PIRAT OR GUSAR: THE EFFECT OF THE PIRATES OF THE CARIBBEAN ON LEXICAL CHOICES IN CROATIAN TRANSLATIONS

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Abstract

The paper examines the translation of the English lexeme "pirate" into Croatian using the lexemes "pirat" and "gusar". More precisely, it examines how the "Pirates of the Caribbean" film franchise brought about a change from the previous textual-linguistic norm in which "gusar" was the single dominant lexeme. The research focuses on printed texts translated from English into Croatian and divides them into two groups: those published before and after the release of the series in 2003. The results show that the works translated before 2003 used "gusar" as the preferred translation solution for "pirate", whereas "pirat" became more frequent in post-2003 translations, suggesting that the franchise brought about changes in textual-linguistic translation norms.

Keywords: pirat / gusar, translation of film titles, textual-linguistic translation norms

1. Introduction

The paper examines the frequency of the use of *pirat* and *gusar* and their derivatives before and after the *Pirates of the Caribbean* film series was released in 2003, seeing as the lexeme *gusar* used to be the preferred solution, whereas the lexeme *pirat* became more widespread in the early 21st century. The study also focuses on the subtitling of the *Pirates of the Caribbean* franchise, which has so far had five different installments. The movies have been translated into Croatian numerous times, and although many of the translated lexemes vary, one has been translated consistently in virtually every medium: the English

lexeme *pirate(s)* is rendered as *pirat(i)* as opposed to *gusar(i)*, and the franchise is known in Croatian as *Pirati s Kariba*.

2. Literature review

While there is an abundance of definitions of culture specific references, we will rely on the one used by Veselica Majhut (2020), who quotes Ivir's definition, according to which culture-specific references can be defined as source culture (SC) elements absent in the target culture (TC), which is a result either of the differences present in the extralinguistic reality or the fact that different languages have a different way of mapping the same extralinguistic reality (Veselica Majhut 2020: 22). Although the lexeme *pirate* is not unique to Anglo-American culture and can be expressed by a single lexeme in Croatian, a difference exists in linguistic coding – while a single lexeme is dominant in English, in Croatian we have two contenders: *pirat* and *gusar*, which are not absolute synonyms, as will be clarified later. This makes the English lexeme *pirate* a culturally specific reference in the sense mentioned above. It points to nothing unique in the English understanding of the world, but differs with regard to connotations in the SC and TC, which is a feature of culturally specific references (ibid: 27). Indeed, pirates occupy a more prominent position in the early English colonial history, which is often used as the setting of most pirate novels and the *Pirates of the Caribbean* franchise.

The type of equivalence that relates to the problem of our research is one-to-several or several-to-one, i.e. the situations in which one lexeme from the source language (SL) matches at least two lexemes in the target language (TL). The choice of *pirat* rather than *gusar* as the TL equivalent for *pirate* could be explained by changes in textual-linguistic norms. Translation norms, unwritten rules of translating that exist in a specific culture in a specific period, are classified by Toury into two groups: preliminary and operational norms (1995/2012: 82). Toury further divides operational norms, which refer to the translator's decisions during the process of translating, into matricial and textual-linguistic (ibid: 83). While matricial norms determine the macrostructure of the text, govern the location of TL material in the text and govern textual segmentation, textual-linguistic norms govern the selection of TL material (such as lexical items) and determine the microstructure of the text (ibid). As Toury

points out, translation norms change over time and this may be evident in changes in what is considered to be a TL equivalent for an SL lexical item or phrase. In our analysis we will focus on the changes in the choice of preferred TL equivalents for *pirate* and *piracy*.

3. Methodology

The aim of this research is to test the hypothesis that the use of *pirat* as the translation equivalent for English *pirate* increased in Croatian translations after the release of the *Pirates of the Caribbean* series. To test our hypothesis, we will analyze translations into Croatian of several works of fiction that include piracy as an essential or notable part of the plot. We will divide these works of fiction into two groups: those written and translated before the series was released, and those that were translated during and after this period. Before doing so, however, we will devote a section of the analysis to the lexical items *pirate*, *pirat* and *gusar*, whose meanings we will explore through an analysis of Croatian-English and English-Croatian dictionaries. Finally, we assume that the verification of our hypothesis points to changes in translators' lexical choices, which may be seen as evidence of the changes in textual-linguistic translation norms.

3.1 Corpus description

The novels that were written and translated from English into Croatian before 2003 include: *Treasure Island* by R. L. Stevenson [TRI], *Peter Pan* by J. M. Barrie [PAN], *Captain Blood* by R. Sabatini [CB], *On Stranger Tides* by T. Powers [OST], and *The Cruise of the Dazzler* by J. London [CD]. As for the first three source texts (STs), we will look into multiple translations done before 2003 to compare whether the relevant lexical items used vary in different translations of the same ST. In addition, we will analyze the post-2003 translations of *Treasure Island*, *Peter Pan* and *On Stranger Tides* to see whether the rendering of the relevant lexemes changed in the later translations. Novels, short stories and other works of literature translated since 2003 include: *Pirates!* by R. Celia [PIR], *Howard Pyle's Book of Pirates* by H. Pyle [HPBP], *Pirate Latitudes* by M. Crichton [PL], *The Offshore Pirate* by F. S. Fitzgerald [OP], as well as *Queen of the Black Coast* and *Red Nails* by R. E. Howard [QBC and RN]. Table 1 lists the

Croatian translations published before 2003, their years of publication, authors of the target texts (TTs), and abbreviation codes for each text. Table 2 lists the Croatian translations published after 2003, their years of publication, authors of the target texts (TTs), and abbreviation codes for each text.

