Translating Dialects: Reader's Perception of Different Translation Strategies

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PREVOĐENJE DIJALEKATA: KAKO ČITATELJI PERCIPIRAJU RAZLIČITE PRIJEVODNE STRATEGIJE

Diplomski rad

Mentor: dr.sc. Nataša Pavlović

Zagreb, travanj 2023.

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DIFFERENT TRANSLATION STRATEGIES

Master's Thesis

Supervisor: Nataša Pavlović, Ph.D.

Zagreb, April 2023

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Abstract

This paper is based on the results of a survey created to investigate how Croatian students perceive three different strategies of dialect translation, so the results could potentially be used as an additional tool in the process of dialect translation. As most current research tends to focus on the translators' decision-making process, this study is centering on the opinions of the readers. The questionnaire presented to the participants contained three translations of an excerpt written in a non-standard variety and lead the participants to think about the features of each translation, rate them and leave their comments. It was hypothesized that experience with language(s) and translation would influence the participants' preferred strategy and that the chosen translation strategy would influence their perception of the character(s). Both hypotheses were confirmed. Further hypotheses were that readers would gravitate towards translations written in their own dialect, but that most participants would still choose the colloquialized translation as their favorite. Unfortunately, a significant overlap between participants from the Zagreb area (one translation utilized the Zagreb dialect) and participants with language experience meant there could be no conclusive evidence to support or deny these assumptions. Furthermore, while no strategy was confirmed as the participants' favorite, the Culturally Transplanted translation was one they east preferred.

Key words: translation strategy, dialect translation, non-standard varieties, survey, readers' perception

Sažetak

Ovaj je rad baziran na anketi izrađenoj s ciljem istraživanja načina na koji hrvatski studenti percipiraju različite strategije korištene u prevođenju dijalekata kako bi se rezultati potencijalno mogli iskoristiti kao pomoć u procesu prevođenja. S obzirom da je većina prijevodnih teorija i analiza bazirana na odlukama koje prevoditelj donosi tijekom čina prevođenja, u ovom se radu naglasak stavlja na čitatelja. Anketa sadrži tri prijevoda ulomka napisanog na nestandardnom jeziku, promatrajući kako ispitanici reagiraju na pojedine prijevodne strategije u komentarima i ocjenjivanjem značajki svakog prijevoda. Postavljene hipoteze su da da iskustvo u prevođenju te

studij jezika imaju utjecaj na to koju strategiju ispitanici preferiraju, te da prijevodna strategija utječe na percepciju lika. Obje hipoteze su potvrđene. Nadalje, hipoteze su također i da čitatelji gravitiraju prema tekstu napisanom na njima bliskom dijalektu, no da većina ipak smatra prijevod na kolokvijalnom hrvatskom jeziku kao najprikladniji. Ispitanici iz područja grada Zagreba većinski nisu odabrali prijevod na zagrebački dijalekt kao njima najdraži, no hipotezu nije bilo moguće ni potvrditi ni opovrgnuti zbog velikog preklapanja te skupine sa skupinom ispitanika s iskustvom s jezikom i prevođenjem. Nije bilo moguće potvrditi koja strategija se ispitanicima svidjela najviše, no prijevod na zagrebački dijalekt svidio im se najmanje.

Ključne riječi: prijevodna strategija, prijevod dijalekata, nestandardni jezik, anketa, percepcija čitatelja

1. Introduction

To paraphrase Jane Austen (1813/1994, 5), it is a truth universally acknowledged that translation is a delicate business. Whether one has translated for their friends, family, school, or work, translation of any kind always poses a certain challenge. Because the goal is to convey the extralinguistic reality of the source culture in a meaningful and understandable way for the target audience, one must be careful to transfer not only the overt meaning of the individual words, but also the implied layers of meaning. It is therefore important to note that conveying this information in a perfectly equivalent way from the source text (ST) to the target language (TL) is a virtually impossible feat. As Roman Jakobson (1959/2004) explains, even synonymy on an intralingual level (in the scope of only one language) can never be "complete equivalence" (139). It is therefore clear that no matter how similar certain languages are linguistically, historically, and culturally, something is bound to be lost in translation.

Further complications arise with dialect translation. The most obvious issue is that no two languages have dialects that can be considered complete equivalents linguistically, historically, and culturally. The translator is then left with the issue of how to best transfer the connotative meaning that the dialect evokes to the ST audience without adding connotations not implied in the ST, essentially performing a balancing act between meaning loss and meaning creation (Lane-Mercier 1997). This is a process which must be done carefully, and why many papers have already

been written about its complexities. Interestingly, however, while learning about translation strategies in class and later combing through the literature on the topic, I noticed that, while there was much talk about the translator's side of things – what decisions are there to be made and what the outcome of each one might be – there is only a limited number of studies that focus on how the readers might interpret the possible solutions. I started to wonder whether the decision of the most appropriate translation strategy for translating dialects could be made easier by examining what the target audience would prefer to see. After all, translations are made for readers.

2. Background
2.1. Dialect and eye-dialect

Before delving into the specifics of dialect translation, it is important to define what a dialect is. According to Määttä (2005), dialect can be explained as "covering geographically, socio-economically, stylistically, and ethnically determined language varieties that differ from the explicit norm of the standard language, and from written language in particular. According to this definition, the term "dialect" thus encompasses geographical dialects, sociolects, and ethnolects alike" (320). It is important to note here that according to some interpretations, the standard variety can also be described as one of the dialects of a given language, and what constitutes the standard as opposed to a nonstandard variety is simply a matter of "geopolitical nature" (Perteghella 2002, 45).

Arguably one of the most important features separating the standard from other varieties is that "speakers tend to associate higher prestige with a standard variety, and, consequently, to undervalue other varieties culturally associated with peripheral geographical spaces and with a lower sociocultural status" (Ramos Pinto 2009, 291). Furthermore, as was already made clear in Määttä's definition of dialect, non-standard varieties are rarely associated with the written language and when they *are* used in writing, "they tend to be considered wrong or lacking" (Assis Rosa 2015, 212). Dialects have long been and still are primarily spoken varieties and "speech tends to lose in prestige to writing, because speakers' evaluative attitudes tend to consider speech as deviant or even incorrect" (Assis Rosa 2015, 211). After all, writing is often thought of as a prestigious medium, which can only be depicted by an equally prestigious variety (Ramos Pinto 2009, 292).

Even though there is currently an ever-increasing number of authors that have started to use dialect to try to revitalize their culture, affirm the status of the variety or to simply be able to authentically depict their characters (Assis Rosa, et al. 2011, Ramos Pinto 2009), there are still few norms regarding dialect usage in writing. One of the ways for depicting non-standardized and colloquial language use is the so-called eye-dialect. The term was coined in 1925 by George P. Krapp in his book *The English Language in America* and was primarily used to describe the usage of non-conventional orthography to depict a character of lower education and literacy. Since then, however, the term has widened to encompass any spelling that indicates different pronunciations (Brett 2009). For the sake of this paper, the term eye-dialect will be used in its broader sense. This is of note since the ST that was translated as part of this study was originally written in eye-dialect. More focus on the ST will be placed in section 4.

2.2. Untranslatability

The usage of dialect in a literary work is rarely a random choice, it carries with it extralinguistic connotations and often several layers of meaning connected to the source culture, the historical usage of that dialect and the implications of using it in dialogue. Language is indeed a powerful tool, it is "place, both physical and social. It expresses and creates, reinforces or changes the speaker's place, that portion of space allocated to or occupied by such a speaker, one's geographical and social place, sociocultural allegiance, position, social station, function or role. (Rosa 2012, 77). Since ST dialect points to an extralinguistic reality of the source culture, which is not easy to transfer into the TL, applying to dialect the notions of translation equivalency, adequacy and fidelity has often proved unsuccessful (Lane-Mercier 1997, 56-65) and lead to dialect being pronounced untranslatable. Dialect is "claimed to owe its untranslatability primarily to the fact that it alludes to those subvarieties of the SL which are rich in language specific connotations clearly inaccessible to the readership of the TL version" which is why substituting a ST variety for a TL one is "thus seen doomed to fail" (Berezowski 1996, 28). Considering many translation theories focused on various binary opposites (Lane-Mercier 1997), it is not difficult to imagine why reaching a balance was thought of as impossible.

Venuti (2008), for example, used the term "violence" to refer to the adaptation of the ST according to the norms of the target culture, resenting how the translator has become "invisible"

when the ST is modified linguistically, ideologically, and politically to make the translation read as if it were originally written in the TL. This is essentially a domesticating, or target-oriented strategy, where one is "hiding" that the text is a translation by changing aspects of the ST to fit neatly into the target culture (Rusu 2021, 81). A foreignizing, or source-oriented strategy where the translator is "visible," would then mean openly showing that the text is a translation (Lane Mercier 1997, 57). This was also succinctly formulated by Schleiermacher (1813/2004), stating that the two possible options are that "[e]ither the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (49).

Whichever approach one takes, dialect is a "resistant textual component whose translation is fraught with an inordinate number of meaning losses and gains" (Lane-Mercier 1997, 49). Neutralizing aspects of the original for the sake of the readers and making the translator invisible can risk erasing the ideological connotations of the ST (Määttä 2005). On the other hand, using an equivalent dialect or adapting the ST names and places does not only risk creating ideological meaning which is non-existent in the ST (Lane-Mercier 1997), but also compromising readability and understanding (Ramos Pinto 2009) and has been called "not truly a translation but an imitation, an adaptation or a parody" (Nabokov 1955/2004, 121).

