



Ф И Л О Л О Г

часопис за језик, књижевност и културу
V 2014 10
универзитет у бањој луци
филолошки факултет



READER-FOCUSED VS. TEXT-FOCUSED SHIFTS OF COHERENCE IN MOMO KAPOR'S SHORT STORIES

Abstract: *The paper deals with the issues related to translating terms and concepts from Momo Kapor's short stories. The special focus is placed on solving the problems of non-equivalence, that is, non-existence of certain terms in the target language, having in mind the fact that most of those terms and concepts also contain a great deal of implied meaning. Consequently, one of the aims of the paper is also to raise the awareness of the complexity of the translator's task.*

During the process of analysing the examples of terms for which there is no appropriate translation in the target language, two approaches to translation are contrasted: the text-focused and reader-focused translation. The text-focused translation requires introducing shifts, which contribute to the coherence of the text. Within this approach, the translator takes neither the context of the source text nor the needs of target text readers into account. This being the case, the translation is based purely on the linguistic rules.

Conversely, in order to achieve the reader-focused translation, the translator introduces shifts that go beyond the surface of linguistic meaning and function of a term. In this case, many different factors participate in creating the same effect on the target text reader as on the source text reader, such as: the implied meaning of a term, target culture, source culture, time, space, etc. Through the analysis of various examples, it has been concluded that it is only this type of approach to translation that allows interpreting the term and then transferring its meaning into target language, thus achieving the aim of creating the associations with the same effect in the mind of a target-text reader as in the mind of a source-text reader.

Key words: *literary translation, non-equivalence, Kapor, reader-focused shifts, text-focused shifts, implied meaning.*

Introduction

The aim of this paper is to elucidate a range of manners for achieving equivalence when translating certain words and expressions rich with implied meaning that can be found in Momo Kapor's collection of short stories. This is something the translator has to pay special attention to if they wish to preserve the universal value of Kapor's stories in their translation.

Kapor's short stories taken into consideration for the purpose of this analysis are as follows: *The Age of Terror, The Dervishes of Sinan's tekke, Castle, Stroller, At the '?*

While reading Kapor's short stories, the reader is constantly aware that all of them are interwoven with historical facts deftly incorporat-

ed in the plot. In each story, the reader can always find an important historical issue or event that in some way affected the life and decisions of the characters. However, those historical facts are often masked behind the irony covering the writer's empathy and pain when observing the suffering of the common man in everyday situations.

Nevertheless, the real significance of Kapor's stories is found in the universal ideas they explore. Whereas on the surface it can be said that Kapor's short stories in general offer nothing but mere sketches of everyday life in Yugoslavia after WWII, one has to admit that it is exactly the universal idea of the story they have just read that stays engraved. Like many authors in the 20th century who deal with the issue of identity, Kapor also examines the identity of an individual,

but in his case, the one living in post-war Yugoslavia. For the reader in the original language, the lines of universality on those sketches are not at all blurred with historical facts, events or conditions, for these are all in service of enhancing the clarity of the author's message.

In order to realize his uniqueness in presenting a universal message, Kapor uses certain words and expressions whose meaning has to be interpreted in the source language before being translated into the English language. In addition, this can be all the more important when one becomes aware of the fact that the same word or expression occurs in a few of Kapor's stories and that it creates the same effect on the reader every time it appears. The translator can observe them as 'lighthouses' in the sense that they are enriched with implied meaning and thus affect not only the meaning potential of a short story, but also the intertextuality of Momo Kapor's works.

Furthermore, this paper pays special attention to examining the possibilities in which Kapor's stories may change or lose their meaning potential if the translator does not manage to transfer the implied meanings of these 'lighthouses', which indeed contribute to the universal value of the stories. It is at this point that the translator's task becomes even more complex, because they need to achieve the reader-focused coherence of the translated text.

Thus, if one considers Blum-Kulka's idea of achieving the reader-focused text coherence, according to which 'for the reader, the text becomes a coherent discourse if he can apply relevant schemas (e.g. based on world knowledge, subject matter knowledge, familiarity with genre conventions) to draw necessary inferences for understanding both the letter and the spirit of the text', they come to the conclusion that the translator has to be aware of these schemas in the mind of a target language reader in order to properly transfer the implied meanings from the source texts (Blum-Kulka 2000, 304). Therefore, it is necessary for the translator to rely heavily on the stories' context as well. According to Đorđević, 'when referring to context, a translator must know that it is the entire surrounding of the text, the environment in which it exists together with

all the implied and expressed intentions of both the text and the author of the text (2011, 28).

