

## THE TRADITION OF LITERARY TRANSLATION AT THE ENGLISH DEPARTMENT

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**Abstract.** *This paper provides a comprehensive list of all the literary texts translated by the members of the English Department at the Faculty of Philosophy, and then proceeds to discuss some of these translations in detail. Some of the circumstances related to the translators' choice of literary works, their stylistic features and the methods used in translating are presented. It is demonstrated that a significant tradition of literary translation has been established at the department, which has resulted in publishing some seminal works of Anglophone literature in the Serbian language.*

**Key words:** *English Department, literary translation, Anglophone literature in the Serbian language, English literature, American literature, Canadian literature.*

### 1. INTRODUCTION

A great number of literary works, ranging from short fiction, individual poems and essays to novels, have been translated by the members of the English Department at the Faculty of Philosophy. Inspired by their love of Anglophone literature, and drawing on their comprehensive scholarly knowledge in this area, the professors at the English Department have produced translations of some seminal works, introducing new Anglophone authors to the Serbian readers and thus contributing significantly to the strengthening of cultural ties.

In Table 1 below, all of the published literary translations by the members of the English Department are listed, with the names of the translators appearing in alphabetical order. It is important to point out that this list contains only literary translations. In many cases, the same authors have also translated works in the field of journalism, arts, cultural studies, philosophy or psychology, but they are not included in this overview. In the following sections, some of the notable literary translations are singled out and discussed in detail, with a view to illustrating the prolific and diverse output of the translators at the English Department.

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**Table 1** The list of published literary translations by the members of the English Department

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**Mihailo Antović**

Jerotić, Vladeta. 2010. *Drawing Closer to God*. Belgrade: Ars Libri: Zadužbina Vladete Jerotića: Besjeda.

Jerotić, Vladeta. 2011. *Wisdom of Solomon*. Belgrade: Ars Libri: Partenon: Zadužbina Vladete Jerotića.

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**Ljiljana Bogoeva Sedlar**

Dorfman, Arijel. 2012. "Pablo Píkaso ima nešto da saopšti Kolinu Paelu sa one strane groba". *Lipar: list za književnost, umetnost i kulturu* 49, br. 2: 284–287.

Levins Morales, Aurora. 2016. "Kanibali". *Lipar: list za književnost, umetnost i kulturu* 59: 361–364.

Marti, Hose. 2016. "Naša Amerika". *Lipar: list za književnost, umetnost i kulturu* 59: 369–372.

Sezer, Eme. 2012. "O stanju nacije". *Lipar: list za književnost, umetnost i kulturu* 49, br. 2: 227–231.

Tešić, Nađa. 2019. "Posle revolucije". *Međaj: časopis za književnost, umetnost i kulturu* br. 108: 9–46.

Vongar, B. 2010. "Hajka". *Koraci: časopis za književnost, umetnost i kulturu* 44, br. 9/10: 72–84.

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**Mladen Jovanović**

Beret, Sid. 1998. *Syd Barrett: otac britanske psihodelije*. Niš: Gradina.

Sontag, Susan. 1985. "Ja, i tako dalje". Niš: Gradina.

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**Vladimir Ž. Jovanović**

Maksimović, Desanka. 1995. "Serbia is a Great Secret". U S. Hadži-Tančić, (ed.) *Osvit: književnost, umetnost, kultura*. Leskovac: Naša reč.

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**Vesna Lopičić**

Atvud, Margaret. 1995. "Lice pobune; Prljava igra; U prethodnom životu: slepi miš; Anđeo". *Sveske: časopis za književnost, umetnost i kulturu* 25: 134–141.

Atvud, Margaret. 1993. *Dobre kosti*. Toronto: Coardi House Press.

Berk, Nensi. 2003. "Ogledala sećanja". *Književne novine: organ Saveza književnika Jugoslavije* 1084–1085/ 1086–1087: 26.

Devajn, Majkl. 2007. "Sirano XXI. 1". *Sveske: časopis za književnost, umetnost i kulturu* 18, br. 85: 33–50.

