Coping with Distinguishing Features of Different Text Types

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UNIVERSITY OF RIJEKA

FACULTY OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

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TRANSLATION FROM CROATIAN INTO ENGLISH:

Coping With Distinguishing Features of Different Text Types

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

Supervisor:

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ABSTRACT

For the purpose of obtaining a B. A. degree at the Faculty of Humanities and Social Sciences in Rijeka, I have decided to translate four texts from Croatian into English language. The texts that I have chosen differ from each other in topic, intended audience and style of writing. The reason for this is my wish to tackle different problematic situations, especially the ones that are specific for a certain text type.

A short introduction is provided before the translation itself to give the reader an insight into the type of text, the main topic of the text and the reasons why I decided to include a particular text. After a short introduction, the reader is presented with the translation and its analysis. In the commentary and analysis section some interesting particularities from the text are mentioned as well as some difficulties along with their examples and elaborations that were encountered during the translation process. Each text contains different obstacles emerging primarily from the type of classification they belong to. The types of texts chosen for translation are: an article on astronomy, an article on tourism, a medical scientific paper and a chapter from a novel.

Before the main body of this thesis, which consists of the translations themselves, there is an introduction to the overall topic of translation. It represents a certain theoretical base on which the translations were made, i.e. it summarizes some thoughts on the theories of translation and strategies that were used in the translations. At the end of the thesis, a brief conclusion is given and it includes some personal reflections on the process of translation and the overall experience itself.

The source texts are included in the appendix, while their sources are listed in the bibliography among the specialized books, articles and dictionaries consulted for this thesis.

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1. INTRODUCTION

Throughout history, every civilisation that existed had to find a way in which to communicate among themselves and overcome the barriers posed by differences in language and culture. This basic need for human intercommunication led them to put an effort into deciphering some new, unfamilliar language for the purpose of understanding each other. Regardless of whether the need for understanding each other emerged because of travelling, economic or political reasons, there is no era in history or a nation so secluded, where the act of translation was never needed. Naturally, the need for translation grew stronger over the course of time, keeping pace with the ever faster human development. Starting with oral translations, over the first writen translations of some sacral texts, followed by the the translations of famous literary works and scientific accomplishments, people have come to the point where the globlized world of today requires the useof some translational skills even in everyday life. This brings us to the following question: what is the real definition of translation? When trying to answer this question, some authors percieve translation mainly as a textual translation, while others take a more general approach to the definition and perceive it as a wider category.

"Translation is the operation which consists in rendering a written source text to a written target text that retains elements of information, form, functionality and tone abiding by agreed-on specifications." (Bendana, L., Melby, A., 2012:13) On the other hand, S. Bassnet gives a slightly more technical definition of the term. For her, translation is "*rendering of a source language (SL) text2 into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted"*. (Bassnet, S., 2002:12)

Just like the previously mentioned authors, Munday (2008) also distinguishes the translation as a product from the process of translation. Referring to the written type of translation, he states that the latter can be defined as *"changing an original written text in the original verbal language into a written text in a different verbal language."* (Munday, J., 2008:5)

Just like S. Bassnet (2002) concluded in her work, there are several conflicting approaches to the definition; some view translation as an end-product, while others perceive it as a process, some view it more as a "mechanical" type of process, while others recognize it as a "creative" process, etc. Even though there is no "universal" or "correct" definition of the term *translation*, one may justifiably confirm that it signifies much more than the sole act of decoding. Besides *"finding a synonymous expression in another language"* (Pavlović, N., Poslek ,D., 1998:158), the proces of translation includes the extralinguistic aspect; the target audience, the purpose of the text and the inevitable cultural elements.

Undoubtedly, there are many types of translations depending on how a text is translated (oral, written, simultaneous), what systems it involves (intralingual, interlingual, intersemiotic (interpretation of non-verbal, sign language), who is translating (a human being or a computer) etc. In addition to this, there are even more approaches to the theory that underlies it. For years, these were the main points of interest among many linguists and translators, but it was not until the 1970's when the affirmation of this field was recognized as a discipline which is today known as translation studies. Since then, numerous authors have dealt with it by elaborating on different translation theories, strategies and methods.

In the following, written, interlingual, L1 to L2, human translations, I opted for the descriptive communicative approach, which is more oriented towards achieving the most similar effect as the one achieved by the original as possible. Bearing in mind the syntactic, semantic and pragmatic issues, as well as the context itself, I used different strategies. Also,

depending on the genre of the text and the possibilities that it offered me, I decided to combine the direct with the oblique strategies of translation and their subcategories, as classified by Vinay and Darbelnet. As paraphrased in N. Pavlović's book (2015), these authors claim that the direct translation is the recommended procedure where deviations are only allowed when there are *"structural and metalinguistic constraints"* (Pavlović, N., 2015:59)

Following the recommendation of Vinay and Darbelnet, I have used calque and literal translation strategies wherever they were applicable. On other occasions, where there was a different or inappropriate semantic equivalent, I turned to the indirect, i.e. oblique strategies of translation such as transposition, modulation, adaptation and equivalence in order to achieve the highest level of text cohesion and coherence possible.

To reach the abovementioned goal, I have searched for help and guidance in the language guides such as the bilingual (Croatian-English/English-Croatian) dictionary, monolingual English dictionary, English prepositional idioms dictionary, collocation dictionary and several specialized translation manuals and dictionaries. Additionally, I have also consulted some online resources such as thesauri, some monolingual and bilingual dictionaries and portals to get a better grasp of the definition or usage of a certain term. A few other websites were used solely for the purpose of spell-checking and revising.

This bachelor's thesis consists of six parts; an abstract, an introductory part, the main part which comprises of four translations along with their individual introductions and analyses, a short conclusion, appendices containing the source texts and a list of resources used throughout this thesis.

2. TRANSLATION OF A TEXT ON ASTRONOMY

2.1. Introduction

Astronomy as a field of science was of common interest even among the oldest civilizations. Nowadays, its greatness and mystery keeps on amazing people and inviting them to explore what has already been discovered, as well as to "*boldly go where no man has gone before"*. Since I am not an exception from this rule, I have chosen to translate an article from a popular Croatian encyclopedic magazine Drvo Znanja - *Planetske atmosfere i život*. The author of this article is the renowned Croatian astronomer and science promoter professor Vladis Vujnović PhD., who had specialized in several branches of physical science and written several related textbooks and manuals. In this particular article, he has managed to comprehensively cover all of the Earth's atmospheres, their particularities and their overall importance in providing the conditions that enable us to live on Earth. Apart from being interested in the said topic, the reason why I chose this article was also the interesting mixture of specialized astronomical terminology and jargon, and the slightly informal style that the author used in order to make the article more appropriate and "friendly" for his target audience - a wide range of people from different age groups and with different levels of previous knowledge. Even though the article is somewhat old, the creativity and the accessibility that is present in the author's style of writing cannot be denied.

2.2. Translation

Atmospheres of planets and life

Where there are water, atmosphere and heat source in the universe, there are conditions for the existence of life.

The area of the solar system exploration is broad. For hundreds of years, astronomers have been investigating the Sun's companions, planets and their satellites, but the real physical state was discovered only recently. Today we know whether these bleak bodies have a solid surface on which we could walk, and are familiar with how their surfaces are shaped. We know whether they have breathable atmospheres, how their surface is shaped and what the weather conditions on these bodies are like. The Earth has an atmosphere rich in nitrogen and oxygen, Mars and Venus have a carbon dioxide atmosphere, while giant planets such as Jupiter, Saturn, Uranus and Neptune consist completely of hydrogen and helium gases. Some of the satellites have atmospheres too. We can breathe the Earth's atmosphere, while on the other objects of the Solar system we would need to have air supplies.

All atmospheres differ greatly in their chemical composition and physical state. There are no identical atmospheres and we will never come across the same level of humidity, the same clouds, temperature and surface. However, when compared, the structures of atmospheres show surprising similarities. If there are similarities, then should there not be life, or at least conditions for the existence of life? This similarity is nowadays small; perhaps it was much greater a long time ago when life first began developing on Earth.

An atmosphere is a gaseous envelope of a celestial body. It isolates us from cosmic influences which we could not survive. Because of the extreme coldness and fatal solar radiation, we would not be able to stay alive in vacuum. Without air, we would scorch on the diurnal side of

the planet and freeze on the nocturnal side - similar to what would happen to us on the lifeless surface of Mercury. The atmosphere protects us from both cold and heat!

Can we imagine living somewhere in the universe, on a planet without its own sun, where the surface is not protected by atmospheric insulation but lashed by strong radiation and electrical currents of high-energy particles?

The atmosphere provides us with much wider and more extensive services. It's the reason we feel comfortable. Without the atmosphere, our sky would be black. The Sun's rays that illuminate the Earth disperse in the atmosphere and daylight can reach us from all directions. The atmosphere gives light to the sky as well as to the Earth's surface.

Another important role of the atmosphere is redistributing the heat generated by the sunlight. Solar radiation transmits through the air in a very complex way. The dense air transfers its heat to us.

The lowest layer of the atmosphere is the troposphere. It extends up to 12 or 18 km, depending on the geographic location and the time of year. The temperature in the troposphere gradually decreases with altitude.

Everything that we perceive as climate or meteorological phenomena takes place in the troposphere; here are the clouds that produce rain, here the water evaporates and fogs ascend, here the wind blows - breeze or hurricane, and here the lightning flashes. The troposphere is our home where life takes place, where we inhale oxygen and nitrogen, since 99% of air is composed of these two chemical elements. Above the troposphere lies the stratosphere where the temperature rises. Ozone can be found in the stratosphere. Ozone is an oxygen molecule that consists of three atoms which absorbs the ultraviolet radiation harmful to the living tissue. On some other planetary bodies the stratosphere retains a layer of fog.

The mesosphere is the third atmospheric layer where the temperature drops, at least on Earth. The thermosphere represents a transition boundary that separates the Earth from the space. Its high temperatures are the consequence of the absorption of the solar shortwave radiation absorption, the distant ultraviolet and x-ray radiation. Considering that these types of radiation are also fatal for the living tissues, the extent of the benefits for the living beings on the Earth's surface is astonishing.

Heat from the surface

In the legend of Daedalus and Icarus, Icarus flew too high and the Sun melted the wax that kept his wings glued together. However, experience has proven otherwise. When flying on a jet plane, we are notified that the surrounding air temperature measures -40 °C. At that temperature, wax would not melt. It would become as hard as metal. Why is air near the surface warmer than at the mountain peaks?

The troposphere is not heated by the Sun, from above, but by the heated ground below. Solar radiation first heats the land and the air masses located directly above the surface. As a result, they become lighter and rise up, whereas by passing the heat into the air, they cool off and descend. That is how the air masses circulate from the surface to the top of the troposphere and physically transfer the heat, which explains why it is colder at mountain tops than at sea level, although the mountains are closer to the Sun.

The surface and air masses located directly next to the surface preserve the heat. The winds blow from the warmer to the colder part of the Earth, from the illuminated to the nocturnal side. The air slowly cools down at night, especially if there are clouds. Therefore, the temperatures on the diurnal and the nocturnal side of the Earth's globe do not differ significantly. The atmosphere preserves and redistributes the obtained heat. The land cools during the night; however, some great disparities are also present.

There is no atmosphere that consists solely of gasses. If the Earth's atmosphere consisted only of nitrogen and oxygen, it would not contain clouds nor provide rain. Rain and clouds are caused by the pollution of air by fine particles and water vapour. Weather changes happen due to the complex composition of the atmosphere in which nitrogen and oxygen are not the only compounds. Nebulous masses are formed from the smallest particles of dust and water vapour. Atmospheric compounds that are represented in small quantities in the atmosphere, such as dust particles and hard-frozen compounds play a decisive role when it comes to the atmospheric properties and fostering the existence of life on celestial bodies.

Life and the habitable zone

The position in the Solar system is remarkably important for life on Earth. Earth is the third planet from the Sun, with a body made of rock, water and thin, transparent envelope of gasses. Although the planet is called the Earth [translator's note: from Anglo-Saxon word '*erda*', meaning ground or soil], its surface displays more water than soil.

The search for life comes down to searching for water and organic molecules - the molecules of life.

If we take a look at the prevailing elements in the universe, we will notice that they are the most abundant substances in living organisms as well (with the exception of helium). Hydrogen, helium, oxygen, carbon and nitrogen make up the majority of elements in space. Thus, is it not hard to understand that we are not bubbles made of hydrogen and helium, but liquid and solid organisms. However, it is not just about these "organogenic" elements which are among the most common ones, but also about the types of compounds they form. Therefore we must also look at the different ratios of molecules in space. Astronomers are discovering them in the extra-stellar space, because the molecules are scarce on the stars because of the high temperatures at which they decompose. We recognize the most important

elements in biology that form molecules by their alphabetical order - CHNOPS (carbon C, hydrogen H, nitrogen N, oxygen O, phosphorus P in the molecule PO 4, and sulphur S). Should they be discovered on some celestial body, they would require a serious approach as they may indicate the existence of life as we know it.

The universe is rich in organic molecules. Many of them were found in the interstellar space and most of them contained a carbon atom. Carbon compounds come in many different coalescences and the chemical processes that take place between these molecules are substantially diverse.

But that is not all. Water, or H20, is also required and it is an amazing resource. Carbon based compounds require a solvent for their reactions; a liquid in which they can reciprocally decompose and reform. Water is precisely such a solvent. It is difficult to imagine some other elements such as silica or iron - which could support the emergence of new organisms - as well as a solvent that would be equally efficient for their molecules, just like water is for carbon compounds. Still, water has its limitations. The presence of liquid water in the biological processes and tissues of living cells restricts life on the scale between the freezing point and the boiling point.

