

Translation from Croatian to English

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TRANSLATION FROM CROATIAN INTO ENGLISH
TRANSLATION AND ANALYSIS OF TEXTS OF DIFFERENT GENRES

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

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Abstract

The main idea behind this thesis is to demonstrate the most frequent errors and problems which might occur during the process of translation. For the purposes of the most detailed and in depth analysis of the texts which are to be approached, their genres differentiate. First text tackles the issues with regard to education. Second text deals with the topic of gender roles, while the third and the final text is the interview with one of the most famous SF authors in Croatia. Each section starts with the original source which is followed by the translation and the already mentioned analysis by the means of Genre Analysis, taken from the Postgraduate Studies of Specialized English Translation and Interpreting at the Budapest University of Technology and Economy. The analysis includes: genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, length and content. Alongside to the mentioned points, certain semantic, grammatical (syntactic) and vocabulary issues are addressed and discussed further on. The thesis ends with a brief summary of the key notions which have been addressed, as well as the list of all the sources used.

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1. Introduction

Human's need for interaction, discussion and knowledge has led towards emergence of many scientific branches over the course of thousands of years. Our ability to talk has made this process a lot easier and has separated us from the rest of the living world. If it is to believe that the *invention* of writing started in Mesopotamia¹ more than three thousand years BC, we can also agree that since then, humans have found many different ways to verbally express their thoughts and ideas, i.e. invented numerous languages. This is when the concept of translation comes into the centre of attention. To be heard and understood across different cultures, the need for translation has manifested as the crucial act set between the speaker and the hearer. „*The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL).*“ (Munday 5) It follows that not only does the translator have to change the original written text, but he/she has to keep in mind the cultural and political background of both of the languages for the translation to be accurate and fulfill its purpose. If one translates the text without taking the backgrounds into the account, then readers are less likely to interpret the text with high accuracy and are consequently less likely to comprehend the original idea of the source text.

„The ‘word-for-word’ (‘literal’) vs. ‘sense-for-sense’ (‘free’) debate“ (18) which has been discussed further on in the *Introducing Translation Studies* (Munday, 2008) expresses the two „extreme“ approaches to translation. My B.A. thesis is oriented towards the ‘sense-for-sense’ approach. The idea behind it is allowing the sense or content of the source text to be translated, rather than closely following the form of the source text, which could produce

¹ More information can be found: <http://www.historian.net/hxwrite.htm>

almost absurd translations due to different syntactic rules of many languages (Munday, 2008). Of course, in scientific texts, there is almost no place for improvisation so the ‘sense-for-sense’ approach should be taken with reserve, as translator should follow the original text as much possible. With that being said, translator's aim is to downsize any greater detachment from the source text, while trying to avoid ‘word-for-word’, i.e. literal translation. In doing so, my aim is to produce a high quality translation, which would allow the reader to fully comprehend the ideas that the author of the source text tried to convey.

This B.A thesis is focused on translating three texts of different genres. Analyses have been used to explain and discuss the reasons behind certain translations, as well as to give an in-depth look into the genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, length and content of the texts.

In order for these translations to be of high quality, I had to consult several dictionaries and web sources (web dictionaries and other web pages which comprised useful information which could be used in translations). Rarely has it happened that the translation could not be improved with the use of the mentioned tools. Such occasions were discussed in the analyses and were mostly connected to syntax (length of the sentences), less frequently to semantics (when even the original text was vague at points).

2. Source text I

SPECIFIČNOSTI POUČAVANJA OSOBA TREĆE ŽIVOTNE DOBI: PODSJETNIK ZA NASTAVNIKE

Jasna Čurin

Sažetak – U obrazovnom procesu svaka životna dob polaznika ima svoje specifičnosti koje treba poznavati i uvažavati kako bi taj proces bio što uspješniji i za polaznika i za nastavnika. Treća životna dob po mnogočemu je posebna u odnosu na mlađe generacije. Razlike nalazimo u fizičkim mogućnostima, senzornim sposobnostima, intelektualnoj snazi, području interesa i motivacije, socioekonomskom statusu i položaju u društvu a nadalje u području psiholoških osobina ličnosti. U ovom radu autorica se bavi specifičnostima koje su se kroz osamnaestogodišnje iskustvo u radu s polaznicima Sveučilišta za treću životnu dob često potvrđivale. Neke su otežavale, a neke olakšale obrazovni rad. Pošto će se zbog rastućeg trenda starijeg stanovništva koje bilježi i Europa i Hrvatska, u budućnosti sve veći broj obrazovnih stručnjaka susretati s radom u području, ne samo andragogije (obrazovanja odraslih), nego i gerontogogije (obrazovanja starijih osoba) autorica je željela prenijeti iskustva kako bi im olakšala taj izazovan i častan posao.

Ključne riječi: treća životna dob, specifičnost osobina, obrazovni proces, andragogija, gerontogogija, psihologija, cjeloživotno učenje

Uvod

U procesu cjeloživotnog učenja nastavnici se susreću s prenošenjem svojih znanja različitim generacijama. Kako bi taj proces bio što uspješniji, potrebno je kontinuirano usavršavanje nastavnika i to, kako onih koji rade u sistemu redovnog školstva, tako i onih koji se bave odraslim polaznicima – stručnjaka andragoga. Unutar andragogije, pak, prije pedesetak godina počela se razvijati posebna znanstvena disciplina – gerontogogija (grč. Gerontos = starac + ago, agein = voditi), edukacijska disciplina koja se bavi odgojno-obrazovnim procesom samoobrazovanjem starijih osoba (Špan, 1994: 17). Razvoj

gerontogogije vezan je uz porast starijeg stanovništva u općoj populaciji, što je demografski trend i u Hrvatskoj. Po procjeni iz 2003. godine svaki peti stanovnik Hrvatske stariji je od 65 godina (Tomek-Rok- 73 sandić, Čulig, 2005). Iz toga je proistekla potreba za disciplinom koja će utjecati na razvijanje društvene i individualne svijesti o potrebi ljudskog, dostojanstvenog, vrijednog i ravnopravnog življenja u svim fazama ljudskog života.

Kako bi se udovoljilo potrebama starijih osoba za kvalitetnijim življenjem, moguće je organizirati različite oblike kreativnog provođenja slobodnog vremena, a kao najstroženiji od njih je otvaranje mogućnosti cjeloživotnog učenja. U tu svrhu namijenjene su i institucije ili programi Sveučilišta za treću životnu dob, specijalizirane ustanove za obrazovanje starijih osoba. Prva takva ustanova otvorena je prije tridesetak godina u Toulousu u Francuskoj 1973. godine (L' Universite' du troisie' me age). Od tada do danas diljem Europe (i svijeta) nicali su programi Sveučilišta za seniore. Iako se po formi i sadržaju ponešto razlikuju, svima je cilj isti: u sredini u kojoj djeluju omogućiti seniorima doživotno obrazovanje i kvalitetno provođenje slobodnog vremena. U Zagrebu od 1992. godine u Pučkom otvorenom Učilištu djeluje program Sveučilište za treću životnu dob, prvo u Hrvatskoj koje je po mnogočemu specifično. Sveučilište je poznato po brojnosti i raznolikosti ponude kulturno-obrazovnih programa i po broju polaznika koji te programe pohađaju (oko tisuću u svakom semestru). Nadalje, obilježava ga samoaktivitet polaznika čije znanje i iskustvo se ugrađuje u programe, kontinuirano usavršavanje nastavnog kadra, intenzivna međunarodna suradnja, ekspanzija dodatnih aktivnosti kroz koje polaznici mogu zadovoljiti još neke dodatne interese. Kada se skenira program i sve ono što kroz njega polaznik-senior može ostvariti stvari mogu izgledati poprilično idilično i jednostavno. No, treća životna dob posebna je po mnogočemu i da bi se uspjelo u ovoj vrsti obrazovnog rada treba imati na umu specifičnosti vezane uz rad sa starijim osobama. Neke pripadaju fizičkim mogućnostima koje limitira životna dob, neke senzornim sposobnostima, neke intelektualnim sposobnostima i mogućnostima novog učenja, neke se nalaze u području motivacije i interesa, a najveći dio specifičnosti seniora – polaznika je u području psiholoških osobina ličnosti. U narednom tekstu ukratko će se navesti koje od njih bi mogle olakšati, a koje otežati takvu vrstu obrazovnog rada.

Iako se većina opisanih osobina može pronaći u literaturi iz metodike obrazovnog procesa i psihologije učenja, pamćenja, ličnosti, motivacije, konkretna obrazloženja proistekla su iz dugogodišnjeg iskustva u radu sa polaznicima zagrebačkog Sveučilišta za treću životnu dob. Stoga mogu biti korisna svima koji će se susretati u obrazovnom radu sa starijim osobama, jer su autentična i iz prakse.

U svakom pogledu rad s trećom generacijom čast je i izazov. Ali i ozbiljan i nimalo lak posao. Ovaj podsjetnik za rad sa starijim osobama trebao bi olakšati taj rad.

Senzorne i fizičke osobine polaznika

1. Sa životnom dobi slabe naše senzorne sposobnosti (Pečjak, 2001: 103). To znači da starije osobe mogu slabije čuti – zato treba izlagati razgovjetno i glasno. Kako bi se razbila moguća nelagoda polaznika koji slabije čuju (prikrivanje te 74 ANDRAGOŠKI GLASNIK: Vol. 14, br. 1, 2010, str. 73-80 činjenice u obrazovnoj skupini), diskretno treba ponuditi na prvom satu da oni koji žele sjednu naprijed.

2. Osobe mogu slabije vidjeti. Ako se koristi školska ploča, treba pisati velikim i čitkim slovima, isto vrijedi za grafofolije i za prezentaciju preko računala. Kada se biraju udžbenici treba odabrati one koji su pisani većim slovima s manje teksta, ali mnogo ilustracija i slika.

3. Osobe mogu slabije pamtit – sposobnost pamćenja u funkciji dobi najbrže pada (Zarevski, 1997: 92), stoga treba ponavljati više puta informacije ili gradivo koje se izlaže. Polaznike treba poticati da zapisuju, prave bilješke. Ponekad će se činiti da se previše ponavlja, ali to je potrebno!

4. Slabljenje motoričkih sposobnosti također je normalno za tu životnu dob. Zato, ako skupina ima terensku nastavu ili ide na studijski izlet, ne treba žuriti i juriti. Treba voditi brigu o najsporijem u grupi (lako bi mogao zaostati i izgubiti se!). Starije osobe ne mogu trčati, one imaju svoj tempo koji treba poštivati. To ponekad mlađi zaborave.

5. Treba uvijek voditi brigu o tome da grupu čine polaznici različitih mogućnosti, neki mogu učiti brže, neki su u tome sporiji. U nastavnom radu stoga je najbolje rukovoditi se prosječnima. Treba poštivati različitost!

6. Osjetljivo zdravstveno stanje može biti problem koji će se kod starijih polaznika pojavljivati češće nego kod polaznika iz drugih generacija. To, pak, može prouzročiti neredovitost dolazaka, neizvršavanje obaveza i sl. Treba biti fleksibilan u tim situacijama, pomoći da se nadoknadi propušteno. Treba se suočiti s realnošću da godine ovih polaznika ne donose samo bolest, one, nažalost, donose i smrt. Treba se naučiti nositi s gubitkom onih kojih više nema u našim klupama. Možda će nestati iznenada. Treba ih se povremeno prisjetiti sa poštovanjem i radošću!