Table 1. TTs published before 2003 analyzed in the study

ST	TT	Year of publication	Translator
The Cruise of the Dazzler	*Joe među gusarima: pustolovni roman iz Kalifornije* [JOE]	1933	Iso Velikanović
Treasure Island	*Otok s blagom* [OB1]	1953	Leo Držić
Captain Blood	*Krvavi kapetan* [KK]	1966	Dušan Puhalo and Slobodan Jovanović
Captain Blood	*Kapetan Blad* [KB]	1968	R. Živanović
Peter Pan	*Petar Pan* [PP1]	1995	Marija Salečić
Peter Pan	*Petar Pan* [PP2]	1995	Zdenka Drucalović
Treasure Island	*Otok s blagom* [OB3]	1998	Drago Štajduhar
On Stranger Tides	*Na čudnijim plimama* [ČP]	2001	Marko Fančović

Table 2. TTs published after 2003 analyzed in the study

ST	TT	Year of publication	Translator
Pirates!	*Gusarice* [GUS]	2004	Aleksandra Mihaljević
Howard Pyle's Book of Pirates	*Knjiga o piratima* [KP]	2005	Hrvoje Topić
Pirate Latitudes	*Piratske širine* [PŠ];	2011	Damir Biličić
The Offshore Pirate	*Kopneni gusar i druge priče* [KGDP]	2016	Ana Levak Sabolović
Queen of the Black Coast and Red Nails	*Kraljica crne obale* [KCO];	2018	Milena Benini and Marko Fančović
Peter Pan	*Petar Pan* [PP3]	2018	Zvonimir Bulaja
Treasure Island	*Otok s blagom* [OB4]	2021	Rudi Aljinović

3.2 Methods of extraction of the relevant lexemes and of their analysis

To establish what lexical items were used to render *pirate* in the TTs, first we had to find out how many times the lexeme appears in each ST in the corpus and where they appear so as to cross-reference them with the corresponding TT. The source material for TRI, PAN, CB, CD, HPBP, OP, QBC and RN is available online at www.gutenberg.org and, therefore, using electronic search we confirmed the exact number of times the analyzed lexical item was repeated in each ST.

As it would have been challenging to check every instance of the relevant lexical item in each TT, we applied the following method: if the lexeme appeared 20 times or less in the ST, all instances were cross-checked in the TT. If the lexeme appeared between 20 and 50 times, over half of the lexemes were checked. If the lexeme was repeated more than 50 times, specific chapters were consulted. For example, to determine how *pirate*/*piracy* was translated in PP1 and PP2, we checked chapters IV and V, in which the main characters first encounter the pirate crew, and chapter XII, which provides an account of the pirate attack. This was then followed by our skimming of the remaining chapters.

The same criteria were applied for all the lexemes relevant to our study: *pirate*, *privateer*, *buccaneer*, *marooner*, *corsair*. Some of these lexemes often appeared less than 20 times in a ST, so all instances of their rendition in the corresponding TTs were checked. For example, all mentions of *privateer* were checked in KK, but only specific mentions of *pirate*. However, not all texts were found on www.gutenberg.org. Thus, OST, PIR and PL were checked using downloaded PDF versions of the novels. All the TTs were examined in printed form.

Special methods were applied for OB2, OB3, KB and OB4. OB2 and OB4 are comic book adaptations of TRI. As they could not be compared with the ST to extract the relevant lexemes, OB2 and OB4 were read in their entirety to determine what lexical items were used. As for OB3 and KB, which are translations of adaptations, only certain chapters were checked and the rest of each ST was skimmed over to gather enough information and draw conclusions about the lexical items used in the TTs.

4. Findings

Generally speaking, the findings support our hypothesis that there was an increase in the use of the lexeme *pirat* in translations after 2003. The details are presented in Tables 3 and 4. Table 3 displays the data for the Croatian TTs published before 2003, and Table 4 shows the data for the TTs that were published after 2003.

Table 3. **Gusar** *and* **pirat** *in Croatian TTs published before 2003*

	gusar	Pirat
JOE	X	N/A
OB1	X	N/A
KK	X	N/A
KB	X	N/A
OB2	X	N/A
PP1	X	N/A
PP2	X	N/A
OB3	X	N/A
ČP	X	N/A

Table 4. **Gusar** *and* **pirat** *in the Croatian TTs published after 2003*

	gusar	Pirat
GUS	X	N/A
KP	X	X
PŠ	X	X
KGDP	X	N/A
KCO	N/A	X
PP3	X	X
OB4	X	N/A

As can be seen in Table 3, before 2003, nine out of nine times the lexeme *gusar* was used as the only translation equivalent for the lexemes *pirate*, *buccaneer* and *privateer*. In contrast, after 2003, as shown in Table 4, that number drops to three out of seven times. Interestingly, the lexeme *pirat* was used only once as the sole translation equivalent of *pirate* in Table 4 (it appears in two stories, *Kraljica crne obale* and *Crveni klinovi*, but within the same collection of stories, KCO, translated by the same people at the same time, so it was counted as a single occurrence). In the other three cases, both *pirat* and *gusar* are used with a varying degree of frequency: in KP *pirat* is the dominant lexical item, both are used equally often in PŠ, while in PP3 the dominant lexical item is *gusar*. We may view PŠ and PP3 as exceptions to the mix of *gusar* and *pirat* we found in the other TTs. In PŠ *pirate* was translated solely as *pirat*, and *privateer* solely as *gusar*; whereas in PP3 *pirate* was consistently translated as *gusar*, and *pirat* was used to render *buccaneer*. In the other TTs, these lexemes are used synonymously – *gusar* and *pirat* often replace the same lexical item *pirate*, meaning the *pirate* = *pirat* and *privateer* = *gusar* pattern was adhered to – with no exceptions – only in PŠ, i.e. this is the only TT which respects the strict definitions as they are found in the specialized dictionaries.

The disparity between the lexical items in Table 3 compared to those in Table 4 is evident, which leads us to conclude that the use of *pirat(stvo)* as translation solutions for *pirate/piracy* increased in Croatian translations during and after the release of the franchise, but it still does not prove that this occurred as a result of the subtitling of the *Pirates of the Caribbean* franchise. Let us turn our attention to the translation of the film series into Croatian to explore why the translator even opted to use *pirat* when it was obviously not frequently used in Croatian before 2003 (as shown in Table 3).

4.1   The significance of film titles and subtitling

Why did the translator choose to translate the *Pirates of the Caribbean* film series as *Pirati s Kariba* instead of *Gusari s Kariba*? Let us start from the title of the franchise, since this is probably where the translator started from. It is in fact misleading to speak of the rendering of movie titles as translation, given that "fidelity to the original seems hardly even a significant consideration, much

less an aim of the film distributors who provide the titles" (Surdyk and Urban 2016: 165). No matter which strategy is employed, domestication or foreignization, the intended purpose is the same – the titles are meant to be marketable. Film distributors are more likely to have the final say than the translator, and they are guided by commercial factors, rather than by translation norms. It is impossible to say who made the decision to translate the first movie title as *Pirati s Kariba: Prokletstvo Crnog Bisera*. Still, it may be quite undoubtable that once the first movie was distributed as *Pirati*, not *Gusari*, it compelled the translators of any future sequels to use the lexeme *pirat* in their translations as well. It is not unprecedented for a translation of a movie title to cause change of textual-linguistic translation norms. Veselica Majhut (2020: 34) provides the example of the lexeme *Halloween*, which appears in the title of Agatha Christie's novel *Hallowe'en Party.* When the book was translated into Croatian in 1969, the title was translated as *Dogodilo se na Dan Svih svetih*, since the holiday was then unknown to the TL audience. Today, *Halloween* is often translated as *Noć vještica* and the Croatian recipient is now familiar with the holiday (ibid.). The reason why *Noć vještica* emerged as an adequate translation in Croatian is that this is how the title of Carpenter's horror movie, *Halloween*, got translated by distributors (ibid.), proving what prominent role translations of movie titles may play.