These are the extensive boundaries of the conditions that support our life. How many bodies of the Solar System are located in an area where the Sun's rays warm the atmosphere to a temperature that is not higher than the boiling point or much lower than the freezing point of water? The average temperature of the surface of the Earth is 15 ° C, on Venus 480 ° C and on Mars -50 ° C. We have made our choice: the Earth is the only planet with conditions that support the life as we know it, as it has been for billions of years!

2.3. Commentary and analysis

Before considering the translation of this particular article I had gathered a couple of other options on the similar topic - astronomy. The main reason why I chose this one and not some other article is because it was not overflowing with specialized jargon and scientific terminology. While reading it the first time, and translating it later on, I was amazed by the elegance of combining the strict astronomic terminology with the flexible, easily comprehensible sentence structures. Professor Vladis Vujnović opted for this mixture of styles primarily because of the anticipated audience for his article, i.e. the readers of the magazine Drvo znanja, who are presumably interested in gaining additional encyclopedic knowledge in different areas of technology, biology and astronomy. Even though the genre of this article can be classified as scientific article on astronomy,its lexical density is fairly low 47,08%, which means that some previous knowledge about the subject is preferable, but not necessary in order to understand it.

Nevertheless, this article can be considered as moderately formal as well as authentic, since it was published in Drvo znanja; the most widely known encyclopedic magazine in Croatia which has been approved by the Ministry of Science, Education and Sports as an additional source of knowledge.

Before translating this article, my expectations about the problems that I would face were that the majority of problems would be related to scientific terminology, collocations and phrases that are commonly found in this particular field of study. However, even though my assumptions were partially true, another demanding part of this translation was coping with various sentence structures. The author used a style of writing that is somewhat typical for the Croatian language and discourse. Due to the richness and flexibility of the Croatian language, the author had the opportunity to effortlessly construct very long sentences without sacrifising the intelligibility. These types of sentences are often hard to translate and at the

same time maintain the same message, emphasis or intention that the author had in mind. Therefore, on some occasions I was forced to divide them into two sentences while always having the source text in mind. The same pattern occurred with some clauses and phrases where it felt appropriate to shorten, or even sometimes lengthen them. For example, in the clause *usluge koje nam atmosfera pruža (...)* , there is no need for translating *usluge* as *services*, as it would sound a bit odd. Therefore I decided to drop the subject, and simply translate it as - *the atmosphere provides us with (...)*. However, as already mentioned, when it was possible, I shortened the phrase and used appropriate terminology to replace it, as can be seen in the example; *u području izvan zvijezda - extrastellar space.*

Furthermore, I have noticed the importance of taking into account the overall context of the article, i.e. the co-text, to be more precise. Co-text is one of the most important aspects in written translation which, according to Melby and Foster is *"limited to surrounding text within a particular version of one document but not limited to the current sentence"* (Melby, A., K., Foster, C., 2010:6). Special awareness on the co-text should especially be increased on occasions where the equivalent word or phrase in the target language simply does not exist. To clarify, I will use some examples and explain my stream of thought while searching for the most accurate translation.

In the clause where *water* is referred to as a *čudesno sredstvo*, I first decided to translate it as an *amazing expedient* or an *asset* in order to emphasize its usefulness, i.e. its quality to accomplish a certain purpose. However, it sounded a bit odd, so I opted for *water is an amazing resource*, because *resource* can collocate with *water* and because in this case it refers to a substance that is essential for making life on Earth possible.

Another example is that of the translation of the phrase *toplina dobivena od Sunca*. The Sun does not "give" heat, but radiates it, which is why my first attempt was to translate the phrase as *the heat radiated by the sunlight*. Later on, while revising the translation, I

realized that the surrounding co-text viewed *heat* as an energy produced by the Sun and in the end I opted for the phrase the *heat generated from the sunlight*.

In addition, there were several cases where direct translation was not possible and the oblique strategies of translation were needed. The strategies of transposition and modulation were needed in order to translate the sentence as accurately as possible. For the most part, transposition was used when converting the word class or the types of phrases in order to make them more suitable to the nature of the English language. For example; the sentence: *Daljnja važna uloga atmosfere je u preraspodjeli topline dobivene od Sunca*, was translated as: *Another important role of the atmosphere is redistributing the heat generated by the sunlight.* It can be seen that *preraspodjela* as a noun was converted into a verb - *redistributing* to achieve a more natural flow of the sentence in TL.

Modulation, however, can be seen in the following example: *niti jedna atmosfera - there is no atmosphere.*

Some syntactic changes were also required i.e. *"the domestication of lexis and syntax to make the target text more comprehensible"* (Munday, J., 2010:198). For instance, changing the type of phrase or shifting the word (and clause) order within a sentence was often necessary for maintaining the coherence within the translated text.

Upon the completion of the first version of translation there was an interesting example of a false pair. Namely, throughout the source text, the author was shifting between *tlo* and *površina* while having in mind the same referent - the planet's surface. Because of that, *tlo* should not be translated as *land* or *ground* (which triggers the sense relation of Earth), but as *surface*.

Also, an interesting obstacle occurred while I was trying to translate *Zemlja* in the following sentence: *Iako je planet nazvan Zemljom, površina mu pokazuje više vode nego zemlje.* Namely, in Croatian language, depending on the capitalization of the lexeme earth, the

association and the meaning of the word can be both the Earth and the soil (as in land, ground). Correspondingly, the author Pavlović (2015:41) claims that even though the denotative (referential) meaning can be the same, the associations do not have to be because they can carry a different connotative meaning, different level of formality and form different collocations. Therefore, I decided to add a translator's note to describe the origin of the word Earth in order to semantically connect it with soil.

In conclusion, this translation was of medium difficulty for me and I quite enjoyed the topic, as well as the style of writing the author used to elaborate on it. Even though the article was moderately scientific, it was not difficult to render it into English with the help of several, both general and specialized dictionaries.

3. TRANSLATION OF AN ARTICLE ON CULTURAL TOURISM

3.1. Introduction

Ever since the beginning of my formal education, there were numerous occasions where my schoolmates and I had to write an essay or a short paragraph about our hometown - the city of Varaždin. The majority of the topics revolved around Varaždin's rich cultural heritage, the most famous monuments and palaces in it and the general baroque style that surrounds it. Since a long time has passed from my last school essay on Varaždin, I decided to turn to it once again and translate a professional paper that deals with the famous cultural events that are held in Varaždin. The authors of this professional work are Ivan Hegeduš and Eleonora Gašparić, lecturers from the higher education institution called the Polytechnic of Međimurje in Čakovec. Their work, titled *Varaždin, grad kulturnih događanja*, was published in the proceedings of the aforementioned university. After the elaboration of the renowned, age-long cultural events and manifestations held in Varaždin, they provide the readers with some statistical data on tourist arrivals as well as some suggestions on how to improve the current tourist offer of the city.

This text differs greatly from the previous scientific article and, in a way, it can be compared to a tourist brochure. Therefore, terminology was scarce in this particular translation and there was no need to consult a great number of dictionaries. However, the style of writing and especially the variety of sentence structures made this endeavor interesting and challenging.

3.2. Translation

Varaždin, the city of cultural events

1. Cultural Tourism

Culture, as a sociological concept, is as old as mankind. It includes all forms of human creativity. It used to be accessible only to the upper social class while today it is available to almost everyone. The majority of events that take place in Varaždin can be classified as events based on cultural tourism. Cultural tourism, as defined by the World Tourism Organization includes the *"movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals and other cultural events, visits to historical sites and monuments, educational travels about nature, folklore or art, and pilgrimages. This kind of tourism satisfies the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters."* (World Travel Organization, 1995:6)

Thus the events held in Varaždin are a part of tourism that relies on cultural products. Cultural products are not just buildings or historical objects, they also encompass the way we interpret them. For tourists, cultural resources evoke emotions, which means that they provide them with a certain kind of experience. Offering a tour of cultural and historical landmarks, museums, galleries and similar resources to modern tourists is not enough - they demand an attraction. Every cultural resource should enable the tourist to experience the history of an attraction and to enjoy the visit. On the one hand, the overall impression includes the tangible elements of the tourism offer, the service provided, the expectations, the behavior and the attitudes of tourists; on the other, it includes an array of uncontrollable factors, such as tourists that crowd the sightseeing tours or the access roads, as well as the weather conditions.

2. Cultural events in Varaždin

Various events that enrich the tourist offer of the town take place in Varaždin. The most prominent events that take place in the city itself are definitely the Špancirfest and Varaždin Baroque Nights. These two manifestations can be classified in the subcategory of cultural tourism known as heritage tourism. According to Pančić-Kombol, heritage tourism is *"a type of tourism that is based on a nostalgic feeling towards the past and a desire to experience various culturalforms. It encompasses the cultural tradition and crafts inherited from the past. The basic resources for this type of tourism are historical relics in the form of buildings, monuments and other forms of human creativity, as well as the must-see local cultural tradition"*. (Pančić-Kombol, 2006: 217)

3. Špancirfest

The "Festival of Good Vibrations", as numerous visitors call it, is held in late August and takes place on the streets and squares. Thanks to the organizers from the Varaždin Tourist Board, who have been coordinating this festival since 1999, Varaždin becomes the center of culture and entertainment for visitors of all ages and preferences. The festival illustrates the rich Central European cultural tradition of Varaždin. It has grown from a small fair of traditional crafts into an internationally renowned multicultural festival. The historical core of Varaždin becomes a stage filled with acrobats, puppeteers, clowns, street entertainers, performers, actors, musicians, artists and craftsmen. The stroll, or *španciranje* is the main theme of the festival, which is why the strollers represent the most important segment of the event. Richards states that *"engaging visitors to experience an attraction is important because the physical and mental involvement make the experience a pleasant memory, which means an increase in the number of returning visitors and their word-of-mouth advertisement."*

(Richards, 1997: 61). The Baroque city core is of such great importance in the organizers' strategies, that we may even say that architecture becomes the platform for the festival.

4. Varaždin Baroque Nights

For more than 40 years Varaždin has been cherishing the music tradition of organizing a festival dedicated to the Baroque period. The world's greatest works by renowned Baroque compositors such as A. Vivaldi, J.S. Bach, H. Purcell, Scarlatti and many others, as well as works from the Croatian Baroque music heritage are performed. The compositions are performed by various prominent soloists and ensembles. Some of the attractions of this event include performances on authentic instruments and gastronomic splendour from this period. The Varaždin Baroque Evenings were founded in 1968 by the famous professor and music teacher Marijan Zuber from Varaždin.

There were two reasons that encouraged Zuber to initiate the Varaždin Baroque Evenings - the rich cultural heritage of Varaždin and the celebration of the 140th anniversary of the Varaždin Music School. Ever since the first manifestation, held in 1971, the Varaždin Baroque Evenings are organized every year in early autumn by the Concert Office of the Varaždin Town Council. The event takes place mostly in Varaždin, but a part of the program is held in nearby towns and in the countries co-organizing the event.

The aim of the Varaždin Baroque Evenings is to explore and perform both the European and the Croatian baroque music. For instance, since 1971 until 2001 - the 30th anniversary of the Varaždin Baroque Evenings, 289 concerts had been held in Varaždin, while 84 concerts had been held in other locations. The establishment of the festival encouraged the formation of new specialized ensembles, which consequently led to the introduction of the "Ivan Lukačić" festival award that has been presented to individuals and ensembles since

1985.

2.3. Statistical data

The tables show the number of tourist arrivals and achieved overnight stays in the period between 2008 and 2012 with the emphasis on the months of August, September and October in order to emphasize the big turnout in Varaždin during these events.

Anyone who has visited Špancirfest can confirm that during the last week of August Varaždin teems with people. Some of them are the local people - residents of the city, the County and even people from neighboring counties, while others are foreigners who come from different parts of the world to show their skills and hobbies or to visit some performances or concerts, stroll around the city, taste the local delicacies and enjoy the atmosphere. Considering that many tourists and hikers do not to register at the Tourist Board, the statistical data on tourist arrivals do not indicate a big difference in comparison to other months. It is worth mentioning that over 1700 overnight stays are achieved annually in August by local tourists, while foreign tourists book over 3000 overnight stays. The fact that during the Špancirfest all hotels and other accommodation in Varaždin are full only underlines the great impact that the festival has on the tourism of Varaždin.

In September and October the total number of overnight stays did not fall below 3000. In 2010, more than 10,000 overnight stays were achieved during the aforementioned months. Although the numbers have declined during the following years, these months still hold a high percentage of tourist arrivals.

3. Conclusion

The town of Varaždin represents a great potential for Croatian continental tourism. Due to its features and the tourism that it cherishes, many compare it to Vienna. Numerous historical relics bear witness to the turbulent and rich history of Varaždin and testify to the former rich and luxurious life in Varaždin. Moreover, during its golden age, Varaždin was the capital of Croatia and the place where the richest Croatian nobles, landowners, merchants and craftsmen lived. In order for Varaždin to become even more recognizable in the cultural and tourist industry, local government should consider taking the following steps:

• creating an atlas of potential and extant tourist attractions of the County

• predicting the development of accommodation capacities that are crucial for the further development of Varaždin, as well as of the nearby settlements

• restoring and protecting the monuments of cultural and historical legacy within the cultural segment

• preserving the ethnic heritage

• promoting the cultural identity of the County

• encouraging the use of modern information technologies at the county and the local level (e-government, e-business, e-learning).

• investing in human resources development through specialized programs for the young, the entrepreneurs and the unemployed in order for them to acquire additional education.

