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METAFICTIONAL HISTORY, TRANSLATED: RADOSLAV PETKOVIĆ'S NOVEL IN ENGLISH

Abstract: The paper analyses the translation of the first two out of the three sections of Radoslav Petković's novel *Destiny, Annotated*, rendered into English by Terence McEneny. Since they are set in early 19th-century Trieste and present a kaleidoscope of events, characters, diplomatic and naval activities, they prove to be challenging to the translator at several levels: transliterational, morphological, onomastic, etymological, lexical and general-historical. The main methodological framework is found in Gideon Toury's target-oriented model of translation study, which regards translations as facts of the target culture and focuses on the various sorts of effect the target language text has on the recipients rather than on the formal equivalence and accuracy of conveying source language structures or vocabulary in the target language. The analysed registers include: seamanship, architecture and the arts, history, theology, archaic lexical items, euphemisms and poetic expressions, foreign words and phrases, and names in general. For the most part, the translator created a natural-sounding text in English with functional-relational concepts that suit the native English reader, with all the polyphony of a metafictional historiographic narrative, but he inexplicably divided some longer sentences into two or three, and occasionally omitted certain constructions altogether.

Keywords: Descriptive Translation Studies, functional-relational model, target culture, historical patina, naval lexis, archaic lexis, poetic expressions, dynamic equivalence, Radoslav Petković, Gideon Toury.

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1. INTRODUCTION

Radoslav Petković's novel *Destiny, Annotated* (*Sudbina i komentari*) was first printed in 1993 for the "Vreme knjige" publishing house, winning exceptional critical acclaim immediately on its appearance before the Serbian readership – its long string of recognitions includes the NIN Prize, the Meša Selimović Prize, the Borba Book of the Year Prize, the Jazzbina and B92 Radio Book of the Year Prize, as well as the subsequent classification among the top ten NIN Prize winners in the 1954–2004 period (Žerajić 2019: par. 1). Despite the demise of the first and second publishers ("Stubovi kulture"), the novel easily found a new publishing house, and by the year 2021, it had gone through five impressions at the Laguna Company alone, which testifies to its enduring quality in a period covering almost three decades of rapidly changing literary tastes. The work was translated into English by Terence McEneny and published by "Geopoetika" in 2010, as part of their Serbian Prose in Translation edition, side by side with such novels as Svetislav Basara's *The Cyclist Conspiracy*, Srđan Valjarević's *Lake Como* and Dejan Stojiljković's *Constantine's Crossing*. It is perhaps worth noting that McEneny had translated Mirjana Novaković's novel *Fear and His Servant* for the same series in 2009, which may have been a stepping stone to the recommendation for the work on Petković's fiction.

The novel *Destiny, Annotated* is divided into three parts, old-fashionedly entitled Books, and a cursory look at their length reveals a near-symmetry between Books I and III (113 and 108 pages respectively in the Laguna layout), with Book II occupying the 202 intervening pages. However, the narrative line in the first two books follows Pavel Volkov, a lieutenant of the Imperial Russian Navy sailing from Corfu to Trieste in the spring of 1806 on a secret mission of gathering intelligence on the possible Russian expansion into the Adriatic (Book I), who then spends the next two years in and out of the city, gets acquainted with the influential, well-informed, but invariably double-dealing Triestines and other foreign agents. In Book II he falls in love and has a protracted affair with the beautiful young wife of the Serbian merchant Stefan Riznić, Katarina, perceptibly neglecting his duty towards the Russian Empire. When he is ordered to go back to St. Petersburg to stand trial, he has a dream of a garden in which he steps out from his story into an unknown narrative. The chronicler concludes: "The next day, Pavel Volkov, an officer of the Imperial Russian Navy, set out from Trieste via Pest

for St. Petersburg. He never arrived.” (*DA*: 271).¹ The discontinuity is clearly brought to the fore in Book III, where the storyline takes place in Budapest during the 1956 Hungarian Revolution, and the reader learns about the events from the notes of the historian Pavle Vuković, a name conspicuously paradigmatic with the hero of the previous two sections. Again, the driving force of this part is a sudden love that sparks between the Yugoslav historian and his Hungarian colleague, Márta Kovács, B.A. in literature, whom he pays a visit for amatory reasons, and also for the sake of studying a manuscript on Count Đorđe Branković, the topic of his current scholarly research. In the commotion, he escapes into a garden in the city, comes to a circle of sand with an unknown footprint, and decides not to take the final step. It is only in the postscript written by his daughter Katarina that we find out about his head wound received in the tumult, and the ensuing amnesia which he resisted by composing memoirs of the past events.

