

12. Translating forewords to non-fictional texts

12.1. Information about the source text

- a) ST TITLE: Salaši
- b) AUTHOR: Bela Duranci¹⁹
- c) DATE OF PRODUCTION: 1997
- d) COUNTRY OF PRODUCTION: Federal Republic of Yugoslavia, Republic of Serbia (Autonomous Province of Vojvodina).
- e) TEXT TYPE AND GENRE: Three text types are recognisable: informative/descriptive, recount/narrative and expressive. The genre is a foreword.
- f) FORMAT: 8-page excerpt from the foreword to a coffee-table style monograph with quality black and white photographs

12.2. Translation brief

The translation brief is a hypothetical one and does not relate to an actual request made to the translator of this English-language TT. An English version of the ST is likely to be of interest to those with a connection – be it personal, scientific or otherwise – to the rural populations of the south Pannonia region and their way of life. These include tourists, readers of books of photographs and those with a family or personal association with the area. Amongst those with a scientific interest are anthropologists, ethnographers, sociologists, historians, researchers of architecture,

¹⁹ The author of this chapter, Jim Hlavac, warmly thanks the author of this text, *Salaši*, Bela Duranci, and also the author of the book in which the text appears, Augustin Juriga, for kindly giving permission to allow the original text to be reprinted here in an adapted form.

researchers in ethnic and folklore studies, Croatian studies scholars and those interested in descriptions of indigenous (and rural) minority groups in Central Europe.

The ST was written to foreground a collection of photographs. The brief therefore is to produce an English text that will foreground and accompany a visual presentation of *salašes* in photographs. The brief is also to reproduce and re-present the aesthetic and descriptive style of the ST to TT readers. To this end, some ST terms will be retained, where possible, and visually marked with italics together with an English equivalent or description.

12.3. Specific features of the source text

The ST is taken from pages 7 to 15 of the foreword (*predgovor*) to a book of photographs entitled *Salaši*. The book contains approximately 100 black-and-white stills, poems and a descriptive glossary of local terms. It is a paperback with reinforced cardboard covers featuring photograph plates of high quality. The author and photographer of the book is Augustin Juriga, a well-known photographer in Subotica and across Vojvodina.

The author of the foreword is Bela Duranci, an art historian, critic and writer from the Bačka region of the northern Serbian province of Vojvodina. Duranci became known to a wider audience in Vojvodina and beyond as a regular contributor to Subotica's weekly newspaper *Subotičke novine*. He is also well known as an expert on urban and rural architecture and has written and edited numerous publications in this and other associated fields. He is also the recipient of numerous awards for his contribution to the visual arts, architecture, photography and the preservation and restoration of Vojvodina's cultural heritage.

The book was published in Subotica in the region of Bačka, a part of Vojvodina, where Croatian enjoys the status of an officially recognised minority language. The book contains sections written in Serbian (Roman-script, Ekavian) and in Croatian (Roman-script, Ijekavian), while in other places there are poems written in the local Croatian dialect (Roman-script, Ikavian). The print-run of the book was 500 copies, and the book was sold mainly in the Bačka region, with distribution of the book to areas beyond this across Vojvodina, Belgrade, eastern Croatia and Zagreb.

The period in which the ST was published and the topic to which it relates are of interest. Urbanisation in the post-WW2 period led to many *salaš* dwellers leaving their *salaš* farms and in some cases to the abandonment and slow dilapidation of *salašes* across the Vojvodina region. While people continued to leave rural areas for urban centres, by the early 1980s a re-evaluation of rural culture started to occur that reflected a wider movement that had emerged in other countries in the 1970s: the folk-ethnic revival. Traditional ways of living and traditional architecture were no longer considered backward and unsophisticated, and the *salaš* became a symbol of the rustic beauty of Bačka's countryside.

It might be expected that a foreword to a photography book would be a primarily informational-descriptive text type. But the style of the text is, in some places, that of a narrative, and in other places, there is a recognisably literary style. In fact, the text bears attributes that readily identify it as a literary text or as characteristic of what is known in Croatian as *književnومjetnički stil*, which are characteristics of an expressive text type. Amongst the characteristics that Barić et al. (1999: 51) associate with this style are "individual", "subjective", "connotative", "inimitable", "unconventional", "semantically non-transparent" and "an unlimited repertoire of lexical and syntactic choices", all of which apply, to a great extent, to this ST. Another characteristic of *književnومjetnički stil* present in the ST is that of "intertextuality", i.e. references to other literary texts by using quotations or allusions (cf. Franičić, Hudeček, Mihaljević, 2005: 236). The quote from Laza Kostić's poem *među javom, med snom* (see below sections [1] and [5]) is an example that endows the ST with elements of intertextuality.

The literary elements in the ST differ from forewords (*predgovori*) found in equivalent SC books. For example, a foreword to a Croatian urban architecture book is clearly informative in its text type (Velimir Neidhardt's two-page *predgovor* in *Zagreb, grad moderne arhitekture*). The foreword *Stoljeće zagrebačke arhitekture* contains the following: "Knjiga ne pretendira postati udžbenikom, iako to zapravo jest, jer je jedini prilog takve vrste u neobjašnjoj nestašici kritičkih teorija razvoja zagrebačke arhitekture u XX. stoljeću" (Premerl, 2003: viii). Forewords to descriptions of urban localities in general also show features typical of this genre (e.g. Mrkić Modrić & Gracin, 2009).

Other authors from the Vojvodina region writing about local architecture tend also to preface their work with informational-descriptive text. An example taken from the foreword section of a book on architecture in Vojvodina is the following: "Predugo posmatrana kao pasivan objekat artikulacije društvene stvarnosti arhitektura se danas tretira kao ravnopravna projekcija duhovnog samoutemljenja, ideološko-političkog konstruisanja i retoričkog samoizražavanja jednog vremena" (Kadijević et al., 2010: 5).