Intelektualne sposobnosti i obrazovni nivo

7. Starenjem pada brzina intelektualnog rada, ali ne i sposobnost (Pečjak, 2001: 123). To znači da stariji polaznici mogu jednako kvalitetno učiti kao i mlađi samo im za to treba više vremena. Zato – ne treba žuriti s programom. Obrazovnoj skupini treba dati dovoljno vremena da savlada gradivo, onoliko koliko polaznicima treba. U obrazovnim programima namijenjenim seniorima nema strogih programskih zahtjeva i ne treba se prisiljavati da se nešto završi ako to nije moguće. U protivnom će se polaznici obeshrabriti, demotivirati i napustiti program! Oni žele i trebaju učiti iz zadovoljstva, a ne zbog prisile. Vrijeme redovne škole daleko je iza njih.

8. Naravno, to ne znači da stvari treba odraditi površno i nekvalitetno. Polaznici starije životne dobi kada se odluče na učenje traže visoku kvalitetu onoga što 75 J. Čurin: Specifičnosti poučavanja osob treće životne dobi: podsjetnik za nastavnike im se nudi. Uspješan nastavnik naći će pravu mjeru između zadanog programa i mogućnosti grupe da ga savlada.

9. 70 posto polaznika Sveučilišta za treću životnu dob ima visokoškolsko obrazovanje, a još 5 posto polaznika ima neki znanstveni stupanj (magisterij ili doktorat). To znači da se radi o osobama koje puno znaju i kojima je cjeloživotno učenje posve normalno. Zato se ne treba čuditi zbog njihove želje za znanjem, nego je treba prihvatiti kao životni stil te grupe ljudi. Ovakvo čuđenje je sveprisutno u široj društvenoj zajednici kroz mnogobrojne predrasude prema trećoj dobi, kroz medije, službenu vlast, mlađe generacije. Zato bi bilo loše da ih susretne i u ovom obrazovnom programu.

Psihološke osobine

Niz je psiholoških osobina koje karakteriziraju osobe treće dobi. Treba se osvrnuti samo na one koji mogu olakšati ili otežati proces nastavnog rada .

10. Egocentričnost je jedna od crta ličnosti koja se pojačava sa starenjem. Cilj je biti prvi, biti uvijek u pravu, nastojati dobiti što više odgovora na svoja pitanja, pokušati nastavnika prisvojiti samo za sebe, nametnuti svoje interese grupi... Takvi pojedinci mogu otežati obrazovni rad. Treba ih prepoznati i stišati na vrijeme, u protivnom bi mogli minirati cijelu obrazovnu skupinu.

11. Nerealna očekivanja u odnosu na njihove sposobnosti ili od programa mogu se pojaviti kao problem. Tako osoba može očekivati da će potpuno savladati rad na računalu u jednom semestru ili za istu količinu utrošenih sati progovori engleski. Mudro je odmah na prvom satu raspraviti taj problem, kako se ne bi dogodilo da na kraju krivac bude loš nastavnik ili program kao neučinkovit i nekvalitetan.

12. Ustaljenost navika ili nefleksibilnost u odnosu na promjene također jača sa životnom dobi. Promjena termina, otkazivanje nastave, promjena učionice, čak promjena mjesta u učionici, može izazvati nezadovoljstvo. Zato se u ovom programu nastoji što manje mijenjati organizaciju rada. Isto vrijedi za rad u pojedinoj skupini.

13. Poseban je problem promjena nastavnika. U procesu obrazovanja kod svih generacija, između nastavnika i polaznika stvaraju se određene socioemocionalne veze. Kod djece i seniora ta veza sa nastavnikom je najjača. Polaznici teško prihvaćaju promjene, a kada se tome doda i stvorena emocionalna veza, svaka promjena izaziva revolt i nezadovoljstvo. Interesantno je da to ne traje dugo. Novi nastavnik, kada ga upoznaju, vrlo brzo zauzima mjesto prijašnjeg kojega se nakon nekog vremena gotovo niti ne sjete. Naravno, ovo se odnosi na nastavnike s kojima su polaznici zadovoljni. One s kojima nisu zadovoljni vrlo će brzo napustiti i neće se upisivati .

14. Ponekad se kod samih nastavnika koji dovoljno ne poznaju psihologiju vezivanja grupe na nastavnika stvori stav prema osobnoj nezamjenjivosti, superior- 76 ANDRAGOŠKI GLASNIK: Vol. 14, br. 1, 2010, str. 73-80 nosti i višoj kvaliteti u odnosu na druge. I tada se javlja problem! Ne samo sa grupom nego i sa nastavnikom. Pogotovo kada se događa (a u pravilu se zbiva) da prijašnji nastavnik, kada se zamjena prihvati, bude razočaran, a novi nastavnik slavodobitno prihvati svoju nezamjenljivost! Svi koji rade sa trećom dobi trebaju zadržite profesionalnu distancu u odnosu prema članovima skupine.

15. Privatizacija odnosa sa nastavnikom. Često se događalo da zbog gore objašnjenih socioemotivnih veza za koje je normalno da se stvaraju u ovakvom procesu nastave polaznici pretjerano privatiziraju taj odnos. Koliko god nema ništa loše u tome da se sa grupom popije kava nakon nastave, međusobna kućna telefoniranja, posjećivanja, dogovaranja ili otkazivanja nastave bez dogovora sa organizatorima i sl. prelaze granicu potrebnog profesionalizma koji bi trebalo zadržati između nastavnika i polaznika. Ako taj odnos postane previše prijateljski, gubi se profesionalna distanca (i autoritet) koji je nužan za kvalitetu obrazovnog rada. Kod

nastavnika i polaznika slične životne dobi češće će doći do spomenute privatizacije odnosa koja će sa stanovišta realizacije programa prije smetati, nego li koristiti.

2.1. Translation of the source text I

SPECIFIC FEATURES OF TEACHING

THIRD AGE STUDENTS:

A REMINDER FOR TEACHERS

Jasna Čurin

***Abstract** – Every age group in the educational process is determined by specific features which one should acknowledge and respect in order for the process to be as successful as possible for both students and teachers. Third age is in many ways peculiar compared to younger generations. Differences can be seen in physical capabilities, sensory abilities, brainpower, interest area and motivation, socio-economic status and the position they hold in a society, but above all in the psychological personality traits. This article deals with specific features which have been repeatedly confirmed throughout the author's 18-year work experience with the students of the University of the Third Age (Sveučilište za treću životnu dob). Some of these features have made the education more complicated, while others have made it easier. Due to the ongoing demographic trends in Europe, as well as in Croatia, educational experts will become more likely to work not only in the field of andragogy (adult education), but also in gerontology (third age education). The author's aim was to make this challenging but honourable job easier by sharing her experience.*

***Key words:** third age, specific features, educational process, andragogy, gerontology, psychology, lifelong learning*

Introduction

In the process of lifelong learning, teachers are faced with transfer of their knowledge to different generations. Continuous education of teachers is necessary in order for that process to be successful. This includes those who are working in the regular educational system as well as those who are working with adult students, known as andragogy experts. Approximately 50 years ago, a separate scientific discipline started to emerge within andragogy. Gerontology, as it was named (from the Greek Gerontos, "old man" and ageing,

“to lead”) is a study dealing with educational process of self-education of the elder people (Špan, 1994, 17). The development of gerontology is linked with the rise of elderly population, which has been a demographic trend in Croatia as well. According to estimates in 2003, every fifth citizen of Croatia is above 65 years of age (Tomek-Rok, Sandić, Čulig, 2005). The result was the growing need for a discipline that will have an impact on the development of social and individual awareness of the necessity for humane, dignified, valuable and analogous way of living in all phases of the human life.

It is possible to organize various creative forms of leisure activities through which elderly people will be able to satisfy their needs for high quality living. The most complex form is opening the possibility of the lifelong learning. Institutions and programmes of the University of the Third Age (Sveučilište za treću životnu dob) have been designed especially for that purpose. These are specialized institutions and programs for the education of the elderly, first of which was opened around thirty years ago in Toulouse, France in 1973 (L' Université' du troisie' me age). Ever since, programmes of universities for seniors have been emerging all around Europe (and worldwide). Even though somewhat different in their form and content, they all share the same purpose: to grant seniors a chance for lifelong learning and high-quality spending of their leisure time in the areas of their residence. The programme of the University of the Third Age has been established at the “Public Open University” (Pučko otvoreno učilište) in Zagreb in 1992 and is now known as the first of its kind. The University of the Third Age is known for numerous and diverse array of cultural-educational programmes as well as the number of participants enrolled in them (around thousand per one semester). Further on, it is known for the increased activity of the participants, whose knowledge and experience have been built into the programme, for continuous vocational trainings of the teachers, intensive international cooperation and for the expansion of the additional activities through which participants can fulfil some of their interests. If we were to look at the programme and everything a senior-participant can accomplish through it, things could look rather idyllic and simple. Third age is, on the contrary, unique in many ways. In order to be successful in this form of educational work, we should bear in mind particularities connected to working with elderly people. Some of them are connected to physical capabilities limited by their age; others are connected to sensory abilities, intellectual abilities and abilities to learn new information. Specifics can also be related to motivation and interests, but the majority of specifics of the senior- participants are in the psychological

personality traits. This text will briefly sort the ones which could potentially simplify or complicate such sort of educational work.

Even though most of the described characteristics can be found in the literature related to the methodology of educational process and psychology of learning, memory, personality traits and motivation, these concrete explanations have stem out of years of experience of working with the students of the University of the Third Age in Zagreb. Therefore, mentioned experience will be useful to everyone working in the field of education of elderly population due to their authenticity and practicality.

In all respects, working with the third age generation is both an honour and challenge. It is also a serious and demanding job. This reminder aims at making it easier.

Sensory and physical characteristics of the participants

1. Our sensory abilities weaken with age (Pečjak, 2001, 103). This means that elderly people could be hard of hearing – reason because of which we should speak loudly and coherently. In order to avoid the embarrassment of those participants (concealment and facts about educational groups; Journal of Andragogy, 2010, Vol. 14 (1); 73-80), one should discretely offer them to come forward and sit closer at the very beginning of the first lecture.
2. Participants' eyesight could be deteriorating. If we are to use a school board, plastic sheets for overhead projector or even PC presentation, we should write larger letters, in a readable manner. Upon choosing the course books, one should pick those which were written in larger fonts, with less text and more illustrations and pictures.
3. Participants could have a bad memory – ability of memorising significantly drops with age (Zarevski, 1997; 92) so we should repeat the information and presented materials more often. Participants should be encouraged to take notes. Sometimes it might seem too repetitive, but it is necessary.
4. Deterioration of motor skills is likewise normal for this age group. Having that in mind, we should never rush them when we holding outdoor classes or going on a field trip. We should take care of the slowest one in the group (who could fall behind and get lost). Elderly people cannot run; they have their own pace which should be respected. Young people tend to forget that.

5. We should always strive to form a group of participants with different abilities. Some of them learn faster and some of them learn a bit slower. Educational work should therefore be guided by the average. We should respect the differences.

6. Sensitive health condition can be a problem which is linked to elder participants much more than those of younger generations. That again can cause irregular participation, inability of accomplishing their tasks and similar. One should be flexible in such situations, helping them to catch up with the rest. One should also be realistic about the age of these participants which does not only bring sickness, but unfortunately, death as well. We should learn how to deal with the loss of those who are no longer our students. They might even pass away suddenly. We should remember them with honour and joy.

