



SVEUČILIŠTE U ZADRU
Universitas Studiorum Jadertina

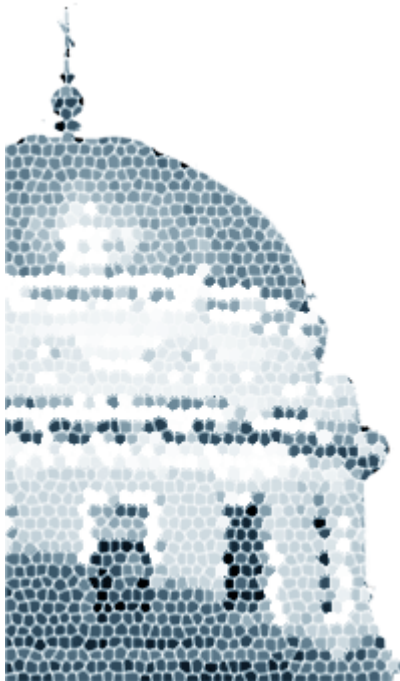
Centar za strane jezike

VED 201

VJEŽBE PREVOĐENJA – ENGLESKI I

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Studentska skripta



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VJEŽBE PREVOĐENJA – ENGLISKI I / VED 201

Course description: Introduction to basic techniques and methods of translation. Translation of literary and non-literary texts in the field of social sciences from English into Croatian and from Croatian into English. The discussion and analysis of translated texts with a focus on lexical and syntactic aspects and stylistic elements and discourse. Expanding vocabulary in the field of social sciences.

Objectives: Acquisition of basic skills and techniques in translating texts from English into Croatian and from Croatian into English, introduction and use of various translation tools in order to train students for independent translation within their professions.

1. INTRODUCTION TO TRANSLATION

The word "translation" derives from the Latin *translatio* (which itself comes from *trans-* and from *fero*, the supine form of which is *latum*—together meaning "a carrying across" or "a bringing across"). Competent translators show the following attributes:

- a very good knowledge of the language, written and spoken, from which they are translating (the source language);
- an excellent command of the language into which they are translating (the target language);
- familiarity with the subject matter of the text being translated;
- a profound understanding of the etymological and idiomatic correlates between the two languages; and
- a finely tuned sense of when to paraphrase ("translate literally") and when to paraphrase, so as to assure true rather than spurious equivalents between the source- and target-language texts.

A competent translator is not only bilingual but bicultural. A language is not merely a collection of words and of rules of grammar and syntax for generating sentences, but also a vast interconnecting system of connotations and cultural references whose mastery, writes linguist Mario Pei, "comes close to being a lifetime job."

The complexity of the translator's task cannot be overstated; one author suggests that becoming an accomplished translator—after having already acquired a good basic knowledge of both languages and cultures—may require a minimum of ten years' experience. Viewed in this light, it is a serious misconception to assume that a person who has fair fluency in two

languages will, by virtue of that fact alone, be consistently competent to translate between them.

Interpreting

Interpreting, or "interpretation," is the facilitation of oral or sign-language communication, either simultaneously or consecutively, between two, or among more, speakers who are not speaking the same language. The term "interpreting," rather than "interpretation," is preferentially used for this activity by Anglophone translators, to avoid confusion with other meanings of the word "interpretation."

Unlike English, many languages do not employ two separate words to denote the activities of written and live-communication translators. Even English does not always make the distinction, frequently using "translation" as a synonym for "interpreting."

Interpretation or interpreting is the facilitating of oral or sign-language communication, either simultaneously or consecutively, between users of different languages. Translation studies is the systematic study of the theory, description and application of interpretation and translation. An interpreter is a person who converts a thought or expression in a source language into an expression with a comparable meaning in a target language either simultaneously in "real time" or consecutively when the speaker pauses after completing one or two sentences.

The interpreter's function is to convey every semantic element as well as tone and register and every intention and feeling of the message that the source-language speaker is directing to target-language.

TEXT: ENGLISH INTO CROATIAN

- a newspaper article about culture (cultural event, review of a book or film)
- pointing out the specifics of translating this type of text, style and register used, and the potential difficulties in translating and ways of solving them.

Collocations, idioms, proverbs, and metaphors

Confusing and troublesome factors which cause lexical problems to translators are collocations, idioms, proverbs, and metaphors. Collocations are expressions, words linked together to express a fixed meaning, exact meaning. In other words, these are " [lexemes which] have the tendency to co-occur regularly in a given language". This co-occurrence makes them presupposed by listeners or readers of the meant language, they are "mutually expected"