On the other hand, the translator may rely exclusively on the source text, without taking the reader, their context or the text's implied meaning into account. This is what Blum-Kulka describes as the process of achieving text-focused coherence. In this case, during the process of transferring the meaning, 'the translator failed to realize the functions a particular linguistic system, or a particular form, plays in conveying indirect meanings in a given text' (Blum-Kulka 2000, 309). This type of translation is obviously blind for the implied meaning that contributes to the universal message of the text. As a result, the translation is far from the reader's point of understanding and thus worthless.

In Kapor's short stories, there are certain words and expressions, which are burdened with indirect meaning with which he manages to build entire concepts. Moreover, those words appear in most of his stories and always with the same purpose. Even at first glance, it is obvious that the writer repeats those words and expressions through his stories for some reason. It is the translator's mission to understand this and then transfer it for the target text reader's comprehension.

It is a well-known fact that 'nowadays, the greatest difference in translation studies is between linguistic-based approaches and approaches informed by literary and cultural studies' (Venuti 2007, 296). It can be very useful, however, to apply these two, practically opposite approaches in situations of introducing shifts in order to deal with the issue of non-equivalence. By applying methods of both approaches on the same translation problem separately, one can discover strengths and weaknesses of each approach as they offer different solutions to the same problem. In doing so, the translator can make the final decision based on which approach offers better solution in the given context and situation. Finally, one can conclude that, even though focusing on different points in translation, these two approaches can actually work together in achieving the aim of translation that affects its reader in

a very similar way the text in original language affects its reader.

Methodology

Since the paper is based on issues of translating Momo Kapor's short stories, the methods in focus are those related to solving the problems of non-equivalence at various levels and using shifts to reach that goal. All those problems have one common point – the writer has 'burdened' certain words and expressions with implied meaning, which, as a rule, is exactly the one that contributes the most to the universal message, and which represents the value that must not be lost in translation.

In order to realize the idea of reader-focused text coherence, the translator uses shifts¹, which '...are inevitable...because of the structural differences between languages and the cultural differences between audiences' (Venuti 2007, 297). In addition, many theorists suggest that shifts are designed to secure the equivalence at a higher level than the word, phrase or sentence level. Anton Popovič (1970, 80) argues "shifts do not occur because a translator wishes to 'change' a work, but because he strives to reproduce it as faithfully as possible and to grasp it in totality, as an organic whole". One can claim that using shifts is very practical, because, if used adequately, they may compensate for almost anything that can be lost on a formal or semantic level.

In the pursuance of an ingenious shift for certain issue of non-equivalence, the translator has several useful tools at their disposal:

- 1) Culture-specific concepts and translation by cultural substitution (Baker 2011, 29)

In Kapor's short stories, there are often concepts mentioned which are completely unknown to an English speaking reader. This is a very common problem in translation; especially if one takes into account the fact that each culture ob-

serves the world in a different way. And yet, the translator has to create a bridge of understanding between the two cultures. As an example of this type of non-equivalence, the paper deals with the issues related to the translation of the notion 'zadruga'.

One of the common ways of dealing with this problem is translation by cultural substitution. This is a very useful tool, especially because the translation is focused on the reader of the target text. By using this strategy, the translator replaces the culture-specific concept of the source culture with the culture-specific concept of the target culture. Their content is normally completely different, but they create the same impact on both the source culture reader and the target culture reader, when one considers the readers' general knowledge, time and space conditions, etc.

- 2) The issue when source-language concept is not lexicalized in the target language (Baker 2011, 18)

The translator can also encounter concepts in Kapor's short stories for which there are no appropriate lexical units in English. In most cases, the concept is known to the target culture reader, but the translator has to find an acceptable way of transferring the meaning into English. The following strategies can also be helpful when the translator has to translate a word that does have a lexicalized unit in the target language, but the result is often so 'heavy' with implied meaning that providing an additional explanation is necessary.