In contrast to these forewords, in another book written by Augustin Juriga, *Ris* ("Harvest time") there is a three-page foreword written by Zdravko Romić. Romić's foreword is a hybrid informational-descriptive and narrative text type, "E da. Sada se i sami nalazimo u poziciji onih što gledaju one što rade i pred nama je zajednički zadatak da rastumačimo njihov doživljaj... Ustaneš malo ranije: dočekaš risare, nesviknute na „netribaše“ dok pletu uža, dok „divane pošto su junad“, dok za ručkom kuju taktiku za svoju parcelu" (Juriga, 2003: 7).

The ST's content shifts from real-life descriptions of the *salaš*'s physical features, *svaki salaš ima svoju ledinu, kokošinji su živopisne u bijelo okrečene kupe u nizju* and *ipak salaši nisu imali svoje groblje* to metaphorical ones *pravi salaši kao usamljena ekonomska središta i usud paorski, svojevrstan kosmos...* and *salaši, salaši 'šorovi' i objekti u prirodnom okruženju svoga nastanka svedočanstva su tibe evolucije...* Other parts, while describing the principles by which a *salaš* is constructed, are rendered in a literary register, as illustrated in the following: *očigledna je saživljenost sa prirodom, klimatskim uvjetima i pravcem dominirajućih, bladinih vjetrova* and *... sve koristi primjereno osobenostima u vječnom ciklusu obnavljanja,*

usmjeravano čovjekovim djelovanjem. A clearly expressive style is apparent in parts which are polemic: *salaši, znači, nisu kič motivi romantike i lažne sreće* and *pregrmjelo se i doba bezumnog rušenja salaša i na mjestu simbioze čovjeka i okruženja nikle su „prerije“ ljudske gluposti.* Thus, the ST author uses a variety of rhetorical devices - expressive, appreciative and reflective ones.

The ST author also displays his position towards certain terms with double-quotation marks. In some cases these are used to alert the reader to local terms lesser known to a wider readership, e.g. *gornjak, betija* and *čarda*. In other instances they are used to draw attention to a variation in the connotation of the term, e.g. "... štale i volarice teško je razlikovati od „kuće“ salašara...", Another example is: *Novi se salašari, očevidno, ne smatraju „seljacima“*. Irony is obvious in the use of quotation marks in *nikle su „prerije“ ljudske gluposti i bezdušnosti*, while an ambiguous imagery is alluded to in ... *zaštićenost po cijenu najsurrovije zbilje „zaboravljene povijesti salaša“*. A sharp change to a lower register also motivates their employment in *Ponovno „nabijan“ na mjestu prethodnog...*

12.4. Specific features of the target text

The TT is intended for a varied audience, identifiably narrower than that of the ST. The ST was pitched towards a broad audience in the Bačka area, across the province of Vojvodina and elsewhere in Serbia, and the surrounding areas of Croatia, Bosnia-Herzegovina and Hungary with proficiency in the SL who have an interest in a visual portrayal of *salašes* in quality photographs, accompanied by a range of texts. The TT audience is narrower, and would perhaps include a higher proportion of those with a specialist or scientific interest, compared to those with a general interest. This specialist audience is open to ST forms being retained in the TT so that terms specific to the cultural milieu of the *salaš* are made available to them. This is done through a selective use of them, in italics, accompanied by English equivalents or paraphrases. In order to contextualise the text for the target audience, the translator's preface (which forms part of the TT itself) is inserted at the start of the TT. Translator's prefaces are uncommon in photography books, but are found in texts that bear some similarity to this TT, namely anthropological studies or literary works. The largely specialist readership of the TT is likely to be receptive to a foregrounding text that provides general background information. In the tradition of translator's prefaces for literary texts, a brief note on the author is also added.

Looking briefly at parallel texts, TL examples of a similar genre – that of prefaces – appear to be of an informational/descriptive text type. In a book on English historic rural architecture, Matthew Johnson's preface to his own book is characteristically information-dense, even didactic:

Visitors, driving and walking around the regions of England, see that not all English houses are the same. The houses and other buildings that make up rural

landscapes vary in obvious ways in their choice of building materials, and also more subtly in their style and decoration, and their size and form. Observers soon recognise that this variation is not just a random jumble, with each house varying from the next in a merely haphazard way. Rather, there are certain patterns to be discerned in the local landscape and architecture: concentrations of different kinds of building in particular areas, use of particular roofing and walling materials, different architectural styles. (Johnson, 2010: 1)

As stated above in 12.3., the lengthy sentences of the ST are characteristic of a SL literary style that has a 'long' and 'elaborate' rhythm to it. In addition, the ST has an abundance of terms and images specific to the *salaš*. The TT audience is primarily interested in a content-based description of the *salaš*, rather than the literary form of the ST. Therefore, the translation into English presented here foregrounds the transfer of this content in a way that is accessible and amenable to the TT audience. To achieve this, interventions and changes have been undertaken that have led to an augmentation of the TT when one compares the length of ST sentences and paragraphs with those of the TT. The augmentation of the TT results from mainly from the perceived need to make elements of the ST content more explicit, or to unpack some of the densely constructed ST sentences to make them coherent in the TL (see below Section 12.7.2.1).