Film title translation is not the only factor to be considered, as subtitling too may have played its role. When watching a subtitled movie, the audience hears the text originally spoken by the actors. Researching the translation turn in cultural studies, Bassnett comments on censorship in movie translations and asserts that "technical factors can be used as means of removing material deemed unacceptable" in subtitling and dubbing (1998: 136). However, Bassnett adds: "subtitling, in contrast [to dubbing] makes a comparative perspective possible, as audiences are allowed to access both source and target systems" (ibid: 137), proving that hearing the original text does matter, not just in the case of censorship. Despite the fact *gusar* might have been a more frequent lexeme than *pirat* before 2003, making it a better translation equivalent for *pirate*, the audience will be exposed to a very frequent repetition of *pirate* while watching the movie. Since the English lexeme *pirate* is phonologically and orthographically close to the Croatian lexeme *pirat*, a viewer of the subtitled film

(assuming they have sufficient metalinguistic competence in both languages) may easily identify *pirat* and *pirate* as correspondents and presumed equivalents. This claim is supported by Filipović (1986) and his theory of how languages develop when they come into contact. On the phonological level, when two languages come into contact, speakers tend to equate the elements of their first language with those of a foreign language, to develop an interlingual identification that the monolingual speaker simply lacks (Filipović 1986: 40). This assumption of equivalence would not happen if the bilingual speaker were to read a translated book (or watch a dubbed movie) and never get exposed to the original text, and is thus unique to subtitling.

The decisions made regarding the lexical items in the movie translation could warrant extensive research and discussion, but, having in mind the limited length of this paper, the influence of subtitling could not be further explored. What matters for this research is to pinpoint the year that the lexical item *pirat* was utilized in a popular movie franchise and compare the written translations that appeared before and after this period.

4.2   The dictionary meaning and use of pirate, pirat, gusar

Another factor that is pertinent to discuss is that the use of the lexical items *gusar(stvo)* and *pirat(stvo)* in translated texts may not be indicative of their denotative meaning given that the lexemes are used and perceived as synonyms by the Croatian speaker – despite the fact they differ in meaning. This subsection defines the main lexical items relevant to our analysis, aiming to ascertain whether these lexemes are of equivalent meaning and connotative value.

Let us first of all examine the proposed formal equivalents of *pirate* as presented in Croatian-English dictionaries published in Croatia from 1991 until 2019. Regarding the lexemes *piracy*, *pirate* and *piratical*, Filipović's *Englesko-hrvatski rječnik* (1991: s.v. piracy; pirate; piratical) lists the following entries:

piracy ['paiərəsi] *s* 1. gusarstvo, pljačkanje, robljenje (na moru) 2. nedopušteno reproduciranje, tiskanje, štampanje (književnih djela); plagijat

pirate ['paiərit] *s* 1. gusar, pirat 2. gusarski brod 3. onaj koji reproducira, tiska, štampa književna djela bez autorova pristanka; plagijator

pirate ['paiərit] *vt/i* **I.** *vt* 1. izdavati, tiskati, štampati (književna djela) bez autorova odobrenja; plagijator 2. robiti, pljačkati, krasti **II.** *vi* gusariti **| ~d edition** neautorizirano izdavanje književnog djela

piratical [pai'rætikl] *adj* (**~ly** *adv*) gusarski, razbojnički

The 1999 dictionary, *Veliki englesko-hrvatski rječnik* (1999: s.v. piracy; pirate; piratical), edited by Željko Bujas, provides the following lexemes and definitions:

piracy ['paiərəsi, *AE* 'pairəsi] *n* gusarstvo **| sky ~** otmica aviona; **literary ~** književna krađa; plagijat

pirate¹ ['paiərət, *AE* 'pair-] *n* gusar; gusarski brod; plagijator; kršitelj autorskih prava

pirate² [↑] *vt* & *vi* baviti se gusarstvom; tiskati (izdavati) knjige bez piščeve dozvole

piratical [pai'rætikl, *AE* -æ*d*i-] *adj* piratski, gusarski

The 2017 English-Croatian dictionary, *Veliki englesko-hrvatski rječnik* (2017: s.v. piracy; pirate; piratical), edited by Anuška Nakić, contains the following dictionary equivalents:

piracy ['paɪərəsɪ] *n* 1. *Br* gusarstvo 2. kazneno djelo (npr. pljačka ili otmica) počinjen na brodu ili zrakoplovu 3. nedopušteno korištenje patentom ili autorskim pravom zaštićenih materijala, ideja itd.

pirate¹ ['paɪərət] *n* 1. gusar, pirat 2. gusarski brod 3. onaj koji reproducira ili tiska književna djela bez autorova pristanka; plagijator, 4. osoba ili skupina ljudi koji ilegalno emitiraju

pirate² ['paɪərət] *vt* izdavati, tiskati (književna djela) bez autorova odobrenja **| ~d edition** neautorizirano izdavanje književnog djela

piratical [paɪ'rætɪkəl] *adj* [**~ly** *adv*] gusarski, piratski, razbojnički

And, finally, *Novi englesko-hrvatski rječnik* (2019: s.v. piracy; pirate; piratical), edited by Željko Bujas et al., offers the following translations of *piracy*, *pirate* and *piratical*:

piracy /'paɪrəsi/ *n* 1 gusarenje, piratstvo 2 neovlašteno kopiranje zaštićenih sadržaja 3 ilegalno emitiranje radijskih/televizijskih programa

pirate¹ /'paɪrət/ *n* 1 gusar, pirat 2 gusarski brod 3 pirat, osoba koja neovlašteno kopira zaštićene sadržaje 4 *mod* piratski

pirate² /↑/ *vt* & *vi* 1 piratizirati, ilegalno kopirati zaštićene sadržaje 2 *arch* gusariti, baviti se gusarstvom 3 opljačkati, orobiti

piratical /paɪ'rætɪkl, *A* –'rædɪ-/ *adj* (**~ly** *adv*) piratski, gusarski

The dictionaries listed above were compiled by different authors in different time periods and include different equivalents. All of them include both lexemes, *gusar* and *pirat*, as well as adjectives, verbs or other nouns deriving from them (*gusarski*, *gusariti*, *piratski*, *piratstvo*, etc.). Still, there is a greater abundance of lexemes relating to *gusar* in the older dictionaries than in the newer publications; in fact, each offers just one lexeme stemming from *pirat* for the four lexical items we looked up (*pirat* for *pirate* in the 1991 edition, and *piratski* for *piratical* in the 1999 edition). On the other hand, in the 2017 and 2019 editions we can notice that the gap has narrowed and that the entries relating to *gusar* and *pirat* are now virtually equivalent in number.

