

Translation from Croatian into English of Texts of Four Different Genres

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Undergraduate thesis / Završni rad

2015

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Rijeka, Faculty of Humanities and Social Sciences / Sveučilište u Rijeci, Filozofski fakultet u Rijeci**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:186:873347>

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Download date / Datum preuzimanja: **2025-01-21**



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UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

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**TRANSLATION FROM CROATIAN INTO ENGLISH OF TEXTS OF FOUR
DIFFERENT GENRES**

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

Supervisor:

Sintija Čuljat, Ph.D.

September 2015

ABSTRACT

The thesis presented here is concerned with translating texts belonging to different genres. The thesis itself consists of several parts. The introductory note presents the translator's methodology of translating, the theoretical framework and the organization of the thesis. The texts belong to four different genres: science, law, art criticism and a newspaper article on a contemporary political event. The translation of each source text is followed by a commentary and analysis based on the Genre Analysis methodology from the postgraduate studies of Specialized English Translation and Interpreting at the Budapest University of Technology and Economy. The Genre Analysis covers 12 points which will be explained in the introductory note. Commentary deals with specific issues in translating texts of different genres and how the translator provided solutions for them. The thesis ends with a conclusion on the topic and a bibliographical note.

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INTRODUCTION

The main challenge of this thesis was to translate four texts belonging to diverse genres; thus, the translator had to acquaint himself with the rules, internal structure and logic of each text and the field of human endeavor it belongs to. Using Genre Analysis from the postgraduate studies of Specialized English Translation and Interpreting at the Budapest University of Technology and Economy, the analysis provided with each translation covered 12 points: genre, source, audience, purpose of writing, authenticity, style, level of formality, layout, content, cohesion, sentence patterns and terminology of the subject. By covering these 12 points, the translator gets an idea of how they should approach a certain text, what kind of translation is necessary in view of the targeted audience, the logic and structure of the target language and the particular vocabulary of a certain field. A translator should also bear in mind the extralinguistic differences between two cultures in order to provide a satisfactory translation. The aim of this translator was to preserve the original meaning behind the source text, offering a sense-for-sense translation, rather than word-for-word. Different problems arise when translating texts, problems unique for each genre: comprehending and translating technical, scientific or idiomatic expressions, trying to find a close equivalent in the target language for an expression in the source language, understanding how collocations work in the target language, etc.

When translating, the translator used several comprehensive dictionaries (monolingual, bilingual, specialized dictionaries for science, technical fields, idioms, and collocations), translation and language manuals, glossaries and thesauri. The Internet was very helpful in giving the translator additional help and clarification.

1. SOURCE TEXT I

Paediatr Croat 2007;51:

PRIJELOMI ZAMORA NA DONJIM EKSTREMITETIMA KOD DJECE GORDANA MILIČIĆ, JAVOR VRDOLJAK*

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Prijelomi zamora na donjim ekstremitetima u dječjoj dobi nisu uobičajeni kao kod odraslih športaša. U ovom su radu prikazani podatci dobiveni retrospektivnom obradom 23-je djece sa 26 prijeloma zamora na donjim ekstremitetima. Pregledana su u Zavodu za ortopediju Klinike za dječje bolesti Zagreb, u razdoblju od 2000. do 2005. godine. Nakon kliničkog pregleda učinjena je obrada prema poznatom algoritmu. Kod sve djece učinjene su standardne snimke, scintigrafija kod 16-ero djece i kod jednog djeteta CT. Nađeno je 12 prijeloma zamora tibije, 9 prijeloma zamora metatarzalne kosti (II., III. i V.), 3 prijeloma zamora fibule i 2 prijeloma zamora femura. Liječena su neoperacijski, djelomičnim rasterećenjem ili imobilizacijom od 2 do 4 tjedna, ovisno o dobi i mjestu prijeloma zamora. Praćena su od 8 do 12 tjedana. Konsolidacija kosti potvrđena je RTG snimkom. Komplikacija nije bilo.

Deskriptori: PRIJELOMI ZAMORA– dijagnoza, liječenje; OZLJEDE NOGE – dijagnoza, liječenje

UVOD

Stres prijelom je prijelom zamora kosti koji se javlja nakon ponovljenog jačeg opterećenja ekstremiteta uz podnošljiv prag boli. Najviše je takvih prijeloma zamora opisanih kod vojnih i športskih aktivnosti u odraslih. Prijelom zamora javlja se i u dječjoj dobi i djeca se moraju obrađivati kao zasebna dobna skupina zbog specifičnosti u rastu i razvoju. Kod djece s prijelomom zamora na donjim ekstremitetima zajednički su simptomi šepanje i bol, a edem može izostati. Sva djeca s tim simptomima moraju se obraditi. Uz standardne snimke kod neke djece potrebna je i dodatna radiologijska obrada (scintigrafija, CT, MR), jer inicijalna standardna snimka može pokazati uredan nalaz. Dodatnom se obradom ujedno isključuju bolesti koje imaju iste simptome (upala, tumori). Tako obrađenom ispitaniku nije potrebno provesti agresivne dijagnostičke metode (biopsija).

ISPITANICI I METODE

U ovom radu smo retrospektivnom analizom obradili 23-je ispitanika u dobi od 2 do 14 godina liječenih od prijeloma zamora na donjim ekstremitetima u Zavodu za ortopediju u razdoblju od 2000. do 2005. godine. Svi ispitanici su šepali i osjećali bol na mjestu prijeloma zamora, a edem je bio prisutan kod jednog ispitanika. Dvoje je bolovalo od diparesis sp. a dvoje od tetraparesis sp. Ostala djeca bila su zdrava i nisu imala odstupanja u osovinama na donjim ekstremitetima. U ambulantu su se javila od 2 do 4 tjedna nakon pojave simptoma. Svima su učinjene standardne snimke. Šesnaestero djece se javilo unutar dva tjedna od pojave simptoma. Kod te djece na standardnim snimkama nije bilo promjene te im je učinjena scintigrafija kojom je postavljena dijagnoza prijeloma zamora. Jednom ispitaniku je učinjen

CT jer je postojala sumnja na tumor. Nakon obrade kod ispitanika je pronađeno 26 prijeloma zamora na donjim ekstremitetima. Nije bilo potrebe za dodatnom obradom.

REZULTATI

Od 23-je ispitanika bilo je 12 (52,1%) djevojčica i 11 (47,8%) dječaka u dobi od 2 do 14 godina (X 8.6). Nađeno je 26 prijeloma zamora. Dvanaestero (52,1%) ispitanika imalo je prijelom zamora proksimalnog dijela tibije, od toga je jedan ispitanik imao dvostruki prijelom tibije (proksimalno i distalno), 9-ero (39,1%) ispitanika imalo je prijelom zamora metatarzalnih kostiju (5 na II. metatarzalnoj kosti, 3-je na III. metatarzalnoj kosti i 1 na V. metatarzalnoj kosti). Kod 2-je ispitanika bila su po dva prijeloma zamora, kod jednog na II. i III. metatarzalnoj kosti istog stopala i kod jednog na II. metatarzalnoj kosti oba stopala. Troje (13%) ispitanika imalo je prijelom zamora na srednjoj trećini fibule a 2-je (8,6%) u srednjoj trećini femura. Mjesto prijeloma zamora bilo je vezano za dob.

Na standardnim snimkama promjene su bile vidljive nakon 2 tjedna od pojave simptoma. Na proksimalnom dijelu tibije kod 7-ero ispitanika bilo je vidljivo zadebljanje medijalnog kortikalisa, kod njih 5-ero bila su zadebljana oba kortikalisa bez prekida kontinuiteta a kod jednog jaka periostalna reakcija duž cijele tibije. Kod ispitanika s prijelomom zamora fibule, femura i metatarzalnih kostiju bila je vidljiva jaka periostalna reakcija i obilan kalus i kod jednog ispitanika prekid kontinuiteta kosti. Ispitanici su liječeni djelomičnim rasterećenjem u smislu smanjene aktivnosti i imobilizacijom, i to ovisno o dobi i mjestu prijeloma zamora. Trajanje djelomičnog rasterećenja bila je od 4 do 8 tjedana (X 6.6), a imobilizacija u trajanju od 2 do 4 tjedna te nakon toga djelomična pošteta do ukupno 8 tjedana. Puna aktivnost je dopuštena nakon učinjene standardne snimke, na kojoj je potvrđena konsolidacija kosti bez vidljivih komplikacija.

RASPRAVA

Prijelomi zamora u dječjoj dobi nisu tako uobičajeni kao kod odraslih. Prema dostupnom pretraživanju od prije 5 godina, prema ključnim riječima prijelom zamora, donji ekstremitet i djeca, objavljeni su radovi s malim brojem ispitanika ili kao prikaz slučajeva. N i e m e y e r i s u r. (1) objavili su rad u kojem su obradili 25-ero ispitanika dječje dobi sa 27 prijeloma zamora. Najučestalije mjesto je bio proksimalni dio tibije (48%). I K a s t e n je (2) u svom radu obradio 35-ero ispitanika adolescenata sa 40 prijeloma zamora. Oba autora navode dobar rezultat u liječenju nakon brzog otkrivanja prijeloma zamora. U slučaju ako standardne snimke ne pokažu promjene koje bi govorele u prilog prijeloma zamora, G a e t a i s u r. (3) navode da je MR metoda izbora kod otkrivanja prijeloma zamora, a ako to nije moguće, G r o v e s i s u r. (4) kao metodu izbora stavljaju scintigrafiju ispred pretrage CT-om. I z a C o n n o l l y j a je (5) scintigrafija metoda izbora u otkrivanju prijeloma zamora. D e l a C u a d r a (6) obradio je 6-ero djece sa 8 prijeloma zamora u dobi od 2 do 14 godina. Mjesto prijeloma zamora bile su tibija i fibula. R i b b a n s i s u r. (7) detaljno su prikazali prijelome zamora na stopalu u dječjoj dobi, koji imaju dobru prognozu i brzi oporavak. Neki autori prikazali su po jedan slučaj prijeloma zamora vrata femura (8), sakruma (9), tibije (10) te Salter-Harris III. na proksimalnom dijelu I. metatarzalne kosti (11.). Prema spomenutim autorima, a i prema rezultatima u ovom radu, najčešće mjesto prijeloma zamora na donjim ekstremitetima u dječjoj dobi je tibija, i to njen proksimalni dio, zatim fibula i metatarzalne kosti. Algoritam dijagnostičkih postupaka je poznat (standardne snimke, scintigrafija, ev. MR i CT). Rezultat liječenja ovisi o brzini otkrivanja prijeloma zamora. Valja napomenuti da djeca obrađena u gore navedenim radovima, kao i u ovom radu, nisu se bavila športom i u anamnezi nisu imala traum.

ZAKLJUČAK

Prema obrađenim podacima i prema raspravi zaključuje se da kod šepanja i pojave boli na donjim ekstremitetima kod djece treba uvijek pomisliti i na prijelom zamora. Najčešće mjesto prijeloma zamora je proksimalni dio tibije i metatarzalne kosti kod djece prosječne dobi od 8 odnosno 9 godina te srednja trećina fibule u djece prosječne dobi od 2,5 godine. Stoga se najkasnije 3 tjedna nakon početka simptoma treba obratiti liječniku, koji će prema poznatom algoritmu dijagnostičkih postupaka (RTG, scintigrafija, CT, MR) postaviti ispravnu dijagnozu i uspješno izliječiti bolesnika.

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11. Kadel NJ, Goldstein J, Newberg AH. Salter-Harris III stress fracture in the proximal first metatarsal: a case report. *Foot Ankle Int* 2001;22:252-5.

1.1. TRANSLATION OF SOURCE TEXT I

Paediatr Croat 2007;51:

STRESS FRACTURES OF THE LOWER EXTREMITIES IN CHILDREN

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Stress fractures of the lower extremities are not as common in children's age as they are in adult athletes. This research shows data obtained through retrospective analysis of 23 children with 26 stress fractures of the lower extremities. The examination of the children took place at the Orthopedics Department of the Children's Clinic in Zagreb, over a period between 2000 and 2005. After clinical examination, analysis was carried out following the known algorithm. Every child underwent standard radiographic imaging; scintigraphy was applied for 16 children and a CT scan for one child. A total of 12 tibia, 9 metatarsal bone (II., III., and V.), 3 fibula, and 2 femur stress fractures were found. The fractures were treated non-surgically, partially by relieving pressure or by a 2-to-4 week immobilization treatment, depending on age and the site of the stress fracture. The fractures were monitored from 8 to 12 weeks. Bone consolidation was confirmed by X-ray. There were no complications.

Descriptors: STRESS FRACTURES – diagnosis, treatment; LEG INJURIES – diagnosis, treatment

INTRODUCTION

A stress fracture is a fatigue-induced bone fracture occurring after repeated forceful straining of the extremities accompanied by a tolerable pain threshold. The majority of these stress fractures occur in adults engaged in military and sporting activities. Stress fractures also occur in children's age and children must be analyzed as a separate age group due to their specific growth and developmental features. Children with stress fractures of the lower extremities share common symptoms such as limping and pain, with possible absence of edemas. All of the children exhibiting such symptoms must be analyzed. Along with standard radiographs, certain children shall require further radiological analysis (scintigraphy, CT scans, MRI), since an initial standard radiograph can present a normal result. Further analysis at the same time excludes conditions displaying the same symptoms (inflammations, tumors). Performing aggressive diagnostic methods (e.g. biopsy) is rendered unnecessary for the analyzed subject.

SUBJECTS AND METHODOLOGY

In this research we carried out a retrospective analysis of 23 subjects, ages 2-14, treated for stress fractures of the lower extremities in the Orthopedics Department over the period between 2000 and 2005. All subjects were limping and experiencing pain in the fracture area and edema was present in one subject. Two subjects suffered from diparesis sp., while two others suffered from tri paresis sp. The rest of the children were healthy and showed no aberrations in the axes (shafts) of the lower extremities. The children reported into the ER 2-4 weeks after the symptoms' first occurrence. Standard radiographs were made for every child. Sixteen children reported into the ER within two weeks of the symptom's first occurrence. There were no changes visible in the children's standard radiographs, so

scintigraphy was performed, which diagnosed stress fractures. CT scan was performed for one subject, as tumor was suspected. After analysis, a total of 26 stress fractures of the lower extremities were found in the subjects. No further analysis was needed.