Not only does Varaždin lack accommodation capacity, especially during the Špancirfest and the Varaždin Baroque Evenings, but local experts also point out the scarcity of accompanying tourist attractions such as offering excursions and a better gastronomic offer, which should be given special attention.

The rich cultural and historical heritage, numerous cultural monuments, religious sites, various manifestations and cultural events are all just a small part of Varaždin's abundant tourist offer, which should be increasingly promoted and valorized in terms of finance. The key to enriching and diversifying Varaždin's tourist offer should be the education and investment in human capital, because after all, "a man is the key to success in tourism".

***APPENDIX (statistical tables)**

Table 1. Tourist's overnight stays in the period between 2008 and 2012

YEAR	**2008**			**2009**			**2010**		
MONTH	**total**	**foreign**	**local**	**total**	**foreign**	**local**	**total**	**foreign**	**local**
January	3,593	1,149	2,444	4,097	2,732	1,365	2,439	733	1,706
February	3,309	936	2,373	2,612	896	1,716	2,874	1,022	1,852
March	3,445	1,266	2,179	3,277	1,222	2,055	4,618	1,348	3,270
April	3,799	1,109	2,690	3,055	1,453	1,602	3,784	1,469	2,315
May	4,766	1,612	3,154	3,796	1,681	2,115	4,734	1,681	3,053
June	3,520	1,917	1,603	3,226	1,877	1,349	4,881	2,924	1,957
July	4,035	2,379	1,656	3,407	2,043	1,364	5,730	3,855	1,875
AUGUST	**4,979**	**2,912**	**2,067**	**4,844**	**2,716**	**2,128**	**5,704**	**3,921**	**1,783**
SEPREMBER	**4,441**	**2,739**	**1,702**	**4,442**	**1,967**	**2,475**	**4,972**	**2,575**	**2,397**
OCTOBER	**3,047**	**1,175**	**1,872**	**3,788**	**1,534**	**2,254**	**5,177**	**2,631**	**2,546**
November	3,585	1,491	2,094	3,306	1,291	2,015	3,020	1,410	1,610
December	2,294	1,046	1,248	2,976	824	2,152	2,547	1,018	1,529

YEAR	**2011**			**2012**		
MONTH	**total**	**foreign**	**local**	**total**	**foreign**	**local**
January	2,340	819	1,521	2,880	905	1,975
February	2,248	919	1,329	2,072	878	1,194
March	2,381	992	1,389	3,364	1,193	2,171

April	3,654	1,901	1,753	4,636	2,889	1,747
May	4,609	2,060	2,549	3,407	1,678	1,729
June	3,729	2,334	1,395	3,452	1,887	1,565
July	3,642	2,529	1,113	5,278	3,841	1,437
AUGUST	**6,239**	**3,465**	**2,774**	**5,913**	**3,155**	**2,758**
SEPREMBER	**5,204**	**3,013**	**2,191**	**4,311**	**2,226**	**2,085**
OCTOBER	**3,777**	**1,659**	**2,118**	**3,173**	**1,065**	**2,108**
November	3,333	1,577	1,756	2,639	1,227	1,412
December	2,793	1,080	1,713	2,001	648	1,353

Source: Varaždin Tourist Board. Tourist arrivals and overnight stays 2008-2013, 2013.

Table 2. Tourist arrivals in the period between 2008 and 2012

YEAR	**2008**			**2009**			**2010**		
MONTH	**total**	**foreign**	**local**	**total**	**foreign**	**local**	**total**	**foreign**	**local**
January	1349	412	937	1274	750	524	652	260	392
February	1455	423	1032	1424	479	945	973	425	548
March	1613	711	902	1602	643	959	1668	478	1190
April	1888	575	1313	1408	710	698	1394	621	773
May	2959	1080	1879	2201	939	1262	2492	1145	1347
June	2203	1342	861	1601	937	664	2154	1580	574
July	1952	1398	554	1774	1182	592	2522	1967	555
AUGUST	**2740**	**1914**	**826**	**2566**	**1588**	**978**	**3515**	**2508**	**1007**
SEPREMBER	**2458**	**1591**	**867**	**1926**	**1193**	**733**	**2398**	**1521**	**877**
OCTOBER	**1669**	**702**	**967**	**1593**	**840**	**753**	**1989**	**1016**	**973**
November	1732	801	931	1364	667	697	1329	654	675
December	1233	542	691	940	369	571	1053	520	533

YEAR	2011			2012		
MONTH	**total**	**foreign**	**local**	**total**	**foreign**	**local**
January	878	417	461	984	416	568
February	907	434	473	736	355	381
March	913	425	488	1501	559	942
April	1534	905	629	1821	1252	569
May	2357	1119	1238	2038	1049	989
June	1791	1289	502	1550	985	565
July	1820	1462	358	2057	1667	390
AUGUST	**3120**	**2118**	**1002**	**2880**	**1966**	**914**
SEPREMBER	**2397**	**1554**	**843**	**2290**	**1452**	**838**
OCTOBER	**1540**	**797**	**743**	**1511**	**682**	**829**
November	1235	676	559	1151	555	596
December	1091	497	594	915	353	562

Source: Varaždin Tourist Board. Tourist arrivals and overnight stays 2008-2013,2013.

3.3. Commentary and analysis

The problems encountered while translating this text were similar to those encountered while translating the previous text. There were some parts of the text where the translation process kept a steady flow, but also some more challenging parts where the authors had slightly turned to their poetic side and played with different sentence structures, intriguing word order and selection of phrases. Nevertheless, the text itself can be considered as moderately formal, with the lexical percentage density of 51, 63%. Bearing in mind the low percentage of lexical density and the overall scarcity of specialized terminology, one can conclude that this text is appropriate for a wider audience of readers.

The main purpose of this professional work is to inform the readers in more detail about the cultural events held in Varaždin and their current contribution to the efficiency of the tourist offer of the city. The additional purpose is to advise the local government on how to attract even more tourists by giving them an insight into the existing problems.

The majority of the source text was translated through direct translation, always bearing in mind the context and the purpose of the text. However, there were instances where some other translation strategies were essential in order to preserve the intended meaning. For example, the strategy of transposition was used in order to make sentences more readable. Therefore *izvori emocija,* which is a noun phrase, was translated as *evoke emotions (cultural resources)* i.e. a verb phrase. The strategy of equivalence was used mostly when translating idioms. For example *vrvjeti ljudima* was equated in the TL as *teeming with people*.

Another interesting problem arose as a result of orthographic rules, i.e. the punctuation. For example, the marking of years and citations had to be adapted to the traditions of the TL. Therefore, when referring to the years, the ordinal numbers had to be changed to cardinal numbers, and the year and the page at the end of the citation had to be separated by a colon and not by a comma.

Co-tex must always be taken into consideration in order for the semantic correspondence to be valid, or as J. R. Ladmiral (2007:160) nicely sums up; *"By adjusting the target versions of the translation, we transmit the idea conveyed by a word through context which determines its meaning (and constitutes both its semantic and semiotic content) in order to produce a "smooth" translation that supports the main claim - readability, that is, intelligibility of the whole text.*" Accordingly, some examples of false friends had to be translated to fit the general meaning and purpose of the text. To exemplify, I have translated *sakralni objekti* as religious *sites*, not *buildings* or *facilities* because it was clear from the context that the term was intended to evoke a mental image of a tourist attraction and not a simple edifice. In addition, to make the translated text even more "smooth" and natural, I searched for the perfect collocations for a certain phrase. Hence, I translated *gastronomska raskoš* as *gastronomic splendor* and *usmene preporuke* as *word-of-mouth advertisement*.

4. TRANSLATION OF A MEDICAL TEXT

4.1. Introduction

Language for special purposes translation or LSP translation is commonly used with specialized texts within a certain field of study. On this occasion, I have decided to tackle a translation of a medical textin order to gain an insight into all the challenges translators face when they are dealing with an unfamiliar topic. Upon the first reading of the source text, I predicted that the majority of problems would be related to the medical terminology and jargon. Translational problems that arise from specialized terminology are often a consequence of the translator's lack of knowledge about the topic. M. Górnicz (2013:133) in his article summarized the main skills, i.e. competences, needed for efficiently translating a medical text and divided them in four categories: thematic competence, technolectal linguistic competence in the source language, general and technolectal competence in the target language. Since I have no previous knowledge or any kind of education in medicine, I prepared myself beforehand by reading some similar medical articles and literature focused on English language in medical science.

This particular article deals with the emotion of fear and all the different aspects of human life that underlie this phenomenon. It describes several levels such as the psycho-social, psycho-physiological and spiritual level on which fear and anxiety can be manifested, as well as their causes and consequences they have. The author of this article, a professor of psychology at the Faculty of Humanities and Social Sciences in Osijek, Mijo Nekić, who is also a reverent, acknowledges in the introduction his scientific approach to the topic. He states that his intentions is to make the strict medical terminology and jargon as appealing to the wider audience as he can.

Medical texts are often considered to be very difficult and demanding, especially for a beginner translator with no "technolectal" linguistic competence. Nevertheless, I decided to

take the plunge and accept this challenge. To a degree, my assumptions were true, i.e. this text was quite different in stylistic terms when compared to the previous two translations. Alongside the challenging terminology, I came across several different types of obstacles that I managed to overcome and which I will explain in the analysis.

4.2. Translation

The Psychology of Fear

Mijo NIKIĆ

Abstract

In his article, titled "The psychology of fear", the author first analyzes the biological underpinnings of fear and anxiety while claiming that there are fears that arise in the brain stem as well as the ones in the cortex. Next, the author discusses the manifestations of fear on all levels of mental life. The physical sensations and psychosomatic reactions occur on the psycho-physiological level, while on the psychosocial level fear motivates some people to run away and others to be aggressive. On the rational-spiritual level, fear can alter the state of consciousness in a person and therefore relativise his or her guilt.

1. Introduction

Along with joy, anger and sadness, fear is one of the so-called "primary emotions". They are called "primary emotions" because they appear in the early stages of emotional development of human beings. They exert a strong motivational force and, more or less, everyone experiences the mentioned emotions throughout their lives. Those who are better acquainted with fear claim that it is the strongest and the scariest when we are running away from it. "Every horrible apparition disappears if we look at it straight in the eye", the philosopher Fichte says. Fear is what usually prevents us from using our abilities to the fullest. Fear can destroy a genius. It can hinder, but also sometimes completely ruin, his talent. Therefore, fear has the power to destroy. A frightened man is already half beaten. "Being afraid means to help the enemy", Eva Curue states. Fear "boggles our mind and ties our hands" (I. Andrić).

However, although fear can be negative, it also has a positive side - it ensures the survival of the species. Fear is "one of the oldest feelings that falls under the instinct to protect oneself from danger as a primal biological alarm reaction". "No species could survive without fear", G. Delpierre claims. "It is within us… And it follows us throughout our existence", he adds (pg. 8). Fear is innate and so universal that Mark Oraison rightfully claims, and concludes, that the man is "a fearful being". Sartre goes even further when he states that "All people are afraid. All of them. One who is not afraid is not normal, it has nothing to do with courage." These quotes show us that dealing with fear, looking it in the eye and getting to know it better, pays off and, at least to some extent, alleviates anxiety and all the negative consequences fear has on a person. This subject is particularly relevant at the moment, when most of the population still lives in fear of war and its consequences. In addition to the factors that cause fear, various techniques that aim to vanquish and eliminate the fear are also elaborated. Even though I am writing about fear, I try to use the vocabulary and the terminology to describe it in the least "scary" way possible. In other words, I tried to make the discussion about fear intelligible and comprehensible to the wider audience. Therefore, it is possible that the readers who were expecting a more stringent scientific approach to this issue will remain somewhat disappointed.

2. Biological basis of fear and anxiety

It used to be thought that the heart was the center of fear and anxiety. Later on, it was discovered that abnormal heart rhythms are the consequence of fear and anxiety and not the source. From the anatomical point of view, the source of anxiety is associated with the thalamus, the hypothalamus and the brain stem - also called the "old brain" (palaencephalon) which consists of the midbrain, the pons "bridge", the medulla oblongata and a part of the limbic system. The centers that regulate vegetative and instinctive life functions such as

hunger, thirst, breathing, heartbeat and digestion are located within the brain stem, also known as the primitive (old) brain. All of these functions are susceptible to the influence of fear and anxiety. The centers in the limbic system are connected with the areas of the cerebral cortex (neoencephalon) that regulate higher cognitive functions, will and memory. This connection of the brain stem and the cerebrum through the limbic system explains how strong fear and anxiety can affect our thinking, as well as how they can be caused and induced by certain thoughts and fantasies. In this regard, it can be stated that the responsibility for some types of fears does not only lie with the brain stem, but also with the cerebral cortex. In the limbic system, and even more so in the thalamus and hypothalamus, the emotional stimuli and impulses are at their strongest. However, before they reach the cerebral cortex, these impulses have to go through the reticular formation where they (the stimuli received through hearing, vision, physical sensations) are filtered out in such a way that only the strongest and the most useful impulses for physical and mental life gain unrestricted access to the cerebral cortex. When the reticular formation loses its power of selecting various impulses due to some genetic reasons, pathological tendencies, and other, still unknown reasons, then the surge of emotions and irrationality penetrates the higher centers of the brain and thus creates an anxiety tension that can be strong enough to cause actual neurosis. This is called the free floating (diffuse) anxiety, which can be defined as "the brain stem outburst of fear when the cerebral cortex has already become subdued, oppressive." When a person experiences severe anxiety, the whole autonomic nervous system (both the sympathetic nervous system and the parasympathetic nervous system) is alarmed. The most common symptoms that can appear are: palpitations, tachycardia, decreased or increased blood pressure, breathing problems, muscle spasms, facial pallor or flushing, tremor, dry mouth, sweating, urgency to urinate and other similar sensations. Among people who tend to experience physical symptoms (somatization) caused by psychological distress, the aforementioned functional disorders can

be transformed into real organ injuries (e.g. stomach ulcers, and seemingly, in some cases, cancer) in cases of severe and protracted stressful situations that cause fear and anxiety. Strong fear and anxiety usually lead to serious consequences for a person's mental health. The real engines, which provide the spark that ignites the mechanism of anxiety, are the brain neuromodulators that also act as neurotransmitters. They can be detected in the synaptic clefts of neurons in the brain and are most active at times of severe stress. From the chemical point of view, they are peptides that can regulate the activity of neurotransmitters known as noradrenalin, serotonin and others. They are active even in small quantities and begin to act very quickly. The most notable among them are the ones that regulate mood, satisfaction and emotional level of pleasure and pain. It ought to be mentioned that their functional mechanism has not yet been entirely determined.

