

# Transmission of Cultural Capital in Translation Realization of Forrest Gump by Winston Groom

---

Dubravac, Dubravka

Master's thesis / Diplomski rad

2014

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

*Permanent link / Trajna poveznica:* <https://urn.nsk.hr/urn:nbn:hr:142:476095>

*Rights / Prava:* [In copyright](#) / [Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2024-11-29**



*Repository / Repozitorij:*

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J.J. Strossmayera u Osijeku

Filozofski fakultet

Diplomski studij Engleski jezik i književnost (prevoditeljski smjer) – Pedagogija

Dubravka Dubravac

**Transmission of Cultural Capital in Translation Realization of  
Forrest Gump by Winston Groom**

Diplomski rad

Mentor dr. sc. Marija Omazić, izv.prof.

Osijek, 2014.

## Summary

The aim of this paper is to determine whether the Croatian translation of *Forrest Gump* by Božica Jakovlev is a domesticating or a foreignizing translation. This will be accomplished by identifying the culture-specific items (CSIs) in relation to potential source areas of CSIs and then analyzing the translation procedures for rendering CSIs which will lead to establishing whether the target text (TT) is a domesticating or a foreignizing translation. The paper focuses first on providing an overview of the book by familiarizing the reader with the plot of the novel, and by introducing the unique character of Forrest Gump. Chapter 3 elaborates on the theoretical preliminaries in the paper such as defining culture in terms of levels and models, explaining the role of culture in translation, defining the term ‘cultural mediator’, the relationship between culture and language, and the complexities of translating literary prose. In Chapter 4, the focus shifts to the methodological part of the study defining smaller units in language known as culture-specific items (CSIs) and the main areas in which they occur, explaining terminological differences between translation strategies and translation procedures, and finally, presenting the consolidated taxonomy of translation procedures for rendering CSIs in the *Forrest Gump* novel. Results of the study are presented and discussed in Chapter 5.

**Key words:** culture, language, culture-specific items (CSIs), translation strategies and procedures, Forrest Gump, target text (TT), source text (ST)

## Table of Contents:

1. Introduction.....	1
2. Overview of the Book <i>Forrest Gump</i> .....	2
2.1. Summary.....	2
3. Theoretical Preliminaries.....	3
3.1. Defining Culture.....	3
3.1.1. Levels of Culture.....	4
3.1.2. Models of Culture.....	5
3.2. Culture in Translations.....	8
3.3. Cultural Mediator.....	9
3.4. Culture and Language.....	10
3.4.1. Translating Literary Prose .....	11
3.4.2. Problems for the Literary Translator.....	11
4. Methodology and Hypotheses.....	13
4.1. Culture-Specific Items (CSIs).....	13
4.1.1. Potential Source Areas of CSIs.....	14
4.2. Translation Strategies.....	15
4.2.1. Domesticating vs. Foreignizing Translation.....	16
4.3. Translation Procedures.....	18
4.3.1. Vladimir Ivir’s classification.....	19
4.3.2. Peter Newmark’s classification.....	20
4.3.3. Consolidated Taxonomy of Translation Procedures for Rendering CSIs.....	22
5. Discussion.....	27
5.1. Areas of CSIs in <i>Forrest Gump</i> .....	27
5.2. Translation Procedures Employed in <i>Forrest Gump</i> .....	33
5.2.1. Source-Oriented Procedures.....	33
5.2.2. Target-Oriented Procedures.....	35
5.3. Dominant Translation Strategies in <i>Forrest Gump</i> .....	37
6. Conclusion.....	39
7. References.....	41
8. Attachments.....	44
8.1. Attachment 1 – Potential Source Areas of CSIs.....	44
8.2. Attachment 2 – Translation Procedures Employed in <i>Forrest Gump</i> .....	77

## 1. Introduction

According to Haque (2012:107), a faithful translation is an “accurate translation of the meaning of the source text, without adding to it or subtracting from it.” However, this is not an easy task to accomplish. Apart from the obvious linguistic differences between the two societies, a successful prose translator needs to find ways to bridge any extralinguistic differences such as historical, social, geographical or cultural contexts between the two realities to successfully re-express the message of the source text and produce what he calls a faithful translation. These culture-specific elements or items (i.e. CSIs) in the source text often create a lot of problems for translators in attempts to stay faithful to the original source text. It is these difficulties and occurrences in the Croatian translation of Winston Groom’s original novel *Forrest Gump* that the paper will focus on. The novel is chosen because it follows the life of the character of Forrest Gump through four decades of American history which makes it abundant with information about the source culture.

The main goal of the paper is to determine whether the Croatian translation of *Forrest Gump* by Božica Jakovlev is a domesticating or a foreignizing translation. This will be accomplished in two steps: (1) by recognizing the culture-specific items (CSIs) according to the potential areas they most likely appear in the source text (ST) and (2) by categorizing the CSIs according to which translation procedures (i.e. source-oriented or target-oriented procedures) the translator resolved to most often for dealing with the CSIs in the target text (TT). On the basis of the prevailing translation procedures used for the transmission of cultural capital in the literary translation of *Forrest Gump* the final conclusion will be drawn.

In an attempt to accomplish this, the paper focuses first on presenting the novel *Forrest Gump* and reasons for choosing the novel for the study. Next, it continues to explain theoretical preliminaries (i.e. key concepts) such as culture, cultural mediator, the role of culture in translation, relationship between culture and language, complexities of translating literary prose and problems of literary translation imposed on the translator. In the methodological part important terminology is explained such as culture-specific items (CSIs), translation strategies and translation procedures, and a detailed elaboration of the final consolidated taxonomy used in this research is presented for identifying the main hypothesis of the study, i.e. whether the novel *Forrest Gump* is a generally domesticating or a foreignizing translation. Results of the study are presented in the final chapter and the final hypothesis is discussed in the conclusion.

## 2. Overview of the Book *Forrest Gump*

On the mention of *Forrest Gump*, most people think about the successful movie released in 1994. However, the movie is actually based on Winston Groom's 1994 novel and it differs significantly from the book. Nevertheless, the book is a great accomplishment in its own right.

The novel is chosen because it chronicles the life of the character of Forrest Gump through four decades of American history - Forrest was born in the Baby Boom Generation or the post-World War II generation in the 1940s (from *Forrest Gump* (novel)) - following Forrest from his early childhood in Mobile, Alabama to building a million-dollar business from scratch and fulfilling the American Dream. From the target readers' perspective, this chronological story provides an excellent insight not only into the source culture's language but also history, society, customs, geography, and much more which makes the book suitable for this research.

From one point of view, the novel may be said to be an attempt of rewriting the American dream where everyone can succeed – and even an *idiot savant* (or a 'brilliant idiot') with a below average IQ such as Forrest. Forrest was born in Mobile, Alabama, in a small place in the American South. His Southern accent and the repetitive grammatical mistakes he makes add humor and whimsical wisdom to his character.

### 2.1. Summary

In the novel, Forrest sets on his adventures from an early age. In constant fear of being put away in "another sort of school" (Groom 1994:12) or the "nut school" (Groom 1994:16), his incredible life story starts to unfold as he is given an opportunity to play football in Coach Fellers team. In spite of being named the "most valuable College Back in the Southeastern Conference" (Groom 1994:47), Forrest is forced to leave college and his football career after failing to pass the exams. After that, he reports to the U.S. Army Induction Center and fights in the Vietnam War. Although he loses his best friend Bubba in the war, Forrest leaves the battle field after being awarded with the "Congressional Medal of Honor for extreme heroism" (Groom 1994:73). Upon his return to the States, Forrest goes to the White House to meet the President himself. While still in the army, Forrest sets on his next adventure when he discovers he is quite good in playing ping-pong. In fact, he is that good that he is "chosen as a member of the United States Ping-Pong Team to go to Red China and play the Chinese in ping-pong" (Groom 1994:86).

There he saves Chairman Mao from drowning and becomes “sort of a national hero to Chinamen” (Groom 1994:91). After finally being discharged from the army, he sets to find his love Jenny Curran in Boston and ends up playing his harmonica with The Cracked Eggs band. At this stage, Forrest discovers drugs (smoking marihuana) and the band slowly falls apart as the political situation in the country is soaring and Jenny goes to Washington to march “in a big demonstration against the Vietnam War” (Groom 1994:110). In his attempts to win Jenny back, Forrest ends up in jail. Here they discover Forrest’s rare pockets of brilliance (Forreest is an *idiot savant* – a mathematical genius with an IQ of 70) and soon enough he is sent to the Aeronautics and Space Center in Houston to “work for NASA” (Groom 1994:116). After being sent into space, the mission fails and the spaceship crashes on an unknown territory. Forrest is trapped for four years by the cannibals with his two fellow companions, Major Janet Fritch and a male ape called Sue. Upon his return to the States, he meets the President of the United States for the second time but is also kicked out on the street. Next, he bumps into an old friend from the war, Lieutenant Dan. The two set on their next adventure to find Jenny and Forrest becomes a professional wrestler called “The Dunce” (Groom 1994:166). They earn good money, but things fall apart and Jenny leaves Forrest again in search of a normal life. Forrest tests his luck in professional chess for a short time, but after that fails, too, he finally goes home to Mobile to find his Mama. He eventually settles down and becomes a millionaire after starting the shrimp business as he promised to Bubba back in te war. The novel ends, however, in a less shiny way. In search of happiness, Forrest leaves the shrimp business and goes back on the street to play the harmonica. In his last adventure, he runs into Jenny and finds out she is terminally ill and that they have a son, little Forrest, to whom he leaves most of his wealth.

### **3. Theoretical Preliminaries**

#### ***3.1. Defining Culture***

Before getting any deeper into the subject, let us define the notion of culture as one of the key subjects that is widely used throughout the paper. It is interesting that “people instinctively now what ‘culture’ means to them and to which culture they belong. (. . .) However, even though we all know to which culture we belong, definition of the word has been notoriously difficult” (Katan 1999:16). Among numerous definitions in dictionaries and reference sources, Katan

(1999) quoted one of the oldest and most quoted definitions by the English anthropologist Edward Burnett Taylor in 1871 who said that: “Culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society ” (1999:16).

This succinct definition gives the reader a good idea of the broadness of the term but it also serves as a good introduction into somewhat more comprehensive definition of the term:

Culture consists of patterns, explicit and implicit of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e., historically derived and selected) ideas and especially their attached values. Culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning elements of future action (Alfred Louis Kroeber and Clyde Kluckhohn 1961:181, cited in Katan 1999:16).

For a better understanding of the concept, the next paragraphs will discuss the notion of culture in terms of ‘levels’ and ‘models’ of culture.

### 3.1.1. *Levels of Culture*

It is evident from these definitions that the matter of identification with a specific culture is quite complex. The level of affiliation with one’s ‘culture’ grows as its members start to understand the divide between ‘us’ and ‘them’ through encounters with members of other cultures. However, these realizations can occur on, as Katan (1999) calls them, different levels of culture. According to him, there are three different levels:

1) *high culture* or *culture with a capital C* – is defined as ‘a particular civilization at a particular period’ (CED 1991, cited in Katan 1999:16) which puts it in a quite restricted time span. Culture here basically teaches history, such as *England in the Nineteenth Century*, and is fixed in time.

2) culture defined “in terms of ‘the artistic and social pursuits, expressions and tastes valued by a society or class’” (CED 1991, cited in Katan 1991:17) signifies teaching national literature, sports and hobbies.

3) *internal, collective and acquired culture* - culture at this level is not visible as a product. The emphasis is on natural, unconscious acquisition of language and behavior through informal watching and hearing.



To make it even simpler, “Gail Robinson<sup>1</sup> (1988:7-13), from the Center for Language and Crosscultural Skills in San Francisco, has grouped various definitions into two basic levels: external and internal” (cited in Katan 1999:17).

Culture definitions relating to...		
• <b>External</b>	behaviours	- language, gestures, customs/habits
	products	- literature, folklore, art, music, artefacts
• <b>Internal</b>	ideas	- beliefs, values, institutions*

**Figure 1** Two basic levels of culture by Gail Robinson (Katan 1999:17)

### 3.1.2. *Models of Culture*

“Modelling is a process which simplifies how a system functions” when “learning facts is not enough, and bridges between cultures cannot be taught” (Katan 1999:26). By stating that bridges (i.e differences) between cultures cannot be taught, Katan is basically referring to the complexities of those definitions of culture referring to internal ideas, beliefs and values mentioned in the previous chapter. We do not choose the culture we are born into but, instead, we inherit the existing ideas, values, and beliefs of the culture we belong to. However, teaching someone “the confines of their own culture” (Katan 1999:19) is impossible since a lot of people are simply not aware of the existing confines. Katan (1999) cited Joyce Valdes (1986:vii) who explained very well how people instead focus on other cultures: “Most people of whatever nation, see themselves and their compatriots not as culture but as ‘standard’ or ‘right’, and the rest of the world as made up of cultures” (19).

“Models, on the other hand, can be taught and are much more useful in understanding how culture functions” (Katan 1999:26). These models can also help in awakening the sense of affiliation to a specific culture. Although Katan (1999) points out that the following models are mainly used for training in culture for the business community, they can nevertheless provide useful ways of understanding culture in other contexts as well.

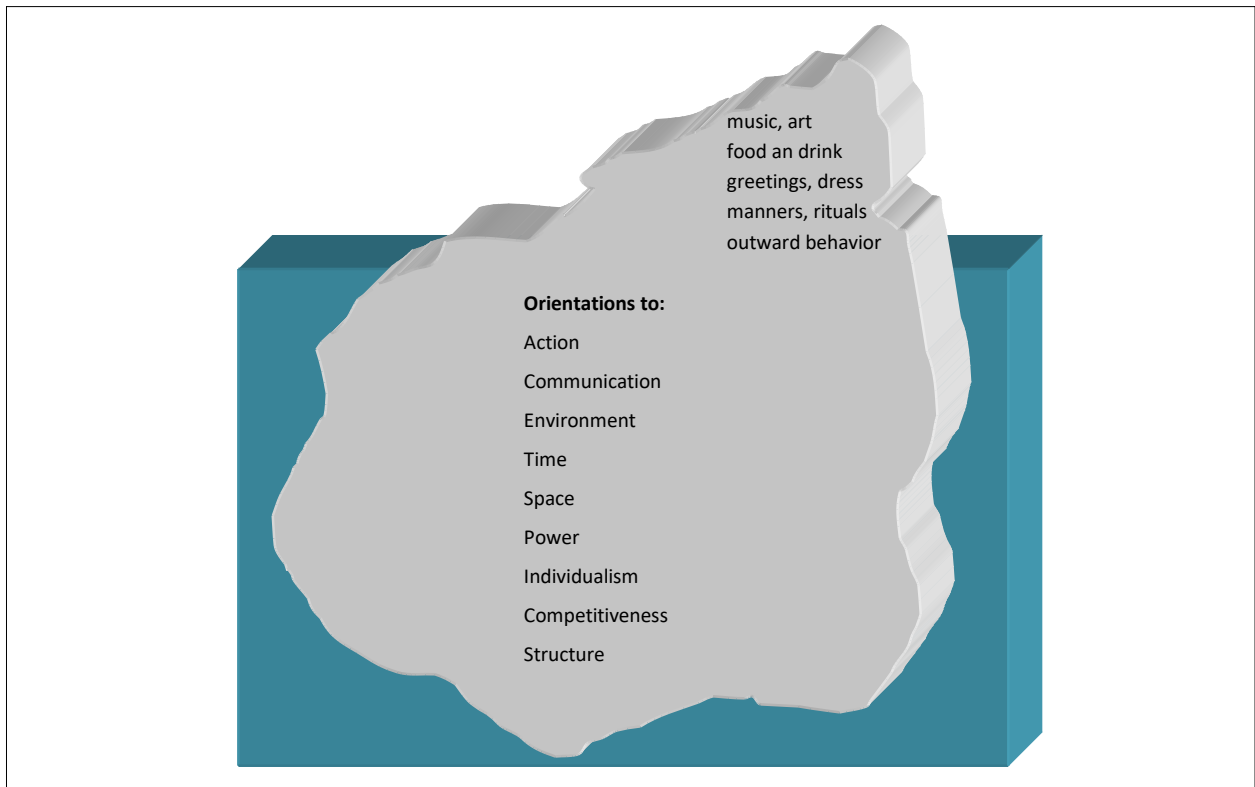
He listed all together four different models, but only two will be presented in this chapter: the Iceberg Theory and the Triad of Culture both of which originated from Edward T. Hall. The main focus is on the Triad of Culture model introduced in his 1982 *Hidden Dimension* which is

---

<sup>1</sup> “Robinson’s understanding of ‘institutions’ is clearly different that generally taught on a course of the same name” (Katan 1999:17).

in fact an extension of the Iceberg Theory that was largely popularized through his works, and in particular in the 1952 *Silent Language*.

The Iceberg Theory has been used for many years to illustrate the comparison between the most important, hidden parts of culture and the visible parts of culture, famously known to be “just the tip of the iceberg” (Katan 1999:29). The following Figure 2 places the elements of culture in the context of the Iceberg Theory:



**Figure 2** The Iceberg Theory (Katan 1999:30)

In the Triad of Culture model, Hall actually suggested the addition of a third level to the Iceberg Theory. This level fluctuates on the waterline and can sometimes be above and sometimes below waterline. The end result was three different levels: technical culture, formal culture, and informal or out-of-awareness culture.

1. Technical culture “is scientific, analyzable and can be taught by any expert in the field. In a technical culture there is only one right answer, which will be based on an objective technical principle” (Katan 1999:31). An example would be the understanding of technical time, a concept that “can be broken down into its ‘isolates’ and analyzed. One of its basic isolates is a second, which we all have a feel for” (Katan 1999:30). However, the technical definition of a second has no feeling but a rather clear and unambiguous scientific definition:

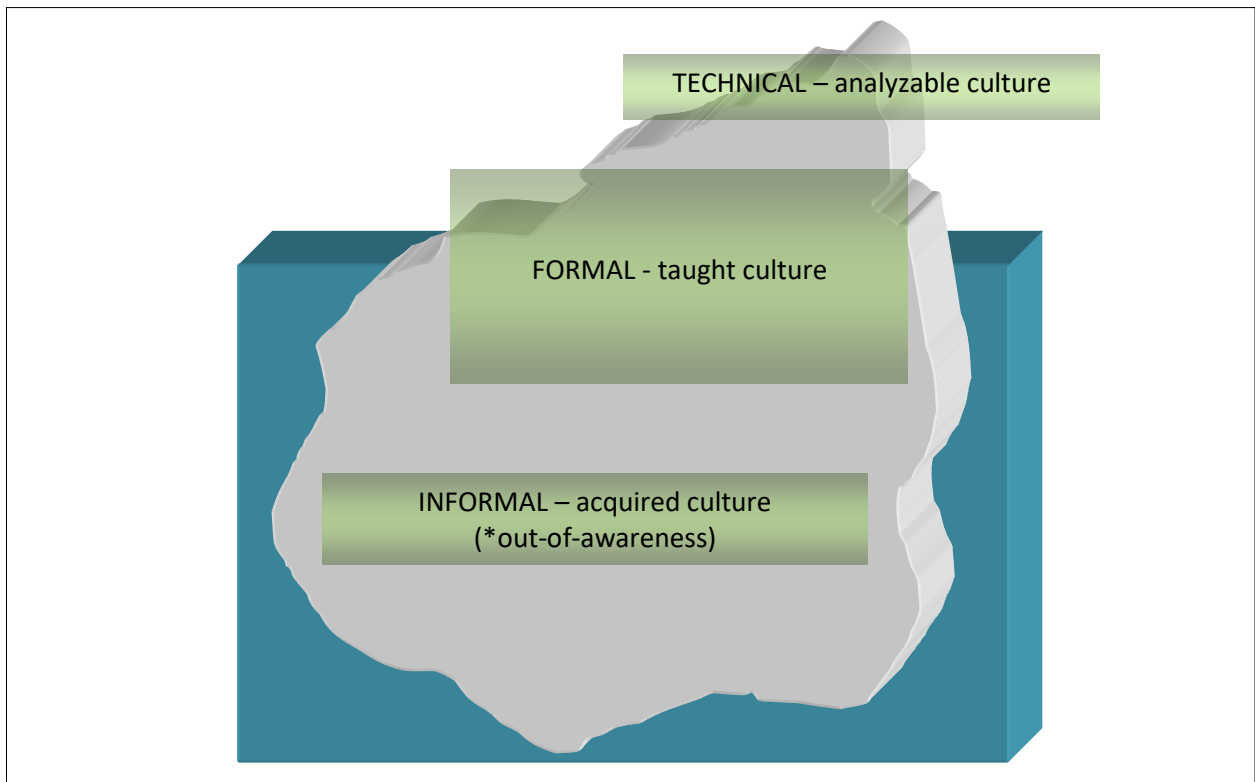
A second is the basic SI unit of time: the duration of 9 192 631 770 periods of radiation corresponding to the transition between the hyperfine levels of the ground state of caesium-133.

**Figure 3** Definition of a second by CED (Katan 1999:31)

It is the communication at the level of science, i.e. writing textbooks and manuals or teaching grammar (syntax and semantics). “The language, at this level, is taught as an independent and idealized system” (Katan 1999:31).

2. Katan (1999) explains formal culture as the language of the routines of life where culture is “no longer objective, but is part of an accepted way of doing things. It can, and indeed is, taught. This is the culture of traditions, rules, customs, procedures, and so on” (31). Formal culture can sometimes be conscious or unconscious. An example is teaching a child in Britain to say ‘Thank you’ at the appropriate moment as an expected way of doing things in Britain. “Children (. . .) learn this form of culture through trial and error with their family, and then later in schools (Katan 1999:31).

3. There are no ‘rules’ as such according to Hall at the informal or out-of-awareness level. “This form of culture is neither taught nor learned, but acquired informally and, even more importantly, ‘out-of-awareness’” (Katan 1999:32). Emotions and identification with the group are included at this level. As Katan (1999) says it vividly, “it is the ‘not what-he-said but how-he-said it’ level” (32). An example would be Tom Wolfe’s attempt of evoking a specific emotional response in his reader in the introduction of the *The Bonfire of the Vanities*. He specifically wanted to provoke a “highly detailed realism based on reporting, a realism that would portray the individual intimate and inextricable relation to the society around him” (Wolfe 1990:xvii, cited in Katan 1999:32). However, only if we stepped into the culture of the Park Avenue apartments and the dialogue between the two characters, could we appreciate his attempts of evoking such emotions. Instead, upon reading the same dialogue every reader will, unconsciously and/or out-of-awareness, have different emotions.



**Figure 4** Hall's Triad of Culture within the Iceberg Theory

### ***3.2. Culture in Translations***

There are two ways of manifestations of culture in translation according to Akbari (2013): firstly, it may refer to the specific vocabulary items of the SL culture and, secondly, it may refer to the specific ways of expression of the SL culture. Peter Torop (2009) makes an interesting notion on the relationship between culture and translation by indicating how “culture operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity” (cited in Akbari 2013:15). The general belief is that *culture* influences translational trends and discourse of different communities. The role of *translation*, on the other hand, is to serve as a bridge for overcoming the cultural gap between the SL and TL communities. From here, it is visible the two are in an indispensable interaction that allows mutual loss but also mutual gain and are, therefore, inseparable from one another.

Katan (1999) explains the relationship giving credit to both of his extreme views that “either everything can be translated without loss or that nothing can be translated without loss, as in the

Italian expression *traduttore/traditore* / ‘translator/traitor’” (7). In terms of the Triad of Culture, potential challenges in translation of culture can be described as follows:

1) The technical (scientific) level involves explicit communication and conscious transmission of ideas. It also refers to what is now considered to be global culture (businesses and industry) where the text itself is the only authority with no extra-linguistic context. Possible differences in the length of text between the SL and the TL pose no problems neither for the translator nor the TL reader, e.g. five words in English ‘to watch sheep by night’ can be translated in only one word in Quiche (Guatemala). Needless to say that “at the technical level little or no loss or distortion of meaning need ever occur” (Katan 1999:7).

2) When translating formal culture, problems may arise simply because “each country has its own preferred way of doing things” (Katan 1999:9). Dealing with technical information or attributing importance to certain information varies across countries and cultures. Katan (1999) explains very clearly the translators and interpreters’ task and competences needed at this level of culture translation:

Translators and interpreters in particular, whether or not they are involved in labelling or advertising, need to be well versed in the customs, habits, and traditions of the two cultures they are mediating between. Both the translator and the interpreter will also need solid background information about the cultures they are working with, particularly the geography and the contemporary social and political history. These form a backbone of the culture’s cognitive environment. This also means being aware of the popular culture (the culture’s heroes, TV, films, personalities, etc.) (10).

3) As for the informal level of culture, Katan (1999) mentions the role of a translator or interpreter as a cultural mediator. By this, he means that the translator/mediator should be “able to mediate the non-converging world-views or maps of the world” (11) which would allow the participants of the SL and the TL to cooperate only to the degree they wish to cooperate, e.g. problems in communication in business meetings, mergers, organizational manners or management production eventually giving rise to tensions at work.

### **3.3. Cultural Mediator**

Since Stephen Brochner introduced the term in 1981, Katan (1999) admits that the idea of a translator as a mediator is not new. However, his understanding of the concept of the cultural mediator is somewhat different as he argues that the emphasis should not be on linguistic

mediation between the two different language communities. A supporting argument is R. Taft's (1981:53) contribution to the definition:

A cultural mediator is a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intensions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent *bicultural* (cited in Katan 1999:12, emphasis added).

Here is the list of competencies a good mediator should possess in both cultures:

- **Knowledge about society:** history, folklore, traditions, customs; values, prohibitions; the natural environment and its importance; neighboring people, important people in the society, etc.
- **Communication skills:** written, spoken, non-verbal.
- **Technical skills:** those required by the mediator's status, e.g. computer literacy, appropriate dress, etc.
- **Social skills:** knowledge of rules that govern social relations in society and emotional competence, e.g. the appropriate level of self-control."

**Figure 5** Competencies of a cultural mediator (Taft 1981:53, cited in Katan 1999:12)

However, if we think of a translator as a mediator there are two specific ways in which he fulfills this role:

- **bi-cultural vision**  
The translator is uniquely placed to identify and resolve the disparity between the sign and value across cultures.
- **critical reader**  
The translator is a 'privileged reader' of the SL text. S/he will have the opportunity to read the text carefully before translating, and therefore is in a position to help the target reader by producing as clear a text as the context would warrant."