It can therefore be said that the central problem lies in trying to condense a complex operation into binary oppositions – domesticating or foreignizing, source oriented or target oriented, this or that. Opening up the binary and allowing for a gray area, where lines are blurred should therefore provide a resolution to this issue (Lane-Mercier 1997, 64, 65). One should consider it a fluid process where more than one strategy could be used (56), with the goal being a balance between informativity and intertextuality as focusing only on one of these is "bound to wreak havock [*sic*] with the other one, putting any translator in a catch 22 situation" (Berezowski 1996, 40, 41)

2.3. Translation strategies for dialect translation

With the growing number of writers such as Irvine Welsh using their native dialects in their works, dialect translation has been receiving an increasing amount of attention for a number of years now. Hervey and Higgins (1992), for example, placed the translation options on a scale from

exoticism to cultural transplantation, where exoticism retains all the ST cultural references, and cultural transplantation is closer to adaptation in the sense that it utilizes "the wholesale transplanting of the entire setting of the ST, resulting in the text being completely rewritten in an indigenous target culture setting" (30). They highlight the importance of connotative meaning adding that "*the manner in which the message is formulated* is the basic carrier of information about the speaker/writer" (116). While Hervey and Higgins (1992) find cultural transplantation to be an extreme option, only recommended it if the ST dialect is "obscure" enough that meaning may be lost otherwise (117, 118), Assis Rosa et al (2011, 50) recommend this strategy for avoiding incongruity caused by the usage of a TL dialect.

When it comes to more systemic approaches to dialect translation, Perteghella's (2002) strategies have been used in the analyses of several recent studies (Rusu 2021, Wijaya 2020) and even though originally created for the translation of plays, are also relevant and applicable in dialect translation in general. They include: dialect compilation (using a mixture of TL dialects), pseudo-dialect translation (a creation of a fictitious dialect), parallel dialect translation (using a TL dialect as an equivalent), dialect localization (adapting the text completely to the target culture including names, setting and cultural references), and standardization (the usage of a standard dialect). Another more recent classification is that of AL-Khanji and Ennasser (2022), who suggest six possible strategies: colloquialization (which can be compared to Perteghella's (2002) dialect compilation), standardization, pidginization (using a pidgin version of the TL), artificial variety (pseudo-dialect), comment insertion and non-standard orthography. Berezowski (1996) presents 10 strategies, ranging from "forfeiting the original social deixis for the sake of protecting the text from contaminating it with TL intertextuality" to "recreating the SL text social deixis in TL terms at the risk of replacing the original intertextuality with associations specific solely to the language of the translation" (89). To continue, Ramos Pinto (2009) systematizes the process in a slightly different way, where the first choice of the translator is whether the linguistic variation will be preserved and the second one is whether to maintain the space and/or time coordinates of the ST. Depending on the choices made, more detailed strategies are presented. Similarly, according to Assis Rosa (2012, 2015) the choice is between the following strategies: omission, addition, maintenance, or change/shift of the non-standard linguistic features present in the ST.

It is clear that dialect translation can be approached from several perspectives, however they are rarely prescriptive, rather focusing on existing dialect translations and formulating

strategies based on discovered patterns. It can be said that dialect translation "inevitably implies the loss of some of the subtleties of sociolinguistic variation of the source text" (Määttä 2005, 335), but dialect translation is in recent years rarely thought of as untranslatable. Even though the translation options can seem to be limitless (Berezowski 1996, 18), it is important to consider "the totality of the linguistic context in which dialect appears" (Bonaffini 1997, 282).

2.4. The reception of translation strategies

Another important factor in the choice of strategy, however, is the subjective impression of the reader. As exemplified by the various translation strategies presented, there is no exact recipe for translating and translators can approach the same issue from different points of view. The same can be said for reading and interpreting a written work. Every reader has lived a slightly different life, has different experiences and levels of knowledge which influence not only their interpretation of a text but also their reaction to translation strategies. One cannot please each reader, but as Vermeer (1989/2004) suggests in his description of the skopos theory (229), it is always important to know who the target reader is and why one is translating for the job to be done successfully. On top of that, the process of translating can sometimes seem like an objective process – Venuti (2004), for example, judges Joseph Malone for not avoiding value judgements and referring to his own "sensibilities" when translating (226). However, when speaking of translating and dialect translation especially, there is never one "correct" solution. One must use their subjective judgement on what is most appropriate in a given scenario, based on the context of the ST and the situation in the target culture.

This is where translation norms come into play. "Translation is a fact of the target culture's space and also of its place within a wider network of intercultural exchanges," it is "the negotiation of at least two systems of norms: those belonging to the source and the target cultures" (Assis Rosa 2012, 84). The norms can (and do) change through time, some may coexist, and all have their followers and those who oppose them but are ultimately always a factor in the translator's decision-making. What norms one chooses to follow or what norms are deemed "mainstream" or "trendy" or "old-fashioned" all has its basis in the value judgment of both translation professionals and their consumers (Toury 1995/2004, 212). Depending on whether one adheres to norms or not can cause strong reactions (206), because "even if they are unable to account for deviations in any explicit

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way, the persons-in-the-culture can often tell when a translator failed to adhere to sanctioned practices" (207) which they can "accept or reject, adhere to or resist via [their] own evaluative reading agenda" (Lane-Mercier 1997, 47). This means that "the target text is shaped by systemic constraints which are not only concerned with textual considerations but primarily take into account the way the translation functions in the target cultural and literary systems" (Panou 2018, 50). To use Venuti's (2008) concept of violence, it can be said that readers can rebel against translation methods they may find particularly violent, such as cultural transplantation or, on the other hand, standardization. Keeping in mind, however, that writing is a medium which many find to be prestigious, readers can also reject the usage of dialect in writing, considering the standard as the only variety appropriate for a written work (Ramos Pinto 2009).

Interestingly, a study conducted by Alexandra Jaffe and Shana Walton (2002), found that readers reacted to non-standard varieties presented in writing in the same way as they did to spoken language. In the same way as when confronted with spoken language, readers positioned themselves – either positively or negatively – in regard to the "voice" presented. They classified the voice as an "other" or an "us" and ascribed various connotations based on how the character was perceived. Participants who distanced themselves from the characters saw them in a more negative light (uneducated, white trash, redneck), while those who felt a connection to the character did not ascribe any negative traits to the character (579-581). Not only that, but the results of a reception study of non-standard speech in subtitles done by Ramos Pinto (2016) found that participants who assessed the translation into dialect as *bad* presented one of two reasonings: "because it is badly written" or "because you don't write/translate dialects." On the other hand, those who believed the translation to be *good* based their assessment on the fact that this would be an authentic way for that character to speak.

Furthermore, the same study showed that most Portuguese subtitles are standardized under the assumption that understanding would be compromised otherwise, however 100% of the participants in the study fully understood the message when a non-standard variety was used. Szymańska (2017) observes the same tendency in Poland, where translators largely use standardization because they believe it would not result in great losses of meaning coupled with "the wish to avoid what can be termed 'ungains,' i.e., unwelcome side-effects," which include "increased effort involved in processing non-standard language" that can result in "implicatures largely different than those intended by the original" (65). Interestingly, this seems to be a common

belief among translation professionals, disregarding that in that case, the ST was also written in a dialect. It seems that the effort cannot be larger for a target audience reading in the dialect of their country, than that of the original audience doing the same. Even so, the same tendency has been observed in Saudi and Egyptian novels (Almutairi 2022) and Indonesia (Wijaya 2020).

Similarly, Romanian translators have been found to neglect "the issue of appropriate register and have evinced outdated notions of literariness which they prioritized to the detriment of authenticity" (Mitrea 2020, 135) and the French translations of The Sound and the Fury "alter the ideological framework of the novel" (Määttä 2005, 334) by translating the speech of African American characters with the standard variety. What is more, while Bonaffini (1997) criticizes not only standardization, but also using an equivalent dialect because of the risk of incongruity and displacement, Yu (2017) fully supports using the standard in dialect translation, stating that different registers of standard language can be used in lieu of a sociolect.

It is therefore clear that anything other than the standard is rarely used in dialect translation, which is often frowned upon by translation professionals. "In sociocultural contexts still strongly marked by the written standard's power and prestige, it comes as no surprise that normalization has proven to be the most pervasive strategy" and has even "been posited as a translation universal" (Assis Rosa 2015, 215). This study will, however, not delve into the legitimacy of the reasons behind this fact, nor is it created as a presentation of solutions to every possible translation problem.

3. Aims, research questions and hypotheses

This study aims to examine what educated young readers think about different strategies used to translate literary works written in a dialect and how such strategies affect readers' perception of characters in a literary work. The main questions which this study aims to answer are:

1. Is there a specific strategy for the translation of dialect that will be most/least preferred?

2. What do the participants see as pros and cons of each translation strategy?

3. Do the participants' geographical and academic background have any influence on what translation strategy they prefer?

4. Does the translation strategy influence the participants' impression of the character(s)?

The main hypotheses are therefore:

1. Most educated young readers prefer a colloquialized translation over the standardized and culturally transplanted translation.

2. Readers are more likely to choose the text written in their own dialect.

3. Studying languages and/or translation influences the participants' attitudes and perceptions about translating from dialects.