3. Manifestation of fear on each level of mental life

Fear, as a primary emotion, affects all three levels of a person's mental life.

3.1. The psycho-physical level

This level of human mental life is governed by instincts or impulses that represent a very strong motivational force in the psychodynamics of people. On this level, the visible effects caused by fear, the so-called psychosomatic reactions such as: dry mouth, heart palpitations, sweating, trembling, "emptiness in the stomach" and the urge for frequent urination are manifested. The somatic consequences caused by fear affect all the important organ systems. They can manifest as functional disorders of the: cardiovascular system (tachycardia, strokes...), muscular system (severe muscle tension, headaches, insomnia...), respiratory system (various breathing difficulties, asthma attacks...), digestive system (vomiting, diarrhea, various types of abdominal pain...), endocrine system (elevated secretion of some glands), and

finally, the psychosomatic reaction caused by fear can manifest itself on the skin (various prurituses, outbursts of psoriasis, etc.).

3.2. The psychosocial level

This level subsumes those mental activities that are associated with the need to live with other people (social relations). The motivation that governs behavior on this level derives from the consciousness (the facts) about one's own limitations and inadequacies. I can express myself as a social being only through others. The consequences of fear can be experienced differently on the psychosocial level. When affected by fear, some people escape from society and isolate themselves in their own world. "When a neurotic person experiences a seizure, he completely withdraws into himself and builds up a sort of a wall between himself and the surroundings... Therefore, it seems quite justifiable to classify the anxiety neurosis and the timid personalities within the scope of melancholy as unstable and introverted. "Sometimes they search for solutions on how to overcome fear in the illusory world of their fantasies. "Frightful people usually have a great imagination" (Kocbek). It is well-known that the people who are frightened by the strong feeling of inferiority often see themselves in fantasies as very important and powerful, hence, just the opposite of their initial experience. Also, there are those who become aggressive under the influence of fear, attacking and accusing others for the excruciating situation in which they find themselves. This impulsive, uncontrolled expression of aggression is usually a sign of great weakness and the inability of the individual to face fear in a more reasonable, more mature and expedient manner. "People become cruel because of fear" (Maugham). The fact that should not be neglected is that in both cases, the inappropriate behavior caused by fear (the isolation or the expression of aggression) disrupts the interpersonal relationships and prevents a harmonious and joyful life of a community.

3.3. The rational-spiritual level

A person has the ability to surpass (transcend) the animal world. This competence resides in his ability to understand the nature of things through abstract thinking. Thanks to the ability to understand the essence of things by abstracting and reasoning out the information provided by the senses, one can develop and use the language of symbols, thus expressing a deeper understanding. The freedom experienced on this level includes a responsibility to the world, to other people and to one's own conscience, which is seen as the voice of God. The consequences of fear are also reflected on the rational-spiritual level of life. Ivo Andrić argues that "Fear makes people evil, vicious and cruel just as it can make them generous and even kind", which we have all probably experienced at times. Excessive fear diminishes a person's accountability for the act that was performed due to that fear. On the rational-spiritual level, the fear that a person feels before the forces of nature can prepare him, or at least encourage him to profound thinking that leads to a deeper understanding of the meaning of life and God. An unusual feeling or an unexpressed fear that thrills a person upon facing magnificent natural phenomena such as the thunder and lightning, the burning fire or the storm that ravages the sea, undoubtedly belongs among the most basic emotions. They remind the person about the superhuman, supernatural divine being, as well as about the true religious value of this fear. The Old Testament is stocked with such motives. Moreover, from the common educational point of view, fear among young people is essential. Fear can be useful and sometimes even inherently necessary when all else fails.

4.3. Commentary and analysis

Even though I expected the translation of this text to be very difficult and time consuming, surprisingly it turned out to be a lot less challenging than I had imagined.

Since the author of this article tried to adapt his style of writing to the wider audience, the formality of this text is not as high as that of a common medical article would be. Nevertheless, the level of formality is moderately high with the lexical density percentage of 50,42%, since it is still classified as a scientific article. Here, it is convenient to mention the gunning fog index[1] of 16,17, which shows that readers need to have quite an advanced knowledge on the topic in order to understand the article.

However, one can avoid the strict medical terminology only to a certain extent. Therefore, the majority of the issues were related to the equivalency of words within the medical jargon and false pairs that tend to occur with some "simpler" words which are translated almost automatically, without questioning their suitability.

Coping with this new and unfamiliar text genre was made easier due to Vlasta Tanay's Croatian - English dictionary of medical terms and Joan Maclean's book, English in Basic Medical Science. The former helped with finding the correct terminology, while the latter made it easier to implement the medical terms in the text itself by providing exercises and examples of common collocations when describing the human nervous system.

I accommodated to the specialized medical language rather quickly. The reason for this was my enthusiasm for the terminology which is of Latin origin in most cases, which I found very interesting. The dictionary was extremely helpful in finding the exact equivalents such as *kora velikog mozga - the cerebral cortex, čir na želucu - stomach ulcer, lupanje srca - palpitation* etc. However, there were some terms the translation of which required of me to dig deeper into human anatomy in order to find an appropriate equivalent which the

[1]"The number of years of education that your reader hypothetically needs to understand the paragraph or text". Explained in more detail at URL: http://www.usingenglish.com/showdef.php?p=fog-index.html

dictionary did not provide. For example, when listing the parts of the old brain, *most* was sometimes translated as *pons* and other times as *pons bridge*. To find out if the two terms are synonymous, I followed the Latin origin of the word in order to see if they were compatible. Moreover, when translating the term *međusinaptički prostor*, I realized that, formally, there is no such expression. Therefore I visited several medical websites to examine in more detail the structure of human nervous system wishing to find out what the author had in mind. Soon I discovered that the term *međusinaptički prostor*, i.e. the space between the presynaptic and the postsynaptic neurons, is more commonly called *sinaptička pukotina*, that is, a *synaptic cleft* when translated into English.

Furthermore, there were several instances of false pairs which were sometimes difficult to recognize only because they sounded natural and appropriate even they were translated automatically. For example, upon the second proofreading of this translation, I noticed that *intelektualne funkcije* cannot be translated as *intellectual functions* because then it encompasses a wide variety of mental abilities, and the author wanted to emphasize the functions regulated by the cortex, that is, *the higher cognitive functions*.

There is no doubt that this text is more formal than the previous two texts, and that it requires paying special attention to the medical jargon. While translating these types of texts, usually of technical and scientific nature, a translator must find the correct equivalent term but also be aware of the overall flow and nature of the language. *"With regard to LSP texts, which are more structured and conventionalized than literary texts, naturalness may be interpreted as compliance with the terminological and textual conventions of the genre in the target language text."* (Górnicz, M., 2013:133) Therefore, besides rendering the terminological conventions, an important part of translating is to connect all the content into a sensible, intelligible text. This is where collocations, idioms and equivalent phrases come in handy whenever it was possible, I tried to keep pace with the naturalness of the TL by finding the

appropriate collocations. For example, instead of *they have (a strong motivational force)*, I used *they exert (a strong motivational force)*; instead of literal, word-to-word translation, I opted for idioms and phrases typical for the TL such as to *boggle the mind, outbursts of fear, profound thinking* etc.

With respect to syntax, there were no problematic situations worth mentioning. The same pattern of syntactic relations within the ST seem to occur in all of the translations so far. In other words, the flexibility of Croatian language enables the authors to write very long, complex sentences while maintaining the intelligibility of the text. Therefore, numerous sentence structures had to be reordered or even split into shorter sentences.

Taking everything in consideration, the translation of this text was definitely demanding, but not overwhelmingly difficult. I enjoyed the new experience and the knowledge I have gained while coping with this translation.

5. TRANSLATION OF A CHAPTER FROM A NOVEL

5.1. Introduction

Some authors, like the French poet du Bellay (from Ladmiral, 2007) claim that literature, both poetic and prose, from any acclaimed author should not be translated. The underpinnings of this claim are based on the assumption that once a literary text is translated it is immediately altered and therefore "damaged". However, since accepting this point of view brings into question the possibility of any kind of translation and not just of the works of art, I shall disregard it on this occasion. Even though the translation of prose is certainly much more forgiving than the translation of poetry, it is still a very demanding task. It is definitely more than a mere direct translation because it involves the translator's familiarity with the general context of the prose work, the author's intentions and with the cultural aspects of both the source and the target language. *"A literary translator must also be skilled enough to translate feelings, cultural nuances, humour and other delicate elements of a piece of work."* (Haque, Z., 2012:97) Even though I do not yet possess these skills, I decided to give it a try and translate a piece of modern literature because it represented a departure in the style of writing from the previous translations and because I was intrigued by the thought of it.

The text I chose to translate is a chapter from a novel called *A onda je Božo krenuo ispočetka* by the Croatian author and professor Marina Vujčić. Even though she is still relatively unknown to the Croatian readers, her works are slowly but surely getting more acclaim. The reason for this is also a successful publication of the aforementioned novel that can be classified as a humoristic, psychological novel. The main storyline revolves around a man named Božo, a frustrated intellectual suffering from a mid-life crisis who feels that time is running him over and that his life is passing him by too fast. Therefore he leaves his wife and his old life behind and moves to Zagreb, hoping that the change of environment will bring him personal satisfaction, mental stability and overall happiness.

2. Translation

Marina Vujčić

From: "And then Božo started over"

The room was extremely simple. A large bed covered with a blue blanket, a nightstand of light colored plywood with a night light on each side of the bed, a small desk with a TV tucked on it, balcony doors with thick, opaque blue curtains and, beside them, an armchair identical to the one in the lobby. In the bathroom there was a shower and in front of it a small closet with a few plastic hangers.

Anyways, this is not a home - he thought to himself before he sprawled on the bed fully clothed. The word *home* sent chills down his spine - it represented the exact thing he had run away from. He doesn't need a home, he only needs a shelter. He needs a place without responsibility that he can leave easily at any moment without abandoning himself.

He closed his eyes and let Jelena into the room. He heard some kind of swishing sound that could have been her dress or a light cloak, and the delicate steps of her bare feet on the hotel carpet. It was the first time that he brought her into a closed space. For a moment he thought that she deserved more than a dull hotel room in the suburbs. However, they had already walked miles across endless shores and green meadows where Jelena was delighted by hyacinths and daisies. Perhaps she is tired too. Even if she is not, he knows that she will understand. Throughout all those years when his world was shrunken, when it mostly revolved around the area between the Croatian Martyrs Street and the municipal building, he needed the freedom of an open space and all those places where Jelena and he went to escape the walls of their room, to escape the million walls that stood between him and the life he wanted. Now, when everything has broadened, when the boundaries of the space where he can move freely have been erased in his favor, now he wants to squeeze into a tiny room with

her, where, regardless of others, everything that they have shared for years within their untouchable space would gather up and converge into a new category of intimacy where they could be completely alone. Everything was crystal clear and there was nothing left to say. Jelena was silent, and so was he - as if any attempt at explaining would disparage what they were not saying.

Then the images he evoked mixed with the ones he could no longer control - on the thin line before the dream, and later on within the dream itself, Jelena was naked. He was blinded by her pale complexion, her shyness and the redness of her lips that stood out from the overall impression of innocence as a warning and as a prediction of something terrible if he were to touch her. She stood before him, shivering both from her nakedness and desire. But he did not dare to touch her. When he could no longer resist her begging eyes, he touched her face with his fingertips and at that moment she turned into Klara. All of a sudden, it was Klara's body - the one which he has been using half-heartedly for ages, and the eyes that were begging were also hers.

He woke up in the dark. The daylight could not pass through the thick blue curtains, so he could not tell how long he had been sleeping. He thought to himself that he should have taken his clothes, the only ones he has at the moment, off before he had sprawled out. He will have to start taking such things into account. This right now, this is the life he wants to be living. Klara's methods for isolating him from participating in his former life were almost deceitful. Everything simply happened without his involvement and was set up before him exactly as it should have been. He would take a shower, and when he would move the shower curtain while stepping out of the tub, clean and ironed underwear and socks rolled up into a ball would already be on the cabinet. He would go out of the bathroom and into the bedroom where a shirt would already be hanging on the closet doors and the pants would be neatly folded over the edge of the bed. The shoes in the hall were always polished, and winter shoes

were always replaced by the summer ones without him contemplating about where the summer shoes had been until then or where the winter ones would be during the summer. Klara, the fairy godmother of domestic life, used to sort out things subtly and without bringing them into question. The order that she imposed in silence, consistently and with a secret passion was always her greatest ally and it would be blasphemous to resent it.