Devajn, Majkl. 2007. "Sirano XXI. 22". *Sveske: časopis za književnost, umetnost i kulturu* 18, br. 86: 18–30.

Eliot, Tomas Sterns. 1995. *Ka definiciji kulture*. Niš: Prosveta.

Kostaš, Mirna. 2004. *Ukleti mladoženja*. Niš: Studentski kulturni centar.

Morison, Šajen. 2009. "Manija za ostrvima". *Polja: mesečnik za umetnost i kulturu* 54, br. 456: 81–86.

Ravin, Norman. 2007. *Lola noću.*. Beograd: Filip Višnjić.

Saderland, Frejžer. 2001. "Dva srodna naslova". *Stvaranje: časopis za književnost i kulturu* 56, br. 1/3: 150–159.

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**Dragana Mašović**

Barouz, Vilijam. 1986. *Goli ručak*. Beograd: Prosveta.

Bond, Edvard. 1992. "Pripovetke". *Gradina: časopis za književnost, umetnost i društvena pitanja* 27, br. 1/2: 81–101.

Clark, Torston. 2009. "U potrazi za Krusoom". *Polja: mesečnik za umetnost i kulturu* 54, br. 456: 52–80.

Keruak, Džek. 1998. *Zemlja železnice*. Niš: Gradina.

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- Keruak, Jack. 2016. "Shvatanje i tehnika za modernu prozu". *Gradac: časopis za književnost, umetnost i društvena pitanja* 43, br. 201/202: 41.
- Mašović Dragana. 2003. *Gosti našeg naroda: antologija irske priče*. Beograd: Srpska književna zadruka.
- Miler, Henri. 2016. "Predgovor Keruakovom romanu *Podzemljaši*". *Gradac: časopis za književnost, umetnost i društvena pitanja* 43, br. 201/202: 75–76.
- Morison, Džim. 1989. *Američka molitva : poezija i tekstovi*. Niš: Gradina.
- Morison, Van. 1995. "Vrata nevinosti". *Gradina: časopis za književnost, umetnost i društvena pitanja* 30, br. 1/2: 80–100.
- Nil, Tom. 2009. "Skitačka groznica na suncu". *Polja: mesečnik za umetnost i kulturu* 54, br. 456: 37–51.
- Stajnbek, Džon. 1994. "Amerikanci i svet". *Gradina: časopis za književnost, umetnost i društvena pitanja* 29, br. 5/6: 167–173.

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#### **Dejan Ognjanović (period 1999-2009)**

- Barouz, Vilijam. 2009/2010. "Kim: iz romana *Mesto slepih puteva*". *Gradac: časopis za književnost, umetnost i društvena pitanja* 37, br. 173/174: 52–57.
- Barouz, Vilijam. 2009/2010. "Vetar umre vi umrete mi umremo". *Gradac: časopis za književnost, umetnost i društvena pitanja* 37, br. 173/174: 15–19.

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#### **Lena Petrović**

- Deren, Maja. 1986. "Božanski konjanici". *Gradina: časopis za književnost, umetnost i društvena pitanja* 21, br. 3: 79–107.
- Kuci, Dž. 2005. *Mladost*. Beograd: Paideia.
- Kuci, Dž. 1999. *Zemlje sumraka*. Niš: Prosveta.

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#### **Violeta Stojičić**

- Lavkraft, H. 2008. "U zidinama Eriksa". U D. Ognjanović (ed.) *Nekronomikon*. Beograd: Everest Media.
- Uelbek, Mišel. 2009. "H. P. Lavkraft: Protiv sveta, protiv života". *Gradac* 171–172.