Gatsby, and Other Luxury Consumers

The pages of “The Great Gatsby” are suffused with romance and dusted with sexual implication, but perhaps the most intensely and disturbingly erotic scene — the one that distills the novel’s seductive blend of desire and sorrow — involves clothes. Showing off his mansion to Daisy Buchanan, the great love of his life, and Nick Carraway, his diffident, dazzled neighbor, Jay Gatsby opens a cabinet in which his shirts are “piled like bricks in stacks a dozen high.” He throws them into a pile, and as Nick notes the wondrous textures and colors — “stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of Indian blue” — Daisy bursts into tears: “ ‘They’re such beautiful shirts,’ she sobbed, her voice muffled in the thick folds. ‘It makes me sad because I’ve never seen such — such beautiful shirts before.’ ” A reader might speculate about other causes of her weeping, but there is no reason not to take Daisy at her word. One of F. Scott Fitzgerald’s points is that beautiful things in abundance can produce a powerful aesthetic response, akin to the sublime. And the sublimity of stuff, of shirts and cars and Champagne flutes and everything else that money can buy, is surely what drives Baz Luhrmann’s wildly extravagant adaptation of “Gatsby.” The movie has been faulted, not entirely without justice, for its headlong embrace of the materialism that the novel views with ambivalence. Mr. Luhrmann, though following the book’s plot more or less faithfully, does not offer a stable moral perspective from which the world of its characters can be judged. Rather, he immerses the viewer in a sensual swirl of almost tactile opulence. That scene with the shirts is a triumph of production design and 3-D digital cinematography. Really, you have never seen such beautiful shirts before. But if you have gone to the movies recently you have witnessed similar moments of commodity fetishism. Jay Gatsby is hardly the only character reveling in the palpable, wearable tokens of his good fortune. Harmony Korine’s “Spring Breakers,” released to some bafflement in March, offers an almost uncanny echo of “Gatsby,” when Alien, the South Florida drug dealer played by James Franco, brags about how many pairs of shorts he owns. “Look at all my stuff!” he crows (though he uses another term), jumping up and down on his bed, pointing out guns, bullets, cash and clothes. He also adds a profane twist to a phrase that appears in just about every term paper ever written about F. Scott Fitzgerald’s third novel: “It’s the American Dream!” Term-paper authors are eager to read irony into such invocations, but this writer is not so sure. Yes, Alien is something of a cretin, and Gatsby was a prisoner of his own fantasies. Both acquired their fortunes illegally, and both meet violent ends. But like Mr. Luhrmann’s dizzy rendering of “The Great Gatsby,” Mr. Korine’s fever dream of sun-baked collegiate hedonism does not attach moralistic warning labels or flags of satire to its images of excess. Nor, for that matter, does “Pain & Gain,” Michael Bay’s astonishing and misunderstood Florida true-crime story, in which a gang of gym rats — muscle-bound counterparts to the bikini-wearing coeds in “Spring Breakers” — go to violent extremes to secure their share of the dream. Sofia Coppola’s latest movie, “The Bling Ring,” is another American Dream parable, a deadpan, curiously touching story of young people who believe the finer things in life are theirs for the taking. The 17th-century Puritan theologians debated whether prosperity was a visible sign of election, by which they meant predetermined salvation. Their modern-day descendants have no doubt: “If I deserve it, then the universe will serve it,” says Daniel Lugo, the ringleader of Mr. Bay’s Sun Gym gang. This blatant claim of entitlement may cause discomfort in some viewers, as will the buoyant, aggressive, nonjudgmental tone of this nasty comedy. Much as we may enjoy the spectacle of money, we usually prefer it to be accompanied by sentimental lessons about how there are more important things. We like cautionary tales about the dangers of greed and reassuring distinctions about the sources and uses of wealth. line between old money and new, and another that separated legitimate fortunes from the kinds amassed by Gatsby and his criminal associates.

Damaso Reyes has been photographing the many changes sweeping over the European Union since 2005 as part of his ambitious project, "The Europeans." Across the Continent, he has been finding moments large and small that strive for nuance and details of everyday life. It's a challenge, because he knows he's an outsider. Mr. Reyes, 33, grew up in Bedford-Stuyvesant, a predominantly African-American neighborhood in Brooklyn, where he lived with his parents, who had come from the Dominican Republic. His earliest experiences with photography had him question how photographers approach — and portray — unfamiliar people and places.

"It began to drive me nuts," he said. "I knew we had problems, there were drugs and crime. But there were also people going to work and school. But then you have these photographers, who will remain nameless, who go in and make you think Bed-Stuy was nothing but shooting galleries and crack houses."

Those early concerns have stuck with him as he pursues his project, which he hopes to finish by 2015.

Damaso Reyes

A young girl attended a Memorial Day ceremony in Hungary.

"As someone who grew up in a community that I feel was poorly represented in the media, when I go to other communities, I try to be hyper-aware and hyper-sensitive and not regurgitate the same visual information, but to push myself beyond what I expect," he said.

"If everything was about reconfirming what I thought I'd find, why get on a plane?"

Mr. Reyes, who did newspaper work in New York before moving to Indonesia, had been looking for a long-term project when he settled on the idea of "The Europeans." Fascinated by the changes he was reading about, he took a chance to delve into a project that went beyond the headlines of daily stories to see how people were adjusting in various European nations. "Europe was going through the biggest transformation since World War II, but everything I was reading was like looking at a map one inch from your face," he said. "Nobody is holding back the map. None of the pictures I was seeing showed anybody looking beyond what happened that day, week or month."

If "The Europeans" elicits thoughts of "The Americans," it's not an accident. Mr. Reyes has admired Robert Frank ever since he discovered his oeuvre in high school.

"Wouldn't it be interesting if an American went to Europe and photographed how it was changing?" he said. "That was one of the strengths of Frank's work. He was looking at America from an outsider's perspective."

Damaso Reyes Dignitaries at a ground-breaking in Barcelona.

He began his project in 2005 in London, following with trips to the Netherlands, Kosovo and Spain (where he now lives, in Barcelona). For someone used to daily newspaper assignments, it was a bit scary to go off without being sure how he would finance the project, or whether picture editors would be interested in his work.

He soon discovered there was little interest in pictures that were not newsy. Instead, he found greater support in the art world, receiving fellowships and grants as well as artist residencies.

One thing that struck him over the last few years was how pervasive immigration has been. Working in a town on the border between Hungary and Slovakia, he photographed two brown-skinned girls during a school dance. "I had never seen brown people there before," he recalled. "I asked my friend and she said, 'Oh, they're the daughters of the pharmacist. He's from the Congo.' So, I go to visit the pharmacist. It turned out that during the '70s and '80s, during the era of fraternal Socialism, there were exchanges between the Eastern Bloc and the developing world, where they invited people from the Congo to study. He did that and stayed, marrying a local woman."

TEXT: ENGLISH INTO CROATIAN

- topic: politics (analysis of a current event)
- discussion about problems related to the comprehension, specifics of the vocabulary and style; cultural differences between political systems
- discussion about possible difficulties in the text and their solutions

Fronting

Fronting is when the writer places a word, phrase, clause at the beginning of the sentence in an unusual structure "Suicide he committed" instead of "He committed suicide". Such fronting is intended by the SL writer to make the reader get a special point or feel a particular feelings; meaning. It is intended to achieve a stylistic function, linguistic touch of some kind; emphasizing a given point of view, a basic information or idea. In other words, the writer wants to drive the readers' attention to the crucial importance of the emphasized point. These styles of parallelism and fronting are in some kind troublesome for translators. The translator is advised to read a lot for both languages, so that he would be exposed to their styles. It is for this reason, the translator needs to be familiar with both languages.