She was a good wife to him. There is no court or anyone to whom he would dare say even a single bad word about her. He would not have the right to do so. His needs, or at least the ones that she believed were his true needs, were her priority. He cannot even argue that he was misunderstood when he never made an effort to be understood. She cannot be blamed for his silence about his true self or because he never made it clear that order drove him crazy, that he felt unnatural in an immaculately ironed shirt or that he did not care two hoots about the coconut cookies or the color of the bed sheet. That he imagines the place where he would like to live and the things that would surround him, as well as the wife he would share his bed with, entirely differently. He does not know whether it is worse that he had spared her from his true self or that he has left her after all those years of secrecy. What is worst of all, she would have probably gotten used to him if he had only given her a chance. Perhaps she would have been glad if he had resolutely destroyed the order she had imposed on them only because someone had to take matters into one's own hands - and that was not him.

He laid there, in the darkness of his random room, free to be whatever he wants to be and to go wherever he wants to go, free to pass the coconut cookies and wear wrinkled clothes, free to skip dinner and breakfast and sleep, and be free of any kind of order. But the only thing he was feeling at the moment was guilt. He could not stop thinking about how there, in the Croatian Martyrs Street, at number twenty seven, right now Klara was crying without realizing what had happened or what she had done wrong, when she had always tried so hard to keep everything in apple-pie order. She never raised her voice against him, she

never called him names or burdened him with boring everyday things that other women mercilessly impose on their husbands. When the light bulb needed to be changed, she would do it herself, when it was time for grocery shopping, she would go alone, and when something in the house broke down, she would call the handyman. She did not even force him to visit her parents, and she often visited his parents all by herself. He is not even aware of all the things she did to spare him from the hassle of everyday things. What does he know, for example, about the type of bags that go into their vacuum cleaner or how to set the timer for washing colored laundry? Thanks to Klara, he did not need to know any of these things. He does not even know his own clothing size, let alone all these other things that constitute the real lives of most people. In the life they shared, Klara had valiantly taken over these seemingly unimportant, trivial little things that enable life to go smoothly, thus leaving him completely free to deal with the one thing he despised dealing with the most - himself.

On the fourth year, when Roko and he went on a pilgrimage to professor Bošnjak's lecture on Sartre, he believed that his introspection was just preparing for its full swing, and that this theoretical knowledge would be the perfect tool for his future contemplation about himself. He should have learned an important lesson from Sartre - that our own *self* can only be found trough our relations with others. It seemed to him that he had already learned it, and that his pure consciousness of being defined by others, i.e. allowing them to do so, would save him from making mistakes. Because of the way that Roko advocated our dependency on others, he did not dare to admit to him his romantic hope about the essential, crucial *self* that is independent of the experience with others, in which many philosophers believed before Sartre. He believed that it was something that no one could take away from him, the thing from which he would not be able to free himself even if he wanted to. But it turned out that he willingly freed himself from that exact same thing.

He cannot blame Klara. He cannot blame the environment in which he had lived, the job he had had, or the people that surrounded him. He did everything, that is, he did nothing by himself.

He could not get the image of Klara crying on their marital bed off of his mind. While searching for someone to blame, she will analyze her behavior, his behavior, their family history, the inheritance disputes, the meals that she cooked, the talks over a cup of tea and the way that they made love. In the absence of other conclusions, she will probably suspect that this has to do with his realization that he will forever remain childless if he does not leave now. Thinking about how Klara will assume that what drove him away from her was the only thing he was truly grateful for sent shivers down his spine. Then he got angry with himself for even thinking about her or about anything from the life he had walked away from.

5.3. Commentary and analysis

Despite the fact that this chapter from a novel was a lot shorter than the previous three texts, it certainly was not the easiest to translate. Fortunately, the literary genre this chapter belongs to is modern and it is written in the Croatian standard language, which means that the text is not overflowing with archaic or dialectal words and expressions. The style of writing is very specific and it greatly differs from the writing style of the previous texts. It can easily be seen that the author's choice of words and sentence structures primarily serve to transfer the intended meaning as well as the feelings that the author wanted to evoke in the reader. Moreover, the latter is probably the greatest challenge when translating any sort of literary texts.

Since I am still inexperienced as a translator, I have encountered several problems while translating this text, both with respect to syntax and semantics. The first issue I noticed were that the sentence structures were either very complex or very simple, depending on the emotion that the author wanted to evoke. As already stated, the Croatian language is very rich and flexible, which opens up unlimited possibilities for the authors to express themselves. Therefore, on some occasions it was not always easy to follow the main criteria of equivalence according to Haque, (2012), which are: fidelity, i.e. *"accurate translation of the meaning of the source text, without adding to it or subtracting from it"* and transparency, i.e. *"maintaining the grammatical, syntactic and idiomatic conventions of the target language"* (Haque, Z., 2012:107). Trying to "obey" this criteria, I have noticed that one of these two aspects is usually more prominent at the expense of the other criterion, and that the best translation is probably the one that balances the two.

According to the aforementioned article by Md. Ziaul Haque (2012), there are four categories of equivalence that a translator should comply with; (1) Word Level and above Word Level Equivalence, (2) Grammatical Equivalence, (3) Textual Equivalence and (4)

Pragmatic Equivalence. Although equivalence should be established in all of the mentioned aspects, the most specific category for translating a piece of literary work is the pragmatic equivalence. This type of equivalence implies the extralinguistic, intended meaning which often demands an intercultural compatibility of certain expressions. For example, *živo mu se fućka* is an idiomatic phrase in Croatian language that would sound odd if translated literally. Hence, a translator must find an appropriate match for it in the TL. I opted for the idiom - *not care two hoots about*, primarily because the level of formality of these two idiomatic expressions is quite similar and because it fitted well in the sentence. There were several other instances where the translation required the best equivalent expressions or phrases possible, such as u *najboljem redu - in apple-pie order, spopala ga je jeza - shivers went down his spine* and so on. Nevertheless, I found this search for idioms to be very interesting, enjoyable and also useful for expanding my vocabulary.

Given that this piece of text is a part of a much bigger literary work, I believe that the most important goal of translation is to use every strategy needed to transfer the same intended meaning and feeling. During the process of translation, I have realized that I was guided by the feelings experienced upon the first reading of the novel. Wanting to produce the same "feeling", it was sometimes hard to stay on track and not be subjective. However, I tried my best to fulfill the need for "transparency" whilst reveling in finding the best translation options to transfer a certain feeling with respect to fidelity. Collocations and discourse equivalents in source and target language, which are essential for keeping the natural flow of the language, were not that hard to find with the help of dictionaries and some online sources. For example, I translated *izvaliti (na krevet)* as *sprawl (on the bed), bezlična soba* as *dull room, razbucati (red)* as to *destroy (the order)* and *ljekovito jasno* as *crystal clear*.

Lastly, it is important to mention that the biggest issue with this particular translation were the tenses. In other words, the constant shifting of tenses made the text a bit confusing

and more difficult to render. Namely, the text is sometimes written from a third person's view and sometimes it consists of the protagonist's present thoughts about the recent past events which were affected by the long distant past. In contrast to the English language, the Croatian language often uses numerous ways for expressing a certain point in time which are not necessarily connected to verbs and tenses; for instance through verbal adjectives, adverbs and conditionals. Moreover, it is very common to use the present tense for expressing past or future, or to use a type of past tense to express the present or even future. For this reason I had to be very careful and observant when translating the tenses, so that the meaning would not be changed.

In conclusion, translation of literature requires a great deal of responsibility and vigilance, or as Ladmiral states: *"it demands a great confidence, almost arrogance and a youthful enthusiasm"* (2007:65) I agree with this statement, but still, there is no perfection or any kind of experience without practice! Even though this was a challenging type of text to translate, it was by far the most enjoyable one to tackle.

6. CONCLUSION

The act of translation was a discipline long before it was formally aknowledged as one. It brought people, nations and cultures together, enabling them to grow together through understanding and sharing. Translation greatly exceeds the mere level of words, which means that the translator has to be aware of diverse extralinguistic aspects and use them as guidelines. After all, in order to be efficient, translation must be recognized as an interdisciplinary field of study that is constantly growing and slowly but surely reaching new heights.

While writing this thesis, I found myself in the role of a translator for the first time in a more professional manner. A true, professional translator must possess a set of skills that include an advanced knowledge of the languages he or she is working with, a wide range of general knowledge, and sometimes even knowledge about the specific domain of the source text. Since I lack experience in translating in general, I have encountered different problems and doubts both on the lexical and the grammatical level. However, as many cited authors mentioned, the most challenging task for a translator is to translate a word or an expression that is culturally coloured. While working on this thesis, I had the opportunity to experience firsthand all the usual challenges translators cope with as well as specific problems which arose from the natural jargon and terminology of a certain genre. Moreover, I have learned how to pick the most accurate translation choice, the stages that lead to it and the bibliographic sources that help in the process.

It takes a lot of responsibility, courage and ambition to make a good translator. However, the first thing to remember is that the translation skills are learned trough practice and new experiences. For me, this was the first of many more to come and learn from.

7. APPENDICES

7.1. Appendix A

Planetske atmosfere i život

Tamo gdje u svemiru ima vode, atmosfere i izvora topline ima i uvjeta za postojanje života.

Široko je područje istraživanja planetskog sustava. Sunčeve pratioce, planete i njihove satelite, astronomi ispituju stotinama godina, no stvarno fizičko stanje poznaje se tek odnedavno. Danas znamo imaju li ta hladna tijela čvrsto tlo po kojemu se može kretati, kako je tlo oblikovano, postoje li atmosfere i mogu li se udisati, a poznati su i vremenski uvjeti na tim tijelima. Zemlja ima atmosferu s mnogo dušika i kisika, Mars i Venera imaju atmosferu od ugljik-dioksida, dok se divovski planeti Jupiter, Saturn, Uran i Neptun u cjelini sastoje od plinova vodika i helija. I neki od satelita imaju atmosferu. Zemljinu atmosferu udišemo, a u ostalim tijelima Sunčeva sustava morali bismo imati zalihe zraka.

Po kemijskom sastavu i fizičkom stanju sve su atmosfere veoma različite, nijedna atmosfera nije jednaka drugoj, nigdje nećemo naći jednaku vlagu, oblake, temperaturu, jednaku površinu, a ipak se pri usporedbi građa svih atmosfera ustanovljuju iznenađujuće sličnosti. Ako postoje sličnosti, ima li onda i života, ili barem uvjeta za postojanje života? Ako je danas sličnost mala, možda je prije mnogo vremena kada je na Zemlji nastajao život bila mnogo veća!

Atmosfera je plinoviti omotač svemirskog tijela. Atmosfera nas odjeljuje od svemirskih utjecaja koje ne bismo preživjeli. U zrakopraznom prostoru ne bismo ostali živi od velike hladnoće i od pogubnih Sunčevih zračenja. Bez zraka bismo se na dnevnoj strani planeta spržili, na noćnoj strani smrznuli – slično onome što bi nam se dogodilo na beživotnom tlu Merkura. Atmosfera nas

brani i od hladnoće i od vreline!

Možemo li zamisliti život negdje u svemiru, na planetu koji nema svoga Sunca, čiju površinu ne brani atmosferski pokrivač, čije tlo šibaju snažna zračenja i električne struje visokoenergetskih čestica?

Usluge koje nam atmosfera pruža još su mnogo šire i obuhvatnije. Zbog nje nam je lijepo. Kada ne bismo imali atmosferu, naše bi nebo bilo crno. Obasjavajući Zemlju Sunčeve se zrake raspršuju u atmosferi na sve strane i danje svjetlo dopire do nas sa svih strana. Nebu i Zemljinoj površini atmosfera daruje svjetlost.

Daljnja važna uloga atmosfere je u preraspodjeli topline dobivene od Sunca. Sunčevo se zračenje na veoma složen način prenosi kroz zrak. Gusti zrak svoju toplinu prenosi na nas.

Najdonji sloj atmosfere je troposfera. Ona se diže do 12 ili 18 km, što ovisi o geografskom položaju i dobu godine; u njoj temperatura s visinom postupno opada.

Sve ono što doživljavamo kao klimu, kao meteorološke pojave, odvija se u troposferi: ovdje su oblaci, iz njih pada kiša, ovdje se voda isparava i dižu se magle, ovdje puše vjetar, lahor ili orkan, ovdje sijevaju munje. Troposfera je naš životni dom. U njoj se odvija život, udišemo kisik i dušik; 99% zraka sastavljeno je od od ova dva kemijska elementa. Iznad troposfere smještena je stratosfera gdje temperatura raste. U stratosferi se nalazi ozon (kisikova molekula od tri atoma), koji upija za živo tkivo štetna ultraljubičasta zračenja. Na nekim drugim planetskim tijelima, u stratosferi se zadržava sloj magle.

Mezosfera je treće atmosfersko područje u kojem – barem na Zemlji – temperatura opada. Prijelaz od planeta u svemirski prostor čini termosfera. Njezine visoke temperature posljedica su upijanja Sunčevih kratkovalnih zračenja, dalekog ultraljubičastog i rendgenskog zračenja. Gotovo

je nezamislivo kolika je to pogodnost za živa bića na Zemljinoj površini, jer su i ta zračenja pogubna za živo tkivo.

Toplina sa tla

U legendi o Dedalu i Ikaru, Ikar je poletio previsoko pa mu je Sunce rastopilo voskom slijepljena krila. Iskustvo je pak suprotno – kada letimo mlaznim avionom, obavještavaju nas da okolni zrak ima temperaturu -40 °C. Tu se vosak ne bi rastopio, već bi postao krut kao metal. Zašto je zrak pri tlu topliji nego na planinskim vrhuncima?