In contrast, the Croatian-English dictionary prepared by Blanka Pečnik Kroflin (*Hrvatsko-engleski rječnik* 1996: s.v. gusar; gusarenje; pirat) lists the following equivalents and additional information for *gusar* and *pirat*:

gusar *m* pirate; *hist* (*ovlašteni*) privateer; freebooter, sea-rover, filibuster, buccaneer, corsair / **gusarenje** *n* piracy; privateering / **gusariti** *vi* pirate, engage in piracy, scour the seas, privateer, freeboot / **gusarsk|i** *adj* piratical | **~i brod** pirate (vessel); privateer(ing vessel); **~i plijen** prize; ~**a povelja** letter of marque / **gusarstvo** *n* piracy, privateering, freebooting

pirat *m* (gusar) pirate

As we can see from the above-listed entries, in English, too, there is more than one lexical item to describe a person who commits crimes at sea. The lexeme *pirate* has several synonyms, and all of them are listed as potential equivalents of the lexeme *gusar*. However, it is stated that their use is not as neutral as the use of *pirate*. The annotation "*hist*" warns us that they are limited to historical references. Moreover, they are listed after the lexeme *pirate*,

indicating that they are utilized less frequently. As for the lexeme *privateer*, the brackets add a description to it (*ovlašteni = commissioned*), which means that *privateer* is a hyponym of *pirate*. *Encyclopedia Britannica* (https://www.britannica.com/story/pirates-privateers-corsairs-buccaneers-whats-the-difference) lists *pirate* as the most general of the four lexemes (*pirate*, *privateer*, *corsair* and *buccaneer*), with the other three lexemes denoting a certain type of a pirate. This situation is reminiscent of Nida's concept of overlapping, according to which two or more lexemes share a part of their meaning yet diverge in some other regard (Raffaelli 2015: 117), but also of inclusion, by which the meaning of one lexeme is included in the meaning of another (ibid.). The meanings of *privateer*, *corsair* and *buccaneer* overlap in the sense that they describe a person who commits violence at sea, only categorize it differently. Still, arguably, all those meanings are included in the more general lexeme *pirate* and can be explained with it (*privateer* = a state-sponsored pirate, *corsair* = a pirate in the Mediterranean, *buccaneer* = a pirate in the Caribbean), making *pirate* a hypernym.

Based on the consulted dictionaries, we may conclude that *gusar* and *pirat* are synonyms expressing the same concept which is expressed by *pirate* in English. However, there are few examples of absolute synonyms in a language and they can only exist in a short time period before differences between them emerge (Raffaeli 2015: 201). Therefore, let us turn to the definitions of both lexemes in monolingual learner's dictionaries to determine what the difference between them is and to assess which lexeme, *gusar* or *pirat*, is more similar to the English lexeme *pirate* in terms of its denotative meaning:

> **gùsār** *im*. *m*. ⟨G gùsāra, V gùsāru/gùsāre; mn. N gùsāri, G gùsārā⟩ 1. *pov*. pripadnik skupine pomorskih ratnika koji su napadali i pljačkali brodove 2. pomorski pljačkaš; sin. (pirat)[1]
> [1. *hist.* a member of a band of sea warriors who raided and looted ships 2. a sea raider; syn. (pirat)] (own translation)

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[1] https://rjecnik.hr/search.php?q=gusar

pìrat *im. m.* ⟨G pìrata, V pȉratu; mn. N pìrati, G pȉrātā⟩ 1. v. gusar 2. *inform*. osoba koja neovlašteno umnožava računalne programe, kompaktne diskove i sl.[2]

[1. cf. gusar 2. *inform*. a person who duplicates computer programs, compact discs, etc. without authorization] (own translation)

piracy *noun* [U] UK /ˈpaɪ.rə.si/ US /ˈpaɪr.ə.si/ the act of attacking ships in order to steal from them; the act of illegally copying a computer program, music, a film, etc. and selling it[3]

pirate *noun* [C] UK /ˈpaɪ.rət/ US /ˈpaɪr.ət/ a person who sails in a ship and attacks other ships in order to steal from them; a person who illegally copies music, films, computer programs, etc., and sells them[4]

It is also worth consulting a specialized dictionary of naval terms – *Hrvatsko pomorsko nazivlje* – to further clarify the difference between *piratstvo* and *gusarstvo*:

piratstvo – DEFINICIJA: dolazak ili pokušaj ulaska na brod s namjerom pljačkanja ili drugih oblika kriminala uz uporabu sile pri provedbi takva čina; DOPUŠTENI NAZIV: *morsko razbojništvo*; NEPREPORUČENI NAZIV: *piraterija*; ENGLESKI: *piracy* (*Hrvatsko pomorsko nazivlje* 2015: 160)
[**piratstvo** – DEFINITION: the act of or an attempt to board a vessel with the intention to commit robbery or other forms of crime by using force in the execution of such an act; ALLOWED TERM: *morsko razbojništvo*; NON-RECOMMENDED TERM: *piraterija*; ENGLISH: *piracy*] (own translation)

gusarstvo – DEFINICIJA: nasilje na moru prema odobrenju jedne države; ENGLESKI: *corsairs*, *privateers* (ibid: 57)
[**gusarstvo** – DEFINITION: violence at sea authorized by a state; ENGLISH: *corsairs*, *privateers*] (own translation)

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[2] https://rjecnik.hr/search/?strict=yes&q=pirat
[3] https://dictionary.cambridge.org/dictionary/english/piracy
[4] https://dictionary.cambridge.org/dictionary/english/pirate

This distinction is also recognized by *Hrvatska enciklopedija*. In its article about pirates (https://enciklopedija.hr/clanak/gusari), *gusar* is referred to as a sea warrior commissioned by a belligerent government to attack vessels of a rival country. In turn, *pirat*, according to this encyclopedia, refers to sea warriors who committed robbery under arms of their own volition. Interestingly enough, the encyclopedia provides the lexeme *korsari* – not *pirati* – as a synonym for *gusari*, given they have a common root – *cursarius* (Latin), much like the above-cited naval dictionary proposes *corsairs* and *privateers* as the English equivalents of *gusar*.