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#### **Nataša Tučev**

- Bajron, Džordž Gordon. 2004. *Čajld Harold*. Beograd: Zavod za udžbenike i nastavna sredstva.
- Berlin, Isajja. 2006. *Koreni romantizma: Melonova predavanja u Nacionalnoj umetničkoj galeriji*. Beograd: Službeni glasnik. (prevod stihova u knjizi)
- Goldsvorti, Vesna. 2017. *Gospodin Ka*. Beograd: Geopoetika.
- Hamaršeld, Dag. 2010. "Putokazi". *Naše stvaranje: časopis za društveno-politička pitanja, nauku i književnost* 57, br. 1–2: 70–85.
- Hamaršeld, Dag. 2010. *Putokazi*. Beograd: Altera.
- Hini, Šejmas. 1995. *Darovi kiše*. Beograd: Studentski kulturni centar.
- Hini, Šejmas. 1996. *Izabrane pesme/ Šejmas Hini*. Gornji Milanovac: Dečje novine. (with Srba Mitrović)
- Jejts, Vilijam Batler. 2010. "Grofica Ketlin". *Naše stvaranje: časopis za društveno-politička pitanja, nauku i književnost* 57, br. 3–4: 111–152.
- Kolridž, Semjuel Tejlor. 1994. *Balada o starom mornaru*. Valjevo: Intelekta.
- Lou, Dajana. 2007. *365 molitvi za porodicu*. Beograd: Esotheria.
- Po, Edgar Alan. 1991. "Anabel Li". *Mostovi: časopis književnih prevodilaca Srbije* 22, br. 85–86: 43–46.

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#### **Milica Živković**

- Vongar, B. 2012. *Valg: roman o Australiji*. Beograd: Jasen.
- Vongar, B. 2014. "Cvet u pustinji". U Ratomir Ristić (ed.) *Mitsko putovanje kroz istoriju i politiku Sretena Božića Vongara*. Niš: Prosveta.
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2. LENA PETROVIĆ'S TRANSLATION OF *DUSKLANDS*

In the course of her extensive research into the oeuvre of the South African Nobel laureate J. M. Coetzee, Lena Petrović has published two book-length studies about Coetzee's writings and translated two of his novels, *Dusklands* (1974) and *Youth* (2002). Her translation of *Dusklands* was first published by Prosveta, a publishing house in Niš, in 1999, and then published again in 2005, as a part of Paideia's edition of Coetzee's collected works – on which occasion Paideia also published Petrović's translation of Coetzee's *Youth*.

Even though *Dusklands* was Coetzee's first novel, its complexity and the intricacies of the author's writing style make it perhaps one of his most difficult works to translate. It is generally considered that *Dusklands* introduced a new postmodernist strain in South African fiction, making it clear from the beginning that one of Coetzee's major preoccupations was going to be with textuality and with various narrative modes. In *Dusklands* in particular, this refers to two imperialist discourses – one related to the US aggression on Vietnam, and the other to the colonization of South Africa – both of which Coetzee's novel seeks to parody and deconstruct. A translator also has to bear in mind the complexity of linguistic means which Coetzee employs when presenting the gradual progress into insanity of his two protagonists, Eugene Dawn and Jacobus Coetzee, which is taking place under the surface of their pseudo-rational narration (Head 2009: 38). The following passage, showing both Jacobus Coetzee's sharp intellect and the solipsism, megalomania and destructiveness which would eventually lead him to madness, may serve well to demonstrate Petrović's translating skills:

*Nothing is hidden from the eyes. As the other senses grow numb or dumb my eyes flex and extend themselves. I become a spherical reflecting eye moving through the wilderness and ingesting it. Destroyer of the wilderness, I move through the land cutting a devouring path from horizon to horizon. There is nothing from which my eye turns, I am all that I see. Such loneliness! Not a stone, not a bush, not a wretched provident ant that is not comprehended in this travelling sphere. What is there that is not me? I am a transparent sac with a black core full of images and a gun... The gun stands for the hope that there exists that which is other than oneself. The gun is our last defence against isolation within the travelling sphere. The gun is our mediator with the world and therefore our saviour. The tidings of the gun: such-and-such is outside, have no fear. The gun saves us from the fear that all life is within us. It does so by laying at our feet all the evidence we need of a dying and therefore a living world. I move through the wilderness with my gun at the shoulder of my eye and slay elephants, hippopotami, rhinoceroses, buffalo...; I leave behind me a mountain of skin, bones, inedible gristle, and excrement. All this is my dispersed pyramid to life. It is my life's work, my incessant proclamation of the otherness of the dead and therefore the otherness of life (Coetzee 1982, 76).*