Troposfera se ne zagrijava odozgo, od Sunca, već odozdo, od zagrijanog tla. Sunčeva zračenja najprije zagrijavaju tlo, zračne mase smještene neposredno uz tlo se također zagrijavaju, postaju lakšima i dižu se. Predavši toplinu u visini, hlade se i spuštaju. Tako zračne mase cirkuliraju od tla do vrha troposfere i tjelesno prenose toplinu. Zato je na vrhovima planina hladnije nego pri morskoj razini, iako su planine bliže Suncu.

Tlo i zračne mase smještene neposredno uz tlo čuvari su topline. Vjetrovi pušu s toplijeg dijela Zemlje prema hladnijem, sa osunčane strane na noćnu. Zrak se noću sporo hladi, osobito ako su prisutni oblaci. Tako na dnevnoj i noćnoj strani Zemljina globusa ne vladaju bogzna kako različite temperature. Atmosfera čuva i preraspodjeljuje dobivenu toplinu. Tlo se noću ipak hladi, ali i tu postoje velike raznolikosti.

Niti jedna atmosfera ne sastoji se samo od plinova. Kada bi se Zemljina atmosfera sastojala samo od dušika i kisika, ne bi sadržavala oblake, niti bi davala kišu. Kišu i oblake uzrokuje onečišćenje atmosfere sitnim česticama i vodenom parom. Vremenske promjene zahvaljujemo složenom sastavu atmosfere u kojoj dušik i kisik nisu jedini sastojci. Od najsitnijih čestica praha i vodene pare formiraju se oblačne mase. Odlučujuću ulogu u atmosferskim svojstvima i mogućnostima

života na svemirskim tijelima imaju manjinski atmosferski sastojci, čestice praha i kruti smrznuti sastojci.

Život i životni pojas

Za život na Zemlji neobično je važan njezin položaj u Sunčevu sustavu: ona je treći planet od Sunca, s tijelom izgrađenim od stijena, tankog vodenog i prozirnog plinovitog omotača. Iako je planet nazvan Zemljom, površina mu pokazuje više vode nego zemlje.

Traganje za životom svodi se na traganje za vodom, te za životnim skupinama molekula – organskim molekulama.

Pogledamo li koji elementi u svemiru prevladavaju, uočit ćemo da su to upravo najobilniji sastojci živih organizama (s izuzećem helija). U svemiru najviše ima vodika, helija, kisika, ugljika i dušika. Zar onda nije lako razumjeti da nismo plinoviti mjehuri od vodika i helija, već tekući i čvrsti organizmi? Ali, ne radi se samo o tome da su ovi "organogeni" elementi među najbrojnijima, već i o tome u kakve sve kombinacije oni stupaju. Zato treba pogledati i zastupljenost molekula u svemiru. Astronomi ih nalaze u područjima izvan zvijezda, jer su na samim zvijezdama molekule rjeđe zbog visokih temperatura na kojima se raspadaju. Za biologiju su najvažniji elementi od kojih se slažu molekule, a raspoznajemo ih po abecednom redu: CHNOPS (ugljik C, vodik H, dušik N, kisik O, fosfor P u molekuli PO4, te sumpor S). Pronađu li se na nekom svemirskom tijelu, treba se njime ozbiljno pozabaviti jer upućuje na nama poznati život.

Svemir je bogat organskim molekulama. U prostoru među zvijezdama nađeno ih je veoma mnogo, a većina ih sadrži atom ugljika. Ugljikovi se spojevi ostvaruju u jako mnogo kombinacija, a i kemijski procesi koji se odvijaju između tih molekula veoma su raznovrsni.

No to još nije sve. Potrebna je i voda, H2O, a ona je čudesno sredstvo. Spojevi temeljeni na ugljiku u reakcijama trebaju otapalo, tekućinu u kojoj se međusobno rastavljaju i pregrađuju. Voda je upravo takvo otapalo. Teško je zamisliti neke druge elemente, kao silicij ili željezo, od kojih bi mogli nastajati organizmi temeljeni na siliciju ili željezu, a za čije bi molekule moglo postojati jednako učinkovito otapalo kao što je voda za ugljikove spojeve. No voda donosi i ograničenja. Prisustvo tekuće vode u biološkim procesima, i u tkivu, u živim stanicama, u biti ograničava život u područje temperatura od ledišta do vrelišta.

To su široke granice naših životnih uvjeta. Koliko je tijela Sunčeva sustava smješteno u području gdje Sunčeve zrake zagrijavaju atmosferu na temperaturu koja nije viša od vrelišta i ne mnogo niža od ledišta vode? Prosječna je temperatura Zemljine površine 15 °C, Venerine 480 °C, a Marsove -50 °C. Izabrali smo: jedino je Zemlja planet na kojemu postoje uvjeti za život kakav poznajemo, i to već nekoliko milijardi godina!

7.2. Appendix B

Varaždin, grad kulturnih događanja

1. Kulturni turizam

Kultura kao sociološki pojam stara je koliko i čovječanstvo. Obuhvaća sve oblike ljudskog stvaralaštva. Nekada je bila dostupna samo najvišem sloju društva, a danas je dostupna gotovo svima.Većinu događanja koje se održavaju u Varaždinu možemo svrstati u događanja temeljena na kulturnom turizmu. Kulturni turizam, prema definiciji Svjetske turističke organizacije jest „*kretanje ljudi zbog osnovnih kulturnih motivacija, kao što su studijske ture, umjetničke i kulturne ture, putovanja na festivale i druge kulturne događaje, obilazak povijesnih predjela i spomenika, putovanja zbog učenja prirode, folklora ili umjetnosti te hodočašća. U tom se turizmu zadovoljavaju potrebe za različitim kulturnim iskustvom i traženjem mogućnosti za povećanjem kulturne razine znanja, iskustva i susreta.“*(World Travel Organization, 1995., 6.)

Dakle, manifestacije koje se održavaju u Varaždinu spadaju u turizam temeljen na kulturnim proizvodima. Kulturni proizvod ne čine samo građevine ili predmeti iz prošlosti, već on uključuje i način interpretacije. Kulturni resursi su za turiste izvor emocija, što znači da im pružaju određeni turistički doživljaj. Suvremenom turistu nije dovoljno ponuditi samo razgledavanje kulturno-povijesnih znamenitosti, muzeja, galerija i sličnih resursa, njemu je potrebna atrakcija. Svaki kulturni resurs treba omogućiti turistu da osjeti povijest znamenitosti te da uživa u posjetu. Cjelokupan dojam uključuje opipljive elemente ponude, pruženu uslugu, očekivanja, ponašanje i stavove turista s jedne strane, te čitav niz nekontroliranih varijabli (gužve pri razgledavanju i prilaznim cestama, meteorološke prilike) s druge strane.

2. Kulturna događanja u Varaždinu

U Varaždinu se odražava nekoliko događanja koji svojim sadržajem upotpunjuju turistički proizvod grada. Najznačajnija događanja koja se odvijaju u samom gradu su zasigurno Špancirfest i Varaždinske barokne večeri. Te dvije manifestacije možemo svrstati u podskupinu kulturnog turizma, a to je turizam nasljeđa. Turizam nasljeđa prema Pančić-Kombol je "*vrsta turizma koja se temelji na nostalgiji za prošlošću i želji za iskustvom različitih kulturnih oblika. On obuhvaća kulturnu tradiciju i stvaralaštvo koji su naslijeđeni iz prošlosti. Osnovni resursi za ovu vrstu turizma su povijesni ostaci u obliku građevina, spomenika i drugih oblika ljudskog stvaralaštva, te nezaobilazna lokalna kulturna tradicija"*. (Pančić-Kombol, 2006., 217.)

2.1.Špancirfest

„Festival dobrih emocija" kakoga nazivaju brojni posjetitelji održava se krajem kolovoza, a mjesto događanja su ulice i trgovi. Zahvaljujući organizatoru – Turističkoj zajednici grada Varaždina koja od 1999. godine održava ovaj festival, Varaždin postaje središte kulture i zabave za posjetitelje različite dobi i ukusa. Festival opisuje bogatu srednjoeuropsku tradiciju Varaždina. On je od malog sajma tradicijskih obrta stasao u međunarodno poznati multikulturni festival. Stara gradska jezgra Varaždina postaje pozornica kojom prolaze akrobati, lutkari, klaunovi, ulični zabavljači, performeri, glumci, glazbenici, likovnjaci i obrtnici. Tema festivala je šetnja, odnosno španciranje, stoga su njegovi posjetitelji, odnosno šetači, najbitniji dio događanja. Richards navodi da je *"uključenje posjetitelja u doživljaj atrakcije vrlo bitno, jer fizičko i mentalno sudjelovanje, doživljaj čine vrijednim pamćenja, što znači povećanje broja ponovnih posjeta I usmenih preporuka"*. (Richards, 1997., 61.).

Barokna gradska jezgra ima ogromnu značajku u strategijama organizatora, možemo reći da arhitektura postaje festivalska pozornica.

2.2.Varaždinske barokne večeri

Višeod 40 godina Varaždin njeguje glazbenu tradiciju održavanja festivala posvećenog baroku. Izvode se najveća svjetska djela najvećih majstora baroka – A. Vivaldija, J. S. Bacha, H. Purcella, D. Scarlattia i drugih, te naravno, djela iz hrvatske barokne glazbene baštine. Izvodili su ih brojni ugledni solisti i ansambli. Neke od atraktivnosti ove manifestacije su muziciranje na autentičnim instrumentima i gastronomska raskoš iz tog razdoblja. Varaždinske barokne večeri osnovane su 1968. od strane poznatog varaždinskog profesora i glazbenog pedagoga Marijana Zubera. Dva su razloga potakla Zubera na pokretanje Varaždinskih baroknih večeri - bogata kulturna povijest Varaždina, te proslava 140. obljetnice varaždinske Glazbene škole. Prva manifestacija održana je 1971.godine i od tada se održavala početkom jeseni svake godine. Organizator je Koncertni ured Varaždin. Manifestacija se najvećim dijelom održava u Varaždinu, a dio programa održava se u obližnjim gradovima i državi suorganizatorici.

Cilj Varaždinskih baroknih večeri je istraživanje i izvođenje europske i hrvatske barokne glazbe. Primjerice, u Varaždinu je izvedeno od 1971., sa zaključno 30. Varaždinskim baroknim večerima čak 289 koncerata, a izvan Varaždina 84 koncerta. Osnivanje festivala potaknulo je nastajanje novih specijaliziranih ansambala. Kao posljedica toga nastala je festivalska nagrada "Ivan Lukačić" koja se od 1985. godine dodjeljuje pojedincima i ansamblima.

2.3.Statistički podaci*

U tablicama su prikazani dolasci turista te ostvarena noćenja od 2008.do 2012. godine. Posebno su istaknuti dolasci te noćenja turista za mjesece kolovoz, rujan i listopad kako bi se vidjela visoka posjećenost Varaždina tokom održavanja ovih događanja.

Svi koji su posjetili Špancirfest mogu potvrditi da Varaždin posljednji tjedan u kolovozu vrvi ljudima, i domaćim (uključujući stanovnike grada, čitave županije pa I susjednih županija) i inozemnim koji dolaze iz različitih krajeva svijeta kako bi pokazali svoja umijeća, hobije ili posjetili neku predstavu ili koncert, prošpancirali se gradom, probali domaće delicije i uživali u ugođaju. Iako statistički podaci o dolascima turista ne pokazuju veliku razliku s obzirom na druge mjesece, velik broj turista, odnosno izletnika se ne registrira u uredu. Preko 1.700 noćenja ostvarili su domaći turisti svake godine u kolovozu, dok je stranih turista bilo preko 3.000, što je vrlo pohvalan podatak. O tome kako Špancirfest ima velikog utjecaja na turizam Varaždina, govori i podatak da su svi varaždinski hoteli i ostali smještajni kapaciteti u vrijeme održavanja festivala popunjeni.
U rujnu i listopadu ukupan broj noćenja nije pao ispod 3.000.Godine 2010. u spomenutim mjesecima ostvareno je čak preko 10.000 noćenja, iako je narednih godina brojka pala, ovi mjeseci i dalje drže visoki postotak posjećenosti.

3. Zaključak

Grad Varaždin veliki je potencijal za hrvatski kontinentalni turizam. Mnogi ga uspoređuju s Bečom, zahvaljujući njegovom izgledu i turizmu kojeg njeguje. Brojni povijesni ostaci svjedoče o burnoj i bogatoj varaždinskoj povijesti, te su dokaz prijašnjeg bogatog i raskošnog

života u Varaždinu. U prilog mu ide, da je za njegova zlatnog doba, bio i prijestolnica Hrvatske, gdje su živjeli najbogatiji hrvatski plemići, veleposjednici, trgovci i obrtnici.
Kako bi Varaždin postao još prepoznatljiviji u kulturnoj i turističkoj ponudi, lokalna bi vlast trebala poduzeti sljedeće korake:

- izraditi atlas potencijalnih i realnih turističkih atrakcija županije
- predvidjeti razvoj smještajnih kapaciteta koji su ključni za daljnji razvoj Varaždina, a ujedno i samih okolnih naselja
- u kulturnom segmentu revitalizirati i zaštititi spomenike kulturno-povijesne baštine
- zaštititi etno-baštinu
- promovirati kulturni identitet županije
- poticati razvoj korištenja modernih informacijskih tehnologija na županijskoj i lokalnoj razini (e-upravljanje, e-business, e-obrazovanje).
- ulagati u razvoj ljudskih potencijala, putem specijaliziranih programa za mlade, poduzetnike, nezaposlene za stjecanje dodatnog obrazovanja.