In this case, as well as when dealing with culture-specific concepts, translators usually use a loan word, with or without an explanation. Providing an explanation for a loan word is particularly useful in cases when the loan word appears several times in a text and thus is important for the understanding of the text. For this purpose, the translation of the word 'vilajet' is analysed in a separate section of this paper.

Another important strategy is translation by paraphrase using unrelated words. Using this strategy, the translator provides an explanation of the meaning of the source-language concept.

¹ Shifts are a means of solving translation problems. They represent deviations in form from the source text in order to achieve equivalence in the semantic sense between the two texts.

However, it is the translator's decision whether to incorporate the explanation in the text or insert it as a footnote. The decision may also be influenced by the length of the explanation.

This strategy may also be used if the concept in source-language text is semantically complex, that is, when a concept, which in a target language would take even a few sentences to be properly explained, is described in the source language by a single word. Uncovering the meaning of the adjective 'solidan' is used as an illustration of this point in the paper.

3) Problems with translating source-language collocations

Different languages have different collocation patterns as well. The basic meaning of a collocation is not difficult to infer in most cases, and sometimes it is even transparent. This, however, may lead to certain loss in translation, because not all cultures observe the world the same way. Even if there seems to be a matching collocation in the target language, it may not cover the same semantic field the collocation in the source language does.

Despite Baker's claims that 'what a word means often depends on its association with certain collocates', one should avoid transferring the pattern of the source language collocation into the target language text, since this negatively influences the naturalness of the target text (Baker 2011, 57). 'Gospodin čovek' is one of the collocations whose translation is analysed in the main part of the paper as an example of this issue.

4) Difficulties and strategies when translating idioms

In the process of the analysis of Kapor's stories, one becomes aware that he often uses idiomatic expressions or idioms, probably because 'idioms often have a stronger meaning than non-idiomatic phrases' and 'they may also suggest a particular attitude of the person using them, so one must use them carefully' (Cambridge Idioms Dictionary 2006, vi).

With regard to interpreting an idiom, the translator should be aware that many of them

may be misleading or have a transparent meaning, but that is just on their surface. As is the case with collocations, idiomatic expressions may not cover the same semantic field or attitude, even when it seems that there is a match in the target language.

One of the strategies of dealing with the problem of non-existing matching idioms in the target language is translation by paraphrase. The example of this strategy analysed in this paper is the translation of the idiomatic expression 'prožvakavati ljubavnu poeziju'.

Analysis

Several implications of the aforementioned type of analysis are presented in this section. In order to achieve the equivalence in translation, the translator uses shifts among other useful procedures. However, not all the shifts contribute to creating the same impact on the target text reader. In this paper, reader-focused and text-focused shifts are used as two opposing aspects in observing the meaning of a source-language word or expression. For each example, possible solutions for both reader-focused and text-focused shifts are discussed. Finally, after analysing the examples, having in mind that in this case it is the idea of literary translation that prevails, the translator may be closer to making a proper choice aimed at bringing the writer's message closer to the target text reader.

1) Culture-specific concepts and translation by cultural substitution

As mentioned in the methodology section, the translation of the term '*zadruga*' is analysed as an example for translating a culture-specific concept. In Kapor's story *The Age of Terror*, the narrator describes the period of nationalization in Yugoslavia after WWII. He says that the story takes place in the specific period, in the period the writer refers to as '*Vreme uterivanja u zadrugu*' (Kapor 2004, 236).

The basic concept of '*zadruga*' is not entirely unknown to an English speaking reader. In essence, it is based on common ownership of resources and on pooling of labour and income in

accordance with the theoretical principles of cooperative organizations. It is even lexicalized in English - there are several translations for it, 'agricultural cooperatives' and 'collective farming' being used in most cases. And yet, translating it properly is very demanding.

The basic problem, of course, is the difference between two cultures, or the West and the East in general. The idea of collective farming has been implemented all over the world, and yet in the West it is considered as positive and in the East as negative and detrimental for rural households. This is mostly because farmers working on state-owned farms, which had been previously nationalized or confiscated from the wealthy pre-WWII owners, had to meet production quotas in order to satisfy the needs of the population. Unlike the agricultural cooperatives in the West, those in the East were controlled by the state.