Having reviewed dictionary entries for the lexemes *pirat* and *gusar*, we can now turn to their differences. As far as their denotation is concerned, i.e. the relation between a lexeme and the object of the extralinguistic world it denotes (Raffaelli 2015: 80), *pirat* denotes a sea raider acting on their own, while *gusar* refers to a sea raider commissioned by a state. Exploring the differences between the two lexemes Babić (2009) points out to the distinctions other than their denotative meaning. Regarding their stylistic value, Babić maintains that *gusar* is associated with a historical concept, while *pirat* is rather neutral (2009: 148), and informs us that *gusar* entered Croatian around the 13ᵗʰ century, whereas *pirat* is a more recent loanword (ibid). As such, the two lexemes may be distinguished by the objective or affective difference in their meanings (Raffaelli 2015: 209). If we understand dictionary definitions as the denotative (objective) meaning of a lexeme, then subjective perception by a speaker would constitute connotative (affective) meaning (ibid: 84). Let us present a complete list of differences between *gusar* and *pirat* as discussed up to this point:

1) *gusar* is a criminal operating on his own, *pirat* is a criminal sponsored by a state (their denotative meaning)
2) *gusar* is used to refer to a historical period, *pirat* is neutral in its use (their connotative meaning)
3) *gusar* was borrowed into Croatian before *pirat*, which is why *pirat* is sometimes confused as being 'more foreign' than *gusar* (their connotative meaning)

Based on their denotative meaning, we can say that *pirat* corresponds to *pirate* and *gusar* corresponds to *privateer*, as is indicated in the above-cited specialized naval dictionary. Why, then, do English-Croatian dictionaries propose *gusar* as the equivalent of *pirate* and enumerate *pirat* as a sort of a synonym for *gusar*? In his paper on the theory of translation, Haas points out that what is transferred in translation is not lexemes, but meanings, and further elaborates: "meanings […] are not objects or entities corresponding to expressions; they are the *uses* of expressions; they are the work expressions do" (1962: 212). To clarify his thoughts, Haas points out: "Meaning (like skill) is an 'acquired property'. Whenever a lexeme is being used significantly, another use is added to remembered uses of it; a present context joins the previous ones" (ibid: 213). The main point Haas makes is that the actual meaning of an expression is not what is listed in dictionaries or defined by experts, but what is denoted by speakers of a language, "the *uses* of expressions" as he describes it. Raffaelli (2015: 204) also explains that speakers often use two lexemes that do not denote the same thing as synonymous and treat them as interchangeable since they are not aware of the differences in meaning between them, particularly with regard to specialized vocabulary. The practice of privateering belongs to history books, which is most likely the reason why the actual use of *gusar* differs from the meaning defined in specialized dictionaries. This is not only the case in Croatian, but in English as well: "In casual conversation the words *pirate*, *buccaneer*, and *corsair* tend to be used more or less interchangeably. Some people, possibly to prove they paid attention in history class, also throw around *privateer*" (https://www.britannica.com/story/pirates-privateers-corsairs-buccaneers-whats-the-difference). To conclude, in everyday use, lexemes *gusar*, *pirat* and *pirate* (and other similar lexemes) can all simply refer to the general concept of a criminal who attacks and plunders at sea, irrespective of other details relevant to their activity.

Consequently, the TTs listed in Tables 3 and 4 and all the instances of *pirate* being conveyed as *gusar* are not 'wrong', although they do not strictly refer to the denotative meaning of these lexical items as listed in dictionaries. Rather, the use of these lexemes in the TTs corresponds to 'the *uses* of expressions' in a certain period.

   Furthermore, pre-2003 translations into Croatian from other languages were not entirely devoid of the lexeme *pirat*. Jules Verne's *Le tour du monde en quatre-vingts jours* (*Around the World in Eighty Days*) was translated into Croatian in 1969 by Petar Mardešić and it conveys the French lexeme *pirate* as *pirat*. It should be noted, however, that the lexeme appears only twice in both the ST and the TT – so it is not a crucial element of the story. What is of particular interest is that the first time the lexeme *pirat* is introduced in the TT, it contains the following footnote:

   * Morski razbojnik, koji napada i pljačka brodove u svoju korist. Treba ga razlikovati od gusara, koji u ratu plijeni neprijateljske brodove uz pismenu povlasticu svoje države, da spriječi protivnički promet. – Prev. (Verne 1969: 254)

   [* A sea raider who attacks and plunders vessels for his own benefit. He should be differentiated from a privateer [gusar], who attacks enemy ships during war under the commission of his own state so as to disrupt enemy traffic. – Translator.] (own translation)

   The use of footnotes is a common strategy of dealing with culturally specific references in literary texts. It is used by Mardešić to introduce information that is not crucial for understanding the plot, but makes clear his lexical choice – why he opted for *pirat* instead of *gusar*. It seems safe to assume that Mardešić did not expect the Croatian audience to know the difference between the two lexemes and hence explained it to them. The usage of *pirat*, evidently, was not entirely absent before 2003, but was uncommon, and we had to include a translation from French into Croatia to find even a single example of it.

a. Detailed analysis of the target texts

Let us now turn to the analysis of each of the TTs in the order they were listed in Tables 3 and 4. We will start with *Treasure Island*, *Peter Pan* and *Captain Blood*, as these have multiple translations in the pre-2003 phase, and then move chronologically to the other books listed in Table 3 above. This will be followed by a discussion of the TTs listed in Table 4.

4.2.1 Pre-2003 TTs

Treasure Island was translated into Croatian in 1953, 1975, and 1998. The lexeme *pirate(s)* occurs 23 times in the ST, and the lexeme *piracy* twice. In the first translation (OB1, 1953) by Leo Držić, lexemes *pirate(s)* and *piracy* are rendered as *gusar(i)*, *gusarski* and *gusarstvo*, depending on the context, which was confirmed for 12 out of 23 occurrences of *pirate* and both occurrences of *piracy*. However, these are not the only uses of *gusar(i)(ski)* in the TT. The lexical items *buccaneer(s)* and *buccaneering* are used 32 times in the ST and are translated as *gusar(i)*, which was confirmed for 17 occurrences. Both *pirate* and *buccaneer* were used interchangeably throughout the ST.

The 1975 translation by Milivoj Telećan (OB2) is in fact a comic book adaptation of the novel. It, too, uses solely *gusar(i)* and *gusarski* to refer to Long John Silver and his pirate crew. We might consider the 1998 translation by Drago Štajduhar (OB3) to be an adaptation as well. Although there are no notes in the Croatian version pointing out that it differs from the ST in any way, it is clear in comparison with the original novel that passages and descriptions were left out or merged together. Hence, OB3 has only nineteen chapters of the original thirty-four. Regardless of this, the lexical items used in OB3 are in line with those used in OB1 and OB2 – the translator employs *gusar(i)* and *gusarski*.