Intellectual abilities and the level of education

7. As we get older, our cognitive speed drops, but our abilities do not (Pečjak, 2001; p. 123). This means that elderly participants can learn just as good as the younger ones; they just need more time to do it. That's why we should not rush with the program. Educational group should be given enough time to master the materials, as much as they need. Educational programmes made for seniors do not have strict requisitions, so we should not try to achieve the impossible. If we do, participants will get discouraged, demotivated and they will leave the program. They want and they need to learn for pleasure, not because they were forced to. Time of obligatory education is far behind them.

8. Of course, this does not mean that we should do things superficially and poorly. Those participants of older age who have decided to learn expect high quality of that what is being offered to them. Successful teacher will find the right balance between the given programme and the group's abilities to master it.

9. 70 percent of the participants of the University of the Third Age have higher education and 5 percent of them have some kind of a scientific level of education (M.A. degree or doctorate). This means that they are the people of great knowledge and that lifelong learning is completely normal to them. Therefore, we should not be surprised by their thirst for knowledge, but we should rather accept it as a lifestyle of that group of people. This negative attitude is omnipresent in the wider social community and it can be seen through various prejudices towards the third age, which we witness in media, official authorities and younger generations. That is why it would be wrong to find them in this educational program as well.

Psychological traits

There are numerous psychological traits which characterise people of the third age. We should look only at those which can ease or complicate the educational process.

10. Egocentricity is one of the personality traits which gets stronger with age. The aim is to be the first, to always be right, to try to get as many answers to their questions as possible, to try to win the teacher over, to impose their interests to the group and similar. Such individuals can complicate the educational work. We should identify and temper them or otherwise they could undermine the whole educational group.

11. Unrealistic expectations with regard to their abilities or the program itself could emerge as a problem. One could believe that they can completely master their work on computers in one semester or to become fluent in English in the exactly same amount of the time spent. It is a wise idea to discuss this problem during the first lecture, hence avoiding the possibility of the participants blaming the incompetence of the teacher or the insufficiency and poor quality of the program.

12. Steadiness of habits or inflexibility in relation to changes also gets stronger with age. Change of appointments, cancellation of lectures, changes of classrooms, even change of the seat within the classroom can cause discontent. That is why this program tries to minimise the changes within the work organization. The mentioned applies to each group.

13. Particular problem is the change of the teacher. In the educational process of all generations, teachers and participants form certain socio-emotional bonds. Among children and seniors that bond is the strongest. Participants find it hard to accept the changes, and when we add the emotional bond they formed to the mentioned fact, every change causes revolt and discontent. It is interesting that such negative responses do not last long. New teacher, when they get to know him/her, replaces the former one very quickly. Soon enough they do not even remember the former teacher. Of course, this is only the case with teachers whom participants are happy with. If they are not happy with the teacher, soon enough they will abandon the program.

14. Sometimes, teachers who are not familiar enough with the psychology of the group bonding, form an attitude of their own irreplaceability and superiority. They think of themselves highly in comparison to others (Journal of Andragogy, 2010; Vol. 14 (1), p. 73-80). That is when the problem occurs, not only with the group, but with the teacher as well. What could occur (and it usually does) is the fact that the former teacher, when the change is accepted, feels disappointed, while the new teacher victoriously accepts his/her own

irreplaceability. Everyone who is working with the third age should keep a professional distance to other group members.

15. Privatisation of the relationship with the teacher. It is not rare that due to previously explained socio- emotional bonds, which are normally created in the educational process, participants make the relationship with their teacher too personal. Even though there is nothing bad in going for a cup of coffee with the group after the class; mutual phone calls, house visits, arranging or cancellation of the classes without the previous agreement with the organisers are instances of crossing the line of the needed professionalism which should be kept between the teacher and the participant. If this relationship becomes too friendly, we lose the professional distance (and authority) which is necessary for the quality educational work. Mentioned privatisation of the relationship is more likely to happen between the teacher and participant who are closer in age. From the aspect of the program realisation, this could have more disadvantages than advantages.

2.2. Commentary and analysis

1. **Genre:** exposition

2. **Source:**

Andragoški glasnik: Glasilo Hrvatskog andragoškog društva, Vol.14 No.1. (24)

Author: Jasna Čurin

Published: June, 2010

http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=152455

3. **Audience:** The target audience of this text are educational experts, gerontologists, andragogysts, pedagogysts and everyone engaged in the field of education of elderly.

4. **Purpose of writing:** The purpose of writing this text is to share the experience of working in the field and to help spreading the useful information gathered during the years of work by the experts.

5. **Authenticity:** The text was published in the Journal of Andragogy which proves its authenticity.

6. **Text style and formality:** Style of writing is neutral, even though it was published in the Journal of Andragogy. Formality is kept, but the language is not highly formal, even though the vocabulary which is used is common in the field of education.

7. **Length:** The length of the text is neither too long nor too short, but enough to keep the intention span of the reader and to get the message across.

8. **Cohesion:** Links in the text are achieved by using the numeration and often repetition of the key words noted down at the very beginning of the article.

9. **Sentence patterns:** Sentences are short and precise; tenses are active in form, and mostly in present simple tense or one of the future forms. Many sentences express a probability and are therefore formed using modal verb can/could.

10. Layout: The overall layout of the text is simple. It starts with the abstract, like most of the texts of this type. It is followed by an introduction to the topic. Introduction is then followed by 3 subtitles (sections) and each of them is then subdivided into several points. First is subdivided into six points, second into three and the third into six, adding up to 15 points overall.

The text is of educational nature, which means that all the terms mentioned and used in the text are from the same scientific field. There are numerous collocations which one should be aware of upon translating the text of such kind.

For example, one of the collocations I was not completely certain about was the one containing the noun “*abilities*” (p. 3). The question I found myself in front of was: do abilities get weaker? Or do they get lower? Could we even say they deteriorate or decrease? In search for the best option I had to check one of the web sources made especially for the collocations in the English language. Oz dictionary², online collocations dictionary offered me several possibilities. Apparently, adjectives which often collocate with the noun “abilities” are: limited, low, average, mixed. Another look at the online sources for “*weaker abilities*” brought me to the Eaton Arrowsmith’s school web page³, which deals with children and adults who have learning difficulties. This gave me enough insurance that the page is credible and therefore I decided to use the “weaker abilities” instead of “limited”, which I would use, if I haven’t discovered the mentioned source. Other collocations mentioned in the text are, for example: educational groups (obrazovna skupina in the original), third age (treća dob), educational process and lifelong learning.

Another problem which occurred while translating the text was the fact I had to adapt the quotation, i.e. references mentioned in the text. I have noticed several mistakes of such

² Found at the: <http://www.ozdic.com/collocation-dictionary/ability>

³ Found at the: <http://www.eatonarrowsmith.com>

type in the original text already, which perplexed me at first. For example, “*prikrivanje te 74 ANDRAGOŠKI GLASNIK: Vol. 14, br. 1, 2010, str. 73-80 činjenice u obrazovnoj skupini*” (p. 3). It is obvious that a certain typographical error occurred in the example, as “*prikrivanje*” would normally not be separated in such a way from the rest of the text “*činjenice u obrazovnoj skupini*”. Also, when I was not able to find the quotations in the mentioned source, I have noticed another possible mistake: **u** obrazovnoj skupini, instead of **o** obrazovnoj skupini. I have altered this section in the translation, as well as adapted it to the rules of MLA quoting style. “*concealment and facts about educational groups; Journal of Andragogy, 2010, Vol. 14 (1); 73-80.*”

When it comes to translating the names of the institutions, I have left the French one as it was in the original, but I have decided to translate the Croatian one. That is why in the translated text there is **Public Open University**⁴ and **L’ Universite’ du troisie’me age**, which could easily be translated into University of the Third Age. Those examples which were translated have the original name added in the brackets. “*University of the Third Age (Sveučilište za treću životnu dob)*”, *Public Open University (Pučko otvoreno učilište)*.

In addition to that, a slight change and a certain deviation from the original can be found at the very beginning, in the *Abstract*. Even though “*polaznika i za nastavnika*” is obviously in a singular form for both of the nouns “*polaznik*” and “*nastavnik*”, I have decided to put it into plural form for a simple reason. Considering the fact that the author is talking about general ideas and situations, I find it justified to put the terms into a plural form, consequently giving them the needed general feeling.

Question of vagueness of some parts of the text imposes itself in the section that is discussing intellectual abilities and the level of education. The example is in the given

⁴Additional information can be accessed online: <http://www.pou.hr/hr/index.php/home/about-us>

sentence: “*Educational group should be given enough time to master the materials, as much as they need*” (p. 4). What exactly do the participants need? Do they need more time or was the author referring to mastering the materials in the amount they need for their personal purposes? Vagueness of the text is present in the original, which is why I translated it the same way. The original states: “*Obrazovnoj skupini treba dati dovoljno vremena da savlada gradivo, onoliko koliko polaznicima treba*”. As I was not able to contact the author, the only acceptable solution was to leave it as it is. After all, maybe there is no vagueness about it at all, maybe both of the questions are valid, and maybe the author was referring to both of the mentioned ideas.

3. Source text II

Tajna virdžina – kako živjeti kao muškarac

Sema Brahimi iz Lepurosha u sjevernoj Albaniji imala je 14 godina kad je postala Selman. Bilo je to 1956. godine, upravo joj je umro otac. Uz tri sestre i nekog brata netko je morao postati glava obitelji, muškarac. Mnogo godina kasnije, 1997., ovim će riječima istraživačici Barbari Demick opisati svoju sudbinu virdžine: “Proživjela sam čitav život kao muškarac. Imam navike muškarca. Ako to ikome smeta, imam pušku da se s njima obračunam. Morala sam vrlo teško raditi kako bih uzdržavala obitelj te bila iskrena i korektna u svojim odnosima s drugima... ali ne, nikad nisam požalila zbog takve odluke. Nisam imala loš život kao muškarac.”

Na bratovoj svadbi, u odijelu s kravatom, Sema, tada već Selman Brahimi, preuzeo je ulogu mladoženjina oca. Muškarci ga smatraju sebi ravnopravnim. “S manje posla na imanju”, piše Barbara Demick, “Selman čeznutljivo i zbunjeno gleda poslovne žene na TV programu iz Italije, zemlje udaljene tek 135 milja. Ovdasnje je društvo muško. Žene nisu navikle na slobodu, rekao je zamišljeno. Ne podržavam nemoral i razvrat, no sasvim je prilično za ženu da je do neke mjere nezavisna. Do određenog stupnja.”

SEMINA, ODNOSNO SELMANOVA SUDBINA JEDNA JE OD NJIH TRISTOTINJAK KOJE JE DOKUMENTIRALA, MNOGE I PRONAŠLA U ARHIVIMA ILI DRUGIM PISANIM IZVORIMA, DR. SC. JELKA VINCE PALLUA, ZNANSTVENA SAVJETNICA IZ ZAGREBAČKOG INSTITUTA DRUŠTVENIH ZNANOSTI “IVO PILAR”, U SVOJOJ OPSEŽNOJ KNJIZI “ZAGONETKA VIRĐINE. ETNOLOŠKA I KULTURNOANTROPOLOŠKA STUDIJA” O JEDINSTVENOJ POJAVI NA ZAPADNOM BALKANU.

Svojim istraživanjem autorica je dokazala da su virdžine - zavjetovane djevojke - osebujna, prostorno omeđena, endemska pojava, jedinstvena ne samo u europskim nego i u svjetskim okvirima, a poznata u gorskim područjima zapadnog dijela Balkanskog poluotoka: graničnim područjima sjeverne Albanije, Crne Gore i Kosova. To je, objašnjava autorica u knjizi, običajno-pravna institucija u kojoj žena “mijenja spol” – ne u biološkom, nego u društvenom smislu.