12.5. The source text

[1]

Salaši su postali nasušna emocionalna potreba čovjeka ovog podneblja, raspolućenog „među javom i međ snom“ civilizacijske svakodnevnice i žudnje za izgubljenim skladom čovjeka i prirode. Val novokomponirane osjećajnosti promovirao je kič „salašarskih motiva“ koji sa zidova novih domova kontaminiraju ukus i draže duh, neprimjetno ali trajno ustoličavajući pojam salaša koji to nije. Pravi salaši kao usamljena ekonomska središta i usud paorski, svojevrsan kosmos iz koga se nije moglo iskoračiti ali se moglo raditi i živjeti u dosluhu sa prirodom, gdje je red stvari u prirodi uporište istrajavanju, ishodište ushićenjima i utjeha dostojanstvenom odlaženju – p r o g n a n i s u u poetiku tame, znamenje „ništavila gdje sve postoji“.

[2]

Svaki salaš ima svoju „ledinu“ a oni stari i pravi leđima su okrenuti hladnom vjetru „gornjaku“; kokošinjci su živopisne u bijelo okrečene kupe u nizu; štale i volarice teško je razlikovati od „kuće“ salašara, znak je to plemenitog odnosa prema „blagu“ a naročito cijenjenim konjima; čardacima i svinjcima pridružuju se još lijepe forme „badnjeva“ kukurozovine, bagrema i drugog rastinja, pčelinjaka i povrtnjaka. Ovdje se živjelo i radilo od „malih nogu“ do staračke onemoćalosti, samo su žene s malom djecom

zimovale nakratko u „varoškoj kući“. Ipak, salaši nisu imali groblje. Po prirodnom redu stvari umiralo se u varoši kuda su starci otpremeni kada više za paorsku svakodnevnicu mukotrpnog rada nisu bili sposobni. Varoška kuća ih je uvijek spremno čekala, kao što ih je dočekivala u praznične dane, dane vašara, ili pijačne dane „hetije“.

[3]

Salaši se, znači, bez surovosti lišavaju salašara kada mu vrijeme dođe, jer „tako mora biti“. Uostalom, oni su znamenje ljudskog trijumfa u nadigravanju sa pustarom, gdje ne može biti sentimentalnosti. Uporan i vrijedan, čovjek je otimao parcelu za parcelom, usavršavao agrar, poboljšavao prinose... Polako je salaš postajao otok u središtu plodne crnice na kojoj se talasa „more“ žita. I skoro kao hotimičan gost, simbol nadmudrivanja pustare, svaki salaš čuva svoju „ledinu“, komad nikad orane pustare, nedodirnuto tlo kao znak sjećanja na davno pionirsko osvajanje zemlje i zasnivanje salaša.

[4]

Salaši, salaški „šorovi“ i objekti u prirodnom okruženju svoga nastanka svjedočanstva su tihe evolucije i razboritosti graditelja. Očigledna je saživljenost sa prirodom, klimatskim uvjetima i pravcem dominirajućih, hladnih vjetrova; koriste se materijali iz okruženja, oblikuju funkcionalni volumeni, višenamjenski gazdinski objekti; živi se u sazvučju s datostima prirode i sve koristi primjereno osobenostima u vječnom ciklusu obnavljanja, usmjeravano čovjekovim djelovanjem. Povinujući se samo zakonima svrsishodnosti, čovjeku i djelatnostima primjerene građevine u salaškom ansamblu doživljavaju se kao samonikle cjeline u pejzažu!

[5]

„Samonikli“ salaši, kada im funkcija vitalnog središta prestane, kada iz njih ode čovjek *r a s t r o š i t* će se i vratiti u prirodu, postat će sastavni dio prirode opet, bez ostatka, kao plodovi i živa bića, kao sama zemlja i sve što iz nje niče i u nju se vraća. Salaš i život u njemu, čovjek i plodovi rada generacija nikada nisu ostavljali tragove zagađivanja prirode, spomene ljudske osionosti i civilizacijskog bezumlja! Salaš, živeći život salašara, istrajava stoljećima, ali ne u nepromijenjenom početnom obliku. Kao i čovjek sam, ima svoj vijek trajanja. Ponovo „nabijan“ na mjestu prethodnog, ima prepoznatljivosti starog ali i svojstva akumuliranih iskustava dopunjenih novim potrebama i prohtjevima nastupajuće generacije.

[6]

Salaši, znači, nisu kič motivi romantike i lažne sreće; oni su „ledine“ paorske ukorijenjenosti, istrajavanja i egzistencijalne sigurnosti, zaštićenost po cijenu najsurovije zbilje „zaboravljene povijesti salaša“. Pregrmjelo se i doba bezumnog rušenja salaša i na mjestu simbioze čovjeka i okruženja nikle su „prerije“ ljudske gluposti i bezdušnosti. Ipak, pobijedili su salaši, među javom i med snom, trajući jekom iz prostora poetike tame. U dubinama psihe oni su slojeviti uzori, ne okamenjenih prizora već vitalnih žarišta koja su plamtela sa svojim vremenom na razmeđu prošlosti i budućnosti.

[7]

Ima opet salaša. Novih! Od asfaltne trake u njih vode betonirani kolovozi, umjesto „naslama“ imaju garaže, neka nova djeca na kanapu vuku za sobom plastične kipere a ne konjiće na točkovima, na ledini peru limuzinu šmrkom a ne vodom iz dolje mlade žene odjevene u trenerke jarkih boja, iza trokrilnih prozora navečer bljeska svjetlo TV ekrana – svijet tako dolazi u kuću, ne moraju ukućani u „čardu“ u susret svijetu...

[8]

Budućnost salaša je izvjesna. Bit će opet uporišta, dolazit će iz njih u varoš i vraćati im se kao pod okrilje neizrecive harmonije. Novi se salašari, očevidno, ne smatraju „seljacima“. Možda će i ekološki pokret jednom ući u vijuge ne samo zanesenjaka već i zagađivača. Možda...

No, jedno je sigurno: „... sanjarenju pripadaju vrijednosti koje daju pečat čovjeku u njegovim dubinama“.