Peter Pan was translated by Marija Salečić and Zdenka Drucalović. Both TTs we consulted were published in 1995. Unlike *Treasure Island*, *Peter Pan* is dominated by the lexeme *pirate*, which appears 91 times in the novel, whereas *buccaneer* is used only once. Both lexical items were translated as *gusar(i)(ski)* in both PP1 and PP2:

01 ST   John said 'How ripping,' but decided to have tea first. He asked if there were many <u>pirates</u> on the island just now, and Peter said he had never known so many. (PAN: chap. IV)

02 TT   John izjavi da je to izvrsno, ali ipak izabere najprije čaj. Zanimalo ga je ima li na otoku mnogo <u>gusara</u>, a Petar odvrati da ih nikad toliko nije bilo. (PP1: 47)

03 TT   John reče 'Fantastično', ali odluči da ipak prvo popije čaj. Raspitivao se ima li u ovom trenutku na otoku mnogo <u>gusara</u>, te mu Petar reče da ih nikad nije bilo više. (PP2: 43)

The novel *Captain Blood* was translated into Croatian in 1966 and 1968. Aside from the lexemes *pirate(s)/piracy* and *buccaneer(s)(ing)* (repeated 69/19 and 121 times respectively), the novel uses *privateer(ing)* (mentioned six times) and in a seemingly consistent way. It is implied in chapter XIII that the characters introduced as privateers have permission from the state to engage in plundering of ships, while the lexeme *buccaneer* is first mentioned when the protagonist visits Tortuga in chapter XII, which is consistent with the geographical definition of buccaneers. The 1966 translation, titled *Krvavi kapetan*, was done by Dušan Puhalo and Slobodan Jovanović. As was the case in the previously consulted TTs, *gusar(i)(ski)* and *gusarenje* were used as translation solutions for *pirate* and *buccaneer*, while *privateer* was translated either as *gusar* or *gusarski brod*, and *privateering* as *gusarenje*:

> 04 ST   Away went Don Francisco on his errand, leaving Captain Blood to reflect, between bitterness and satisfaction, that a reputation for as much chivalry as is consistent with <u>piracy</u> is not without its uses. (CB: chap. XVII)
>
> 05 TT   Don Francisco ode na put, ostavljajući kapetana Blooda da razmišlja – i s gorčinom i sa zadovoljstvom – kako nije nekorisno biti poznat po viteštvu u onoj mjeri u kojoj to odgovara <u>gusaru</u>. (KK: 190)

The 1968 translation by R. Živanović[5], titled *Kapetan Blad*, is a bilingual text with the ST presented on the left side and the TT displayed on the right side of the book. The ST in the printed book differs from the online available version on Gutenberg. The printed material is quite shorter, as it has eighteen chapters, whereas the online version of the ST has thirty-one. It is another adaptation, just like OB3, but in this case we have the ST provided alongside the TT, page to page, which enables an adequate comparison. The TT uses exclusively the lexical items *gusar(i)(ski)* and *gusarenje*, much like the 1966 version:

> 06 ST   The large ship proved to be a Spanish <u>privateer</u>. (KB: 36)
> 07 TT   Pokazalo se da je veliki brod pripadao španjolskim <u>gusarima</u>. (ibid: 37)

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[5] We were not able to trace down the full first name of the translator.

The very title of the translation of Jack London's novel *The Cruise of the Dazzler* by Iso Velikanović, *Joe među gusarima: pustolovni roman iz Kalifornije* (JOE), makes it clear which lexeme was chosen by the translator. The novel follows a group of criminals who are referred to as bay pirates or oyster pirates. The lexical item *pirate(s)(ing)* occurs 12 times and the adjective *piratical* once. The lexical items are translated as *gusar* (*bay pirates = zalivski gusari*, *gusari u zalivu*; *oyster pirates = ostrižji gusari*), *gusariti* (*bay-pirating = gusariti po zalivu*) or *gusarski* (= *piratical*) 12 out of 12 times.

On Stranger Tides, translated by Marko Fančović (*Na čudnijim plimama*) in 2001, replaced its pirates with *gusar(i)* as well. The lexeme *pirate(s)* occurs 224 times (*piracy* nine times) in the ST. As for the other lexemes, *buccaneer(s)* appears seven times and *privateer(s)* five times, considerably less frequently than *pirate(s)*. In the novel, *privateer* is used consistently and refers to a legal form of pirating, as seen from the following passage:

08 ST   'You see,' he went on, chewing, 'after the damned Utrecht Treaty left the <u>privateers</u> jobless, and ruined sailoring as a legal livelihood, and I turned <u>pirate</u>, I promised myself I'd never hang. (OST: chap. VIII)

09 TT   'Znaš' nastavio je žvačući, 'nakon što je prokleti Sporazum iz Utrechta ostavio <u>*privatere*</u> bez posla, i upropastio mornarsko zvanje kao zakonit način zarade za život, i ja sam postao <u>gusar</u>, obećao sam sebi da neću visjeti. (ČP: 90)

Moreover, OST, if compared to the other pre-2003 TTs, makes the clearest distinction between a buccaneer and a pirate. The lexeme *buccaneer* is used in OST to denote a type of piracy that used to exist, but seemingly disappeared by the time in which the plot of the novel is set. It is probably this distinction that encouraged Fančović not to translate all the lexemes as *gusar(i)*, as was the case in KK. Fančović translated *privateer* as *privater* and *buccaneer* as *bukanir(ski)*, thus conveying the difference in those sentences in which all three lexical items are used:

10 ST   The two of them had sailed together way back in the <u>privateer</u> days, and then again as <u>pirates</u> under the old <u>buccaneer</u> admiral Ben

> Hornigold, and Israel Hands dared to be far more familiar with Blackbeard than anyone else did. (OST: chap. XX)

11 TT   Njih su dvojica plovila skupa još davno u <u>*privaterskim*</u> danima, a onda opet kao <u>gusari</u> pod starim <u>*bukanirskim*</u> admiralom Benom Hornigoldom, i Israel Hands usuđivao se razgovarati prisnije s Crnobradim nego bilo tko drugi. (ČP: 188)

The analysis of seven translations and two adaptations into Croatian of five STs done by ten different translators (KK gives credit to two translators) reveals that the lexemes *gusar(ski)* and *gusarenje* were used as translation solutions not only for the lexemes *pirate(s)* and *piracy*, but for *buccaneer(s)(ing)* and *privateer(s)(ing)* as well (with the exception of ČP, in which *bukanir* and *privater* were used). What is most important, *pirat* was not used at all, even though it is the actual formal equivalent of the lexeme *pirate* based on its denotative meaning. While *gusar* and *pirate* may not overlap in the strict definition of the two lexemes, *gusar* has a longer tradition of being used in Croatian literature and there are more lexemes that have derived from *gusar* than *pirat* (Babić 2009: 149), which might be why the translators preferred *gusar*. It is also possible that changes in textual-linguistic norms influenced the solutions the translators turned to.