4. The choice of translation strategy influences the readers' impression of the character(s).

The first hypothesis stems from the supposition that a significant number of readers will have strong negative reactions to either standardization and/or cultural transplantation, which can be thought of as more "violent" solutions to translating dialects. The colloquialized translation is, on the other hand, a middle-of-the-ground one, which does not go into either extreme and is also favored by many translation professionals as a good compromise.

As previously established, readers are more likely to identify with the characters and think of them as part of their group when they share the way they speak. Therefore, the second hypothesis is that speakers of the Zagreb variety, which was used to translate the Culturally Transplanted translation, will prefer this translation over the other two, while other participants may ascribe more negative connotations to the Culturally Transplanted translation. Connected to this is the fourth hypothesis, which states that a general difference will be seen in the perception of the character(s) between the three different translation strategies.

Finally, since experience in language and translation studies provides one with a more rounded understanding of translation strategies and decisions that go into the translation process, it is expected that comments and ratings from participants with such experience will show a difference from the rest.

4. Methodology

4.1. The source text

Since the aim is investigating the perception of strategies used in dialect translation, the chosen text needed to be one written in a dialect, but also preferably one with a narrator who could leave a strong impression (positive or negative) on the reader. It was expected that such a character

would in turn increase participants' engagement and produce a stronger reaction than a more "neutral" character would have.

The chosen text was an excerpt from *A Fault on the Line*, a short story by Irvine Welsh originally published in the anthology *New Scottish Writing* in 1997 under the title *Acid Plaid: New Scottish Writing*. The main plot of the short story is a family trip to a beer garden, which the husband Malky, who is also the 1st person narrator, wants to cut short to go watch the Hearts-Hibernian football match on TV. On their way back, the mother gets hit by a train while crossing the tracks and all Malky can think of while looking at his wife's severed legs is that he is going to be late for the game. The narrator can be said to be crass, rude, and having no apparent regard to his family's well-being. It is important to note, however, that the participants were not provided with the full story, but only a section from the beginning, where Malky explains how his wife made him go out when he wanted to stay in and watch the game[1]. The participants were only informed that the excerpt is from a short story by Irvine Welsh, that the plot is set in Edinburgh and that the original text was written in a Scottish dialect.

As already mentioned in section 2.1., the short story was written in eye-dialect, depicting a Scottish non-standard variety. Welsh's works are undoubtedly more "spoken" than written and, speaking about his own works, Welsh has said that he is a "Scottish vernacular writer, for want of a better term" and, while the first version of *Trainspotting* that he wrote was in standard English, when he realized real people do not talk like that, he rewrote the story in "the mixed bag that was the Edinburgh scheme vernacular" (Trainer 2021).

4.2. The three translation versions

The source text was translated using three basic strategies[2]. The first was a translation into standard Croatian, where all names and cultural references were kept as in the ST. The second translation used informal colloquial language but was not limited to a single dialect; rather it made use of various non-standard expressions and markers of spoken language. The second translation also retained all ST cultural references. Finally, the third translation was a cultural transplantation

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[1] The excerpt provided to the participants can be found in Appendix 1.

[2] The same excerpt used in this study was translated as part of an assignment in Translation theory class in the English language translation graduate program. For the purposes of this study, the translations of colleague Dominik Hrestak were used after slight modifications by the author of this paper.

of the whole story to Zagreb, using the vernacular of the Croatian capital and correspondingly transferring all ST cultural references (including names of places and characters).

For the purposes of clarity, in the continuation of this paper the translations will be marked as follows: the Standardized translation, the Colloquialized translation and the Culturally Transplanted translation.

4.3. The survey

The participants' opinions about dialect translation were collected through an online survey[3] conducted in February 2022. with the target population restricted to Croatian students for several reasons of technical nature. Firstly, to be able to acquire a representative sample of the whole population, the sample itself would have to be quite large and contain participants of various age groups from different parts of the country. Since the participants' geographical location is one of the variables this study is examining, this was an important part in making the decision, however the size of the study cannot be disregarded – an investigation of the opinions of the general population is more suited to a larger study than a master's thesis allows. The distribution options were also a big factor, and, in the end, it was decided to delimit the pool of participants to Croatian students and distribute the questionnaire via online student groups, such as Facebook groups of English language students and those of students living in the dorms. The questions were in Croatian, since the study aimed to examine the responses to translations into Croatian and the target population were students regardless of whether they knew English. The aim of the study was adjusted accordingly to involve educated young readers rather than readers in general.

The first part of the questionnaire presented the participants with the three translations and asked them to rate various features of the text and narrator on a scale from 1 to 5, where 1 was *I do not agree at all* and 5 was *I completely agree*. After each segment, there was a space for the participants to leave a comment if they wished. This part of the survey was focused on quantitative data, to see how the participants rate each of the translations, their features, and the features of the narrator.

The second part of the questionnaire focused on open-ended questions, meant to encourage the participants to think more in depth about which parts of the translations they liked and disliked,

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[3] The full set of questions can be found in Appendix 2.

along with direct questions on which translation they liked best, whether they liked the cultural transplantation used in one translation, and whether they thought a potential lack of knowledge of dialects would influence their opinion of a text.

The final part of the questionnaire focused on demographic data and personal questions on the participants' reading habits and thoughts on translations in general. In this part, there were no questions about the actual translations themselves, but the data gathered here was compared with the data from the previous two parts of the survey. The goal was to investigate whether there were any patterns emerging among the participants that share similar experiences.

Since there were three translations of the same excerpt, to prevent the order in which the translations appear in the questionnaire from influencing the participants' answers, there were three separate questionnaires made – each with the texts in a different order. The questionnaires were then distributed in an arbitrary order throughout the online groups, making sure that the order of the questionnaires was altered from time to time in the existing posts. The data from all three questionnaires was combined and analyzed both qualitatively and quantitatively. The questions asking participants to rate the translation and choose their favorite were presented in a quantifiable way, however, so was some of the qualitative data. Some of the open-ended questions were first analyzed qualitatively, then grouped together after patterns were seen to emerge.

5. Results

5.1. Demographic data

The total number of completed questionnaires was 129, out of which 3 were deemed not valid, making the total number of valid questionnaires 126. Out of the total pool of valid questionnaires, 100 participants identified as female, while 23 identified as male and 3 identified as *other*. The participants were all between 19 and 29 years of age and their geographical background can be seen in Figure 1.
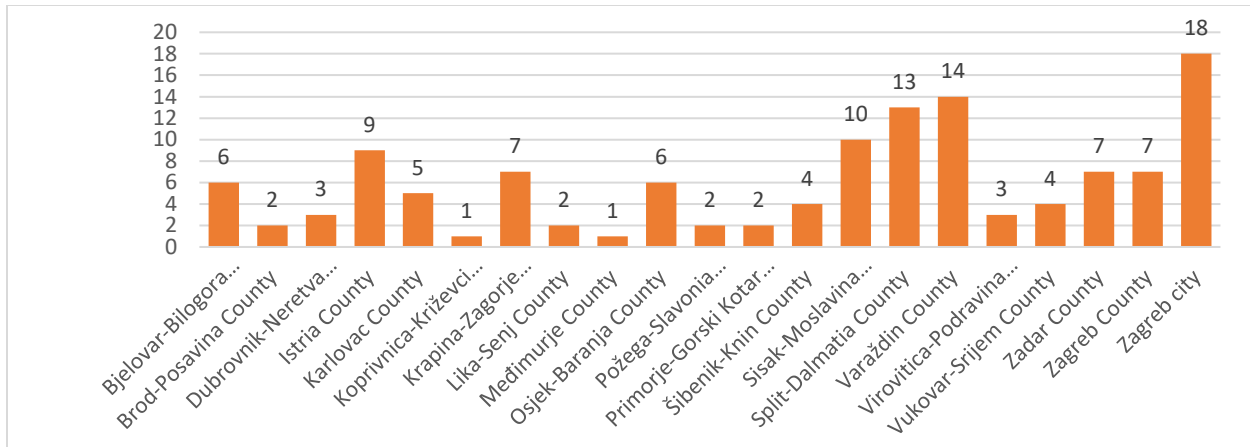
Figure 1 - Geographic data on the participants

Most participants reported being enrolled in their 5th and 6th year (26.3% each), with less people in their 3rd and 4th year (18.4% each) and only 5.2% enrolled in their 1st and 2nd year, respectively. After being asked whether they studied languages, those *not* studying them (70% of participants) were consequently asked about their field of study and divided into the following: social sciences (36.4%), humanities (3.4%), technical sciences (20.5%), and natural sciences (23.9%). Those who answered "other" (15.9%) all placed themselves in fields connected to medical science, such as biomedicine, nursing, physiotherapy, and medicine. Those studying at least one language accounted for 30% and while most reported studying English (76.3%), the complete list of languages can be seen in Figure 2.
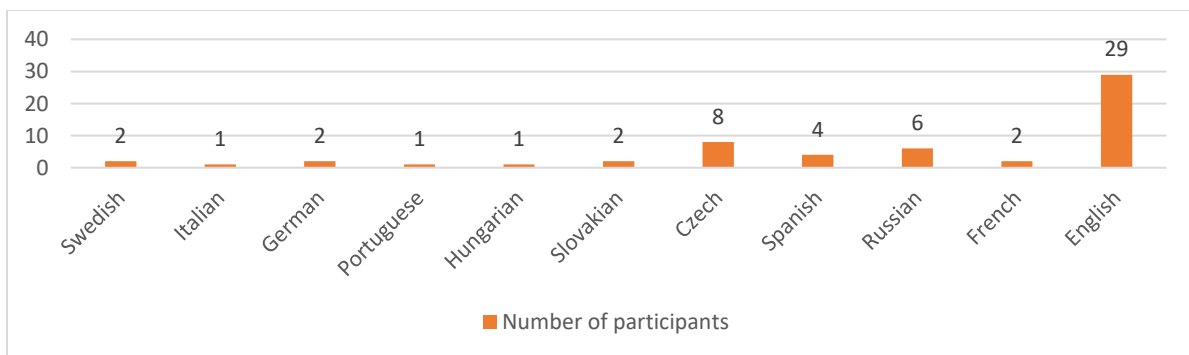