*Ništa nije skriveno od očiju. Dok ostala čula utrnu ili otupe, očne jabučice mi se stežu i šire. Sav se pretvaram u sferično, misleće oko što se kreće kroz divljinu i guta je. Ja sam uništitelj divljine, krstarim ovom zemljom usecajući proždiruću stazu od horizonta do horizonta. Nema te stvari sa koje sklanjam pogled, sve što vidim, to sam ja. Kakva usamljenost! Nema kamena, ni žbuna, ni kukavnog, vrednog mrava, a da nisu obuhvaćeni tom putujućom kuglom. Ima li ičega što nisam ja? Ja sam providna opna sa crnim jezgrom punim slika, i puškom... Puška predstavlja nadu da postoji nešto što nisam ja. Puška je naša poslednja odbrana od usamljenosti unutar one putujuće kugle. Puška je naš posrednik u opštenju sa svetom i stoga naš spasilac. Puška poručuje: to i to je napolju, ne boj se.*

*Puška nas spasava od bojazni da je sav život u nama. Ona to čini stavljajući nam pred noge dokaze o umirućem, pa prema tome i o živom svetu. Krećem se kroz divljinu s okom na nišanu puške i ubijam slonove, nilske konje, nosoroge, divlje bivole...; za sobom ostavljam brda koža, kostiju, nejestive hrskavice i izmeta. Rasuti na sve strane, ti su ostaci moja piramida u slavu životu. Oni su smisao mog života, kroz njih ja neumorno obznanjujem nesvodivu razliku koja odvaja smrt od života (Kuci 2005, 73–74).*

### 3. DRAGANA MAŠOVIĆ'S TRANSLATION OF *NAKED LUNCH*

As a distinguished scholar of American Literature and American Studies, Dragana Mašović has translated a number of literary and critical texts in this field, many of them published in the literary journal *Gradina*, whose editorial board member she was for many years. In her other important area of research, that of Irish Studies, she has also produced some notable translations – including an anthology of Irish short stories, both translated and edited by Mašović, titled *Gosti našeg naroda* and published in 2003.

Mašović's translation of William S. Burroughs' *Naked Lunch* represents an extremely important contribution to the body of Anglophone literary translations. Burroughs' seminal novel was first published in 1959, whereas Mašović's translation first appeared in 1986. (Titled *Goli ručak* in Serbian, it was first published by Prosveta, and then published again by Algoritam in 2005.) This experimental work – whose author was closely connected to the representatives of the Beat Generation (Ginsberg, Kerouac, Cassady), but still retained a distinct style and theoretical attitudes which set him somewhat apart from them – is also considered a successor of earlier experiments in modernist prose carried out by Joyce, Stein and Proust. As Mašović points out in her "Afterword", Burroughs' prose style is characterized by scathing, radical satire prompted by the author's sense of shock and disgust with the modern world. Mašović compares it with the works of Johnatan Swift, but also points to its extensive inclusion of the obscene and the ribald (Mašović 2005: 210). She also draws attention to Burroughs' theory of Factualist prose, expressing his conviction that a modern writer should discard rational, linear discourse and resort to a kind of storyline where the facts are presented without authorial comment. As Mašović explains, Burroughs urges the writer to use irrational forms of communication, dadaist collages in which the words would lose their fixed meanings: "For Burroughs, logical sentences are like bridges that the enemy (mass-media, technocracy, political parties) would use to occupy our territory, which is why they should all be demolished, replacing the realm of words with the realm of silence" (ibid., 213).