Stylistic problems in translation

The style is so important, translators should be aware of the SL as well as the TL styles. In other words styles and structures of the SL and the TL may cause problems to translators. The importance of style in translation arises from the importance of style these days. Nowadays, style is given more importance, especially in achieving the intended meaning; it is an essential part which goes hand in hand with meaning. Style has a role to play in any aspect of language, consequently in all aspects of meaning. In other words, a writer chooses to use formal or informal style, loaded or colloquial terms. He does so because he wants to mean something because such styles are contradicted and cannot be used in the same way; such styles are important and strongly relevant to meaning, and can sometimes affect it heavily. The same can be said about the rhythmic language and the ordinary, simple language style; they are different and have different effects and functions. Hence one cannot disregard the importance of style in language and that it is inseparable from meaning. The change of style means a change in meaning. As a result for such stylistic change; a poor text may be rendered as a good text if its original style is not preserved, and vice versa, a good text could be rendered into a poor text.

Henry Kissinger Interview with Der Spiegel
'Obama Is Like a Chess Player'

Former US Secretary of State Henry Kissinger, 86, discusses the painful lessons of the Treaty of Versailles, idealism in politics and Obama's opportunity to forge a peaceful American foreign policy.

SPIEGEL: Dr. Kissinger, 90 years ago, at the end of World War I, the Treaty of Versailles was signed. Is that an event of the past only of interest to historians or does it still shape contemporary politics?

Henry Kissinger: The treaty has a special meaning for today's generation of politicians, because the map of Europe which emerged from the Treaty of Versailles is, more or less, the map of Europe that exists today. None of the drafters understood the implications of their actions, and that the world that emerged out of the Treaty of Versailles was substantially contrary to the intentions that produced it. Whoever wants to learn from past mistakes, needs to understand what happened in Versailles.

SPIEGEL: The Treaty of Versailles was meant to end all wars. That was the goal of President Woodrow Wilson when he came to Paris. As it turned out, only 20 years later Europe was plunged into an even more devastating world war. Why?

Kissinger: Any international system must have two key elements for it to work. One, it has to have a certain equilibrium of power that makes overthrowing the system difficult and costly. Secondly, it has to have a sense of legitimacy. That means that the majority of the states must believe that the settlement is essentially just. Versailles failed on both grounds. The Versailles meetings excluded the two largest continental powers: Germany and Russia. If one imagines that an international system had to be preserved against a disaffected defector, the possibility of achieving a balance of power within it was inherently weak. Therefore, it lacked both equilibrium and a sense of legitimacy.

SPIEGEL: In Paris we saw the clash of two foreign policy principles: the idealism embodied by Wilson who encountered a kind of realpolitik embodied by the Europeans which was above all based on the law of the strongest. Can you explain the failure of the American approach?

Kissinger: The American view was that peace is the normal condition among states. To ensure lasting peace, an international system must be organized on the basis of domestic institutions everywhere, which reflect the will of the people, and that will of the people is considered always to be against war. Unfortunately, there is no historic evidence that this is true.

SPIEGEL: So in your view, peace is not the normal condition among states?

Kissinger: The preconditions for a lasting peace are much more complex than most people are aware of. It was not an historic truth but an assertion of the view of a country composed of immigrants that had turned their backs on a continent and had absorbed itself for 200 years in its domestic politics.

SPIEGEL: Would you say that America inadvertently caused a war while trying to create peace?

Kissinger: The basic cause of the war was Hitler. But insofar as the Versailles system played a role, it is undeniable that American idealism at the Versailles negotiations contributed to World War II. Wilson's call for the self-determination of states had the practical effect of breaking up some of the larger states of Europe, and that produced a dual difficulty. One, it turned out to be technically difficult to separate these nationalities that had been mixed together for centuries into national entities by the Wilsonian definition, and secondly, it had the practical consequence of leaving Germany strategically stronger than it was before the war.

TEXT: ENGLISH INTO CROATIAN

- a newspaper article about economics and finance
- pointing out the specifics of translating this type of text, style and register used, translating idioms and metaphors common in newspaper articles on this subject and ways of solving them.

Idioms, proverbs and metaphors

Idioms, proverbs, and metaphors can be undertaken in the same way as collocations, since they are expressions which involve collocations of a special kind. Such expressions are fixed phrases whose form is unchangeable, and whose meaning is always the same, inflexible. Cognitive psychologist H. Clark when commenting on metaphors asserted that we use the term metaphor to refer to the applying or using a source to talk about a target; we talk about many things in a less than literal way, for example; we talk of understanding as though it were a visual phenomenon (oh, I see, I see!). While translating such phrases, which are structured and combined in a particular way, they require a great deal of attention; linguistic and cultural knowledge. Given that, most of these expressions are popular and cultural specific; they may vary from a language into another, from a culture into another. Furthermore, even if the translator knows the words meanings when they are used alone without being combined in such special combination, he would not be able to infer its meaning when it comes together in a special formulaic to mean an exact meaning, he would not be able to translate it easily or accurately. In other words, knowing the core meaning of a lexical item in its own is neither beneficial nor sufficient. This could only tempt the translator to misunderstand, and misinterpret the meaning of the combination and would mistranslate it into the TL. The translator should know as many combinational and collocational meanings a lexical item has as possible, along with their equivalents in the TL. For the reason that, collocations and all kinds of multi-word lexical items such as idioms, proverbs, and metaphors must be treated as one lexical item.

Transformation of a Town Underscores Immigrants' Impact

PORT CHESTER, N.Y. — Nearly 20 years after he arrived penniless in this country from Mexico, Moises owns two restaurants, with a third on the way. He has five employees, an American wife and a stepdaughter. What Moises does not have is American citizenship, or even a green card permitting him to reside legally in the United States. So he inhabits an economic netherworld, shuttling among his establishments on the bus and train because he cannot get a driver's license and making do without bank loans or credit cards even as he files for zoning permits and incorporation papers. While the estimated 11 million immigrants here illegally are often portrayed as dishwashers, farmhands, gardeners and other low-paid service workers, increasingly they are also business owners and employers. That is one reason economists say opening the door to entrepreneurs like Moises — whose last name is being withheld because of the risk of deportation — could give the American economy a shot in the arm. The most prominent feature of the proposed immigration bill introduced by a bipartisan group of senators last month would provide residents of the United States who overstayed their visas or arrived illegally before Dec. 31, 2011, a long and winding path to citizenship, one that would probably take more than a decade to complete. But less noticed is that the legislation would offer such residents much more immediate provisional status, enabling them to work and travel legally.