Figure 2 - List of languages the participants are studying

Out of the participants studying languages, 52.6% answered that they were studying translation – this is 15.9% of the total pool of participants. However, when all participants were

asked whether they have translated before, 48.4% answered yes, while 51.6% answered no. Furthermore, out of the people with experience with translation, 50.8% had translated for their family and friends, 24.5% answered that they had translated only in translation class, 14.8% had translated professionally and 8.2% had done translations in a language studies class which was not in the scope of translation studies. Note that several people reported using their translation skills in two or more areas. Interestingly, out of those with experience translating, 44.3% were participants not studying any language – 33.3% studying social sciences, 29.6% technical sciences, 22.2% natural sciences, 11.1% in the field of medical science and 3.7% studying humanities. Most (81.5%) reported translating for their family and friends, but 7.4% had even translated in a professional manner.

The participants were also asked about their reading habits, their likes and dislikes regarding reading and translations as such. Most reported reading to two books a month – 41.3% read less than one and 44.4% averaged one to two books a month. Only 12.7% reported reading from two to five books a month, 1.6% averaged their reading at five to ten books a month, while no one estimated that they read more than 10 books a month. As for the languages in which they reported reading most often, 34.1% people answered Croatian, 27% English and 35% read an equal amount in English and Croatian. A total of 4% people chose *other* as their answer – 2.4% reported reading mostly in German, and 1.6% in Czech. Finally, a multiple-choice question was asked to determine what type of literature the participants read most often. The data obtained can be seen in Figure 3.
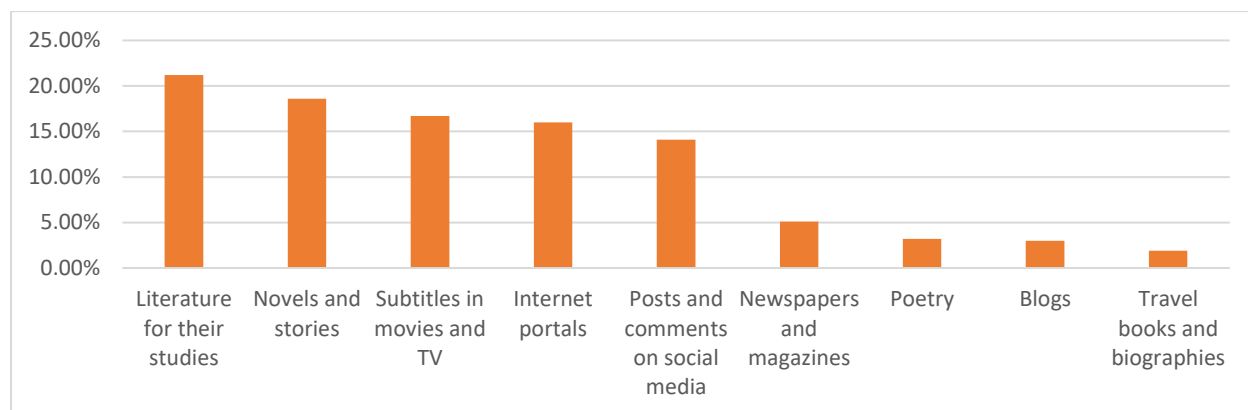

Figure 3 - Types of literature the participants read the most

5.2. Results of the quantitative analysis

5.2.1. The participants' rating of the translations

As already stated, in the first part of the questionnaire, the participants were asked to rate how much they agree with various adjectives being used to describe features of the translations and personality traits of the narrator. The ranking was from one to five, with one being *I do not agree at all* and 5 being *I completely agree*. The results can be seen in Figure 4.
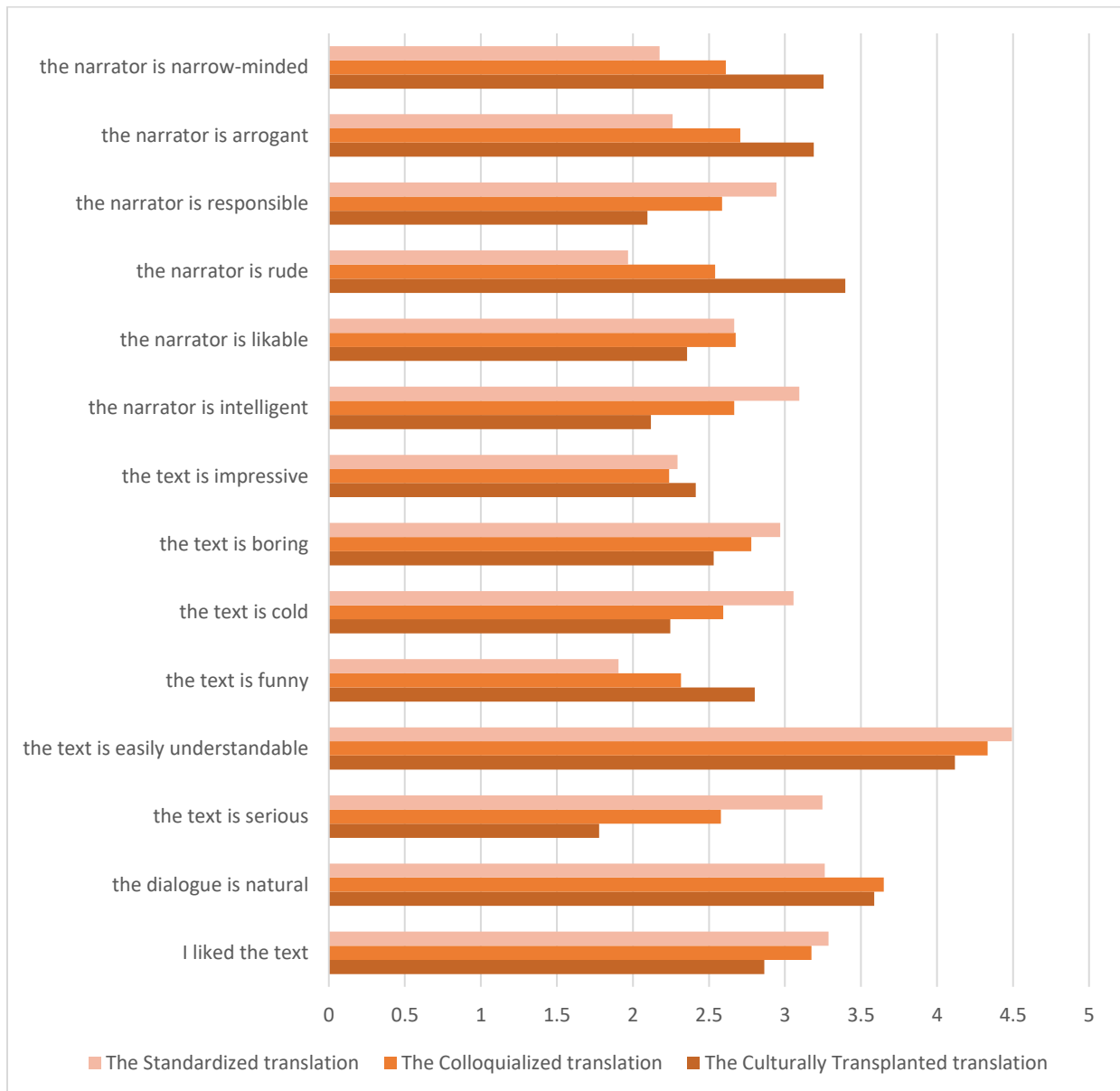

Figure 4 – How much the participants agreed with each statement (mean values)

The narrator from the Standardized translation was ranked as the least narrow minded, arrogant and rude, as well as the most responsible and has quite a big lead as the most intelligent. As far as this narrator's likeability, he scored only barely lower than the narrator from the Colloquialized translation. In every other personality aspect, the participants placed the narrator from the Colloquialized translation somewhere between the ones from the Standardized and Culturally Transplanted translations. The narrator from the Culturally Transplanted translation has a big lead when it comes to arrogance and narrow-mindedness, and even a bigger one when it comes to rudeness. The narrator from the Culturally Transplanted translation was also ranked the least responsible, likable, and intelligent.

Turning to the characteristics of the text itself, when scoring how they liked the text as a whole and how serious they deemed the translation, the participants gave the Culturally Transplanted translation the least points, however this translation also ranked decisively highest in the humor factor and even showed a small lead when it comes to the impressiveness of the text. This translation was also rated the least cold and the least boring. Interestingly, the Culturally Transplanted translation is only 0.07% behind the Colloquialized when it comes to the naturalness of the dialogue, however it was still rated the least understandable. The standardized translation, on the other hand, was rated the most understandable, but with least natural dialogue. However, all three translations were given quite high scores in both aspects. Even though the Standardized translation was ranked the most serious, the coldest, most boring, as well as the least funny, it also unexpectedly scored highest when participants were asked how much they like the text itself. The dialogue in the Colloquialized translation was deemed most natural, however the translation was ranked the least impressive and as far as every other aspect of the text is concerned, its ranking was somewhere between the other two translations.