All of the above characteristics of Burroughs' prose make it extremely challenging for a translator, which makes Mašović's accomplishment even more admirable. Her translation is both true to the demands of Burroughs' poetics and consistent in conveying to the Serbian reader the author's extremely provocative message and satirized depiction of the modern world. The following passage, describing a marketplace in one of the imaginary dystopian states presented in the novel, is a good illustration of the complexity of task undertaken by the translator:

*In the City Market is the Meet Café. Followers of obsolete, unthinkable trades doodling in Etruscan, addicts of drugs not yet synthesized, pushers of souped-up harmine, junk reduced to pure habit offering precarious vegetable serenity, liquids to induce Latah, Tithonian longevity serums, black marketeers of World War III, excusers of telepathic sensitivity, osteopaths of the spirit, investigators of infractions denounced by bland paranoid chess*

*players, servers of fragmentary warrants taken down in hebephrenic shorthand charging unspeakable mutilations of the spirit, bureaucrats of spectral departments, officials of unconstituted police states, a Lesbian dwarf who has perfected operation Bang-utot, the lung erection that strangles a sleeping enemy, sellers of orgone tanks and relaxing machines, brokers of exquisite dreams and memories tested on the sensitized cells of junk sickness and bartered for raw materials of the will... A place where the unknown past and the emergent future meet in a vibrating soundless hum (Burroughs 1966, 108).*

*Na Gradskoj Pijaci je kafić "Susret". Tu žagore na etrurskom poslenici drevnih, neshvatljivih zanata, narkosi navučeni na još nesintetizovane droge, dileri pojačanog "Škodilina", jedne nepouzidane droge koja je ovdje čista navika, i ona narkosu pruža opasnu tupost i spokojstvo, pa tečnosti za mamljenje Lataha, titonskih seruma za besmrtnost, crnoberzijanci trećeg svetskog rata, iznuđivači telepatske osetljivosti, osteopati duha, ispitivači prekršaja iscinkarenih od strane blago paranoičnih šahista, policijski pomoćnici sa delimičnim ovlašćenjima napisanim stenografijom mladalačkog ludila, odgovorni za neizreciva sakaćenja duha; birokrate sablasnih odseka, zvaničnici još nekonstituisanih policijskih država; patuljasta lezbejka koja je usavršila operaciju Beng-utot – erekciju pluća od koje se neprijatelj guši u snu; prodavci orgnoskih rezervoara i mašina za opuštanje; senzali izvanrednih snova i uspomena ispitanih na preosetljivim ćelijama narkosa, bolesnog bez droge, i trampljenih za sirovine volje... Mesto gde se nepoznata prošlost i započeta budućnost susreću u drhtavom nemom zujanju (Barouz 2005, 102).*

#### 4. VESNA LOPIČIĆ'S TRANSLATION OF *GOOD BONES*

Some notable literary translations were authored by Vesna Lopičić. As an eminent scholar in the field of Canadian literature, who has taught courses in Canadian Studies and Canadian Short Story for many years, Lopičić has also translated literary works by numerous Canadian authors writing in different genres. Among them, Margaret Atwood stands out as one of the most prominent. Atwood's novels and books of poetry have won a number of literary awards, including two Booker Prizes as well as the Franz Kafka Prize. She includes a variety of themes in her writing, such as gender, religion, myth and environmental activism. She has also postulated theories about the Canadian identity and Canadian literature as its expression by saying that both are founded on the symbol of survival, which she explores both in her fictional and non-fictional works.

The translation of Atwood's short story collection *Good Bones* was a joint effort of Vesna Lopičić and Velimir Kostov, which was published in 1993 by Coadi House Press. The collection was translated and published only a year after its original publication in English. Moreover, it was one of the first translations of Margaret Atwood's work into Serbian.

Since *Good Bones* is a collection of short stories, the sentences are generally short, with simple syntactic structure, which facilitates the translation process. Even though some of the culture-specific vocabulary items may lack exact equivalents in the Serbian language, the translators have dealt with them admirably. Some of them may be noticed, for instance, in Atwood's retelling of the popular English fable about a little red hen, titled "The Little Red Hen Tells All" (translated to Serbian as "Mala crvena koka priča svoju priču"):

*You know my story. Probably you had it told to you as a shining example of how you yourself ought to behave. Sobriety and elbow-grease. Do it yourself. Then invest your capital. Then collect. I'm supposed to be an illustration of that? Don't make me laugh.*