Žene simbolički postaju muškarci s društvenim statusom i moći muškaraca kao potrebom i posljedicom patrilinearanog sustava nasljeđivanja. Takve se žene odijevaju kao muškarci, očišane su kao muškarci, imaju muški oblik imena, vladaju se poput muškaraca, nose oružje, po potrebi idu u rat, sudjeluju na muškim skupovima i imaju gotovo sva javna prava muškaraca u strogo patrijarhalnom društvu.

Žene bi postajale virdžinom najčešće zato što u obitelji nije bilo muškog nasljednika ili je nedostojalo odraslih muškaraca pa bi virdžina postala “vremenski most” dok mlađi brat ili bratić ne bi porastao za tu funkciju. Nerijetko, žene bi dale zavjet i kako bi izbjegle neželjeni brak, a time i krvnu osvetu. Uz zavjet na djevičanstvo, virdžine se lišavaju i bračnog života i prava na majčinstvo.

“Žena se odriče svoje ženskosti i dobiva nov društveni spol. Koliko se ovdje radi o sasvim specifičnome i kruto patrijarhalnome društvu dovoljno govori činjenica da je jedini put prema ikakvoj promjeni položaja žene onaj u kojemu žena ‘postaje’ muškarac. Njezin se ženski status može promijeniti i eventualno poboljšati tek ako i kada se njezin ženski spol pa i ženski lik - ne samo preodijevanjem u muško, nego i preuzimanjem muškog identita – ‘dokida’ i pretvara u muški ‘društveni spol’, uz status i moć koji prate takvu promjenu”, objašnjava u knjizi dr. Jelka Vince Pallua.

Paradoksalno, promjena društvenog statusa tim je ženama promijenila status u tradicijskoj kulturi, u kojoj su žene uvijek nečije, kao što su to i djeca, pa one u patrijarhalnom ključu tobože ne mogu biti vlastita osobnost.

Kao izvor podataka autorica je u knjizi, uz upitnike Etnološkog atlasa Jugoslavije, koristila i svjedočanstva o virdžinama iz pisanih izvora koje je zabilježilo pedesetak autora na šest jezika u rasponu od stoljeća i pol – od 1860. pa sve do ožujka 2014. godine. Uz istraživanje u

arhivima i na terenu njezin se rad protegao na gotovo dva desetljeća. Odakle uopće ideja da istražuje taj fenomen?

“Avantura je započela na tadašnjem Odsjeku za etnologiju Filozofskog fakulteta Sveučilišta u Zagrebu gdje sam, prije nego što sam prije osam godina prešla u Institut društvenih znanosti ‘Ivo Pilar’, predavala nešto manje od dvadeset godina, a gdje danas predajem na doktorskom studiju. Tamo se čuva vrijedan arhiv s više od milijun i pol listića s odgovorima na pitanja u upitnicama izrađenima za Etnološki atlas Jugoslavije u tristo lokaliteta u okviru zajedničkog projekta Etnološkog atlasa Europe. Moj me je, da tako kažem, znanstveni eros odveo do te teme jer se uklapala u sklop pitanja o položaju žene u tradicijskoj/predajnoj kulturi”, kaže.

“Temi virdžine najviše me privukla njezina unikatnost, zanimanje za razloge za takav čin, a na tom tragu i za pitanja o postanku te pojave, prostornom i vremenskom protegu na što u knjizi, nakon višeslojnog, pa i često mukotrpnog i sustavnog građenja argumenata, donosim izravne odgovore otkrivajući ključni dio zagonetke virdžine. Zapitala sam se i što to može navesti žensko biće da promijeni svoj najdublje ukorijenjen aspekt identiteta, podređujući ga imperativu opstanka zajednice te da vanjskim atributima prestane biti žena i simbolički postane muškarac? Koje su to društveno-povijesne okolnosti i životne prilike bile plodno tlo za nastanak takve institucije? Što su, tko su uopće virdžine i kakav je njihov identitet?“, odgovara nam autorica.

Objašnjava kako je njezino istraživanje donijelo novu interpretaciju postanka te pojave koja ne podliježe nijednoj od dviju osnovnih mitskih analitičkih binarnih kategorija. Jedna dosadašnja teorija o pojavi virdžina pozivala se na povijesno nikad dokazani matrijarhat u kojemu bi virdžina bila društveni relikv, prasluka nekadašnjeg drukčijeg položaja žene u evolucionistički zamišljenom razvoju obitelji, a druga je počivala na stereotipno pojednostavljenoj viziji jedinstvenog balkanskog tipa patrijarhata.

“Jasno sam pokazala da je nuklearno područje pojavljivanja virdžina upravo na tromeđi Albanije, Crne Gore i Kosova, a da se ostali raštrkani primjeri izvan toga područja ne mogu tumačiti nekad prisutnijom patrilinearnošću, nego da ih valja shvatiti kao posljedicu prenošenja vlaškim i albanskim seobama. Nastanak te pojave ne možemo protumačiti pojednostavljenom slikom balkanskog patrijarhalizma s patrilinearnošću, nasljeđivanjem po muškoj liniji, ali ni samo plemenskim tipom balkanskog patrijarhalizma koji uvodim u

razmatranje. Zagonetka virđžine rješava se uže definiranim, empirijski izluštenim starijim plemenskim tipom patrijarhata kakav je vladao na prostoru koje je i povijesno bilo područje starije plemenske organizacije s arhaičnom društvenom organizacijom – s vrlo arhaičnim običajima kao što je npr. matrilinearnost, način nasljeđivanja upravo suprotan spomenutojpatriliearnosti. Njezin nastanak povezuje se uz oživljavanje novih plemenskih organizacija u 15. stoljeću na tom istom nuklearnom području starije plemenske organizacije”, pojašnjava.

NJEZINO ISTRAŽIVANJE POKAZALO JE I DA NE POSTOJI PROTOTIP VIRĐŽINE, ALI POSTOJE DVA OSNOVNA TIPA, OVISNO O TOME PODIŽE LI SE ŽENSKO DIJETE OD (RANOG) DJETINJSTVA KAO SIN, ČESTO ZA TU ULOGU PREDODREĐENO I PRIJE ROĐENJA, ILI KASNIJE U ZRELIJOJ DOBI, PA ČAK I NAKON UDOVIŠTVA. VIRĐŽINA JE PRIJE SVEGA INSTITUCIJA OSMIŠLJENA DA SE UKLOPI U ODREĐENE NIŠE POTREBA OBITELJI I DRUŠTVA, ZBOG ČEGA JE OSOBITO CIJENJENA.

Najuočljiviji atributi virđžina su nošenje muške odjeće ili bar nekog njezinog dijela, uz koji drugi muški rekvizit (oružje, cigareta, muški pojas, štap) te šišanje na muški način. Često se, u izvorima, spominje još jedna omiljena aktivnost virđžina – bavljenje glazbom. Primjerice: “Na vjenčanjima sjedila je s muškarcima i za vrijeme pjevanja držala prst u jednom uhu, kako je uobičajeno za muškarca”.

“Virđžine zavjet daju jer bi se rođenjem djeteta (zbog strane krvi) ta konstrukcija poremetila, a s druge strane često su bile obećane drugim muškarcima, pa su davanjem zavjeta izbjegavale neželjene brakove. Naime, ako se nije održalo bračno obećanje, to bi obično dovelo do krvne osvete. Ona se pak mogla spriječiti samo čvrstim obećanjem da se žena nikada neće udati za drugoga muškarca. Samo na taj način žena je mogla izbjeći neželjeni brak. Cijena za to je bila visoka”, piše autorica.

No neke su se virđžine na kraju ipak udale. Autorica navodi kosovsko svjedočanstvo koje su zapisali Tatomir Vukanović i Mirko Barjaktarović 1965./1966. godine: “Feta je postala tajno virđžinom, po želji svoje majke, da bi na taj način sačuvala očevo imanje od deobe. Feta je

nešto kasnije skinula muško odelo, obukla ženske haljine i udala se. Udajom se konačno raščistilo i u lokalnoj sredini da Daljuš nije bio muškarac. Otada je svako zove Fatimom. Fatima u braku ima dvoje ženske dece od devet i četiri godine. Sama Fatima priznaje da joj je trebalo vremena da se navikne na takozvane 'ženske' poslove. Da bi mogla da nosi minđuše, pošto se udala, bušila je uši. Zanimljivo je istaći da kada je Daljuš dobio poziv da ide u vojsku, odnosno u rat (1944.), majka mu je tada savetovala da se pokaže da je žensko i da ne ode u rat. Tako je tada progovorila majka svome 'jedincu'. Daljuš je nije poslušao već se uputio sa svojim vršnjacima i drugovima. Međutim, posle Fatimine udaje, majka se nikako nije mogla pomiriti sa time da ostane bez 'sina'. I umrla je a da joj to nije oprostila.”

Ova se virdžina, objašnjava dr. Vince Pallua, mogla udati jer je zavjet dala tajno, odnosno roditelji su od rođenja prikrivali njezin pravi spol i obmanjivali sredinu. Od četiri primjera udaje virdžina koji su pronađeni u arhivima, a koje ona navodi u knjizi, dvije su se preselile pa udale, s time da jednoj udaji prethodi otmica. Udovice koje su postale virdžine (dva slučaja), postale su to kako bi lakše odgojile sina.

Jednom kad bi postale muškarci, virdžine bi većinom brinule o stoci, obavljale sve poljske radove koje rade muškarci, neke su bile obrtnici, vozački pomoćnici, automehaničari, vozači kamiona, fotografi, svirači, čak i učitelji(ce). Za vrijeme Envera Hodže zabilježen je i slučaj virdžine višeg vojnog časnika.

Među virdžinama ima i onih koje vole igrati nogomet, jahati konje, ima odličnih strijelaca i lovaca, ali i sposobnih i odvažnih ratnika. Momak-djevojke imaju katkad funkciju starješine, uglednog domaćina, oca mladoženje na svadbi, čovjeka domaćina koji slavi krsnu slavu, dočekuje goste i pali svijeću svojim umrlim precima.

BROJ VIRDŽINA JE, NARAVNO, U SILAZNOJ PUTANJI PA JE DANAS U CRNOJ GORI OSTALA TEK JEDNA – POZNATA STANA CEROVIĆ (STANICA MARINKOVIĆ, PREDZADNJA CRNOGORSKA VIRDŽINA, UMRLA JE 2009. GODINE). RAČUNA SE DA OSOBITO NA SJEVERU ALBANIJE IMA JOŠ NEKOLIKO DESETAKA VIRDŽINA, A NAJMLAĐA JE 42-GODIŠNJA LUME – LUMIA IZ SJEVERNE ALBANIJE. HOĆE LI TA POJAVA U DOGLEDNO VRIJEME NESTATI?