After rating the translations, the participants were asked which translation they overall liked best and would continue reading as a full story. The results can be seen in Figure 5.
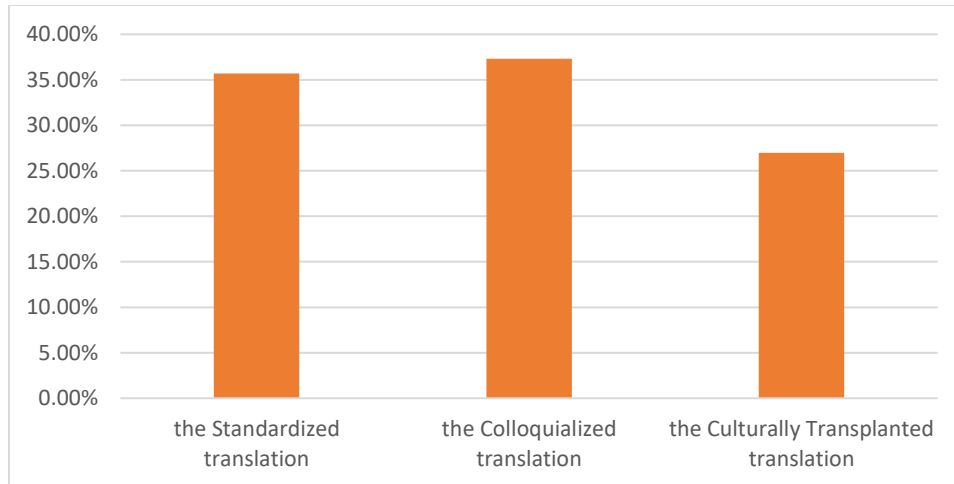
Figure 5 - Which translation the participants liked best and would like to continue reading

Interestingly, when asked which translation they would most like to read more of, 37.3% of the participants picked the Colloquialized translation, while 35.7% picked the Standardized translation. On the other hand, when asked to rate how much they liked the text, the Standardized translation had a mean of 3.29 and the Colloquialized one a mean of 3.18. In other words, the ranking of the translations is different in the two questions – here the Colloquialized *translation* is in the lead, whereas when rating how they liked the *text*, most participants chose the Standardized translation. The Culturally Transplanted translation was chosen by 27% of the participants, which is in line with how they liked the text and the narrator – it is consistently in the last place.

5.2.2. Discerning patterns

5.2.2.1. Geographical background

Since the Zagreb spoken variety was used in the Culturally Transplanted translation, to discern whether the participants' background had an influence on their answers, participants from Zagreb County and the city of Zagreb were placed in a separate category. There were 25 participants from this area, which made for 20.6% of the total pool of participants.
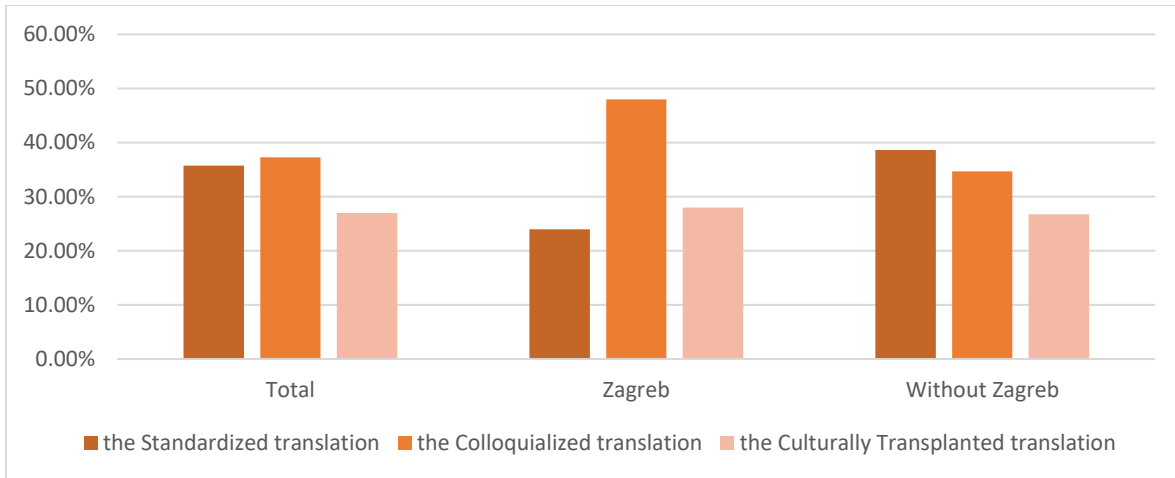
Figure 6 - Which translation the participants liked best and would continue reading

As can be seen in Figure 6, the participants from Zagreb favored the Colloquialized translation, while the Culturally Transplanted translation falls into second place with only 4% more than the Standardized translation, which accounts for only one participant. By removing the participants from the Zagreb area from the total pool of participants, the percentages change quite dramatically – the Standardized translation in the lead, with the Culturally Transplanted translation in last place.

Turning back to the ratings of the text features from section 5.2.1. and dividing those results by the participants' location, there are also some visible differences. To compare the ratings, refer to Table 1 below.

Table 1 - How much the participants liked each translation (mean values)

Participants' ratings	Standardized	Colloquialized	Culturally Transplanted
Total	3.29	3.18	2.87
Zagreb	3.04	3.16	3.08
Without Zagreb	3.32	3.17	2.86

It can be seen that participants from Zagreb gave roughly the same ratings for every translation, however, when comparing the ratings of the three groups for each individual translation, the group from Zagreb gave a decisively lower score to the Standardized translation and in turn, a higher one

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to the Culturally Transplanted translation when compared to the other two groups. It must be noted here that most participants from the Zagreb area are coincidentally also studying languages – 68% are studying languages with a third of those even studying translation. Therefore, their experience with language studies might be the reason for the large number of votes for the Colloquialized translation – see section 5.2.2.2 for a more detailed analysis.

5.2.2.2. Experience with languages and reading habits

Widening the analysis to the participants' experience with language and reading habits, participants *not* studying languages were found to mostly choose the Standardized translation as their favorite (45.5%) and Culturally Transplanted as least favorite (23.9%). On the other hand, participants studying at least one language clearly favored the Colloquialized translation, (52.6%) with only 13.6% choosing the Standardized translation. Going even further and dividing the latter group even more, participants studying translation clearly disliked the Standardized translation – only 5% of them chose it as their favorite, while 50% chose the Colloquialized translation. However, while participants with translation experience slightly favored the Colloquialized translation which showed a lead of 12% above the other two, those with no such experience mostly chose the Standardized translation (41.5%) and gave the least votes to the Culturally Transplanted translation. Interestingly, participants who have translated before, but did *not* study translation showed the biggest preference for the Standardized translation (more than 55%).

Another meaningful comparison is between participants who liked and those who disliked reading translations into Croatian – those who reported liking them favored the Colloquialized translation, while those who disliked them favored the Standardized translation. Both groups placed the Culturally Transplanted translation in last place. Turning to the books the participants reported reading in a month, it is interesting to note that with participants who read less than one book a month the Culturally Transplanted translation received one vote more than the other two translations, while in all other groups it received significantly less votes than the other two translations. Furthermore, participants reading mostly novels also placed the Culturally Transplanted translation last, while participants preferring other forms of text favored the Culturally Transplanted translation – there seems to be a correlation between participants who

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have been less exposed to reading longer forms of writing and having a larger preference for the Culturally Transplanted translation.

5.3. Results of the qualitative data analysis
5.3.1. General comments on the translations

Apart from various demographic data and questions in which they were meant to rate or choose between various set options, the participants were also asked some open-ended questions, where they could explain their thoughts in more detail. The first of those appeared after rating the aspects of the text and narrator, where the participants had the option to add any additional comment they wished. A bit further in the questionnaire, the participants were also prompted to exemplify positive features of the translation they chose as the best one, as opposed to the negative features of the other two. This prompt proved fruitful, as most of the participants explained in detail what they liked or did not like in each translation.

In their comments about the Standardized translation, several participants stated that the excerpt was too short for them to conclude anything meaningful, especially when it comes to the narrator, so they were inclined to rate most of the statements with 3 – *I neither agree nor disagree*. Interestingly, however, the same participants had no difficulty adding lengthy comments about their opinion on the Culturally Transplanted translation and *especially* the narrator in that translation. Even though some claimed not to be able to conclude anything, others stated that the Standardized translation had an unnatural feel to it, that it was "cold," "overly formal," "stiff," and "arid." Participants also complained that it was hard to connect with the characters, that the translation was too literal, and many minded the fact that it was written in standard Croatian, some adding that they preferred standard language in general, but that it was not appropriate for that particular text, since it caused a change in the characterization of the narrator.