Uprkos svemu!

12.6. The target text

[0]

Translator's preface

A *salaš* is a specific type of rural dwelling characteristic of the Pannonian basin of Central Europe. It is a rural dwelling, but as with most rural dwellings, there is a fluid boundary between the area of human habitation and the area where livestock animals are kept and produce stored. Like other terms for certain types of housing such as *villa*, *dacha* or *igloo*, the *salaš* has come to represent not only a particular housing structure, but also the area and landscape that it belongs to, together with the lifestyle and customs of its inhabitants.

In its basic form, a *salaš* is a rectangular structure, consisting of three rooms: a central room that is dominated by a chimney, so much so that it is even referred to as such – “under the chimney”, or *pod odžakom*. This is also the only room with an external door. *Salaš* also has two rooms that run off either side of it – one called the ‘clean room’ or *čista soba*, and the other ‘daily household room’ or *dnevna čeljadaska soba*. The entrance to the house would sometimes be covered with a veranda, called an *ambetuš*, which would look out onto a barn, granary and well. In its traditional form, a *salaš* has a thatched roof and brick walls that are rendered and whitewashed. *Salaš* houses are closely associated with the Croatian rural communities that live across the regions of Slavonia and Baranya in Croatia, and in the region of Bačka, one part of which is in southern Hungary while the other part is in the northern Serbian province of Vojvodina. The term *salaš* has come to refer not only to a type of housing, but the area around it, approximating to a ‘farmstead’ in English-speaking countries. The rural

exodus and urbanisation mean that the *salaš* now assumes a symbolic rather than real meaning in the lives of many who live in these regions.

This is a theme that is close to the heart of the author, Bela Duranci. He was born in the Bačka region and is closely familiar with the *salaš* and its gradual transition from being the main form of living of most of Bačka's inhabitants to one that now occupies most local residents' memories rather than their everyday lives. Duranci is an art historian and architecture expert and also an acclaimed writer known for his richly expressive texts. Duranci has lived most of life in Subotica, a city surrounded by *salašes* and he offers a variety of perspectives – that of local inhabitant, art critic, historian, social commentator, prose writer and admirer.

[1]

A *salaš* is more than just a dwelling. It is something to which people feel a close attachment and it reflects their state of being that is “somewhere between reality and dreams”, to quote the poet Laza Kostić. This is especially so for those of us who, entrenched in modern life and all its trappings, yearn for some sort of harmony between nature and ourselves. A wave of re-hashed sentimentality has spawned kitsch and faux traditional images of the *salaš* and *salaš* life that now adorn the walls of city dwellings. The images both ooze bad taste and sully one's spirit, slowly but surely imposing an image of the *salaš* that is anathema to what it really is. A real *salaš* existed as a remote but self-sufficient entity. It was its own cosmos, an entity that imposed itself on its dwellers in a rather unbending way, but one which allowed them to live and work in a symbiosis with nature. For the *salaš* dwellers themselves, this order of things in nature was firm ground to stand on for them to prosper. And the *salaš* would provide them with a sense of not only joy, but of comfort and dignity when their time finally came. The *salaš* houses have been b a n i s h e d to ‘the poetics of darkness’, an omen of ‘nothingness where everything exists’.

[2]

Old, authentic *salaš* houses are built facing away from the cold northerly wind, known as the *gornjak*. Each *salaš* has its own *ledina* or adjoining pasture land, while behind or to the side of it there is a row of picturesque, beehive-like structures. These out-houses, whitewashed chicken coops, horse stables and cow houses are sometimes even hard to distinguish from the *salaš* house itself – a sign of the *salaš* dwellers' respectful attitude towards their livestock, particularly towards their horses that are greatly prized. Amongst the other out-houses there are pig-sties and ones in which produce is dried and stored. All these are further complemented by remarkable arrangements of maize stalks stacked on top of each other to form a cone-like structure called a *badanj*. There are acacias and other sorts of wildflowers, beehives and vegetable patches as well. This was where people lived and worked from the cradle to the grave. But there are no graveyards anywhere near a *salaš*. In the natural order of things, older members of the family who were no longer fit enough to perform back-breaking work on the

land were sent to town, where they would live out their last days. Otherwise, the family house in town, the *varoška kuća*, was used by women with small children who would spend a short time there in winter. The *varoška kuća* was always there, awaiting them, just as it awaited all *salaš* dwellers when they came into town on public holidays, for town fairs, or to sell their produce at the weekly market known as the *betija*.

[3]

When the time came, the *salaš* would relinquish itself of its dwellers with neither malice nor cruelty, because that is ‘how it has to be’. There can be no place for sentimentality as the *salaš* is, after all, a symbol of human triumph over an untamed landscape. In their own persistent and diligent way, humans were able to make the land arable plot by plot, to develop agriculture and to raise yields... The fertile, black soil gave rise to a sea of waving wheat fields amongst which the *salaš* would assume a beacon-like, almost resolute presence. As a reminder that it has outwitted nature's wildness, every *salaš* maintains its own *ledina*, a parcel of grassland, an area of untouched ground that always remains unploughed. It stands as a reminder of the pioneers' conquest and subjugation of the land, and of the establishment of the *salaš* itself.

[4]

The *salaš* itself and the paths leading to it called *šorovi* are a testament to the common sense of their builders. They are the ones who built things in harmony with the natural surrounds and the local climate so that the *salaš* would be protected, for example, from the prevailing cold winds through an evolved placement of out-houses. Local materials are used to create functional, multi-purpose farm buildings. The *salaš* is a place where people live in and with their surrounds. People use whatever natural resources they find in their environment and these, in turn, shape the *salaš*. It is like an endless cycle of regeneration guided by human toil. The *salaš* follows only the laws of practicality and those of human beings' primary needs. Seen as a whole in its natural surroundings, the *salaš* appears as a self-generated entity.