**Figure 6** Translator as a cultural mediator (Katan 1999:14)

### ***3.4. Culture and Language***

Akbari (2013) believes the language to be at the heart of culture and that what people do with the language are soft expressions or faces of culture whether it be in a form of a narrative, poetry, plays, songs, etc. He cited Wittgenstein (1958:53) who once said "The limits of my

language are the limits of my world.” The next paragraphs will discuss these language limitations in reference with literary translation and specific problems that a literary translator faces in the process.

### 3.4.1. *Translating Literary Prose*

According to Baker and Saldanha (2009), the term ‘cultural translation’ is used in many different contexts and senses but in a somewhat narrower sense it refers “to those practices of *literary translation* that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation” (67). Cultural translation raises not only questions of choosing the best translation strategies for dealing with complex literary features (such as dialect, allusions, heteroglossia<sup>2</sup>, culturally specific items, etc.) but also questions the ethics of translation – what are the most effective and most ethical ways of rendering cultural difference. These problems mirror the dichotomy between the naturalization or exoticization of the ST, a tricky choice put in front of every literary translator “with the attendant dangers of ideologically appropriating the source culture or creating a spurious sense of absolute distance from it” (Carbonell 1996, cited in Baker and Saldanha 2009:67).

Prose-translation “is the translation of novels, essays, fiction, short stories, comedy, folk tale, hagiography, works of criticism, science fiction etc. It is a type of literary creativeness where the written-work of one language is re-created in another” (Haque 2012:97). Word ‘translation’ derives from the Latin *translatio* meaning ‘to carry across’ or ‘to bring across’ or, as Haque (2012:98) puts it vividly, “to translate is to pour meaning from one vessel to another one that is equivalent to the first.” Prose, however, represents a “writing that is not poetry” (Oxford Advanced Learner’s Dictionary, 2005).

### 3.4.2. *Problems for the Literary Translator*

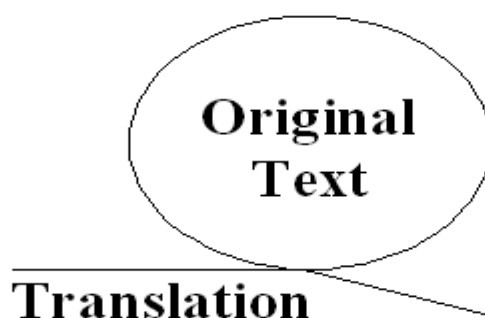
Just how complex the task of a literary translator actually is, is understood best if we consider that the translator’s ability “to read, understand and cling to somebody else’s thoughts, then

---

<sup>2</sup> The term **heteroglossia** describes the coexistence of distinct varieties within a single "language" (in Greek: hetero-"different" and glōssa "tongue, language"). It implies the coexistence of, and conflict between, different types of speech inside a novel: the speech of characters, the speech of narrators, and even the speech of the author.

translate them accurately, completely and without omission (. . .), so the readers will get the original meaning” (Haque 2012:108), may well be the decisive factor of a successful literary translation. However, finding the right words and terms to express the highest level of faithfulness possible when the SL and TL belong to different cultural groups can be challenging. Although often wrongly considered to be of lower status than poetry, due to the flawed notion that the prose is of simpler structure and thus easier to translate, “‘untranslatable’ cultural-bound words and phrases have been continuously fascinating the prose-translators and translation theorists” (Haque 2012:97). Secondly, the task of a literary translator is to translate messages rather than just meanings. This means he does not work with each sentence or paragraph as a minimum unit but must be able to consider the text in its totality to avoid the risk of mistranslation, especially when rendering delicate elements of a piece of work such as feelings, humor, slang, or culture nuances. Of course, all this must be done in accordance with the stylistic and syntactical requirements of the TL.

There has been a lot of debate on whether, and if so to which extent, a translated text can fully reflect the original author’s intent and style or the fundamental sense of the foreign book. There is no question that literary translations bring cultures nearer; however, there will almost always be a certain “deformation between the cultures” (Haque 2012:101). Haque (2012) even mentions extremes like Walter Benjamin (1996) who used the symbol of a tangent to show the deviation of the relationship: the translated version is like a straight line or a curve touching the circle (i.e. the original text) in one single point and then continuing its own way:



**Figure 7** The Relationship between the Original Text and the Translated Version (Haque 2012:99)

Other authors may disagree with such a view on the relationship between ST and the TT putting the two in a much closer relationship. However, Sapir (1956) puts into words quite well the essence of every literary translator’s problem by saying:



No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached (Sapir 1956:69, cited in Haque 2012).

## **4. Methodology and Hypotheses**

### **4.1. Culture-Specific Items (CSIs)**

When it comes to defining culture-specific items, there is a lot of inconsistency in terminology. Different authors have used different terms and here are some of them as listed in Veselica Majhut (2012): “cultural word” (Ivir and Newmark), “realia” (Florin), “cultural reference” (Mailhac and Olk), “culture-specific item” (Franco Aixelá and Kwecinski) “extralinguistic cultural reference” (Pedersen).

For the purposes of this study, the term “culture-specific items” or CSIs has been adopted. The reason behind this is the detailed elaboration of the advantages of the Franco Aixelá’s definition over other definitions in Veselica Majhut’s (2012) research. According to Aixelá (1996:58):

Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text (cited in Veselica Majhut 2012:36-37).

As she points out, all these terms have one thing in common and that is that they “tie the notion of a CSI to gaps or non-correspondences between the SL and the TL” (Veselica Majhut 2012:37) whether these gaps are consequences of gaps in the extra-linguistic reality or whether they present different lexicalizations of this reality. The second shared element is that they all believe that these gaps are source of translation problems. However, the advantage of Aixelá’s definition is that it is not based strictly on the fact that a CSI is a source of ‘translation problem’ for two reasons: (1) because it is impossible to know what constituted a translation problem for the particular translator at any point of his translation process since the study examines translation products, and (2) because such definition would exclude all CSIs for which the TC has already provided “ready-made” solutions (e.g. historical figures or events).

Quite the contrary, Aixelá “emphasizes the dynamic character of CSIs” (Veselica Majhut 2012:39), as opposed to Newmark’s idea of static, permanent CSIs, so that the actual “properties of the concrete SC and TC pairs determine whether or not an item is culture-specific” (Veselica Majhut 2012:39). Further on, she explains how according to Aixelá these intercultural gaps can arise either: (1) because the referred entities are non-existing in the TC or (2) due to the different value of the CSI when translated in the TC, i.e. “the discrepancy in the set of values shared by the two cultures brought into contact will turn certain lexical items into culture-specific” (Veselica Majhut 2012-40).

#### 4.1.1. *Potential source areas of CSIs*

For the purposes of this study, Pavlović and Poslek’s (1998) categorization of potential source areas of CSIs between English and Croatian languages is adopted. They describe these areas as “areas in which the source culture may contain some elements and phenomena which do not exist or are different in the target culture, and for which there are no adequate target language equivalents” (Pavlović, Poslek 1998:160). There are thirteen broad categories:

1. Ecology (different aspects of nature, winds, plains and hills, flora, fauna, and other geographical concepts);
2. Everyday life (types of dwellings, household appliances, food and meals, clothes and costumes, means of transport, public services);
3. Material culture (different products, trademarks in particular);
4. History (historical events, institutions, functions, and personalities; literature - famous characters and quotations in literature and art; famous characters in the TC literature; folklore and tradition);
5. Religion;
6. Economy (differences in economic systems, free-market, stock exchange, equity market, names of institutions, etc.);
7. Political and administrative functions and institutions (communist rule concept compared to those of the western democracies - župan, županija, Županijski dom; Klub zastupnika in Croatian - the whip - British culture-specific concept);
8. The armed forces (ranks and formations; vojska = the army/armed forces, army = sometimes means 'kopnena vojska');
9. Education (different education systems, grading systems, etc.);

10. Forms of address (titles);
11. Gestures and habits (old-fashioned habits, greetings, or gestures and habits with different distributional value);
12. Work (closely related to economy – wages, pay, income, work, etc.);
13. Leisure and entertainment (sports, games, places for going out and things to do, TV, radio, newspapers and magazines, leisure time activities, etc.).
14. *Slang and loan words*

However, due to the corpus of this specific research, some areas have been adjusted to fit the CSIs found in the novel. There have been six alterations:

- 1) adding *units of measure* to the category of Everyday life;
- 2) adding *aeronautics* to the category of Armed forces
- 3) adding *names* to the category of Forms of Address
- 4) adding *letters* to the category of Leisure and Entertainment
- 5) adding *music* to the category of Leisure and Entertainment
- 6) adding the category of Slang and Loan Words

Altogether, these fourteen potential areas where the CSIs are most likely to appear in the ST will help recognize the culture-specific items (CSIs) in *Forrest Gump*.

#### **4.2. Translation Strategies**

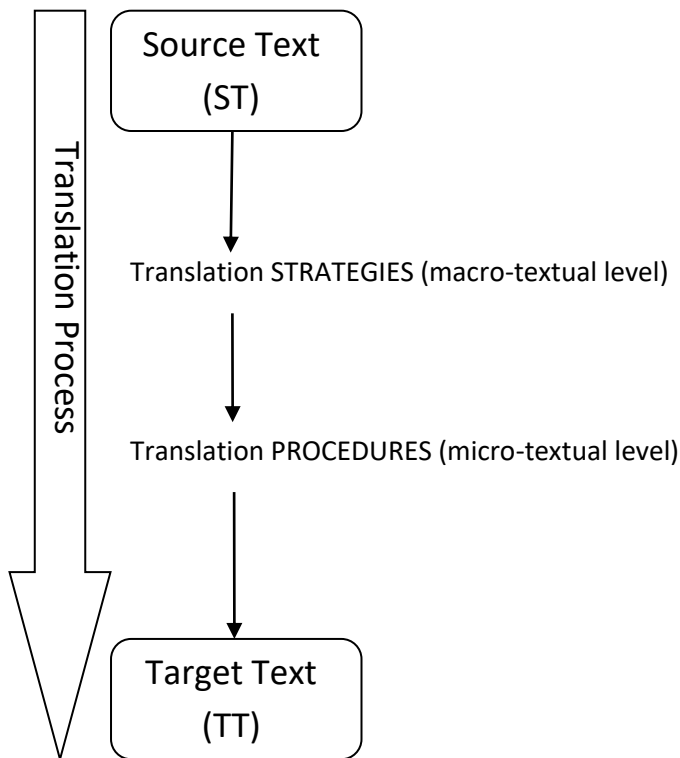
Once again, different authors used different terms to refer to a set of options with regard to handling CSIs, and Veselica Majhut (2012) lists terms such as ‘procedure’, ‘technique’, ‘strategy’, and ‘method’ as the most frequent ones. The result of these terminological inconsistencies, as she argues, is the overlapping of terms that “impose a burden on the entire discipline of Translation Studies” (Veselica Majhut 2012:43).

The terminology used in this study is a result of combination of Baker and Malmkjær’s and Newmark’s definition of these terms.

According to Newmark (1988), “while translation *methods* relate to whole texts, translation *procedures* are used for sentences and the smaller units of language” (p.81). On the other hand, Baker and Malmkjær (2005) state that it is the “*strategies* of translation [that] involve the basic tasks of choosing the foreign text to be translated and [then] developing a *method* to translate it” (p.240). It is obvious that they use different expressions to actually denote same translation processes. Both authors use one term to refer to the processes on the macro-

textual level of the text (*methods* or *strategies* for referring to the translator’s global plan of action on a given text; depending on how close should the ST be to the TT) and another for translation processes that occur on the micro-textual level of the text (*procedures* or *methods* for specific ways of rendering CSIs) between the ST and the TT.

To keep it simple, Baker and Malmkjær’s term of *translation strategies* has been adopted for the first and Newmark’s term of *translation procedures* for the latter simply because specific parts of research relevant for this study are cited from those sources.



**Figure 8** Translation process from source text (ST) to the target text (TT) in rendering culture-specific items (CSIs)

#### 4.2.1. *Domesticating vs. Foreignizing*

When discussing “many different strategies that have emerged since antiquity” (Baker and Malmkjær 2005:240), Newmark differentiates altogether eight different translation strategies (with either SL emphasis or TL emphasis) to which a translator may resolve to in literary translation. However, Baker and Malmkjær (2005) have divided it all into only two large categories - domesticating and/or foreignizing:

A translation project may conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic

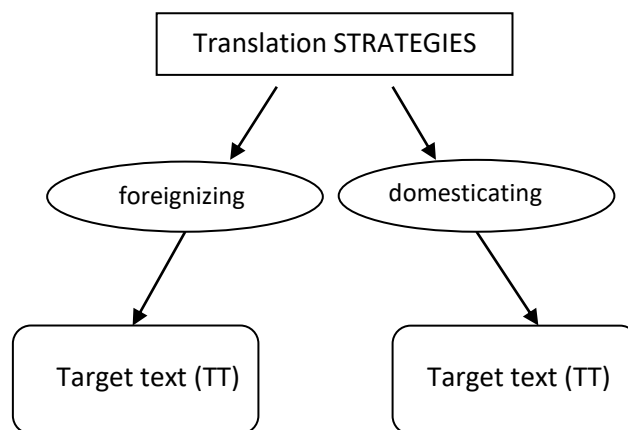
canons, publishing trends, political alignments. Alternatively, a translation project may resist and aim to revise the dominant by drawing on the marginal restoring foreign texts excluded by the canon, recovering residual values such as archaic texts and translation methods, and cultivating emergent ones (for example, new cultural forms) (Baker and Malmkjær 2005:240).

They continue to argue that, although domestic cultural situations may have an effect on translator's choice, some translation strategies are considered to be deliberately domesticating in their handling of the foreign text, while others can be described as deliberately foreignizing in attempts to preserve linguistic and cultural differences as opposed to the prevailing domestic values.

Haque (2012) highlights the advantages of domesticating strategies by stressing the importance of the translator's task to look for ways of rendering the meaning of the original in such a way that the TL readers could enjoy the text as the source text readers do. It is possible to accomplish the same effect only if the TT has the same tone of naturalness to the TL readers as the ST has to the SL readers. However, there are a lot of arguments in favor of a foreignizing translation, too. A translator should have in mind that by keeping the SL culture-elements:

1. the text will be more 'fluently-readable' (no stops),
  2. the text continues to be more foreign, more distant,
  3. the translator comes nearer to the source culture, and
  4. a more authentic picture of the source culture appears before the reader of the target texts.
- (Wiersema, 2004, cited in Haque 2012:106).

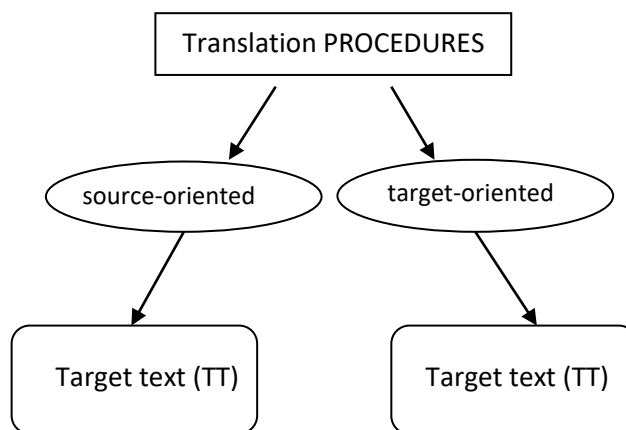
The choice is up to the translator himself to "experiment in the choice of foreign texts and in the development of translation methods [procedures], constrained primarily by the current situation in the target-language culture" (Baker and Malmkjær 2005:244). Translator's global approach to the ST determines the tone of the TT. If his goal is to preserve the original ST cultural markedness, the effect will be a foreignizing TT. If his intent is to bring the ST closer to the target audience by appropriating it to the TC norms and linguistic values, the final translation effect will be a domesticating TT.



**Figure 9** Categories of translation strategies

### 4.3. Translation Procedures

On the micro-textual level, there are “various classifications of translation procedures available to the translator for rendering CSIs in a TT” (Veselica Majhut 2012:46). Similar to translation strategies, certain procedures can be classified as source-oriented while others are target-oriented in the way they treat the SL item in the TL.



**Figure 10** Categories of translation procedures

When discussing translation procedures, Veselica Majhut (2012) presented a number of classifications in her research but she based the final taxonomy on Ivir’s and Newmark’s classifications extensively. Reasons for this can be found in the fact that many later developed classifications were actually based on these two. Hence, we will now present those two classifications in more detail.

Due to inconsistencies in terminology or lack of clear differentiation between certain translation procedures which would otherwise create difficulties in identifying the employed translation procedures, there is a need to present a consolidated taxonomy for rendering CSIs at the end of this section. Again, it is based on Veselica Majhut's consolidated taxonomy but with slight modifications that should help identify translation procedures specifically employed for rendering CSIs in *Forrest Gump*.

#### 4.3.1. Vladimir Ivir's classification

Veselica Majhut (2012) provides a detailed description of Vladimir Ivir's classification published in 1987 *Procedures and strategies for the translation of culture*. He listed seven translation procedures used to translate CSIs:

1. Borrowing
2. Definition
3. Literal Translation or Calque
4. Substitution
5. Lexical creation
6. Omission
7. Addition

“Borrowing” involves transference of a ST item into the TT in its original, source language form, e.g. English word *pub* entered the Croatian language as *pub*. This solution type is very often used for rendering of geographical designations, personal and other kinds of names. This procedure “assures a very precise transmission of cultural information” and Ivir admits its “foreignizing” capacity which is why it often may be followed or combined with definition or substitution.

“Definition” is a procedure relying on the knowledge of the TC audience “in an attempt to make them aware of what they do not know” (Ivir 1987:38, cited in Veselica Majhut 2012:47), e.g. rendering of *common law* as “the law based on custom, usage and the decisions and opinions of law courts”. However, it is not appropriate in all text types and can sometimes result in overtranslation and drawing too much attention to themselves in a way that the SL CSIs do not.

“Literal translation” or “calque” denotes word-for-word translation of an unknown concept in the target culture, e.g. *labor intensive production* as *radno-intenzivna proizvodnja*. According to

Ivir (1987:39), this procedure is “the most common method of cultural transference and spread of influence from one culture to another” (cited in Veselica Majhut 2012:47).

“Substitution” stands for using an expression denoting a similar concept in the target culture as if it were a full equivalent, depending on the cultural closeness of the two elements. However, Ivir (1987:42) points out that the main setback of this procedure is “that it identifies concepts which are not identical, eliminating the ‘strangeness’ of the foreign culture and treating foreign-culture concepts as its own” (cited in Veselica Majhut 2012:48).

“Lexical creation” consists of coining a new word in the target language to translate either a non-existent or a non-lexicalized item. Such words may become accepted in the target language, e.g. Croatian coinage of *nogomet* for English *football*, by Ivir, but it very often occurs that they have just a one-time use.

“Omission” refers to the deletion of an item. Veselica Majhut (2012) stresses here the Ivir’s focus on situations in which omitting an item might be justified for communicative reasons, e.g. the habit of wishing *Dobar tek* before the meal is not common in English-speaking cultures. And although it may be rendered with some sort of paraphrase such as *Have an enjoyable meal*, omitting the expression altogether also makes sense.

“Addition” involves explication of an implicit element by adding cultural information to it in the TC. The SL readers may have a perfect understanding of it, whereas this does not have to be the case with TL readers. Veselica Majhut (2012:48) presents the comparison between the original Croatian sentence and the translated English version provided by Ivir (1987):

- (1) Spomenik autoru “Lijepe Naše” nalazi se u jednoj veoma slikovitoj kotlini Hrvatskog Zagorja.
- (2) The monument in the honor of the author *of the text of the Croatian national anthem*, “Our Beautiful Fatherland” stands in a picturesque valley *in the region of Hrvatsko Zagorje in northwestern Croatia*.

The added cultural information in the English sentence is italicized.

#### 4.3.2. *Peter Newmark’s classification*

The following list of Newmark’s translation procedures of the 1995 edition is presented in Veselica Majhut (2012) research:

1. Transference
2. Cultural equivalent
3. Literal translation



4. Classifier
5. Componential analysis
6. Neutralization (functional or descriptive equivalent)
7. Translation label
8. Naturalization
9. Deletion
10. Accepted standard translation or recognized translation
11. Paraphrase
12. Couplet

Categories of transference, cultural equivalent, literal translation and classifier match the Ivir's borrowing, substitution, literal translation, and addition respectively. Hence, no need to explain these categories.

“Componential analysis” involves the process of “splitting up of a lexical unit into its sense components, often one-to-two, -three or –four translations” (Newmark 1988:90).

In the category of “neutralization”, Newmark distinguishes *functional equivalents* and *descriptive equivalents*. Veselica Majhut (2012) criticizes Newmark here for not being consistent enough in treating the two as distinct categories from componential analysis. According to Newmark (1988), functional equivalent is a common procedure used for rendering of CSIs by using “culture-free word[s], sometimes with a new specific term” which “therefore neutralises or generalises the SL word; and sometimes adds a particular” (83), e.g. *baccalauriat* – 'Trench secondary school leaving exam' or *Sejm* - 'Polish parliament'. For the category of descriptive equivalent, he says that description can sometimes be weighed against function in translation, providing the example of the word *Samurai* described as *the Japanese aristocracy from the eleventh to the nineteenth century*.

“Translation label” involves the coinage or invention of a new term by the translator. However, what sets it apart from Ivir's “lexical creation” is that Newmark here implicitly says that such terms should be used in inverted commas which can be removed later only if the term becomes accepted.

“Naturalization” is the use of a loan word but in such a way that it “succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL, e.g. *Edinburgh*, *humeur*, *redingote*, *thatcherisme*. And although Newmark lists it as a separate category, Veselica Majhut (2012) argues it could also be viewed as a subcategory of transference.

“Deletion” only partially corresponds to Ivir's category of “omission”, the difference being in Newmark's (1995:103) definition of deletion as deletion of “redundant stretches of language

in non-authoritative texts, especially metaphors and intensifiers” (cited in Veselica Majhut 2012:49).

“Accepted standard translation” or “recognized translation” stands for the “use the official or the generally accepted translation of any institutional term” (Newmark 1988:89).

“Paraphrase” entails explaining or highlighting the meaning of one part of the text. However, Newmark (1988) is reluctant to list it as translation procedure, since the word paraphrase often denotes free-translation but he accepts it if it is used in the sense of “minimal recasting of an ambiguous or obscure sentence, in order to clarify it” (Newmark 1988:90).

“Couplet” denotes a combination of procedures in cases when two, three or four procedures are applied for dealing with a single problem; very frequent in cases of dealing with CSIs.

#### 4.3.3. *Consolidated Taxonomy of Translation Procedures for Rendering CSIs*

As visible from the categorizations above, there are a lot of inconsistencies or overlapping at some places between the two categorizations. To make it simpler and easier for analysis, the following consolidated taxonomy is adopted from Veselica Majhut (2012) research. Four basic relationships can be established in handling the CSIs in Veselica Majhut’s (2012) taxonomy of ‘simple solution’ procedures:

- retention
- replacement
- omission
- supplementation

She calls them ‘simple’ because they are “employed on their own” (Veselica Majhut 2012:80).

Such procedures include the following:

1. Retention
2. Adapted retention
3. Replacement with calque
4. Replacement with a neologism
5. Replacement with a recognized exoticism
6. Replacement with another SC item
7. Replacement with paraphrase
8. Replacement with linguistic translation
9. Replacement with a TC equivalent

10. Replacement with a situational equivalent

11. Replacement with a less specific item

12. Omission

“Retention” is described as an *exoticizing* procedure when an item present in the ST is simply retained in the TT and it matches Ivir’s “borrowing” and Newmark’s “transference”. It is often used for different kinds of names, e.g. retaining the English newspapers *Daily Mail* in the Croatian sentence as *Daily Mail*.

“Adapted retention” is a form of adaptation but with orthographic or phonological changes of the retained item, e.g. *bungalow* is often rendered as *bungalov* in Croatian.

“Replacement with calque”, also already mentioned as “literal translation”, is the literal, word-for-word translation of items which can be easily recognized for being unnatural in the TC and sometimes not the most adequate solution.

“Replacement with a neologism” is a procedure when translators resort to creating or coining new words. It corresponds with Ivir’s category of “lexical creation” and partially to Newmark’s “translation label” since he specifically wrote on how it should be used and written in the TT.

“Replacement with a recognized exoticism” basically matches Newmark’s “recognized translation” referring to terms that have been entrenched or established in usage. Although listed here, Veselica Majhut (2012) points to the fact that this is actually a ‘derived’ translation procedure – a procedure that came into existence as “a result of the use of one of the other solution types [translation procedures], most often calque, retention, adapted retention and lexical creation” (84). She finds her reasons in the embeddedness of the recognized exoticism in the TC which must be included in dictionaries and reference sources.

“Replacement with another SC item” is when a CSI from the SC is replaced with another CSI from the SC that is more familiar to the TT audience.

“Replacement with paraphrase” can be identified with Ivir’s “definition” or Newmark’s “descriptive/functional equivalent”. However, paraphrase in this case can be either by using culturally neutral terms for the translation of the CSI (e.g. *penny-in-the-slot-machines* as *automati za čokoladu*) or by a paraphrase that retains some SC elements (e.g. *three young lads in Edwardian dress* as *tri mladića u odijelima “a la Eduard”*).

“Replacement with linguistic translation” refers to a plain linguistic translation of an item and is usually used for rendering various sets of CSIs but most often names (i.e. names of institutions, newspapers and magazines, catering facilities or various cultural artifacts), e.g. the name of newspapers *Evening Shriek* as *Večernji Vrisak*. Veselica Majhut (2012) distinguishes the category of such simple translation into the TL from the category of “replacement with literal

translation/calque” stressing out that with “literal translation” the aspect of surface foreignness is still present in the TL because the translated items are still modeled on the structure of the SL expression and are, therefore, unidiomatic in the TL. On the other hand, CSIs “do not bear any markers of their foreign origin” (Veselica Majhut 2012:88) in cases of simple linguistic translation, e.g. *square* as *trg*. This translation procedure can be used on its own but also very often in combination with “retention”, e.g. *Sloane Square* as *trg Sloane*.

“Replacement with a target-culture equivalent” is procedure of replacing a highly embedded item in the SC with another highly embedded item in the TC. These are often “mostly near equivalents, as they partially cover the denotative and connotative dimensions of the meaning of an ST item” (Veselica Majhut 2012:89), e.g. *seoski vlastelin* for *country squire*, *župnik* for *vicar*, *omladinski klubovi* for *Lad’s Clubs*.