RESULTS

Out of 23 subjects, 12 (52,1%) were girls and 11 (47,8%) were boys, ages 2-14 (median 8,6). 26 stress fractures were found. 12 subjects (52,1%) had stress fractures of the proximal part of the tibia, one of which had a double tibia fracture (proximal and distal); 9 subjects (39,1%) had stress fractures of the metatarsal bones (5 subjects of the II., 3 of the III. and 1 of the V. metatarsal bone). Two subjects suffered two stress fractures; one suffered fractures on the II. and III. metatarsal bone of the same foot, and the other on the II. metatarsal bone of both feet. Three subjects (13%) suffered stress fracture on the middle third of the fibula, while two others (8,6%) on the middle third of the femur. The site of the fracture was age-related.

Changes were visible on standard radiographs two weeks after the symptoms' occurrence. Seven subjects showed visible thickening of the medial corticalis on the proximal part of the tibia, both corticalises were thickened without discontinuity in five other subjects, while one subject exhibited severe periosteal reaction along the tibia. Subjects with stress fractures of the fibula, femur and metatarsal bones exhibited a visible severe periosteal reaction with enlarged calluses, with one subject showing bone discontinuity. Subjects were treated with partial relief in form of diminished physical activity and immobilization, depending on age and the site of stress fracture. The duration of the partial relief treatment lasted from four to six weeks (X 6.6), with immobilization lasting from two to four weeks, followed by a partial exemption from activity lasting to a total of eight weeks. Full activity is allowed after undergoing standard radiography which would confirm bone consolidation without visible complications.

DISCUSSION

Stress fractures are not as common in children's age as it is in adults. According to accessible browsing made in the last five years, with keywords such as stress fracture, lower extremities and children, only works conducted on few subjects or case summaries were published. **Niemeyer and assoc.** (1) published a paper in which they analyzed 25 child subjects with a total of 27 stress fractures. The most common fracture site was the proximal part of the tibia (48%). Furthermore, in his work, **Kasten** (2) analyzed 35 adolescent subjects with a total of 40 stress fractures. Both authors cite (report) positive results in treatment upon early discovery of the stress fractures. If standard radiographs fail to show changes which would indicate stress fractures, **Gaeta and assoc.** (3) cite MRI as the method of choice in finding stress fracture, and if that proves impossible, **Groves and assoc.** (4) prefer scintigraphy as the method of choice in the place of CT scanning. **Connolly** (5) also opts for scintigraphy as the preferred method of choice in finding stress fractures. **De la Cuadra** analyzed six children, ages 2-14, with a total of eight stress fractures. The tibia and fibula were the stress fracture sites. **Ribbans and assoc.** (7) presented in great detail stress fractures of the foot in children's age, which share a positive prognosis and a quick recovery. Certain authors presented one case each of stress fractures of the femur (8), sacrum (9), tibia (10), **Salter-Harris III.**'s case of the proximal part of the first metatarsal bone (11). According to the aforementioned authors and to the results of this research, the most frequent stress fracture site of the lower extremities in children occurs in the tibia, particularly its proximal part, followed by the fibula and the metatarsal bones. The diagnostic procedure algorithm is known (standard radiography, scintigraphy, MRI and CT scanning optional). Treatment outcome depends on how soon the stress fracture is discovered. It should be noted that the children analyzed in the above mentioned works, as in the present work, have not participated in any sport or have no trauma reported in their history.

CONCLUSION

Following the analyzed data and the discussion, it can be concluded that, in the case of limping and pain in the lower extremities in children, stress fracture should always be considered. The most frequent site of stress fractures is the proximal part of the tibia and the metatarsal bones in children with a median average age of 8-9 years and the middle third of the fibula in children with a median average age of 2,5 years. Therefore, three weeks the latest after the symptoms' first occurrence, a physician should be contacted, who will, following the known diagnostic procedure algorithm (X-ray scan, scintigraphy, CT scan, MRI), establish the proper diagnosis and successfully treat the patient.

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1.2. COMMENTARY AND ANALYSIS

1. Genre: scientific article on medicine, a critical overview of previously published work on a certain topic

2. Source: article in the medical magazine *Paediatrica Croatica*, issue 51

Published: 2007

3. Audience: the text is aimed at medical scientists and scholars, using scientific and technical terms the general audience would probably not understand and which requires a certain expertise in this specific field of scientific endeavor.

4. Purpose of writing: to give a critical overview of the works published in this area of medicine and to correlate the work of the author to the results obtained in previously conducted research. The author of this text aims to determine the best course of action when a certain type of fracture occurs and how it should be treated when discovered.

5. Authenticity: Since the article has been published in a scientifically recognized medical magazine *Paediatrica Croatica* and is also available for perusal on one of the most comprehensive websites for scientific research in Croatia (be it natural, technical, social sciences or the humanities), Hrčak.com, it may be considered an authentic work.

6. Style: clear, direct, systematic, terse; key words are frequently used to emphasize clarity and organization

7. Level of formality: As it is a scientific paper written on a specific area of medicine using technical language appropriate for its field, it is highly formal.

8. Layout: the title is followed by general information about the author and the medical facility sponsoring the research in question. Then, the text follows the standard form of a scientific article: abstract, summary, keywords, introduction, a section identifying the subjects and the methodology used in the research, results of the research, discussion and a conclusion.

The title of the article and the titles of each section use capital letters all the way. The title of

the article is centered, other titles are placed on the far left and the text itself is justified, with each paragraph beginning with an indentation.

9. Content: in the introduction, the author defines all the notions introduced in the title and in the abstract in order to avoid confusion and ambiguity in the later part of the article and to give some information to readers who are not adept in this field. This section also states the goal and the purpose of this research. The section „Subjects and methodology“ states the persons examined in this research (23 children, ages 2-14, at the Orthopedics Department in the Children's Clinic in Zagreb) and the means and manner of conducting it (radiography, scintigraphy, MRI, CT scan). The section „Results“ conveys the data obtained after examining the subjects, i.e. the most common symptoms of stress fractures, how it should be treated, the most common fracture sites, etc. The section „Discussion“ is used to compare the results of this research with the works of other authors and to draw certain conclusions based on this comparison. The section „Conclusion“ restates the aim and purpose of this research and its main findings.

10. Cohesion: lexical cohesion is realized through the repetition of the text's key words such as stress fracture, treatment, standard radiography, subjects, etc.

11. Sentence pattern: the sentences in this article vary in length and complexity, although long sentences (20+ words) are more prominent. Keywords are often repeated so as to make the text more fluid and easy to follow. Both past and present tense are used, even though past tense is more prominent due to the nature of this article (a report on a research conducted prior to writing this article and an overview of past scholarly works).

12. Terminology of the subject: the text often features scientific language, especially words, phrases and collocations used in medicine, such as stress fracture, tibia, fibula, femur, scintigraphy, CT scan, etc.

The first issue this translator had was translating the expression „*Prijelom zamora*“ or „*Stres prijelom*“. The literal translation would be, according to the definition set by the author in the introduction („*Stres prijelom je prijelom zamora kosti koji se javlja nakon ponovljenog jačeg opterećenja ekstremiteta uz podnošljiv prag boli*“), fatigue-induced fracture or fatigue fracture. Using several dictionaries, several possibilities presented themselves: stress fracture, fatigue fracture and march fracture. March fracture was ruled out, as it turned out to be a special type of stress fracture targeting the metatarsal bone, as stated in “The British Medical Association Illustrated Medical Dictionary”: “A break in one of the *metatarsal bones* (the long bones in the foot) that is caused by running or walking for long distances on a hard surface.” Stress fracture is defined in the “Dictionary of Medical Terms (Fourth Edition)” as: “a fracture of a bone caused by excessive force, as in some types of sport. Also called **fatigue fracture**“. Similar definitions are found in „Black's Medical Dictionary (41st Edition)“, despite the fact that there are two separate entries for stress and fatigue fractures. Stress fractures „tend to occur when an undue amount of exercise is taken – that is, an amount of exercise which an individual is not capable of coping with in his or her state of training.“ On the other hand, fatigue fractures „occur after the bone has been under recurrent stress. A typical example is the march fracture of the second toe[...]“. The term „stress fracture“ prevailed as it is also mentioned prominently in the literature cited at the end of the article.

The second dilemma regarded the translation of the name of the author's institution: „*Klinika za dječje bolesti Zagreb*“. Three options were considered: Children's hospital, Children's Clinic or Paediatrics Clinic. Paediatrics Clinic was discarded as there were no corresponding dictionary entries and the Internet search yielded no satisfactory results. Children's Hospital is mentioned in the “Dictionary of Medical Terms (Fourth Edition)”, which defines it as: “a hospital which specializes in treating children”. However, the translator had to establish the difference between a hospital and a clinic. The same dictionary defines

hospital as „a place where sick or injured people are looked after“, while clinic is defined as „a small hospital or a department in a large hospital which deals only with out-patients or which specialises in the treatment of particular medical conditions“. Similarly, „Cambridge Advanced Learner’s Dictionary” states that a clinic is a “building, often part of a hospital, to which people can go for medical care or advice relating to a particular condition”. The English language clearly distinguishes “clinic” from “hospital”, with clinic being only a part of a hospital dealing with a certain type of medical condition, even though clinic can be in itself “a small hospital”. Problems arise when using Croatian dictionaries, which do not separate “hospital” from “clinic” or “*bolnica*” from “*klinika*”. “*Rječnik stranih riječi*” by Bratoljub Klaić has the following definition under “*klinika*”: “*bolnica, zdravstveni zavod koji je ujedno i mjesto studentske prakse [...]*”. Following this definition, a clinic can be both a hospital in its own right, or just a department in a hospital complex. The translator followed the line of reasoning where English and Croatian scientific languages share words with ancient origin and which have the same meaning in scientific works, so “*klinika*” was translated as “clinic”. There were no English medical equivalents for “*dječje bolesti*” this translator could find (the phrase “Clinic for children’s diseases” sounded awkward and unnatural), so the simpler solution was applied ((i.e. Children’s Clinic Zagreb). The Croatian word “*zavod*”, in “*Zavod za dječju ortopediju*“, represents only a part or a wing of a medical clinic. Since “hospital” was abandoned in favor of “clinic” for “*klinika*”, “clinic” could not be used in this sense, so the preferred translation of choice was “department”. Therefore, the final solution was “Children's Orthopedics Department”.

Next, the translator had to find an appropriate solution for the author’s credentials: “Mr. sc., [...], dr. med.”. Following the Bologna process and the standardization of academic titles in Croatia in accordance with European standards, “*magistar znanosti*” (Mr. sc.) is the Croatian equivalent of a Master’s degree in Science (MSc (in the UK), MS (US)). Dr. med.

corresponds to the English equivalent “Medical doctor” or “doctor of medicine”, abbreviated as “MD” (in the United States). Both American versions were chosen (i.e. “MS” and “MD”), since in the UK the title “MD” is granted to a person who achieved a medical doctorate for a research thesis, so those who have a Masters’ Degree in Medicine are not “MDs” but carry the title “Doctor”. “MD” in the US is given as a title to every medical practitioner who acquired a Bachelor’s Degree or higher.

Like the legal act translated below, this text follows certain formulas in regard to medical terminology; Croatian and English share many medical terms which have roots in Ancient languages. For example, tibia, femur, periosteal reaction, metatarsal bones, scintigraphy, *paresis spastica*, etc.

In the sentence “*Sva djeca s tim simptomima moraju se obraditi*“, the translator had to find a collocation suitable to precede „symptoms“, so with the help of dictionaries, possible solutions were „display“, „exhibit“, „experience“, „have“, „show“ or „suffer from“. „Exhibit“ was chosen by the translator because it seemed the most professional and the most frequently used in the field, as in the sentence: „In any case, the great increase in international air travel has exposed many more people to the risk of malaria, and infected individuals may not exhibit symptoms until they are back home.“ (Black's Medical Dictionary).

Another issue concerned the translation of „*osovine*“ in „*Ostala djeca bila su zdrava i nisu imala odstupanja u osovinama na donjim ekstremitetima*“. Possible translations included „axes“ or „shafts“. „Shafts“ prevailed due to its use in medical dictionaries, e.g. „The greater part of the bone is made up of the shaft, which runs at first outwards and at the angle turns sharply forwards.“ and „The shafts of the limb bones are composed of dense bone, the bone being a hard tube surrounded by a membrane (the periosteum) and enclosing a fatty substance“ (examples from Black's Medical Dictionary). Another example is the entry

„diaphysis“ in “Dictionary of Medical Terms (Fourth Edition)”, which is defined as “the long central part of a long bone. Also called **shaft**.”

2. SOURCE TEXT II:

ZAKON O ZAKLADI „HRVATSKA KUĆA – CROATIA HOUSE“

I. OPĆE ODREDBE

Članak 1.

(1) Ovim se Zakonom osniva Zaklada »Hrvatska kuća – Croatia House« (u daljnjem tekstu: Zaklada), utvrđuje se njezina svrha, zakladna tijela, osnovna imovina, način i izvori financiranja.

(2) Na pitanja koja nisu uređena ovim Zakonom primjenjuju se odredbe zakona kojima se uređuje djelovanje zaklada.

Članak 2.

(1) Osnivač Zaklade je Republika Hrvatska.

(2) Osnivačka prava i obveze, u ime Republike Hrvatske, ostvaruje Vlada Republike Hrvatske.

(3) Ime Zaklade glasi: Zaklada »Hrvatska kuća – Croatia House«.

(4) Sjedište Zaklade je u Zagrebu.

(5) Zaklada stječe svojstvo pravne osobe upisom u zakladni upisnik, a može započeti svoju djelatnost kad središnje tijelo državne uprave nadležno za poslove opće uprave odobri njezin Statut.