As mentioned in the introduction of this paper, the writer depicts lives of individuals in post-WWII Yugoslavia, a country widely considered to be the most liberal and thus most Western-like of all communist countries. In spite of this, the Eastern point of view on collective farming is shared by many characters in Kapor's short stories. This information is very important for the translator, because, if they are aware of this, they have identified the problem and know that they will have to use shifts in order to achieve equivalence.

Conversely, if the translator does not take the context of stories into account, the shift they apply is the text-focused shift. This means that the translated text is probably going to be perfect if observed from the aspect of linguistics. By all means, there is a shift in this case; the concept has gone from having a negative connotation in the source text to having a positive connotation in the target text. However, the problem is going to arise in target text readers' minds, who belong to Western cultures, when they become unable to explain to themselves why characters in Kapor's stories so stubbornly refuse to enter agricultural cooperatives and why they feel so miserable upon entering, when in their culture being a part of a cooperative brings nothing but success and prosperity for rural households. As a result, readers

will remain puzzled with this inconsistency and the lines of the universal message will remain blurred or unnoticed. This is often listed as one of the reasons of failure of certain literary works in the target language culture.

If, however, the translator opts for a reader-focused shift in this case, the target text readers' knowledge will be seriously taken into account by the translator and that way most of the confusion in readers' minds will be avoided. The translator may use some of the already existing terms in English as a translation for 'zadruga', but they will have to add compensation in order to deal with the issue of confusion at cultural level. According to Harvey, 'a typical compensation is the insertion of a brief explanation for terms and allusions that are unfamiliar to the projected readership of the translation' (Harvey 1970, 65).

Furthermore, for the sentence 'Vreme uterivanja u zadrugu.' one of the possible translations could also be 'The time of driving into kolkhozes.' The term 'kolkhoz' is a term used for denoting collective farming in Soviet Union. The translator could choose this term because, as opposed to the term 'collective farming', this term invokes negative associations in the mind of the target-text reader. In case they find it necessary, the translator may add a compensation to further explain the term. Depending on its length, the compensation may be embedded in the text or added as a footnote. Similar procedure for the proper translation of the term 'vilajet' is analysed in the following section.

- 2) The source-language concept is not lexicalized in the target language

The term 'vilajet' originates from the Turkish language, and in English, it is translated as 'vilayet'. In addition, it is clear that it is a loan word in both English and Serbian. The well-informed translator is aware that this term, despite its existence in both cultures, has deeper roots in the cultures and history of the former Yugoslavia than in cultures where English is spoken, due to the fact that the greatest part of Yugoslavia's territory used to be a part of the Ottoman Empire for several centuries. The common meaning of the

term refers to a major administrative district or province (in Turkey, and formerly in the Ottoman Empire) with its own governor, waliya.

On the one hand, a text-focused translation would probably leave the loan word unexplained, since it seems so convenient and easy to use loan words in the translation process. In addition, this type of translation is not even close to examining the implied meaning, which should not be overlooked when the use of this term in Kapor's short stories is regarded. Also, one should remember Catford's argument that 'translation equivalence occurs when a source language and target language text or item are relatable to the same features of substance', where 'substance' can signify a definite range of linguistic levels and categories as well as unlimited series of cultural situations. (1965, 50)

On the other hand, there is the reader-focused translation, which, in this case, requires introducing shifts on several levels. First of all, the translator could add an explanation of the loan word, especially because the loan word itself probably means nothing to the reader in the target culture. Secondly, the translator should be aware of the implied meaning of the term in Kapor's short stories. Interestingly, it can be argued that, with the aim of understanding the term properly, one needs observe it in the light of its, one would say, common pre-modifier, adjective 'tamni' meaning 'murky' or 'dark'.

However, the truth is that, nowadays, the meaning of the pre-modifier has merged into the meaning of the term 'vilayet' over the years up to the point where, in their minds, the source text readers immediately envision it as a district or province which is far away and detached from the central part of the country and thus represents a mysterious and gloomy place, the place where there is no prosperity or happiness. The translator should therefore definitely modify the term and thus add the obscure tone to its meaning, in addition to the basic explanation of the term.