This novel is one of the most prominent examples of the application of postmodern techniques in recent Serbian literary history, as its narrator's intrusions, comments and asides are inseparably intertwined with the actual historical background and authentic persons that inhabited the European world at the time, so that as a result we read a caption recounting “an important detail from the life of the man referred to hereinafter exclusively as Pavel Volkov” (*DA*: 25). The claim that he was born as Pavle Stojanović, not corroborated by any solid documentation except the narrator's scattered, quick-paced and selective reliance on oral history, demonstrates the postmodern practice of instability and incompleteness in forming fixed entities even in texts which purport to offer access to established fields of historical knowledge. In her seminal and erudite *A Poetics of Postmodernism*, Linda Hutcheon discusses the importance of historical and fictional discourses, as systems of signification through which we make sense of the past, and the postmodern “reinstalls historical contexts as significant and even determining, but in so doing, it problematizes the entire notion of historical knowledge” (Hutcheon 2003: 89). The novel's self-consciousness of its own discursive hybridity is perhaps at its most visible in the paratextual form, since every chapter caption encapsulates or alludes to the ensuing events in the diegetic world, with the narrator challenging the objectivity, impartiality, impersonality and transparency of representation in “standard”

¹ Due to a higher citation frequency, the Serbian original will be abbreviated *SK*, and the English translation *DA*.

historiography: “In which the narrator offers the reader a bit of advice” (DA: 26), “Telling of our hero’s momentous decision and its various repercussions” (DA: 29), “In which the narrative continues to wander, somewhat like *Der fliegende Holländer...*” (DA: 44), “In which the narrative delivers the reader to the time and place promised upon setting out: Corfu, 1806” (DA: 48), “In which the author turns in perplexity directly to the reader, assuming that anyone is still reading” (DA: 216), and the like. This permanent synthesis of dialogic attitudes towards the cognition of the past – one through fictional, the other through historiographic narrativisation – is now widely accepted under Hutcheon’s term *historiographic metafiction*. The metafictionality of such novels is often seen through the self-acknowledged acts of their own construction, frequent narratorial intrusions, metalepses, ironic comments, partial support to one or more characters, and regular representation of inner mental life and thoughts of the actants in question, which all occur simultaneously with the evocation of indisputably historical figures, their actual or plausible actions, set against the genuine geospatial background. According to Hutcheon, historiographic metafiction “refuses the view that only history has a truth claim, both by questioning the ground of that claim in historiography and by asserting that both history and fiction are discourses, human constructs, signifying systems, and both derive their major claim to truth from that identity” (Hutcheon 2003: 93). Besides its essential postmodern features, *Destiny, Annotated* engages in a complex dialogue with the works by a number of major Serbian authors spanning over two centuries: Zaharije Orfelin, Dositej Obradović, Jovan Rajić, Miloš Crnjanski, Ivo Andrić, Milorad Pavić, Danilo Kiš and Borislav Pekić are the most relevant names from a possibly lengthier list. Apart from what may be understood and dealt with as literary allusions, it is the polyphony of styles, registers, dialects, examples from various stages of development of the Serbian language, character-related idiolectal nuances of meaning, turns of phrase, conversational contexts and educational level that pose a formidable challenge to a linguistically accurate and aesthetically appropriate translation. Before we begin the analysis of Terence McEneny’s translation, it would be proper to draw an outline of the method according to whose standards the target text will be judged.

2. METHODOLOGICAL FRAMEWORK

One of the longest-standing disputes or dichotomies in translation studies ever since classical antiquity has been that between the proponents of the *word for word* and the supporters of the *sense for sense* principles, although the terminology has changed and developed considerably. We could also claim that the respective camps have as their aim as accurate a translation as possible, or as fluent a translation as the translator is able to produce in the recipient language, or briefly, the debate may flare up between “fidelity” or “beauty” in the final textual outcome. Most commonly, the language of the original is referred to as the source language (SL), and the language into which the translation is done is marked the target language (TL).

There is hardly a doubt that one of the most pertinent terms, still insufficiently defined in translation studies, is *equivalence*; moreover, the feature of a translation that renders the idea from the SL as an identical idea in the TL is so elusive that there is no final consensus on what it exactly implies. Susan Bassnett summarises the contentious efforts in a neat binary opposition:

The question of defining equivalence is being pursued by two lines of development in Translation Studies. The first, rather predictably, lays an emphasis on the special problems of semantics and on the transfer of semantic content from SL to TL. With the second, which explores the question of equivalence of literary texts, the work of the Russian Formalists and the Prague Linguists, together with more recent developments in discourse analysis, have broadened the problem of equivalence in its application to the translation of such texts (Bassnett 2014: 37).