That status would make it easier for immigrants here illegally to open businesses, buy big-ticket items like homes and cars and negotiate raises. All of these help explain why immigration reform is one of the few things economists on the left and right generally agree on these days. While there is considerable debate about whether increased immigration depresses wages on the low end of the pay scale, most experts say allowing more new immigrants and offering a more secure legal footing for workers who are currently in the country illegally would bring the nation broad economic gains.

“We need more legal immigration,” said Diana Furchtgott-Roth, an economist at the conservative Manhattan Institute. “Additional human capital results in more growth.” Lawrence F. Katz, a liberal professor of economics at Harvard who is among those who say that immigration can push down pay for workers directly competing with new immigrants, nevertheless supports the argument that a freer flow of people from other nations would foster more growth. “No doubt some individuals are harmed,” he said, “but the benefits outweigh the costs.” Some conservative skeptics, though, see a steep price in a broad amnesty, largely because of increased spending on social services. Fourteen years after she arrived from Lima, Peru, and started working as a baby sitter, Itziar Llamoca now owns Fiesta Place, which makes traditional decorations and balloon arrangements for family events like baptisms, weddings and the girl's coming-of-age party called the quinceañera. She earned her associate's and bachelor's degrees from colleges in Westchester and bought the store with her sister from its original owners several years ago. Ms. Llamoca, who now holds American citizenship, did not rely on bank loans to make the purchase. “For us, it was easier to borrow money from the family,” she said.

A few doors down, a Guatemalan-born accountant, Julio Grijalva, shares a storefront with a travel agent originally from Mexico. Mr. Grijalva serves a growing clientele of legal immigrants like himself as well as unauthorized ones who nevertheless file using an Individual Taxpayer Identification Number granted by the Internal Revenue Service.

TEXT: ENGLISH INTO CROATIAN

- selected text in the field of social sciences or humanities (pedagogy, psychology, sociology, etc.).
- pointing out the terminological problems that the translator faces, and ways to resolve them with the help of specialized dictionaries, the Internet or consultation with experts
- discussion about possible difficulties and ways of solving them.

In recent decades, more and more of the science articles that are translated are categorized as "popular science," i.e. science for the public, such as translations of popular science magazines and science news, and other reports or information written for the public. The genre of popular science is different from specialized science in its salient features of interaction between writers and readers. The writing is less impersonalized, and the main purpose is to communicate accurate information to the readers, not just to present it to them. The main goal of science communication may not be to introduce new ideas, but to arouse the interest of readers and involve more people in the world of science. To be able to work with popular science texts, the translators need to have a more comprehensive understanding of popular science writing, which brings the interactive dimension into consideration. Pragmatic studies on the genre of popular science have shown that the scientific content is important, but the way it is communicated through the use of linguistic features is no less important. To be more specific, the linguistic resources that carry out the function of interaction in texts can be categorized into two rhetorical purposes: -To guide the reader through the text: the linguistic resources available are cohesive devices, such as conjunctions. - To involve the writer and the reader in the text: the linguistic resources available are attitudinal markers, such as hedges and boosters, and first and second personal references. By using these features in ways that differ from other scientific writings, the genre of popular science is able to achieve its different communicative purposes which do not coincide with other science writing.

Assertiveness is a way of thinking and behaving that allows a person to stand up for his or her rights while respecting the rights of others. Nonassertive people may be passive or aggressive. Passive individuals are not committed to their own rights and are more likely to allow others to infringe on their rights than to stand up and speak out. On the other hand, aggressive persons are very likely to defend their own rights and work to achieve their own goals but are also likely to disregard the rights of others. Additionally, aggressive individuals insist that their feelings and needs take precedence over other people's. They also tend to blame others for problems instead of offering solutions.

Assertive attitudes and behaviors are at the heart of effective advocacy. A person with an assertive attitude recognizes that each individual has rights. These rights include not only legal rights but also rights to individuality, to have and express personal preferences, feelings and opinions. The assertive individual not only believes in his or her rights but is committed to preserving those rights. An assertive attitude is important in recognizing that rights are being violated. The passive person is so concerned with being liked and accepted that he or she may never recognize the need to advocate. The assertive person clearly expresses his or her rights or needs. They tend to face problems promptly and they focus on solutions rather than problems. The following will enhance your assertiveness skills.

Assertive listening is one of the most important advocacy skills we will discuss. The goals of assertive listening are: (1) to let the other know that you want to understand his or her point of view; (2) to understand accurately what another is saying; and (3) to let the other know that he or she has been understood. Remember that understanding is different from agreement. You can understand what another is saying but still disagree with him or her.

You can let others know you are interested in hearing and understanding their points of view in several ways. You can tell them you are interested. Here are some examples of how you could phrase such a statement:

I'd like to hear your views on....

I'd like to understand your views on....

Could you tell me about them?

I'm confused about your stand on....

Would you tell me more about how you see the situation?

I think we are approaching this from two different perspectives.

What does the situation look like from your perspective?

I'd like to hear your thoughts on

Looking directly at the other shows you are giving him, or her your attention. Leaning forward slightly communicates interest, while a relaxed, open posture communicates receptiveness to what the other party is saying.

Listening for accuracy takes concentration and requires you to give your full attention to what the other is saying. It is easier to listen for accuracy when you feel relaxed. If you are tense and your own thoughts are racing, excuse yourself for a minute and go to another room. Take a few deep breaths to relax and clear your mind before returning. Ask questions as they come up, especially if the answers are important to understanding additional points the other party is discussing. Saying "um hum" and nodding your head slightly will encourage the other to continue talking. Most people will discontinue talking without these mild encouragements.

Assertive Listening. You can test whether or not you have understood the other party by summarizing your understanding of what was said and asking for verification. This not only lets you know whether you have understood the other correctly, it also lets the other person know they have been understood. Some problem solving or negotiation sessions get stuck because people do not realize that they understand one another. Many times the issue is not confusion, but disagreement about what to do about the problem. Working out solutions is different from establishing an understanding and some issues remain unresolved because parties never get past the stage of establishing that all viewpoints are understood.