Taking into account the aforementioned aspects, the sentence from Kapor's story *The Derivishes of Sinan's tekke*: 'Pomažući jedni drugima, a svi zajedno Andrei, popeli smo se na zemljani zid

tekije i ostali na njemu, ustežući se da zakoračimo u tamni vilajet prepun noći i zelenih Sinanovih trešanja.' may be translated as: 'Helping each other, and then Andrea, we climbed on an earthen wall and stayed on it, hesitating to step into the murky backwater filled with night and Sinan's cherries which were not ripe yet.' (Kapor 2004, 105). With regard to the term 'solidan', the translation procedure is different.

The most common pitfall when translating the aforementioned term is the issue of false friends, since the semantic fields of lexical units 'solid' in English and 'solidan' in Serbian do have some common points, but these are far from being enough to simply replace one term with the other. In linguistics, semantic fields are explained as 'fields which reflect the divisions and sub-divisions 'imposed' by a given linguistic community on the continuum of experience' (Baker 2011, 16). The term 'solidan' has obviously been 'imported' into the Serbian language at some point, but in time, some different meanings were added to its semantic field, which eventually became its main meanings. This further confirms Baker's argument that 'once a word or expression is borrowed into language, we cannot predict or control its development or the additional meanings it might or might not take on' (Baker 2011, 22).

In addition, in his stories, Kapor uses the adjective 'solidan' in a specific way. For example, if the translator would follow the ideas of text-focused translation, the phrase '*solidni malova-roški očevi porodica*' could easily be translated as '*solid small town patresfamilias*' (Kapor 2004, 8). The inevitable question in this case is: 'How does the target text reader understand this phrase?' In this phrase in source language, the adjective 'solidan' is a part of a very powerful phrase heavy with implied meaning, which may vary slightly in form, but its implied meaning is rather intertextual for Kapor's literary work. Each word is tightly connected to others in the phrase, adding to and enhancing the clarity of Kapor's lines in the image of a typical family, which was approved by society in the post-WWII Yugoslavia.

In this society, most families either lived in a small town or came from a small town to live in a big city. They did change the place where they

were living, but they did not change their values. One of these images is that a family is reputable, prosperous and respected by the rest of the society if it is 'ruled' by a father in every aspect of their way of life. Indeed, the image of the patriarchal family is the image of a solid family, a family which is thus protected from all the dreadful things that are bound to happen to fatherless families – it is the image of a home that cannot be broken, at least not from the outside.

Having in mind all the aspects mentioned above, especially the semantic field of the adjective 'solidan' in the source language, the translation '*stable small town patresfamilias*' definitely invokes more equivalent associations in the mind of the target-text reader. When translating words that commonly go together in the source language, different challenges arise. These are highlighted in the following section.

3) Problems with translating source-language collocations

Not only in Kapor's stories, but also in everyday speech on the territory of the former Yugoslavia, one can still hear the phrase 'gospodin čovek'. The text-focused shift in this case would be the translation 'gentleman', which is probably what many dictionaries would offer as a translation. This, however, could not be more wrong a translation if one was aware that in the post-WWII Yugoslavia, there were no ladies or gentlemen, except for important people who visited from countries under the capitalist regime, only comrades – 'drugovi'. In this case as well, the issue of two cultures is something the translator has to be aware of, because according to Venuti, 'translation thus becomes a cultural practice that enables a consideration of such issues as nationalism, colonialism and postcolonialism, gender and sexual identity, and globalization. (Venuti 2007, 295)

The translator creating the reader-focused translation is aware that living as a gentleman in a communist country is not really an acceptable idea, and yet, Kapor's tone tells us that, when one is 'gospodin čovek', it is a good thing, to say the least (Kapor 2004, 276). The well-created reader-focused shift should avoid possible confusion in

readers' minds, so a knowledgeable translator is aware that, if somebody is 'gospodin čovek', semantically, it has very little to do with their social status. Everybody, not only in the former Yugoslavia, but also people living on its territory nowadays, wants to be 'gospodin čovek'.