*I found the grain of wheat, true. So what? There are lots of grains of wheat lying around. Keep your eyes to the grindstone and you could find a grain of wheat, too. I saw one and picked it up. Nothing wrong with that. Finders keepers. A grain of wheat saved is a grain of wheat earned. Opportunity is bald behind.*

*Who will help me plant this grain of wheat? I said. Who? Who? I felt like a goddamn owl (Atwood 1992, 9).*

In this excerpt, we notice certain collocations such as “elbow-grease” and sayings such as that “opportunity is bald behind”, which may have been problematic to translate and which Lopičić and Kostov resolved in the following manner:

*Moju priču već poznajete. Mora da su vam je pričali kao sjajan primer kako vi sami treba da se ponašate. Bistra glava i laktašenje. U se i u svoje kljuse. Zatim obrni kapital. Pa uberi profit. Smatraju me ilustracijom toga? Ne zasmejavaju me!*

*Našla sam zrno žita – to je tačno. Pa šta? Ima tušta i tma zrnevlja koje je razbacano unaokolo. Imajte konstantno biznis na umu pa ćete i vi pronaći zrno žita. Dakle, spazila sam to zrno i pokupila ga. Šta tu ima loše? Ko prvi devojci... Para na paru... U pravi čas...*

*Ko će mi pomoći da zasejem ovo zrno žita? Zapitala sam. Ko? Ko? Osećala sam se kao prokleta kvočka (Atvud 1993, 5).*

The translators have used certain Serbian proverbs which might not be the exact translations, but which convey a similar meaning while making the story, which a Serbian reader is not familiar with, easier to understand. It may also be noticed that they have used shortened versions of the proverbs which are usually encountered in spoken Serbian. Additionally, they have dealt with the onomatopoeic sounds such as who (hoot) by finding their equivalents in the Serbian language. A similar appropriation can be noticed in the story “Stump Hunting” (“Lov na panjeve”) in which they find the equivalent to “barbecue sauce” in Serbian “začin C”, in order to make the story more relatable to Serbian readers.

##### 5. MILICA ŽIVKOVIĆ'S TRANSLATION OF *WALG*

Milica Živković is credited with the translation of B. Wongar's novel *Walg* (1983) as well as with the translation of several stories from his short story collection *Flower in the Desert* (translated as *Cvet u pustinji*). B. Wongar (Sreten Božić) is an author who stands out among the translated Australian authors, not only in terms of the number of translated works, but also in terms of their outstanding critical reception. The period between 2005 and 2016 was marked by a considerable academic and critical interest in this author and his work in Serbia. Before the publication of Živković's translations, the only available Serbian translations of Wongar's works were those of *The Track to Bralgu* (1978) and *Babaru* (1982). The translations of *Walg* and *The Flower in the Desert* have therefore contributed significantly to making this author known to the Serbian audience. The short stories were translated at the initiative of Ratomir Ristić, with whom Živković collaborated on the Australian Studies course at the Faculty of Philosophy. Within this course, the oeuvre of B. Wongar, a prominent Australian author, was especially significant. What makes Wongar's art important is that, apart from being an author who has dedicated the

majority of his writings to the Australian Aborigines and their plight, he is also an immigrant who has been subjected to numerous controversies in Australia.

On the other hand, the novel *Walg* was translated by Živković at the initiative of Aleksandar Petrović after a series of lectures dedicated to Sreten Božić organized by the Serbian Academy of Sciences and Arts at the University of Kragujevac. These lectures yielded two valuable outcomes. One was an anthology titled *The Anthropology of Truth: The Second Life and Opus Primum of B. Wongar* (*Antropologija istine: Drugi život i OPUS PRIMUM B. Vongara*). The other was the translation and publication of his most significant writings by Jasen Publishing House. Another scholar who has greatly contributed to Wongar's renown in Serbia is Ljiljana Bogoeva Sedlar, who lectured and wrote about him and supervised several doctoral dissertations about his work.