At the same time, however, many commented that the Standardized translation was the most easily understandable, especially for a wide audience, and that it was "the most pleasant" one to read. Some comments praised the fact that this translation was "the simplest" and "most neutral" one, also describing it with adjectives such as "most appropriate," "most polite" and "most acceptable." Interestingly, a big point of contention was the one swearword used in the Culturally Transplanted translation ("Dinamo protiv jebenog Hajduka"). Many participants referenced this in

their comments on the Standardized translation, claiming that it was the best because "it did not contain any swearwords[4]" and therefore was the least "rude," "offensive" and "vulgar." In the Standardized translation, the narrator was also widely considered the least aggressive, and most likable, which was a big plus for several participants, claiming they did not like reading stories/novels with such a negative main character as they deemed him to be in the Culturally Transplanted translation. On top of that, some stated they liked the Standardized translation simply because it was written in standard Croatian, others even adding that this was "the only correct thing to do," or that they simply disliked dialects and did not wish to read nor hear them. Interestingly, some comments stated that the Standardized translation is the only one they associated with "serious literature," making the other two translations seem like a "joke."

There were not many comments on the Colloquialized translation, but those that were made were overwhelmingly positive. Almost all praised the fact that it was not "uptight" or "impersonal" but did not contain slang or "vulgarity," noting that it was more understandable and "appropriate" for a wider audience than the Culturally Transplanted translation, but at the same time more "dynamic" and "likable" than the Standardized translation. Some go as far as to say that it was "how things should be done" and claim it to be a faithful representation of "real life." Many also liked the fact it incorporated the original setting. The few negative comments referenced it still being "too colloquial" and "difficult to understand."

In contrast, the comments on the Culturally Transplanted translation were either very positive or very negative, containing very similar phrasing with the only difference being whether the participant found the feature positive or negative. As already mentioned, many participants mentioned the "vulgarity" of this translation, with the one swearword used in the translation leaving a particularly bad impression, painting the whole text with a negative connotation. Furthermore, while the decision to use a dialect in this translation was found by some participants to be extremely positive – making the text seem more "natural," "interesting" and "real" – others believed it to be "annoying to read" as well as likely to alienate speakers of different dialects (a more in-depth analysis of this can be found in section 5.3.3). Several participants, one who was even from the Zagreb City area, believed the slang made the text "completely forced" and

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[4] Note the plural form used here - even though there was only one swearword, all participants referring to the vulgarity of the translation used the plural form when mentioning the swearing. It also must be mentioned that the Colloquialized translation did not contain the swearword either, but not one participant acknowledged this fact.

"unnatural". Other comments included praise that the translation seemed to best maintain the narrator's attitude and accurately portrayed the "harsh reality," with one person noting that they loved this translation because it was their own dialect not often seen in books and stories.

5.3.2. Transplanting the setting - yes, or no?

Apart from the general comments on the translations, several open-ended questions which alluded to the transplantation of the setting into Zagreb in the Culturally Transplanted translation, as well as the lack thereof in the other two translations, were asked. The first such question was: "Since the story was originally written in the Scottish dialect and the plot of the story is placed in Edinburgh, do you think any of the translations lost part of the meaning of the original text? Which one and why?"

Interestingly, despite the intentions behind the question, as many as 22.6% of participants stated that they believed the Standardized translation to be the one in which there is most meaning lost. They believed that the language was "too formal" and "uptight," taking away from the characterization and "identity" of the characters, that it was at odds from the language of the original and took away too much of the meaning. Once again, the participants did not have access to the original text at any point, they were only told about the usage of the Scottish dialect.

As expected, most participants (31.4%) still chose the Culturally Transplanted translation as the one in which there was loss of meaning because the plot was transplanted into Croatia and all names and places adapted to the area. However, several participants who conceded that this translation lost part of meaning felt the need to note that it was still the one which they liked best and identified with the most. Only 4.4% of participants chose the Colloquialized translation as the one in which loss was the most apparent, some stating that it was "hard to read" and the mix of foreign names and places with Croatian slang was "odd," others believed that the language was still "too formal" in the context of the story. Furthermore, 12.4% of participants stated that they did not believe any meaning was lost in any of the translations, while 16% answered simply that some meaning is lost. Most did not elaborate, but those who did and answered negatively stated that the core meaning was kept in all translations. On the other hand, several of those who answered positively firmly stated that all translations inherently lose some part of the source meaning. Finally, 13.2% participants offered no opinion on this topic.

The second question asked was, however, more explicit: the participants were directly asked whether they liked the fact that the plot was transferred into a Croatian setting. The answers were once again grouped, and the results can be seen in Figure 7.
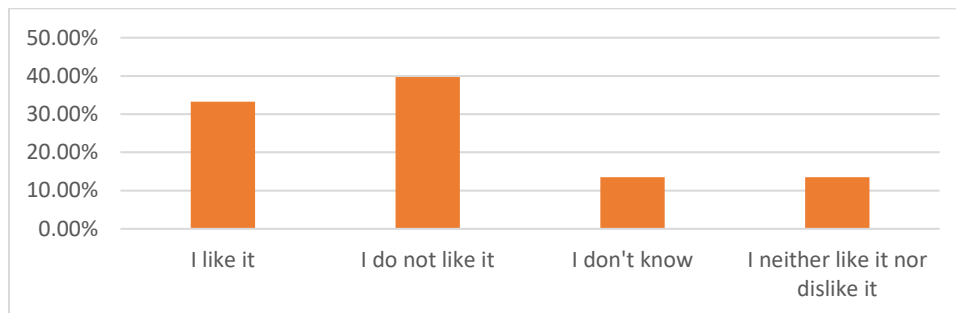

Figure 7 - The participants' thoughts on transplanting the setting into Croatia

Most participants stated that such practices took away from the ST making it lose its "authenticity," essentially creating a whole new text. There were also participants who explained their dislike more as a love for learning about other cultures, which there is no chance to do if the setting is a Croatian one. On the other hand, out of those who liked the cultural transplantation, the vast majority thought the Croatian context was more approachable and understandable to the Croatian audience. Furthermore, one participant stated that this should be done only with the author's "blessing", while another thought a translation must always be adapted in such a way.

5.3.3. Dialect – yes, or no?

Since the Culturally Transplanted translation was written in the Zagreb dialect, one question was written to allude to this by asking whether all three translations were equally accessible. While 15.9% of participants answered that they did not know and 20.6% answered that they believed all three translations to be equally accessible, 63.5% believed there were differences in the accessibility of the translations.

As expected, most comments stated that the Culturally Transplanted translation could be less accessible to people who do not live in the Zagreb area, with one participant even adding that the translator has no right to arbitrarily choose where to place the plot. However, other participants had some very different and unexpected thoughts. More than one participant stated that

swearwords were not appropriate for younger audiences, while several others believed them to be generally inappropriate in literature, so that is why they found the Culturally Transplanted translation to be less accessible. On the other hand, one participant believed the Standardized translation to be less accessible to a younger audience and the less educated part of the population, since they would find the text "uninteresting." In the same vein, other participants stated that the Standardized translation was more approachable to an older audience, while the Culturally Transplanted one would be more difficult for older people and foreigners to understand but would be appropriate for a young audience. The participants who stated all translations were equally accessible explained that every translation left a distinct impression and different people might prefer different things.

After this, the participants were asked whether they believed unknown words (ex. from a dialect they were unfamiliar with) would affect their impression of the text. Most answered no (50.8%), while 21.4% answered yes, with 27.8% answering that they did not know. When asked to elaborate further, most participants who claimed unknown words *would* influence their overall impression said the understanding of the text would be compromised if the dialect was not one they were familiar with. Three of the participants added that this would then "cause frustration" and "put them off" from reading the text. Most participants who were not sure about this statement explained that the major decision factor would be the number of unknown words – if there were some here and there, or the dialect was used only in dialogue, this would not bother them, but a whole novel would not be pleasant to read. Two participants proposed footnotes as a manageable solution to this issue.

On the other hand, some participants who believed unknown words would *not* affect their impression of the text stated that they would prefer this type of translation, several adding that they loved learning new things and investigating new words would be a good way to accomplish that. The idea of a footnote (or glossary) is mentioned by some participants in this group too, alongside the belief that that they would not mind unknown words, but only if there were not many of them, in the end conceding that they would probably not continue reading such a text because it would be bothersome. It can therefore be seen that most participants did not believe the unknown dialect would influence their impression of the text, however, the possibility of there being many unknown words would still deter a significant number of them from reading such a text, purely because of the inconvenience it would cause.