For the main character in Kapor's story *Stroller*, '*gospodin čovek*' is the man he admires and of whom he thinks highly. It is somebody who, even though he works very hard every day, since he is the member of the working class, does not seem to be worn out at first sight. In addition, in the afternoon, he enjoys the fruits of his labour freely, without being afraid that somebody would judge him for that, because he earned every dime by working hard. Thus, one of the possible translations for this phrase in this context is '*a man polished to the shine*', not only when it comes to his looks, but also considering his whole life.

In the other part of the story, he calls a train dispatcher 'najveći gospodin' (Kapor 2004, 278). A reader from Western cultures may have difficulty understanding the idea that a mere train dispatcher could be considered to be 'the greatest gentleman' in any situation, especially not in the moment when he would put his red cap on, that is, while doing his job in a position which is not really designed for a gentleman. However, it is exactly in these moments that the main character, presenting the individuals living in post-war Yugoslavia, admires him the most. In these moments, nobody dares to approach him, because everybody respects him and the things he does during his job. So, he is 'the greatest' because of the respect he engenders in other people's minds, which is something intangible. When it comes to the semantic field of this phrase, the translator should also be aware that the '*shiny*' image of this man is greatly contributed by his uniform, with which he represents the state he works for.

On the other hand, in order to be a gentleman in the West, it is not necessary to be respected by everybody for what they do for living or for working hard to earn everything one owns. As transparent as it may seem to an inexperienced translator, the meaning of the terms 'gospodin' and 'gentleman' invoke different concepts in the

two cultures. So, transparency is also an important point to be taken into consideration when translating idioms.

4) Difficulties and strategies when translating idioms

The translation of the idiom '*prožvakavati ljubavnu poeziju*' will be analysed in this section (Kapor 2004, 89). According to Baker, the main problems that appear when translating an idiom are 'the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language' (Baker 2011, 68). This idiom, however, is not really transparent, mostly due to the verb '*prožvakavati*'. In order to translate it properly, the translator should interpret its meaning in the source culture before transferring it into target culture text.

The text-focused shift in this case cannot be considered at all because it is not possible 'to chew love poetry' and there is no matching or similar idiom in English that a target text reader would understand properly. Since this idiom is found in Kapor's short story, the translator should also pay attention to the context of the story, which is very helpful for interpretation in this case.

In Serbian the verb '*prožvakavati*' means to chew something again and again, slowly and carefully. Of course, in the story, it is used in its metaphoric meaning – to talk about something repeatedly because it is important and everybody talks about it. The story is about an eighteen-year-old boy who falls in love with a girl who finally accepts to celebrate New Year's Eve with him. It is at the very beginning of the story that this idiom is introduced. The writer contrasts 'chewing', or being introduced to and using love poetry to chewing bubble gum nowadays, which is a simple process during which one can at least appear to be indifferent. Kapor obviously alludes that, in the past, it was not as vital to present oneself as indifferent as it is today – love poetry used to matter, even to eighteen-year-olds.

To sum up, probably the best way to translate this idiom would be by paraphrasing. That way, any type of semantic loss is avoided and compensated and the opaque meaning of the metaphor is elucidated. Compensations are very useful in translation in general, not only in translating idioms, because, as Harvey puts it, 'compensations are intended to produce an effect that the translator could not produce in the translation at precisely the same place that it occurs in the foreign text' (Harvey 1995, 80). Taking into account the context of the story, one could translate '*prožvakavati ljubavnu poeziju*' as '*brood over love poetry*'.

Conclusion

When it comes to literary translation, the translator's task is also to transfer implied meaning in addition to literal meaning, which adds to the complexity of the task. As it was observed through the analysis of examples in previous sections, while translating Kapor's short stories, the translator is often forced to depart from the linguistically equivalent translation in order to bring the target language reader closer to the author's point. This, of course, requires that translators are knowledgeable in both source language culture and target language culture. Only then can they open a door for the source language literature to achieve success when it comes to target language readership.

This does not mean that linguistics should be considered as irrelevant in literary translations, but that, sometimes, it has to be minimized so that reader-focused translations can be achieved. Text-focused shifts actually rely on translation solutions that lead to textual coherence. In many cases, however, this type of translation would be empty of implied meaning, which is something Kapor's works and literature in general are rich with. In addition, text-focused shifts do not take the text's context or the reader, as the receiver of the message, into account. This often leads to confusion and misunderstanding in target language readers' minds.