According to Živković, the translation of Wongar's works was not particularly demanding, since the author's syntax is quite clear and simple despite the presence of various genres in his work. His writings combine myths, Aboriginal folk tradition, Serbian epic tradition, realism and surrealist fantasy, among other things. The greatest challenge was to translate the vocabulary items from the ethnic lexicon of the Aboriginal culture. It was impossible to translate such lexemes since there were no appropriate equivalents in the Serbian language. Živković solved this issue by transcribing the ethnic vocabulary items from the original text whenever possible in order to preserve their local connotations. Further explanation of these terms was provided either in the footnotes or in the glossary at the end of the book. In the cases where the local connotation of a word was not of great importance, she would try to find the closest semantic equivalent in the Serbian language. We can notice this if we compare the original:

*The sun is about to rise; it has already lit up the treetops. I'd better hide dugaruru; the whites could be around soon. A rod skirts the camp, passing along the long embankment and over a bridge across the ravine; it heads toward town, farther away. From up there you can see even a single footprint in the dusty ground. Whenever they are about, the whites like to stand on the embankment and stare down here. Wagudi thinks the balandas are counting how many of us are left. I have to go later and see Wagudi; the elder might tell me if mother is still about. He might chant and sound his didjeridu to beg her to visit us again; the spirits can easily be persuaded to come if you only know the right way* (Wongar 1983, 7).

and the translation:

*Sunce samo što nije izašlo; već je ogrejalo vrhove drveća. Biće bolje da sakrijem dugaruru. Belci se mogu pojaviti svakog trenutka. Put ide čitavom dužinom oko logora; prolazi preko dugačkog nasipa i preko mosta iznad jaruge, pa nastavlja sve do grada koji je daleko odavde. Odozgo, sa nasipa, može se videti čak i otisak stopala u prašnjoj zemlji. Kad god se nađu ovde, belci vole da stoje na nasipu i da otuda zure u nas. Vagudi misli da belci – balande – svaki put broje koliko nas je prestalo. Moram kasnije da odem da posetim Vagudija; možda će mi starac reći da li je majka još uvek ovde. A možda će zapevati i zasvirati diđeridu, da bi je zamolio da nas ponovo poseti. Duhovi se mogu lako nagovoriti da dođu, ukoliko znate pravi način da ih dozovete* (Vongar 2012, 25).

We can notice that the translator has chosen to keep the italicized vocabulary items the same as they appear in the original, only transcribing them according to the transcription rules of the Serbian language. Only for the term *balandas* does she provide a one word definition within the text, while the explanations for the others can be found in the glossary.



6. NATAŠA TUČEV'S TRANSLATION OF *CHILDE HAROLD'S PILGRIMAGE*

Nataša Tučev's most notable literary translation is that of George Gordon Byron's *Childe Harold's Pilgrimage*, originally published between 1812 and 1818. Regarded as one of the most influential works of English and European Romanticism, this long narrative poem made Byron widely famous and established the cult of the wandering, melancholic Byronic hero as one of the staples of the Romantic poetics. The only translation of *Childe Harold* which existed in former Yugoslavia was by the Croatian poet Luko Paljetak, published in 1978. Tučev's translation, which appeared in 2004, was the first one in the Serbian language.

*Childe Harold's Pilgrimage* is written in Spenserian stanzas, which consist of eight iambic pentameter lines and one alexandrine, while the rhyme pattern is *ababbcbcc*. Occasionally, different kinds of stanzas are introduced in the poem – such as the well-known section in which Harold bids farewell to England, which consists of eight and six syllable iambic lines and has the rhyme pattern *ababcdcd*. The poem is challenging for a translator not only because of its complex rhymes, but also because of Byron's frequent and deliberate use of archaisms. This stylistic feature is to some degree also a homage to Spenser, but it is primarily used by Byron in an attempt to create a distance between the fictional hero and the author, because of the anxiety that the autobiographical elements in the poem were causing him. In addition, a translator has to take into account numerous toponyms and historical and mythical references which appear as the poem's protagonist reflects on the past during his travels through various European countries – such as Spain, Greece, Switzerland or Italy. These features have not only made the rhyming in translation more difficult, but also called for the inclusion of a great number of footnotes in the translation, clarifying the context of Byron's lines to the Serbian reader.