(6) Rad Zaklade je javan.

II. ZAKLADNA SVRHA

Članak 3.

(1) Svrha Zaklade je promicanje hrvatske vanjske politike, hrvatske kulture, umjetnosti, povijesti, hrvatskoga jezika i kulturne baštine u inozemstvu te pomoć u ostvarivanju ciljeva koje Republika Hrvatska ima prema Hrvatima izvan Republike Hrvatske sukladno posebnom zakonu.

(2) Radi ostvarivanja svoje svrhe Zaklada financira programe i aktivnosti u inozemstvu koji:

- promiču hrvatsku vanjsku politiku
- promiču prezentaciju bogatstva hrvatske kulture, umjetnosti i kulturne baštine
- promiču rad suvremenih hrvatskih umjetnika
- pridonose upoznavanju hrvatske kulture, umjetnosti, povijesti te učenju hrvatskoga jezika
- pospješuju međunarodnu kulturnu suradnju
- potiču umjetničko stvaralaštvo i kulturno djelovanje Hrvata izvan Republike Hrvatske
- pospješuju programsko umrežavanje i suradnju na regionalnoj i međunarodnoj razini
- potiču i druge oblike djelovanja usmjerene ostvarivanju svrhe Zaklade.

(3) Zaklada provodi i vlastite programe i aktivnosti iz područja navedenih u stavku 2. ovoga članka.

(4) Zaklada može uz suglasnost osnivača pri diplomatsko-konzularnim predstavništvima Republike Hrvatske osnivati predstavništva, kulturne centre i druge neprofitne pravne osobe u inozemstvu radi ostvarivanja programa i aktivnosti iz stavaka 2. i 3. ovoga članka.

III. ZAKLADNA TIJELA

Članak 4.

(1) Tijela Zaklade su Upravni odbor i predsjednik Upravnog odbora.

(2) Statutom Zaklade mogu se, prema potrebi, osnovati i druga zakladna tijela.

(3) Članovi zakladnih tijela moraju poslove Zaklade voditi savjesno, u skladu s odredbama zakona i drugih propisa, Statuta i drugih općih akata Zaklade.

Članak 5.

(1) Zakladom upravlja Upravni odbor.

(2) Upravni odbor ima pet članova. Predsjednika i četiri člana Upravnog odbora imenuje i razrješava Vlada Republike Hrvatske na prijedlog ministara nadležnih za poslove kulture i vanjske i europske poslove.

(3) Zamjenika predsjednika Upravnog odbora, na prijedlog predsjednika Upravnog odbora, bira Upravni odbor većinom glasova.

(4) Predsjednik i članovi Upravnog odbora obnašaju svoje funkcije bez naknade.

(5) Mandat predsjednika i članova Upravnog odbora traje četiri godine, s mogućnošću ponovnog imenovanja.

(6) Vlada Republike Hrvatske može razriješiti dužnosti predsjednika i člana Upravnog odbora i prije isteka mandata ako dužnost ne obavlja savjesno, u skladu sa zakonom, drugim propisima i općim aktima Zaklade, ako se utvrdi da ima profesionalne ili imovinske interese koji su suprotni interesima Zaklade, ako ponašanjem i istupima narušava ugled Zaklade, ili ne ispunjava koji od uvjeta iz zakona kojim se uređuje djelovanje zaklada.

Članak 6.

(1) Upravni odbor:

- donosi Statut Zaklade na prijedlog predsjednika Upravnog odbora Zaklade
- uz prethodnu suglasnost osnivača donosi odluku o osnivanju predstavništva Zaklade pri diplomatsko-konzularnim predstavništvima Republike Hrvatske, kulturnih centara ili drugih neprofitnih pravnih osoba u inozemstvu radi ostvarivanja svrhe Zaklade
- u diplomatsko-konzularnim predstavništvima Republike Hrvatske provodi aktivnosti Zaklade
- donosi poslovnik o radu
- donosi pravilnik o uvjetima i postupku za dodjelu sredstava za ostvarivanje svrhe Zaklade
- donosi odluke o dodjeli sredstava i nadzire korištenje sredstava Zaklade
- donosi odluke vezane uz provedbu vlastitih programa Zaklade
- odlučuje o korištenju imovine Zaklade
- podnosi izvješća o radu Zaklade Vladi Republike Hrvatske i državnim tijelima sukladno zakonu kojim se uređuje djelovanje zaklada

– obavlja druge poslove sukladno zakonu i Statutu Zaklade.

(2) Poslovníkom o radu Upravnog odbora pobliže se uređuje način rada Upravnog odbora, sazivanje sjednica, glasovanje, donošenje odluka i drugih općih i pojedinačnih akata, izuzeće u glasovanju u slučaju sukoba interesa, kao i druge činjenice bitne za rad Upravnog odbora.

Članak 7.

(1) Predsjednik Upravnog odbora Zaklade:

– zastupa Zakladu

– provodi odluke Upravnog odbora

– vodi poslovanje Zaklade sukladno odlukama Upravnog odbora

– odgovoran je za zakonitost rada Zaklade

– predlaže Upravnom odboru financijski plan i zaključni račun Zaklade

– podnosi Upravnom odboru izvješća o radu Zaklade dva puta godišnje i uvijek na zahtjev

– obavlja druge poslove u skladu sa zakonom, drugim propisima i Statutom Zaklade.

(2) Predsjednik Upravnog odbora može dati drugoj osobi pisanu punomoć za sklapanje određenih vrsta pravnih poslova i poduzimanje pravnih radnji u ime i za račun Zaklade u okviru svojih ovlasti.

Članak 8.

(1) Sjednice Upravnog odbora saziva predsjednik Upravnog odbora prema potrebi, a najmanje jednom u tri mjeseca.

(2) Predsjednik utvrđuje dnevni red i predsjedava sjednicama Upravnog odbora, sukladno odredbama Statuta Zaklade i poslovnika o radu Upravnog odbora. U slučaju spriječenosti predsjednika, njegove dužnosti obnaša zamjenik predsjednika Upravnog odbora.

(3) Sjednica se može održati ako je nazočna većina članova Upravnog odbora, a odluke se donose većinom glasova svih članova Upravnog odbora.

(4) Odluke Upravnog odbora objavljuju se na oglasnoj ploči u sjedištu Zaklade, na internetskoj stranici Zaklade ili na drugi način sukladno odredbama Statuta Zaklade.

Članak 9.

Član Upravnog odbora ili drugog tijela Zaklade ne može glasovati niti odlučivati o pitanjima u kojima on, njegov bračni drug, njegov usvojitelj ili usvojenik, njegov srodnik po krvi u pravoj liniji ili u pobočnoj liniji do četvrtog stupnja te njegov srodnik po tazbini do drugog stupnja, ima imovinski interes, kao ni o pitanjima koja se odnose na pravnu osobu čiji je on član, u kojoj je zaposlen, u čijem upravljanju sudjeluje, ili u kojoj ima imovinski interes.

IV. OSNOVNA IMOVINA ZAKLADE

Članak 10.

Osnovnu imovinu Zaklade čini iznos od 200.000,00 kuna iz sredstava državnog proračuna Republike Hrvatske, koji će na račun Zaklade uplatiti središnja tijela državne uprave nadležna za poslove kulture te vanjske i europske poslove.

Članak 11.

Zaklada ima kunski i devizni račun u poslovnoj banci.

V. FINANCIRANJE, FINANCIJSKO POSLOVANJE I NADZOR NAD RADOM ZAKLADE

Članak 12.

(1) Zaklada se financira iz dijela prihoda od igara na sreću i nagradnih igara sukladno Zakonu o igrama na sreću i Uredbi o kriterijima za utvrđivanje korisnika i načina raspodjele dijela prihoda od igara na sreću te iz prihoda od osnovne imovine, donacija i ostalih prihoda sukladno zakonu.

(2) Prihodi se odlukom Upravnog odbora raspoređuju za zakladne svrhe sukladno članku 3. ovoga Zakona i općim aktima Zaklade.

Članak 13.

- (1) Zaklada vodi poslovne knjige i sastavlja financijske izvještaje prema propisima kojima se uređuje način vođenja računovodstva za neprofitne organizacije. Računopolagač Zaklade je predsjednik Upravnog odbora ili osoba koju on ovlasti.
- (2) Poslovna godina započinje 1. siječnja ili danom osnivanja Zaklade, a završava 31. prosinca iste godine.
- (3) Upravni odbor obvezan je financijske izvještaje za poslovnu godinu predati u roku od 60 dana od isteka izvještajnog razdoblja.
- (4) Upravni odbor obvezan je Vladi Republike Hrvatske podnijeti programske i financijske izvještaje u roku od 90 dana od isteka izvještajnog razdoblja.

VI. ODGOVORNOST ZAKLADE

Članak 14.

- (1) Za obveze u poslovanju Zaklada odgovara cijelom svojom imovinom.
- (2) Gubici Zaklade pokrivaju se iz sredstava Zaklade.

VII. STATUT I DRUGI OPĆI AKTI ZAKLADE

Članak 15.

- (1) Zaklada ima Statut kojim se uređuje način ostvarivanja svrhe i unutarnje ustrojstvo Zaklade, rad Upravnog odbora te druge odredbe značajne za ostvarivanje svrhe Zaklade sukladno ovom Zakonu i drugima propisima.
- (2) Statut Zaklade mora biti u skladu s odredbama ovoga Zakona i zakona kojim se uređuje djelovanje zaklada, a drugi opći akti u skladu sa Statutom, ovim Zakonom i zakonom kojim se uređuje djelovanje zaklada.
- (3) Tumačenje odredaba Statuta i drugih općih akata Zaklade daje Upravni odbor.

VIII. PRIJELAZNE I ZAVRŠNE ODREDBE

Članak 16.

(1) Vlada Republike Hrvatske imenovat će privremenog predsjednika Upravnog odbora Zaklade u roku od 15 dana od dana stupanja na snagu ovoga Zakona.

(2) Privremeni predsjednik Upravnog odbora Zaklade ovlašten je zastupati Zakladu i poduzimati sve radnje potrebne za početak rada Zaklade do imenovanja tijela Zaklade, kada prestaju sva njegova ovlaštenja.

(3) Ministar nadležan za poslove kulture i ministar nadležan za vanjske i europske poslove uputit će Vladi Republike Hrvatske prijedlog za imenovanje članova prvog Upravnog odbora u roku od 30 dana od dana stupanja na snagu ovoga Zakona.

(4) Upravni odbor je obvezan donijeti Statut Zaklade u roku od 60 dana od dana imenovanja.

Članak 17.

Predsjednik Upravnog odbora će u roku od 10 dana od dana donošenja Statuta Zaklade podnijeti središnjem tijelu državne uprave nadležnom za poslove opće uprave Statut na suglasnost.

Članak 18.

Administrativno-tehničke i stručne poslove potrebne za osnivanje i registriranje Zaklade obaviti će središnje tijelo državne uprave nadležno za poslove kulture.

Članak 19.

Ovaj Zakon objavit će se u »Narodnim novinama«, a stupa na snagu 1. siječnja 2014.

Klasa: 022-03/13-01/72

Zagreb, 20. rujna 2013.

HRVATSKI SABOR

Predsjednik
Hrvatskoga sabora
Josip Leko, v. r.

2.1. TRANSLATION OF SOURCE TEXT II

THE “HRVATSKA KUĆA – CROATIA HOUSE” FOUNDATION ACT

I. GENERAL PROVISIONS

Article 1

(1) This Act shall establish the “Hrvatska kuća – Croatia House” Foundation (hereinafter: Foundation) and determines its purpose, foundational bodies, capital assets, manner and sources of funding.

(2) Provisions of the acts governing the activity of foundations shall apply to those matters not regulated in this Act.

Article 2

(1) The founder of the foundation is the Republic of Croatia.

(2) Foundation’s rights and responsibilities are implemented by the Croatian government on the behalf of the Republic of Croatia.

(3) The name of the Foundation shall be: “Hrvatska kuća – Croatia House” Foundation

(4) The seat of the Foundation shall be in Zagreb.

(5) The Foundation shall acquire the status of a legal person following its registration into the Foundations Registry and may commence with its services as soon as the central state administration body with competency in general administration approves its statute.

(6) Foundation’s work is public.

II. PURPOSE OF THE FOUNDATION

Article 3

(1) The purpose of the Foundation is to promote Croatian foreign policy, culture, art, history, language and cultural heritage abroad and to aid the Republic of Croatia in realizing its goals towards the Croats living abroad, pursuant to a special act.

(2) In order to realize its purpose, the Foundation funds programs and activities abroad which:

- promote Croatian foreign policy

- promote the presentation of Croatian cultural wealth, art and cultural legacy
- promote the works of contemporary Croatian artists
- contribute to the acknowledgment of Croatian culture, art, history and Croatian language learning
- improve international cultural cooperation
- encourage artistic creativity and cultural endeavor of Croats abroad
- improve program networking and cooperation on a regional and international level
- encourage others forms of endeavor aimed at realizing the Foundation's purpose

(3) Foundation shall carry out its own programs and activities from areas referred to in paragraph 2 of this article.

(4) With the assent of its founding members of the diplomatic and consular representative offices of the Republic of Croatia, the Foundation can establish representative offices, cultural centers and other non-profit legal persons abroad in order to implement programs and activities referred to in paragraphs 2 and 3 of this Article.

III. THE FOUNDATION'S BODIES

Article 4

(1) The Foundation's bodies include the Governing Board and the president of the aforementioned Board.

(2) The Foundation's Statute provides for, if necessary, the establishment of other foundational bodies.

(3) Members of the foundational bodies must conduct the Foundation's services conscientiously, pursuant to the legal provisions and other rules and regulations, the Statute and other general acts of the Foundation.

Article 5

(1) The Governing Board shall manage the Foundation.

(2) The Governing Board shall have five members. The Government of the Republic of Croatia shall, at the proposal of ministers competent for cultural, foreign or European affairs respectively, appoint and relieve the President and the four members of the Governing Board.

(3) The Board shall elect the Deputy President, at the proposal of the President of the Board, with a majority decision.