“Replacement with a situational equivalent” is very similar to the “replacement with a less specific item” but it differs in the fact that “instead of replacing a CSI with a generic item, an equivalent is found in the situation described in the text, i.e. in the ‘world of text’” (Veselicia Majhut 2012:91). This procedure is often used for CSIs with references to particular places and people, e.g. *into Regent’s Park* as *u obližnji park*.

“Replacement with a less specific item” stands for simple replacement of a CSI with a generic word or a less specific item, e.g. *novčić* for *penny*.

“Omission” is understandable by itself. It fully corresponds to Ivir’s definition of the same procedure and partially to Newmark’s “deletion” because it is a little bit more specific in his case.

To have a better understanding of the differences and correspondences, all the translation procedures are presented in a table. Table 1 primarily compares the consolidated taxonomy with Ivir’s and Newmark’s categorizations. Features of bold and italic are used to mark the relationship between Ivir’s and Newmark’s procedures only – bold for full correspondence and italic for partial correspondence.

**Table 1** Comparison of Translation Procedures for rendering CSIs with te Final Consolidated Taxonomy

	<b>Consolidated Taxonomy</b>	<b>Ivir</b>	<b>Newmark</b>
1	Retention	<b>Borrowing</b>	<b>Transference</b>
2	Adapted retention	-	-
3	Replacement with calque	<b>Literal translation/Calque</b>	<b>Literal translation</b>
4	Replacement with neologism	<i>Lexical creation</i>	<i>Translation label</i>
5	Replacement with recognized exoticism	-	Recognized translation
6	Replacement with another SC item	-	-

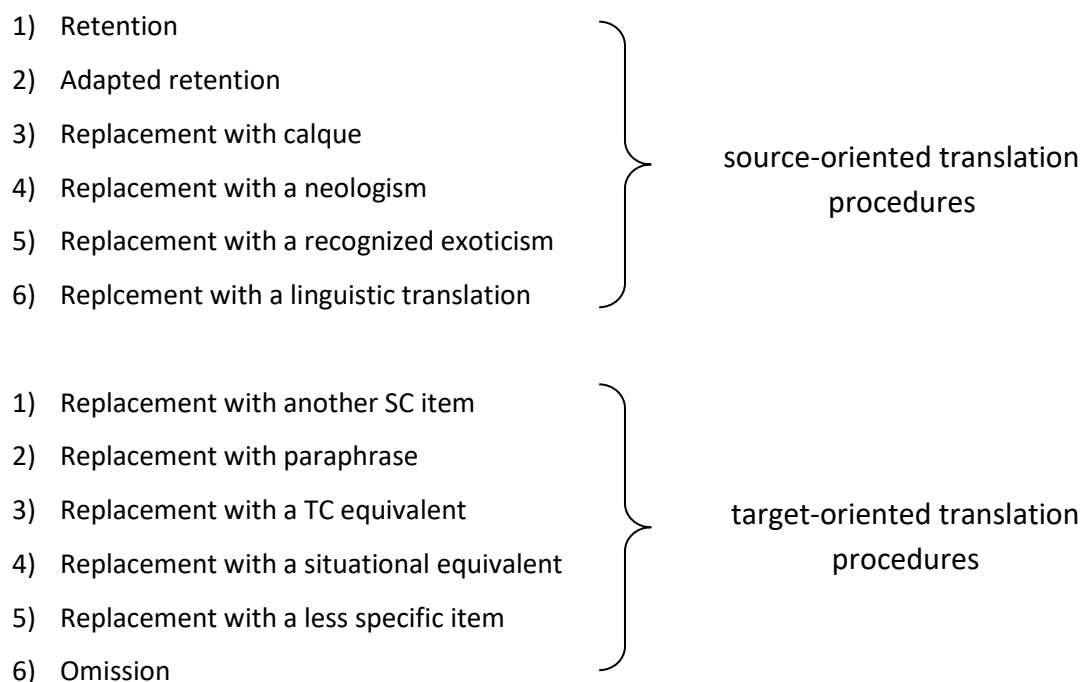
7	Replacement with paraphrase	Definition	Descriptive/functional equivalent
8	Replacement with linguistic translation	-	-
9	Replacement with a TC equivalent	<b>Substitution</b>	<b>Cultural equivalent</b>
10	Replacement with a situational equivalent	-	-
11	Replacement with a less specific item	-	-
12	Omission	<i>Omission</i>	<i>Deletion</i>
13	-	<b>Addition</b>	<b>Classifier</b>
14	-	-	Componential analysis
15	-	-	Naturalization
16	-	-	Paraphrase
17	-	-	Couplet

Veselica Majhut (2012) presented five more translation procedures which she called “combined” (81) referring to CSIs for which more than one translation procedure is employed:

13. Retention + in-text addition
14. Retention + linguistic translation
15. Replacement with a recognized exoticism + addition
16. Replacement with a TC equivalent + addition
17. Replacement with a less specific item + addition

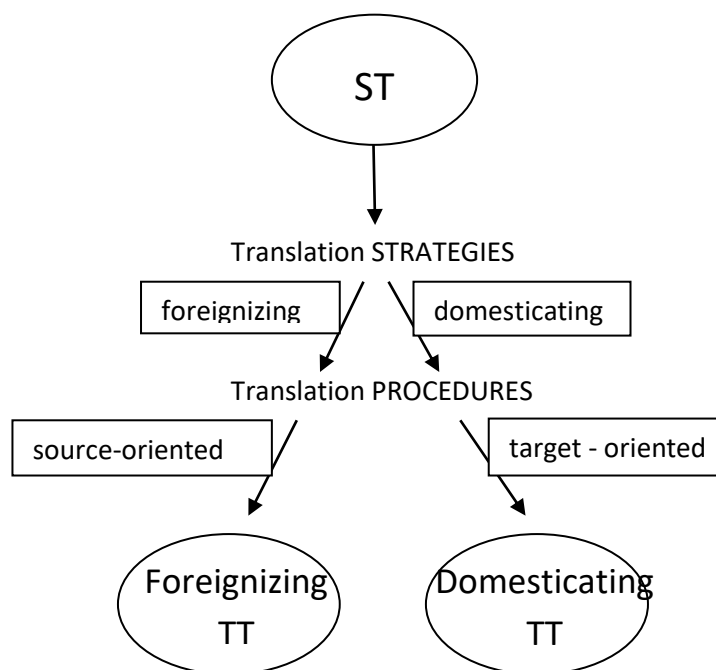
These translation procedures are not included in the consolidated taxonomy because they cannot be defined to belong to either of the two poles of the source-oriented or target-oriented spectrum of translation procedures. Instead, cases of CSIs for which more than one procedure was employed will be categorized under each of the translation procedures respectively.

This is how the consolidated taxonomy looks on the source-target oriented spectrum of translation procedures:



**Figure 11** Distribution of source-oriented and target-oriented translation procedures in the consolidated taxonomy

With the analysis of which of the translation procedures (source-oriented or target-oriented) are dominant in the translated version, the results should indicate to which category on the macro-textual orientation (domesticating or foreignizing strategies) the Croatian translation of *Forrest Gump* belongs to.



**Figure 12** Influence of the choice of translation strategies and procedures on the target-text (TT)

## 5. Discussion

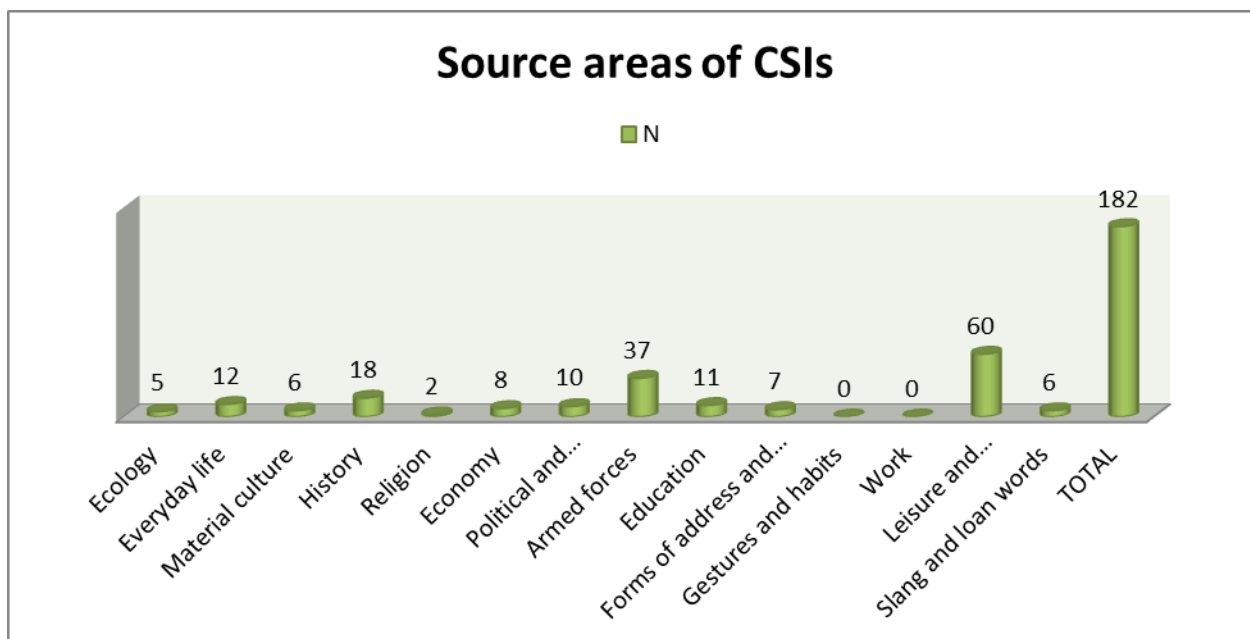
### 5.1. Areas of CSIs in *Forrest Gump*

The aim of the first stage of the research was to identify the CSIs in the SC. This was accomplished by classifying the items according to the potential source areas of CSIs. By focusing the attention on specific part of texts, these source areas helped in isolating and finding the CSIs in the SC text which was of huge relevance for later research.

Here are the phases of the process of examining the ST in search of CSIs and their comparison with their TT translations:

1. First reading – underlying any possibly culture-related items in the ST (words, names, expressions, interesting sayings, etc.);
2. Second reading – parallel reading of both ST and TT, finding the underlined words and expressions in the TC and underlying them accordingly, extracting the CSIs by writing them in a notebook;
3. Creating an Excel table with 14 categories of source areas of CSIs and 3 columns (English expression, explanation, Croatian translation);
4. Re-reading the notes and classifying the extracted CSIs accordingly in the Excel sheet (filling the first and the third column);
5. Research on CSIs – finding explanations and cultural background of the CSI, translating the SC CSIs into Croatian and checking to which degree the TT translation matches the ST item (filling the second column);
6. Analyzing the data (see Attachmen 1).

Final results show that there is a total of 182 CSIs found in the SC text of which the dominant categories are the category of ‘leisure and entertainment’ (60 items found or 33%) and the category of ‘armed forces’ (37 items found or 20%). The differences in numbers between the rest of the source areas vary slightly with the exception of categories of ‘gestures and habits’ and ‘work’ which are not represented in the SC text (0%). The following figures show the representation of CSIs per each source area in number:



**Figure 13** Occurrence of culture-specific items (CSIs) per source area in numbers

In the research phase, a lot of information that is otherwise hidden and understandable only to the SC reader came to the surface. This information was crucial for later proper identification of translation procedures employed for rendering CSIs. What is behind certain CSIs can be essential to understanding the literary work, whether it be the author's or characters' intentions. Of course, not all CSIs are of the same importance for the TC reader but they all carry certain heaviness to them as cultural markers of the foreign text. By putting your finger on them and isolating such elements of culture, it becomes evident how much is lost and/or preserved in the process of translation.

Areas of sport and the armed forces were by far the most time-consuming in terms of research and this was so for a very specific reason – because the American and Croatian cultures vary considerably in these areas and for the fact that these sections are by far most represented in the novel in terms of CSIs. How the translator dealt with these CSIs, inevitably affects the tone and the general appeal of the novel in the TC.

Forrest played 'football', the national sport of the United States of America, throughout his college days. In Croatia, European 'football' may be considered to have the same popularity. However, the two have nothing in common except the name. It is important to have in mind that the literal translation of football as 'nogomet' leads to further misconception. Writing the adjective 'američki' in front of the noun marks the difference between the US football (Cro. 'američki nogomet') and the European football or soccer (Cro. 'nogomet'). Although not even nearly popular as in the States, research showed that the American football is slowly gaining its



popularity in Croatia having discovered there is an American football team in Osijek, Croatia called “Osijek Cannons”. The vocabulary they use helped a lot in disambiguating the specific football-related terminology. However, this also showed that Jakovlev did not resort to the existing TC equivalents but she mostly relied to plain literal translation or paraphrasing which in certain cases proved incorrect. An example is the translation of ‘field goal’ (*Eng.* a score worth three points made on an ordinary down by place-kicking or drop-kicking the ball over the crossbar and between the goal posts) as “gol iz prekida” whereas it should have been translated as “šut iz polja” (*Cro.* napadačka ekipa može poentirati i šutem iz polja koji donosi 3 poena, a može se izvesti sa bilo kojeg mjesta na terenu i u bilo kojem trenutku utakmice; obično je to u četvrtom pokušaju). Another example is the translation of ‘tight end’ (*Eng.* an offensive end player who lines up close to a tackle) as “posljednji branič” instead of “hvatač(i)” (*Cro.* mogu obavljati funkciju šestog igrača napadačke linije, tj. blokiraju obrambene igrače, ili hvatati loptu kao hvatači). The strongest objection refers to the translation of ‘snap’. ‘Snap’ is a very important and a specific moment in football referring to the “passing of a football from the center to a back that initiates each play from scrimmage. Also called "hike", "snapback", or "pass from center"” (*The Free Dictionary*). There is no equivalent expression in Croatian. Translator may resort to one of the two options: (1) paraphrase as “početak akcije” or (2) adapted retention as “snep”. However, Jakovlev took the freedom to completely omit the CSI by translating the item as “dodavanje preko krila”. An example of inconsistency is an attempt of adapting the ST to TC audience by translating ‘touchdown’ (*Eng.* an act of carrying, receiving, or gaining possession of the ball across the opponent's goal line for a score of six points) as “gol” (*Eng.* an act of scoring in European soccer) instead of “polaganje” which would be the proper equivalent.

When it comes to the armed forces, ranks and formations are not pan-cultural and they depend on every country specifically. Therefore, a good translator should be familiar with the organization of both American and Croatian armed forces systems to be able to translate correctly. In the case of *Forrest Gump*, Jakovlev mostly relied on simple literal translation of army ranks, formations and terminology, i.e. rarely adapting the SC text to the TC armed forces system. Examples include ‘Sergeant’ as “narednik” (instead of “desetnik”), ‘Colonel’ as “pukovnik” (instead of “brigadir”), ‘private first class’ as “redova prve klase” (instead of “pozornik”), or ‘major’ as “major” (instead of “bojnik”). In other instances, translating by using a less specific item is also common, i.e. ‘United States Army’ as “vojska” or ‘Charlie Company’ as “jedinica”.

Another interesting area is ‘music’. Forrest played a number of songs on his harmonica. Research showed that the songs are very much culturally-specific either to the American South or to a specific time in history. Names of songs were retained in the TC text but they do not have

the same effect on the reader as they do in the SC. It is almost impossible for TC audience to relate to any of these songs or understand the message behind them. A good example of this is a moment in the Vietnam war when Forrest's friend Bubba, mortally wounded, asks him to play *Way Down Upon the Swanee River* on his harmonica while he utters his last word, 'Home'. The analogy of 'home' with the song remains completely unfamiliar to the TC audience since they cannot relate to the importance of the song at such a crucial moment in the novel. "*Old Folks at Home* (also known as *Swanee River*, *Swanee Ribber* [from the original lyrics] or *Suwannee River*) is a minstrel song written by Stephen Foster in 1851. It is the official state song of Florida" (*Old Folks at Home*, Wikipedia). In terms of geography, "the Suwannee River flows in a southerly direction from the Okefenokee Swamp in Georgia to the Gulf of Mexico in Florida. The river separates the Florida panhandle from the rest of the state" ("*Old Folks at Home*" - *Florida State Symbols*). This is just one example. However, other songs in the narrative carry similar historical and geographical connotations important for understanding the image of the South portrayed in the novel.

In the education section, it is quite clear that the American and the Croatian education systems do not overlap. However, a lot of CSIs have found their way in the TC and are quite familiar to an average Croatian reader, i.e. 'college' as "koledž", 'term' for "semester" or the grading system ('A' for "odličan", 'F' for "nedovoljan"). The most interesting example here is the translation of the expression 'dunce cap':

. . . also variously known as a *dunce hat*, *dunce's cap*, or *dunce's hat*, is a pointed hat, formerly used as an article of discipline in schools. In popular culture, it is typically made of paper and often marked with a D or the word "dunce", and given to schoolchildren to wear as punishment by public humiliation for misbehavior and, as the name implies, stupidity. Frequently the 'dunce' was made to stand in the corner, facing the wall as a result of some bad behavior... Depending on the teacher, they might have to stand for as long as half an hour (*Dunce cap*, Wikipedia).

A somewhat similar connotation in the Croatian education system would be the simple standing in the corner ("stajanje u kutu") for bad behavior, but without the hat or any other requisite, or "magareća klupa". Jakovlev decided to translate this specific CSI as "bebi kapa". Although the term has no apparent connections with the original CSI, there are two possible explanations for this choice: (1) to stay in tune with the overall Forrest's look as he is about to make his debut as a professional wrestler: "We will dress him up in diapers and put a big ole dunce cap on his head. The crowd will love it!" (Groom 1994:166) and (2) to match the idea of humiliation and Forrest's low IQ since 'dunce' translates as "glupan"; for an adult to wear a baby cap is as equally humiliating as for a child to wear the dunce cap in class.

In the food section, the most interesting example revolves around the opening and the most famous sentence in the novel: “Let me say this: bein a idiot is no *box of chocolates*” (Groom 1994:9, emphasis added). From this point of view, there is no cultural background in this sentence. However, Jakovlev adjusted the sentence by translating ‘box of chocolates’ as “bombonjera puna bajadera”. It would have been enough to say just “bombonjera” but by specifying that the type of the candies are “bajadere”, i.e. pralines “from nougat which is enriched with almond, hazelnuts ... or walnuts from the Juglans species which gives it a specific and recognizable taste” (*Bajadera*, Wikipedia) she added cultural information to it in the TC. Any TC reader will immediately relate this to *Bajadera*, a famous Croatian brand of the Kraš confectionery company in Zagreb even though it is not written in capital letters.

Concerning the material culture, out of the six CSIs found in the novel, four of them have been adapted to the TC by different translation procedures. The end result is that the traces of foreignness are lost and the TC reader loses the sense of reading a foreign text or the opportunity to be familiarized with new brands and products, i.e. ‘Hershey bars’ as “Snickers”, ‘Granola bars’ as “štangice od žitarica”, ‘Red Dagger wine’ as “boca vina”, and ‘Ripple wine’ as “vino”.

Historical events, institutions, personalities and literary works and characters are very culture-specific but at the same time quite cross-cultural because this information is though in schools and is easily accessible to everyone either in the form of books or via Internet. Forrest lists a number of writers and their “idiots” (Groom 1994:10) at the beginning of the novel with which he identifies himself in an attempt to explain the reader his understanding of himself being an ‘idiot’:

Now I know *something* bout idiots. Probly the only thing I do know bout, but I done read up on em – all the way from that Doy-chee-eveskie guy’s idiot, to King Lear’s fool, an Faulkner’s idiot, Benjie, an even ole Boo Radley in *To Kill a Mockingbird* – now he was a *serious* idiot. The one I like best tho is ole Lennie in *Of Mice and Men*. Most of them writer fellers got it straight – cause their idiots always smarter than people give em credit for. Hell, I’d agree with that. Any idiot would. Hee Hee (Groom 1994:10, emphasis added).

Except Boo Radley, Benjie, and Lennie, Forrest is referring to two European writers, too - the Russian writer Fyodor Mikhailovich Dostoyevsky and the famous English poet and writer William Shakespeare. This is a great example of how cross-cultural history and art actually are. Familiarity and understanding of CSIs in this area depends on the knowledge of each individual TT reader.

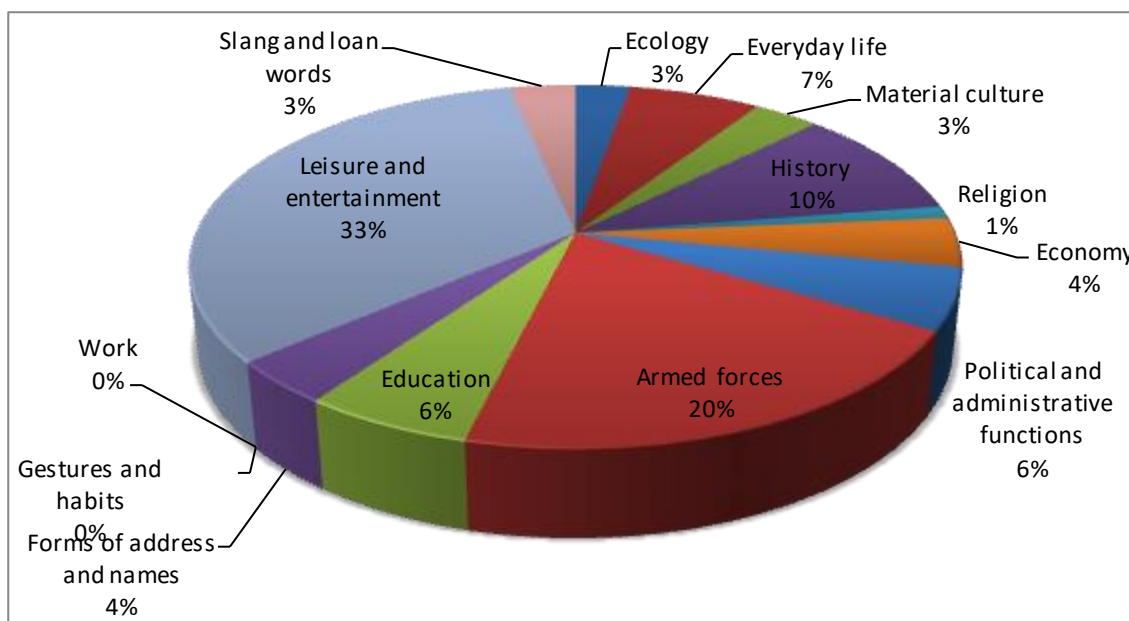
Other interesting sections would be the economy and the political and administrative functions and institutions. These are quite standard areas of occurrence of CSIs and the way of rendering CSIs varies considerably. Not one procedure is dominant in this section because

Jakovlev resorted to various procedures for rendering CSIs depending on the complexity of meaning and/or specific situation described in the text. At this level, American and Croatian cultures differ considerably and the foreignness of the text is generally evident in most of the cases, i.e. 'Walter Reed Hospital' as "bolnica Walter Reed", 'White House' as "Bjela kuća", 'Washington Monument an the Capitol' as "spomenik Washingtonu i Kapitol", and 'Clerk of the U.S.Senate' as "američki senator".

The area of slang and loan words may be a good indicator of translator's creativity and imagination. However, examples in *Forrest Gump* are quite simple and direct, e.g. 'little gooks' are "mali žuti" and 'gook shops' are "vijetnamski dućani". The French loan word 'double entedre' (a literary term: a word, phrase, etc, that can be interpreted in two ways, esp. one having one meaning that is indelicate) has not been explained but retained in its original form. And while this may cause problems to the TC reader, the same may apply to the SC reader, too. Once again, general knowledge plays a significant role in understanding loan words in both cultures.

Examples of CSIs in the categories of forms of address and names, ecology and religion in the novel are not numerous nor are they crucial for the general understanding of the novel in the TC as other areas are. Although geography and religion may be a source of a number of challenges for the translator, this is not the case in *Forrest Gump*. Most of the names of places such as 'New Yawk', 'Texas' or 'Nebraska' are understandable by themselves and word-for-word translation of funny characters' nicknames, e.g. 'Bear' for "Medo", 'The Snake' for "Zmija" or 'Mad Tom o'Bedlam' for "ludi Tom o'Bedlam", is not a surprising element for the TC reader. Quite the contrary, nicknames in these examples add character to Forrest's friends and bring them even closer to the TC audience.

To conclude the discussion on the results of potential source areas of CSIs, the following Figure 13 presents the representation of CSIs in each source area expressed in percentage. In addition, the percentage in the figure also depicts well the major themes covered in the *Forrest Gump* novel:



**Figure 14** Representation of culture-specific items (CSIs) per source area in percentage (%)

## ***5.2. Translation Procedures Employed in Forrest Gump***

When discussing translation procedures, focus is on the translation processes occurring on the micro-textual level of the text, i.e. analyzing the specific ways of rendering CSIs. The translation procedures in this study were divided into two broad categories: (1) source-oriented and (2) target-oriented, each of which consists of six specific translation procedures.

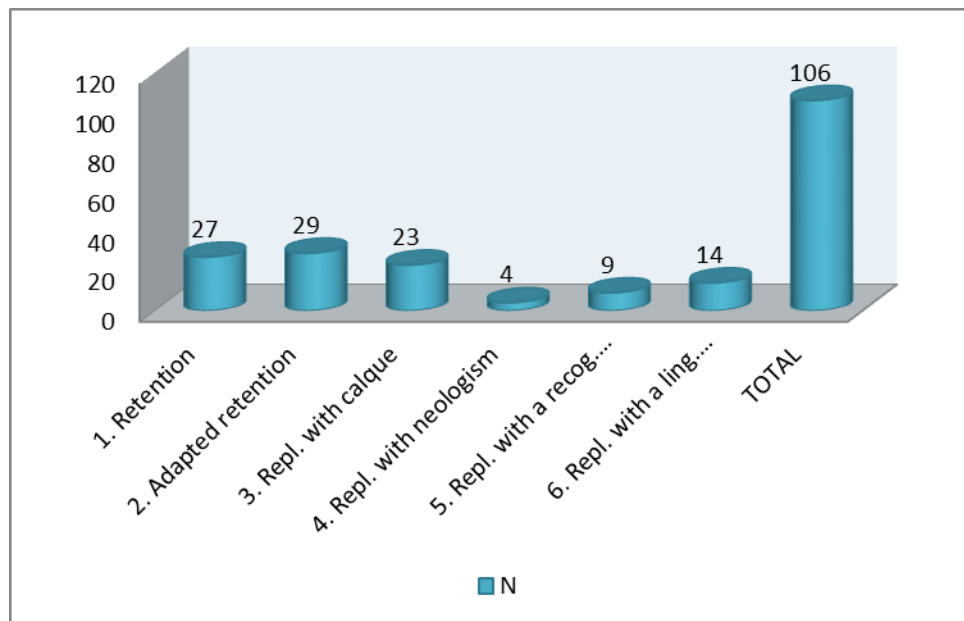
After extracting the CSIs, the next step was to look at how did Božica Jakovlev deal with the CSIs. The research was carried out as follows:

1. Creating an Excel sheet with 12 translation procedures and 14 columns of categories;
2. Comparing the 182 ST CSI with their TT translations;
3. Categorizing the CSIs accordingly to one of 12 translation procedures and in the corresponding source area column;
3. Analyzing the data (see Attachment 2).