3.1. Translation of the source text II

The Secret of Sworn Virgins – Life of a Man

Sema Brahimi from Leporoush, North Albania was only 14 when she became Selman. It was 1956, and her father had just died. With three sisters and a feeble brother, somebody had to become the head of the family – the man. This is how she will describe her destiny of sworn virgins to the researcher Barbara Demick, many years later, in 1997: „I've lived my entire life as a man. I have habits of a man. If anyone has a problem with it, I have a rifle to deal with them. I had to work extremely hard to support my family. I was honest and fair in my relations to others. But no, I've never regret my decision. My life as a man wasn't bad. “

At his brother's wedding ceremony, wearing a suit and a tie, Sema, who was already Selman Brahimi by then, took over the role of the groom's father. Men see him as equal. „With less work on the land“, writes Barbara Demick, „Selman is absorbed in thought about the business women on an Italian TV channel, country only 135 miles away. His local society is male. Women aren't used to freedom, he said pensively. I don't support immorality and debauchery, but it is tolerable for a woman to be somewhat independent, to a certain degree. “

SEMINA'S, THAT IS, SELMAN'S DESTINY IS ONE OF THE APPROXIMATELY 300 WHICH SHE HAS DOCUMENTED. SHE HAS FOUND MANY IN THE ARCHIVES OR OTHER WRITTEN SOURCES, SAYS PHD JELKA VINCE PALLUA, SCIENTIFIC COUNSELLOR FROM „IVO PILAR“, INSTITUTE OF SOCIAL SCIENCES IN ZAGREB, IN HER EXTENSIVE BOOK „THE ENIGMA OF SWORN VIRGINS — ETHNOLOGICAL AND CULTURAL ANTROPOLOGICAL STUDY“, ABOUT THE UNIQUE PHENOMENON AT THE WEST BALKAN AREA.

With this research, the author has proven that the sworn virgins are a distinctive, place bound, endemic phenomenon, unique not only in Europe but worldwide. They are known in the upland areas of the western part of Balkan Peninsula; borderline areas of north Albania, Montenegro and Kosovo. It is custom-juridical institution in which a woman „changes her gender“. Not in a biological but a social sense.

Women symbolically become men with associated social status and power, out of necessity or as a consequence of patrilineal system of inheritance. These women dress as men, get their hair cut like men, have men versions of their names, act like men, carry weapons and if needed even go to war. They take part in male gatherings and have almost all public rights of men in strictly patriarchal society.

Women would become sworn virgins most frequently due to their families not having a male heir or grown up men, so women would become „time bridges“ until a younger brother or cousin would become old enough to take the position. Less frequently, women would take a vow to avoid unwanted marriage, as well as feud. Alongside to virginity vow, sworn virgins would completely abridge themselves of married life and right to maternity.

„Woman abandons her femininity and takes on a new gender. Proof of this specific and harsh patriarchal society lays in the fact that the only way for a woman to change her position is by „becoming“ a man. Her status as a woman can be changed and possibly improved only if and when her femininity and female character “stops”. She would not only be dressing as a man, but taking over the male identity; the male „gender“, with status and power which are a part of that kind of change“, explains phd Jelka Vince Pallua in her book.

Paradoxically, modification of the social status has altered these women's status in the traditional culture, in which women and children are always considered someone's property. In the patriarchal system women supposedly cannot have their own identity.

As one of the sources for her book, the author has used the questionnaires of the Ethnological Atlas of Yugoslavia as well as the testimonies of sworn virgins from the written sources of around fifty authors in six languages in a century and a half, from 1860 up until the March of 2014. Beside research of the archives and in the field, her study extended to over two decades. Where did the idea for investigating this phenomenon come from?

„The adventure began at the Department of ethnology at the Faculty of Philosophy in Zagreb. I had been teaching there for a bit less than twenty years before I switched to the Institute of Social Sciences “Ivo Pilar“. Today I teach at the Department's PhD program. They own a valuable archive with more than a million and a half answer sheets on the questionnaires

formulated for the Ethnological Atlas of Yugoslavia. Answer sheets were used in three hundred locations, all part of our mutual project of Ecological Atlas of Europe. My, so to say, scientific eros, lead me to the subject because it went hand in hand with the questions of women's position in the traditional/legend culture“, she says.

„I was drawn to the topic because of its uniqueness and my interest in reasons of such practice. In connection to that, questions about the emergence of the phenomenon, its spatial and temporal extension, are directly answered in the book. I reveal the key compound of the enigma of sworn virgins after multilayered and often excruciating and systematic formulation of the arguments. I asked myself of the reasons which could lead a woman into changing her most deeply rooted aspect of identity and to subject it to imperative of community's survival; to stop being a woman by her outer attributes and to symbolically become a man. What social-historical circumstances and life conditions formed good grounds for emergence of such an institution? Who are or what are sworn virgins anyway and what is their identity?, author explains.

She explains how her research has offered a new interpretation of the emergence of the phenomenon which doesn't succumb to either of the two basic mythical binary analytic categories. One of the theories referred to a historically never proven matriarchy as part of which the sworn virgin would be a social relic; replication of former status of women in the evolutionarily perceived development of family. Other theory was based on the stereotypically simplified vision of the unique Balkan type of patriarchy.

„I distinctively showed that the nuclear area where sworn virgins appeared is right at the junction of the Albanian, Montenegro and Kosovo borders, while other scattered examples outside the area cannot be explained by formerly present patrilineality. They should be conceived as a consequence of transmission during the Vlach and Albanian migrations. We cannot explain the emergence of the phenomenon by using the simplified image of the Balkan patriarchy and patrilineality i.e. inheritance down the male line, nor can we explain it with the tribal type of Balkan patriarchy which I took into consideration. The enigma of sworn virgins is to be solved by more precisely defined, empirically unravelled, old tribal type of patriarchy. It dominated the area which was the territory of the older tribes with the archaic social organization – with the very archaic customs such as for example matrilineality, a sort of inheritance opposite to the mentioned patrilineality. Its genesis is connected to the revival of

the new tribal organizations in the 15th century in the exactly same nuclear area of the older tribal organization“, she explains.

HER RESEARCH HAS SHOWN THAT THERE IS NO PROTOTYPE OF THE SWORN VIRGINS, BUT THERE ARE TWO BASIC TYPES. THEY DEPEND ON WHETHER THE FEMALE CHILD IS BEING BROUGHT UP AS A SON FROM THE (EARLY) CHILDHOOD, FREQUENTLY PREDETERMINED FOR IT EVEN BEFORE BIRTH, OR IN THE MORE MATURE AGE, EVEN AFTER WIDOWHOOD. SWORN VIRGINS WERE FOREMOST THE INSTITUTION DESIGNED TO FIT INTO THE NEEDS OF THE FAMILY AND THE SOCIETY, RESULTING IN THEM BEING HIGHLY RESPECTED.

The most noticeable attributes of the sworn virgins were wearing male clothes, or at least some parts of it, beside some other male accessories (armour, cigarettes, male belts, cane) and cutting the hair in a manly fashion. Another favourite activity of the sworn virgins often mentioned in the sources is – engaging in music. For instance, „She would be sitting next to men at weddings. During the singingshe would be holding a finger in one ear, for it was a common practice of men.”

„Sworn virgins vow because by the birth of a child (due to foreign blood) the idea behind their existence would be disturbed. On the other hand, they were frequently promised to other men, so by taking a vow they would avoid unwanted marriages. In fact, if the promise of marriage wasn't kept, it would usually lead to feud. It could only be prevented by a pledge that a woman will never marry another man. Only in that way could a woman avoid unwanted marriage. The price for it was high“, writes the author.

But some sworn virgins ended up marrying at last. Author cites Kosovian testimony written down by Tatomir Vukanović and Mirko Barjaktarović in 1965/1966. „Feta secretly became a sworn virgin by the wish of her mother so as to preserve the father's estate from division. Feta took off her male suit some time after, started wearing female dresses and eventually got married. By marrying, it finally became clear in the local community that Daljuš was not a man. Ever since, everyone calls her Fatima. Fatima has two female children, age nine and four. Fatima herself admits it took time before she adjusted to the so-called “women's“ work. In order to be able to wear earrings, she pierced her ears after marrying. It's interesting to point out that when Daljuš got the call to join the army, i.e. war (1944), his mother then

suggested him to show that he is a woman in order to not be sent to war. That is what mother said to her „only son“. Daljuš didn't listen to her. He followed his peers and friends. However, after Fatima got married, her mother couldn't reconcile with losing her „son“. She died without forgiving her. “

The sworn virgin, explains doctor Vince Pallua, could have gotten married because she vowed in secret, that is, because her parents were hiding her true sex and fooling the community ever since her birth. There are four examples of sworn virgins getting married, which were found in the archives and mentioned in the book. Two of them moved and then got married. One of the marriages was preceded by kidnapping. Widows who became sworn virgins (two cases) changed their gender in order to raise their sons more easily.

Once they would become men, sworn virgins would take care of the cattle and do all the work in the field that was usually done by men. Some were artisans, driver's assistants, mechanics, truck drivers, photographers, players, even teachers. During the times of Enver Hoxha, one case of a sworn virgin as a higher officer in the military was documented.

Among sworn virgins there are those who love playing football, ride horses and those who are great shooters and hunters, as well as capable and courageous warriors. Guys-girls sometimes take on a role of the chieftain, prominent host, father of the groom, host of the baptism celebration or welcoming guests as well as being the ones who are lighting up a candle for their deceased forefathers.

THE NUMBER OF SWORN VIRGINS IS, OF COURSE, DECREASING. THERE IS ONLY ONE LEFT IN MONTENEGRO - FAMOUS STANA CEROVIĆ (STANICA MARINKOVIĆ, PENULTIMATE SWORN VIRGIN IN MONTENEGRO, DIED IN 2009). IT IS COMMONLY ACCEPTED THERE ARE A FEW DOZENS OF SWORN VIRGINS, ESPECIALLY AT THE NORTH OF ALBANIA, AND THE YOUNGEST IS A 42 YEAR OLD LUME- LUMIA FROM THE NORTH OF ALBANIA. WILL THIS PHENOMENON CEASE TO EXIST IN DUE COURSE?

3.2. Commentary and analysis

1. **Genre:** biography

2. **Source:**

Najbolje knjige, Portal za knjigoljupce

Author: Tanja Tolić

Published: 2 June, 2015

http://www.najboljeknjige.com/content/vijesti_opsirnije.aspx?NewsID=918

3. **Audience:** The audience of this text are adults and people with a specific interest in cultural phenomena such as the one discussed in the text.
4. **Purpose of writing:** The main purpose is informative. We are given the knowledge about something fairly new to the Western civilizations, but rather old in the Balkan area.
5. **Authenticity:** It was mentioned several time throughout the text that certain data was collected personally by the investigators and that such information was found in the documents, archives and similar sources which means the information presented in the text are authentic.
6. **Text style and formality:** Neutral formality and vocabulary make it easy to follow and understand the written text, which consequently means it attracts broader audience. Most of the sentences are descriptive, shorter and quick to read.
7. **Length:** The text is of shorter length, but as it is only a preview of the topic unravelled in the book, it is understandable.

- 8. Cohesion:** Links between the sections of the text are achieved through the repetition of the key words such as sworn virgins, women and men. Sections are related and there is no constant switching from one topic to another.
- 9. Sentence patterns:** Croatian version of the text does not lack long and complicated sentences. The thought is being run through several lines which can be difficult to follow. English translation aimed to break this structure and to form shorter sections, thus creating a more readable and connected sentences.
- 10. Layout:** Text is separated and intertwined. It starts off with a short introduction of the topic and the main person whom the author will be talking about. The section that follows deals with sworn virgins in general, their heritage, beginnings and customs related to the same. What follows is the section that deals with author's interest in the topic as well as the research done by the same person. Finally, it goes back to description of some of the most interesting facts about the sworn virgins as well as the examples from the modern history.

The text is a biography following the life of a sworn virgin. Text is in a form of a narrative, with often citations and references to other studies dealing with the same topic.