(4) The President and the members of the Board shall hold office without compensation.

(5) The terms of the President and the members of the Board shall last for four years, with the possibility of re-election.

(6) The Government of the Republic of Croatia may relieve the President or a member of the Board of duty prior to the term's completion if they do not perform their duties conscientiously, pursuant to the Act, rules and regulations and general acts of the Foundation, if they were found to have professional or material interests inconsistent with the interests of the Foundation, if their behavior and actions are undermining the Foundation's reputation, or they do not fulfill the conditions of the Acts regulating the activity of foundations.

Article 6

(1) The Governing Board shall:

- adopt the Foundation's Statute at the proposal of the President of the Board
- adopt the decision on establishing representative offices of the Foundation in cooperation with diplomatic and consular representative offices of the Republic of Croatia, cultural centers and other non-profit legal persons abroad in order to realize the Foundation's purpose
- perform the activities of the Foundation in diplomatic and consular representative offices
- adopt the Rules of Procedure
- adopt the Ordinance on the Requirements and the Procedure for the Allocation of Funds in order to realize the Foundation's purpose

- adopt decisions on the allocation of funds and supervise the management of the Foundation's funds
- adopt decisions related to the realization of the Foundation's own programs
- make decisions on the management of the Foundation's assets
- submit a report of the Foundation's work to the Government of the Republic of Croatia and administrative bodies pursuant to the Act regulating the activity of foundations
- perform other services pursuant to the Act and the Foundation's Statute

(2) The Board's work method, session convening, voting, adoption of decisions and other general and particular acts, voting abstention due to a conflict of interest, as well as other facts pertinent to the work of the Board are closely regulated by the Rules of Procedure.

Article 7

(1) The President of the Foundation's Governing Board shall:

- represent the Foundation
- carry out the Board's decisions
- manage Foundation's business pursuant to the Board's decisions
- be liable for the legality of the Foundation's work
- propose the financial plan and the final balance of the Foundation to the Board
- submit a report of the Foundation's work to the Board biannually and always at request
- performs other services pursuant to the Act, other rules and regulations and the Foundation's Statute

(2) President of the Board may confer proxy statement to another person to conclude certain legal transactions and take legal actions on the behalf of the Foundation within the limits of their authority.

Article 8

(1) The President of the Governing Board shall convene its sessions when necessary and at least once every three months.

(2) The President shall establish the agenda and preside over the sessions, pursuant to the provisions of the Foundation's Statute and the Rules of Procedure. If the President were unable to attend, the Deputy President shall perform his duties.

(3) A session may take place if the majority of Board members are present and decisions shall be adopted by a majority vote of all the members.

(4) Board's decisions shall be published on the notice-board in the Foundation's headquarters, on its webpage or in a different manner pursuant to the provisions of the Statute.

Article 9

Member of the Governing Board or another body of the Foundation may not vote or decide on matters in which they, their spouse, their foster parent or foster child, relative up until the fourth degree of lineal or collateral consanguinity or relative up until the second degree of affinity have economic interest, as well as in matters pertaining to the legal person they are a member of, in which they are employed, in whose management they participate or in which they have economic interest.

IV. CAPITAL ASSETS OF THE FOUNDATION

Article 10

Capital assets of the Foundation are estimated at 200.000,00 KN from the state budget funds of the Republic of Croatia, which the central bodies of the state administration, competent for cultural, foreign and European affairs respectively, shall transfer on the Foundation's account.

Article 11

The Foundation has an account in both Kuna (KN) and in foreign currency in a commercial bank.

V. FUNDING, FINANCIAL MANAGEMENT AND SUPERVISION OVER THE
FOUNDATION'S WORK

Article 12

(1) The Foundation shall be funded from a share of the games of chance and prize games revenue, pursuant to the Act on Games of Chance, Regulation on the Criteria for Identifying Users and the Manner of Allocating Shares of Revenue from Games of Chance, and from the capital assets revenue, donations and other sources of revenue pursuant to the Act.

(2) By the Board's decision, revenue shall be allocated for foundational purposes pursuant to Article 3 of this Act and the general acts of the Foundation.

Article 13

(1) The Foundation shall keep its business records and draw up financial reports pursuant to the rules regulating the manner of accounting for non-profit organizations. The Foundation's accounting officer shall be the President of the Governing Board or the person empowered by the President.

(2) The fiscal year shall start on January 1 or on the day of the Foundation's establishment, and ends on December 31 of the current year.

(3) The Governing Board shall submit the financial reports for the fiscal year within 60 days of the expiry of the report period.

(4) The Governing Board shall submit agenda and financial reports to the Government of the Republic of Croatia within 90 days of the expiry of the report period.

VI. FOUNDATION LIABILITY

Article 14

(1) The Foundation is liable with its entire assets for its business obligations.

(2) Foundation's losses shall be covered from its own funds.

VII. THE STATUTE AND OTHER GENERAL ACTS OF THE FOUNDATION

Article 15

- (1) The Foundation has a Statute regulating the manner of realizing its purpose and internal structure, the work of the Governing Board and other provisions significant for realizing the Foundation's purpose pursuant to this Act and other rules and regulations.
- (2) Foundation's Statute must be pursuant to the provisions of this Act and acts regulating the activity of foundations, and other general acts pursuant to the Statute, this Act and acts regulating the activity of foundations.
- (3) The Governing Board shall give the interpretation of the Statute's provisions and other general acts.

VIII. TRANSITIONAL AND FINAL PROVISIONS

Article 16

- (1) The Government of the Republic of Croatia shall appoint a provisional President of the Foundation's Governing Board within 15 days from the date of entry into force of this Act.
- (2) The provisional President of the Governing Board is authorized to represent the Foundation and take actions necessary to commence the Foundation's work, until the establishment of the Foundation's bodies, whereupon his or her authorization shall cease.
- (3) The minister competent for cultural affairs and the minister competent for foreign and European affairs shall refer the proposal for appointing members of the first Governing Board to the Government of the Republic of Croatia within 30 days from the date of entry into force of this Act.
- (4) The Governing Board shall adopt the Statute of the Foundation within 60 days from the date of its establishment.

Article 17

The President of the Governing Board shall submit the Statute for approval to the central body of the state administration with competency in general administration within 10 days from the date of the Statute's passing.

Article 18

The central body of the state administration competent for cultural affairs shall carry out the administrative-technical and expert tasks necessary for establishing and registering the Foundation.

Article 19

This Act shall be published in the Official Gazette and shall enter into force on January 1, 2014.

Class: 022-03/13-01/72

Zagreb, September 20, 2013

THE CROATIAN PARLIAMENT

The President of the Croatian Parliament

Josip Leko

2.2. COMMENTARY AND ANALYSIS

1. Genre: legal act (law) adopted by the Croatian Parliament

2. Source: *Narodne novine* (Official Gazette), NN 123/13

Published: September 20, 2013

3. Audience: the text is meant to be read by legal experts, lawyers and persons generally involved in law and administration. As a legal act being published in the Official Gazette and written in unambiguous terms, it is also available to and can be understood by the general public.

4. Purpose of writing: the purpose of the text is to regulate the establishment of the “Hrvatska kuća - Croatia House” Foundation, its organizational structure, funding, purpose and set ground rules for its work.

5. Authenticity: as the text was published in the Official Gazette (*Narodne novine*) and on the website of the Ministry of Foreign and European Affairs, it may be rightfully considered as being authentic.

6. Style: the language of the text is clear, direct and devoid of ambiguity for easier and straightforward legal interpretation

7. Level of formality: very formal - language is based on legal formulae and fixed expressions

8. Layout: the text is divided into 8 chapters and 19 articles, the articles themselves having one or several paragraphs distinctly marked with numbers inside of brackets. The main title of the text is written in bold uppercase letters, the headings of each chapter or section are written in uppercase letters, while article headings are written in lowercase letters. The indentation of the text is justified. Certain paragraphs are divided into lists and points to ensure better comprehension and organization of the texts. The text ends with the classification number,

date and place, the body of government responsible for the adopting of this act and the name of the president of said body.

9. Content: The text covers issues which are to be expected from a legal act adopted by a legislative body on establishing a certain organization. Every chapter in this text deals with a certain aspect of establishing a new institution. The first chapter gives general information about the establishment of the Croatia House Foundation (its name, its founder, its headquarters, etc.) and underscores the basic aims of this Act. The second chapter regulates the purpose of the Foundation, which is to promote Croatian foreign policy, culture, history and art and fund programs and initiatives that fit those parameters. The third chapter establishes the organizational structure of the Foundation, its bodies and members and the scope of their authority, their rights and legal obligations. The fourth and fifth chapter deals with the Foundation's capital assets, manner of funding and financial obligations. The sixth chapter prescribes the terms of the Foundation's legal liability, while the seventh stipulates the basic rules regarding the Foundation's Statute. The eighth and final chapter contains standard legal formulae and stipulations.

10. Cohesion: lexical cohesion is realized through the repetition of the text's key words and legal formulae, such as Foundation, rules, regulations, Act, Governing Board, Statute, provisions, pursuant, etc.

11. Sentence patterns: Sentences in this text are usually long to very long and an article usually consists of a single sentence, averaging at 30 and even extending to 80 words in one instance. The sentences are in the present tense, never using the past tense; the modal verb *shall* (used instead of *must* for stressing legal obligations) is never translated as the future tense in Croatian and the translation is always in the present tense.

12. Terminology of the subject: the text is replete with legal terminology and stock phrases that have fixed counterparts in the other language with no possibility of deviating from the norm: e.g. Act (Zakon), provisions (odredbe), rules and regulations (propisi), etc.

As was mentioned before, legal documents are rife with legal formulae and fixed phrases that have an exact equivalent in the other language, so as to avoid ambiguity and confusion. The first chapter entitled “*Opće odredbe*” is a legal formula, which, according to the “*Priručnik za prevodenje pravnih propisa Republike Hrvatske na engleski jezik*”, is translated as “General provisions”. Then, every paragraph expressing a legal obligation or directive uses the modal verb “shall”. “Shall” is not translated as future tense in Croatian; present tense is utilized instead. For example, in Article 6, “Upravni odbor donosi Statut Zaklade [...]” was translated as “The Governing Board shall adopt the Foundation’s Statute [...]”. “Must” is used more rarely, for instance in provisions where an obligation is stated with “morati”, but the subject of the obligation is not a living being: e.g. “Statut Zaklade mora biti u skladu s odredbama [...]“ is translated as „Foundation’s Statute must be pursuant to the provisions[...]. When the Croatian provision uses “morati” with living beings, such as in Article 4, paragraph 3: “*Članovi zakladnih tijela moraju poslove Zaklade voditi savjesno [...]*“, the translator can use both shall or must, but must has priority over shall. Hence, the translation is as follows: “Members of the foundational bodies must conduct the Foundation’s services conscientiously [...]”. Other examples of legal formulae include expression “*na temelju*”, “*temeljeno*”, “*u skladu s*”, “*sukladno*”, which are translated as “pursuant” or “pursuant to”; Article 19 is, in itself, a legal formula and is always translated in the same manner in every legal act.

The first part of the sentence in Article 1, paragraph 1, “*Ovim se Zakonom [...]*“ is in the instrumental case in Croatian, however the English translation cannot start with “With this

Act”, but a less awkward translation is needed, such as starting with a nominative case, i.e. “This Act [...]”. There was a dilemma on the part of the translator whether to use found, establish or “set up” for the word “osniva” in Article 1, paragraph 1. “Set up” was discarded as legal texts rarely make use of phrasal verbs. By consulting the “Cambridge Advanced Learner’s Dictionary”, the translator opted for “establish”; “found” was defined as “to bring something to existence”, while “establish”, on the other hand, was defined as “to start a company or organization that will continue for a long time”. As such, it seemed to be a more precise term.

The term “*osnovna imovina*” was at first translated as basic capital or basic property. Upon closer inspection, a proper collocation was found after consulting the “*Englesko – hrvatski rječnik prava, međunarodnih odnosa, kriminalistike i forenzičnih znanosti, kriminologije i sigurnosti*”, where “*osnovna imovina*” was translated as “capital assets”. However, in the “*Englesko-hrvatski glosar bankarstva osiguranja i ostalih financijskih usluga*”, the entry “*osnovna imovina*” was missing and “*osnovni kapital*” was translated as “core capital”. The former was chosen due to its general application, since legal acts tend to use phrases that are not too specific or too vague. The term “core capital” was dismissed due to its belonging to the specific field of economics and finance and used only by professionals in those fields. Capital assets as a term was defined as “A type of asset that is not easily sold in the regular course of a business’s operations for cash and is generally owned for its role in contributing to the business’s ability to generate profit.”¹, which relates to the meaning of “*osnovna imovina*” when used in this Act.

The translator was also unsure of how to translate the word “*zaklada*”. The basic dilemma was between “foundation” and “trust”. Foundation is defined as “an organization established in order to provide money for a particular group of people in need of help”

¹ <http://www.investopedia.com/terms/c/capitalasset.asp> (accessed: July 10, 2015)

(Cambridge Advanced Learner's Dictionary) and a similar definition is found in "*Rječnik stranih riječi*" by Bratoljub Klaić under "*fundacija*" or "*fond*", with listed synonyms such as "*zaklada*" or "*zadužbina*". However, "trust" is defined as "an organization which controls property and/or money for another person" (Cambridge Advanced Learner's Dictionary), "*fond (posebne namjene), zaklada, fondacija, zadužbina*" ("*Englesko – hrvatski rječnik prava, međunarodnih odnosa, kriminalistike i forenzičnih znanosti, kriminologije i sigurnosti*), or, to complicate matters even further, under the heading "trust" (Croatian synonyms, *trust, uzajamni fond, zaklada*) lies a collocation "trusts and foundations" translated as "*zaklade i fondacije*" ("*Englesko-hrvatski glosar bankarstva osiguranja i ostalih financijskih usluga*"). Even though the translator was completely unsure which term to use, the Croatian Ministry for Foreign and European Affairs, thankfully, already translated the "*Zaklada Hrvatska kuća - Croatia house*" as the "Hrvatska kuća - Croatia house" Foundation on its website.