Iako Varaždinu nedostaje smještanih kapaciteta, posebice tokom održavanja Špancirfesta i Varaždinskih baroknih večeri, varaždinski stručnjaci ističu da Varaždinu fali i popratnih turističkih sadržaja. Pozornost treba posvetiti organizaciji izleta i gastronomiji, odnosno popratnoj turističkoj ponudi.

Bogata kulturno-povijesna baština, brojni spomenici kulture, sakralni objekti, različite manifestacije i kulturna događanja samo su mali dio bogate turističke ponude grada Varaždina, koju treba sve više promovirati i ekonomski valorizirati. Ključ za sve bogatiju i raznovrsniju ponudu grada Varaždina trebao bi biti u educiranju i ulaganju u ljudski kapital, jer je ipak "čovjek ključ uspjeha u turizmu".

*PRILOG (statističke tablice)

Tablica 1. Noćenja turista od 2008. do 2012.godine.

GODINA	2008			2009			2010		
MJESEC	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**
Siječanj	3,593	1,149	2,444	4,097	2,732	1,365	2,439	733	1,706
Veljača	3,309	936	2,373	2,612	896	1,716	2,874	1,022	1,852
Ožujak	3,445	1,266	2,179	3,277	1,222	2,055	4,618	1,348	3,270
Travanj	3,799	1,109	2,690	3,055	1,453	1,602	3,784	1,469	2,315
Svibanj	4,766	1,612	3,154	3,796	1,681	2,115	4,734	1,681	3,053
Lipanj	3,520	1,917	1,603	3,226	1,877	1,349	4,881	2,924	1,957
Srpanj	4,035	2,379	1,656	3,407	2,043	1,364	5,730	3,855	1,875
KOLOVOZ	**4,979**	**2,912**	**2,067**	**4,844**	**2,716**	**2,128**	**5,704**	**3,921**	**1,783**
RUJAN	**4,441**	**2,739**	**1,702**	**4,442**	**1,967**	**2,475**	**4,972**	**2,575**	**2,397**
LISTOPAD	**3,047**	**1,175**	**1,872**	**3,788**	**1,534**	**2,254**	**5,177**	**2,631**	**2,546**
Studeni	3,585	1,491	2,094	3,306	1,291	2,015	3,020	1,410	1,610
Prosinac	2,294	1,046	1,248	2,976	824	2,152	2,547	1,018	1,529

GODINA	2011			2012		
MJESEC	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**
Siječanj	2,340	819	1,521	2,880	905	1,975
Veljača	2,248	919	1,329	2,072	878	1,194
Ožujak	2,381	992	1,389	3,364	1,193	2,171
Travanj	3,654	1,901	1,753	4,636	2,889	1,747
Svibanj	4,609	2,060	2,549	3,407	1,678	1,729
Lipanj	3,729	2,334	1,395	3,452	1,887	1,565
Srpanj	3,642	2,529	1,113	5,278	3,841	1,437
KOLOVOZ	**6,239**	**3,465**	**2,774**	**5,913**	**3,155**	**2,758**
RUJAN	**5,204**	**3,013**	**2,191**	**4,311**	**2,226**	**2,085**
LISTOPAD	**3,777**	**1,659**	**2,118**	**3,173**	**1,065**	**2,108**
Studeni	3,333	1,577	1,756	2,639	1,227	1,412
Prosinac	2,793	1,080	1,713	2,001	648	1,353

Izvor: Turistička zajednica grada Varaždina. Dolasc i noćenja turista 2008-2013., 2013.

Tablica 2. Dolasci turista od 2008. do 2012. Godine.

GODINA	**2008.**			**2009.**			**2010.**		
MJESEC	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**
Siječanj	1349	412	937	1274	750	524	652	260	392
Veljača	1455	423	1032	1424	479	945	973	425	548
Ožujak	1613	711	902	1602	643	959	1668	478	1190
Travanj	1888	575	1313	1408	710	698	1394	621	773
Svibanj	2959	1080	1879	2201	939	1262	2492	1145	1347
Lipanj	2203	1342	861	1601	937	664	2154	1580	574
Srpanj	1952	1398	554	1774	1182	592	2522	1967	555
KOLOVOZ	**2740**	**1914**	**826**	**2566**	**1588**	**978**	**3515**	**2508**	**1007**
RUJAN	**2458**	**1591**	**867**	**1926**	**1193**	**733**	**2398**	**1521**	**877**
LISTOPAD	**1669**	**702**	**967**	**1593**	**840**	**753**	**1989**	**1016**	**973**
Studeni	1732	801	931	1364	667	697	1329	654	675
Prosinac	1233	542	691	940	369	571	1053	520	533

GODINA	**2011.**			**2012.**		
MJESEC	**ukupno**	**strani**	**domaći**	**ukupno**	**strani**	**domaći**
Siječanj	878	417	461	984	416	568
Veljača	907	434	473	736	355	381
Ožujak	913	425	488	1501	559	942
Travanj	1534	905	629	1821	1252	569
Svibanj	2357	1119	1238	2038	1049	989
Lipanj	1791	1289	502	1550	985	565
Srpanj	1820	1462	358	2057	1667	390
KOLOVOZ	**3120**	**2118**	**1002**	**2880**	**1966**	**914**
RUJAN	**2397**	**1554**	**843**	**2290**	**1452**	**838**
LISTOPAD	**1540**	**797**	**743**	**1511**	**682**	**829**
Studeni	1235	676	559	1151	555	596
Prosinac	1091	497	594	915	353	562

Izvor: Turistička zajednica grada Varaždina. Dolasci i noćenja turista 2008-2013., 2013.

7.3. Appendix C

Psihologija straha

Mijo NIKIĆ

Sažetak

U ovom članku pod nazivom "Psihologija straha", autor najprije analizira biološku podlogu straha i tjeskobe, tvrdeći da ima strahova koji nastaju u moždanom deblu kao i onih u kori velikog mozga. Autor zatim govori o očitovanju straha na svim razinama psihičkog života: na psiho-fiziološkoj razini osjećaju se tjelesne senzacije i psiho-somatske reakcije, na psiho-socijalnoj razini strah jedne motivira na bijeg, a druge na agresivnost. Na razumsko-duhovnoj razini strah može pomutiti svijest osobe i tako relativizirati njezinu krivnju.

1. Uvod

Strah, uz radost, gnjev i žalost spada u tzv. "primarne emocije". Zovu se tako zato što se javljaju vrlo rano u razvoju osobe. Imaju jaku motivacijsku snagu i svi ljudi, više ili manje, u svim životnim razdobljima, doživljavaju spomenute emocije.

Strah je, kažu oni koji ga bolje poznaju, najjači i najstrašniji dok bježimo od njega. "Svako stravično priviđenje iščezava pogledamo li mu pravo u oči", kaže filozof Fichte.Strah je ono što nas najviše sprečava da maksimalno ne iskoristimo sve svoje sposobnosti. Strah može uništiti genija, može prigušiti, a katkad i sasvim uništiti svu njegovu darovitost. Strah ima, dakle, uništavajuću moć. Preplašen čovjek je već napola pobijeđen. "Bojati se, znači služiti protivniku", kaže Eva Curue. Strah nam "koči pamet i vezuje ruke" (I.Andrić).

Pa ipak, koliko god može biti negativan, strah ima također i pozitivnu stranu - da zaštiti opstanak vrste. Strah je "jedan od najstarijih afekata koji pripada instinktu zaštite od

opasnosti kao prvobitna biološka alarmantna reakcija". "Bez straha ne bi nijedna vrsta preživjela", kaže G. Delpierre. "On je u nama... I prati nas tokom čitavog našeg postojanja", kaže isti autor (str 8.). Strah je tako univerzalan i nama prirođen da Mark Oraison ima pravo kad zaključuje da je čovjek "biće koje se plaši". a Sartre ide još dalje kad kaže: "Svi se ljudi plaše. Svi. Onaj koji se ne plaši nije normalan, to nema nikakve veze s hrabrošću".

Navedeni citati priopćuju nam da se isplati suočiti sa strahom, pogledati mu u oči, što bolje ga upoznati i tako, barem donekle, ublažiti tjeskobu i sve negativne posljedice koje strah izaziva u čovjeku. Tema je posebno aktualna u ovo naše vrijeme kad većina pučanstva još uvijek živi u strahu od rata i ratnih posljedica. Osim čimbenika koji uzrokuju strah, obrađene su i razne tehnike kojima se taj strah pokušava pobijedii i ukloniti.

Iako sam pisao o strahu, ipak sam nastojao da rječnik i pojmovi koji ga opisuju budu što je moguće manje "zastrašujući", drugim riječima trudio sam se da govor o strahu ude razumljiv i shvatljiv široj čitalačkoj publici. Samim tim, moguće je da ostanu donekle razočarani oni čitaoci koji su očekivali još strožiji znanstveni pristup ovoj problematici.

2. Biološka podloga straha i tjeskobe

Prije se mislilo da je srce sjedište straha i tjeskobe, ali poslije se ustanovilo da su poremećaji srčanog ritma posljedica, a ne uzrok straha i tjeskobe.

S anatomskog gledišta izvor tjeskobe je povezan s talamusom, hipotalamusom i moždanim deblom koje se još naziva i "starim mozgom" (palaencephalon), koji sadrži srednji mozak, most, produljenu moždinu i dio limbičkog sustava. U moždanom deblu, koje se još naziva i primitivni (stari) mozak smješteni su centri koji reguliraju vegetativni i instinktivni život: glad, žeđ, disanje, rad srca, probavu. Sve su te funkcije podložne utjecaju straha i tjeskobe.

Centri limbičkog sustava povezani su sa zonama kore velikog mozga (neoencephalon), koji regulira intelektualne funkcije, volju i pamćenje. Ta povezanost moždanog debla i velikog mozga preko limbičkog sustava objašnjava kako jaki strah i tjeskoba mogu utjecati na naše mišljenje, odnosno kako određene misli i fantazije mogu proizvesti i pokrenuti strah i tjeskobu. U tom smislu može se govoriti kako je i kora velikog mozga, a ne samo moždano deblo, odgovorna za neke vrste strahova.

U limbičkom sustavu, a još više u talamusu i hipotalamusu glavnu snagu imaju podražaji i impulsi emotivne naravi. Međutim, prije nego stignu do kore velikog mozga, ti impulsi moraju proći kroz retikularnu formaciju u kojoj se oni (podražaji koji dolaze putem slušanja, vida, tjelesnih senzacija) selekcioniraju tako da slobodni prolaz do kore velikog mozga dobiju samo najjači i, za tjelesni i psihički život, najkorisniji impulsi.

Kada zbog nekih genetskih motiva, patoloških tendencija i drugih, nama zasad nepoznatih, razloga retikularna formacija izgubi svoju moć selekcioniranja raznih impulsa, tada emotivna, iracionalna plima prodre u više centre mozga i tako stvori tjeskobnu napetost koja može biti toliko jaka da izazove pravu neurozu. To se odnosi na slobodno lebdeći (difuzni) strah, koji se može definirati kao "provala straha moždanog debla kad je kora velikog mozga već postala domesticirana, tiranska".

Kad se osoba nade u jakom tjeskobnom stanju, onda se čitav neurovegetativni sustav (simpatički i parasimpatički) stavi u alarmno stanje. Najčešće posljedice koje tada nastaju su: lupanje srca, tahikardija, sniženi ili povišeni krvni tlak, poteškoće u disanju, grčenje mišića, bljedoća i crvenjenje lica, drhtanje, osjećaj suhoće u ustima, znojenje, potreba za mokrenjem i ostale slične senzacije.

U slučajevima jake i dugotrajne stresne situacije koja proizvodi strah i tjeskobu, spomenuti funkcionalni poremećaji kod osoba koje su sklone somatiziranju psihičkih

poteškoća, mogu se pretvoriti u prave organske ozljede (npr. čir na želucu, a, čini se, u nekim slučajevima i rak). Jaki strah i tjeskoba najčešće ostavljaju teške posljedice na duševni zdravlje osobe.

Pravi motori koji svojom iskrom pokreću čitav mehanizam tjeskobe su moždani neuromodulatori koji djeluju također kao neuroprijenosnici i kao takvi evidentirani su u međusimpatičkim prostorima moždanih živčanih stanica, a najaktivniji su u trenucima jakih stresnih situacija. S kemijskog gledišta to su peptidi sposobni regulirati aktivnost neuroprijenosnika poznatih pod imenom noradrenalin, serotin i drugi. Aktivni su i u vrlo malim količinama i vrlo brzo počinju djelovati. Najpoznatiji među njima su oni koji reguliraju raspoloženje, sjećaj zadovoljstva i emotivnu razinu užitka i boli. Treba spomenuti da još nije do kraja utvrđen mehanizam njihova djelovanja.

3. Očitovanje straha na svim razinama psihičkog života

Strah kao primarna emocija dotiče se svih razina čovjekova psihičkog života.

3.1. Psiho-fizička razina

Na ovoj razini psihičkog života osobom vladaju instinkti ili nagoni koji su vrlo jaka motivacijska sila u psihodinamici osobe. Na psiho-fiziološkoj razini očituju se vidljive posljedice uzrokovane strahom, tzv. psihosomatske reakcije: suha usta, lupanje srca, znojenje, drhtanje, "praznina u želucu", potreba za čestim uriniranjem... Somatske posljedice uzrokovane strahom pogađaju sve važne životne sustave organizma. Očituju se u funkcionalnom poremećaju kardiovaskularnog sustava (tahikardija, infarkti...), zatim muskularnog sustava (velika mišićna napetost, glavobolja, nesanica...), respiratornog sustava (razne poteškoće u disanju, astmatični napadaji...), probavnog sustava (povraćanje, proljevi, razni bolovi u trbuhu...), endokrinog sustava (povišeno lučenje nekih žlijezda), i, napokon,

psihosomatska reakcija uzrokovana strahom očituje se i na koži (razni pruritusi, erupcije psorijaze i slično).