[5]

Once this self-generated unit ceases being a functioning entity, and as soon as people leave it, it will have spent itself and it will return to nature. It will turn to dust, just like farm produce does, just like living beings do, and once again it will become a part of nature. Just as all things that come from earth one day return to it. Neither the *salaš* itself nor those living on it, neither humans themselves nor the efforts of generations of labourers have ever sought to spoil the natural environment. A *salaš* is not a reflection of the highhandedness of human beings nor of the senselessness of modern-day life. But it is also not something that has remained unchanged over the centuries. It lives the same life as its inhabitants, and like them, it has its own lifespan. A re-built *salaš* can be ‘superimposed’ onto a previous one, retaining recognisable signs of the former structure, and harbouring a wealth of things that address the new needs and demands of the next generation.

[6]

So, a *salaš* is not a kitsch motif of romantic and false happiness. It is a 'green pasture', a testimony to the tillers of the soil and their rootedness, to their persistence, and to their continuing livelihood. It offers us a feeling of protectedness, at the risk of us thinking of it as something like 'the forgotten history of the *salaš*'. We're now beyond the period when *salaš* houses, these marvellous examples of a synthesis between human being and nature, were senselessly demolished. And when 'prairies' of human folly and soullessness sprouted up in place of them. But all is not lost! The *salaš* will prevail. In the depths of our mind it is not some long-dead fossil, but something vital and alive like a fire ablaze in its own time. It remains on the cusp between the past and the future. It remains somewhere between reality and dreams. It remains an enduring echo from a place we may know of as 'the poetics of darkness'.

[7]

The *salaš* has returned anew! New *salaš* houses have cement driveways leading off from asphalted roads. Instead of hay-thatched barns there are garages. Today's children pull plastic dump trucks along with them rather than toy-horses mounted on wheels. Young women dressed in bright-coloured tracksuits wash the family car with a garden hose not with water drawn from a well. And at night the blaze of bright lights from TV screens can be seen through large bay windows. Thus, the world comes to the *salaš* – *salaš* dwellers no longer have to go out to the world. Gone are the days when their gateway to the world was a *čarda*, a rather makeshift shelter consisting of a roof supported on posts where they encountered others...

[8]

The *salaš* now has a certain future. *Salaš* houses will once again be focal points of people's lives. People living on a *salaš* will come into town and then look forward to going back home to their *salaš*, their haven. Evidently, these modern-day *salaš* dwellers do not view themselves as 'peasants'. Well, that's change for you. Maybe we'll live to see the day when concern for the environment is something displayed not only by idealists but by the ones who have polluted our surrounds. Maybe...

But, one thing is for sure, 'the values that belong to dreaming characterise humanity in its essence'.

In spite of everything!

12.7. Annotations

Examples are discussed according to the most prominent change identified by the translator. Sometimes second or further changes are evident in the same example. In such cases, these are identified and cross-referenced according to the type of strategy they represent.

12.7.1. Interlingual problems

As mentioned above, the ST contains a large number of long sentences as well as other specific linguistic features. This section focuses on the linguistic features of the TT renditions and the strategies that were employed to achieve these.

12.7.1.1. Syntactic strategies

The term *salaš* does not exist in English, but as the central focus of the ST and with the TT audience in mind, the decision was made to retain this term in the TT and for it to function as a **loan**. The decision was also made to initially use the singular form "salaš" only, even where this meant changing the ST plural forms into singular ones. This was done so as not to confuse the reader that its basic form is "salaš" and not "salašes". Later on in the TT, for example in sections [6] and [7], plural forms such as "salaš houses" and "salašes" are used.

In the following excerpt, **unit shifts** were made where a ST phrase was translated as a TT relative clause, i.e. *doba bezumnog rušenja salaša* is unpacked as a relative clause "when salaš houses... were senselessly demolished".

[6]

ST: Pregrmjelo se i doba bezumnog rušenja salaša i na mjestu simbioze čovjeka i okruženja nikle su „prerije“ ljudske gluposti i bezdušnosti.

TT: We're now beyond the period when salaš houses, these marvellous examples of the synthesis between human being and nature, were senselessly demolished. And when 'prairies' of human folly and soullessness sprouted up in place of them.

In the second co-ordinating ST clause above, the noun phrase headed by the word *prerije*, the subject of the verb *nikle su*, is in sentence-final position. Word order conventions do not allow this in the TL. (Even an attempt to 'right-cleft' the subject would not work and would sound highly marked.) This necessitates a new sentence with "prairies" close to initial position. Elsewhere, the re-ordering of elements resulted in a **sentence structure change** evident in the breaking up of one ST sentence into two TT ones. An **interpersonal change** (see below 12.7.2.1) is also evident in the example above, where a first person plural pronoun is used in the TT.

12.7.1.2. Semantic strategies

The form *čovjek* is used throughout the ST, referring in an abstract way to any member of the human race. This term in Croatian is generic and does not coincide with a form specific to either sex. The term *man*, the closest equivalent to *čovjek*, has historically been used as the generic form, but its semantic field includes "a single male person". The form "man" is no longer considered a generic form in many fields of writing, for

example most mass media outlets or academia²⁰. This poses the question of how to render in the TT the ten occurrences of *čovjek* in the ST. To retain the sense of *čovjek* as a superordinate term, an equivalent generic **hypernym**, namely “human”, is used in the TT, e.g. “human toil”, “human folly”, “human being and nature”.