Another problem arose with one of the bodies of the Foundation entitled "*Upravni odbor*". Several initial solutions were proposed, such as "Board of Directors", "Management Board/Committee" and "Governing Board/Committee". "Board of Directors" was used early on in translating this legal text; however, upon researching definitions and correlating this legal text with English translation of some other Croatian legal texts, "Board of Directors" (Croatian *Upravni* or *Nadzorni odbor*) was dismissed, as the term itself implied a connection with a firm or corporation: "A group of individuals that are elected as, or elected to act as, representatives of the stockholders to establish corporate management related policies [...]"², "Governing body (called the board) of an incorporated firm. Its members (directors) are elected normally by the subscribers (stockholders) of the firm (generally at an annual general meeting or AGM) to govern the firm and look after the subscribers' interests."³ The owner of

²) Ibid.

³) <http://www.businessdictionary.com/definition/board-of-directors.html> (accessed: July 10, 2015)

the Croatia House Foundation is the Republic of Croatia and it is not comprised of people (shareholders) who hold stock in the Foundation itself. The term “Governing Board” was chosen, even though Management instead of Governing or Committee instead of Board seems to also work in this context.

The term “*zamjenik Predsjednika*” was at first translated as “Vice President” as it seemed the most logical at the time, corresponding to the Croatian equivalent “*Potpredsjednik*”. However, the term “Vice President” signifies a person directly underneath the President and having the most authority, second only to the President (i.e. next-in-command). “*Zamjenik predsjednika*” is a person who seems to only replace the President and assume his or her duties when they are detained from performing their duties, meaning for a short period of time and not necessarily being directly underneath the President. So, the term “Deputy President” was chosen as a replacement for “Vice President”. It is important to note that this distinction was solely made by the translator, who felt that, if the translation should have been “Vice President”, the legal text could have easily used the term “*Potpredsjednik*” instead of “*Zamjenik Predsjednika*”.

3. SOURCE TEXT III:

KAKO VJEROVATI SLUTNJAMA

Ema Dobrota

Začudnost, fantastične vizije i nelagoda su česti u Lynchovim epizodama serije, ali nikad nisu sami sebi svrha.

U ovome ću tekstu ponuditi neka objašnjenja začudne simbolike i logike u seriji *Twin Peaks*, iako ne znam jesu li u skladu s onime što je autor htio reći. Tješim se u ljepoti slobodnog interpretiranja. David Lynch, jedan od tvoraca ovog TV-kulta, nije od onih koji će svojim gledateljima razjasniti sve što je htio predstaviti svojim djelom, a neki mu zamjeraju takvu opskurnost i ekscentričnost. S druge strane, mnogi gledatelji, svakako uključujući mene, takvu otvorenu maštu i intuitivni rad na vizualnim formama smatraju vrlo osvježavajućim. Složena simbolika i asocijativnost su žila kucavica serije, oni tvore karakterizaciju i radnju *Twin Peaks*a. Čestom upotrebom istih stilskih figura i tehnika u seriji (nadrealističkih elemenata, dualnosti, specifičnih ekspresija u glumi i plesu, dugih kadrova, scenografije i dr.), Lynch nam je osvijetlio i proširio simbole serije, kao i filmova koje je radio i prije i poslije nje. Najveća problematičnost i nerazjašnjenost linčijanske simboličnosti u seriji krije se u finalu, u konačnim kadrovima, koji su ostali u najmanju ruku nezavršeni, iz nesretnih produkcijskih razloga.

Twin Peaks bila je serija koja je izvrsno balansirala između svojih krajnosti - melodramatskih, čak sapuničastih obilježja s jedne, a s druge strane osebjunih nadrealističkih elemenata. Lynchova režija i potpis, koji obilježavaju njegove filmove primijenjene su u formi TV-serije. Lynch je doduše režirao samo šest epizoda *Twin Peaks*a, a ne sve, kako to obično i biva u produkciji serije, no baš su te epizode ostale najpamtljivije i najhvaljenije od kritike i publike. Lynch je u svojim epizodama zadržao vizualni jezik i autorsku razinu kakvu su rijetki filmski redatelji zadržali u režiji televizijskih epizoda. Serija tako ima sličnosti s *Blue Velvetom* iz

1986. godine: u malenom smo gradiću, radnja teče laganim ritmom, no kako idemo dalje, tako spoznajemo sve mračnije i izopačenije zaplete i simbolizme koji pridonose složenoj i nadrealnoj strukturi pripovijedanja.

Zlokobni gramofon

Primjerna scena koja dokazuje majstorstvo balansiranja melodramom i diskretno hororičnim suspensom pojavljuje se u Lynchovoj režiji na početku epizode *Lonely Souls* (sezona 2., epizoda 7.). Radi se o dugom kadru, panoramskom prikazu obiteljske (anti)idile. Nalazimo se u dnevnoj sobi obitelji Palmer, oko kamere se polagano pomiče od uljane slike s planinama na zidu, preko kamina opterećenog kičastim okvirima s fotografijama ubijene tinejdžerke Laure Palmer i naposljetku stiže do emotivno ranjenih roditelja Palmer koji tjeskobno sjede na velikom kauču. Između njih sjedne rođakinja Maddy koja je nedavno stigla u grad kako bi ih utješila i podsjetila na ugodnije dane kada je njihova lijepa kći ukrašavala dom jer su Laura i njena rođakinja izgledom gotovo identične (glumi ih ista glumica Sheryl Lee). Ova mizanscena, sa slikama Laure u prvom i skućenim trojcem na kauču u drugom planu, prestaje biti poetično tužna u trenu kada Maddy najavi da se mora vratiti u Missoulu jer treba nastaviti svoj život.

Nastupa svojevrsna histerija u ozračju jer Palmerovi sada gube još jednu (zamjensku) kćer i, iako u dijalogu ta histerija nije potvrđena, osjetimo je zbog kretnje kamere. Za vrijeme Maddyne objave kamera je manje dinamična, no nakon izjave kamera je usmjerena prema uglu značajnog drvenog gramofona koji je u nekim scenama svirao / bučio kao znak monstruočnosti. Ovoga puta na njemu se vrti *What a Wonderful World* L. Armstronga, označavajući brutalnu ironiju obiteljske situacije. Na kraju te epizode, Laurin otac Leland Palmer otkrit će publici svoju drugu stranu i, opsjednut demonskim entitetom Bobom, ubiti Maddy, te će se u kadrovima ubojstva pojavljivati taj gramofon. On će nelagodnim preskakivanjem i pucketanjem na početku scene sugerirati horor. Spomenuta scena samo je

jedna od mnogih koje nude efektan mračan ambijent i začudnost pomoću vrlo jednostavnih tehnika.

Snolika racionalnost

Drugo obilježje serije koje treba izdvojiti je značaj vizija. Fantastične vizije i snovi su forme kojima svi likovi saznaju za zla koja opsjedaju gradić. U posebnom načinu vođenja istrage ubojstva Laure Palmer, FBI-jev agent Cooper (glumi ga izvrsni Kyle MacLachlan) kroz snove i vizije prima informacije koje zatim koristi kao tragove, stepenice koje vode do identiteta ubojice mlade djevojke. Vizije više likova simboliziraju čvrstu sponu među stanovnicima Twin Peaksa, one su poput vezivnog tkiva, kao da gradić ponekad leži u informacijsko-emotivnoj plodnoj vodi. Onostrani su likovi prisutni da ih poguraju prema određenim akcijama jer okolnosti koje zadese jedan lik utječu u većoj ili manjoj mjeri na druge. Tu sponu možemo vidjeti i u situacijama iznenadne pretjerane emotivnosti koju istovremeno proživljava više likova, primjerice kada u baru slušaju pjevanje Julee Cruise. Na pozornici je pjevačica koja pjeva svojoj emotivnoj publici, no ono na što likovi intuitivno reaguju je novo ubojstvo koje se u tom trenutku dogodilo na posve drugome mjestu. Stvara se novi poremećaj društvene ravnoteže koji uzrokuje Bobovo izopačeno ponašanje.

U *Twin Peaksu* stoga ne teku logičnost i pripovijedanje na koje smo navikli u većini serija, nego vlada nadrealna, snovita logika - asocijativna i intuitivna povezanost kako među likovima, tako i u autorskoj interpretaciji. Podsvijest je ta koja korak po korak otkriva tragove za viša razjašnjenja.

Nadrealno je i tretiranje vremenske dimenzije - u svijetu s druge strane, u onostranome, vrijeme teče drugačije; budućnost i prošlost stupaju u interakciju i postaju istodobne. Ponegdje takav vremenski neslijed vrijedi i za "realan" svijet, što bi mogao biti jedan od razloga zašto neki gledatelji ne mogu popratiti sve što se događa u sadržaju - jer nekad likovi naviruju u ranim epizodama, no tek mnogo poslije dobivaju karakternu razradu i značaj za

radnju.

U posljednjoj epizodi serije upoznati smo s prostorima koje nazivaju Black Lodge i White Lodge (Crna i Bijela Koliba). Radi se o onostranim mističnim svjetovima koji se mogu interpretirati kao pakao i raj. Cooper se tek tada fizički susreće s likovima iz svojih vizija: Čovjekom s Drugog Mjesta i s Divom. Uz scenografiju, zanimljivi su i dijalozi i gluma u tim prostorima. Kako se vrijeme u onostranosti tretira drugačije, likovi koji žive u njima govore usporeno, ispresijecano ili pak obrnutim redoslijedom, te su njihovi pokreti začudni jer su obrnuti i neprirodni. Cooper na njihove izjave ne reagira aktivno nego pasivno sjedi s istim izrazom lica, što podsjeća na uloge koje često imamo u svojim snovima, kada smo paralizirani i ne možemo promijeniti događaje oko sebe. Tako Cooper promatra i dobiva neke asocijativne informacije, što nas dovodi do ponavljajućih simbola i obilježja linčijanskog vizualnog jezika.

Naposljetku, u seriji se često koriste struja i objekti koji zrače svjetlošću ili/i toplinom: koriste se kao dijelovi scenografije, u asocijativnoj montaži ili kao vizualni lajtmotiv. Dualnost se očituje u upotrebi vatre kao znaka opasnosti i kao gradivnog elementa ljudske duše. Frazu *Fire Walk with Me* izgovara lik iz onostranosti i u tome se trenu pojavljuje pokojna Laura koja vrišteći insinuira užas svog života. Ta je fraza ujedno u naslovu Lynchova filma iz 1992. koji je u mnogome prequel seriji. Simbolika svjetla i topline je u upozorenjima: kamini u kojima gori vrlo jaka vatra ili asocijativan kadar kojeg preplavljuje plamena vatra prevode se kao opasnost, kao i kad su likovi obasjani treperavim svjetlom (strobe light efektom). Postoje i situacije kada je Cooper osvijetljen spot-svjetlom nevidljiva izvora jer doživljava prosvjetljenje, no kada je Leland Palmer osvijetljen spot-svjetlom, doslovno se razotkriva demonski Bob.

Od drugih simbola tu su još i spomenuta afektivno emotivna gluma, solo-ples u neobičnim trenucima, dugački crveni zastori u scenografiji i pseći lavež kao vrsta komunikacije.

Nadrealistička mitologija

Neki ključevi simbolizama i motiva prijašnjih Lynchovih radova leže u širokom imaginarijumu *Twin Peaks*a, koji sadrži više ključnih onostranih likova nego ijedan njegov film. Linčijanska je logika u *Twin Peaksu* istaknuta i u hororu i u komici serije. Postoji značajna začudnost u atmosferi nadrealnih dijelova, kao i u realističkim dijelovima koja nas vodi u vrlo apsurdne momente - primjerice, kada se najozbiljniji likovi blesavo vesele malim stvarima poput kave i sljezovih kolačića.

Dualnost onostranog u *Twin Peaksu* očituje se i u dualnostima ljudske prirode u realnosti i u snovima. Dualnost i jeka su i u naslovu serije! Televizijski linčijanski univerzum možemo promatrati kao vrstu nadrealističke mitologije: sadrži mnogobrojne dualnosti, junake i junakinje, simbole, onostrane likove koji žele upravljati ljudima i ljudskim dušama, svjetove nalik raj i paklu, sve uz finu protkanost Badalamentijeve jazzy glazbe.

Lynch je od više svojih filmova, pa i od *Twin Peaks*a, napravio svojevrsnu slagalicu, no mislim da ni u jednom trenutku nije vizualizirao čudnost čudnosti radi. Pomoću nadrealističkih tehnika i začudnosti, Lynch je stvorio zanimljiv način evociranja emocija kod gledatelja. Njegovi vizualni elementi mogu izazvati strah, tugu ili nelagodu u nama, no mogu istovremeno probuditi i novo oko za specijalnu ljepotu.

3.1. TRANSLATION OF SOURCE TEXT III

HOW TO TRUST FOREBODINGS

Ema Dobrota

Idiosyncrasy, fantastic visions and uneasiness are common in episodes of Lynch's TV series, but never serve as an end in themselves.

In this text, I will offer certain explanations of the idiosyncratic symbolism and logic in *Twin Peaks*, not knowing, however, if it is in accordance with the author's intentions. I find consolation in the beauty of open interpretation. David Lynch, one of the creators of this cult TV show, is not among those people willing to clarify everything they meant by their work to their viewers, and some object to such obscurity and eccentricity. On the other hand, many viewers, definitely including myself, consider such active imagination and intuitive work in visual art forms to be very refreshing. Complex symbolism and association are the heart and soul of the show; they form the characters and the plot of *Twin Peaks*. By heavily using the same stylistic devices and techniques in the show (surrealist elements, duality, unique expressions in theater and dance, long takes, scenery, etc.), Lynch illuminated and expanded the show's symbols for us, as well as the symbols of the films that came before and after it. The most problematic and unexplained aspect of the show's Lynchian symbolism lies in its finale, in its final scenes, which remain unfinished, to say the least, due to the unfortunate production issues.