The next paragraphs present the results of the study and provide examples from the novel for each translation procedure.

### ***5.2.1. Source-Oriented Procedures***

Source-oriented procedures are those procedures whose final intention is to keep the element of foreignness in the way they treat the SL item in the TL. Figure 15 shows how many times did Jakovlev employ each of the source-oriented procedures for rendering CSIs in *Forrest Gump*:



**Figure 15** Source-oriented procedures in numbers

According to the results, the most used source-oriented procedure is adapted retention (29 cases). It involves examples of retaining the CSI in the TL but with orthographic or phonological changes, i.e. ‘from Texas’ – “iz Texasa”, ‘\$ 75’ – “75 dolara”, ‘Pinocchio’ – “Pinokija”, ‘Faulkner’s idiot, Benjie’ – “Faulknerovog idijota Benjija”, ‘New Yawk Giants’ – “njujarške Giantse”, ‘Johnny Carson show’ – “u šou Johnnija Carsona”, etc.

Retaining the item present in the SL in the TL is quite evident in the text. Jakovlev used this procedure in 27 cases of different names; specifically for names of cities and rivers (‘Charles River’ – “rijeke Charles”), companies (‘United Fruit Company’ – “United Fruit Company”), societies and organizations (‘Ku-Klux Klan’- “Ku-Klux Klan”), people’s names (‘Bonnie and Clyde’ – “Bonnie i Cylde”), fictional characters (‘Frankenstein Monster’ – “Frankenstein”), names of events (‘Tet’ – “Tet”; ‘Orange Bowl’ – “Orange Bowl”), institutions (‘Walter Reed hospital’ – bolnici Walter Reed”), sport clubs (‘Green Bay Packers’ – “Green Bay Packers”), loan expressions (‘*idiot savant*’ – “*idiot savant*”), and names of songs (‘The Night They Drove Ole Dixie Down’ – “The Night They Drove Ole Dixie Down”). No alterations are made in the TT and the CSI enters the TC in its original form. This is the second most used source-oriented procedure.

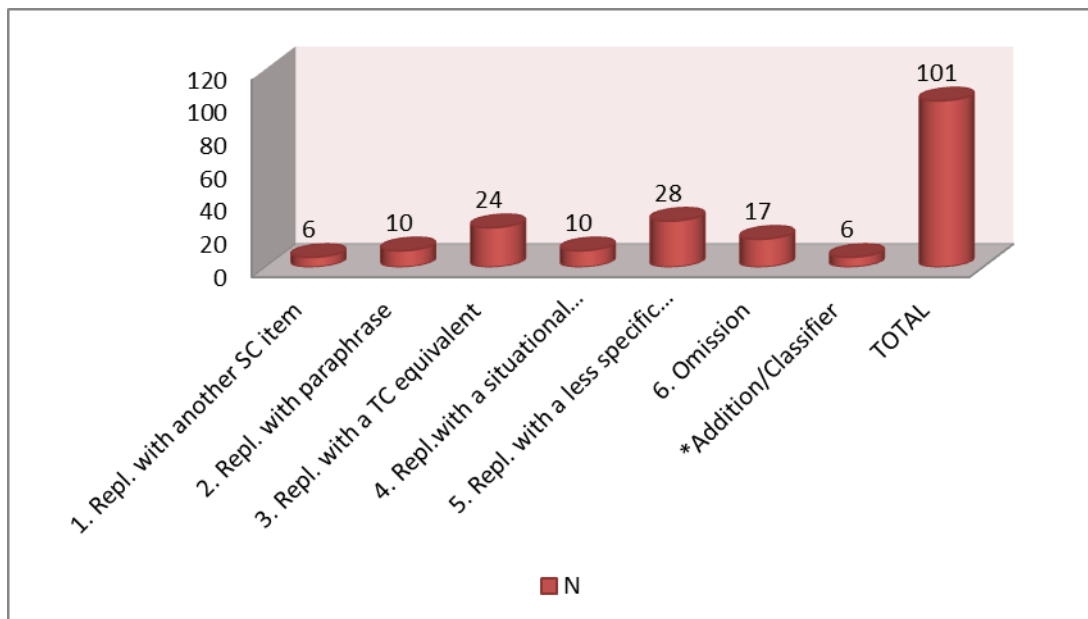
Third most used source-oriented procedure by Jakovlev (23 cases) is replacement with calque or literal word-for word translation. This is one of the basic and most common procedures widely used in the process of translation, e.g. ‘The Cracked Eggs’ - "Polupana jaja", ‘football’ – “nogomet”, ‘KP’ [stands for *kitchen police*] – “kuhinjska policija” and ‘Civil War’ – “građanski rat”.

The next translation procedure is the replacement with a linguistic translation, which basically refers to plain linguistic translation and is often used in combination with retention (14 cases). Examples are ‘*King Lear's fool*’ – “*lude kralja Leara*”, ‘United Fruit Company *boats*’ – “United Fruit Company *brod*”, ‘*Chairman Mao*’ – “*Predsjednik Mao*” and ‘*University of Alabama*’ – “*sveučilište u Alabami*”.

The remaining two procedures are poorly represented. Jakovlev used replacement with a recognized exoticism in 9 cases (e.g. ‘Of Mice and Men’ - "O miševima i ljudima", ‘White House’ – “Bjelu kuću”, ‘college’ – “koledž”, ‘National Institute of Mental Health’ – “Nacionalnog instituta za duševno zdravlje”, etc.), and replacement with a neologism in only 4 cases (e.g. ‘*Doy-chee-eveskie guy's idiot*’ – “*Dostojanstvenskijevskog idijota*”, ‘mortars’ – “bumbe”, ‘plays’ – “igračim kombinacijama”, and ‘Little Sisters of the Poor *home*’ – “*Ubogici sestara milosrdnica*”).

### 5.2.2. Target-Oriented Procedures

Target-oriented procedures are those procedures whose final intention is to domesticate the elements of culture present in the SL in relation to the TL. Figure 16 shows how many times did Jakovlev employ each of the target-oriented procedures for rendering CSIs in *Forrest Gump*:



**Figure 16** Target-oriented procedures in numbers

The most widely used target-oriented procedure is replacement with a less specific item or a generic word (28 cases). Examples are ‘Red Dagger wine’ – “boca vina”, ‘University Medical Centre’ – “ambulanta”, ‘IRS’ – “država”, ‘United States Army’ – “vojska”, ‘P.F.C. Forrest Gump’ – “redov Gump”, ‘National College Football Championship’ – “prvenstvo”, and so forth. A lot of SC information is lost by this translation procedure but it simplifies the text to the TC audience.

The second most used procedure is replacement with a TC equivalent (24 cases), e.g. a ‘box of nice *divinity*’ [ref. to a soft white candy, usually containing nuts, a fluffy white fudge made with sugar, egg whites, and often nuts] – “kutija *bajadera*”, ‘500 pounds’ – “250 kila”, ‘Gump's Shellfish Company’ - "Gumpove ribe *d.d.*", ‘American State Department’ – “Američko *Ministarstvo vanjskih poslova*”, ‘The Dunce’ – “Tutlo”, ‘touchdown’ – “gol”, and many more. With this procedure, Jakovlev looked for best suitable culture equivalents to make the ST sound more natural in the TL culture.

Simple omission or deletion of CSI present in the SL was used in 17 cases. Omission is by no means a creative or an enriching procedure for the TL culture. But the translator sometimes may resort to omitting parts of text either due to their untranslatability or lack of relevance. Examples in *Forrest Gump* are ‘look like the *Pied Peper* or somethin’ [ref. to a piper in the German legend *Pied Piper of Hamelin*. The piper first helped rid the town of Hamelin of rats by luring them away with his music but then, when he was not paid for his services, he lured away its children as well], ‘second play’ [ref. to football], or ‘Purple Heart’ and ‘Silver Star’ [ref. to US military decoration awards].



Replacement with a paraphrase, i.e. using culturally neutral terms with the possibility of retaining some SC elements, and replacement with a situational equivalent share the fourth position (10 cases each). Examples of the former procedure are ‘Granola bars’ – “štangice od žitarica”, ‘huddle’ [ref. to football] – “među svoje”, or ‘C-ration cases’ – “kutija s konzervama prastare vojničke hrane”. This procedure actually helps the reader to better understand what the author wanted to say and his message. Examples of the latter procedure are ‘Red China’ – “komunistička Kina”, ‘Flomaton Highschool auditorium’ – “dvorana srednje škole”, ‘public school’ – “normalna škola”, etc. Although the procedure is quite similar to paraphrase, the translator finds the equivalent or reasons for specific translation choices from the specific situations described in the text, i.e. in the world of text.

Finally, Jakovlev resorted to replacement with another more familiar SC item in only 6 cases (e.g. ‘Hershey bars’ – “Snickers”, ‘Uncle Remus’ [ref. to a fictional character of the popular African-American folktales] – “čiča Toma” [ref. to the American novel *Uncle Tom’s Cabin* by Harriet Beecher-Stowe], ‘Pocket Man’ – “Superman”, or ‘Ramar of the Jungle’ [ref. to American television series in 1960s set in Africa and India] – “filmovi o Tarzanu”) making it the least used target-oriented procedure.

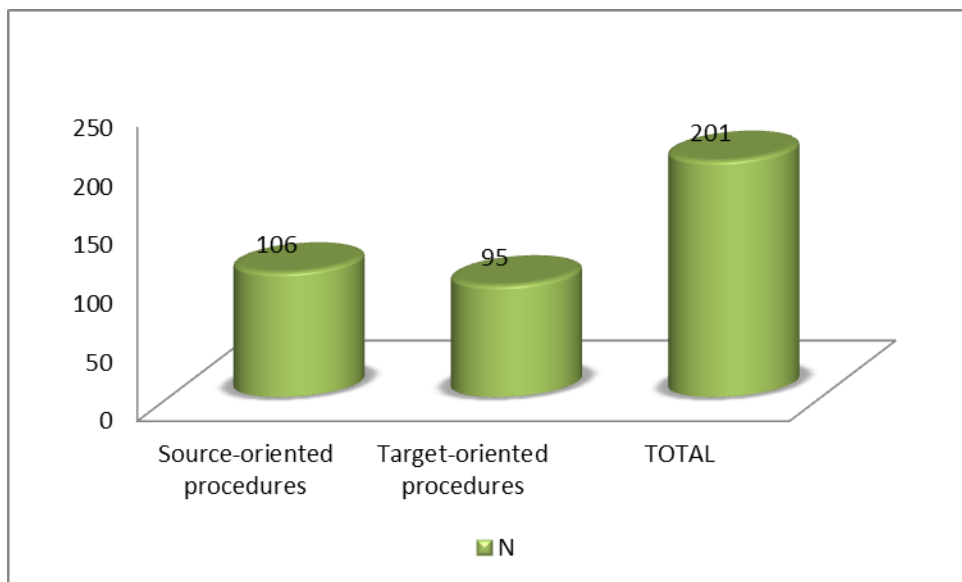
However, \*addition/classifier, i.e. explication of elements by adding cultural information to it in the TC, is added to the group of target-oriented procedures. This procedure is not part of the final research for two reasons: (1) it is not included in the original consolidated taxonomy adapted for Veselica-Majhun research (2012), and (2) its inclusion in the final research would disturb the balance of six source-oriented compared to six target-oriented procedures. However, since Jakovlev used the procedure in 6 cases it cannot be completely ignored. Examples are ‘snap’ [ref. to football] – “da nek se igra na dodavanje preko krila”, ‘Cargo Cults’ – “štovatelji kulta humanitarne pomoći”, ‘soccer field’ – “europskom nogometu”, ‘box of chocolates’ – “bombonjera puna bajadera”, ‘like flapjacks’ – “ko krafne” and ‘gook shops’ – “vijetnamskim dućanima”.

### ***5.3. Dominant Translation Strategies in Forrest Gump***

When discussing translation strategies, the focus is on the translation processes occurring on the macro-textual level of the text. The main question at this level concerns the translator’s final

plan of action on a given text in terms of rendering CSIs, i.e. how close should the ST be to the TT.

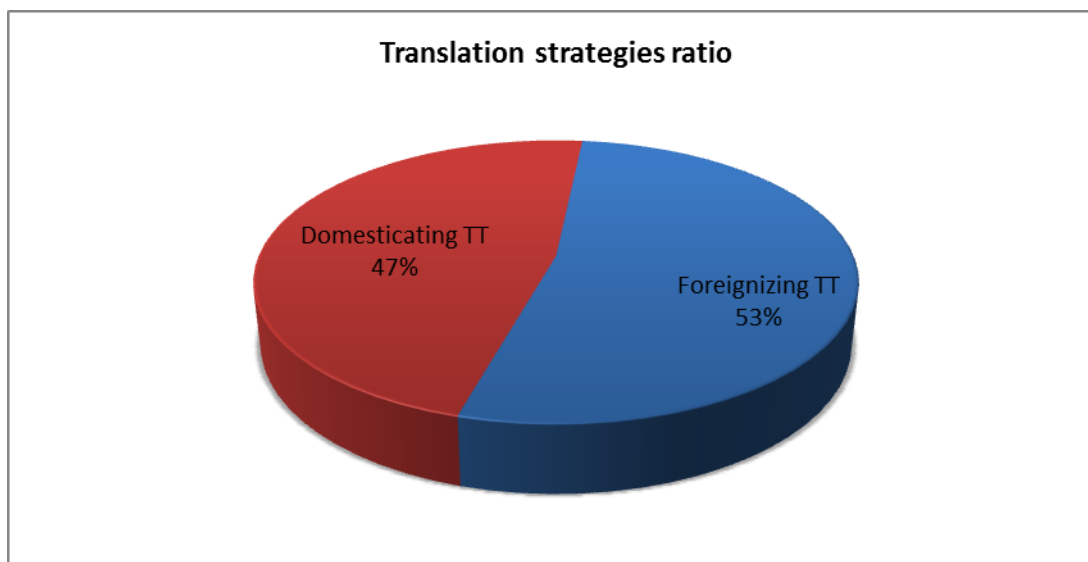
The total number of CSIs (201 items), out of which 6 cases of \*addition were deduced, differs slightly from the one stated in the source areas section (182 items). This is because Jakovlev used more than one translation procedure in order to translate certain CSIs. Figure 17 shows the final ratio between source-oriented and target-oriented procedures:



**Figure 17** Comparison of translation procedures employed by Božica Jakovlev

Translator's choice on the global plan of action on the given text is often a double-edged sword; a translator may choose (1) to stay true to the original but sacrifice the naturalness and/or comprehensibility of the text to the TC audience or (2) to adjust the text to the TC audience but betray the author and the SC originality. With the former it is understood that the translator's choices would resort mainly to foreignizing strategies, and the latter would indicate his intentions of resorting mainly to domesticating strategies.

When it comes to the translation of *Forrest Gump* in Croatian, the final translation strategies ratio, based on previous research, shows the translator's mild inclination towards foreignizing translation strategies. From Figure 18, it is evident that the difference between the domesticating and the foreignizing strategies employed is only 6%:



**Figure 18** Dominant translation strategies in the TC

## 6. Conclusion

Although the discrepancy is very small (6%), it is nevertheless an indicator of the overall impression the Croatian translation of the novel has on the TC audience. The following conclusion can be drawn from these figures - the study shows that the translator's global plan of action on the SL in relation to how close it should be to the TL is in favor of the foreignizing strategies. Therefore, on the basis of sheer numbers, the Croatian translation of the *Forrest Gump* novel is a foreignizing translation.

However, this result points to other conclusions, too. To start off, such a high percentage of foreignizing strategies in the TL text (53%) inevitably affected the naturalness of the text in the TC. The reader can easily spot the elements of foreign culture in the TT. In some instances this turned to be an advantage because the original message and the author's intention are preserved. On the other hand, in other instances this proved to be a less adequate solution, namely in the dominating source areas of CSIs – leisure and entertainment (33%) and the armed forces (20%). Since Croatian and American cultures vary considerably in these areas, i.e. football and U.S. military ranks and formations during the Vietnam War, a lot of the CSIs either retained or translated in the TC language may leave the reader puzzling. This is due to the inconsistency in choosing the best translation solutions in these specific areas.

This leads to the next conclusion – Jakovlev was inconsistent and/or indecisive in choosing the most suitable translation strategy. It would be wrong to completely ignore the almost equally

high percentage of domesticating strategies (47%) employed in the TL text. Because some CSIs were adapted from the SC whereas others were adjusted to fit the TC, the overall impression on the TC audience is a far less comprehensible text than on the SC audience.

It is impossible to draw a strict line when dealing with CSIs. Deciding on one or the other translation strategy exclusively sounds almost impossible and, if so, it would inevitably result in a poor translation; a 100% domesticating translation would be as if the translator wrote a new literary work by himself, and a 100% foreignizing translation would generally question the whole purpose of a translator.

However, in the specific case of *Forrest Gump*, I believe it would have been better if the translator was more consistent in choosing the translation procedures. The prevalence of one or the other strategy would affect the quality and naturalness of the TT. The 6% difference is a sign of a well balanced text, but the overall impression upon reading the Croatian translation of the novel is that it is not convincing. Any TC reader is aware of the fact that *Forrest Gump* is set in another culture and, therefore, expects to find foreign elements in the text. I believe that the almost equally high percentage of domesticating procedures had a negative effect on the overall faithfulness of the TT.

The *Forrest Gump* novel proved to be an excellent source of information about the American culture, historical events, famous people and social strata. The Croatian translation of *Forrest Gump* provides the TC audience with abundance of details and living circumstances in the American South around the Vietnam War period. This research proves that translation is the key to bringing otherwise distant and diverse societies and cultures together. Translators are not just mere messengers but active participants of the constantly changing worlds and realities. They are educators, historians and linguists in their own right.

## 7. References

1. Akbari, Monireh. The role of culture in translation. *Journal of Academic and Applied Studies (Special Issue on Applied Linguistics)*. Vol 3 (8). August 2013, p. 13 – 21.  
[www.academians.org](http://www.academians.org) [27 February 2014]
2. *Bajadera*. <http://en.wikipedia.org/wiki/Bajadera> [27 February 2014]
3. Baker, Mona, Kirsten Malmkjær (2005). *Routledge Encyclopedia of Translation Studies*. London and New York: Taylor & Francis e-Library.
4. Baker, Mona, Gabriela Saldanha (2009). *Routledge Encyclopedia of Translation Studies* (2<sup>nd</sup> edn.). Taylor & Francis e-Library.
5. *Dunce cap*. [http://en.wikipedia.org/wiki/Dunce\\_cap](http://en.wikipedia.org/wiki/Dunce_cap) [27 February 2014]
6. *Forrest Gump (novel)*. [http://en.wikipedia.org/wiki/Forrest\\_Gump\\_\(novel\)](http://en.wikipedia.org/wiki/Forrest_Gump_(novel)) [27 February 2014]
7. Groom, Winston (1994). *Forrest Gump*. London: Black Swan.
8. Groom, Winston (2005). *Forrest Gump*. Zagreb: Algoritam.
9. Haque, Ziaul (2012). Translating literary prose: problems and solutions. *International Journal of English Linguistics*. Vol. 2, No. 6. Canadian Center of Science and Education.  
<http://www.ccsenet.org/journal/index.php/ijel/article/download/22598/14599> [27 February 2014]
10. Horvatić, Ivica (1995). Nova terminologija u hrvatskoj vojsci. Djigunović, Mihaljević, Jelena, Neda Pintarić, ur. *Prevođenje: Suvremena strujanja i tendencije*. Zagreb: Hrvatsko društvo za primijenjenu lingvistiku, 273-280.  
<http://web.ffos.hr/hdpl/zbornici2/Mihaljevic%20Djigunovic%20-%20Pintaric%20ur%20Prevodjenje%2032%20Horvatic.pdf> [27 February 2014]

11. Katan, David (1999). *Translating Cultures: An Introduction for Translators, Interpreters and Mediators*. Manchester: St. Jerome Publishing.
12. Mikulan, Krunoslav (2005). Prevođenje vojnih pojmova: nazivi činova, dužnosti, položaja i zvanja. Stolac, Diana, Nada Ivanetić, Boris Pritchard, ur. *Jezik u društvenoj interakciji* (Zbornik radova sa savjetovanja održanoga 16. i 17. svibnja u Opatiji). Zagreb – Rijeka: Hrvatsko društvo za primijenjenu lingvistiku, 337-352.  
<http://web.ffos.hr/hdpl/zbornici2/Stolac%20et%20al%20ur%20Jezik%20u%20društvenoj%20interakciji%2030%20Mikulan.pdf> [27 February 2014]
13. Newmark, Peter (1988). *A Textbook of Translation*. New York: Prentice Hall International.  
<http://carynannerisly.wikispaces.com/file/view/A+Textbook+of+Translation+by+Peter+Newmark.pdf> [27 February 2014]
14. *Old Folks at Home*. [http://en.wikipedia.org/wiki/Old\\_Folks\\_at\\_Home](http://en.wikipedia.org/wiki/Old_Folks_at_Home) [27 February 2014]
15. "*Old Folks at Home*" - *Florida State Symbols*.  
<http://www.flheritage.com/kids/symbol.cfm?id=19> [27 February 2014]
16. Pavlović, Nataša, Poslek, Darko (1998). British and Croatian culture-specific concepts in translation. *British Cultural Studies: cross-cultural challenges - conference proceedings*. (II Intercultural Perspectives Language). Zagreb, 157-168.
17. *Pravila američkog nogometa*. Klub američkog nogometa Osijek CANNONS.  
<http://www.osijekcannons.hr/pravila.pdf> [27 February 2014]
18. Veselica Majhut, Snježana (2012). *Cultural Specificity in the Translation of Popular Fiction from English into Croatian during the Socialist and Transition Periods (1960 – 2010)*. Doctoral Thesis. Tarragona: Universitat Rovira I Virgili, Department of English and German Studies.  
[http://isg.urv.es/publicity/doctorate/research/theses/Veselica/veselica\\_majhut\\_PhDthesis.pdf](http://isg.urv.es/publicity/doctorate/research/theses/Veselica/veselica_majhut_PhDthesis.pdf)  
[27 February 2014]
19. "*Old Folks at Home*" - *Florida State Symbols*  
<http://www.flheritage.com/facts/symbols/symbol.cfm?id=19> [27 February 2014]

## Dictionaries:

1. Božić, Damir. *Rječnik englesko-hrvatski, hrvatsko-engleski : s gramatikom = Dictionary English – Croatian, Croatian – English : with grammar*. Split: Marjan tisak, 2006.
2. *EUdict*. <http://www.eudict.com/> [27 February 2014]
3. *Hrvatski jezični portal – Pretraživanje jezične baze*.  
<http://hjp.novi-liber.hr/index.php?show=search> [27 February 2014]
4. *Hrvatski pravopis*. <http://pravopis.hr/rjecnik/> [27 February 2014]
5. *MyMemory Translated*. <http://mymemory.translated.net/> [27 February 2014]
6. *Oxford Advanced Learner's Dictionary of Current English* (7<sup>th</sup> edn.). (2005). Oxford University Press.
7. *The Free Dictionary*. <http://www.thefreedictionary.com/> [27 February 2014]