According to Eugene Nida, formal equivalence is focused on the form and content of the message itself, and under this methodology the message in the target language should match most closely the message in the source language. Constant attention is paid to the accuracy and correctness of the message in the target culture against the analogous features of the message in the source culture (Nida 1964: 159). Dynamic equivalence, in turn, rests on a different criterion, which is termed the principle of equivalent effect – the relationship between the TL recipient and the message should be the same as the one between the SL recipient and the original message. This type of translation also aims at the highest naturalness of expression in the target language, and a tendency to emphasise the dynamic dimension was increasingly pronounced in that age (Nida 1964: 159), even more so nowadays,

as attested by various standpoints: translation as an *intercultural transaction* in the theory of Derrida, Bhabha and Spivak, and translation as *function* or *aim* of the text in Hans Vermeer's and Cristiane Nord's discussions (Bassnett 2014: 83).

It was in the early 1970s that Amsterdam-based researcher James Holmes proposed the name Translation Studies for a new empirical impetus in the hitherto underdeveloped field of the humanities; he divided the science into the "pure" and applied branches, with two subdivisions in the "pure" branch – theoretical and descriptive. Further down the structure, Descriptive Translation Studies falls into three parts: product-, process- and function-oriented. Product-oriented DTS is concerned with the accounts of individual translations, parallel translations and larger corpora that encompass dozens of volumes for analysis, and it was in full swing during the 1990s, with the contributions from Gideon Toury, Theo Hermans, José Lambert and André Lefevere, among other scholars. Seeking a different path from the source-oriented methodology, Toury developed a target-oriented model of translation study, acknowledging the recipient culture's context as the field where the work would be placed, so he regarded translations "as facts of the culture that would host them, with the concomitant assumption that whatever their function and systemic status, these are constituted within the target culture and reflect its own systemic constellation" (Toury 2012: 18). A scheme for studying translations was conceived consisting of four levels: preliminary data (e.g. translation strategies), macro-level data (text division, sections, titles, authorial comment), micro-level data (word choice, dominant grammatical patterns, formal literary structures, forms of speech reproduction, narrative point of view and language levels), and systemic context data (relations between macro- and micro-levels, and information on intertextual and intersystemic correlations) (Assis Rosa 2010: 97). Our analysis will predominantly relate to micro-level phenomena, and on the pertinent examples from the macro-level of Petković's novel in English translation.

3. PERITEXTUAL ANALYSIS

The novel's first two "Books" consist of chapters that have intriguing captions – they sometimes act as summaries, as prolepses, or as implied relations between the subject-matter and a number of quoted authors who

were active either before, during or after the early 19th century, when the first two major sections are chronologically set. Due to the fact that Book 3 takes place quite close to the time of writing, it does not have to be considered so lexically, historically or culturally distant as to demand as much attention or offer as much analysable material in as the “main” narrative, and it will be left out of this discussion. The more noticeable linguistic and cultural features from the viewpoint of the 20th century and of English-speaking culture certainly lie in the Pavel Volkov narrative.

From the very beginning of the text, the reader is given signals about the patina of the past supposed to pervade the novel throughout, so the introduction reads: “Book I, being an account of events in bygone days, of heroes bearing sundry names in sundry times, and of happenings with perchance no name forthcoming, for *what's in a name* says that English writer, the one they're always quoting, *o be some other name*” (DA: 7, our italics). The underlined words have a slightly archaic connotation, redolent of Early Modern English in the Renaissance, further intensified with a literary reference (in italics) to *Romeo and Juliet*, Act 2, Scene 2, although Juliet's exclamations are given here in reverse order. The Serbian original demonstrates an adjectival inversion in the phrase „O dogadajima poprilično davnim”, there are two synonyms, *dogadaji* and *zbivanja*, accurately translated into English as *events* and *happenings*; however, the relative clause „i o *zbivanjima* za koja nije uvek lako pronaći ime” is rendered “and of happenings with perchance no name forthcoming”, where the verbal construction *nije uvek lako* is substituted with a prepositional phrase, including a somewhat archaic adverb *perchance*. The effect of a Shakespeare quotation within the English target text is visibly different from its literal transposition into the Serbian context, where two languages coexist and offer glimpses into a foreign literary system directly. On the other hand, substituting the exact context of Shakespeare's quotation with a third language would undermine the allusion to the particular work in question. Chapter VI is introduced by means of a caption that heralds a frequent occurrence in the entire text, that is, the translations of Serbian words and phrases into a third language: “In which the narrative proceeds *ritenuto ma non troppo*” (DA: 25, original italics). It is a conspicuously more specialised meaning than the Serbian „U kojoj se usporava tok pripovesti” (SK: 27), which is far from possessing any musical denotation of tempo.