TEXT: ENGLISH INTO CROATIAN

- popular-science newspaper article about medicine
- discussion about problems related to the terminology of the specific area for which the translator is not an expert; consultation with experts; range and readers
- discussion about problems in the text and possible solutions

A translator who embarks on medical translation has two main obstacles: medical knowledge, and medical terminology. Medical terminology presents problems which are different from other specialized domains. One of the first criteria that a medical translator has to determine is their target audience. Eponyms present a big problem in medical translation because often they are synonyms for another term. For example, according to *Dermatology Therapy: A-Z Essentials*, “Infantile Scurvy” has the following synonyms: “Barlow’s disease”; “Möller-Barlow disease”; “Barlow’s syndrome”; “Cheadle-Möller-Barlow syndrome”; “Moeller’s disease”; “vitamin C deficiency syndrome”. Choosing between an eponym and another term would depend on which is more common in the target culture.

Often, a translator who lacks experience in translating medical texts would automatically translate a drug name into the target culture equivalent. This, however, would not be functional. Texts often refer to drug names as they are known in the source language, which is likely to be the brand name. When coming across a brand name like “Ventoline”, it would help the end receiver (specialist or not) to not only have the English trade name “Ventolin”, but also its International Non-proprietary Name “Salbutamol”. An International Nonproprietary Name (INN) is a unique name designated by the World Health Organisation (WHO) to a particular pharmaceutical substance. Another criterion to determine from the outset is whether to translate into British or American English (or rather, whether to adopt British or American medical terms). This may be a minor point, and most doctors would still understand, but not knowing the difference will mean a compromise on term consistency when you start mixing up your “hematomas” (US) with “haematomas” (UK). Sometimes, the spelling may be the same but the meaning is different. “Surgery” is a place where you get cut open in the US, but also a doctor’s office or their opening hours in the UK. Lastly, you may think that metaphors or euphemisms are only related to literary translation but they are also very relevant to medical translation. Doctors sometimes use euphemisms for unpleasant topics, such as “to expire” for “to die”, or “critically ill” for someone who is dying and with no hope of recovery. How can these be translated into different languages?

There are many other terminology-related problems in medical translation, such as hospital jargons (e.g. “inpatient/ outpatient”), and the fact that practitioners themselves do not agree on the terms. To solve these problems, adequate background knowledge and/or research skills are needed, and reliable websites and medical journals should be consulted. Nevertheless, being aware of these problems will go a long way in determining the right medical terminology. Any type of translation has their own difficulties; despite the obstacles, medical translation can be hugely rewarding.

Seeking Clues to Heart Disease in DNA of an Unlucky Family

Early heart disease ran in Rick Del Sontro's family, and every time he went for a run, he was scared his heart would betray him. So he did all he could to improve his odds. He kept himself lean, stayed away from red meat, spurned cigarettes and exercised intensely, even completing an Ironman Triathlon. "I had bought the dream: if you just do the right things and eat the right things, you will be O.K.," said Mr. Del Sontro, whose cholesterol and blood pressure are reassuringly low. But after his sister, just 47 years old, found out she had advanced heart disease, Mr. Del Sontro, then 43, and the president of Zippy Shell, a self-storage company, went to a cardiologist. An X-ray of his arteries revealed the truth. Like his grandfather, his mother, his four brothers and two sisters, he had heart disease. (One brother, Michael, has not received a diagnosis of the disease.) Now he and his extended family have joined an extraordinary federal research project that is using genetic sequencing to find factors that increase the risk of heart disease beyond the usual suspects — high cholesterol, high blood pressure, smoking and diabetes. Rick Del Sontro keeps himself lean and watches his diet, but despite his efforts, he has heart disease like many in his family. Credit Brendan Hoffman for The New York Times

The aim is to see if genetics can explain why heart disease strikes apparently healthy people. The hope is that a family like Mr. Del Sontro's could be a Rosetta stone for heart disease — that their arteries' profound but mysterious propensity to clog could reveal forces that do the same in millions of others. "We don't know yet how many pathways there are to heart disease," said Dr. Leslie Biesecker, who directs the study Mr. Del Sontro joined. "That's the power of genetics. To try and dissect that."

Researchers have long known that a family history of early death from heart disease doubles a person's risk independently of any other factors. Family history is defined as having a father or a brother who were given a diagnosis of heart disease before age 55 or a mother or sister before age 65. Scientists are studying the genetic makeup of each member of the Del Sontro family, searching for telltale mutations or aberrations in the long sequence of three billion chemicals that make up human DNA. Until very recently, such a project almost certainly would have been futile. Picking through DNA for tiny aberrations was so costly and time-consuming that it was impractical to take on for an entire family. Analyzing the deluge of data would have been overwhelming. But costs have plunged, and data analysis has advanced. "With the right family, you may need only one family," said Dr. Robert C. Green of Harvard Medical School who studies genetics and medicine and is not involved in the study. Control of cardiovascular disease is one of medicine's great success stories. Over the past 45 years, heart disease death rates have steadily dropped 60 percent from their peak in the 1960s. But doctors still rely mostly on risk factors discovered decades ago — cholesterol levels, blood pressure, diabetes, smoking, obesity and a sedentary lifestyle.

"Risk factors are part of the canon now in medicine," said Dr. Gary H. Gibbons, the director of the National Heart, Lung and Blood Institute. "We use them every day. Still, people arrive at the hospital every day with heart attacks." And heart disease is still the leading killer of men and women. Each year, nearly 600,000 people in the United States die of heart disease. Though the average age for a first heart attack has steadily risen — it is now 66 for men, and 70 for women — many die much younger. And many had no obvious risk factors. What, researchers ask, are they missing? The old method of inquiry into heart disease was to start with basic laboratory research, test a hypothesis in animals, develop a drug and then test it in humans. That approach led to some expensive failures. Researchers now want to use human genetics.

"We need to understand disease biology in humans," said Dr. Elias Zerhouni, a former director of the National Institutes of Health and now president for global research and development at Sanofi. "The tools are here."

TEXT: ENGLISH INTO CROATIAN

- text about way of life, customs, tradition
- discussion about specifics of the translation of such texts; text function; readers; style; the role of a translator in the mediation between cultures
- discussion about possible difficulties and their solutions

Lexical problems are those which occur as a result of the diversity of languages, "languages are differently equipped to express different real world relations, and they certainly do not express all aspects of life with the same equal ease; finding a notional category which is regularly expressed in all languages is difficult". The translator may not find the equivalent word, as he may be confused on the first hand because of some words have a lot of meanings; they can be translated into a lot of equivalents, its meanings depend on its context and collocation. Logically speaking, each word should have only one meaning, but as it is commonly known this is not the case. When a word has more than one meaning; it is said to be lexically problematic and ambiguous. When a phrase or a sentence can have more than one structure; is said to be structurally vague and frustrating. Thus, the central question of the lexicographic work is the meanings of words; the translator has to be exposed to all the contexts in which a word may occur. Hence, from these contexts, it is possible to identify the different meanings associated with a word.

