of the target audience and I opted for this solution. My solution is also easier to use in different cases and sentences because no prepositions are included in the phrase.

^{lxxxiv} I could not find the NP 'otpornost zdravstva' in any relevant sources. However, the noun 'resilience' ('otpornost') collocates with a lot of other nouns in the ST and, for the sake of consistency I decided to translate 'healthcare resilience' in the same way. I think it is more than clear from the syntagm what it means and what it refers to, and therefore this 'literal' approach was good because of its precision, and the fact that it is not ungrammatical and is consistent with other NPs related to it.

^{lxxxv} The translation of the noun 'responder' was a difficult one because the TL does not have an appropriate translation for the word. One of the possible solutions was 'responder,' and though this solution would fit the TT context and style, it was not ideal. Other nouns like 'odgovaratelj' do not exist in the TL and could not be used. Therefore the most logical solution was to use a relative clause, e.g. 'osoba (koja je) zadužena za odgovor.' The only problem that I had with this solution was the fact that not all 'responders' are necessarily people, the noun can also refer to institutions and organisations in charge of response. That is why I opted for a pronoun to work around this problem.

^{lxxxvi} There was some disagreement about how the term 'acute hospital' should be translated into Croatian. The two most relevant solutions were 'akutna bolnica' and 'bolnica za akutno stacionarno liječenje.' To me it seemed that the first solution was better because it is simple and close to the ST term. I also consulted some medical experts who assured me that 'akutna bolnica' is a frequently used term; the adjective 'acute' premodifies other words, not just in the ST but also in other medical terms in general, and I was advised not to use a complex solution such as 'bolnica za akutno stacionarno liječenje.' The same medical experts helped me find relevant sources for this claim such as these: http://www.kbc-rijeka.hr/docs/Bijela_knjiga_o_standardima_i_normativima_za_hospicijsku_i_palijativnu_skrb_u_Europi.pdf and <http://www.hkf.hr/Portals/0/Datoteke/Plan%20i%20program%20fizikalne%20terapije.pdf>. It is clear from the sources that 'acute hospitals' are just one of many different types of hospitals and that this particular context does not require or in any way call for a solution as elaborate as 'bolnica za akutno stacionarno liječenje.'