3.2. Psihosocijalna razina

Ova razina uključuje u sebi one psihičke aktivnosti koje su povezane s potrebom da se živi zajedno s drugima (društveni odnosi). Motivacija koja upravlja ponašanje na ovoj razini dolazi od svijesti (činjenice o vlastitoj ograničenosti i nedostatnosti). Potrebni su mi drugi da se mogu ostvariti kao društveno biće.

Na psihosocijalnoj razini čovjekova života, posljedice straha mogu se različito osjećati. Neke osobe zahvaćene strahom bježe od društva, izoliraju se u svoj svijet. "Kad dobije napadaj, neurotik straha se posve povuče u sebe i pravi neku vrst zida između sebe i okoline...Čini se, dakle, da je sasvim opravdano ako neurozu straha i bojažljive ličnosti ubrojimo u područje melankolije kao nestabilne i introvertirane." Pokatkad u iluzornom svijetu svojih iluzija traže rješenja kako da nadvladaju strah. "Strašljivci obično imaju veliku maštu" (Kocbek). Poznato je da osobe uplašene jakim osjećajem manje vrijednosti vide sebe često u fantazijama kao vrlo važne i moćne, dakle, upravo suprotno od onoga svog prvotnog doživljaja. Ima i onih koji pod utjecajem straha postaju agresivni, napadaju i optužuju druge za mučnu situaciju u kojoj se nalaze. Tako impulzivno, nekontrolirano izražavanje agresivnosti najčešće je znak velike nemoći pojedinca da se na jedan razboritiji, zreliji i svrsishodniji način suprotstavi strahu. "Ljudi postaju okrutni zbog straha" (Maugham). Ne smije se zanemariti činjenica da i u jednom i u drugom slučaju neprimjereno ponašanje, uzrokovano strahom (izolacija ili izražavanje agresivnosti), poremećuje međuljudske odnose i sprječava skladan i radostan život jedne zajednice.

3.3. Razumsko-duhovna razina

Čovjek ima sposobnost da nadiđe (transcendira) životinjski svijet. Ta se sposobnost sastoji u mogućnosti da shvati narav stvari pomoću apstrakcije. Zahvaljujući svojoj sposobnosti da shvati bit stvari apstrahirajući (izvlačeći) je od podataka dobivenih pomoću osjetila, čovjek može stvarati i upotrebljavati jezik simbola i tako izraziti jedno dublje shvaćanje. Sloboda koja se doživljava na ovoj razini uključuje u sebi odgovornost prema svijetu, prema drugim osobama i prema savjesti koja se doživljava kao glas Božji.

Posljedice straha očituju se i na razumsko-duhovnoj razini čovjekova života. "Od straha su ljudi zli, podli i surovi, a od straha mogu biti darežljivi, čak i dobri", kaže Ivo Andrić, a to smo, vjerojatno, i svi mi pokatkad doživjeli. Preveliki strah umanjuje uračunljivost djela koje čovjek učini upravo zbog tog straha.

Na razumskoj - duhovnoj razini, strah koji čovjek osjeća pred silama prirode, može čovjeka predisponirati ili barem potaknuti na dublje razmišljanje i tako dovesti do dublje spoznaje smisla života i do spoznaje Boga.

Nepoznati osjećaj, neki neizraženi strah koji čovjeka ispunjava jezom nad veličanstvenim pojavama u prirodi, npr. kada grmi i sijevaju munje, kad gori vatra, kada nad morem vlada oluja itd., nesumnjivo spada među najosnovnije osjećaje koji upozoravaju čovjeka na nadljudsko, nadsvjesno božje biće, te da dakle i taj strah može biti od istinskog vjerskog značaja. Stari zavjet je pun takvih motiva. Također iz općeg odgojnog stajališta potreban je strah (kod mladeži), te može biti koristan, a ponekad je čak i prirodno potreban kada druga sredstva zakažu.

7.4. Appendix D

Marina Vujčić

Iz : "A onda je Božo krenuo ispočetka"

Soba je bila krajnje jednostavna. Veliki krevet prekriven plavim pokrivačem, sa svake strane jedan noćni ormarić od svijetle iverice, s noćnim lampicama, maleni radni stol na koji je zguran i televizor, balkonska vrata s gustim, neprozirnim plavim zavjesama i pored njega ista onakva fotelja kao u predvorju. U kupaonici tuš-kada, a ispred mali ormar s nekoliko plastičnih vješalica.

Ovo ionako nije dom - pomislio je prije nego se u odjeći izvalio na krevet. Riječ *dom* izazivala je u njemu jezu - upravo je to ono od čega je pobjegao. Ne treba njemu dom, treba mu samo sklonište. Treba mu mjesto bez odgovornosti, koje u svakom trenutku može napustiti s lakoćom, ne napuštajući sebe.

Sklopio je oči i pustio Jelenu u sobu. Čuo je šuštanje nečega što je mogla biti njezina haljina ili lagani ogrtač, i meke korake njezinih bosih nogu na hotelskom tepihu. Prvi put ju je smjestio u neki zatvoreni prostor. Na trenutak je pomislio da ona zaslužuje bolje od bezlične hotelske sobe u predgrađu, ali već su kilometre propješačili beskonačnim obalama i zelenim livadama na kojima se Jelena oduševljavala zumbulima i ivančicama. Možda je i onda umorna. Ako i nije, siguran je da će razumjeti. Svih onih godina kad je njegov svijet bio sužen, kad se najvećim dijelom odvijao na potezu od Ulice hrvatskih mučenika do zgrade Općine, trebala mu je širina otvorenog prozora, sva ona mjesta na koja je s Jelenom bježao od četiri zida, od milijun zidova podignutih između njega i života kakav je želio. Sad, kad se sve proširilo, kad su se granice prostora u kojem se može neometano kretati izbrisale u njegovu

korist - sad se želi s njom zavući u neki sobičak u kojem će sve ono što su godinama, bez obzira na druge, dijelili u svom nedodirljivom prostranstvu - sabrati, koncentrirati u novu kategoriju bliskosti u kojoj će biti istinski sami. Sve je bilo ljekovito jasno i ništa nije trebalo reći. Jelena je šutjela, šutio je i on - kao da bi bilo kakav pokušaj definiranja vrijeđao to što prešućuju.

Onda su se prizori koje je dozvao pomiješali s onima na koje više nije mogao utjecati - na labavoj granici prije snova, i onda kasnije, u snu, Jelena je bila gola. Zasljepljivala ga je njezina bijela put, njezin stid i crvenilo usana koje je u cijelom dojmu (tone of innocence) nedužnosti stršalo kao opomena, kao najava nečeg ružnog što će se dogoditi ako je dotakne. Stajala je pred njim drhtureći i od golotinje i od želje, a on se nije usuđivao dodirnuti je. Kad više nije mogao izdržati njen preklinjajući pogled, dodirnuo je vrhovima prstiju njezino lice, a ona se u tom trenu pretvorila u Klaru. Odjednom je to bilo Klarino tijelo, ono kojim se godinama bezvoljni služio, a oči koje preklinju isto su bile njezine.

Probudio se u mraku. Kroz guste plave zavjese nije dopiralo svjetlo pa nije mogao procijeniti koliko je spavao. Pomislio je kako je trebao skinuti odjeću, jedinu koju trenutno ima, prije nego se ispružio. Morat će početi voditi računa o takvim stvarima. Ovo sad, to je život u kojem želi sudjelovati. Način na koji ga je Klara odvikavala od sudjelovanja u starom životu bio je gotovo perfidan. Sve se jednostavno događalo bez njegova angažmana i stvaralo pred njim baš kako je trebalo. Otišao bi se tuširati, a kad bi izlazeći iz kade odmaknuo zavjesu, na ormariću u kupaoni bilo je čisto i ispeglano donje rublje i čarape zarolane u lopticu. Iz kupaonice bi krenuo u spavaću sobu, a tamo je na vratima ormara već bila košulja i hlače uredno složene preko ruba kreveta. Cipele u hodniku uvijek su bile ulaštene, a zimske su bile zamijenjene ljetnima a da nikad nije morao misliti gdje su ljetne dotad stajale ni gdje će zimske provesti ljeto. Klara je, kao dobra vila kućnog života, stvari dovodila u red gotovo

neprimjetno, i nikad od toga nije pravila pitanje. Red je uvijek bio njezin najveći saveznik, a provodila ga je u tišini, dosljednošću i pritajenim žarom koji bi joj bilo bogohulno zamjeriti.

Bila mu je dobra žena. Ni pred jednim sudom, ni pred kime, ne bi se usudio reći niti jednu jedinu lošu riječ o njoj. Ne bi na to imao pravo. Njegove potrebe bile su joj na prvom mjestu - barem one za koje je vjerovala da su njegove stvarne potrebe. Ne može čak ni inzistirati na tome da je bio neshvaćen - kad nikad nije ni pokušao biti shvaćen. Ne može ona snositi krivnju za njegovo prešućivanje pravog sebe, za to što joj nikad nije dao do znanja da ga red izbezumljuje, da se u besprijekorno ispeglanoj košulji osjeća neprirodno, da mu se živo fućka za kolačiće od kokosa i boju posteljine, da potpuno drukčije zamišlja i prostor u kojem bi najradije živio, i stvari koje bi ga okruživale, i ženu s kojom bi dijelio postelju. Ne zna je li gore to što je poštedio pravog sebe ili to što ju je, nakon svih tih godina prešućivanja sebe, ostavio. Što je najgore, ona bi se, da joj je samo dao priliku, na njega vjerojatno bila priviknula. Možda bi i njoj više odgovaralo da je on odlučno razbucao red koji im je ona nametnula samo zato što je netko u toj kući morao uzeti stvar u svoje ruke - a on nije.

Ležao je tako u tami svoje slučajne sobe, slobodan da bude što želi i da ide kamo hoće, slobodan da ne jede kolačiće i da nosi izgužvanu odjeću, da preskoči večeru i doručak i spavanje i red bilo koje vrste - a jedino što je u tom času osjećao bila je krivnja. Nije mogao ne misliti na to da Klara sada, tamo, na broju dvadeset i sedam u Ulici hrvatskih mučenika, plače ne shvaćajući što se dogodilo, ne shvaćajući što je učinila krivo kad se uvijek tako trudila da sve bude u najboljem redu. Nikad na njega nije povisila glas, nikad mu nije rekla ružnu riječ, nikad ga nije opterećivala dosadnim praktičnim stvarima koje druge žene nameću svojim muževima bez imalo milosti. Kad je trebalo promijeniti žarulju, učinila bi to sama, kad je trebalo u nabavku, obavila bi je sama, kad bi se nešto u kući pokvarilo, pozvala bi majstora. Nije ga tjerala ni da s njom posjećuje njezinu majku i oca, a posjete njegovima znala je sama odraditi. On zapravo ni ne zna što je sve ona radila da ga zaštiti od gnjavaže svakodnevnih

stvari. Što on, recimo, zna o tome koji tip vrečica ide u njihov usisavač, ili kako treba namjestiti programator za pranje šarenog rublja? Ništa od svega toga on, zahvaljujući Klari, nije morao znati. Ne zna ni vlastiti konfekcijski broj, a kamoli sve te druge stvari koje opslužuju stvarni život većine ljudi. Te naizgled nevažne, banalne sitnice koje životu omogućuju da se nesmetano odvija - sve ih je u njihovom zajedničkom životu viteški preuzela Klara ostavljajući mu potpunu slobodu da se bavi onim od čega je naviše zazirao - samim sobom.

Kad su on i Roko na četvrtoj godini hodočastili na seminar o Sartreu kod profesora Bošnjaka, vjerovao je kako se njegovo bavljenje sobom priprema za svoj puni zamah, kako će mu sva ta teorijska znanja biti savršen alat za promišljanje sebe u budućem životu. Od Sartrea je trebao naučiti vrlo važnu lekciju - da se naše *ja* nalazi u našim odnosima s drugima. I činilo mu se da ju je naučio da će ga već sama svijest o tome da nas drugi određuju, odnosno da nas mogu odrediti dopustimo li im to, čuvati od promašaja. Zbog načina na koji je Roko zagovarao neizbježnost drugih, nije mu se usudio priznati svoju romantičnu nadu o onom esencijalnom, temeljnom *ja,* neovisnom o iskustvu s drugima, u koje su mnogi filozofi prije Sartrea vjerovali. Mislio je kako je to nešto što mu nitko ne može uzeti, čega se, sve i da hoće, ne bi mogao osloboditi - a ispalo je da se baš toga sam, svojom voljom, oslobodio.

Ne može kriviti Klaru. Ne može kriviti ni sredinu u kojoj je živio ni posao koji je radio, ni ljude koju su ga okruživali. Sve je učinio - odnosno, ništa nije učinio - sam.

Nije mogao iz glave izbaciti sliku Klare koja plače na njihovom bračnom krevetu. U potrazi za krivcem, analizirat će svoje ponašanje, njegovo ponašanje, povijest njihovih obitelji, ostavinske rasprave, jela koja mu je kuhala, razgovore uz čaj i način na koji su vodili ljubav. U nedostatku drugih zaključaka, vjerojatno će pomisliti kako se radi o tome da je shvatio da će, ne ode li sada, zauvijek ostati bez potomstva. Spopala ga je jeza pri pomisli da

će Klara vjerovati da ga je od nje otjerala jedina stvar na kojoj joj je istinski bio zahvalan, a onda se naljutio na sebe što uopće razmišlja o njoj, o bilo čemu iz života koji je napustio.

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