Stockholm, and the Strangers Who Brought Me There

THE view was peerless but not pierless. I was sitting on the patio of the chic Hotel Skeppsholmen, which, located on an island in the middle of Stockholm, seems to embody all that's good about a city that is roughly one-third water and one-third green space. I could see lawn, palisades, boats and ferries, very few tourists, Northern Europe's best-preserved medieval city, an amusement park built in 1883, important shrubbery, ducks.

I fell into conversation with a bearded, 50-something stranger to my left, who asked me how I had stumbled onto this little slice of heaven. "A blogger," I told him. Whereupon he snort-laughed as if to say: But this place is too exalted for the mere blogosphere.

"I'm sometimes the only person sitting out here," he told me. "It's Stockholm's best-kept secret." "Better than the WikiLeaks bunker?" I asked.

"Well ... " he conceded, all mock gravity. "Maybe second best."

What would happen if you traveled to a country you'd never been to and relied on suggestions from blogs and online locals instead of those from friends and guidebooks? Would you end up at a Star Trek convention? Trapped in a basement full of cat hair and moody Swedish folk singers? Not according to my visit at the Skeppsholmen.

I chose Stockholm for this experiment because it's a city with a wealth of bloggers. Try Googling "Stockholm bloggers" and then get back to me next month, when you've finished reading. A fictional character like the hacker Lisbeth Salander doesn't emerge from a vacuum — she's the product of much feverish keyboard tapping, and I don't mean Stieg Larsson's. My hope was that by taking tips from young bloggers I'd immediately be plugged into hipster Stockholm and neatly dodge any Millennium or Abba walking tours — or indeed, any activity that might shed a light on sulky fictional hackers or the troubled marriage of Benny and Anni-Frid. If Sweden's uniqueness lies in its having long been a socialist paradise with a thrumming amount of business ingenuity — hello, Ericsson and Electrolux and Saab and Volvo and H&M and Ikea and Hasselblad — then perhaps it's not a huge surprise that this is a country where a certain percentage of the population likes to sit in cafes, lavishing their blog posts and restaurant recommendations with the kind of attention befitting a sickly dachshund. The average Swede drinks 4.5 cups of coffee a day. Cue frantic blogging.

Back in New York, I'd fallen down the rabbit hole of Stockholm blogs. I'd gravitated mostly to two jaunty ones that feature — as is increasingly seen in other city-based blogs, too — insider tips given by locals. The first of these was Nectar & Pulse (nectarandpulse.com), a company that allows you, at 6 euros (about \$7.35) a pop, to buy local hipsters' insider tips to one of eight European cities and New York. Each of the locals — or Soulmates, as the site calls them — is identified by name and a title like "Shopaholic/Glamourgirl/Partyqueen" or "Breadbaker/Writer/Birdwatcher." Each Soulmate — most of whom are in their 20s and have a kind of boho gorgeousness that screams "pool party at Alexander Skarsgard's" — has filled out profile questions in which they describe favorite films, magazines, times of day and so on; seldom has one encountered more enthusiasm for Elle magazine and the films of Wong Kar-wai. Before going to Stockholm for 12 days in April with my boyfriend, Greg, I bought tips from two Soulmates — the one who seemed the most like me

(Collector/Photographer/Listener Kristofer Hedlund) and the one — or ones — who are the most like someone I secretly want to be (Bohemians/Pop-Princesses/Businesswomen Johanna and Nina Piroth). I was mailed two handsomely produced, color-photograph-bedecked guides, each 5 by 14 inches and each bearing about 30 recommendations for museums, restaurants, stores and bars. Both brochures contained a sort of prose poem in which the Soulmates described a perfect day in Stockholm. After a day of looking at art and eating and clubgoing, the mustachioed and soul-patched Mr. Hedlund plunges (presumably naked) into the bay at sunrise. The pale, waifish Piroth sisters, meanwhile, do a lot of brunching and picnicking whereupon "the dancemood takes over" and they engage in "ugly, early-morning dancing" until dawn.

TEXT: ENGLISH INTO CROATIAN (literary translations)

- difficulties of literary translation
- discussion about problems in the text and possible solutions

All translations require excellent knowledge of the target and source languages, as well as an understanding of the cultural background and context into which a document is being translated. However, in the case of literary translation, various concerns, such as subjective interpretation of the original text, distinguish this translation process from that involved in non-literary translations. In literary translation, the language transcends mere communication. Literary creativeness is, therefore, needed not only during the writing of the original work, but also during the translation of it. However, the latter differs in that it is not free-standing, as it is intrinsically linked to the form and tone of the original work. This creative translation involves synthesizing a series of elements, such as rhythm, punctuation, syntax, mood, and meaning (or, in other words, content and form). One of the main problems affecting literary translators is that they forget that the various elements work together in a dialectical relationship within a literary work. That relationship needs to be kept, reproduced, or approximated in the target translation in order for the translated work to closely resemble the source text. When the source and target languages are spoken by people from different cultural groups and backgrounds, then meanings, feelings, and reactions to literary texts can sometimes be entirely different from those created within the source audience. In this way, the task of recreating the effect or the feelings emanating from the original readings in a target audience becomes infinitely more complex when addressing other cultural contexts. In practice problem arises when translating characters' names, especially when these are meant to reflect an aspect of their personality. Oscar Wilde's work is a good example of this. John Worthing, the main character in the play *The Importance of Being Ernest*, is presented as a very responsible, respectable, and worthy man. Other good examples can be found in the Harry Potter series, with characters such as Mad-Eye Moody, or even Tom Marvolo Riddle, which is an anagram of "I am Lord Voldemort."

The examples and difficulties mentioned here are by no means an exhaustive list. On top of these, new difficulties and challenges arise with every literary piece that is translated. Some of them are related to the characteristics of a specific genre, while others are connected with the uniqueness of a particular author. The possibilities seem endless, which is what makes literary translation such a rich topic to investigate, as well as such an interesting activity in which to engage.

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him.