5.3.4. Translations into Croatian

In the end, the participants were also asked about their opinion about translation into Croatian. Most (58%) said that they liked reading them, while 42% expressed their dislike. After this, the participants had three choices of answer as to why they liked and disliked reading translations into Croatian. Their answers can be seen in Figures 8 and 9.
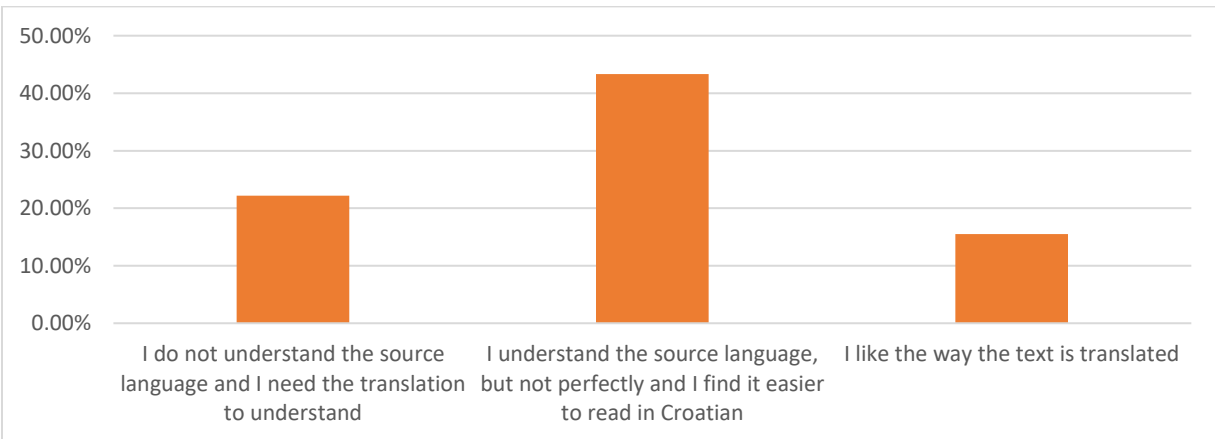
Figure 8 – Why participants liked reading translations into Croatian
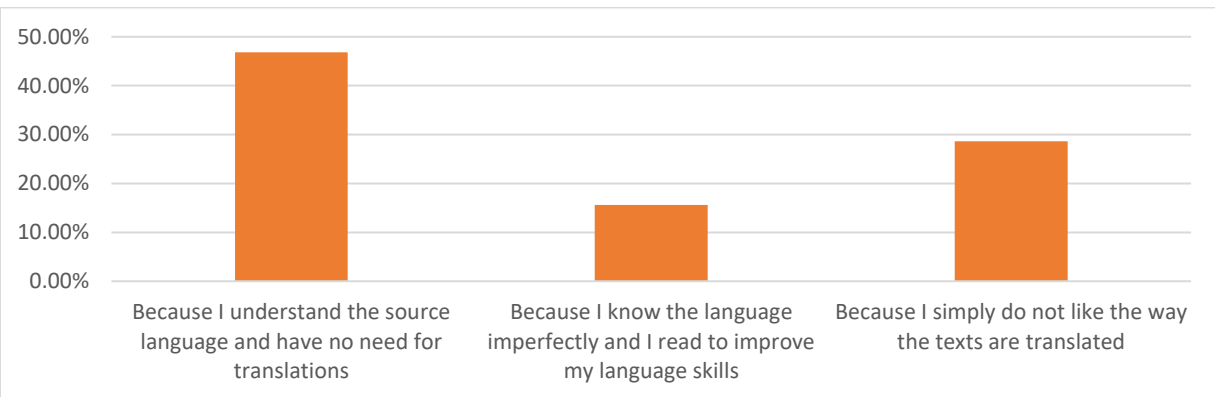
Figure 9 – Why participants disliked reading translations into Croatian

As can be seen, most answered they liked translations into Croatian purely because of the need for them, with only 15.5% liking how the texts are translated, which accounts for 11.1% of the total pool of participants. Similarly, most of those who did not like translations simply did not need them, however some also expressed their dislike for existing translations into Croatian

(17.5% of the total pool of participants). The participants did, however, offer plenty of their own comments – some who liked reading translations stated that they were more available, cheaper and more easily found in libraries, while others stated they disliked translations since they usually couldn't find them free online. While some reported reading in Croatian required less concentration and ensured understanding of the text, others appreciated puns and language jokes in the original. Interestingly, several participants reported they read translations because they were curious about how (well) the text was translated, while several others reported not reading translations, because of the "fear" they would be bad. Finally, some reported using translations to enrich their vocabulary in their *native* tongue.

6. Conclusion

Choosing how to approach dialect translation is notoriously difficult, not only because of the need to balance readability and loss of meaning (including cultural connotations), but also because readers are not a homogenous group, and each person will have a slightly different opinion. This study confirmed this and has shown that, while some readers believed the usage of a local dialect to be the most appropriate choice when the source text contains dialect, others found themselves alienated. Even though most stated unknown words would not affect their opinion of the text, in the end they concluded they would dislike reading a whole novel written in a non-standard variety. At the same time, while some believed the loss of meaning was most apparent with standardization, taking away from the characterization of the narrator, most found that transplanting the setting into Croatia would have a detrimental effect on the story, many even believing dialect usage to be vulgar and improper for serious literature. Furthermore, many participants had the same worries as professionals that have been writing about this topic, which is that, even though the Standardized translation is ultimately more understandable, there is loss of connotative meaning.

As was discussed in section 5.2.1, there seemed to be a difference in how the participants ranked the translations when asked how much they liked the text (Standardized translation in the first place) and what translation they would prefer to continue reading (Colloquialized translation in the first place). This is also where the wording needs to be carefully considered, since the participants were asked about the *text* and later about the *translation*.

The data collected has shown a distinct correlation between translation strategy and impression of the character – many participants found the narrator from the Standardized translation to be a more positive character, making them like the translation more. Others expressed their dislike of "vulgarity" which they associated with the Culturally Transplanted translation and its narrator. It is therefore possible that some readers marked liking a particular text with a higher (or lower) score based on the narrator, but separately considered the translation strategies as such. This, however, cannot be confirmed, but can be an interesting point for further research.

Those who preferred the Standardized translation largely referred to their dislike of dialects, the fact that the standard is the only "right" and "proper" form to use in a literary translation. To use Trudgill's (1983) words, opinions on non-standard varieties reflect "the social structure of society" (19, 20). One should keep in mind that the education system in Croatia teaches children to write and speak the standard, continuously correcting their "mistakes," so the standard is the norm. Furthermore, as some participants also noted, most books in Croatian – translated or not – are also written in the standard, with "lektori" again correcting any possible mistakes. As was already established in Section 2.4., standardizing/neutralizing the ST dialect is the norm not only in Croatia but has also been found to be the case in several other countries and cultures. As Toury (1995/2004) points out, even though readers may not even be aware of the norms in their culture, if they instinctively sense a deviation from it, they can – and as this study appears to have shown, do – react negatively. On top of that, a slight correlation was also noted between being less exposed to longer forms of text (reading less in general and not preferring novels) and liking the Culturally Transplanted translation. This can also point to the participants conforming to translation norms, since those with less exposure to those norms were less inclined to react negatively to them being broken.

The results also show correlation between studying languages and translating, and opinion of the translations. Those who did not study language(s) or had not translated before liked the Standardized translation the most, while those who had studied languages *and* had translated favorized the Colloquialized translation. However, it turned out that the biggest preference for the Standardized translation was with participants who did *not* study language but *had* translated before (those participants accounted for 44.3% in total). Considering the Croatian tradition of using

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"lektori" to correct translations, those participants might have formed their opinion based on the mistakes that were corrected or had perhaps translated only technical texts.

Looking at the participants' geographical background and whether it influenced their opinion of the translations, an important point must be considered, which is that the usage of a TL dialect may invoke negative reactions from the speakers of that dialect, especially if the character is one stereotyped as "uneducated" or "impolite (AL-Khanji and Ennasser 2022, 148). In this study, the data seems to show that participants from Zagreb did not favor the Culturally Transplanted translation that used the Zagreb variety. However, there could unfortunately be no conclusive data to support or deny this, since the participant pool was rather small, and it turned out that most participants from the Zagreb area were also studying languages and therefore had a more in-depth knowledge of translation.

To sum up, the Colloquialized translation did not seem to amaze the participants, it was rated the least impressive and the least number of comments were left about it, but almost none of them negative. On the other hand, while participants had both strongly negative and strongly positive reactions to the other two translations, the Standardized translation was also chosen by many as their favorite. Even though this study could not definitively confirm which strategy the participants liked the most, the Culturally Transplanted translation was the one the participants *least* gravitated towards.

Further research on this topic should therefore delve more into the opinions of the actual speakers of the dialect used, collecting more data from readers not connected to language studies and translation. It should also be noted that some participants liked the usage of a local dialect but disliked the transplantation of the setting (along with the translation of names and places) and vice-versa, so future studies should consider separating this into two different translations, so that clearer data can be obtained. As this study has shown, even though most participants (almost 70%) reported reading in Croatian, a significant number also expressed their dislike of the way texts are translated and most only read them out of necessity. This shows that there is room for improvement and more practical research should be conducted to aid translators in choosing the optimal strategies.

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Appendix 1

The source text used in the study (excerpt from *A Fault in the Line* by Irvine Welsh)

Bit it wis her ain fault because she kent that ah wanted tae stey in fir the fitba this Sunday; they hud the Hibs–Herts game live oan Setanta. She goes, — Lit's take the bairns doon tae that pub it Kingsknowe, the one ye kin sit ootside ay.

— Cannae, eh, ah sais tae ur, — fitba's oan it two. Hibs fuckin Herts.

— Wi dinnae huv tae stey long, Malky, she sais, — it's a rerr day. It wid be nice fir the bairns.

So ah thinks tae masel, mibbe no too bad an idea but. Ah mean, ah hud ma bevvy in the fridge fir the game, bit a few scoops beforehand would set ays up nicely fir the kick-oaf. So ah sais, — Aye, awright then, but wir no steyin oot long, mind, the fitba's oan at two so wuv goat tae be back by then.

Appendix 2

The Questionnaire

U nastavku se nalaze tri prijevoda istog odlomka iz priče Irvinea Welshea.

U originalu je priča napisana na škotskom dijalektu, a radnja se odvija u Edinburghu.