Starting off with the title, i.e. the punctuation and the usage of capital letters had to be adapted to the English language. As Croatian language does not capitalize each word of the title, this change had to be done. When it comes to dashes in English language, they are not so common in the texts of such kind, but I have decided to stick to the original as I thought the colon would make it seem as if the title was the title of the book. Form of the date had to be adapted to English. As the whole form had to be the same, I had to highlight the areas which were highlighted in the original text, as well as to keep the capitalized form of some of the highlighted sections. The same rule is applicable to the italicized parts of the translated text.

The vocabulary did not cause any greater problems when translating, but several new items did appear in the process. One of them is the key word “*virđina*” which I was not familiar with before. First idea that came to my mind was that “*vidžina*” was just an English sounding Croatian equivalent of the word “virgin”, but after a research I became aware it was only vaguely connected to the idea behind the word virgin. Online sources, i.e. web sites which talked about this text, already translated the “*virđina*” into “*sworn virgins*”, which is why I decided to use that collocation in my translation. Even though the idea behind sworn virgins was later explained in the text, I myself would have never thought of this translation. “*Virđina*” would, for me, be translated into “*djevica*”, but after all, the idea and explanation of “*djevica*” and “*virđina*” does not fit and completely overlap, so I believe that the “*sworn virgins*” is a far better choice.

“Njezin se ženski status može promijeniti i eventualno poboljšati tek ako i kada se njezin ženski spol pa i ženski lik - ne samo preodijevanjem u muško, nego i preuzimanjem muškog identita – ‘dokida’ i pretvara u muški ‘društveni spol’, uz status i moć koji prate takvu promjenu”, objašnjava u knjizi dr. Jelka Vince Pallua.” While this section may seem fine to the Croatian reader, translating such sentences into English asks for certain adjustments. *“Her status as a woman can be changed and possibly improved only if and when her femininity and female character “stops”. She would not only be dressing as a man, but taking over the male identity; the male „gender“, with status and power which are a part of that kind of change“* (pp 2). The translated section just quoted caused me problems in terms of length of the section. Cited sentence is considered too long and as English language prefers brief sentences I have found myself trying to break the sentence into several smaller ones. While doing it, I have noticed that every time the smaller sections would lose the meaning which they carried and the whole thought would literally get lost in translation. I could have put a full stop after the “improved” but I would have been left with another big section and

would not really make that much of a difference. That is why I have decided to put a full stop to a different part of the section. I connected the verb “stop” with the first sentence, which was previously interrupted by the second section. I added the rest as “additional information”, which explained the idea behind the female character being “stopped”. Semi colon was added between the “male identity” and “male gender” as it is referring to the same notion, which also worked as a good way to connect the sentences which were long and vague in the original text.

Further on, there are more examples of such lengthy sentences in the text. The following had to be separated into smaller sections as well: “*’Temi virđine najviše me privukla njezina unikatnost, zanimanje za razloge za takav čin, a na tom tragu i za pitanja o postanku te pojave, prostornom i vremenskom protegu na što u knjizi, nakon višeslojnog, pa i često mukotrpnog i sustavnog građenja argumenata, donosim izravne odgovore otkrivajući ključni dio zagonetke virđine. Zapitala sam se i što to može navesti žensko biće da promijeni svoj najdublje ukorijenjen aspekt identiteta, podređujući ga imperativu opstanka zajednice te da vanjskim atributima prestane biti žena i simbolički postane muškarac? Koje su to društveno-povijesne okolnosti i životne prilike bile plodno tlo za nastanak takve institucije? Što su, tko su uopće virđine i kakav je njihov identitet?, odgovara nam autorica.*”

As it is obvious at the very first sight, this section is quite big and it is filled with commas and additional sentence fragments. In order to make the text easier and more English, I had to think of the way to economise what has been said. To demonstrate, one only has to look at the first two sentences which were translated. I broke the commas and put a full stop where it seemed to logically fit.

“I was drawn to the topic because of its uniqueness and my interest in reasons for such an act. In connection to that, questions about the emergence of the phenomenon, its spatial and temporal extension, are directly answered in the book. I reveal the key compound of the enigma of sworn virgins after multilayered and often excruciating and systematic formulation

of the arguments.”By adding in connection to that, I avoided the whole introduction with the “a na tome pragu i...” and just continued to thread the thoughts of the sentences which followed.

“Na vjenčanjima sjedila je s muškarcima i za vrijeme pjevanja držala prst u jednom uhu, kako je uobičajeno za muškarca” had to be adapted as well. Croatian language can alter the word order in sentences because of the number of cases which are helping to adjust the sentence parts. English, on the other hand, does not have so many cases and its sentence patterns are quite fixed and the words cannot be moved about to a great extent. Even though it would sound perfectly fine if I were to start the sentence with “at weddings, she would...” I still decided to change the original sentence in order to adapt it to the English syntax. In the end, the translated version had some parts moved about in the sentence. “During singing she would be holding a finger in one ear, for it was a common practice of men.” This way, the sentence seems more logically put, the idea is sent across correctly and the English sentence pattern has been kept at the same time.

4. Source text III

Veronika Santo - U dobroj priči stvarnost i fantazija

se isprepleću i to stvara magiju

Iako je na domaćoj književnoj sceni prisutna još od osamdesetih godina i legendarnog časopisa Sirius, Veronika Santo je malo poznata van krugova ZF-a i fantastike, iako njeno pisanje prelazi okvire usko žanrovskog. Njene pripovijetke nalaze se i u žanrovskoj antologiji hrvatske znanstveno-fantastične novele 1976.-2006. "Ad Astra". Veronika Santo piše vrhunsku i originalnu spekuativnu fikciju i kao takvoj pripada joj posebno mjesto na hrvatskoj književnoj sceni. Njene novele, osim na hrvatskom, objavljene su i na talijanskom i engleskom jeziku. Godine 2008. kod nas joj je objavljena prva knjiga "Vrt pramčanih figura" u izdanju Sfere, a nedavno joj je izašla i druga zbirka pripovijedaka pod nazivom "Bijeli vlak na nebu moga grada" što je samo jedan od povoda za ovaj razgovor. S Veronikom sam razgovarao uoči predstavljanja njene nove zbirke pripovijedaka 22. prosinca u njenom gradu Zadru, gdje se predstavlja prvi put.

*** Veronika, mnogi pisci kažu da je čitanje temelj za svakog pisca te da je važnije od samog pisanja. Tko je utjecao na tebe da i sama počneš pisati te kada i kako si objavila svoju prvu priču?**

- Kaže se da plod ne pada daleko od stabla i sve mi se čini da je to, bar u mom slučaju, istina. Moj otac je bio veliki ljubitelj knjiga, mislim da u zadarskoj Gradskoj knjižnici nije ostalo mnogo knjiga koje on nije pročitao. Kad sam imala deset godina, kupio je svih deset knjiga o Tarzanu i ja sam ih, jednu po jednu, pročitala! Iako sam zapravo prvu pravu knjigu pročitala već s osam godina. Za Božić sam, naime, dobila od mame "Grčke mitove". Prvu priču sam objavila u Siriusu, zvala se "Samoubojstvo". Govori o birokratiziranom društvu u kojem se za sve, pa čak i za samoubojstvo, trebao ispuniti neki formular. Sadržaj je bio pomalo orvelovski, samo više komičan nego tragičan.

*** Otkud afinitet baš prema ZF-u i fantasyju?**

- Prvi put sam pročitala nešto što se zvalo naučna-fantastika kad sam imala nekih deset-jedanaest godina i to u Politikinom zabavniku. Nisam puno razumjela, ali mi se svidjelo. Za moju generaciju, ovo je bio, mislim, dosta rani susret, kasni, ako se usporedi s onim što djeca danas imaju na raspolaganju preko crtanih filmova i video igrice.

*** Između objavljivanja u Siriusu i u još nekim drugim časopisima pa sve do izlaska tvoje prve zbirke nastupila je dosta velika pauza. Što je bilo u pitanju, zasićenje pisanjem, životni problemi ili nešto sasvim drugo?**

- Recimo da je u pitanju bila borba za preživljavanje. Kad je počeo rat, završila sam u Italiji i preko jednog poznanika uspjela dobiti prvi ugovor na mjesec dana u parlamentarnoj grupi Zelenih u Senatu. Bila je to velika i neočekivana sreća, ali morala sam učiti u hodu i to brzo kako bih opstala u toj sredini. Talijanski sam govorila, ali je trebalo što prije podići nivo. Bio je to dosta težak period, uspjela sam opstati, ali je cijena bila visoka. Dakle, nove borbe, nova dokazivanja, ali je vrijedilo jer sam opet naučila puno, što o talijanskoj politici, što o ljudskim dinamikama u jednoj sredini koja je dosta ekskluzivna. Osim toga, ugovori ove parlamentarne agencije su bili puno povoljniji. Počela sam ponovno pisati kada sam uspjela uspostaviti duševnu ravnotežu s ovim novim svijetom u kojem sam se nalazila.

*** Kako je došlo do objavljivanja tvoje prve zbirke “Vrt pramčanih figura“?**

- Velika zasluga pripada Aleksandru Žiljaku. Kontaktirao me kako bi dobio autorizaciju za objavljivanje priče “Tragovi“ u prvoj hrvatskoj antologiji znanstvene fantastike “Ad astra“ na kojoj su radili on i Tomislav Šakić. “Tragovi“ su svojedobno bili objavljeni u časopisu Sirius. U to vrijeme sam već bila u Italiji i već nekoliko godina nisam ništa napisala. Ovaj kontakt mi je dao poticaj. Počela sam opet pisati, Aleksandar me je podržao i predložio da počnemo raditi na zbirci u kojoj bi okupili ono što sam već objavila u Siriusu te nekoliko novih priča koje su bile izašle u Ubiqu i u Paraseku.

*** Naslovna pripovijetka ove zbirke snažno je prožeta Borgesovim utjecajima, a na početku pripovijetke “Duboko more“ je čak i posveta Borgesu. Primjetan je i utjecaj**

Edgara Allana Poea. Koliko su njihove pripovijetke fikcije i magijskog realizma utjecale na formiranje tvog vlastitog stila?

- Mislim da sam pročitala gotovo sva Borgesova djela i priznajem da je na mene dosta utjecao i još utječe. Što se tiče Edgara Allana Poea, utjecaj su imala samo neka djela, možda više njegove pjesme nego pripovijetke. Dodala bih tu i Raya Bradburyja i njegovu poetičnost. I da ne zaboravim Itala Calvina. Preporučila bih svima kojima se sviđa fantastična tematika da pročitaju bar "Kozmokomike".

*** Zanimljivo je da ti je u gimnaziji u Zadru književnost predavao Ivan Aralica. Jeste li se nakon toga ponovno sreli ili kontaktirali sada kao kolege književnici?**

- Nažalost, nisam ga više nikad srela. Iako moram reći da je Aralica bio sjajan kao profesor, da je baš on taj koji je produbio moj odnos s literaturom. Još se sjećam kad smo u razredu analizirali "Gavrana" Edgara Allana Poea. Znao nas je zainteresirati da odemo ispod površine onoga što smo čitali.

*** Koji su SF pisci utjecali na tebe i koliko se tvoj afinitet promijenio u tom smislu? Koje pisce danas čitaš?**

- Ako bih trebala formirati neku svoju top-listu, na prvom bi mjestu bila Ursula Le Guin. Knjiga "Lijeva ruka tame" pratila me godinama, preporučila bih i njenu fantasy trilogiju "Zemlja-more". Na drugom je mjestu Ray Bradbury ("Priče o dinosaurima", "Marsovske kronike"), Isaac Asimov (serija knjiga o Fondaciji, "Ja, robot"), Stanislav Lem ("Solaris"), Douglas Adams ("Vodič kroz galaksiju za autostopere"). U ovom periodu čitam više fantastiku, recimo, među novijim piscima cijenim Neila Gaimana, posebno njegov roman "Neverwhere", uistinu dobro napisano djelo.