A SL lexeme widely used in the ST, *civilizacija*, has a semantic and collocational field that is wider than its TL equivalent “civilisation”. In section [1], *civilizacijska svakodnevnica* is rendered as “modern life”, which captures the contrast made between human beings’ lives and their desire to reconnect with nature. In section [5], *civilizacijsko bezumlje* is translated as “senselessness of modern-day life”. These are examples of **synonymy** where a near synonym, but not the most obvious equivalent is chosen. An example of **hyponymy**, i.e. the use of a semantically more restricted term, occurs in the following excerpt.

[6]

ST: ... oni su „ledine“ paorske ukorijenjenosti, istrajavanja i egzistencijalne sigurnosti...

TT: It is a ‘green pasture’, a testimony to the tillers of the soil and their rootedness, to their persistence, and to their continuing livelihood.

The ST term, *ledina*, has a number of meanings, e.g. ‘fallow ground’, ‘pasture’, ‘grassland’ and even ‘wasteland’. In the context of a *salaš*, it always refers to a grassed area for lambs, sheep and sometimes goats. Therefore, “green pasture” was the term used here. In the following example, a **converse** relationship exists, i.e. the SL and TL express the same state of affairs from opposing viewpoints:

[2]

ST: Svaki salaš ima svoju „ledinu“ a oni stari i pravi ledima su okrenuti hladnom vjetru „gornjaku“;

TT: Old, authentic *salaš* houses are built facing away from the cold northerly wind, known as the *gornjak*.

While Croatian employs the construction *ledima okrenuti* + dative (“with back turned to” + object), English has “facing away from + object”, to express the same spatial relationship vis-à-vis other things.

A **distribution change** occurs in the following, where „*Samonikli*“ *salaši* is expanded, and a **unit shift** (see above 12.7.1.1) leads to one ST sentence becoming three TT ones:

[5]:

ST: „Samonikli“ salaši, kada im funkcija vitalnog središta prestane, kada iz njih ode čovjek rastrošit će se i vratiti u prirodu, postat će

²⁰ In the humanities and social sciences, as in other areas of research and academia, the term ‘man’ is not considered ‘gender-neutral’, cf. Warren (2016).

sastavni dio prirode opet, bez ostatka, kao plodovi i živa bića, kao sama zemlja i sve što iz nje niče i u nju se vraća.

TT: Once this self-generated unit ceases being a functioning entity, and as soon as people leave it, it will have spent itself and it will return to nature. It will turn to dust, just like farm produce does, just like living beings do, and once again it will become a part of nature. Just as all things that come from earth one day return to it.

The first sentence of the ST is long, with a slow build-up at the start, brought about by the use of *kada im funkcija... prestane* and *kada iz njih ode čovjek* with the resolution coming as *postat će sastavni dio prirode opet*. There are further **elaborations** of the predicate, *kao plodovi i živa bića* and *kao sama zemlja*. There is much **rhetorical** effect in this ST sentence – the repetition of *kada* at the start leads to a crescendo (the resolution), which is followed by another repetition, this time that of *kao*. The cadence of this sentence could not be readily transferred into the opening sentences of the TT.

In the example below, a change in **register** is made:

[5]

ST: Ponovo „nabijan“ na mjestu prethodnog, ima prepoznatljivosti starog ali i svojstva akumuliranih iskustava dopunjenih novim potrebama i prohtjevima nastupajuće generacije.

TT: A re-built *salaš* can be ‘superimposed’ onto a previous one, retaining recognisable signs of the former structure, and harbouring a wealth of things that address the new needs and demands of the next generation.

TL equivalents to *nabijan* such as “stuck onto”, “packed onto” or “lumped onto” do not fit well here. The figurative use of *nabijan* here is altered via use of “superimposed”, which is more neutral. This change in register represents here a **trope change**. In the following, an **emphasis change** occurs. The ST excerpt below ushers in a contrast. The illocutionary force of this contrast is shown more clearly and with greater emphasis in the TT, which is marked with an exclamation mark.

[6]

ST: Ipak, pobijedili su salaši...

TT: But all is not lost! The *salaš* will prevail.

12.7.2. Intercultural problems

12.7.2.1. Pragmatic strategies

Pragmatic strategies are employed where the translator may make interventions based on differences in cultural conceptualisations. The most prominent example of

a pragmatic strategy is the addition of the translator's preface which is a **visibility change** to the ST. The translator's preface contains a definition of a *salaš*. It contains a description of the association that the local (Croatian) population has with *salašes* as dwellings and as a symbol of their origins and of the local area. There is also a brief sketch of the author. The decision to add the translator's preface was made because the translation brief required the retention of as many ST terms as possible. The translator's preface served the purpose of providing background information and a context to the content of the TT that followed.

As indicated above in section 12.7.1.1 above, there are a number of instances where the sentence structure of ST sentences is re-ordered and unpacked, often resulting in a greater number of TT sentences compared to the ST. There are also instances when the increase in TT sentences is a result of **information changes** where ST terms are described in greater detail, with information added. An example is given below that includes naming the author of the refrain, *među javom i med snom*, Laza Kostić. There are also separately added clauses that expand on the allusion contained in the following ST phrase: *civilizacijske svakodnevnice i žudnje za izgubljenim skladom čovjeka i prirode*.

[1]

ST: ... emocionalna potreba čovjeka ovog podneblja, raspolućenog „među javom i med snom“ civilizacijske svakodnevnice i žudnje za izgubljenim skladom čovjeka i prirode.

TT: ... people feel a close attachment and it reflects their state of being that is “somewhere between reality and dreams”, to quote the poet Laza Kostić. This is especially so for those of us who, entrenched in modern life and all its trappings, yearn for some sort of harmony between nature and ourselves.