Twin Peaks was a show which struck an ideal balance between its extremes – melodramatic, even soap opera elements on the one hand, and the offbeat surrealist elements on the other. Lynch's direction and writing credentials marking his films were applied in the form of a TV series. However, Lynch directed only six episodes of *Twin Peaks* and not all of them, as it usually happens in the production of a TV series, yet those episodes remain the most memorable and most acclaimed by audiences and critics alike. Lynch kept a visual trademark

and an auteur's signature achieved by only a handful of filmmakers directing TV shows. The show bears some similarities with the 1986 film *Blue Velvet*; a small town, the slow-paced plot, but as the plot unfolds, we encounter darker and more perverse twists and symbols supporting the complex and surreal narrative structure.

The Ominous Gramophone

An archetypal scene exemplifying the masterful balancing of melodrama with discreet macabre suspense directed by Lynch appears at the beginning of the episode *Lonely Souls* (season 2, episode 7). The scene in question is a long take, a panoramic shot of the (anti)idyllic family life. We're in the Palmer family's living room, the focus of the camera gently switches from the oil painting of mountains on the wall, over the fireplace bedecked with kitschy frames containing photos of murdered teenager Laura Palmer, reaching at last to Laura's emotionally wounded parents, sitting fearfully on a spacious sofa. Sitting between them is Laura's cousin Maddy, who just came to town to console the family and to remind them of the more pleasant days when their beautiful daughter used to light up the home with her presence, as Laura and Maddy look almost completely identical (both roles portrayed by Sheryl Lee). This mise-en-scene, featuring photos of Laura in the foreground and the huddled threesome on the sofa in the background, ceases to be poetically tragic the moment Maddy announces she must return to Missoula to move on with her life.

A kind of hysteria is felt in the air as the Palmers lose yet another (surrogate) daughter and, even though the hysteria is not present in the dialogue, we sense it in the camera's movement. During Maddy's announcement, the camera is less dynamic, but after it ends, the camera is pointed at the corner containing the significant wooden gramophone, with its ominous clamor looming in certain scenes. This time it's playing *What a Wonderful World* by Louis Armstrong, signifying the brutal irony of the family's current situation. At the end of the episode, Laura's father Leland Palmer will reveal his other side to the audience and,

possessed by the demonic entity Bob, kill Maddy, while the gramophone keeps appearing in the murder scenes. With the uneasy skipping and crackling of the record at the beginning of the scene, the gramophone suggests horror. The aforementioned scene is but one of many building an effective atmosphere of darkness and idiosyncrasy whilst utilizing very simple techniques.

Dreamlike Rationality

The show's second trademark worthy of mention is the significance of visions. Fantastic visions and dreams are mediums through which characters learn of the evils haunting the small town. In what is a unique method of leading the investigation of Laura Palmer's murder, FBI agent Cooper (portrayed superbly by Kyle MacLachlan) gathers information through visions and dreams which he then uses as clues, steps that lead to the identity of the young girl's murder. Visions of multiple characters symbolize the close bonds between the locals of *Twin Peaks*; visions serve as some kind of connective tissue, as if the town itself lies in an amniotic fluid of information and emotion. Otherworldly characters are there to push them to certain actions, because the circumstances affecting one character influence others to an extent. We can also observe this bond in situations of sudden exaggerated emotionality being experienced by multiple characters simultaneously, just like when they are listening to Julee Cruise singing in the bar. The singer on the stage sings to her emotional audience, but what the characters intuitively react to is a new murder which at that moment took place in a completely different location. A new disturbance in social balance presents itself, triggering Bob's twisted behavior.

Therefore, *Twin Peaks* is devoid of logic and a coherent narrative we grew accustomed to in most TV series, but employs a surreal, dreamlike logic – an associative and intuitive link present between characters, as well as in the auteur's interpretation. It is the subconscious that reveals clues step-by-step, so as to provide further explanations.

The treatment of the time dimension is also surreal – in the world beyond, the otherworldly, time flows differently; the future and past interact and coexist. Sometimes, such a distorted temporal sequence applies to the “real” world, which could be one of the reasons why some viewers cannot keep up with the plot; some characters appear in the early episodes, but they don’t become developed as characters or significant for the plot until much later in the show.

In the show’s finale, we are introduced to the dimensions known as Black Lodge and White Lodge. They are otherworldly mystical dimensions that could be interpreted as heaven and hell. Only then does Cooper physically encounter the characters from his visions: The Man from Another Place and the Giant. The dialogue and acting, as well as the scenery, in these dimensions are intriguing. As time behaves differently in the world beyond, the characters inhabiting it also talk slowly, disjointedly or even in a reverse sequence, while their bizarre movements are backwards and unnatural. Cooper doesn’t respond to their responses actively, but is passively sitting with a fixed facial expression, which is reminiscent of the roles we often play in our own dreams, when we’re paralyzed and unable to influence the events around us. Cooper keeps observing and obtains some associative clues, which leads us to recurrent symbols and trademarks of the Lynchian visual style.

After all, the show utilizes electricity and objects radiating light and/or warmth, used as part of the scenery, in an associative montage or as a visual leitmotif. Duality is expressed through using fire as the sign for danger and as the integral element of the human soul. The phrase *Fire Walk with Me* is spoken by the otherworldly character and the deceased Laura appears at that moment screaming, which indicates the horror of her life. The phrase is used as the title of Lynch’s 1992 film that serves as a prequel to the show. The symbolism of light and warmth is in foreshadowing; fireplaces with strong fires or an associative scene filled with fire are interpreted as danger, as when characters are illuminated by flashing light (known as the “strobe light” effect). There are situations when Cooper’s in a spotlight of an unclear origin

when he's reaching an epiphany; however, when Leland is caught in the spotlight, he is literally revealed as the demonic Bob.

Other symbols include emotive acting, solo dances in unusual moments, long red curtains in the scenery and dogs' barking as means of communication.

Surrealist Mythology

Certain solutions to symbols and motifs from Lynch's previous work lie in the vast imaginarium of *Twin Peaks*, which contains more key otherworldly characters than any of his films. The Lynchian logic of *Twin Peaks* is underscored in both its comedic and macabre aspects. There is significant idiosyncrasy in the atmosphere of the surreal parts, as well as in realistic parts which leads to really absurd moments – for instance, when the most serious-minded characters foolishly revel in insignificant matters such as coffee or marshmallows.

The duality of the otherworldly in *Twin Peaks* is also visible in the duality of human nature in both reality and dreams. Duality and parallels abide in title of the show! The Lynchian TV universe can be observed as a kind of surrealist mythology; it contains numerous dualities, heroes and heroines, symbols, otherworldly characters wanting to seize control of people and their souls, worlds resembling heaven and hell, all finely interwoven with Badalamenti's jazzy score.

Lynch has crafted a certain puzzle out of the majority of his films, including *Twin Peaks*, but I don't think that, even for a single moment, Lynch visualized strangeness for its own sake. By utilizing surrealist techniques and idiosyncrasy, Lynch crafted an intriguing way of evoking emotions in the viewer. His visual elements may induce fear, sorrow or uneasiness in us, but may simultaneously awake a new sensibility for remarkable beauty.

3.2. COMMENTARY AND ANALYSIS

1. Genre: review of a TV show

2. Source: article from the Croatian biweekly magazine for culture titled “*Zarez*”, Issue No. 407, April 24, 2015

URL: <http://zarez.hr/clanci/kako-vjerovati-slutnjama> (accessed August 1, 2015)

3. Audience: this text is aimed at people involved in culture and the arts, but it is even more suitable for the general audience due to its semi-formality and use of accessible language.

4. Purpose of writing: the text is primarily intended to give a summary of the cult TV show *Twin Peaks*, to present an interpretation of the show and explain why it is artistically significant

5. Authenticity: since the text is published in a recognized magazine for culture and arts, it should be considered authentic.

6. Style: the text is informative and interpretative; the language is descriptive and rife with abstract words and words used in the arts (especially in the domain of film and TV)

7. Level of formality: semi-formal

8. Layout: the text is divided into four chapters, each designated with a title. The main title of the text is written in its entirety in bold, capital and italicized letters, while the titles of the chapters are underlined, written in bold letters, and only the first letter of a word is capitalized (the Croatian language reserves the first capital letter only for the title’s first word, the other words are only written with a capital letter if it is in accordance with Croatian orthography; English uses capital letters for each lexical word in a title, so this rule was applied here as well). The chapters are comprised of several paragraphs and the text is justified on both sides. There are no spaces between the title of a chapter and the sentences preceding and following it, respectively.

9. Content: the text contains a review of the TV show *Twin Peaks*, where the author discusses the show's main themes, stylistic trademarks, plot, characters, imagery, and artistic significance and presents her own interpretation of the show's narrative elements. The author also links the trademarks of the TV show with the opus of its creator, acclaimed and celebrated filmmaker David Lynch.

10. Cohesion: cohesion is achieved through the repetition of key words such as *Twin Peaks*, TV show, Lynchian, surreal, idiosyncrasy, etc.

11. Sentence pattern: sentences are long to very long, averaging at roughly 30 words per sentence. Since the author frequently describes the plot and gives her own opinion on the matter, the text is predominantly written in present simple.

12. Terminology of the subject: the terminology of the text is linked to the language of film and television, such as TV series (show), finale, mise-en-scene, scenery, takes, shots, score, etc.)

The first challenge was how to translate the term “*autor*” used several times in the Croatian text, e.g. “[...]ne znam jesu li u skladu s onime što je **autor** htio reći” or “Lynch je u svojim epizodama zadržao vizualni jezik i **autorsku** razinu kakvu su[...]”. The first solution that springs to mind is “author”, as in someone who creates or begins a certain project, usually a book, play, article, etc. (Cambridge Advanced Learner's Dictionary). However, the language of cinema holds a specific term for “*filmski autor*”, which is “*auteur*”, a French word for author. The term is derived from the “*auteur theory*” created by the major figures of the French New Wave (*Nouvelle Vague*) cinema and it denotes a filmmaker who has complete creative control over the film's production (usually unifying the roles of both director and screenwriter) and a developed personal style and vision that gives his or her films a unique stamp. David Lynch (film director in question) certainly fits that description and his style of filmmaking generated the term “Lynchian”, also used in the text several times.

“*TV-kult*” in “*David Lynch, jedan od tvoraca ovog TV-kulta, nije od onih [...]*” was another television trope for which an English equivalent had to be found. The phrases “cult film /TV series” refers to a film or TV series very popular within a dedicated and passionate fan base, who frequently watch and quote the film or show in question. A wide range of films and TV shows can be considered “cult”, such as underground B-movies, art and exploitation films, “so-bad-it’s-good” category, etc.

The idiomatic expression “*žila kucavica*” in “*Složena simbolika i asocijativnost su žila kucavica serije[...]*” refers to an important or integral part of something greater, i.e. an essential element that cannot be excluded or overlooked. An appropriate English idiomatic expression had to be chosen. Many counterparts were found: lifeblood, heart and soul, marrow, backbone, vitality, animating force, etc. All of the aforementioned expressions are fine, but the translator rejected terms associated with the human body and opted for an abstract term that seemed to be the most widely used of the bunch, i.e. “heart and soul”.

The term “*kadar*” has been used several times in the text and two translations were used according to the context. In the sentence “*Čestom upotrebom istih stilskih figura i tehnika u seriji[...], dugih kadrova, scenografije[...]*“, „*dugi kadar*“ was translated as „long take“, an expression used in film to signify a prolonged, unedited and uninterrupted shot, sometimes lasting for several minutes. In the sentence “*Najveća problematičnost i nerazjašnjenost linčijanske simboličnosti u seriji krije se u finalu, u konačnim kadrovima [...]*“, „*konačni kadar*“ was translated as „final scenes“; „scene“ is less technical than „frame“, „shot“ or „take“ and in this case, “*kadar*” refers to segments of plot or action in the TV show and not a filmmaking technique, as was in the case of “*dugi kadar*”. Hence the translation “final scenes”, even though “shot”, “frame” or “take” are more frequent translations of “*kadar*”, all of which signify cinematic techniques. The word “scene” is a more appropriate translation for “*scena*”, used in the text several times. We also have a

specifically cinematic term “mizanscena” used in the text, derived from the French term “mise-en-scene”, frequently used in English as well. The term refers to the process of staging a shot through careful consideration of set design, lighting, composition, costume, acting, etc. in order to tell a story through setting a visual theme of the film.

The expressions “*finale*” i “*posljednja epizoda serije*” in sentences “[...] *nerazjašnjenost linčijanske simboličnosti u seriji krije se u finalu*[...]“ and „*U posljednjoj epizodi serije upoznati smo s prostorima*[...] refer to the same concept of a TV show’s final episode of its final season, which is commonly referred to as the “finale” in the vocabulary of TV and media.

Another problem for the translator was to distinguish between expressions “*nadrealno*” and “*nadrealistički*”, since both versions appear in the text. The term “*nadrealno*” was translated as “surreal”, a generic term denoting something which has a odd, dreamlike quality and does not abide by the rules of reality. The term “*nadrealistički*” was translated as “surrealist”, which refers to something following the artistic standards of surrealism, the avant-garde artistic movement and style of the 1920s and 1930s.

The term “*glazba*” in the phrase “[...] *Badalamentijeve jazzy glazbe*“ refers to music specifically composed for a film or TV series soundtrack. This type of music has its own expression in the vocabulary of TV and film in English, which is a “score”. A film or TV show’s score is written by one or more composers in collaboration with the director and/or producer.