*** Kako pišeš, brzo ili sporo, rutinski svakodnevno ili ti je potrebna posebna inspiracija?**

- Nemam nekog posebnog pravila. Nekad sjedim i radim sat-dva neprekidno, pa i tri. Neki put ideja se oblikuje polako, napišem sad jednu frazu, pa idućeg dana drugu. Iako, kad ideja jednom dođe, onda ne pušta. Probudim se i u tijeku noći pomislim da bih trebala nešto dodati ili oduzeti tekstu na kojem radim.

*** Za tebe se može reći da vodiš dinamičan život, voliš putovati. Promijenila si nekoliko životnih sredina, a danas živiš na relaciji Rim – Zadar. Je li ovakav način života utjecao i na tvoje pisanje i odabir tema koje pretačeš u pripovijetke?**

- Putovanje je način da se napravi odmak od vlastitog života uspoređujući ga s drugim kulturama i običajima. Proširuju se vidici, mijenjaju perspektive. Da nema drugih rasa, jezika, običaja, trebalo bi ih izmisliti. To je jedan od načina da se proširi svijest: dozvoliti joj da izađe iz uobičajenih okvira i odgovoriti na nova iskustva. Prošle godine sam bila duže vrijeme u sjevernoj Indiji i to mi je pomoglo da stvorim novu perspektivu te da shvatim koliko smo zapravo materijalno privilegirani u ovom našem dijelu svijeta, pa čak i onda kad nam se čini da smo siromašni. I naravno, sve ono što se nauči, osjeti, doživi, postaje riznica za nove priče.

*** Osim na hrvatskom, prva zbirka ti je objavljena i na talijanskom jeziku. Kako je došlo do njezinog objavljivanja i koliko je uspjeha, s obzirom da si tamo novo ime, pobudila tvoja knjiga u Italiji?**

- Čula sam za Luigija Petruzzelija, direktora izdavačke kuće Della Vigna i kontaktirala ga. Izdavačka kuća Della Vigna je specijalizirana za znanstvenu fantastiku i fantasy. Prvi put kad sam kontaktirala Petruzzellija spremio je zbirku o božićnim duhovima. Zatražio je da napišem nešto kratko, desetak kartica. Bio je to, naravno, njegov način da me isproba, da vidi kako radim. Priča, "Badnjak 1994." prvi je put objavljena u antologiji "Fantasmi di Natale e per tutto l'inverno", a nalazi se i u novoj zbirci. Nakon toga sam napisala još jednu priču za njega. Priču "Mletački sat" za zbirku matematičkog SF-a "L'orizzonte di Riemann". Priče u ove dvije antologije su imale dobru kritiku, urednik mi je predložio samostalnu zbirku i tako je nastao "Vrt pramčanih figura" na talijanskom jeziku. Što se tiče prodaje, iako je i u Italiji kriza, izdavačka kuća Della Vigna posluje dosta dobro, baš zato što je specijalizirana i ima svoje tržište.

*** Isti izdavač ti je nedavno objavio i zbirku na engleskom jeziku koja je ovoga ljeta predstavljena na Worldconu, svjetskoj konvenciji naučne fantastike u Londonu. I samasi posjetila ovu poznatu konvenciju pa kakvi su utisci i je li tvoja knjiga pobudila interes izdavača engleskog govornog područja?**

- Moji pokušaji na engleskom jeziku su tek na početku. Da, Petruzzelli mi je priredio zbirku za Worldcon, nešto smo i prodali. Na žalost, napravili smo i nekoliko grešaka jer je urednik tiskao knjigu u zadnji trenutak, prije polaska za London. Nedostaju biografija i bibliografija.

Što se mene tiče, stigla sam posljednjeg dana konvencije, oko pet popodne i naravno, nisam mogla bogznašto napraviti što se tiče kontakata. Za englesko govorno područje trebala bih se dosta potruditi. Worldcon je pravi mega party, ali je sve, zapravo, usredotočeno na anglosaksonsko govorno područje.

*** Neke od tvojih priča su i nagrađene, prije nekoliko godina primila si jednu od nagrada koje se dodjeljuju na Sferakonu, a ove godine nagradu Artefakt za najbolje djelo iz spekulativne fikcije za pripovijetku "Tri Laure". Novost u tvom pisanju je da je ova pripovijetka hibrid trilera i fantastike. Kako si došla na ideju za nju i je li ovakva vrsta fikcije neki novi smjer u tvom pripovijedanju?**

- Pripovijetka "Tri Laure" je, kako ti kažeš, hibrid trilera i fantastike, ali je i slika onoga što vidim oko sebe. Laure su klonovi, a koliko znamo, još nitko nije klonirao ljudsko biće. Toliko što se tiče znanosti, ali svjedoci smo svakodnevnog socijalnog kloniranja, uniformiranja onoga što gledamo, jedemo, mislimo i osjećamo. Također smo svjedoci rastućeg egoizma, gubljenja moralnih vrijednosti koji kao rezultat imaju i lakoću nasilnog gašenja ljudskog života. Iako, htjela bih naglasiti, nisam pristaša detaljnih opisivanja nasilja na stranicama knjiga jer bit je u dinamici onoga što se događa u glavama protagonista, ne u detaljima koji podilaze niskim strastima ili, još gore, mogu biti inspiracija za slabe duhove.

*** Većina tvojih pripovijedaka tematski je vezana za predjele u kojima si živjela ili trenutno živiš, pri tome konkretno mislim na Rim, Zadar, Zagreb... ili su protagonisti našega porijekla. Očito je da pišeš samo o onome što dobro poznaješ i ne voliš improvizirati. Zanimljivo je također da su glavni likovi uglavnom žene, valjda zato što najbolje poznaješ žensku psihu?**

- Mislim da je logično pisati o onome što poznaješ. To bi zapravo trebalo biti jedno od pravila pisanja. Što se tiče žena kao glavnih likova ni tu nema ničeg čudnog. Žene predstavljaju pedeset posto čovječanstva i nisu baš uvijek zastupljene u toj mjeri u javnom životu, znanosti, literaturi. Često su prikazane kao stereotipi, više kao objekti nego kao subjekti iz jednostavnog razloga što još nema prave ravnoteže (i ne govorim o jednakosti, jer mislim da je različitost nešto pozitivno) između muškaraca i žena. Prema tome, ako jedna žena piše, zašto ne iskoristiti priliku i pokušati nešto dodati na ovu stranu vage?

4.1. Translation of the source text III

Veronika Santo – Good story interweaves reality and fantasy, thus creating magic

Veronika Santo has been active on literary scene ever since the 80s and the legendary magazine Sirius. She is little known outside the circles of SF and fiction, even though her works surpass the borders of the genre. Her short stories can be found in the genre anthology of the Croatian science fiction novella 1976-2006 “Ad Astra”. Veronika Santo writes top quality, original speculative fiction which gives her a special place on Croatian literary scene. Beside in Croatian, her novellas were published in Italian and English. Her first book “Vrt pramčanih figura” was published by Sfera in 2008 and recently a second collection of short stories was released under the name “Bijeli vlak na nebu moga grada”, which is only one of the reasons for this interview. I talked to Veronika shortly before the promotion of her new short stories collection in her hometown Zadar, where it was presented for the first time on 22 December.

***Veronika, many writers claim reading is fundamental for every writer and that it is more important than writing itself. Who influenced you to start writing and when and how did you publish your first story?**

- There is a saying that the apple does not fall far from the tree and it seems to me that, at least in my case, that saying is true. My father was a great bookworm and I think that there aren't many books he had left unread in the Zadar's Public Library. When I was ten years old, he bought all ten Tarzan books and I read them all, one by one! Even though, I was actually eight when I read my first real book. Namely, I got “Greek myths” from my mum for Christmas. The first story that I published in Sirius was called “Samoubojstvo”. It revolves around a bureaucratic society which held that everything, even suicide, asks for a form. Content was somewhat Orwellian, just more comic than tragic.

***Why the affinity towards SF and fantasy?**

-First time I read something from the science-fiction section was when I was about ten or eleven years old, in “Politikin zabavnik”. I didn’t understand much, but I liked it. It was a rather early encounter for my generation, I believe, but a late one if compared to what kids nowadays have at their convenience through animated movies and video games.

***There was quite a long pause between publishing in Sirius and some other magazines and the publication of your first collection. What was that all about? Did you get bored with writing? Were there some personal problems or something completely different?**

- Let us say it was a matter of life and death. When the war began, I ended up in Italy. With the help of one of the acquaintances I managed to get the first contract for a month in the Green parliamentary group in the Senate. It was a big and unexpected luck, but I had to learn the ropes, and it had to be done fast in order to survive in such a surrounding. I already spoke Italian, but I had to improve it. It was quite a tough period and I managed to survive, but the price was high. So, new struggles, as well as constantly proving myself. It was worth it, though, because I have learned a lot about Italian politics, human dynamics in one milieu which is considerably exclusive. Alongside that, contracts of this parliamentary agency were a lot cheaper. I started writing again when I managed to establish inner balance with this new world I found myself in.

***What led to the publishing of your first collection “Vrt pramčamih figura”?**

- Great credit goes to Aleksandar Žiljak. He contacted me in order to get the authorization for the publication of the story “Tragovi” in the first Croatian anthology of science fiction “Ad astra” on which he and Tomislav Šakić worked on. “Tragovi” was once published in Sirius magazine. At the time I was already in Italy and hadn’t written anything for a few years. This contract gave me stimulus. I started writing again. Aleksandar gave me support and suggested that we started working on a collection which would comprise what I had already published in Sirius as well as several new stories which had been published in Ubiq and Parasek.

***Central piece of this collection is strongly permeated with Borges' influence and there is even a dedication to Borges at the beginning of the short story "Duboko more". Edgar Allan Poe's influence is also visible. How much have their short stories of fiction and magic realism effected the formation of your own style?**

- I think I have read nearly all the Borges's works and I admit he has had a strong impact on me. When it comes to Edgar Allan Poe, some of the works made influence; maybe his poems a little bit more than the short stories. I would add Ray Bradbury and his poetic style. I shouldn't forget Ital Calvina. I would recommend "Kozmokomike" to everyone who likes fantastic themes.

*** It is interesting that Ivan Aralica was your literature professor in the gymnasium of Zadar. Have you ever met again after that or been in contact as fellow writers?**

-Unfortunately, I have never met him after that. Although, I have to say he was a great professor, and he was the one who deepened my relationship with literature. I still remember the time we were analysing "Raven" by Edgar Allan Poe in class. He knew how to keep us interested to dig under the surface of what we were reading.

***Which SF writers influenced you and how much has your affinity changed in that matter? Which writers do you read today?**

-If I had to form my list of favourites, Ursula Le Guin would be the first on it. The book "The Left Hand of Darkness" affected me greatly and I would recommend her fantasy trilogy "Earthsea". Second would come Ray Bradbury ("Dinosaur Tales", "Martian Chronicles"), Isaac Asimov (series of books about Foundation "I, Robot"), Stanislav Lem ("Solaris") and Douglas Adams ("The Hitchhiker's Guide to the Galaxy"). Nowadays I am reading more of the fantasy. Let's say, amongst newer writers I appreciate Neil Gainman, especially his novel "Neverwhere", a truly well written piece.