4.2.2   Post-2003 texts

Chronologically, the first ST analyzed for this research to be translated into Croatian after the release of the first *Pirates of the Caribbean* movie is *Pirates!*, written by Rees Celia. It was translated into Croatian by Aleksandra Mihaljević in 2004 and titled *Gusarice*. As is evident from the title of the TT, the translator opted for the lexeme *gusar*. The lexeme *pirate(s)* appears 167 times in the ST (*piracy* only once), the lexeme *buccaneer(s)* eight times, whereas *privateer* and *corsair* appear once each. The lexemes *buccaneer* and *corsair* were translated as *gusar*. The lexeme *privateer* was used once to denote the same character who had been referred to as *buccaneer* at other times, which was translated as follows:

12 ST   A long time ago. They tell it about a <u>privateer</u>. A Brazilian, called
          Bartholomeo. (PIR: chap. XXI)
13 TT   Odavno. Pričaju o <u>vlasniku broda</u>. Brazilcu po imenu Bartholomeo.
          (GUS: 185)

In 2005, *Howard Pyle's Book of Pirates* was translated into Croatian by Hrvoje Topić. The TT was titled *Knjiga o piratima*, indicating the first time that we witness *pirate(s)* translated as *pirat(i)*. As for the ST, it employs the lexemes *pirate*, *buccaneer*, *marooner* and *privateer*. The foreword to the book starts as follows:

14 ST   <u>Pirates</u>, <u>Buccaneers</u>, <u>Marooners</u>, those cruel but picturesque sea
          wolves who once infested the Spanish Main, all live in present-day
          conceptions in great degree as drawn by the pen and pencil of
          Howard Pyle. (HPBP: Foreword)
15 TT   Za današnju sliku koju imamo o <u>piratima</u>, <u>gusarima</u>[1], <u>bjeguncima</u>
          <u>pred zakonom</u>, o tim okrutnim ali živopisnim morskim vukovima
          kojima su Karibi nekada bili krcati, u velikoj su mjeri zaslužni
          tekstovi i slike Howarda Pylea. (KP: 7)

Since the foreword of the ST starts by listing synonyms of the lexeme *pirate*, the translator too introduces two synonyms: *pirati*, *gusari*. We are also provided with a footnote after *gusarima* which says:

1 Pirati su morski razbojnici koji djeluju u svom interesu, a gusari to rade uz ovlaštenje državne vlasti (nap. pr.) (ibid.)

'1 Pirates [pirati] are sea raiders who act in their own interest, in contrast privateers [gusari] operate under the commission of a state (translator's note)' (own translation)

The translator felt the need to add a definition of the lexemes *pirat* and *gusar* for the Croatian audience, presumably one he would consistently respect in the rest of the TT. However, the lexeme *pirate* is mentioned four more times in the foreword, and, in the TT, it is translated as *pirat* twice, and *gusar* twice – randomly and with no regard for the established working definition. In the preface, which follows the foreword, *pirate* and *piracy* appear eight times, and

are translated as *pirat* only once. They were mostly replaced with *gusar*, *gusarski*, *gusarstvo*, *gusariti*. This made it seem as if the translator would predominantly use *gusar* throughout the TT, even if the working definition – "[those who] operate under the commission of a state" – did not fit the context. This, however, applies only to the foreword and the preface, where the translator uses *pirat* and *gusar* interchangeably. The first chapter, titled *Buccaneers and Marooners of the Spanish Main* in the ST, is translated as *Pirati i gusari s Kariba* in the TT. This title is the last time the translator uses *gusar* in place of *pirate*, *buccaneer* or *marooner*. In the rest of the TT, we get *gusar* and *gusarenje* only once more, as translations of *privateer* and *privateering*, in accordance with the definition set up in the foreword. The lexemes *pirate* and *piracy* are translated as *pirat* and *piratstvo* consistently, which means that they are the dominant lexemes used in the TT. Furthermore, *buccaneer* and *marooner* are mostly translated as *pirat(i)*. Since the first chapter explains how these sailors got their names and where they first emerged, the translator refers to buccaneers at first as *mesari*, *lovci*, *stranci*, or *Francuzi*, before he turns them into *pirati*. Once the topic switches to *marooners*, the translator introduces them as *novi pirati* and describes their operations as *novo piratstvo*. To conclude, the TT is dominated by the lexeme *pirat* in favor of *gusar*, with the exception of the foreword and the preface.

In 2011, *Zagrebačka naklada* reprinted Fančović's translation of Tim Powers's novel *On Stranger Tides* just as the fourth instalment, *Pirates of the Caribbean: On Stranger Tides*, was released. It is the same translation as in 2001, with one significant difference. The title of the book is no longer *Na čudnijim plimama*, but *Nepoznate plime*, the same title under which the movie was distributed: *Pirati s Kariba: Nepoznate plime*. In other words, the change was motivated by marketing and is not reflected in the text itself. In addition, the book cover now states: "the novel that served as inspiration for the fourth instalment of the *Pirates of the Caribbean* film series"[6]. The way this sentence is positioned is curious as well – the first part is written in small print in the top corner of the cover, while the end of the sentence, "Pirati s Kariba", is emphasized by larger

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[6] "roman koji je poslužio kao predložak za četvrti nastavak filmskog serijala Pirati s Kariba" (own translation)

print and separated in the next line, standing on top of the novel title "Nepoznate plime", as shown in Figure 1:
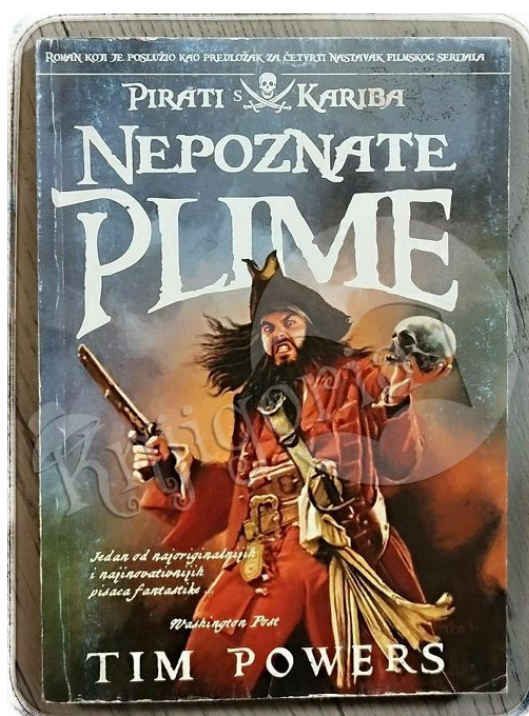
Figure 1. Book cover of NP

If you do not notice the writing in the top corner, you might misread the title as "Pirati s Kariba: Nepoznate plime", which was no doubt the intention, as the publishers probably hoped the allusions to the high-grossing *Pirates of the Caribbean* films would ensure profit. The title change testifies to the influence the franchise had on pirate-related publications.