A great challenge for this translator was to find an English equivalent for the Croatian literary term “*imaginarij*”. It can be defined as a sort of collection of concepts and poetic imagery created by literature throughout its history, which is linked to mental representations and associations present in the human collective consciousness.⁴ Since the translator had

⁴ <http://www.enciklopedija.hr/Natuknica.aspx?ID=27137> (accessed August 2, 2015)

been unable to find a proper English equivalent, the term was translated as “imaginarium”. The translator could not find “imaginarium” in dictionaries at his disposal, but compared English translations of other Croatian texts with the word “*imaginarij*” in them and the preferred translation was “imaginarium” in all cases, which is obviously a highly formal word used in art criticism. E.g. the title “Mihovil Pavlinović in the Annual Publication "Narodni koledar". A Complex Personal Imaginarium of the Second Half of the XIXth Century”⁵ or “The importance of vision as a literary genre is also reflected in its influence on Christian eschatology, theological discipline and especially on folk spirituality which has kept in great part until today the otherworldliness imaginarium as it was developed in the visionary tradition.”⁶

⁵) http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=139059 (accessed August 15, 2015)

⁶) http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=142984 (accessed August 15, 2015)

4. SOURCE TEXT IV

Rekao mi je: Sad svi govore o Pikettyju, jednom će i o meni...

Kad sam Borisa Lalovca, na našem prvom susretu u njegovu prostranom kabinetu u Ministarstvu financija, pitao osjeća li se loše pod pritiskom zbog približavanja izborne godine, odgovorio je: "Mi smo izbore danas već izgubili..."

U iduća dva tjedna očekuju se uhićenja bankara i poduzetnika, najavio je prije tjedan dana ministar financija Boris Lalovac i na trenutak prizvao duh svojeg prethodnika Slavka Linića. To nije bio njegov jedini takav, "linićevski" iskorak u javnosti, nedavno je jednako tako oštro bio zaprijetio bankarima zbog oklijevanja donošenja rješenja za dužnike u švicarskom franku ("Nema više milosti, za banke će rješenje biti bolno"). Ovaj put je ipak ciljao na velike utajivače poreza, ali izjava koja je sama po sebi kontroverzna, jer dolazi iz usta ministra koji se u demokratskoj državi ne bi trebao baviti hapšenjima, pokazala je da, iako zasad još nevoljko, Lalovac postaje jedan od najvažnijih igrača u predizbornoj kampanji kakvu vodi SDP premijera Zorana Milanovića.

Lalovca je javnost dosad u velikoj mjeri doživljavala kao relativno mladog (39 godina), blagog i pristojnog, ali i poštenog i nekorumpiranog političara. Osim funkcije, od svojeg je prethodnika naslijedio i titulu najpopularnijeg SDP-ova političara. Ne odmah, zaradio ju je slijedom naoko beskompromisnih poteza, prije svega oštrim suprotstavljanjem bankama, kada se stavio na stranu dužnika u švicarskom franku. U poslovnim krugovima međutim, ali i u njegovu vlastitom ministarstvu, nerijetko se može čuti kako o njemu govore kao o neumoljivom egzekutoru, šefu koji zna biti oštrij čak i od Linića. Oni koji su od njega tražili usluge i pritom ga pokušali pritisnuti, navodno se nisu dobro proveli. Nedavno je upravo zbog najave poreznog nadzora bankarima navodno bio i izložen pritisku jednog od najvećih domaćih bankarskih šefova. Afera je ostala nepotvrđena, ali Lalovac je zbog zasad nepoznatih prijetnji onedavno pod stalnom policijskom zaštitom.

Po čemu ćemo pamtit ministra Borisa Lalovca? Osim po tome da je na funkciji naslijedio dotad naizgled neuništivog Slavka Linić, kojemu je bio čovjek od visokog povjerenja i koji ga je doveo u Ministarstvo financija s mjesta direktora sektora računovodstva i financija *Raiffeisen leasinga* i koga se, unatoč neugodnom protjerivanju iz ministarstva i iz stranke nikad nije odrekao, i po tome što je bio možda prvi među hrvatskim političarima koji je odmah po dolasku na funkciju rekao da ga politika ne zanima, pamtit ćemo ga prije svega kao političara koji je najviše od svih dosadašnjih ministara mehanizam državnih financija pokušao otvoriti javnosti. Dijelom je dosad i uspio, iako politika uvijek ostaje zaplotnjačkim poslom, čak i kada se njome bave oni kojima to prije nije bila najveća životna ambicija.

“Gospodin Lalovac obrazovan je mladi stručnjak, s relevantnim bankarskim iskustvom, koji poznaje sve procese i praktički posao može početi raditi odmah.” Tako je novog čovjeka u svojoj vladi opisao Zoran Milanović kad ga je izvukao iz Linićeve sjene i gurnuo umjesto njega za ministra. Zaboravio je reći još nešto – za razliku od svojeg prethodnika, Lalovac nije ovisnik o moći. Barem tada to još nije bio. Boravak na financijskom vrhu države on kao da i dalje smatra prijelaznom stepenicom prema nečemu njemu mnogo zanimljivijem - ekonomiji kao znanosti, avanturi analitike, koju mogu shvatiti samo pravi zaljubljenici u brojke. U nekoj ne tako dalekoj budućnosti Borisa Lalovca nije teško zamisliti kao osnivača vlastite revizorske kuće, ili na nekom drugom poslu gdje se spajaju lukrativni biznis, analitika i politika. Ako se prije toga ipak ne pretvori u političara. Zasad uz ministarski posao na dvije poslovne škole u Zagrebu (*Effectus* i *Libertas*) drži kolegije iz upravljanje financija, menadžmenta banaka, financijske analize i kontrolinga.

Kad sam ga, na našem prvom susretu u njegovu prostranom kabinetu u Ministarstvu financija, pitao osjeća li se loše pod pritiskom zbog približavanja izborne godine, rekao je jednostavno – “mi smo izbore danas već izgubili. Tek ako nešto ozbiljno napravimo, onda možda i nismo”. Tada je u pripremi imao internetski sustav praćenja svih državnih poslova s privatnim

tvrtkama koji je nedugo zatim otvoren javnosti. Sljedeći put pokazao mi je sustav nadzora fiskalnih blagajna, dan prije nego ga je pustio u javnu uporabu. “Sada uživo vidimo kakav je promet i u najzabačenijem kafiću na nekom otoku”, rekao je zadovoljno. Poduzetnici su ga zbog toga odmah zamrzili, baš kao i Linića prije njega. Od njega su, međutim, počeli zazirati i poreznici koje je natjerao na promjenu načina poslovanja. S novim alatom štih probe na terenu postale su nepotrebne. Sada su poreznici u izravnoj komunikaciji s blagajnama, ne s njihovim vlasnicima, a na teren se izlazi tek kad prometi postanu sumnjivo mali. I tada se često poduzetniku prvo šalje opomena. Rezultat: mrže ga i vlasnici fiskalnih blagajna i poreznici, jer svaka je akcija unaprijed dokumentirana. I jedni i drugi izgubili su mogućnost diskretnih pregovora i manevarski prostor za ”sitne usluge”, još donedavno važan alat za preživljavanje. Tko ne igra po pravilima, riskira da će ostati bez biznisa. Zato ga voli javnost, jer se ”suprotstavio lopovima”. Fiskalne su blagajne, doduše, uz predstečajne nagodbe bile najuspješniji projekt Slavka Linića, ali danas malo koga zanima redosljed, a stranci koristi da u izbornoj kampanji ima popularnog ministra.

Iako je u više navrata javno prozvao Hrvatsku narodnu banku da ne čini dovoljno kako bi Vladi pomogla u guranju Hrvatske iz krize ili kada je riječ o spašavanju posrnulih dužnika po kreditima u švicarskom franku (i sam Lalovac jedan je od njih), ni on ni guverner HNB-a Boris Vujčić ne priznaju sukob na liniji HNB - Ministarstvo financija. Međunarodni bankari, za razliku od HNB-a, otvoreno će vam, ali ipak samo neslužbeno, reći da ga ne vole i da bi na njegovu mjestu voljeli vidjeti nekoga njima sklonijeg. Zamjeraju mu da se previše petlja u kamatu i da na taj način narušava tržišne uvjete na bankarskom tržištu. On, zasad, drži liniju s premijerom i franak drži zaleđenim (za građane, ne za zadužene tvrtke) dok banke ne odlede svoju “socijalnu strategiju”. Bankari su, čini se, prije donošenja tako važne odluke odlučili pričekati datum raspisivanja izbora.

“Danas razgovaramo o Thomasu Pikettyju, jednom ćemo možda raspravljati o nekom od mojih radova”, rekao je kada smo ga zajedno s Velimirom Šonjom i Nenadom Bakićem pozvali na panel Jutarnjeg lista. Bilo mu je drago da o najvažnijoj ekonomskoj knjizi desetljeća, kako je predstavljen Pikettyjev “Kapital 21. stoljeća”, može raspravljati s ljudima čije tekstove cijeni i do čijeg mu je mišljenja očito stalo. Tom prilikom, u opuštenom razgovoru dao je i jednu od najboljih dijagnoza današnje Hrvatske. Pitanje je bilo – bi li hrvatski građani bili zadovoljniji državom u kojoj je gospodarski rast tri posto ili čak i manji, ali da se smanji nejednakost između njih i ljudi koji su vrlo bogati? “Nije teško zaključiti da se jedina prava proizvodna vrijednost stvara upravo u kompanijama kojima su vlasnici najbogatiji Hrvati”, rekao je Lalovac. “Kod nas se, međutim, ne percipiraju takve vrijednosti. Najveći dio proračuna i dalje se sastoji od socijalnih transfera. S druge strane, poreznu olakšicu za inovacije danas gotovo nitko ne koristi. I dalje je najvažnije ukrcati se u vlak koji radi za državu, pa se priključiti na proračunsku infuziju kroz ceste i željeznice. Odluke još uvijek većinom temeljimo na intuiciji, a ne na istraživanju podataka. S druge strane, čovjek koji je kod nas zaradio na poslovima s državom više ne može očekivati da bude društveno cijenjen poput onoga tko je izgradio tvrtku, stvorio posao i na njemu zaradio. Jednako je s političkim kastama koje malo tko mjeri koliko su bile financijski jake prije i nakon ulaska u politiku. Mi smo društvo koje još ne funkcionira. Ne platiš račun i ne dogodi ti se ništa, ne platiš porez ne uhapse te. U razvijenom svijetu to nije tako i to upravo sada mijenjamo u Hrvatskoj i nadam se da to više neće biti glavni problem nejednakosti.” Slijedom toga, njegova prošlotjedna najava hapšenja, iako neprimjerena poziciji, više i ne zvuči iznenađujuće.

Ako ga ne ubije politika, pa ipak ne pristane do kraja odigrati ulogu najvećeg SDP-ova predizbornog dobrotvora otvaranjem svih ventila koji danas unatoč svemu koliko-toliko čuvaju financijsku stabilnost države, Lalovac bi mogao političku karijeru završiti kao dobar

ministar u inače prilično lošoj Vladi Zorana Milanovića. Ponesen valom vlastite, ali i popularnosti tragičnog grčkog premijera Aleksisa Ciprasa u krugovima hrvatske osiromašene srednje klase, mogao bi, dogodi li se suprotno, pod pritiskom stranke koja se bori za svoj drugi mandat na vlasti, svima nama nanijeti dugoročnu štetu. Zasad blage i još nedorečene najave iz SDP-ova ideološkog tabora najavile su i mogućnost takvog, “ciprasovskog” obrata. Obećanja većih plaća i manjih poreza najpouzdaniji su alat svih stratega izbornih kampanja. Lalovac je na poziciji posljednjeg čuvara opasno ispražnjene blagajne. Oстане li vjeran vlastitim načelima, onima iz vremena prije nego što se prihvatio politike, mogao bi, možda, dobiti priliku da jednom upravlja popunjenijom.

4.1. TRANSLATION OF SOURCE TEXT IV

He told me: “Now everyone’s talking about Piketty, eventually they’ll be talking about me...”

Asked if he felt uneasy under pressure due to the incoming election year, Boris Lalovac, in our first meeting in his spacious office of the Ministry of Finance, responded: “For us, the election is already lost...”

Arrests of bankers and entrepreneurs can be expected in the next two weeks, announced Minister of Finance Boris Lalovac a week ago, thereby evoking the memory of his predecessor, Slavko Linić. It wasn’t his first such Linić-style, public stand; recently, he issued a stark warning to bankers, who hesitated to arrive at a solution for Swiss franc-pegged debtors (“No more mercy, the solution will prove painful for the banks”). This time he aimed at big-time tax evaders, but the statement, in itself controversial coming from a minister, who shouldn’t engage in arrests in any democratic country, showed that, even though still reluctantly, Lalovac is becoming one of the key players in the pre-election campaign lead by Zoran Milanović’s SDP.

By and large, Lalovac was perceived by the public as a relatively young (39), mild-mannered and polite, as well as an honest and incorruptible politician. Besides his function, he also inherited from his predecessor the title of SDP’s most popular politician. Not immediately, mind you; he earned it after making some uncompromising moves, for instance when he sided himself with the Swiss franc-pegged debtors. In the business circles, as well as in his own Ministry, people often speak of him as a relentless go-getter, the man in charge who can out-tough even Linić himself. Those who sought favors and meanwhile tried to put the squeeze on him apparently found themselves having a bad time. Recently, just after tax supervision for bankers was announced, one of the biggest national banking executives reportedly tried to

force him against the wall. The affair remained unconfirmed, but due to undisclosed threats, Lalovac was recently put under constant police surveillance.

What will we remember Boris Lalovac by? Besides the fact that he stepped into the shoes of then seemingly indestructible Slavko Linić, to whom he was a person of trust and who brought him to the Ministry of Finance from his position of director of the accounting and finance department of *Raiffeisen leasing* and whom he, despite the embarrassing expulsion from the Ministry and Party, never renounced, and by being perhaps the first Croatian politician who, upon assuming his position, claimed he had no interest in politics; he will be remembered, first and foremost, as a politician who tried to make the mechanism of state finance more accessible to the public than any other minister. He has succeeded partially, yet politics perpetually remains a shady business, even for those involved, for whom politics wasn't their greatest life goal beforehand.