An example of a similar type of intervention, that of an **explicitness change**, is shown below. It involves the same phrase *među javom i med snom*, which here is expanded into two sentences;

[6]

ST: ... među javom i med snom, trajući jekom iz prostora poetike tame

TT: It remains somewhere between reality and dreams. It remains an enduring echo from a place we may know of as ‘the poetics of darkness’.

Section [1] is polemic and at times foreboding. This tone may be unexpected to a reader who would be more accustomed to a positive or even celebratory opening. The re-ordering of this ST sentence into two sentences in the TT is a **coherence change** in which the rheme or comment that is based around the theme *val novokomponirane osjećanosti* is expanded, repeated and spelt out more clearly so that its accessibility to the TT reader is increased.

[1]

ST: Val novokomponirane osjećanosti promovirao je kič „salašarskih motiva“ koji sa zidova novih domova kontaminiraju ukus i draže duh, neprimjetno ali trajno ustoličavajući pojam salaša koji to nije.

TT: A wave of re-hashed sentimentality has spawned kitsch and faux traditional images of the *salaš* and *salaš* life that now adorn the walls of city dwellings. The images both ooze bad taste and sully one's spirit, slowly but surely imposing an image of the *salaš* that is anathema to what it really is.

As stated in 12.4. above, the ST is rich in terms and images specific to the *salašes* and *salaš* dwellers. Section [2] of the ST begins with a 62-word sentence. In places, there is a quite dense compacting of referential content. It would have been difficult to render this in English without such a long sentence becoming incoherent due in part to the introduction of unfamiliar referents, e.g. *gornjak* and *ledina*. This precipitated another **coherence change** that was undertaken to divide the main themes into separate sentences.

[2]

ST: Svaki salaš ima svoju „ledinu“ a oni stari i pravi leđima su okrenuti hladnom vjetru „gornjaku“; kokošinjeci su živopisne u bijelo okrečene kupe u nizu; štale i volarice teško je razlikovati od „kuće“ salašara, znak je to plemenitog odnosa prema „blagu“ a naročito cijenjenim konjima; čardacima i svinjcima pridružuju se još lijepe forme „badnjeva“ kukurozovine, bagrema i drugog rastinja, pčelinjaka i povrtnjaka.

TT: Old, authentic *salaš* houses are built facing away from the cold northerly wind, known as the gornjak. Each *salaš* has its own ledina or adjoining pasture land, while behind or to the side of it there is a row of picturesque, beehive-like structures. These out-houses, whitewashed chicken coops, horse stables and cow houses are sometimes even hard to distinguish from the *salaš* house itself – a sign of the *salaš* dwellers' respectful attitude towards their livestock, particularly towards their horses that are greatly prized. Amongst the other out-houses there are pig-sties and ones in which produce is dried and stored. All these are further complemented by remarkable arrangements of maize stalks stacked on top of each other to form a cone-like structure called a *badanj*. There are acacias and other sorts of wildflowers, beehives and vegetable patches as well.

Another **coherence change** is evident in the excerpt below, where one ST sentence is rendered via five TT ones.

[4]

ST: Očigledna je saživljenost sa prirodom, klimatskim uvjetima i pravcem dominirajućih, hladnih vjetrova; koriste se materijali iz okruženja, oblikuju funkcionalni volumeni, višenamjenski gazdinski objekti; živi se u sazvučju s datostima prirode i sve koristi primjereno osobenostima u vječnom ciklusu obnavljanja, usmjeravano čovjekovim djelovanjem.

TT: They are the ones who built things in **harmony** with the natural surrounds and the local climate so that the *salaš* would be protected, for example, from the prevailing cold winds **through** an evolved placement of out-houses. Local materials are used to create **functional**, multi-purpose farm buildings. The *salaš* is a place where people live in and **with their** surrounds. People use whatever natural resources they find in their **environment** and these, in turn, shape the *salaš*. It is like an endless cycle of regeneration guided by human toil.

The ST sentence contains one copula and a number of impersonal constructions which are ‘unpacked’ into TT sentences with identifiable subjects, amounting to **unit shifts** and **sentence structure changes** (see above 12.7.1.1). The ST sentence, containing the subject *saživljenost* and a copula is rendered as a multi-clause sentence with a human agent as subject, “they” (referring back to “builders” as its antecedent) “built things in harmony”. The components of the ST noun phrase *pravcem dominirajućih, hladnih vjetrova* are expanded into a dependent clause: “so that the *salaš* would be protected, for example, from the prevailing cold winds”. Among the remaining ST verb phrases are impersonal constructions *koriste se* and *živi se* rendered via active constructions in English: “people use” and “people live in”.

As stated, the brief contained the instruction that ST terms be retained where possible. For this reason, an application of **cultural filtering** here sought to retain examples of realia that are part of life of contemporary *salaš* dwellers:

[7]

ST: Ima opet *salaša*. Novih! Od asfaltne trake u njih vode betonirani kolovozi, umjesto „naslama“ imaju garaže, neka nova djeca na kanapu vuku za sobom plastične kipere a ne konjiće na točkovima, na ledini peru limuzinu šmrkom a ne vodom iz dolje mlade žene odjevene u trenerke jarkih boja, iza trokrilnih prozora navečer bljeska svjetlo TV ekrana.

TT: The *salaš* has returned anew! New *salaš* houses have **cement driveways** leading off from **asphalted roads**. Instead of **hay-thatched barns** there are garages. Today’s children pull **plastic dump trucks** along with them rather than **toy-horses mounted on wheels**. Young women dressed in **bright-coloured tracksuits** wash the family car with a hose not with **water drawn from a well**. And at night the **blaze of bright lights from TV screens** can be seen through **large bay windows**.