## 8. Attachments

### 8.1.1. Attachment 1 – Potential Source Areas of CSIs

Potential source areas of CSIs	English	Explanation	Croatian
<b>Ecology - different aspect of nature</b>			
winds (bura, jugo), plains and hills ( Highlands, Lowlands),	up to the <b>Pleiku</b> in the <b>highlands</b> (54)	<b>Highland</b> is a broad term for elevated mountainous plateau. // <b>highland</b> = <b>brdovit kraj, visoravan, brdsko-planinski (HRV)</b> // <b>Pleiku</b> is a town in central Vietnam, located in that nation's central highland region. It is the capital of the Gia Lai Province.	do <b>Pleikua</b> u <b>planinama</b> (40)
flora (blitva, matovilac; watercress)			
fauna (sredozemna medvjedica; Jack Russell)			
other geographical concepts (Podunavlje; Lake District)	<b>New Yawk City</b> (22)		<b>New Yarka</b> (18)
	from <b>Nebraska</b> (43)		iz <b>Nebraske</b> (33)
	talk like he is from <b>Texas</b> or somethin (80)	( ref. to the President)	govori ko da je iz <b>Texasa</b> il tako nešto (59)
	banks of the <b>Charles River</b> (107)		na obali <b>rijeke Charles</b> (77)
<b>Everyday life</b>			
types of dwellings (semidetached house, bungalow, cottage)	everybody run into a shack called a <b>'hovel'</b> (104)	A <b>hovel</b> is a small, miserable dwelling // <b>hovel</b> = <b>šupa, koliba, nadstrešnica (HRV)</b> // <b>čatrlja</b> <i>reg.</i> neugledna kućica, potleušica, koliba, kućerak	svi se sklone u kućerak pod nazivom " <b>čartlja</b> " (75)
household appliances (kettle)			



food (Christmass pudding, gravy; štrukli, mlinci)	being an idiot is no <b>box of chocolates</b> (9)	<b>box of chocolates; candy box = bombonjera (HRV) // bajadera</b> = pralina od nugata koji je obogaćen bademom, lješnjacima ili orasima koji joj daju specifičan i prepoznatljiv okus. Bajadera je u Hrvatskoj proizvod koji se najviše veže uz ime tvornice konditorskih proizvoda <i>Kraš d.d.</i> iz Zagreba, jer se ta tvrtka svojom bajaderom probila na domaće i svjetsko tržište te kvaliteta i posebnost nagrađeni su brojnim domaćim i međunarodnim priznanjima.	bit ko idiot nije ko <b>bombonjera</b> puna <b>bajadera</b> (9)
	Forrest, I just got a box of nice <b>divinity</b> this afternoon - would you like a piece? (25)	<b>divinity</b> A soft white candy, usually containing nuts, a fluffy white fudge made with sugar, egg whites, and often nuts. // <b>divinity = puslice (od oraha) (HRV)</b>	Forrest, danas sam dobila kutiju <b>bajadera</b> . Hoćeš jednu? (20)
	stack ourselves into the bus like <b>flapjacks</b> (29)	<b>flapjack n. 1. (Cookery)</b> Another name for a pancake, particularly in the United States and Canada // <b>flapjacks = palačinke (HRV) // 2. (Cookery)</b> a chewy biscuit made with rolled oats	i poslažemo se u autobus <b>ko krafne</b> (23)
	fixed a big breakfast with homemade sausage an fresh yard eggs an buiscits an <b>molasses</b> (214)	<b>molasses n. (Cookery)</b> US and Canadian a dark viscous syrup obtained during the refining of sugar. Also called (in Britain and certain other countries): <b>treacle</b> // <b>molasses = šećerni sirup, melasa (HRV)</b>	spremi velki doručak s domaćim kobasicama, svježim jajcima i kolačima Ø (160)
<b>meals</b> (ručak=lunch or dinner, večera=dinner or supper)			
<b>clothes and national costumes</b> (kilt, sporran)			
<b>public service(s) (companies)</b> (Elektorprivreda, Vodovod, ZET; British Telecomm, Royal Mail)			
<b>means of transport</b> (double-decker)			
mjerne jedinice/units of measure	500 <b>pounds</b> apiece (44)	<b>pound Abbr. lb</b> A unit of weight equal to 16 ounces (453.592 grams) // <b>kilogram Abbr. kg</b> The base unit of mass in the International System, equal to 1,000 grams (2.2046 pounds) <b>Converter used: <a href="http://www.convert-me.com/en/convert/weight/">http://www.convert-me.com/en/convert/weight/</a></b>	a svaki 250 <b>kila</b> žive vage (33)
	twenty <b>yards</b> (44)	<b>yard n. Abbr. yd.</b> A fundamental unit of length in both the U.S. Customary System and the British Imperial System, equal to 3 feet, or 36 inches (0.9144 meter). // <b>meter n. Abbr. m</b> The international standard unit of length, approximately equivalent to 39.37 inches.	dvajst <b>metara</b> (33)
	20 <b>feet</b> (45)	<b>foot n. pl. feet Abbr. ft.</b> or ft A unit of length in the U.S. Customary and British Imperial systems equal to 12 inches (0.3048 meter).	šest <b>metra</b> (34)

	bout six <b>feet</b> high an five <b>feet</b> aroun (51)		visoka dva i široka dva <b>metra</b> (38)
	10,000 <b>miles</b> away (54)	<b>mile</b> <i>n. Abbr. mi. or mi</i> A unit of length equal to 5,280 feet or 1,760 yards (1,609 meters), used in the United States and other English-speaking countries. Also called land mile, statute mile. // <b>kilometer</b> <i>n. Abbr. km</i> A metric unit of length equal to 1,000 meters (0.62 mile).	10.000 <b>kilometara</b> daleko (40)
	a ten <b>gallon</b> water can (58)	<b>gallon</b> <i>Abbr. gal.</i> A unit of volume in the U.S. Customary System, used in liquid measure, equal to 4 quarts (3.785 liters) // <b>liter</b> <i>n. Abbr. l or lit.</i> A metric unit of volume equal to approximately 1.056 liquid quarts, 0.908 dry quart, or 0.264 gallon.	kanister s četrdeset <b>litara</b> vode (43)
	\$ 75 (74)	<b>dollar</b> <i>n. (Currencies)</i> the standard monetary unit of the US and its dependencies, divided into 100 cents	75 <b>dolara</b> (54)
<b>Material culture - products, esp. trademarks</b>			
<b>product well known in the TC</b> (no need for explanation - Big Mac, Mars bar, Ariel, Guinness, Fairy liquid) ---- <b>generic noun instead of the name of a product</b> (Kleenex - papirnati rupčić, žilet - razor) ---- <b>trademark used as a generic noun</b> (Aspirin)	<b>Co'Cola</b> (36)	<b>Coca Cola</b> ( <i>drink</i> ) It is produced by <i>The Coca-Cola Company</i> of Atlanta, Georgia, and is often referred to simply as <i>Coke</i> (a registered trademark of The Coca-Cola Company in the United States since March 27, 1944).	<b>kokakolu</b> (28)
	sent me a package of <b>Hershey bars</b> (70)	<b>Hershey bar</b> The <i>Hershey's Milk Chocolate Bar</i> (most commonly called simply the " <b>Hershey Bar</b> ") is the flagship chocolate bar manufactured by the Hershey Company. It is often referred to by Hershey as "The Great American Chocolate Bar". The Hershey Milk Chocolate Bar was first sold in 1900 with the Hershey's Milk Chocolate with Almonds variety beginning produced in 1908. A circular version of the milk chocolate bar called Hershey's Drops was released in 2010. // <b>Snickers Snickers</b> is a brand name candy bar made by Mars, Incorporated. It consists of nougat topped with caramel and peanuts, enrobed in milk chocolate.[1] Snickers has annual global sales of \$2 billion.	mi je poslala paket <b>Snickersa</b> (51)
	<b>Pontiac GTO</b> (74)	( <i>car</i> ) <b>The Pontiac GTO</b> is an American automobile built by Pontiac Division of General Motors from 1964 to 1974, and by GM subsidiary Holden in Australia from 2004 to 2006. It was a muscle car classic of the 1960s and 1970s era. Although there were earlier muscle cars, the Pontiac GTO is considered by some to have started the trend with all four domestic automakers offering a variety of competing models	<b>pontiaca GTO</b> (54)

	Hell, all we got to eat is <b>Granola bars</b> anyways. (123)	<b>Granola</b> is a breakfast food and snack food, popular in North America, consisting of rolled oats, nuts, honey, and sometimes puffed rice, that is usually baked until crisp. "Granola bars" were invented by Stanley Mason and have become popular as a snack, similar to the traditional flapjack (oat bar) or muesli bar familiar in the Commonwealth countries.	A za jelo imamo ionak samo <b>štangice od žitarica</b> . (90)
	<b>Red Dagger wine</b> (154)		<b>boca vina</b> (115)
	<b>Ripple wine</b> (160)		popije <b>vino</b> (119)
<b>History</b>			
historical events, institutions, functions and personalities (ban, banovina; Georgian architecture)	General <b>Nathan Bedford Forrest</b> who fought in the <b>Civil War</b> (10)	<b>Nathan Bedford Forrest</b> (1821 – 1877) was a lieutenant general in the Confederate Army during the American Civil War. He is remembered both as a self-educated, innovative cavalry leader during the war and as a leading southern advocate in the postwar years. He served as the first Grand Wizard of the Ku Klux Klan, but later distanced himself from the organization. // <b>The American Civil War</b> , also known as the <i>War between the States</i> or simply the <i>Civil War</i> (see naming), was a civil war fought from 1861 to 1865 in the United States after several[3] Southern slave states declared their secession and formed the Confederate States of America (the "Confederacy" or the "South"). The states that remained were known as the "Union" or the "North". The war had its origin in the fractious issue of slavery, especially the extension of slavery into the western territories.	generala <b>Nathana Bedforda Forresta</b> koji se borio u <b>građanskom ratu</b> . (10)
	An he was a great man, she say, cept'n he started up the <b>Ku-Klux Klan</b> after the war was over an even my grandmama say they's a bunch on no-goods. (10)	<b>The Ku Klux Klan (KKK)</b> , informally known as the Klan or the "Hooded Order", is the name of three distinct past and present far-right organizations in the United States, which have advocated extremist reactionary currents such as white supremacy, white nationalism, and anti-immigration, historically expressed through terrorism. The first Klan flourished in the Southern United States in the late 1860s, then died out by the early 1870s. Members adopted white costumes: robes, masks, and conical hats, designed to be outlandish and terrifying, and to hide their identities.	Velki čovjek, veli ona, al je poslije rata osnovo <b>Ku-Klux Klan</b> , a čak i moja baka veli da su oni ništarije. (10)

	It is a movie about two people, a man and a lady called <b>Bonnie and Clyde</b> , that robbed banks....(26)	<b>Bonnie Elizabeth Parker</b> (October 1, 1910 – May 23, 1934) and <b>Clyde Chestnut Barrow</b> (March 24, 1909 – May 23, 1934) were well-known American outlaws, robbers, and criminals who traveled the Central United States with their gang during the Great Depression.	To je bio film o dvoje ljudi, gospodinu i gospođi po imenu <b>Boonie i Clyde</b> , koji su pljačkali banke, .... (21)
	on the poet <b>Wordsworth</b> (40)	<b>William Wordsworth</b> (1770 – 1850) was a major English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with the 1798 joint publication <i>Lyrical Ballads</i> .	o pjesniku <b>Wordsworthu</b> (30)
	poets <b>Pope</b> and <b>Dryden</b> (40)	<b>Alexander Pope</b> (21 May 1688 – 30 May 1744) was an 18th-century English poet, best known for his satirical verse and for his translation of Homer. Famous for his use of the heroic couplet, he is the third-most frequently quoted writer in <i>The Oxford Dictionary of Quotations</i> , after Shakespeare and Tennyson. // <b>John Dryden</b> (19 August [O.S. 9 August] 1631 – 12 May [O.S. 1 May] 1700) was an English poet, literary critic, translator, and playwright who was made Poet Laureate in 1668. He is seen as dominating the literary life of Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden. Walter Scott called him "Glorious John."	pjesnici <b>Pope i Dryden</b> (30)
	<b>Einsteins?</b> (49)	<b>Albert Einstein</b> ( 1879 –1955) was a German-born theoretical physicist who developed the general theory of relativity, one of the two pillars of modern physics	<b>Einsteini?</b> (36)
	<b>Doy-chee-eveskie guy's idiot</b> (10)	<b>Fyodor Mikhailovich Dostoyevsky</b> (11 November 1821 – 9 February 1881), sometimes transliterated <i>Dostoevsky</i> , was a Russian novelist, short story writer, essayist and philosopher.	<b>Dostojanstvenskijevsk og idijota</b> (10)
<b>literature - famous quotations &amp; characters</b> (človištvo najlipša lipost)	<b>King Lear's fool</b> (10)	<b>King Lear</b> is a tragedy by William Shakespeare. The title character descends into madness after disposing of his estate between two of his three daughters based on their flattery, bringing tragic consequences for all. // <b>Fool, Lear's fool</b> or <b>court jester</b> (not his nephew, he calls Lear nuncle in jest).	<b>lude kralja Leara</b> (10)

	She gave me <b>Tom Sawyer</b> an two other books I can't remember (18)	<b>Thomas "Tom" Sawyer</b> is the title character of the Mark Twain novel <i>Adventures of Tom Sawyer</i> (1876). He appears in three other novels by Twain: <i>Adventures of Huckleberry Finn</i> (1884), <i>Tom Sawyer Abroad</i> (1894), and <i>Tom Sawyer, Detective</i> (1896).	Dala mi je <b>Toma Sawyera</b> i još dvje knjige kojih se ne sjećam (16)
	the body of, well, an <b>Adonis</b> (41)	<b>Adonis</b> , in Greek mythology, is the god of beauty and desire, and is a central figure in various mystery religions. His religion belonged to women: the dying of Adonis was fully developed in the circle of young girls around the poet Sappho from the island of Lesbos, about 600 BC, as revealed in a fragment of Sappho's surviving poetry	tjelom <b>gčkog boga</b> (31)
	looks like the <b>Frankenstein Monster</b> or somethin (59)	<b>Frankenstein's monster</b> (also called <i>the monster</i> or <i>Frankenstein's creature</i> ) is a fictional character that first appeared in <b>Mary Shelley's</b> 1818 novel <i>Frankenstein; or, The Modern Prometheus</i> . In popular culture, the creature is often referred to as "Frankenstein" after his creator Victor Frankenstein, but in the novel the creature has no name, and this usage of "Frankenstein" is generally considered incorrect. He does call himself, when speaking to Victor, the "Adam of your labours". He is also variously referred to as a "creature", "fiend", "the demon", "wretch", "devil", "thing", "being" and "ogre" in the novel.	izgleda ko <b>Frankenstein Ø</b> il nešto takvog (43)
	an a nose look like <b>Pinocchio</b> (148)	<b>Pinocchio</b> is a fictional character and the main protagonist of the children's novel <i>The Adventures of Pinocchio</i> (1883), by the Italian writer Carlo Collodi. Carved by a woodcarver named Geppetto in a small Italian village, he was created as a wooden puppet, but dreamed of becoming a real boy. He has also been used as a character who is prone to telling lies and fabricating stories for various reasons.	i nosom ko u <b>Pinokija</b> (110)
	an all to follow us - look like the <b>Pied Peper</b> or somethin - an Raquel Welch's face... (199)	<b>(European Myth &amp; Legend)</b> Also called: <i>the Pied Piper of Hamelin</i> (in German legend) a piper who rid the town of Hamelin of rats by luring them away with his music and then, when he was not paid for his services, lured away its children	izlazili iz kuća i dućana i svega i išli za nama. <b>Ø</b> Raquel Welch... (148)

<p>literature - well known characters from works of art in the SC (Humpty Dumpty)</p>	<p>feel like <b>Uncle Remus</b> or sb (138)</p>	<p><b>Uncle Remus</b> is a fictional character, the title character and fictional narrator of a collection of African-American folktales adapted and compiled by Joel Chandler Harris, published in book form in 1881. A journalist in post-Reconstruction Atlanta, Georgia, Harris produced seven Uncle Remus books. Uncle Remus is a collection of animal stories, songs, and oral folklore, collected from Southern United States African-Americans. Many of the stories are didactic, much like those of Aesop's Fables and the stories of Jean de La Fontaine. Uncle Remus is a kindly old former slave who serves as a storytelling device, passing on the folktales to children gathered around him. // <b>Čiča Tomina koliba (Uncle Tom's Cabin)</b> roman je američke autorice Harriet Beecher-Stowe. Roman je bio prvi bestseller SAD-a prodan u više od milijun primjeraka. Harriet Beecher-Stowe svojim je romanom polarizirala abolicionističku i anti-abolicionističku debatu te potaknula sunarodnjake na razmišljanje o crnačkom ropstvu. Likovi romana temeljeni su na onima iz stvarnoga života. Glavni lik romana - crnački rob, Uncle Tom nikad nije okusio slobodu, umro je kao rob na plantaži svoga vlasnika Simona Legreeja. Josiah Henson, crnački rob, zapisao je svoja sjećanja nakon što je pobjegao na slobodu, a ona su poslužila mladoj Herriet Beecher Stowe za roman "Čiča Tomina koliba."</p>	<p>počeo osjećat ko <b>čiča Toma</b> (102)</p>
	<p>ole <b>Boo Radley</b> in <b>To Kill a Mockingbird</b> (10)</p>	<p><b>To Kill a Mockingbird</b> is a novel by Harper Lee published in 1960. It was immediately successful, winning the Pulitzer Prize, and has become a classic of modern American literature. The plot and characters are loosely based on the author's observations of her family and neighbors, as well as on an event that occurred near her hometown in 1936, when she was 10 years old. // <b>Arthur "Boo" Radley</b> is the most mysterious character in To Kill a Mockingbird and slowly reveals himself throughout the novel. Boo Radley is a very quiet, reclusive character, who only passively presents himself until Jem and Scout's final interaction with Bob Ewell.</p>	<p>do <b>Boo Radleya</b> u <b>"Ubiti pticu rugalicu"</b> (10)</p>

	ole <b>Lennie</b> in <b><i>Of Mice and Men</i></b> (10)	<b><i>Of Mice and Men</i></b> is a novella written by Nobel Prize-winning author John Steinbeck. Published in 1937, it tells the story of George Milton and <b>Lennie Small</b> , two displaced migrant ranch workers, who move from place to place in search of new job opportunities during the Great Depression in California, United States.	<b>Lennieja u "O miševima i ljudima"</b> (10)
	<b>Faulkner's idiot, Benjie</b> (10)	<b><i>The Sound and the Fury</i></b> is a novel written by the American author <b>William Faulkner</b> . It employs a number of narrative styles, including the technique known as <i>stream of consciousness</i> . // <b>Benjamin ("Benjy")</b> , born 'Maury) Compson – the mentally disabled fourth child, who is a constant source of shame and grief for his family, especially his mother, who insisted on his name change to Benjamin. Caddy is the only family member who shows any genuine love towards him. Has an almost animal-like "sixth sense" about people, as he was able to tell that Caddy had lost her virginity just from her smell. The model for Benjy's character may have had its beginning in the 1925 New Orleans Times Picayune sketch by Faulkner entitled "The Kingdom of God".	<b>Fulknerovog idijota Benjija</b> (10)
<b>folklore and tradition</b> (Sinjska alka; Santa Claus)	beginning of the gook new years - <b>Tet</b> , or somesuch - (55)	<b>Tet</b> the New Year as celebrated in Vietnam during the first seven days of the first lunar month of the year	žutima počinje nova godina - <b>Tet</b> ... (41)
<b>Religion</b>			

<p style="text-align: center;"><b>discrepany when translating English - Croatian equivalents</b> (rector's daughter = rektorova kći ??, vicar's wife = župnikova žena - should be lit. Parish priest's wife)</p>	<p>I am to send my letters to her in care of the 'Little Sisters of the Po'. (74)</p>	<p><b>The Little Sisters of the Poor</b> is a Roman Catholic religious institute for women. It was founded in the 19th century by <b>Saint Jeanne Jugan</b> near Rennes, France. Jugan felt the need to care for the many impoverished elderly who lined the streets of French towns and cities. // <b>Little Sister of the Poor = zajednica Male sestre siromašnih (HRV) // Sestre milosrdnice</b> su rimokatolički ženski crkveni red. Osnivač: <b>Sveti Vinko Paulski</b> (1581.-1660.), osnovao je u Parizu godine 1633. zajedno s <i>Luzom de Marillac</i>, družbu <i>Kćeri kršćanske ljubavi</i> koja je preuzela skrb za ljude s ruba društva – za napuštenu djecu, siromahe, bolesne, stare, zatočene. Tim su Vinkovim djelom redovnice po prvi puta bile uključene u aktivni apostolat jer je osnivanje Kćeri kršćanske ljubavi bio početak života i djelovanja redovnica izvan klauzure. Danas je stablo Vinkovih milosrdnica najbrojnija redovnička zajednica na svijetu, s mnogo svojih ogranaka, od kojih jedan zasađen i u Hrvatskoj.</p>	<p>Odsad joj moram slat pisma c/o "<b>Sestre milosrdnice</b>". (54)</p>
	<p>Little Sisters of the Poor home (210)</p>	<p><b>Jeanne Jugan</b> rođena je 1792. u Francuskoj kao šesto od osmero djece Josipa i Marije Jugan. Iz njezina rada sa siromašnima i potrebitima izrodila se zajednica nazvana <b>Male sestre siromašnih</b> (drugačija od onih koje je ustanovila sv. Tereza od Isusa Jorner). Jeanne je napisala jednostavna pravila za žene ove zajednice te su one svakodnevno išle od vrata do vrata tražeći hranu, odjeću i novac za svoje štitičnike. Ovo je bio Jeannin životni posao i radila ga je sve do svoje smrti 29. kolovoza 1879. U trenutku njezine smrti imala je 2.400 sestara diljem svijeta.</p>	<p><b>Ubogici</b> sestara milosrdnica (157)</p>
<b>Economy</b>			
<p><b>number of terms/concepts related to stock exchange, money market, equity or commodities, etc</b> related to the free-market economy as opposed to the 'socialist self-management' economic system that existed in Croatia until 1990.</p>	<p>"Gump's Shellfish <b>Company</b>" (222)</p>	<p><b>company = tvrtka (HRV) // joint-stock company = d.d. (dioničko društvo) (HRV)</b></p>	<p>"Gumpove ribe <b>d.d.</b>" (167)</p>
	<p>"Sue's Stuffed Crabs, <b>Inc.</b>" (222)</p>	<p><b>Inc. (Incorporated)</b> - Incorporation (business), an abbreviation of Incorporated, a suffix indicating a corporation; (Commerce) incorporated. <b>Brit equivalent: Ltd</b></p>	<p>Suovi račići <b>d.o.o.</b> (167)</p>
	<p>Mama's Crawfish Etoufee, <b>Ltd.</b> (222)</p>	<p><b>Ltd.</b> - A private company limited by shares, usually called a <i>private limited company</i>; // <b>Ltd. (Limited) = d.o.o. (društvo s ograničenom odgovornošću) (HRV)</b></p>	<p>Mamine šlampe <b>Ø</b> (167)</p>



names of institutions	<b>United Fruit Company</b> boats (11)	<b>The United Fruit Company</b> was an American corporation that traded in tropical fruit (primarily bananas) grown on Central and South American plantations and sold in the United States and Europe. The company was formed in 1899 from the merger of Minor C. Keith's banana-trading concerns with Andrew W. Preston's Boston Fruit Company. It flourished in the early and mid-20th century.	<b>United Fruit Company</b> brod
	to report next mornin to a <b>University Medical Centre</b> (40)		i da nek se sutra ujutro javim dokroeu Millsu u <b>ambulantu</b> (30)
	<b>Walter Reed Hospital</b> (84)	<i>(ref. housing te ping-pong All Army championship tournament)</i> <b>The Walter Reed Army Medical Center (WRAMC)</b> was — along with its precursor, the <i>Walter Reed General Hospital</i> — the U.S. Army's flagship medical center from 1909 to 2011. Located on 113 acres (457,000 m <sup>2</sup> ) in Washington, D.C., it served more than 150,000 active and retired personnel from all branches of the military. The center was named after Major Walter Reed (1851–1902), an army physician who led the team that confirmed that yellow fever is transmitted by mosquitoes rather than direct contact.	bolnici <b>Walter Reed</b> (61)
	an she say they is Doctor <b>Duke and Doctor Earl</b> - both with the <b>National Institute of Mental Health</b> (115)	<b>The National Institute of Mental Health (NIMH)</b> is one of 27 institutes and centers that make up the National Institutes of Health (NIH). The NIH, in turn, is an agency of the United States Department of Health and Human Services and is the primary agency of the United States government responsible for biomedical and health-related research. NIMH is the largest research organization in the world specializing in mental illness. // <b>The National Institute of Mental Health = Nacionalni institut za mentalno zdravlje (HRV)</b>	i veli daq se zovu doktor Duke i doktor Earl, oba iz <b>Nacionalnog instituta za duševno zdravlje</b> (84)

	the artificial legs they had give him at the <b>VA hospital</b> were the wrong size. (154)	<b>The Veterans Health Administration (VHA)</b> is the component of the United States Department of <b>Veterans Affairs (VA)</b> led by the Under Secretary of Veterans Affairs for Health that implements the medical assistance program of the VA through the administration and operation of numerous <b>VA outpatient clinics, hospitals, medical centers and long-term healthcare facilities</b> (i.e., nursing homes).	a umjetne noge koje su mu dali u <b>bolnici</b> nisu bile dobre veličine. (114)
<b>Political and administrative functions and institutions</b>			
communist rule concept compared to those of the western democracies (župan, županija, županijski dom; Klub zastupnika in Croatian - the whip - British culture-specific concept)	we can see the <b>Washington Monument</b> an the <b>Capitol</b> an all from out the winder... (79)	<b>The Washington Monument</b> is an obelisk on the National Mall in Washington, D.C., built to commemorate George Washington, once commander-in-chief of the early Continental Army and the first American president. // <b>Capitol</b> - The building in Washington, D.C., where the Congress of the United States meets. // <b>Kàpitol</b> (puno ime <i>Capitol Hill</i> ) m 1. brežuljak u Washingtonu 2. <i>meton.</i> zgrada Kongresa SAD-a, jedan od simbola vlasti SAD-a	Kroz prozor se vidi <b>spomenik Washingtonu</b> i <b>Kapitol</b> i ostalo, ... (58)
	demonstrations at the <b>U.S. Capitol</b> (111)	<b>Kàpitol</b> (puno ime Capitol Hill) m 1. brežuljak u Washingtonu 2. meton. zgrada Kongresa SAD-a, jedan od simbola vlasti SAD-a // <b>United States Congress = Kongres Sjedinjenih Američkih Država (HRV)</b>	demonstracije kod <b>Kongresa</b> (80)
	<b>White House</b> (80)	The executive mansion of the President of the United States.	<b>Bjelu kuću</b> (58)
	<b>Red China</b> (85)	<b>Red China</b> 1. officially the <b>People's Republic of China</b> , is a sovereign state located in East Asia and a communist nation that covers a vast territory in eastern Asia. It is the world's most populous country, with a population of over 1.35 billion. 2. <b>Communist-controlled China</b> (literally "Soviet Zone") refers to the territories of China controlled by the Communist Party of China from 1927 to 1949 during the Republican era and the Chinese Civil War with the Nationalist China.	<b>komunističku Kinu</b> (62)

	<b>American State Department (87)</b>	The <b>United States Department of State (DoS)</b> , often referred to as the State Department, is the United States federal executive department responsible for international relations of the United States, <i>equivalent to the foreign minister of other countries</i> . The Department was created in 1789 and was the first executive department established.	Američko <b>Ministarstvo vanjskih poslova</b> (63)
	<b>Chairman Mao (89)</b>	<b>Mao Zedong</b> , also transliterated as Mao Tse-tung A, and commonly referred to as <b>Chairman Mao</b> (December 26, 1893 – September 9, 1976), was a Chinese communist revolutionary and a founding father of the People's Republic of China, which he governed as Chairman of the Communist Party of China from its establishment in 1949 until his death. His Marxist-Leninist theories, military strategies and political policies are collectively known as <i>Maoism</i> .	<b>Predsjednik Mao</b> (65)
do you realize that you have conked the <b>Clerk of the U.S. Senate</b> on the head with your medal? (113)		<b>The United States Senate</b> is a legislative chamber in the bicameral legislature of the United States of America, and together with the U.S. House of Representatives makes up the U.S. Congress. // <b>clerk = radnik, službenik, činovnik (HRV)</b>	<b>američkog senatora</b> (81)
	<b>Office of Strategic Services (130)</b>	<b>The Office of Strategic Services (OSS)</b> was a United States intelligence agency formed during World War II. It was the wartime intelligence agency, and it was a predecessor of the Central Intelligence Agency (CIA). The OSS was formed in order to coordinate espionage activities behind enemy lines for the branches of the United States Armed Forces. // <i>Neka rješenja: Ured strateških službi SAD-a, Ured za strateške usluge, Ured za strateške poslove (HRV)</i>	<b>Ured za strateška pitanja</b> (96)
Curtis done beaut up a <b>campus policeman</b> one day for givin him a parkin ticket (59)		<b>Campus Police</b> or <b>University police</b> in the United States and Canada are often sworn police officers employed by a college or university to protect the campus and surrounding areas and the people who live, work, and visit it.	Curtis premlatio <b>policajca</b> koji ga je... (43)