In 2011 the novel *Pirate Latitudes* was translated by Damir Biličić. Again, we need only refer to the TT title, *Piratske širine*, to develop an idea of what lexical items were used. In the ST, *pirate(s)/piracy* is mentioned 42/13 times and *privateer(s)(ing)* 51 times. Both are used roughly equally, as opposed to the other novels we consulted. This distinction is plot-relevant, which is most likely why we observe a consistent use of the main lexical items in the TT: *pirat(i)(kinja)(stvo)* was used as the translation of *pirate(s)* and *piracy*, while *gusar(ski)* as the translation of *privateer(ing)*:

16 ST   You see, Mr. Hacklett, <u>privateering</u> is an honorable occupation. <u>Pirates</u>, on the other hand, are outlaws. Do you seriously suggest that Captain Hunter is an outlaw? (PL: chap. VI)

17 TT   Znate, gospodine Hacklett, <u>gusarstvo</u> je častan poziv. S druge strane, <u>pirati</u> su izvan zakona. Doista želite reći da je kapetan Hunter izvan zakona? (PŠ: 42)

As a matter of fact, of all the translations that were consulted as part of our study, PŠ is the only text that uses the *pirate = pirat*; *privateer = gusar* pattern with no exceptions or overlaps.

The 2016 translation of *The Offshore Pirate* (*Kopneni gusar i druge priče*) by Ana Levak Sabolović seems to bring *gusar* back as the main translation of the English *pirate*. The lexeme *pirate* appears eight times in the ST, and was translated as *gusar(ski)*. The 2018 translations of two short stories, *Queen of the Black Coast* and *Red Nails*, are included in Robert Howard's collection of short stories titled *Kraljica crne obale*. In the first story, the lexeme *pirate*, which recurs 15 times, was translated as *pirat(ski)* or *piratski brod*; in the second story *pirate* occurs 14 times and is also translated as *pirat(ica)(ski)*. Interestingly, KCO was translated by Milena Benini and Marko Fančović – Fančović being the one who had previously translated OST. In 2001, Fančović employed *gusar* to translate the lexeme *pirate*, whereas in this case he used *pirat*. This is indicative of a change in translation norms, as the same translator opted for a different translation of the same lexeme in two separate periods.

We once again turn to the translations of *Peter Pan* and *Treasure Island*, this time to the retranslations published in 2018 and 2021 respectively. The 2018 translation of *Peter Pan* by Zvonimir Bulaja uses *gusar* in place of *pirate*, just as was observed in the previous translations, with one minor difference that is worth mentioning. In the entire *Peter Pan* novel, *buccaneer* is used once. In the PP1 and PP2, this was not translated differently from the lexeme *pirate*, as *gusar*. In PP3, Bulaja instead translates *buccaneer* as *pirat*, probably so as to differentiate it from *gusar*.

In the 2021 translation of *Treasure Island*, another comic book adaptation, *gusar(i)(ski)* is used throughout the entire text. It should be emphasized that *Treasure Island* and *Peter Pan* are world-renowned pirate-themed novels that introduced two of the most iconic pirates: Long John Silver and James Hook.

They have been translated into multiple languages and adapted into different media (cartoons, movies, comic books, etc.), so it is possible that no translator would ever stray from the solution that was originally established and then reused in other translations – *gusar*.

5. Discussion and conclusions

Having compared the results of Tables 3 and 4 and having analyzed the works consulted, we can draw the following conclusions: *gusar* and *pirat* are used and perceived as synonyms by the Croatian speaker, regardless of the differences in their denotative meaning; the usage of the lexical item *pirat(stvo)* in translations increased when compared with the pre-2003 period; and it is reasonable to assume the *Pirates of the Caribbean* franchise was the direct cause of this change in textual-linguistic translation norms. However, while a change did occur, *pirat* did not replace *gusar*, it merely became an alternative or a synonym to it, depending on how a translator employs it. It should be noted that the research was limited to a relatively small corpus of texts as well as to texts translated from English into Croatian. Had the research included other languages, we might have witnessed different results, as is evident from the Croatian translation of Verne's *Le tour du monde en quatre-vingts jours*, in which the lexeme *pirat* is used well before 2003. Moreover, the analysis classifies everything after 2003 as a single period, when it arguably could have been split into two: 2003-2011 (the peak of the franchise's popularity) and 2011-onwards (after its influence has waned). Another limitation is the analysis itself – not all the lexical items were cross-referenced in all the books due to the size of the corpus, but the general trends have been observed.

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Sažetak

U ovome se radu analizira prijevod engleskog leksema „pirate" na hrvatski kao „pirat" i „gusar". Točnije, u radu se analizira kako je prijevod tog leksema u franšizi „The Pirates of the Caribbean" doveo do promjene u prethodnoj prijevodnoj tekstno-jezičnoj normi prema kojoj je leksem „gusar" bio jedini i dominantni ekvivalent za engleski leksem „pirate".

U istraživanju se analiziraju tiskani tekstovi prevedeni s engleskoga na hrvatski, podijeljeni u dvije skupine: oni koji su objavljeni prije 2003. i nakon 2003., kada je prvi u nizu filmova bio preveden na hrvatski. Analiza je pokazala da se u ciljnim tekstovima prevedenima prije 2003. „gusar" koristio kao prijevodno rješenje za „pirat", dok se u prijevodima nastalima nakon 2003. „pirat" daleko češće koristi, što ukazuje na to da je odabir leksema u prijevodima franšize „The Pirates of the Caribbean" doveo do promjene u tekstno-jezičnim prijevodnim normama.

Ključne riječi: pirat / gusar, prevođenje filmskog naslova, tekstno-jezične prijevodne norme