Finally, this paper is just a brief translation analysis of only a few examples of terms and con-

cepts characteristic of Kapor's literary work. There are still plenty of different issues on non-equivalence, the solutions for which can be found and discussed in detail, not only when translating the literary works of this writer, but also the works of many others. In addition, this paper also offers possible solutions for translating these terms, and those solutions are the result of the analysis of each of them. The interesting part of this kind of research is that it is always intriguing and dynamic, because there are always new concepts to be translated, different cultures and various contexts surrounding the reader of the target texts. This type of analysis could also be used for criticism of some already translated literary works for the purpose of constantly raising the standards of an acceptable translation.

Bibliography

1. Baker, Mona. 2011. *In other words: A coursebook on translation*. Abingdon: Routledge.
2. Blum-Kulka, Shoshana. 2000. 'Shifts of Cohesion and Coherence in Translation'. In *The Translation Studies Reader*, edited by Lawrence Venuti, 298-313. London: Routledge.
3. Catford, J.C. 1965. *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. London: Oxford UP.
4. Đorđević, Jasmina. 2011. *Scientific, professional and official translation: The theory*. Novi Sad: USEE.
5. Harvey, Keith. 1995. 'A Descriptive Framework for Compensation'. *The Translator* 1: 65-86.
6. Kapor, Momo. 2004. *111 priča*. Beograd: Dereta.
7. Popović, Anton. 1970. 'The Concept of 'Shift of Expression' in Translation Analysis'. In *The Nature of Translation*, edited by James S. Holmes, Frans de Haan and Popović. The Hague: Mouton.
8. Venuti, Lawrence. 2007. 'Translation studies'. In *Introduction to Scholarship in Modern Languages and Literatures*, edited by David G. Nicholls, 294-309. New York: The Modern Language Association of America.
9. Walter, Elizabeth. *Cambridge Idioms Dictionary*. 3rd ed. Introduction. Cambridge: Cambridge University Press.

ИЗМЈЕНЕ УСМЈЕРЕНЕ КА ЧИТАОЦУ НАСПРАМ ИЗМЈЕНА УСМЈЕРЕНИХ КА ПОСТИЗАЊУ КОХЕРЕНЦИЈЕ НА НИВОУ ТЕКСТА ПРИЛИКОМ ПРЕВОЂЕЊА ПРИПОВИЈЕДАКА МОМЕ КАПОРА

Резиме

Рад се бави питањима везаним за превод термина и концепата у приповијеткама Моме Капора. Посебно се истражује рјешавање проблема не-еквиваленције, односно непостојање одређених термина у језику на који се преводи, имајући на уму чињеницу да већина тих термина и концепата такође носи велики дио имплицитног значења. Из тог разлога један од циљева овог рада јесте и подизање свијести о томе колико је комплексан задатак преводиоца.

У анализи примјера термина за које не постоји одговарајући превод у језику на који се преводи, кориштена су два супротна приступа: превод који се фокусира на сам текст и превод који узима у обзир будућег читаоца. Превод који се фокусира на текст захтијева уношење измјена које доприносе повезаности текста. У оквиру овог приступа, преводилац не узима у обзир ни контекст изворног текста ни потре-

бе читалаца преведеног текста. У овом случају, превод се заснива само на лингвистичким правилима.

Насупрот томе, да би се постигао превод који узима у обзир знања и потребе будућег читаоца, преводац уноси измјене које иду даље од површине лингвистичког значења или функције термина. У овом случају, различити фактори учествују у остваривању ефекта на читаоца текста на језику на који се преводи, а који је једнак оном ефекту који је писац остварио на читаоца изворног текста, као што су: имплицитно значење термина, култура језика на који се преводи, култура језика са којег се преводи, вријеме, простор и томе слично. Кроз анализу различитих примјера, закључено је да једино овакав приступ преводу дозвољава интерпретацију термина, а затим и пренос његовог значења у језик на који се преводи. На тај начин, постигнут је циљ стварања асоцијација које остварују ефекат на свијест читаоца текста на језику на који се преводи једнак ономе који је изворни текст оставио на свијест свог читаоца.

lassymonika@gmail.com