Molimo vas da pažljivo pročitate prijevode. Nakon svakog od prijevoda slijede tvrdnje vezane uz pojedini tekst, za koje Vas molimo da označite koliko se s njima slažete od 1 do 5, tako da je 1 uopće se ne slažem, 2 donekle se ne slažem, 3 niti se slažem niti se ne slažem, 4 donekle se slažem i 5 slažem se u potpunosti.

Tekst A

Ali ona je bila kriva jer je znala da sam htio ostati kod kuće i gledati nogomet ovu nedjelju; Hibernian protiv Heartsa je na STV-u. Rekla je - ajmo odvesti djecu u onaj pub u Kingsknoweu, onaj u kojem se može sjediti vani.

- Ne mogu, kažem ti, utakmica je u 3. Hibernian protiv Heartsa.

- Ne moramo dugo ostati Malky, rekla je, - prekrasan je dan, bit će dobro za djecu. Razmišljam, možda to i nije tako loša ideja. Mislim, piće za utakmicu je u hladnjaku, ali nekoliko piva bilo bi odlično prije početka utakmice. Rekao sam, - u redu, ali nećemo ostati dugo, utakmica je u 3 pa se dotad moramo vratiti.

Molimo vas da odredite sljedeće karakteristike teksta na skali od 1 do 5, tako da je 1 *uopće se ne slažem,* 2 *donekle se ne slažem*, 3 *niti se slažem niti se ne slažem*, 4 *donekle se slažem* i 5 *slažem se u potpunosti:*

Tekst mi se svidio	1	2	3	4	5
Dijalog je prirodan	1	2	3	4	5
Tekst je ozbiljan	1	2	3	4	5
Tekst je lako shvatljiv	1	2	3	4	5
Tekst je duhovit	1	2	3	4	5
Tekst je hladan	1	2	3	4	5
Tekst je dosadan	1	2	3	4	5
Tekst je dojmljiv	1	2	3	4	5
Pripovjedač je inteligentan	1	2	3	4	5
Pripovjedač je simpatičan	1	2	3	4	5
Pripovjedač je nepristojan	1	2	3	4	5
Pripovjedač je odgovoran	1	2	3	4	5
Pripovjedač je arogantan	1	2	3	4	5
Pripovjedač je zadrt	1	2	3	4	5

Ako to želite, molimo vas da prokomentirate prijevod - zašto ste se slagali (ili niste) s pojedinim tvrdnjama.

Tekst B

Sama si je kriva jer je znala da oću ostat doma i gledat tekmu u 3 u nedjelju. Dinamo-Hajduk na HRT-u. Veli ona meni, ajmo odfurat klince do onog birca na Jarunu di se može sjedit vani.

- Gle, reko sam ti već, nemrem, - tekma je u tri, Dinamo protiv jebenog Hajduka.

- A daj, ne moramo ostat predugo Marac, veli ona – fakat je čudo dan. Bilo bi zakon za klince.

Brijem ja, možda to i nije ful loša ideja. Mislim, pivkan je u friđu, al da ih suknem još par prije tekme, to bi bilo brutalno zagrijavanje. Pa joj velim, - aj, može, al nećemo ostat dugo, tekma je u 3 i oću bit doma do tad.

Molimo vas da odredite sljedeće karakteristike teksta na skali od 1 do 5, tako da je 1 *uopće se ne slažem,* 2 *donekle se ne slažem*, 3 *niti se slažem niti se ne slažem*, 4 *donekle se slažem* i 5 *slažem se u potpunosti:*

Tekst mi se svidio	1	2	3	4	5
Dijalog je prirodan	1	2	3	4	5
Tekst je ozbiljan	1	2	3	4	5
Tekst je lako shvatljiv	1	2	3	4	5
Tekst je duhovit	1	2	3	4	5
Tekst je hladan	1	2	3	4	5
Tekst je dosadan	1	2	3	4	5
Tekst je dojmljiv	1	2	3	4	5
Pripovjedač je inteligentan	1	2	3	4	5
Pripovjedač je simpatičan	1	2	3	4	5
Pripovjedač je nepristojan	1	2	3	4	5
Pripovjedač je odgovoran	1	2	3	4	5
Pripovjedač je arogantan	1	2	3	4	5
Pripovjedač je zadrt	1	2	3	4	5

Ako to želite, molimo vas da prokomentirate prijevod - zašto ste se slagali (ili niste) s pojedinim tvrdnjama.

Tekst C

Sama si je kriva jer je znala da hoću ostat doma u nedjelju i gledat utakmicu. Hibernian-Hearts na STV-u. Kaže ona - ajmo odvesti djecu u onu pivnicu u Kingsknoweu, u kojoj se može sjedit vani.

- Reko sam ti već, ne mogu, utakmica je u 3. Hibernian protiv prokletog Heartsa.

- Ne moramo dugo ostat Malky, kaže ona, - super je dan. Bilo bi dobro za djecu.

Mislim si ja, možda i nije to tolko loša ideja. Mislim, piva je spremna u frižideru, al par rundi prije bilo bi odlično zagrijavanje za tekmu. Pa joj velim, - ajde, može, al ne ostajemo dugo, tekma je u 3 i hoću bit doma do tad.

Molimo vas da odredite sljedeće karakteristike teksta na skali od 1 do 5, tako da je 1 *uopće se ne slažem,* 2 *donekle se ne slažem*, 3 *niti se slažem niti se ne slažem*, 4 *donekle se slažem* i 5 *slažem se u potpunosti:*

Tekst mi se svidio	1	2	3	4	5
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Tekst je duhovit	1	2	3	4	5
Tekst je hladan	1	2	3	4	5
Tekst je dosadan	1	2	3	4	5
Tekst je dojmljiv	1	2	3	4	5
Pripovjedač je inteligentan	1	2	3	4	5
Pripovjedač je simpatičan	1	2	3	4	5
Pripovjedač je nepristojan	1	2	3	4	5
Pripovjedač je odgovoran	1	2	3	4	5

Pripovjedač je arogantan	1	2	3	4	5
Pripovjedač je zadrt	1	2	3	4	5

Ako to želite, molimo vas da prokomentirate prijevod - zašto ste se slagali (ili niste) s pojedinim tvrdnjama.

> *U ovom dijelu ćemo Vam postaviti nekoliko pitanja vezanih za prijevode koje ste prethodno pročitali.*
>
> *Ako Vam je potreban podsjetnik na prijevode, moguće je vratiti se na prethodnu stranicu ankete.*

Koji od prijevoda vam se najviše svidio? U kojem prijevodu biste voljeli pročitati cijelu priču?

- Tekst A
- Tekst B
- Tekst C

Molimo ukratko pojasnite svoj prethodni odgovor. Zašto vam je baš taj prijevod najbolji, što je kod njega pozitivno a kod ostalih prijevoda negativno i obrnuto?

S obzirom da je priča originalno napisana na škotskom dijalektu, a radnja smještena u Edinburghu, smatrate li da se u nekom od prijevoda koje ste vidjeli gubi dio značenja originalnog teksta zbog načina na koje je prevedeno? U kojem? Zašto?

S obzirom da je priča izvorno napisana i odvija se u Škotskoj, koliko vam se sviđa činjenica da je radnja u jednom od prijevoda smještena u naše krajeve? Zašto?

Mislite li da su sva tri prijevoda jednako pristupačna svim čitateljima? Molimo vas da obrazložite svoj odgovor.

- Da
- Ne
- Ne znam

Upišite dodatni komentar ako smatrate potrebnim:

Kad bi se u nekom tekstu nalazile riječi koje ne razumijete (npr. jer su iz vama nepoznatog dijalekta), bi li to negativno utjecalo na vaše mišljenje o cjelokupnom tekstu?

- Da
- Ne
- Ne znam

Upišite dodatni komentar ako smatrate potrebnim:

U ovom dijelu ćemo Vas zamoliti da nam kažete neke informacije o sebi. Sve je anonimno i koristi se isključivo u svrhu ovog istraživanja.

Koliko imate godina?

Označite ono što se odnosi na vas

- M
- Ž
- Drugo

U kojoj županiji ste proveli najveći dio života? [   ]

Studirate li (bar jedan) jezik?

- Da
- Ne

Koji/e jezik/e studirate? [   ]

Jeste li na prevoditeljskom smjeru?

- Da
- Ne

Koja ste godina studija? [   ]

Što studirate?

- Prirodne znanosti
- Društvene znanosti
- Humanističke znanosti
- Tehničke znanosti
- Drugo

Imate li osobnog iskustva s prevođenjem?

- Da
- Ne

Volite li čitati prijevode romana i/ili pripovijetki na hrvatski?

- Da

- Ne

Koliko prosječno knjiga pročitate u razdoblju od mjesec dana?

- Manje od jedne
- Jednu do dvije
- Dvije do pet
- Pet do deset
- Više od deset

Što najviše čitate?

- Romane/priče
- Putopise/biografije
- Poeziju
- Stručnu literaturu za studij
- Novine i časopise
- Internetske portale
- Objave i komentare na društvenim mrežama
- Blogove
- Titlove u serijama/filmovima
- Ostalo (molimo navedite) ☐

Na kojem jeziku najviše čitate?

- Na engleskom
- Na hrvatskom
- Jednako mnogo čitam na engleskom i hrvatskom
- Drugo (molimo navedite) ☐

Za kraj, u slučaju da imate bilo kakvih komentara na ovu temu, ili na samu anketu, molimo vas da ih napišete ovdje.

☐