But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone

at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

"Santiago," the boy said to him as they climbed the bank from where the skiff was hauled up. "I could go with you again. We've made some money."

The old man had taught the boy to fish and the boy loved him.

"No," the old man said. "You're with a lucky boat. Stay with them."

"But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks."

"I remember," the old man said. "I know you did not leave me because you doubted."

"It was papa made me leave. I am a boy and I must obey him."

"I know," the old man said. "It is quite normal."

"He hasn't much faith."

"No," the old man said. "But we have. Haven't we?"

"Yes," the boy said. "Can I offer you a beer on the Terrace and then we'll take the stuff home."

"Why not?" the old man said. "Between fishermen."

They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen. The successful fishermen of that day were already in and had butchered their marlin out and carried them laid full length across two planks, with two men staggering at the end of each plank, to the fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting.

TEXT: CROATIAN INTO ENGLISH

- text from a tourist brochure about Croatia
- discussion about the specifics of the translation such texts; text function; readers; style;
- discussion about possible problems and solutions

Cultural problems

The culture as a perspective is defined in the dictionary language teaching and applied linguistics as: "the total set of beliefs, attitudes, customs, behavior, and social habits etc..., of the members of a particular society". The problem is that, some languages are loaded with cultural terms and expressions called (cultural specific). The cultural specific expressions are somehow difficult to translate, even professional translators find it difficult to deal with them. That is because the cultural context is too vague, it represents the world view of a society, its beliefs, emotions and values. Thus it comprises some important factors which help in building up the information necessary to interpret the message; enable the translator to translate easily and effectively. That's why, any term; one word or an expression is said to be cultural specific when it denotes concrete objects or abstract aspects that may be related to religious beliefs, social habits, customs and traditions or social situations, moral values, a type of cloth or a life style, kind of food, economical principle, political ideology...that are specific to the culture in question. Though some cultural concepts seem to be universal, however; they are not interpreted in the same way; each language has its own interpretation according to its people way of thinking, living style, and even their geographic position. Languages are equipped and lexicalized differently.

Dobrodošli u grad Zadar, grad iznimne 3000-ljetne povijesti i izuzetno vrijednog kulturnog naslijeđa, grad koji će Vam uvijek iznova ponuditi nešto novo i posve originalno. Smješten u samom srcu Jadrana, Zadar čini urbano središte Sjeverne Dalmacije kao administrativni, privredni, kulturni i politički centar regije u kojem živi 75.000 stanovnika. Grad Zadar Vam u spoju ljepote prošlosti i svih pogodnosti koje traži suvremeni putnik nudi brojne turističke atraktivnosti: tražite li idealan smještaj, autohtone gurmanske delikatese, kulturne znamenitosti, suvremene sportske objekte te raznovrsni izletnički program, odabrali ste pravu destinaciju za odmor, sport i zabavu. Zadar je jedno od najpopularnijih hrvatskih turističkih odredišta, kojeg je i londonski Times proglasio „središtem zabave na Jadranu“, a Guardian „novom hrvatskom prijestolnicom cool-a“. Osvojit će Vas svojom posebnom atmosferom i bogatim životom – bilo danju ili noću. Ljeti je Zadar domaćin Glazbenim večerima u sv. Donatu, Zadarskom kazališnom ljetu, Festivalu suvremene glazbe, KalelargArt - Street art festivalu, te urbanom festivalu Zadar snova. Zsigurno ćete se zabaviti i na Noći punog miseca, Millennium Jump-u ili na jednom od koncerata svjetskih glazbenih atrakcija. Posebnost grada neodoljiva je za poštovatelje i ljubitelje povijesnih spomenika i kulturne baštine, umjetnike, turiste i njegove građane. Zadar je i grad u kojem je velik prostor ostavljen pješacima; šetnja uglačanim kamenim ulicama grada postat će šetnja kroz povijest, ali i doživljaj suvremenog života. Kao grad spomenik okružen povijesnim zidinama, Zadar je prava riznica arheološkog i spomeničkog blaga antičkog, srednjovjekovnog i renesansnog razdoblja, kao i brojnih suvremenih arhitektonskih ostvarenja poput prvih Morskih orgulja na svijetu. Višestoljetna burna povijest, razaranja i stvaranja ostavili su ožiljke, ali i brojne zapise vremena, današnju vrijednu spomeničku baštinu grada. Iz svih povijesnih razdoblja sačuvane su brojne crkve i spomenici kulture na kojima su vidljiva umjetnička graditeljstva svih stilova. Njih 70-ak nalazi se u samoj povijesnoj jezgri grada, dok njegovi ostali dijelovi s užom i širom okolicom broje preko 600 nepokretnih spomenika kulture. Grad Zadar lako je dostupna destinacija kopnom, morem i zrakom. Ima odličnu prometnu infrastrukturu, kojom je izravno spojen s ostalim većim gradovima Republike Hrvatske: Zagrebom, Rijekom, Splitom i Dubrovnikom, te izuzetne kapacitete i suvremenu uslugu brojnih marina. Kojim god putem odlučite doći u Zadar, prirodne ljepote njegovog krajolika neće Vas ostaviti ravnodušnima. Putnička luka kao i nova turistička luka za cruisere smještene su u novoj prostranoj luci Gaženica niti 3 km udaljena od centra grada. Zračni promet, iako s male, ali suvremene međunarodne zračne luke (9 km udaljene od centra), spaja Zadar s većim hrvatskim gradovima te nekim glavnim europskim gradovima. Od Zagreba, Rijeke ili Splita dijeli ga svega par sati vožnje suvremenim auto-cestama. Izrazito razvedena obala, otoci i netaknuta priroda mame brojne nautičare upravo na ovo područje. Arhipelag koji broji 24 veća i čak 300-tinjak malih otočića i hridi, 3 parka prirode - Telašćica, Velebit i Vransko jezero te 5 nacionalnih parkova - Paklenica, Plitvice, Kornati, Krka i Sjeverni Velebit svrstavaju Zadar i njegovu okolicu u sam vrh turističke ponude Hrvatske. Još prije četrdesetak godina Alfred Hitchcock proglasio je zadarski zalazak Sunca „najljepšim na svijetu“. S njegovim mišljenjem slažu se i brojni turisti koji uživaju u pogledu na zagrljaj mora, zalazećeg Sunca i neba uz zvukove svjetski poznatih Morskih orgulja i čaroliju svjetlosti nove urbane instalacije Pozdrav Suncu.