In Tučev's translation, each line of the poem is extended by two syllables, a method justified by the fact that polysyllabic words are much more frequent in the Serbian language than in English. Although this changed the original metric pattern, it enabled the translator to preserve most of the intricacies of Byron's intended meaning. The rhyme pattern *ababbcbcc* was preserved throughout the poem. During the period in which she was translating the poem, Tučev extensively read the works of the Serbian Romantic poets and applied some of their archaisms in the translation. The following stanzas, expressing the author's emotions during a stormy night in the Alps, may serve to illustrate both the technical and linguistic features of Tučev's translation:

*Sky, mountain, river, winds, lake, lightnings! ye!  
 With night, and clouds, and thunder, and a soul  
 To make these felt and feeling, well may be  
 Things that have made me watchful; the far roll  
 Of your departing voices, is the knoll  
 Of what in me is sleepless – if I rest.  
 But where of ye, oh tempests! is the goal?  
 Are ye like those within the human breast?  
 Or do ye find, at length, like eagles, some high nest?*

*Could I embody and unbosom now  
 That which is most within me – could I wreak  
 My thoughts upon expression, and thus throw*

*Soul, heart, mind, passions, feelings, strong or weak,  
 All that I would have sought, and all I seek,  
 Bear, know, feel, and yet breathe – into one word,  
 And that one word were Lightning, I would speak;  
 But as it is, I live and die unheard,  
 With a most voiceless thought, sheathing it as a sword.*

(Canto III, stanzas 96–97)

*Vi, neba, planine, vetrovi, jezera!  
 Sa oblakom, tminom, gromom što se čuje,  
 I dušom što oseća – sve to mene tera  
 Da ostanem budan kad svak drugi snuje;  
 I kad u daljini vaši glasi bruje,  
 U meni su odjeci koji od sna beže.  
 Al' gde je vaš cilj, o silne oluje?  
 Dal' ste kao ona što grud ljudsku žeže?  
 Il' u gori s orlovima vaša gnezda leže?*

*Da nekako sada da iznedrim znam  
 Suštinu svog bića – kad bih mog'o da  
 Svim mislima svojim jedan izraz dam,  
 I da srce, dušu, strasti, čuvstva sva,  
 Sve za čime tragam, trpim, slutim, znam,  
 Izlijem iz sebe u jednu reč samu,  
 I ta reč da je Munja – zborio bih ja;  
 Al' ovako trpim tišinu i čamu,  
 I bezglasnu misao krijem kao kamu.*

(Treće pevanje, strofe 96–97)

## 7. CONCLUSION

In his study *Literary Translation* (2001), Clifford Landers points out that literary translators, apart from being proficient in the language from which they are translating, and familiar with the source language literature and culture, should also cultivate a poetic sensitivity; by which he means “an appreciation for nuance, sonority, metaphor and simile; the ability to read between and above the lines; flexibility; and ultimately, humility” (Landers 2001, 99). All of these qualities may be found in the literary translations authored by the members of the English Department at the Faculty of Philosophy. As the above examples illustrate, they have translated, and continue to translate, important works of Anglophone fiction. To the greatest possible extent, their literary translations convey to the Serbian reader the aesthetic experience of the original works. Their academic knowledge of the English language, literature and culture further contributes to the quality of these texts. The new generations of scholars and researchers at the English Department will hopefully be inspired by this established tradition and compelled to keep it alive by adding their own contributions.

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*Ovaj rad sadrži sveobuhvatnu listu književnih prevoda članova Departmana za anglistiku na Filozofskom fakultetu u Nišu, kao i detaljne diskusije o pojedinim prevodima. U radu se takođe razmatraju i razlozi zbog kojih su dati književni tekstovi odabrani za prevođenje, određene stilske odlike prevoda, kao i metode korišćene u prevodilačkom postupku. Rad pokazuje kako je na Departmanu za anglistiku ustanovljena značajna prevodilačka tradicija iz koje su proizašli prevodi nekih od najuticajnijih dela anglofone književnosti na srpskom jeziku.*

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