***How do you write? Slowly or fast? Routinely every day or do you need a certain inspiration?**

- I don't follow any particular rules. Sometimes I sit and work for an hour or two continuously. Sometimes even three. At other times idea is getting its shape slowly. I write one phrase now and the next one the day after. Although, when the idea shows up once, it doesn't let go. I wake up in the middle of the night thinking I should add something up or delete something from the text I am working on.

***It could be said that you lead a dynamic life. You love to travel. You have changed several physical and social environments and today you are living on the relation Rome-Zadar. Has this lifestyle influenced your writing and choice of topics that you then form into short stories?**

-Travelling is the way to make a step away from your own life and compare it to other cultures and customs. It widens your horizons and changes your perspectives. If there were no other races, languages and customs, they should be invented. It is one of the ways to widen your consciousness: allow it to get out of the common boundaries and respond to new experiences. I was in northern India last year for a longer period of time and it helped me create a new perspective and realize how materialistically privileged we are in our part of the world, even when it seems to us we are poor. Of course, everything you learn, feel and experience becomes a thesaurus for new stories.

***Except in Croatian, your first collection was published in Italian. What led to its publishing and how much success has it experience bearing in mind you are a new name there?**

- I have heard of Luigi Petruzzeli, editor of the Della Vigna publishing house so I contacted him. Della Vigna publishing house is specialized in science fiction and fantasy. First time I contacted Petruzzeli, he was preparing a collection about Christmas spirits. He asked me to write something short, around ten costume pages. It was, of course, his way of testing me to see how I work. The story, "Badnjak 1994." was published for the first time in the anthology "Fantasmi di Natale e per tutto l'inverno", and can be found in the new collection as well. After that I wrote one more story for him. The story "Mletački sat" for the collection of mathematic SF "L'orizzonte di Riemann". Stories in these two anthologies have received good feedback so the editor suggested an independent collection. That is how "Vrt pramčanih

figura” came to life in Italian. As far as the sales are concerned, even though Italy is in the financial crisis, Della Vigna publishing house is doing a good business due to the fact it is specialized and has its own market.

***The same published recently published your collection in English which has been presented this summer on Worldcon, world convention of science fiction in London. You were there, so what are the impressions, and has your book raised any interest amongst publishers of the English speaking countries?**

- My publishing in English has only just begun. Yes, Petruzzeli prepared my collection for the Worldcon and we sold some. Unfortunately, we have made several mistakes because the editor printed the book the last minute, before our departure for London. We are missing biography and bibliography. I arrived the very last day of the convention, around five p.m. and of course, I couldn't do that much with regard to contacts. I should put quite a lot of effort in the English speaking countries. Worldcon is the real mega party, but the focus is on the Anglo-Saxon area anyway.

***You have been given the award for some of your stories and several years ago you have received one of the awards that are handed by Sferakon. This year, you got a Artefakt reward for the best piece in speculative fiction for the short story “Tri Laure”. Novelty in your writing is that this short story is a hybrid of thriller and fiction. How did you come up with this idea and is this type of fiction a new direction in your narration?**

- Short story “Tri Laure” is, as you said it, a hybrid of thriller and fiction. It is also a picture of what I see around myself. Laura's are clones, and as far as we know, nobody has yet cloned a human being. Science aside, we are witnessing daily social cloning, making everything we are watching, eating, thinking and feeling more uniform. We are also witnessing the growing egoism, loss of moral values which result in violent diminishing of human life. However, I would like to highlight, I am not a follower of detailed descriptions of violence in books. The essence is in the dynamics of that what is happening in the heads of the protagonists and not in the details which light trivial flames or, much worse, can be inspiration for those of weak spirit.

***Most of your short stories are thematically connected to the areas in which you have, or are, currently living. I am thinking about Rome, Zadar, Zagreb etc. Some of your protagonists are of Croatian origin as well. It is obvious you are writing about things you know a lot about, and you don't like to improvise. It is also interesting that main characters are mostly women. Is it because you know the female psyche the best?**

- I find it logical to write about what is familiar to you. It should actually be one of the rules of writing. There is nothing peculiar about women being the main characters either. Women represent fifty percent of the mankind and they aren't really always represented in such a degree in the public life, science, literature. They are often presented as stereotypes, more as objects than subjects from a simple reason. There is still no real balance (and I am not talking about equality, because I think diversity is something positive) between men and women. Therefore, if a woman is writing the story, why not use the opportunity and try to add something to this side of the scale.

4.2. Commentary and analysis

1. **Genre:** an interview

2. **Source:**

Najbolje knjige, Portal za knjigoljupce

Author: Vjekoslav Đaniš

Published: 12/12/2014

http://www.najboljeknjige.com/content/vijesti_opsirnije.aspx?NewsID=853

3. **Audience:** The author aims at everyone with interest in literary works; book lovers and everyone interested in science fiction and other literary genres.
4. **Purpose of writing:** The purpose of this interview is to give additional information on a relatively known author and the release of her upcoming book.
5. **Authenticity:** This interview has been conducted exclusively for the portal of booklovers Najbolje knjige, which proves to be authentic.
6. **Text style and formality:** The style of this text is informative as it aims towards providing additional information about the author being interviewed. The text is neither formal nor informal, as it is an interview. Therefore, even though interviewer tries to retain a certain degree of formality, the interviewee does not necessarily have to respond in the same manner.
7. **Length:** The text is of average size. Interview is brief and focused on the topic.
8. **Cohesion:** Cohesion of the text is achieved through connected questions of the interview. One question leads towards the other, which then makes the text seem more meaningful and easier to follow.

9. Sentence patterns: Text is written using mostly active sentences as Croatian language prefers active to passive structures. Sentences are either that of question type or declaratives, in all basic tenses (past simple, present simple, future forms).

10. Layout: The text is split into a series of questions, which means that there are no larger parts of the text, like it was the case with the previous translations. The only larger part of the text that is noticeable and different is the introduction before the questions, which gives us a short summary about the author who is about to be interviewed.

This text is an interview with one of the SF authors from Croatia. Format of the text is acceptable for the genre, as it consists of alternations between questions and answers.

Most of the problems which appeared in the process of translating this text are that of morphological nature and vocabulary. First of such term was '*fantastika*' (pp 1) which could be translated into either fantastic fiction or fantasy. OxfordDictionaries⁵ defines 'fantasy' as "A genre of imaginative fiction involving magic and adventure, especially in a setting other than the real world." and adds science fiction as a synonym. Fiction, on the other hand is being defined as "Literature in the form of prose, especially novels, that describes imaginary events and people". Upon looking up the term '*fantastic fiction*', web sources which were connected to the issue seemed to show that the term is somewhat too general in this case. By using the surrounding text; co-text and the abbreviation ZF (znanstvena fantastika), which translates into science fiction, I opted for the direct translation from '*fantastika*' into '*fiction*'.

Next problem which appeared was the length of the sentence which could be easily fixed while translating into English, as well as the over-generalised expressions. "... *iako njeno pisanje prelazi okvire usko žanrovskog*" (pp 1) aims to express that her literary works

⁵ OxfordDictionaries, web source: <http://www.oxforddictionaries.com/>

surpass the known borders of the genre rather than her writing in general (which we cannot say with complete certainty). This is the reason because of which I have decided to use the already mentioned “works” instead of “writing” just to be more precise and concise at the same time.

Similar type of problem can be seen in “*nove borbe, nova dokazivanja*” (pp 2). Instead of repeating the word, I decided to give the meaning more strength (which was the intended goal of the author) and use what could be translated into Croatian as “opetovano”. English version of this term is “*constant*”. The end result, therefore, from “*nove borbe, nova dokazivanja*” is “*new struggles and constantly proving myself*”. Further on, “*desetak kartica*” (pp 4) which appeared in the text to express the length of one of the written texts caused me problems, as I was not familiar with the English equivalent of the word. It could be translated into 1800 characters (with spaces) which would then be easily understood, but even the number of characters varies between countries which could again add to the confusion. I decided to use “*custom page*” because it appeared as one of the solutions in the GlosbeDictionary⁶ and it seemed to fit the situation the most.

Rest of the issues had to do with the translation of the book titles. If I were to translate them all into English, it would work. The problem occurs when there is still no official English translation, so I would either have to translate it on my own or leave it as it is. This is exactly what I did. If I found an English equivalent, I would use it, but when I dealt with Croatian author from the text and her works, I left them as they were in the original. For example, “*Na drugom je mjestu Ray Bradbury (“Priče o dinosaurima“, “Marsovske kronike“), Isaac Asimov (serija knjiga o Fondaciji, “Ja, robot“), Stanislav Lem (“Solaris“), Douglas Adams (“Vodič kroz galaksiju za autostopere“))*” (pp 3) All of these titles already have their English equivalents: “*Second world come Ray Bradbury (“Dinosaur Tales”,*

⁶ GlosbeDictionary, web source : <https://hr.glosbe.com/hr/en/kartica%20teksta>

“Martian Chronicles”), Isaac Asimov (*series of books about Foundation “I, Robot”*), Stanislav Lem (*“Solaris”*) and Douglas Adams (*“The Hitchhiker's Guide to the Galaxy”*)). On the other hand, author’s “Tragovi” still has no English translation as it is most likely only known to the Croatian audience, so the final translation had the original title in itself, e.g.” *‘Tragovi’ was once published in Sirius magazine”(pp 2).*

The text was not as difficult to translate as I expected it to be. I chose it for its genre, which I thought would make the translation of the text fairly easier. I thought I would have more trouble with the syntax or the general knowledge about science fiction which would limit and slow down the whole process, but problems which occurred were solved with the help of web sources and dictionaries.

5. Conclusion

I will conclude this thesis by summing up the key point which have been made . Most of the issues which occurred were related to syntax. Croatian and English syntax differentiate to a greater extent, which slowed down the process of translation. Many sentences had to be shortened, which affected the way they originally looked. As mentioned in the introduction, my aim was to follow the ‘sense-for-sense’ approach to translation. The outcome is increased need for adaptation of phrases, collocations and idioms. A good illustration of that would be the example given in the third text: *kartica teksta* and the English equivalent *custom page*. Other examples are of semantic nature, as the name of the approach suggests. Another essential point to be made is the importance of economising the text. By using useful phrases, we can avoid confusion and unnecessary repetition. As a proof of this, one would only have to look at all the sentences mentioned in the analyses which had to be separated in two smaller sections. E.g. “*Njezin se ženski status može promijeniti i eventualno poboljšati tek ako i kada se njezin ženski spol pa i ženski lik - ne samo preodijevanjem u muško, nego i preuzimanjem muškog identita – ‘dokida’ i pretvara u muški ‘društveni spol’, uz status i moć koji prate takvu promjenu*”, objašnjava u knjizi dr. Jelka Vince Pallua.” The previous sentence was later on adjusted into: “*Her status as a woman can be changed and possibly improved only if and when her femininity and female character “stops”. She would not only be dressing as a man, but taking over the male identity; the male „gender“, with status and power which are a part of that kind of change.* Equally important, the adaptation of title names had to be discussed. As I mentioned, I have decided to translate the names of the institutions, but add the original names in the brackets as well. On the other hand, I did not translate all of the titles which were mentioned in the third text. For those book titles which were not officially translated for the purposes of foreign market, I have left the original title.

In brief, translator should know when and to what extent to alter the original text. One should also be aware of the cultural and political backgrounds of both of the languages involved in the act of translation. A high quality translation is not necessarily that which completely follows the original, source text.

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