Dobrodošli u Zadar!

TEXT: CROATIAN INTO ENGLISH

- translation of advertisements
- discussion about translation specifics of this type of text and topic: style, register, readers and cultural elements
- discussion about possible difficulties and solutions

The translation of advertisements: from adaptation to localization

The globalization of economies and trade intensification lead companies to communicate with consumers of different languages and cultures. Within the framework of international marketing strategies, advertising plays a key role. It has to resolve a dilemma which can be summarized in the following question: How can we sell a standardized product to local and different consumers?

Localization of international advertising campaigns consists of adapting the company's communication to the specificities of the local environment of the hosting countries targeted by the campaign. This local environment could be divided in several components to which the localizing translator must pay careful attention:

- . The socio-cultural component: which includes the local particularities stemming from religion, mores, social and commercial habits, rules of conduct and ethical norms. In short, this component is related to the main features of the hosting culture and society.
- . The politico-legal component: which includes the local particularities stemming from the nature of the political system, the stage of opening onto the world, the restrictions imposed on advertisements and the regulations related to information and to certain products (such as spirits and tobacco).

The localization of advertising campaigns consists of adapting the company's communication while taking into account the above-mentioned parameters. The relevance and influence of these parameters are certainly varied according to regions and countries but overlooking them leads undoubtedly to the failure of the campaign. In this context, the translator plays a key role in the adaptation of the communication campaign. Beside his role as a translator of the speech - strictly speaking - he must make sure that the socio-cultural restrictions, which could be problematic in the advertising transfer, are taken into consideration. Among the "technical" knowledge of cultural nature that must be mastered, we name the following categories:

- . The adaptation of dates and hours, weights and measures, currencies and addresses that often vary according to countries and languages.
- . The meaning of colours and the symbolism of geometrical and architectural forms that could be contradictory sometimes from one region to another.

. The cultural stereotypes and the social clichés in use in the hosting societies of the advertising message. (i.e. the representation of oneself and of others, ethnic preferences, religious convictions, national spirit, etc.)

All of these cultural elements could play a decisive role not only in the good understanding of the advertising message but also, and especially, in its success on the targeted market. Having disregarded the "weight" of local cultures, numerous multinationals learnt it to their cost. The cultural signs could be a source of problems in the commercial communication but they may also optimize the beneficial effects by meeting the local consumer's wishes of identification and complicity.

VAŠ NAJSUNČANIJI ODMOR DOSAD!

Otkrijte zašto je Hrvatska domovina ljeta

Budući da se može pohvaliti s gotovo 320 sunčanih dana u godini, Hrvatska predstavlja savršeno mjesto za odmor. Stotine šarmantnih otoka i otočića s malo prometa, ali mnogo zadivljujućih prirodnih ljepota i fenomena jamče vam potpuno drugačije iskustvo odmora na Sredozemlju. I ne morate birati između planina i mora, grada ili sela – sve vam je u doseg i udaljeno samo kratku vožnju automobilom. Kada odaberete Hrvatsku, odabrali ste raznolikost iskustva, netaknutu prirodu, izvorne atrakcije stare stotine ili čak tisuće godina, bogatu i raznoliku kulinarsku tradiciju te posvećenost jednostavnom životu koji slavi slobodu. Pronađite svoje idealno mjesto pod suncem! Od dubokog morskog plavetnila do mističnih planina, od spektakularnih parkova prirode do bujne divlje faune – prirodne divote Hrvatske raznolike su koliko i obilne. Rajske obiteljske plaže, udaljene lokacije za odvažne i pustolove, morske aktivnosti za one koji ne žele ostati na mjestu, privatna odredišta za opuštanje i meditaciju...

S 1244 otoka Hrvatska ima najrazvedeniju obalu Sredozemlja, s pravom plažom za potrebe svakog gosta. Zaštićena područja u Hrvatskoj uključuju osam nacionalnih parkova, mnoštvo parkova prirode čine 9 % površine Hrvatske!

Mogu li vaši snovi uploviti u stvarnost? Blaga klima čini jadransku obalu vrlo ugodnom za jedrenje tijekom cijele godine. Sa spektakularnom obalom koja se proteže od Istre do Dubrovnika i duga je čak 5835 kilometara, s gotovo 60 marina i iznimno čistom vodom – hrvatski Jadran predstavlja idealno mjesto za vaše nautičke pustolovine.

ZMAJARENJE RONJENJE TRČANJE SURFANJE PENJANJE RAFTING

Jeste li spremni dosegnuti vrh? Okusite svježinu Sredozemlja! Kada se suncem natopljeni svježi sastojci sretnu u loncu predivno raznolikih gastronomskih utjecaja, ne možete stati na samo jednom zalogaju. Samo naprijed, uvijek ima mjesta za još. Jeste li ikada ušetali u drevnu ulicu? Od samih početaka Hrvatska je blagoslovljena zapanjujućim dokazima ljudske kreativnosti. Istražite bogatstvo povijesnih i kulturnih lokaliteta i slavite ljudskost koja nas ujedinjuje. Jeste li već posjetili setove poznatih serija i filmova snimljenih u Hrvatskoj? **ISTRAŽITE KULTURU HRVATSKE TIJEKOM SEZONE FESTIVALA**

Ako vaš idealan odmor uključuje upoznavanje ljudi, učenje o povijesti i tradiciji te otkrivanje novih svjetova, onda ste na pravome mjestu! Brojni glazbeni, filmski, kazališni, gastronomski i umjetnički festivali tijekom cijeloga ljeta čine Hrvatsku idealnim odredištem za goste gladne kulture!

IDI NA DOGAĐAJE REZERVIRAJTE SADA, ZAPAMTITE ZAUVIJEK

Hoteli i hosteli, odmarališta i privatni smještaj, kampovi, vile, seoska domaćinstva, prenoćišta... Požurite i osigurajte si pravi smještaj u pravom trenutku za nezaboravan i jedinstven odmor pod hrvatskim suncem! Nije lako smisliti destinaciju za odmor, no obavještavamo vas da je vaša potraga završila! Kako nudi pregršt raznolikih doživljaja i ljepota, Hrvatska je bez dvojbe jedino odredište koje će vam trebati ovoga ljeta.