	<b>IRS (222)</b>	<b>The Internal Revenue Service (IRS)</b> is the revenue service of the United States federal government. The agency is a bureau of the Department of the Treasury, and is under the immediate direction of the Commissioner of Internal Revenue. The IRS is responsible for collecting taxes and the interpretation and enforcement of the Internal Revenue Code. // <b>IRS = Porezna uprava (HRV)</b>	<b>država (166)</b>
<b>Armed forces</b>			
<b>ranks and formations</b> (vojska = the army/armed forces, army = sometimes means 'kopnena vojska')	report to the <b>U.S. Army Induction Center (49)</b>		javim u <b>centar za obuku (36)</b>
	a big ole <b>Surgeant (49)</b>	<b>Sergeant Abbr. SGT or Sgt or Sgt.</b> A noncommissioned rank in the U.S. Army or Marine Corps that is above corporal and below staff sergeant. // <b>Sergeant = desetnik (HRV)</b>	Velki <b>narednik (36)</b>
	the <b>liutenant (51)</b>	<b>Liutenant Abbr. LT or Lt.</b> A commissioned rank in the U.S. Navy or Coast Guard that is above lieutenant junior grade and below lieutenant commander. // <b>HRV = poručnik bojnog broda ili natporučnik</b> -Natporučnik je niži časnički vojni čin u Hrvatskoj vojsci, ispod satnika, a iznad poručnika. U Američkoj vojsci istovjetan je činu <i>First Lieutenant</i> . U Hrvatskoj ratnoj mornarici odgovara činu <b>poručnika fregate</b> .	<b>poručnika (38)</b>
	<b>company commander (53)</b>	<b>company commander</b> A company commander is the commanding officer of a company, a military unit which typically consists of 100 to 250 soldiers, often organized into three or four smaller units called platoons. // <b>company commander = zapovjednik satnije (HRV)</b>	Ø <b>zapovjednik (39)</b>
	<b>Colonel Gooch is beside hissef. (82)</b>	<b>Colonel Abbr. COL or Col or Col.</b> A commissioned rank in the U.S. Army, Air Force, or Marine Corps that is above lieutenant colonel and below brigadier general. <b>HRV = brigadir</b>	<b>Pukovnik</b> Gooch nije u sebi. (60)
	<b>P.F.C. Forrest Gump (83)</b>	<b>PFC abbr.</b> - private first class - is a military rank held by junior enlisted persons // <b>private first class = pozornik (HRV)// lit.private = razvod (HRV)</b>	<b>redova prve klase</b> Forrest Gumpa (60)
	<b>P.F.C. Gump (85)</b>	<b>private first class = pozornik (HRV)</b>	<b>Redov</b> Gump (62)

	Major Janet Fritch (117)	Major <b>Abbr. MAJ</b> or <b>Maj</b> or <b>Maj</b> . A commissioned rank in the U.S. Army, Air Force, or Marine Corps that is above captain and below lieutenant colonel. // <b>major = bojnik (HRV)</b>	<b>majorica</b> Janet Fritch (85)
	battalion executive officer (57)	<b>executive officer = izvršni časnik (HRV)</b> . The officer second in command of a military unit smaller than a division. // battalion = brigada (HRV) // lit. battalion = bataljun, bojna (HRV)	<b>glavni časnik postrojbe</b> (42)
	I get put on KP (50)	<b>kitchen police Abbr. KP</b> 1. Enlisted military personnel assigned to work in a kitchen. // <b>HRV</b> = KP je kod nas približno <b>sanitarna inspekcija</b> , a u hrv. vojsci taj posao obavlja veterinarska struka.	metnuli su me u <b>kuhinsku policiju</b> (37)
	out in the field on maneuvers (51)	<b>maneuver</b> n. A large-scale tactical exercise carried out under simulated conditions of war. Often used in the plural. <b>2. maneuvers</b> , a series of tactical exercises simulating the conditions of war, carried out by large bodies of military or naval personnel, sometimes together. / ( <b>HRV</b> ) <b>manevar</b> m. ⟨G -vra, N mn -vri⟩ <b>b.</b> (ob. mn) vježbe velikih vojnih jedinica [na manevrima; otići na manevre]	na <b>vježbalištu</b> je Ø (38)
	chasin me all over the parade grounds, an even thru the Officers Club an the Motorpool. (53)	n. <b>Parade</b> A regular place of assembly for reviews of troops. Also called <b>parade ground</b> . /// <b>parade ground = vježbalište (HRV)</b>	preko cjele <b>baze</b> (39)
	chasin me all over the parade grounds, an even thru the Officers Club an the Motorpool. (53)		<b>časnički klub</b> (39)

	<p>But because he was smart, they sent him to <b>officer school</b> and made him a lieutenant. (69)</p>	<p>In the United States Armed Forces, <b>Officer Candidate School (OCS)</b> or the equivalent is a training program for college graduates and non-commissioned officers, Soldiers, Sailors, Marines, Airmen and Coast Guardsmen to earn commissions as officers. The courses generally last from six to seventeen weeks and include classroom instruction in military subjects, physical training, and leadership. /// <b>Hrvatsko vojno učilište "Petar Zrinski" (kratica HVU)</b> visoko je obrazovna vojna ustanova Oružanih snaga Republike Hrvatske, a sastoji se od više podređenih visokoškolskih ustanova. U <b>Časničkoj školi</b> školuju se kadeti i kandidati za časnike za temeljne časničke dužnosti, te časnici za niže stožerne, zapovjedne i funkcionalne dužnosti svih borbenih rodova, rodova borbene potpore, službi, struka i njihovih specijalnosti.</p>	<p>poslali su ga u <b>časničku školu</b> (51)</p>
	<p>chasin me all over the parade grounds, an even thru the Officers Club and the <b>Motorpool</b>. (53)</p>	<p><b>motor pool</b> - a fleet of motor vehicles available for temporary use by personnel, as at a military installation.[1940–45, Amer.]</p>	<p><b>garažu</b> (39)</p>
	<p><b>barracks</b> (53)</p>	<p><b>barracks = vojarna, kasarna (HRV)</b></p>	<p><b>kasarni</b> (39)</p>
	<p>When we get to the <b>Brigade Headquarters</b> and <b>Firebase</b>, it don't look real bad either (55)</p>	<p><b>Firebase</b> - A <b>fire support base (FSB, firebase or FB)</b> was a temporary military encampment widely used during the Vietnam War to provide artillery fire support to infantry operating in areas beyond the normal range of fire support from their own base camps. FSBs followed a number of plans, their shape and construction varying based on the terrain they occupied and the projected garrison. The concept has continued on through current military operations. // <b>brigade = brigada (HRV)</b> - A U.S. Army administrative and tactical unit composed of a headquarters unit, at least one unit of infantry or armor or both, and designated support units. A brigade can be commanded by a brigadier general or by a colonel. / <b>headquarters = (glavni) štab, stožer, središnjica (HRV)</b></p>	<p>Ø Ni <b>baza</b> nije izgledala loše (40)</p>
	<p>go down to</p>		<p>nek odemo do <b>tuševa</b></p>

Brigade Showers (55)		(41)
a bunch of foxholes dug in a row (56)	<b>foxhole</b> - A shallow pit dug by a soldier in combat for immediate refuge against enemy fire. <i>SYN trech</i> (n., ditch, channel dug in earth) // <b>foxhole</b> = <b>rov, jama ,kanal (HRV)</b>	nekoliko <b>streljačkih zaklona</b> (41)
a bunch of C-ration cases brought over (57)	<b>C-ration</b> - a canned field ration issued by the United States Army <b>field ration</b> - rations issued for United States troops in the field --- <b>The C-Ration, or Type C ration</b> , was an individual canned, pre-cooked, and prepared wet ration. It was intended to be issued to U.S. military land forces when fresh food (A-ration) or packaged unprepared food (B-Ration) prepared in mess halls or field kitchens was impractical or not available, and when a survival ration (K-ration or D-ration) was insufficient.	nekoliko <b>kutija s konzervama prastare vojničke hrane</b> (42)
C-rations (58)		<b>konzerve s hranom</b> (42)
shellin us with mortarts (57)	<b>A mortar</b> is an indirect fire weapon that fires explosive projectiles known as ( <b>mortar</b> ) <b>bombs</b> at low velocities, short ranges and high-arcing ballistic trajectories. // ( <b>HRV</b> ) <b>Minobacač</b> je topničko oružje koje se sastoji od tri osnovna dijela: cijevi, podloge i dvonošca. Projektil koji se ispaljuje iz minobacača zove se <b>mina</b> . Minobacači služe kao oružje za blisku podršku. // <b>mortar</b> = <b>minobacač (HRV)</b> // <b>mortar bombs</b> = <b>mine (HRV)</b>	da nas <b>granatiraju</b> (42)
commence to shootin at Charlie Company an droppin mortars an all (61)		počne pucat sve oružje svije ta i padat <b>bumbe</b> (46)
relieve Charlie Company (58)	<b>company</b> = <b>satnija (HRV)</b>	pomognemo <b>jedinici</b> (43)
United States Army (49)		<b>vojska</b> (36)
on behalf of the United States Army (59)		za potrebe <b>američke vojske</b> (43)
feller from 2nd platoon	<b>platoon</b> = <b>vod (HRV)</b>	tipa iz <b>drugog reda</b> (49)

	(66)		
	<p>That night they is movie outdoors <b>near Field Force Headquarters</b> an I go over there.... (72)</p>	<p><b>I Field Force</b>, Vietnam was a corps-level command of the United States Army during the Vietnam War. Activated on 15 March 1966, it was the successor to Task Force Alpha, a provisional corps command created 1 August 1965 (renamed <i>Field Force Vietnam</i> on 25 September) for temporary control of activities of U.S. Army ground combat units arriving in Vietnam. <i>I Field Force</i> was a component of U.S. Military Assistance Command Vietnam (MACV) and had its <b>headquarters at Nha Trang.</b> // <b>II Field Force</b>, Vietnam was a United States Army Corps-level command during the Vietnam War. Activated on 15 March 1966, it became the largest corps command in Vietnam and one of the largest in Army history. <i>II Field Force</i> was a component of U.S. Military Assistance Command Vietnam (MACV) and had its <b>headquarters in Long Binh.</b></p>	<p>Te se večeri na otvorenom davo film u <b>vojnoj bazi u blizini</b> pa odem. (53)</p>
	<p>A few days later some muckity-mucks from <b>Field Force Headquarters</b> come over to the hospital all excited an say...(73)</p>	<p><b>I Field Force</b>, Vietnam was a corps-level command of the United States Army during the Vietnam War. Activated on 15 March 1966, it was the successor to <i>Task Force Alpha</i>, a provisional corps command created 1 August 1965 (renamed <i>Field Force Vietnam</i> on 25 September) for temporary control of activities of U.S. Army ground combat units arriving in Vietnam. <i>I Field Force</i> was a component of U.S. Military Assistance Command Vietnam (MACV) and had its <b>headquarters at Nha Trang.</b> // <b>II Field Force</b>, Vietnam was a United States Army Corps-level command during the Vietnam War. Activated on 15 March 1966, it became the largest corps command in Vietnam and one of the largest in Army history. <i>II Field Force</i> was a component of U.S. Military Assistance Command Vietnam (MACV) and had its <b>headquarters in Long Binh.</b> // <b>headquarters = (glavni) štab, stožer, središnjica (HRV)</b></p>	<p>Poslje nekoliko dana nenkakvi seratoriiiz <b>štaba</b> dotrče uzbuđeno u bolnicu i kažu:....(53)</p>
<p>but there is this nice lieutenant colonel that has been sent over from the <b>Field Force,</b></p>		<p>Al poslali su ljubaznog pukovnika Ø koji veli....(55)</p>	



	an he say .....(75)		
	<b>Congressional Medal of Honor</b> for extreme heroism (73)	<b>Congressional Medal of Honor</b> The highest U.S. military decoration, awarded in the name of Congress to members of the armed forces for gallantry and bravery beyond the call of duty in action against an enemy. // <b>Medalja časti (Medal of Honor)</b> najviše je vojno odličje koje dodjeljuje Vlada Sjedinjenih Američkih Država. Dodjeljuje se pripadniku Oružanih snaga Sjedinjenih Država koji se istakao u "vođen dužnošću pod rizikom njegovog (njezinog) života iznad ili ispod poziva dužnosti sudjelujući u akciji protiv neprijatelja Sjedinjenih Država." Zbog kriterija po kojem se dodjeljuje, ovo odlikovanje se često dodijeli i posmrtno. // <b>Congressional Medal of Honor = Kongresna medalja časti (HRV)</b>	dobili ste <b>Kongresni orden časti</b> za veliko herojstvo (53)
	They sent me to <b>Fort Dix</b> after that, an assign me to the <b>Steam Heat Company.</b> (84)	<b>Fort Dixon</b> , located along the banks of the Rock River in present day Dixon, Illinois, served as a military base during the Black Hawk War.	Poslje me pošalju u <b>Fort Dixon</b> i stave u <b>grijačku jedinicu.</b> (61)
	They sent me to Fort Dix after that, an assign me to the <b>Steam Heat Company.</b> (84)	<b>company = satnija (HRV)</b>	Poslje me pošalju u Fort Dixon i stave u <b>grijačku jedinicu.</b> (61)
	all his medals - <b>Purple Heart, Silver Star</b> -must of been ten or twelve of them. (155)	<b>Purple Heart</b> - A U.S. military decoration awarded to members of the armed forces who have been wounded in action. <b>Silver Star</b> - U.S. military decoration awarded for gallantry (courage) in action.	ima sve medalje, $\emptyset$ deset il dvanajst njih. (115)

Aeronautics	send him down to Houston to the <b>Aeronautics and Space Center</b> and have them check him out (116)	<b>National Aeronautics and Space Administration (NASA)</b> - The largest and most important Field Center, <b>Johnson Space Center in Houston</b> , leads the NASA's effort in human space exploration. It's where Mission Control is located and where astronauts train and live.	ga morali poslat u Houston $\emptyset$ na pregled. (84)
	I have done some work for <b>NASA</b> (116)	<b>NASA abbr.</b> - National Aeronautics and Space Administration // <b>NASA krat.</b> američka državna uprava za zrakoplovna i svemirska istraživanja	Nedavno sam radio za <b>NASU</b> (84)
	is on the radio with <b>Houston Groun Control</b> (121)	<b>ground control</b> - (Aeronautics) the personnel, radar, computers, etc, on the ground that monitor the progress of aircraft or spacecraft	krene razgovarat s <b>kontrolom u Houstonu</b> (89)
<b>Education</b>			
Education systems (A-levels, O-levels, public school, college; matura, gimnazija, fakultet)	Mama thought it would be good for me to go to the <b>public school</b> (11)	<b>Public school</b> - an elementary or secondary school in the United States supported by public funds and providing free education for children of a community or district. // <b>(HRV) osnovna škola</b>	Mama je mislila da bi bilo dobro za mene da idem u <b>normalnu školu</b> (11)
	It seemed to be the end of my <b>college</b> football prospects. (23)	<b>college a.</b> An institution of higher learning that grants the bachelor's degree in liberal arts or science or both <b>b.</b> An undergraduate division or school of a university offering courses and granting degrees in a particular field. <b>c.</b> A school, sometimes but not always a university, offering special instruction in professional or technical subjects. // <b>(HRV) koledž</b> 2. specijalizirana visokoškolska ustanova za polaznike od 17—21. godine (u SAD-u)	Čini se da je to kraj mojih nada da zaigram nogomet za <b>koledž</b> . (19)
	The thing was held at the <b>Flomaton Highschool auditorium</b> (20)		Priredba se održavala u <b>dvorani njihovih srednje škole</b> (17)
	too dumb to play <b>college football</b> . (23)		preglup za <b>studentsku nogometnu momčad</b> . (19)

	Nex Friday, I git all slicked up an Bubba lend me some hair an shavin lotion an I go over to the <b>Student Union building.</b> There is big crowd there ..... (39)	<b>student union</b> - A building on a college campus with facilities for social and organizational activities.	Drugi petak se dotjeram, Bubba mi posudi gel za kosu i losion poslje brijanja pa odem na <b>koncert</b> Ø. Dvorana je puna..... (29)
	first <b>term</b> (47)		prvi <b>semestar</b> (35)
	get an <b>A</b> (47)		dobit <b>odličan</b> (35)
	<b>F</b> (47)		<b>nedovoljan</b> (35)
	<b>Harvard University</b> (75)		<b>harvardskog sveučilišta</b> (55)
	<b>University of Alabama</b> (132)		<b>sveučilište u Alabami</b> (98)
	an a big ole <b>dunce cap</b> (166)	<b>A dunce cap</b> , also variously known as a <b>dunce hat</b> , <b>dunce's cap</b> , or <b>dunce's hat</b> , is a pointed hat, formerly used as an article of discipline in schools. In popular culture, it is typically made of paper and often marked with a D or the word "dunce", and given to schoolchildren to wear as punishment by public humiliation for misbehavior and, as the name implies, stupidity. Frequently the 'dunce' was made to stand in the corner, facing the wall as a result of some bad behavior // U hrvatskom obrazovanju poznata je ' <b>magareća klupa</b> ' tzv. 'mirna klupa' kao odgojna mjera koja se koristila do osamdesetih godina i uglavnom se radilo o stajanju u kutu za kaznu za loše vladanje ili ometanje nastave. Poznato je i <b>stajanje u kutu</b> kao odgojna mjera za loše vladanje na nastavi. // <b>dunce = budala, glupan (HRV)</b>	<b>bebi kapom</b> (123)
<b>Forms of address &amp; Names</b>			
<b>you vs ti/vi - titles in front of people's names (dr., mr., prof., ing. - lord, lady, Sir) - Ms</b>	My part is to be the <b>Earl of Gloucester</b> , who is Edgar's father,... (104)	<i>(character from King Lear's play)</i> <b>earl n.</b> A British nobleman next in rank above a viscount and below a marquis, corresponding to a count in continental Europe. // <b>earl = grof (HRV)</b>	Ja glumim <b>Gloucester</b> , Edgarovog oca...(75)
	<b>General Nathan Bedford Forrest</b> who fought in the Civil War (10)		<b>general</b> a Nathana Bedforda Forresta koji se borio u građanskom ratu. (10)
<b>Names</b>	<b>Weasel</b> , the place kicker (45)		<b>Lasica</b> , pucač (34)

	<b>The Snake</b> , he get caught behind the line... (45)		<b>Zmija</b> zapne iza polazne crte...(34)
	there is a guy called <b>Mad Tom o'Bedlam</b> (104)		je tip po imenu <b>ludi Tom o'Bedlam</b> (75)
	to call him <b>'Bear'</b> (22)		veli da nek ga zovem <b>"Medo"</b> (18)
	<b>The Dunce!</b> says Mike. ' We will dress him up in diapers and put a big ole dunce cap on his head. Te crowd will love it. (166)	(ref. to Forrest's wrestling name) <b>dunce</b> n. a person who is stupid or slow to learn [from <i>Dunses</i> or <i>Dunsmen</i> , term of ridicule applied to the followers of <i>John Duns Scotus</i> , especially by 16th-century humanists who attacked his writings as foolish] // <b>dunce</b> = <b>tupoglavac, budala, glupan (HRV)</b> // <b>tútle</b> m (G -ē, D L -i) žarg. reg. onaj koji ništa ne može, nesposoban, nespretnjaković, male pameti // <b>tútilo</b> m nestalan, nepouzdan čovjek, prevrtljivac	<b>"Tutlo!"</b> veli Mike. "Obučićemo ga u pelene i na glavu mu metnut velku kapu za bebice. Publici će se to silno svidjet."(123)
<b>Gestures and habits</b>			
	old-fashioned habits, greetings, gestures (ljubim ruke - no equivalent *I kiss your hand) --- <b>not the same</b> distributional value (dobar tek - bon appetit for Eng)		
<b>Work</b>			
	closely connected to economy (plaća, dohodak - pay, wages, salary or income??)		
<b>Leisure and entertainment</b>			
	but what they wanted was for me to play <b>football</b> (14)	<b>US football (UK American football)</b> A game played by two teams of 11 players each on a rectangular, 100-yard-long field with goal lines and goal posts at either end, the object being to gain possession of the ball and advance it in running or passing plays across the opponent's goal line or kick it through the air between the opponent's goal posts. <b>College football</b> is American football played by teams of student athletes fielded by American universities, colleges, and military academies, or Canadian football played by teams of student athletes fielded by Canadian universities. It was through college football play that American football rules first gained popularity in the United States. // <b>(US) football = (HRV) Američki nogomet</b> je natjecateljski timski šport izrazito popularan u SAD-u. Cilj igre je prenijeti loptu (football) prema završnoj zoni protivničkog tima (endzone) i tako osvojiti bodove. Lopta se prenosi tako što se nosi uza sebe (rushing), ili bacanjem i dodavanjem od jednog do drugog člana vlastitog tima (passing). Bodovi se mogu osvojiti na različite načine, uključujući prenošenje lopte preko gol-linije, bacanjem lopte igraču koji je prešao gol-liniju (što je u jednom i drugom slučaju polaganje/touchdown) ili šutiranjem kroz vratnice gola (field goal). Pobjednik je tim koji ima	da nek igram <b>nogomet</b> (13)
	<b>sports</b> (cricket, rugby, curling, hurling; boćanje; hockey (default meaning field hockey) = hokej(default meaning ice hockey) but should be 'hokej na travi');		

	najviše bodova nakon isteka vremena. Šport je ime dobio po veličini same lopte, tj. 1 <i>foot</i> (1 stopa), pa se stoga naziva football. U Europi je u mnogo slučajeva krivo preveden kao <b>nogomet</b> , dok sam šport nema veze s samim nogometom, nego je sličniji europskom rugbyju. Stoga često dolazi do drugog krivog termina u kojem se američki nogomet u našim krajevima naziva jednostavno <b>rugby</b> , ali i to je potpuno krivo jer se ipak radi o različitim športovima.	
with these <b>plays</b> drawn on a piece of paper (18)	( <i>of football</i> ) <b>play</b> - a preset plan of action in team sports; "the coach drew up the plays for her team" // <b>play</b> = <b>akcija, napad (HRV)</b>	Malo poslje dođe u svlačionicu s <b>igračim kombinacijama</b> (15)
an suddenly the <b>quarterback</b> give <i>me</i> the ball (18)	<b>quarterback</b> <i>Abbr. QB</i> The backfield player whose position is behind the line of scrimmage and who usually calls the signals for the plays. // <b>quarterback</b> = <b>vođa napada (HRV)</b> organizira napad, baca loptu hvatačima ili je dodaje trkačima, a može i sam trčati sa njom	Najedanput <b>branič</b> baci loptu meni (15)
One of the goons comments that I am the largest highschool <b>halfback</b> in the entire world. (18)	<b>running back</b> n. <i>Football</i> An offensive back, such as a <b>fullback</b> or <b>halfback</b> , who has the responsibility of advancing the ball by running with it on plays from the line of scrimmage. // <b>halfback</b> or <b>running back RB</b> = <b>probijač, trkač (HRV)</b> preuzima loptu od vođe napada i osvaja prostor trčanjem	Jedan od gorila to poprati riječima da sam najveći <b>vezni igrač</b> u svim srednjoškolskim momčadima na svijetu. (16) ( <i>tj. vezni igrač</i> )
an I'm sposed to run outside the right end of the line to the <b>goalpost</b> (18)	( <i>ref. to football</i> ) <b>goalpost</b> - A post or a pair of posts supporting a crossbar and either supporting or extending into the uprights of a goal, as in football. // <b>goalpost</b> = <b>gol, vratnica (HRV)</b>	i ja trebam trčat s vanjske strane prema <b> голу</b> (15)
That year I made the <b>All State Football team</b> (19)	<b>all-state adjective</b> selected on the basis of merit to represent one's state, often in a competition: <i>an all-state debater; a pitcher on the all-state team.</i>	Te sam godine dospio u <b>državnu reprezentaciju</b> . (16)

	a official baseball signed by the entire <b>New Yawk Yankees</b> baseball team (22)	<b>The New York Yankees</b> are an American professional baseball team based in The Bronx borough of New York City that competes in Major League Baseball (MLB) in the American League's (AL) East Division. One of the AL's eight charter franchises, the club was founded in Baltimore, Maryland in 1901 as the Baltimore Orioles.[1] The team moved to New York City in 1903 and became the New York Highlanders, before taking the "Yankees" as their official name in 1913.	s potpisima svih igrača <b>newyarških Yankeesa</b> (18)
	to run <b>pass patterns</b> (31)	<i>Football.</i> A predetermined course that a receiver runs in order to be in position to catch a pass. // <b>pass = dodavanje (HRV)</b> Drugi način za osvajanje prostora je dodavanje. Ono je kompletno kada jedan od igrača napadačke postave, najčešće krilni hvatač ( <i>wide receiver</i> ) uhvati loptu prije nego što ona dodirne zemlju. Ukoliko lopta dodirne zemlju prije nego što je bilo tko uhvati i uspostavi kontrolu nad njom, to se naziva nekompletan pas ( <i>incomplete pass</i> ). Igrač koji uhvati dodavanje ima pravo dalje osvajati prostor trčanjem.	i počnemo se <b>dodavat (24)</b>
	score four <b>touchdowns</b> (36)	<b>touchdown</b> <i>Abbr. TD</i> Football An act of carrying, receiving, or gaining possession of the ball across the opponent's goal line for a score of six points. // <b>touchdown = polaganje (HRV)</b> Polaganje je glavni način poentiranja koji donosi najveći broj poena. Njegova vrijednost je 6 poena. Polaganje se postiže unošenjem lopte u end zonu protivnika.	postigli četiri <b>gola</b> (27)
	The first was when we won the <b>National College Football Championshi</b> p an went to the Orange Bowl ...(41)	A <b>college football national championship</b> in the highest level of play in the United States, currently the NCAA Division I Football Bowl Subdivision (FBS), is a designation awarded annually by various third-party organizations to their selection(s) of the best college football team(s).	Prva je bila da smo osvojili <b>prvenstvo</b> i otišli u <i>Orange Bowl</i> (31)
	<b>Orange Bowl</b> (41)	<b>The Orange Bowl</b> is an annual American college football bowl game played at Sun Life Stadium in Miami Gardens, Florida. It has been played annually since January 1, 1935	<i>Orange Bowl</i> (31)