“Mr. Lalovac is an educated young professional, with relevant experience in banking, who knows all the ropes and can start working on the spot.” The new man in the Cabinet was hence described by Zoran Milanović, who took him out of Linić's shade and made him minister by replacing Linić. He omitted to say something; unlike his predecessor, Lalovac wasn't power-hungry. Or, at least he wasn't at the time. It's like he still considers staying at the financial top of the country a mere stepping stone to something he views as more exciting – economics as science, adventure of analytics, something only true enthusiasts in numbers can appreciate. It's not hard to imagine Lalovac in the not-too-distant future owning an auditing firm or at some other job, blending lucrative business, analytics and politics. Provided he doesn't convert into a politician beforehand. So far, along with his ministerial duties, he teaches courses in finance and banking management, financial analysis and controllership at two business schools in Zagreb (*Effectus* and *Libertas*).

When I asked him at our first meeting in his spacious office at the Ministry of Finance if he felt uneasy under pressure due to the incoming election year, he simply replied – “For us, the election is already lost. Until we do something serious about it, it will remain so”. He then had an Internet-based system of tracking all state dealings with private firms on standby, which was soon after revealed to the public. The next time we met, he presented a surveillance system for fiscal cash register the day before it was made available for public use. “Now we can see live how’s business doing even in the most remote café on some island”, he said contently. Right after it, entrepreneurs started hating him for it, like Linić before him. Also, tax collectors whom he forced to change their way of conducting business started shrinking from him. With new tools, spot checks on the field became unnecessary. Now, tax collectors are in direct communication with the registers, not with their owners, and fieldwork is reserved for only when businesses become suspiciously scarce. Then, an entrepreneur is often sent a notification first. The result: Lalovac is hated by both fiscal cash register owners and tax collectors, since every action is documented in advance. Both parties wasted the possibility of discreet negotiations and maneuvering room for “small favors”, until recently an important tool for survival. Those who don’t play by the book, risk losing their business. That’s why the public loves Lalovac, because he “stood his ground against the crooks”. Although fiscal cash registers were, along with pre-bankruptcy settlements, Slavko Linić’s most successful project, few people today are interested in chronology, and parties profit from having a popular minister in an election campaign.

Even though Lalovac called out the Croatian National Bank (CNB) on multiple occasions on the grounds that it doesn’t do enough to help the Cabinet pull Croatia out of recession or when it comes to saving ruined Swiss franc-pegged debtors (Lalovac being one himself), neither he nor Boris Vujčić, the governor of CNB, admits to the existing strife between CNB and the Ministry of Finance. International bankers, unlike CNB, will openly, but still unofficially, tell

you that they don't like Lalovac and would prefer to see someone more suitable to them take his place. They take exception at his constant meddling in interest rates; thereby he is violating the present conditions on the banking market. For now, Lalovac has been holding the line with the prime minister and has pegged the Swiss franc (for citizens, not for indebted firms) until the banks abandon their "social strategy". The bankers, it seems, decided to wait till the election date before reaching such an important decision.

"Today we are talking about Thomas Piketty, once we might be discussing some of my own works", Lalovac said when we invited him, along with Velimir Šonje and Nenad Bakić, to the *Jutarnji list* newspaper panel. He was glad that he can have a discussion about the "most important economics book of the decade", as Piketty's *Capital in the Twenty-First Century* was described, with people whose works he appreciates and whose opinions he cares for. During this event, in a laidback conversation, he gave one of the best diagnoses of contemporary Croatia. The question was: would Croatian citizens be satisfied in a country with an economic growth rate of three percent or even less, but where inequality between them and the affluent is curtailed? "It's not hard to deduce that the only real production value lies exactly in the companies whose owners are the wealthiest Croats", said Lalovac. "These values, however, are not recognized here. The largest portion of the state budget consists of social transfers. On the other hand, tax relief for innovation is barely used by anyone today. Still the most important thing is to jump on the government-job bandwagon, then plug into the budget pipeline through roads and railways. We still mostly base decisions on gut feeling, rather than data research. Then again, a man who made a profit in this country by dealing with the state can no longer expect social prestige like someone who built his own company, made a business and a profit from it. The same applies to political castes, which are rarely under scrutiny as to how financially powerful they were before and after entering politics. We're still a non-functioning society. You don't pay a bill, nothing happens; you don't pay taxes,

you don't get arrested. This doesn't happen in the developed world and that's what we're changing right now in Croatia and I hope this will no longer be the greatest problem of inequality." Consequently, his last-week announcement of impending arrests, even though considered inappropriate by the opposition, doesn't sound so surprising anymore.

If politics doesn't kill him and he doesn't agree to play the role of SDP's greatest pre-election benefactor all the way by blowing the lid somehow still holding the financial stability of the country intact, Lalovac might end his political career as an able minister in an otherwise feeble Cabinet of Zoran Milanović. Driven by the surge of his own popularity and that of ill-fated Greek Prime Minister Alexis Tsipras among the impoverished Croatian middle class, he could cause long-term damage for all of us, if the opposite happens under pressure from a party competing for a second term. The heretofore mild and still understated announcements coming from SDP's ideological headquarters warned against the possibility of a Tsiprasian twist. The promises of bigger pays and lower taxes are the most reliable tools of every election campaign planner. Lalovac is holding the position of ultimate guardian of the dangerously empty Croatian treasury. If he were to remain faithful to his own principles, back in the days before he entered politics, perhaps he could get a shot at managing a fuller treasury.

4.2. COMMENTARY AND ANALYSIS

1. Genre: newspaper article

2. Source: article in *Jutarnji list*, author Viktor Vresnik

Published: July 27, 2015

URL: <http://www.jutarnji.hr/rekao-mi-je--sad-svi-govore-o-pikettyju--jednom-ce-i-o-meni---/1387322/> (accessed August 2, 2015)

3. Audience: the text is aimed at the general public and the readers of *Jutarnji list* in Croatia

4. Purpose of writing: the purpose of the text is to inform the audience of the career, life and personality of the Croatian Minister of Finance, Boris Lalovac; what makes him stand out from other ministers in Milanović's cabinet and where his career is heading

5. Authenticity: as the text was published on the official website of *Jutarnji list*, it can be considered as authentic

6. Style: the style of the text is informative; it utilizes clear, precise, informal and direct language to speak to its audience

7. Level of formality: informal

8. Layout: the text has a title and a subtitle, both written in bold letters, while the title has a larger font than the subtitle and the rest of the text. The text is split into 8 paragraphs which vary in length and they are justified at both sides. A new paragraph does not start with an indentation.

9. Content: The text deals with the career and personality of Boris Lalovac, member of the SDP and the Minister of Finance in Zoran Milanović's cabinet. The first paragraph draws parallels between Lalovac and his predecessor, Slavko Linić. The second paragraph deals with Lalovac's personality, style of leadership and public perception of him. The third and fourth paragraphs remind the audience of his career highlights and achievements and what makes Lalovac different from Slavko Linić and other power-hungry ministers. The fifth

paragraph stresses his achievements in introducing fiscal cash registers and their subsequent reception, while the sixth paragraph focuses on Lalovac's stance on Swiss franc debtors and big banks. The seventh paragraph discloses Lalovac's personal view of the Croatian economy and what should be changed in order to push Croatia towards the developed Western Europe. The final paragraph gives a final overview of Lalovac and discusses his political future after Milanović's government steps down.

10. Cohesion: lexical cohesion is achieved through repetition of key words such as Lalovac, Milanović, SDP, fiscal cash registers, Swiss franc-pegged debtors, etc.

11. Sentence patterns: sentences in this text vary in length; some are shorter (10-15 words), but sentences are usually long to very long (avg. 30 words). Various tenses are also used, from Present and Past Simple to Present Perfect.

12. Terminology of the subject: terminology is appropriate for contemporary Croatian politics and economy; e.g. fiscal cash registers, Swiss franc-pegged debtors, pre-bankruptcy settlements, etc.

The first challenge for the translator was to find a solution for "*ministar financija*". Both the United States and the UK have specific titles for the person holding this position, Secretary of the Treasury (US) and Chancellor of the Exchequer (UK), so these two functions could not be used for the Croatian ministerial position. The more generic solution, "Minister of Finance" was used (the aforementioned solution also appears on the webpage of the Croatian Ministry of Finance), but unlike "*ministar financija*", the nouns were written with first letters capitalized according to the English standard of writing official titles for ministers.

The term "liničevski" in "*To nije bio njegov jedini takav, "liničevski" iskorak u javnosti,[...]*" required some creativity in order to translate. The term refers to a political

move or action made in the manner of Slavko Linić, the former Minister of Finance. The suffix “-style” was used, as in “Linić-style”, to describe Lalovac’s political *modus operandi*.

The phrase “*dužnici u švicarskim francima*” in “[...]zbog oklijevanja donošenja rješenja za dužnike u švicarskom franku[...]

“ is commonly used in contemporary Croatian media. The first solution was simply “Swiss franc debtors”, but the translator added “pegged” as a frequent term used in economics to denote a method of fixing the exchange rate of a currency to the value of another currency. So, the final solution was “Swiss franc-pegged debtors”.

The term “*velike*” in “*Ovaj put je ipak ciljao na velike utajivače poreza,[...]*” was not translated as big, grand or great, since “*velike*” in this case does not signify physical size or greatness of influence, but greatness in the degree of doing something. The idiomatic pre-modifier “big-time” was used instead, which denotes the highest or most profitable level of an activity or profession.

The sentence starting with “*Ne odmah, zaradio ju je slijedom naoko beskompromisnih poteza,[...]*”, the first part could be translated as „Not immediately, mind you;[...]

“ or „Though, not immediately;[...]“. The translator added “mind you” for emphasis and to suggest the reader to take the following information into consideration. This was not present in the Croatian text. The translator felt that simply putting “Not immediately,[...]“ was insufficient and lacking additional information for the reader.

The phrase “*Neumoljivi egzekutor*” attributed to minister Lalovac presented another challenge. For “*neumoljiv*”, several options were open – ruthless, pitiless, merciless, harsh, fierce, relentless and many more. The translator chose “relentless”, as calling a minister merciless, pitiless or ruthless sounded too harsh and rough. “*Egzekutor*” sounded like an ambitious person determined to get something done, no matter the obstacles and the cost to success. The term “executor” sounded inappropriate, as it primarily has a legal meaning. An

“executor” usually denotes someone who performs the will of a deceased person. However, it could also signify a person who performs certain duties and tasks. “Executioner” is also wrong, as it denotes a person who carries out death sentences. The idiomatic expression “go-getter” was chosen, as it applies to people who are very ambitious, lively and energetic, and who will stop at nothing to achieve a certain goal.

The translator found two solutions for the phrase “*šefu koji zna biti oštrij čak i od Linića*”; „the man in charge who can get tougher than Linić himself“ or „[...]who can out-tough Linić himself“. The translator opted for the latter, shorter solution, using the prefix – out, which suggest going beyond something, surpassing or outdoing someone.

Due to the informal nature of the text itself, the translator used idiomatic expressions when he saw them as appropriate, instead of translating word-for-word. E.g. put the squeeze on (instead of pressure for *pritisnuti*, since this has a more pejorative meaning, similar to coercion or duress), “forced him to the wall” (“*izložen pritisku*”), stepped into the shoes of (“*na funkciji naslijedio*”), stepping stone (“*prijelazna stepenica*”), knowing all the ropes (“*poznaje sve procese*”), etc.

The phrase “zaplotnjački posao” refers to shady or clandestine activity, something of dubious or questionable morality. The phrase was translated with a common idiomatic expression “shady business”, even though there are other even more informal options such as wheeling and dealing, funny or monkey business.

The term “vlada” appears three times in the text, twice as “*Vlada*” with a capital letter, once as “*vlada*”. The former solution with a capital letter (e.g. “[...]u inače prilično lošoj *Vladi* Zorana Milanovića.”) and the small letter equivalent (“*Tako je novog čovjeka u svojoj vladi opisao Zoran Milanović[...]*”) seem to have the same referent, which is the Cabinet (with a capital letter). The Cabinet is part of the executive branch of the political structure, comprising the Prime Minister and his subordinate ministers. However, „*vlada*“ or

„government“ can have different meanings; „vlada“ can also refer to the entire structure of political power, including the administrative, executive and legislative branches (excluding the judicial branch). However, it did not seem like that was the intended meaning behind „Vlada“ or „vlada“ to the translator. Another important distinction is between „vlada“ and „kabinet“. „Kabinet“ can refer to the Prime Minister’s Cabinet or “*premijerova vlada*”, but here (“[...] *u njegovu prostranom kabinetu u Ministarstvu financija*“), it merely refers to an office of a minister.

The translator supposes that the sentence “*I dalje je najvažnije ukrcati se u vlak koji radi za državu,*“ refers to the tendency of Croatian people to view government employment as the greatest career goal for every Croat. Since „to board a government operated train“ is too literal and misses the point of the Croatian phrase, a similar English idiomatic expression had to be found. After consulting dictionaries, the translator found the phrase „to jump/climb/get on the bandwagon“ – „to become involved in an activity which is successful so that you can get the advantages of it yourself“ (Cambridge Advanced Learner’s Dictionary) or “*priključiti se prevladavajućem trendu*” (*Hrvatsko - engleski frazeološki rječnik*). The final solution was “to jump on the government-job bandwagon”.

Another problem for the translator was the expression “*otvaranje svih ventila*” in the sentence “*odigrati ulogu najvećeg SDP-ova predizbornog dobrotvora otvaranjem svih ventila koji danas unatoč svemu koliko-toliko čuvaju financijsku stabilnost države[...]*“. The expression signifies letting everything loose, to abandon something or relinquish control permanently. The translator had a dilemma between “burning one’s bridges” or “blowing the lid”, but opted for the latter expression, even though the translator stretched its meaning a bit in order to keep the flow of the sentence.

CONCLUSION

The thesis above presented all the problems a translator can encounter while attempting to provide a satisfactory translation and hopefully, provided an adequate translation of the source texts in the process. Each genre was specific and the translator had to adapt to each of them in order to translate them properly. Each genre has its own rules a translator needs to follow in order to reach his respective audience. The texts showed that dictionaries are not enough on their own; a translator needs to possess additional knowledge of both linguistic and extralinguistic elements of a certain culture, since the source and target language and their respective cultures are both unique. As this thesis showed, translating is an intricate and demanding task requiring a special attention to detail and nuance and it is rarely straightforward and unambiguous.

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