At the end of the same section, **exoticisation** and an **information change** are employed, where both a physical description of the term *čarda* is provided, together with its symbolic meaning:

[7]

ST: – svijet tako dolazi u kuću, ne moraju ukućani u „*čardu*“ u susret svijetu...

TT: Thus, the world comes to the *salaš* – *salaš* dwellers no longer have to go out to the world. Gone are the days when their gateway to the world was a *čarda*, a rather **makeshift shelter consisting of a roof supported on posts where they encountered others**...

An **information change** occurs with the **substitution** of *hotimičan gost* in the second sentence of the excerpt below:

[3]

ST: Polako je *salaš* postajao otok u središtu plodne crnice na kojoj se talasa „more“ žita. I skoro kao hotimičan gost, simbol nadmudrivanja pustare, svaki *salaš* čuva svoju „ledinu“...

TT: The fertile, black soil gave rise to a sea of **waving wheat fields** amongst which the *salaš* would assume a beacon-like, **almost resolute presence**. As a reminder that it has outwitted nature’s wildness, every *salaš* maintains its own *ledina*...

Equivalents such as “wilful guest” or “intentional guest” for *hotimičan gost* are awkward sounding and the sense of “imposing presence” is rendered in the first TT sentence above via “... *salaš* would assume a beacon-like, almost resolute presence”.

In many of the excerpts presented in this session, **cohesion changes** have been made to seek to achieve the transfer of the same lexical content and expressiveness of the ST in an accessible way. In some cases, terms and images from the ST have been made more **explicit** in the TT. A change in the opposite direction, that is, an **implicitness change**, occurs in the following excerpt:

[3]

ST: ... kao znak sjećanja na davno pionirsko osvajanje zemlje.

TT: It stands as a reminder of the **pioneers’** conquest and subjugation of the land...

The ST form *davno* is not reproduced in the TT, as the semantic connotation of “pioneers” suggests a time that has long past.

12.7.3. Other

At the end of section [1] a visual device is employed, that of a wider spacing between the letters of individual words:

ST: ... dostojanstvenom odlaženju – p r o g n a n i s u u poetiku tame

TT: The *salaš* houses have been b a n i s h e d to 'the poetics of darkness',

This device is not very common in either Croatian or English. It invokes a literary movement that was perhaps more widely followed in Central Europe than in Anglophone countries – that of post-WW2 avant-garde literature in which the visual representation of words and text was (re-)presented in ways that differed from usual formatting conventions. This **visual feature** in the presentation of **graphemes** with spaces between is **retained** in the TT. Although not very common in the TL this feature of the ST is reproduced and the reader is left to interpret the author's intentions – emphasis seems an obvious one; others could be a suggestion of stillness, slowness or spatial expanse etc. This visual feature is employed again in section [5].

Exclamation marks are found in the ST at the end of declarative statements. This use is rhetorical, rather than affective or augmentative.

[4]

ST: Povinujući se samo zakonima svrsishodnosti, čovjeku i djelatnostima primjerene građevine u salaškom ansamblu doživljavaju se kao samonikle cjeline u pejzažu!

[5]

ST: Salaš i život u njemu, čovjek i plodovi rada generacija nikada nisu ostavljali tragove zagađivanja prirode, spomene ljudske osionosti i civilizacijskog bezumlja!

This use is reflective of the conviction and certainty that the author wishes to show in his text. A secondary function is to mark the sentences as stylistically somewhat flamboyant, this flamboyance carrying a positive connotation. In English, conviction is less readily achieved through punctuation and is more likely to be conveyed through the use of modal verbs, logical argument and/or statements that identify the speaker's degree of assurance. In English, **exclamation marks at the end of a declarative sentence** can also mark it as stylistically flamboyant. But such flamboyance is perhaps more likely to carry negative connotations, and **mark the text as non-serious or colourful**²¹. For this reason, the exclamations in the two ST examples above are not carried over into the TT. But elsewhere, instances that appear as clear exclamations in the ST are rendered in the same way in the TT:

[7]

ST: Ima opet salaša. Novih!

TT: The salaš has returned anew!

[9]

ST: Uprkos svemu!

TT: In spite of everything!

In one case, a strong contrast in the ST led to the employment of a TT rhetorical device that requires an exclamation mark. The exclamation mark is not contained in the ST:

[6]

ST: Ipak, pobijedili su salaši...

TT: But all is not lost! The *salaš* will prevail.

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²¹ Most prose English writers use exclamation marks sparingly. Some have openly frowned upon them as a marker which can distract the reader and devalue the text, cf. F. Scott Fitzgerald's infamous lines, "Cut out all these exclamation points. An exclamation point is like laughing at your own joke." (Sheilah & Gerold, 1959: 149).



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Translating from Croatian into English:

A Handbook with Annotated Translations

This handbook is a practical resource for both translators and those entering the language services industry. Eleven Croatian source texts are presented from a wide variety of fields with a brief for their translation into English. A *Skopos* approach is followed in their translation so that the English target texts fulfil a functional purpose that is similar to the functional purpose achieved by the source texts in Croatian. Theoretical principles of text analysis are represented in a clear and direct way and show how the translator was guided by these to achieve a functionally appropriate English translation. Annotations in this handbook guide the reader to identify the inter-cultural and inter-lingual differences between Croatian and English and how these can be addressed and resolved. This handbook is a step-by-step guide for those wishing to acquire practical skills to translate texts across a wide variety of fields and genres.

What happens in the professional translator's brain? The mysteries and secrets are revealed here in a way that makes clear practical sense, explaining what can be done and why some things should be done. Highly-trained masters of their craft, the authors do a great service to anyone who wants to translate better than machines.

Professor Anthony Pym, School of Languages and Linguistics, University of Melbourne and Distinguished Professor of Translation and Intercultural Studies at Rovira i Virgili University

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