	to play for the <b>National Championship</b> at the Orange Bowl against them corn shuckers from Nebraska (43)	A <b>national championship(s)</b> is the top achievement for any sport or contest within a league of a particular nation or nation state. The title is usually awarded by contests, ranking systems, stature, ability, etc. This determines the best team, individual (or other entity) in a particular nation and in a particular field. Often, the use of the term cup or championship is just a choice of words.	i spremali se igrati za <b>titutlu</b> u Orange Bowlu protiv onih kukuruzara iz Nebraske. (33)
	However, that leave Gwinn, <b>the end</b> , with nobody much to chase him around,... (45)	<b>tight end</b> <i>Football Abbr. TE</i> An <u>offensive end</u> who lines up close to a tackle. // <b>tight end</b> = <b>hvatači (HRV)</b> mogu obavljati funkciju šestog igrača napadačke linije,, tj. blokiraju obrambene igrače, ili hvatati loptu kao hvatači.	Al je tako Gwinn, naš <b>posljedni branič</b> , osto bez pratnje... (33)
	Weasel, <b>the place kicker</b> (45)	<b>place kick</b> <i>Football</i> . A kick, as for a kickoff or field goal, for which the ball is held or propped up in a fixed position on the ground. // <b>placekicker</b> = <b>šuter</b> (igrač specijalnog tima koji puca na gol i ispucava početni udarac), <b>određeni igrač obrambene postavbe (HRV)</b> Utakmica počinje izvođenjem početnog udarca ( <i>kick off</i> ). Lopta se postavlja na liniju koja označava 35 jardi, igrač obrambene postavbe ( <i>placekicker</i> ) je šutira što dalje u polje protivnika.	Lasica, <b>pucač</b> (34)
	Weasel, the place kicker, get a <b>field goal</b> an the score now be 28 to 24. (45)	<b>field goal</b> <i>Football</i> A score worth three points made on an ordinary down by place-kicking or drop-kicking the ball over the crossbar and between the goal posts.// <b>field goal</b> = <b>šut iz polja, šutiranje kroz vratnice gola (HRV)</b> Napadačka ekipa može poentirati i šutom iz polja koji donosi 3 poena. Šut iz polja se može izvesti sa bilo kojeg mjesta na terenu i u bilo kojem trenutku utakmice, a obično je to u četvrtom pokušaju.	Lasica, pucač, postigne <b>gol iz prekida</b> i rezultat bude 28 prema 24. (34)

	get caught behind the line right at the <b>first play</b> (45)	<b>first down</b> n. <i>Football</i> 1. The first in the series of four downs in which an offensive team must advance ten yards to retain possession of the ball. 2. A gain of ten or more yards entitling the offensive team to a new series of downs. // <b>first down = prvi pokušaj (HRV)</b> Napadačka ekipa ima četiri pokušaja da osvoji 10 jardi i time osvoji novi first down, odnosno seriju od četiri pokušaja za osvajanje novih 10 jardi. Ukoliko napadačka ekipa ne uspije iz četiri pokušaja osvojiti 10 jardi gubi posjed lopte.	zapne iza polazne crte u <b>prvom napadu</b> (34)
	on the <b>second play</b> , he try to fake em out by handin be the ball... (45)	<b>second down = drugi pokušaj (HRV)</b>	Ø Proba ih zbunit tako da mi loptu ne baci nego da u ruke..... (34)
	an then I gone back in the <b>huddle</b> again (45)		a tad se vratim <b>među svoje</b> (34)
	but I am gonna thow the ball to you, so I want you to run down there to the <b>cornerback</b> an then turn right an the ball be right there (45)	<b>cornerback</b> <i>Football</i> Either of two defensive halfbacks stationed a short distance behind the linebackers and relatively near the sidelines; a <i>defensive back</i> // <b>cornerback = branič (HRV)</b> brane dodavanja vođe napada krilnim hvatačima, a također i pomažu u zaustavljanju trčanja	al ću je dodat tebi, zato otrči na <b>krilo</b> a tad skreni desno i lopta će te tamo čekat. (34)
	Soon as I git to my place, he calls for the <b>snap</b> an I run out, but he suddenly thowed the ball bout 20 feet over my head, outta bounds on purpose - to stop the clock I guess...(46)	<b>snap</b> <i>Football</i> The passing of a football from the center to a back that initiates each play from scrimmage. Also called " <b>hike</b> ", " <b>snapback</b> ", or " <b>pass from center</b> " // <b>snap = početak akcije tzv. "snep" (HRV)</b> Svaka akcija počinje izvođenjem takozvanog <i>snepa</i> (snap). Na zamišljenoj liniji ( <i>line of scrimmage</i> ), koja predstavlja mjesto na terenu na kome je završena prethodna akcija i počinje sljedeća, vođa napada glasno šifrirano najavljuje varijantu sljedeće akcije i igrač ispred njega, centar, dodaje mu loptu kroz noge, a onda ju vođa navale može baciti, uručiti ili sam trčati sa njom	Stanem na svoje mjesto, on naredi da nek se igra na <b>dodavanje preko krila</b> , ja istrčim, al Zmija baci loptu šest metra iznad moje glave , namjerno u aut, valjda da zaustavi sat.... (34)



he thinkin it <b>third down</b> and we got one more <b>play</b> lef (45)	<b>third down = treći pokušaj (HRV)</b>	Ø..mislio da imamo pravo na još jedan <b>napad (34)</b>
but in fact we were <b>fourth down</b> (45) (54)	<b>fourth down // fourth down = četvrti pokušaj (HRV)</b> Zašto se uglavnom na četvrtom pokušaju ne proba osvajanje prvog pokušaja? Veliki je rizik predavanje lopte protivničkoj ekipi jer uz dobru poziciju protivnik bi lako mogao postići poene. Zato se na četvrtom pokušaju ide najčešće na ispućavanje šutem ( <i>punt</i> ) ili ako je dovoljno blizu (barem 30-ak jardi do protivničke end zone) proba se šut iz polja ( <i>field goal</i> ) koji donosi 3 poena.	al to je bio <b>zadnji napad (34)</b> --- imamo <b>zadnju loptu (40)</b>
when you is jus been named the Most Valuable College Back in the <b>Southeastern Conference</b> (47)	<b>The Southeastern Conference (SEC)</b> is a collegiate athletic conference whose member institutions are located primarily in the southeastern part of the United States. It is headquartered in Birmingham, Alabama. The SEC participates in the National Collegiate Athletic Association (NCAA) Division I in athletic competitions; for football, it is part of the Football Bowl Subdivision (FBS), formerly known as Division I-A.	a proglašen si najboljim vezerom <b>jugoistočne konferencije (35)</b>
distance between goalposts on a <b>soccer field</b> (47)	<b>football</b> noun [U] UK (UK and <b>US soccer</b> ) a game played between two teams of eleven people, where each team tries to win by kicking a ball into the other team's goal:// <b>soccer = nogomet (HRV) soccer field = nogometni teren (HRV)</b>	razdaljina među vratnicama u <b>europskom nogometu (35)</b>
<b>Georgia Dogs</b> (50)	The <b>Georgia Bulldogs</b> are the athletic teams of the University of Georgia. The Bulldogs compete in National Collegiate Athletic Association (NCAA) Division I and are members of the Southeastern Conference (SEC). The official mascot is Uga and Hairy Dawg. <b>The Georgia Bulldogs football team</b> represents the University of Georgia in the sport of American football. The Bulldogs compete in the Football Bowl Subdivision (FBS) of the National Collegiate Athletics Association (NCAA) and the Eastern Division of the Southeastern Conference (SEC).	<b>Georgia Dogse (37)</b>
playin <b>ping-pong</b> (71)	<b>ping pong</b> or <b>table tennis</b> - <b>ping pong</b> ili <b>stolni tenis (HRV)</b>	igrala <b>ping-pong (52)</b>

	to play pro football with the <b>Washington Redskins</b> (218)	<b>The Washington Redskins</b> are an American football team based in the United States that represents Washington, D.C. They are a member of the East Division of the National Football Conference (NFC) in the National Football League (NFL).	posto profesionalni igrač nogometa u <b>Redskinsima</b> (164)
	<b>Green Bay Packers</b> (219)	<b>The Green Bay Packers</b> are an American football team based in Green Bay, Wisconsin.	<b>Green Bay Packers</b> (164)
	<b>New York Giants</b> (219)	The New York Giants are a professional American football team based in East Rutherford, New Jersey, representing the New York metropolitan area.	<b>njujarske Giantse</b> (164)
	Then Snake went and played for the New York Giants till he called a <b>Statue-of-Liberty play</b> in the third quarter of the Rams game. (219)	<b>The Statue of Liberty</b> is a trick play in American football. Although many variations of the play exist, the most common involves the quarterback taking the snap from the center, dropping back, and gripping the ball with two hands as if he were to throw. He then takes his non-throwing hand and uses it to place the ball behind his back while pump faking a throw to one side of the field. While his arm is still in motion during the fake throw, he hands the ball off behind his back to a running back or a wide receiver in motion, who runs the football to the opposite side of the field. The play is contingent upon the defense being tricked out of position by the pump fake, and then being unable to catch up with the runner as he runs in the opposite direction of the fake. The play is named after the positioning of the quarterback as he hands the ball off. If done correctly, he should have one hand in the air and the other at his side, resembling the pose of the Statue of Liberty.	Tad je Zmija igra za njujarske Giantse dok nije u trećoj četvrtini utakmice protiv Ramsa naredio da nek odigraju <b>Kip slobode</b> . (164)
<b>games (bridge;bela, briškula)</b>	I dangle a <b>gambit</b> in front of him (187)	A <b>gambit</b> (from ancient Italian <i>gambetto</i> , meaning <i>tripping</i> ) is a chess opening in which a player, most often White, sacrifices material, usually a pawn, with the hope of achieving a resulting advantageous position. // <b>gambit</b> <i>m</i> (G <i>gambita</i> ) šah način otvaranja igre u kojemu bijeli žrtvuje pješaka ili figuru da bi što brže razvio svoj napad [ <i>kraljev gambit; damin gambit</i> ] fr. ← tal. gambetto ( <i>dare il gambetto</i> : podmetnuti nogu) <b>gambit</b> = <b>gambit, prvi potez (HRV)</b>	ga namamim <b>gambitom</b> (139)

	playin <b>tic-tac-toe</b> in the dirt (235)	<b>Tic-tac-toe</b> (or <i>Noughts and crosses</i> , <i>Xs and Os</i> ) is a paper-and-pencil game for two players, X and O, who take turns marking the spaces in a 3×3 grid. The player who succeeds in placing three respective marks in a horizontal, vertical, or diagonal row wins the game.	se igraju " <b>križić-kružić</b> " (177)
<b>places for going out</b> (pub; kafić, slastičarnica) and <b>things they do</b> (karaoke)	<b>Hodaddy Club</b> (95)	(where The Cracked Eggs played-iako ne postoji u stvarnom zivotu)	naziv kluba je bio Hodaddy (69)
<b>TV</b> (national and local networks, prominent TV personalities, hosts, shows, game shows, popular TV programmes)	like the <b>Great Gawd Bud</b> (31)		ko <b>Veliki Bjeli Brat</b> (25)
	" <b>The Beverly Hillbillies</b> " (81)		" <b>Seljačine s Beverly Hillsa</b> " (59)
	remin him of <b>Jethro</b> (81)	(a movie character from 'The Beverly Hillbillies' movie) <b>Jethro</b> (Max Baer, Jr.) is the son of Jed's cousin, Pearl Bodine (though he addresses Jed as his uncle). He drove the Clampett family to their new home in California and stayed on with them to further his education. The whole family boasts of Jethro's "sixth-grade education" but nevertheless feels he is a bit of an idiot.	podsjecam na <b>Jethra</b> (59)
	on the <b>Johnny Carson show</b> (116)	<b>John William "Johnny" Carson</b> ( 1925 – 2005) was an American television host and comedian, known for thirty years as host of <i>The Tonight Show Starring Johnny Carson</i> (1962–1992). Carson received six Emmy Awards, the Governor's Award, and a 1985 Peabody Award. He was inducted into the Television Academy Hall of Fame in 1987. Johnny Carson was awarded the Presidential Medal of Freedom in 1992 and received a Kennedy Center Honor in 1993. Although his show was already successful by the end of the 1960s, during the 1970s Carson became an American icon and remained so until his retirement in 1992.	u šou <b>Johnnyja Carsona</b> (84)

	<b>Ramar of the Jungle</b> (146)	<b>( TV series) Ramar of the Jungle</b> was a syndicated American television series (1952–1954) that starred Jon Hall as Dr. Tom Reynolds (aka Ramar) and Ray Montgomery as his associate. Episodes were set in Africa and India. Produced by Rudolph Flothow for Arrow Productions and ITC Entertainment, four sets of 13 episodes were produced for a total of 52. Each episode runs approximately 25 minutes. // <b>Tarzan</b> , a fictional character created by Edgar Rice Burroughs, first appeared in the 1912 novel <i>Tarzan of the Apes</i> , and then in twenty-three sequels. The character proved immensely popular and quickly made the jump to other media, first and most notably to comics and film.	ko u filmovima o <b>Tarzanu</b> (108)
	<b>"To Tell the Truth"</b> (150)	<b>To Tell the Truth</b> is an American television panel game show created by Bob Stewart and produced by Goodson-Todman Productions that has aired in various forms since 1956 both on networks and in syndication.	emisija <b>"Iskreno rečeno"</b> (111)
	<b>SAG card</b> (LA - Screen Actors Guild) (190)	actor's card	knjižicu <b>UDU</b> (Udruga dramskih umjetnika ) (141)
	another <b>John Wayne</b> (190)	<b>John Wayne</b> - United States film actor who played tough heroes (1907-1979) <b>Marion Mitchell Morrison</b> , better known by his stage name <b>John Wayne</b> , was an American film actor, director and producer. An Academy Award-winner, Wayne was among the top box office draws for three decades. An enduring American icon, he epitomized rugged masculinity and is famous for his demeanor, including his distinctive calm voice, walk, and height.	drugi <b>John Wayne</b> (141)
	meet <b>Raquel Welch</b> or somebody (193)	<b>Raquel Welch</b> (born Jo Raquel Tejada) (September 5, 1940) is a Latin-american actress and sex symbol. She first won attention for her role in <i>Fantastic Voyage</i> (1966), after which she won a contract with 20th Century Fox. They loaned her to a British studio where she made <i>One Million Years B.C.</i> (1966). Although she had only three lines in the film, the doe-skin bikini she wore became a best-selling poster that turned her into a iconic sex symbol and catapulted her to stardom.	upoznam <b>Raquel Welch</b> (143)

	I am doing a remake of <b>The Creature from the Black Lagoon</b> (194)	<b>Creature from the Black Lagoon</b> is a 1954 monster horror 3-D film in black-and-white, directed by Jack Arnold and starring Richard Carlson, Julia Adams, Richard Denning, Antonio Moreno and Whit Bissell. The Creature was played by Ben Chapman on land and by Ricou Browning underwater. It premiered in Detroit on February 12 and was released on a regional basis, opening on various dates. The film is considered a classic of the 1950s and generated two sequels, <i>Revenge of the Creature</i> (1955), which was also filmed and released in 3-D in hopes of reviving the format, and <i>The Creature Walks Among Us</i> (1956), filmed in 2-D. The Creature, also known as the Gill-man, is usually counted among the classic Universal Monsters. // <b>Creature from the Black Lagoon = Stvorenje iz crne lagune (HRV)</b>	Snimam novu verziju " <b>Čudovišta iz Crne Lagune</b> " (144)
	or <b>Farrah Fawcett</b> or <b>Sophia Loren</b> (201)	<b>Ferrah Leni "Farrah" Fawcett</b> (1947 – 2009) was an American actress and artist. A multiple Golden Globe and Emmy Award nominee, Fawcett rose to international fame when she posed for her iconic red swimsuit poster and starred as private investigator Jill Munroe in the first season of the television series <i>Charlie's Angels</i> (1976–77). // <b>Sophia Loren</b> ; born Sofia Villani Scicolone; ( 1934) is an Italian actress. Loren is widely recognized as Italy's most renowned and honored actress.	il <b>Farrah Fawcett</b> il <b>Sophia Loren</b> (149)
	sort of like <b>Rocket Man</b> (52)	<b>RocketMan</b> is a 1997 science fiction comedy film directed by Stuart Gillard, and starring Harland Williams, Jessica Lundy and William Sadler. It was produced by Walt Disney Pictures and Caravan Pictures, and was released on October 10, 1997. // <b>Superman</b> is a fictional character, a superhero that appears in comic books published by DC Comics, and is considered an American cultural icon.	ko <b>Superman</b> (39)

	sayin shit like 'How's <b>Dumbo?</b> ' an all (17)	<b>dumbo</b> n. a slow-witted unintelligent person [after the flying elephant in Dumbo, the Walt Disney cartoon released in 1941 - The main character is <b>Jumbo Jr.</b> , a semi-anthropomorphic elephant who is cruelly nicknamed " <b>Dumbo</b> ". He is ridiculed for his big ears, but in fact he is capable of flying by using his ears as wings. Throughout most of the film, his only true friend, aside from his mother, is the mouse, Timothy — a relationship parodying the stereotypical animosity between mice and elephants.] // <b>Dumbo</b> = <b>Dumbo (HRV)</b>	U stilu, kako je <b>blento?</b> i tako to. (15)
<b>Radio</b>			
<b>Newspapers, magazines &amp; letters</b>	whether you get your news from the <b>Starts an Stripes</b> or by just lookin aroun at what the hell is goin on (58)	( <i>newspaper</i> ) <b>Stars and Stripes</b> is an American newspaper that reports on matters affecting the members of the United States Armed Forces. On November 9, 1861, during the American Civil War, soldiers of the 11th, 18th, and 29th Illinois Regiments set up camp in Bloomfield, Missouri. Finding the local newspaper's office empty, they decided to print a newspaper about their activities. They called it the Stars and Stripes. Today, the Stars & Stripes Museum/Library Association is located in Bloomfield. The newspaper has its headquarters in Washington, DC	ovisno o tome jel vjeruješ <b>službenim izvorima</b> il svojim očima (43)
	I am to send my letters to her in <b>care of</b> the 'Little Sisters of the Po'. (74)	<b>c/o</b> - <i>Care of - u ruke</i> . An abbreviation that is used to direct correspondence to a particular place. It is typically used for an addressee who is not at the usual place where he or she would receive correspondence.	Odsad joj moram slat pisma <b>c/o</b> "Sestre milosrdnice". (54)
	Ah, <b>Harvard</b> - the old <b>Crimson</b> , <sup>1</sup> Big Sam says. (132)	<b>The Harvard Crimson</b> , the daily student newspaper of Harvard University	"Ah, Harvard <b>Ø</b> ", veli Debeli Sam. (98)
<b>Music</b>	They was playin <b>Joan Baez</b> music, an <b>Bob Dylan</b> an <b>Peter, Paul an Mary</b> . (39)	<b>Joan Baez</b> (1941 as Joan Chandos Báez) is an American folk singer, songwriter, musician, and activist. Baez has performed publicly for over 55 years, releasing over 30 albums. Fluent in Spanish as well as in English, she has also recorded songs in at least six other languages. She is regarded as a folk singer, although her music has diversified since the counterculture days of the 1960s and now encompasses everything from folk rock and pop to country and gospel music. // <b>Bob Dylan</b> ( born Robert Allen Zimmerman, 1941) is an American musician, singer-songwriter, artist, and writer. He has been an influential figure in popular music and culture for more than five decades. // <b>Peter, Paul and Mary</b> were a United States folk-singing trio whose nearly 50-year career began with their rise to become a paradigm for 1960s folk music.	Svirali su pjesme <b>Joan Baez, Boba Dylana, Petera, Paula i Mary</b> . (30)
	an start playin <b>'Puff, the</b>	<b>"Puff, the Magic Dragon"</b> is a song written by Leonard Lipton and Peter Yarrow, and made popular by Yarrow's group Peter, Paul and Mary in a 1963 recording. The song achieved great popularity. <b>During the Vietnam War</b> the AC-47	i počnem svirat <b>Puff, the Magic Dragon</b> (31)

	<b>Magic Dragon'</b> (41)	Spooky gunship was nicknamed "Puff the Magic Dragon", after the song. The North Vietnamese had named the AC-47 the "Dragon" or "Dragon ship" because of its armament and firepower – the nickname soon caught on, and the American troops began to call the AC-47 "Puff the Magic Dragon"	
	playin ' <b>Oh Suzanna'</b> an ' <b>Home on the Range'</b> (63)	<b>"Oh! Susanna"</b> is a minstrel song by Stephen Foster (1826–1864), first published in 1848. It is among the most popular American songs ever written. // <b>"Home on the Range"</b> is the state song of the American state of Kansas. Dr. Brewster M. Higley (1823–1911) originally wrote the words in a poem called "My Western Home" in the early 1870s in Smith County, Kansas.	svirat <b>Oh Suzanna</b> i <b>Home on the Range</b> (47)
	please play " <b>Way Down Upon the Swanee River"</b> (66)	<b>"Old Folks at Home"</b> (also known as " <b>Swanee River</b> ", " <b>Swanee Ribber</b> " [from the original lyrics] or " <b>Suwannee River</b> ") is a minstrel song written by Stephen Foster in 1851. It is the official state song of Florida.	daj mi sviraj <i>Way Down Upon the Swanee River</i> (49)
	<b>The Cracked Eggs</b> (75)	(name of Jenny Curran's bend)	"Polupana jaja" (55)
	So I played some more - stuff like ' <b>The Yellow Rose of Texas'</b> an ' <b>I Dream of Jeannie with the Light Brown Hair'</b> (123)	<b>"The Yellow Rose of Texas"</b> is a traditional folk song. The original love song has become associated with the legend that Emily D. West, an indentured servant of color, "helped win the Battle of San Jacinto, the decisive battle in the Texas Revolution." // <b>"Jeanie with the Light Brown Hair"</b> is a parlor song by Stephen Foster (1826-1864). It was published by Firth, Pond & Co. of New York in 1854. Foster wrote the song with his wife Jane McDowell in mind. "Jeanie" was a notorious beneficiary of the ASCAP boycott of 1941. During this period, most modern music could not be played by the major radio broadcasters due to a dispute over licensing fees. The broadcasters used public-domain songs during this period, and according to a 1941 article in Time magazine, "So often had BMI's Jeannie [sic] With the Light Brown Hair been played that she was widely reported to have turned grey."	Pa sam sviro još, <b>The Yellow Rose of Texas</b> i <b>I Dream of Jeannie with the Light Brown Hair</b> (90)
	start playin a littl tune - ' <b>De Camptown Races'</b> (145)	<b>"Gwine to Run All Night, or De Camptown Races"</b> (popularly known as "Camptown Races") is a minstrel song by Stephen Foster (1826–1864). (About this sound Play (help·info)[2]) It was published by F. D. Benteen of Baltimore, Maryland, in February 1850.	i počnem svirat pjesmicu <b>De Camptown Races</b> (108)
	listenin to a new kind of music now - <b>Rolling Stoned's</b> or the Iggles or somethin (156)	<b>The Rolling Stones</b> are an English rock band formed in London in 1962. They were in the vanguard of the British Invasion of bands that became popular in the US in 1964–65.	se sad sluša druga vrst glazbe, nekakvi <b>Kotrljajuće stijene</b> (116)
	I was playin everythin from ' <b>The Night They Drove Ole Dixie Down'</b> (231)	<b>"The Night They Drove Old Dixie Down"</b> is a song by The Band, recorded in 1969 and released on their self-titled second album. Joan Baez's cover of the song was a top-five chart hit in late 1971.	<b>The Night They Drove Ole Dixie Down</b> (174)
	<b>Swing Lo, Sweet Chariot'</b> (231)	<b>"Swing Low, Sweet Chariot"</b> is a historic American Negro spiritual song. The earliest known recording was in 1909, by the Fisk Jubilee Singers of Fisk University. It is also the anthem of the English Rugby team.	<b>Swing Lo, Sweet Chariot</b> (174)

Slang & Loan Words			
	<b>Idiot savant,</b> ' he say loudly, ann everybody be stearin my way. (41)	<b>n. Idiot savant</b> An intellectually disabled person who exhibits extraordinary ability in a highly specialized area, such as mathematics or music. / <b>Idiot savant</b> = "pametni idiot" (HRV)	<b>"Idiot savant"</b> , veli glasno i svi upere pogled u mene. (31)
	<b>little gooks</b> (54)	<b>gook</b> - n. <i>Offensive Slang</i> Used as a disparaging term for a person of East Asian birth or descent.	<b>mali žuti</b> (40)
	sold in the <b>gook shops</b> in the Danang (71)		u <b>vijetnamskim dućanima</b> u Danaangu (52)
	to employ the device of <b>double entedre</b> , permittin them to let the fool make a fool of hissef, an at the same time alow the reader the revelation of the greater meaning of the foolishness. (100)	<b>double entedre</b> (Literary & Literary Critical Terms) a word, phrase, etc, that can be interpreted in two ways, esp one having one meaning that is indelicate // Double Entendre: ( <b>Francuski, 'dvostruko značenje '</b> ) namjerno korištenje dvosmislenost u frazu ili slike - posebno uključuju seksualno ili duhovita značenja. = <b>monogznačnost, dvosmislenost (HRV)</b>	je poslužit se <b>double entedreom</b> , što im omogućava da luda pravi budalo od sebe, al u isto vrijeme došušta čitateljima da otkriju šire značenje ludosti. (73)
	be one of the <b>Cargo Cults</b> (127)	<b>cargo cult</b> - ( <i>Melanesia</i> ) the followers of one of several millenarian cults that believe salvation will come in the form of wealth ('cargo') brought by westerners; some ascribe divine attributes to westerners on first contact (especially to missionaries)	<b>štovatelji kulta humanitarne pomoći</b> (93)
	Mama's Crawfish <b>Etoufee</b> , Ltd. (222)	<b>étouffée</b> - A spicy Cajun stew of vegetables and seafood, especially crayfish. [Louisiana French, from French (à l')étouffée, stewed, alteration (influenced by étouffer, to smother) of étuvée, past participle of étuver, to stew, from Old French estuver; see stew.] (SYN <b>stew</b> = <b>gulaš, juha</b> )	Mamine šlampe Ø (167)



8.1.2. Attachment 2 – Translation Procedures Employed in Forrest Gump

Translation Procedures	Ecology	Everyday life	Material culture	History	Religion	Economy	Political and administrative functions and institutions	Armed forces	Education	Forms of address and Names	Leisure & Entertainment	Slang & Loan Words	
SOURCE-ORIENTED  1) Retention	New Yawk City - New Yarka			Ku-Klux Klan - Ku-Klux Klan		United Fruit Company boats - United Fruit Company brod	Chairman Mao - Predsjednik Mao			there is a guy called Mad Tom o'Bedlam - je tip po imenu ludi Tom o'Bedlam	Orange Bowl - Orange Bowl	Idiot savant,' he say loudly, ann everybody be stearin my way. - "Idiot savant", veli glasno i svi upere pogled u mene.	
	banks of the Charles River - na obali rijeke Charles			Bonnie and Clyde - Bonnie i Clyde		Walter Reed Hospital - bolnici Walter Reed					playin ping-pong - igrala ping-pong		
				poets Pope and Dryden - pjesnici Pope i Dryden									
				looks like the Frankenstein Monster or somethin - izgleda ko Frankenstein il nešto takvog								Green Bay Packers - Green Bay Packers	
				beginning of the gook new years - Tet, or somesuch - žutima počinje nova godina - Tet ...								Hodaddy Club - naziv kluba je bio Hodaddy	
												another John Wayne - drugi	

													<b>John Wayne</b>	
													meet <b>Raquel Welch</b> or somebody - upoznam <b>Raquel Welch</b>	
													or <b>Farrah Fawcett</b> or <b>Sophia Loren</b> - il <b>Farrah Fawcett</b> il <b>Sophia Loren</b>	
													Ah, <b>Harvard</b> - the old <b>Crimson,</b> 'Big Sam says. - "Ah, <b>Harvard Ø</b> ", veli <b>Debeli Sam.</b>	
													They was playin <b>Joan Baez</b> music, an Bob Dylan an Peter, Paul an Mary. - Svirali su pjesme <b>Joan Baez</b> , Boba Dylana, Petera, Paula i Mary.	
													an start playin ' <b>Puff, the Magic Dragon</b> ' - i počnem svirat <b>Puff, the Magic Dragon</b>	
													playin ' <b>Oh Suzanna</b> ' an ' <b>Home on the Range</b> ' - svirat <b>Oh Suzanna</b> i <b>Home on the Range</b>	
													please play " <b>Way Down Upon the Swanee River</b> "	

													- daj mi sviraj <b><i>Way Down Upon the Swanee River</i></b>	
													So I played some more - stuff like 'The Yellow Rose of Texas' an 'I Dream of Jeannie with the Light Brown Hair' - Pa sam sviro još, <b><i>The Yellow Rose of Texas</i></b> i <b><i>I Dream of Jeannie with the Light Brown Hair</i></b>	
													start playin a littl tune - 'De Camptown Races' - i počnem svirat pjesmicu <b><i>De Camptown Races</i></b>	
													I was playin everythin from 'The Night They Drove Ole Dixie Down' - <b><i>The Night They Drove Ole Dixie Down</i></b>	
													Swing Lo, Sweet Chariot' - <b><i>Swing Lo, Sweet Chariot</i></b>	

2) Adapted retention	New <b>Yawk</b> City - New <b>Yarka</b>	\$ 75 - 75 <b>dolara</b>	<b>Co'Cola</b> - <b>kokakolu</b>	General <b>Nathan Bedford Forrest</b> who fought in the Civil War - generala <b>Nathana Bedforda Forresta</b> koji se borio u građanskom ratu.			we can see the <b>Washington Monument</b> an all from out the winder - Kroz prozor se vidi <i>spomenik</i> <b>Washingtonu</b> i <b>Kapitol</b> i ostalo	They sent me to <b>Fort Dix</b> after that, an assign me to the Steam Heat Company. - Poslje me pošalju u <b>Fort Dixon</b> i stave u grijačku jedinicu.	<i>University of Alabama</i> - <i>sveučilište u Alabami</i>		a official baseball signed by the entire <b>New Yawk Yankees</b> baseball team - s potpisima svih igrača <b>newyarških Yankeesa</b>	to employ the device of <b>double entedre</b> , permittin them to let the fool make a fool of hissef - je poslužit se <b>double entedreom</b> , što im omogućava da luda pravi budalo od sebe
	from <b>Nebraska</b> - iz <b>Nebraske</b>		<b>Pontiac GTO</b> - <b>pontiaca GTO</b>	an a nose look like <b>Pinocchio</b> - i nosom ko u <b>Pinokija</b>				I have done some work for <b>NASA</b> - Nedavno sam radio za <b>NASU</b>			<b>New Yawk Giants</b> - <b>njujarške Giantse</b>	
	talk like he is from <b>Texas</b> or somethin - govori ko da je iz <b>Texasa</b> il tako nešto		<b>Temperer</b> - the tire company - <b>Tempereru</b> , tvornici guma	on the poet <b>Wordsworth</b> - o pjesniku <b>Wordsworthu</b>							<b>Georgia Dogs</b> - <b>Georgia Dogse</b>	
	up to he <b>Pleiku</b> in the highlands - do <b>Pleikua</b> u planinam a			<b>Einsteins?</b> - <b>Einsteini?</b>							I dangle a <b>gambit</b> in front of him - ga namamim <b>gambitom</b>	
				<i>King Lear's fool</i> - lude <i>kralja Leara</i>							remin him of <b>Jethro</b> - podsjećam na <b>Jethra</b>	

				<b>Tom Sawyer - Toma Sawyera</b>							on the <b>Johnny Carson</b> show - u šou <b>Johnnyja Carsona</b>	
				ole <b>Boo Radley</b> in <i>To Kill a Mockingbird</i> - do <b>Boo Radleya</b> u "Ubiti pticu rugalicu"							They was playin Joan Baez music, an <b>Bob Dylan an Peter, Paul an Mary</b> . - Svirali su pjesme Joan Baez, <b>Boba Dylana, Petera, Paula i Mary</b> .	
				ole <b>Lennie</b> in <i>Of Mice and Men</i> - <b>Lennieja</b> u "O miševima i ljudima"							to play pro football with the Washington <b>Redskins</b> - posto profesionalni igrač nogometa u <b>Redskinsima</b>	
3) Replacement with calque				General Nathan Bedford Forrest who fought in the <b>Civil War</b> - generala Nathana Bedforda Forresta koji se borio u <b>građanskom ratu</b> .			<b>Office of Strategic Services - Ured za strateška pitanja</b>	a big ole <b>Surgeant</b> - velki narednik		to call him <b>'Bear'</b> - veli da nek ga zovem <b>"Medo"</b>	but what they wanted was for me to play <b>football</b> - da nek igram <b>nogomet</b>	
							<b>Colonel Gooch</b> - pukovnik		<b>Weasel</b> , the place kicker - <b>Lasica</b> , pucač	an I'm sposed to run outside the right end of the line to the <b>goalpost</b> - i ja trebam trčat s vanjske strane prema <b> голу</b>		
							<b>P.F.C. Forrest Gump</b> - <b>redova prve klase</b> Forrest Gumpa		The <b>Snake</b> , he get caught behind the line... - <b>Zmija</b> zapne	get caught behind the line right at the <b>first play</b> - zapne iza polazne crte u		

											iza polazne crte..	<b>prvom napadu</b>		
											P.F.C. Forrest Gump - <b>redov</b> Gump	there is a guy called <b>Mad</b> Tom o'Bedlam - je tip po imenu <b>ludi</b> Tom o'Bedlam	but in fact we were <b>fourth down</b> - al to je bio <b>zadnji napad</b>	
											<b>Major</b> Janet Fritch - <b>majorica</b> Janet Fritch	<b>General</b> Nathan Bedford Forrest who fought in the Civil War - <b>generala</b> Nathana Bedforda Forresta koji se borio u građansko m ratu.	when you is jus been named the Most Valuable College Back in the <b>Southeastern Conference</b> - a proglašen si najboljim vezerom <b>jugoistočne konferencije</b>	
											I get put on <b>KP</b> - metnuli su me u <b>kuhinjsku policiju</b>		<b>The Cracked Eggs</b> - "Polupana jaja"	
											an even thru the <b>Officer's Club</b> - <b>časnički klub</b>		Weasel, the <b>place kicker</b> - Lasica, <b>pucač</b>	
											<b>barracks</b> - <b>kasarna</b>			
											on behalf of the <b>United States Army</b> - za potrebe <b>američke vojske</b>			

4) Replacement with a neologism				Doy-chee-eveskie guy's idiot - Dostojanstvenskijevskog idijota	Little Sisters of the Poor home - Ubogici sestara milosrdnica			commence to shootin at Charlie Company an droppin mortars an all - počne pucat sve oružje svije ta i padat bumbe			with these plays drawn on a piece of paper - Malo poslje dođe u svlačionicu s igraćim kombinacijama
	5) Replacement with a recognized exoticism			ole Boo Radley in <i>To Kill a Mockingbird</i> - do Boo Radleya u "Ubiti pticu rugalicu"	Nacionalnog instituta za duševno zdravlje		we can see the Washington Monument an the Capitol an all from out the winder - Kroz prozor se vidi spomenik Washingtonu i Kapitol i ostalo		It seemed to be the end of my college football prospects. - Čini se da je to kraj mojih nada da zaigram nogomet za koledž.		Then Snake went an played for the New Yawk Giants till he called a Statue-of-Liberty play in the third quarter of the Rams game. - Tad je Zmija igro za njujarške Giantse dok nije u trećij četvrtini utakmice protiv Ramsa naredio da nek odigraju Kip slobode.
				ole Lennie in <i>Of Mice and Men</i> - Lennieja u "O miševima i ljudima"			White House - Bjelu kuću				"The Beverly Hillbillies" - "Seljačine s Beverly Hillsa"
											I dangle a gambit in front of him - ga namamim gambitom

6) Replacement with a linguistic translation	banks of the <i>Charles River</i> - na obali rijeke <i>Charles</i>			<i>King Lear's fool</i> - lude kralja <i>Leara</i>		<b>United Fruit Company boats</b> - <b>United Fruit Company brod</b>	we can see the <i>Washington Monument</i> and the Capitol and all from out the window - Kroz prozor se vidi <b>spomenik Washingtonu</b> i Kapitol i ostalo	<b>Congressional Medal of Honor</b> for extreme heroism - dobili ste <b>Kongresni orden časti</b> za veliko herojstvo	<b>Harvard University</b> - harvardsko sveučilište		<b>Hodaddy Club</b> - naziv kluba je bio Hodaddy	
						<b>Walter Reed Hospital</b> - bolnica <b>Walter Reed</b>	<b>Chairman Mao</b> - Predsjednik <i>Mao</i>		<b>University of Alabama</b> - sveučilište u <i>Alabama</i>		on the <b>Johnny Carson show</b> - u šou <b>Johnnyja Carsona</b>	
											<b>"To Tell the Truth"</b> - emisija <b>"Iskreno rečeno"</b>	
											I am doing a remake of <b>The Creature from the Black Lagoon</b> - Snimam novu verziju <b>"Čudovišta iz Crne Lagune"</b>	
											listenin to a new kind of music now - <b>Rolling Stoned's</b> or the <b>iggles</b> or somethin - se sad sluša druga vrst glazbe, nekakvi <b>Kotrljajuće stijene</b>	



TAREGT-ORIENTED	1) Replacement with another SC item			sent me a package of <b>Hershey bars</b> - mi je poslala paket <b>Snickers a</b>	feel like <b>Uncle Remus</b> or sb - počeo osjećat ko <b>čiča Toma</b>			demonstrations at the <b>U.S. Capitol</b> - demonstracije kod <b>Kongresa</b>				I am to send my letters to her <b>in care</b> of the 'Little Sisters of the Po'. - Odsad joj moram slat pisma <b>c/o</b> "Sestre milosrdnice".		
												<b>Ramar of the Jungle</b> - ko u <b>filmovima o Tarzanu</b>		
													sort of like <b>Rocket Man</b> - ko <b>Superman</b>	
	2) Replacement with paraphrase			<b>Granola bars</b> - štangice od žitarica					<b>U.S. Army Induction Center</b> - javim u <b>centar za obuku</b>	an a big ole <b>dunce cap</b> - <b>bebi kapom</b>			an then I gone back in the <b>huddle</b> again - a tad se vratim <b>među svoje</b>	
									a bunch of <b>foxholes</b> dug in a row - nekoliko <b>streljačkih zaklona</b>				Weasel, the place kicker, get a <b>field goal</b> an the score now be 28 to 24. - Lasica, pucač, postigne <b>gol iz prekida</b> i rezultat bude 28 prema 24.	
									a bunch of <b>C-ration cases</b> brought over - nekoliko <b>kutija s konzervama prastare vojničke hrane</b>				However, that leave Gwinn, <b>the end</b> , with nobody much to chase him aroun,.. -Al je tako Gwinn, naš <b>posljedni branič</b> , osto bez pratnje...	

3) Replacement with a TC equivalent									C-rations - konzerve s hranom				
									battalion executive officer - glavni časnik postrojbe				
		a box of nice <b>divinity</b> - kutiju <b>bajadera</b>			<b>Little Sisters of the Po'</b> - "Sestre milosrdnice"	"Gump's Shellfish <b>Company</b> " - "Gumpove ribe d.d."	American <b>State Department</b> - Američko <b>Ministarstvo vanjskih poslova</b>	But because he was smart, they sent him to <b>officer school</b> an made him a lieutenant. - poslali su ga u <b>časničku školu</b>	too dumb to play <b>college football</b> . - preglup za <b>studentsku nogometnu momčad</b> .	<b>The Dunce!</b> says Mike. ' We will dress him up in diapers and put a big ole dunce cap on his head. Te crowd will love it. - " <b>Tutlo!</b> " veli Mike. "Obući ćemo ga u pelene i na glavu mu metnut velku kapu za bebice. Publici će se to silno svidjet."	playin <b>tic-tac-toe</b> in the dirt - se igraju " <b>križić-kružić</b> "	<b>little gooks</b> - mali žuti	
		everybody run into a shack called a ' <b>hovel</b> ' - svi se sklone u kućerak pod nazivom " <b>čartlja</b> "			"Sue's Stuffed <b>Crabs, Inc.</b> " - Suovi račići <b>d.o.o.</b>				first <b>term</b> - prvi <b>semestar</b>		like the <b>Great Gawd Bud</b> - ko <b>Veliki Bjeli Brat</b>		
	<b>500 pounds</b> apiece - a svaki <b>250</b>							get an <b>A</b> - dobit <b>odličan</b>		<b>SAG card</b> (LA - Screen Actors Guild) - <b>knjižicu UDU</b>			

			kila žive vage								(Udruge dramskih umjetnika )
			twenty yards - dvajst metara						F - nedovoljan		to run pass patterns - i počnemo se dodavat
			20 feet - šest metra								score four touchdowns - postigli četiri gola
			about six feet high and five feet around - visoka dva i široka dva metra								
			10,000 miles away - 10.000 kilometara daleko								
			a ten gallon water can - kanister s četrdeset litara vode								
	4) Replacement with a situational equivalent							Red China - komunističku Kinu	out in the field on maneuvers - na vježbalištu je	The thing was held at the Flomaton Highschool auditorium - Priredba se održavala u dvorani njihove srednje škole	

								do you realize that you have conked the <b>Clerk of the U.S. Senate</b> on the head with your medal? - <b>američkog senatora</b>	They sent me to Fort Dix after that, an assign me to the <b>Steam Heat Company</b> . - Poslje me pošalju u Fort Dixon i stave u <b>grijačku jedinicu</b> .	an I go over to the <b>Student Union building</b> - pa odem na <b>koncert</b> Ø				
									That night they is movie outdoors <b>near Field Force Headquarter</b> s an I go over there.... - Te se večeri na otvorenom davo film u <b>vojnoj bazi u blizini</b> pa odem.	Mama thought it would be good for me to go to the <b>public school</b> - Mama je mislila da bi bilo dobro za mene da idem u <b>normalnu školu</b>				
									is on the radio with <b>Houston Groun Control</b> - krene razgovarat s <b>kontrolom u Houstonu</b>					
5) Replacement with a less specific item	up to he Pleiku in the <b>highlands</b> - do Pleikua u <b>planinama</b>		<b>Red Dagger</b> wine - boca vina	the body of, well, an <b>Adonis</b> - tjelom <b>gčkog boga</b>		<b>University Medical Centre</b> -u ambulantu	<b>IRS</b> - država	chasin me all over the <b>parade grounds</b> - preko cjele <b>baze</b>			an suddenly the <b>quarterback</b> give me the ball - Najedanput <b>branič</b> baci loptu meni			

				Ripple wine - vino			at the VA hospital - u bolnici	Curtis done beaut up a campus policeman one day for givin him a parkin ticket - Curtis premlatio policajca koji ga je...	Motorpool - garažu			One of the goons comments that I am the largest highschool <b>halfback</b> in the entire world. - Jedan od gorila to poprati riječima da sam najveći <b>vezerni igrač</b> u svim srednjoškolskim momčadima na svjetu.
									When we get to the <b>Brigade Headquarters</b> an <b>Firebase</b> , it don't look real bad either. - Ni <b>baza</b> nije izgledala loše			That year I made the <b>All State Football team</b> - Te sam godine dospio u <b>državnu reprezentaciju</b> .
								go down to <b>Brigade Showers</b> - do tuševa				The first was when we won the <b>National College Football Championship</b> an went to the Orange Bowl .. - Prva je bila da smo osvojili <b>prvenstvo</b> i otišli u Orange Bowl

									shellin us with mortarts - da nas granatiraju			to play for the <b>National Championship</b> at the Orange Bowl against them corn shuckers from Nebraska - i spremali se igrat za <b>titutlu</b> u Orange Bowlu protiv onih kukuruzara iz Nebraskе.
									relieve <b>Charlie Company</b> - pomoći jedinici			when you is jus been named the <b>Most Valuable College Back</b> in the Southeastern Conference - a proglašen si najboljim <b>vezerom</b> jugoistočne konferencije
									<b>United States Army</b> - vojska			sayin shit like 'How's <b>Dumbo?</b> ' an all - U stilu, kako je <b>blento?</b> i tako to.
									feller from 2nd <b>platoon</b> - tipa iz drugog reda			whether you get your news from the <b>Starts an Stripes</b> or by just lookin aroun at what the hell is goin on - ovisno o tome jel vjeruješ <b>službenim</b>

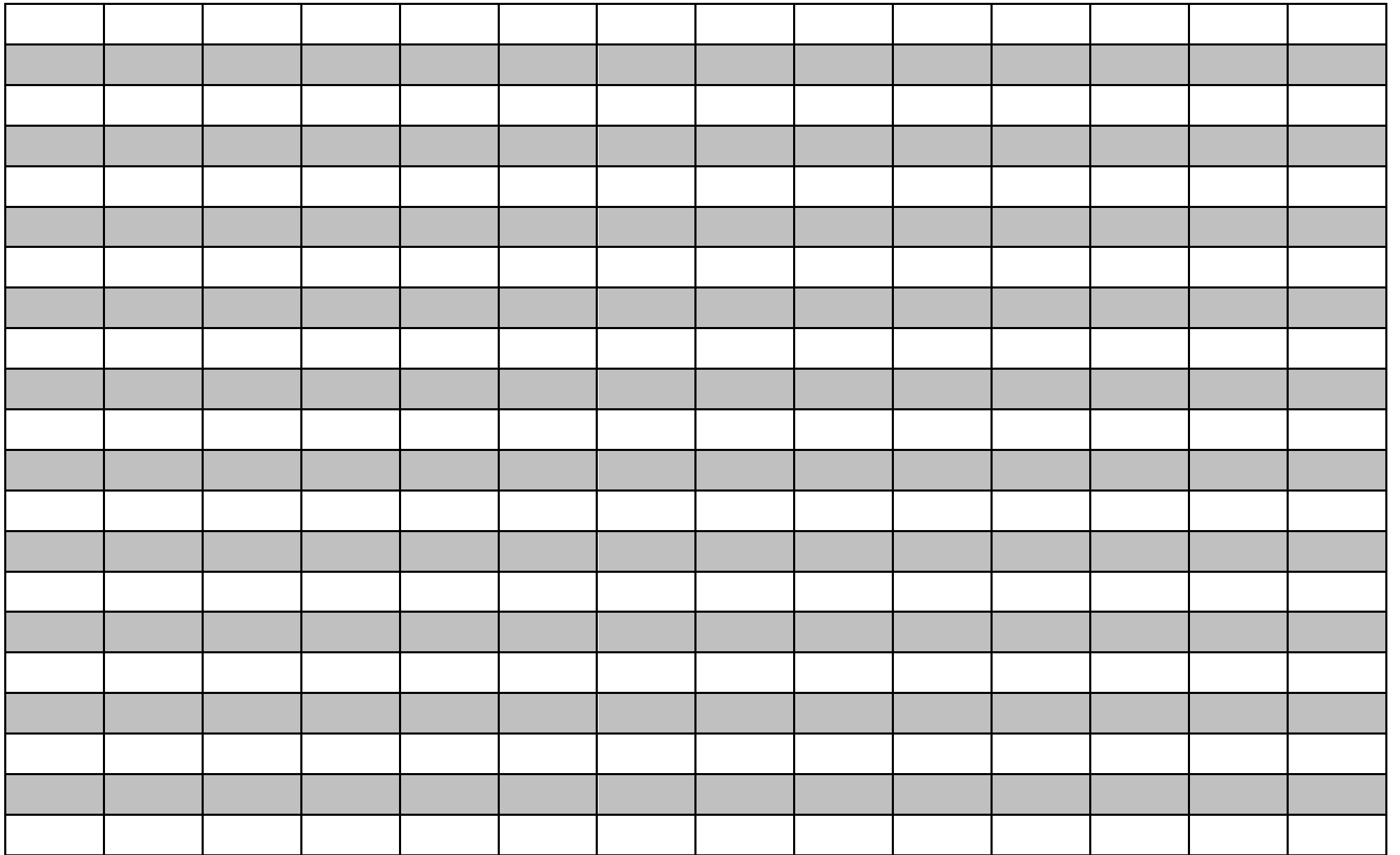
												izvorima il svojim očima
								A few days later some muckity-mucks from <b>Field Force Headquarters</b> come over to the hospital all excited an say.. - Poslje nekoliko dana nenkakvi seratoriiz <b>štaba</b> dotrče uzbuđeno u bolnicu i kažu:...				
								the <b>liutenant - poručnika</b>				
								<b>company commander</b> - <b>zapovjednik</b>				
								<b>P.F.C.</b> Forrest Gump - <b>redov</b> Gump				
	6) Omission	New Yawk <b>City</b> - New Yarka <b>Ø</b>	fixed a big breakfast with....fresh yard aehhs an buiscits an <b>molasses</b> - svježim		look like the <b>Pied Peper</b> or somethin - i svega i išli za nama. <b>Ø</b>		Mama's Crawfish Etoufee, <b>Ltd.</b> - Mamine šlampe <b>Ø</b>	but there is this nice lieutenant colonel that has been sent over from the <b>Field Force,</b>	an I go over to <b>the Student Union building</b> - pa odem na	My part is to be the <b>Earl</b> of Gloucester, who is Edgar's father,... - Ja glumim	on the <b>second play</b> , he try to fake em out by handin be the ball... - <b>Ø</b> Proba ih zbunit tako da mi loptu ne	Mama's <b>Crawfish Etoufee,</b> <b>Ltd.</b> - Mamine šlampe <b>Ø</b>

			jajcima i kolačima Ø					an he say .... - Al poslali su ljubaznog pukovnika Ø koji veli...	koncert Ø	Ø Gloucester a, Edgarovog oca...	baci nego da u ruke
			looks like the <i>Frankenstein Monster</i> or somethin - izgleda ko <i>Frankenstein</i> Ø il nešto takvog					sent over from the <b>Field Force</b> - Ø			he thinkin it <b>third down</b> and we got one more play lef - Ø..mislio da imamo pravo na još jedan napad
								all his medals - <b>Purple Heart, Silver Star</b> -must of been ten or twelve of them. - ima sve medalje, Ø deset il dvanajst njih.			to play pro football with the <b>Washington Redskins</b> - posto profesionalni igrač nogometa u Ø Redskinsima
								send him down to Houston to the <b>Aeronautics and Space Center</b> an have them check him out - ga morali poslat u Houston Ø na pregled.			Ah, <b>Harvard</b> - the old <b>Crimson,</b> ' Big Sam says. - "Ah, <b>Harvard Ø</b> ", veli Debeli Sam.



												Soon as I git to my place, he calls for the <b>snap</b> an I run out, but he suddenly thowed the ball bout 20 feet over my head, outta bounds on purpose - to stop the clock I guess... - Stanem na svoje mjesto, on naredi Ø da nek se igra na dodavanje preko krila, ja istrčim, al Zmija baci loptu šest metra iznad moje glave , namjerno u aut, valjda da zaustavi sat....		
	* ADDITION/CLASSIFIER		being an idiot is no <b>box of chocolates</b> - bit idiot nije ko <b>bombonjer</b> a puna <b>bajadera</b>										Soon as I git to my place, he calls for the <b>snap</b> an I run out, but he suddenly thowed the ball bout 20 feet over my head, outta bounds on purpose - to stop the clock I guess... - Stanem na svoje mjesto, on naredi Ø <b>da nek se igra na</b>	be one of the <b>Cargo Cults</b> - <b>štovatelji kulta humanitarn e pomoći</b>

													<b>dodavanje preko krila,</b> ja istrčim, al Zmija baci loptu šest metra iznad moje glave , namjerno u aut, valjda da zaustavi sat....	
			stack ourselves into the bus <b>like flapjacks</b> - i poslažemo se u autobus <b>ko krafne</b>										distance between goalposts on a <b>soccer field</b> - razdaljina među vratnicama u <b>europskom nogometu</b>	sold in the <b>gook shops</b> in the Danang - u <b>vijetnamskim dućanima</b> u Danaangu


---

Blank writing area consisting of seven horizontal gray bars for text entry, bounded by a top and bottom line.