In the caption to Chapter IX, the register approaches the time presented (18th-century Serbian writer Zaharije Orfelin): “Not by mere happenstance do we speak now of Zaharije Orfelin” (DA: 32), where the Serbian unmarked phrase „nimalo slučajno” (SK: 34) becomes intensified with a less used synonym than *coincidentally*. The following chapter caption has a different turn of phrase: “Nor [sic!] by chance do we turn directly to the words of Zaharije Orfelin” (DA: 34), and stays syntactically parallel to the previous emphatic inversion, but the Serbian original „nimalo slučajno” occurs in both cases, a repetition obviously an expression of the author’s will. The negative *nor* instead of *not* may derive from a typographic error and close proximity of the R and T keys. The personification of Russia as *she* in “how her Navy began” is a marked semantic feature in English, but completely normal in Serbian, and the translation may have gained a point here in its poetic and archaic distinction from common contemporary prose. The caption of Chapter XXIV brings the text: “In which Volkov learns a number of things, none of which the reader should discount” (DA: 88), but the original is noticeably more complex in its idiomatic connotations: „U kojoj Volkov saznaje koješta, mada čitalac ne bi trebalo da pomisli kako je to ‘svašta i koješta’” (SK: 99). The idiom including *koješta* is attested by the *Matica Srpska Dictionary* (s.v. *svašta*), and it does not have an adequate syntactic equivalent in English, since it means ‘nonsense’, ‘a load of rubbish/cobblers’, but nothing that could have two rhyming words with the indispensable *what* (*šta*) pronoun as their root. According to Toury, “the actual subject-matter for descriptive studies within DTS consists first and foremost of functional-relational concepts (rather than their surface textual-linguistic representations), such as textual elements or linguistic units in relation to their positions in the translated utterances as systemic wholes” (Toury 2014: 21), which is amply demonstrated already in the previous examples, ranging from words and phrases to idioms to cultural borrowings into the English communicative system.

Chapter XXVII’s caption runs: “In which Pavel Volkov, with the dreamer’s fortunate immunity from offenses of *lèse-majesté*, receives his first visitor from the glorious past” (DA: 99, original italics). The target cultural context would in all probability expect a natural model of Napoleonic-era diplomacy to include a number of French terms, and bearing in mind the centuries-long influence of the French language and civilisation on England, it is a brilliant translational solution to the problem posed by the Serbian original: „Zakon o uvredi Veličanstva” (SK: 112). There is a useful addition in the English

version of the caption to Chapter XXIX, Book II: "Over the entrance to his cottage at Clouds Hill, Lawrence of Arabia inscribed the phrase *ὄυ φροτις*, which is to say: So what?" (DA: 245, original italics). The Serbian original does not furnish the translation into Greek for the saying „Nije važno" (SK: 291), although theorists like Boris Uspensky consider this to be a relevant feature of fiction that even multiplies the point of view, citing examples from 19th-century Russian classics (Uspenski 1979: 71).

The last caption to be analysed derives from Chapter XXXI of Book II, and offers a quotation by Serbian scholar Atanasije Stojković: "Dreams stem from the daily State of the Body" (DA: 264), which incites curiosity through its capitalised nouns, quite common in the scientific discourse of the 17th and 18th centuries. The English rendering of the title *Fisika* as *Fisika* could have been made a little more archaic with the spelling *Physica*, occurring especially in book titles of Western Europe at the dawn of the modern age.

4. TEXTUAL ANALYSIS

The body of the text within the chapters is necessarily pervaded with a number of registers in an exquisite polyphonic fabric, and we give a tentative list of the chief professions, branches of knowledge, types of vocabulary found in the novel, which does not attempt to be definitive: seamanship, architecture and the arts, history, theology, archaic lexical items, euphemisms and poetic expressions, foreign words and phrases, and names in general. Each of them will be represented by a select corpus of examples, as all of the notable occurrences of various translational solutions would demand a lengthier philological study.

The first page of the text clearly indicates that the reader will be immersed into a naval adventure, with an abundance of existents and props from the respective register, of which we can select this one: "... and Pavel Volkov was suddenly overcome and had to sit down on the iron bollard to which was moored the brig Saint Nicholas" (DA: 9, original italics). The translation is highly accurate, where the first term is even more pregnant than the Serbian original: „...te je Pavel Volkov osetio trenutnu malaksalost koja ga je naterala da sedne na gvozdeni stub za koji je bio vezan brik Sveti Nikola" (SK: 9). When a sea battle begins between the British and the French, the French ship undergoes a true battering: "...one side of the ship was riddled with 42 gaping holes, several of them below the water-line; nearly

10 feet of water had gushed into the bilge; the sails were torn, the rudder uncontrollable...” (DA: 47). The terms in the original are: *bok*, *linija gaza*, *kaljuga* and *kormilo*, of which the third can be found in certain maritime texts, in the sense ‘part of the hull which would lie on the ground’. Its variant is *kaljuža*, and a synonymous Italian loanword often used in Croatia is *sentina* (Šoša 1966: 169). The register is accurately maintained in the example of a merchant vessel fortified for battle with additional artillery: “...the resulting battery of twelve guns ranged in caliber from a light falconet to a heavy eighteen-pounder” (DA: 59). The original term *falkonet* sounds like other thousands of transliterated loanwords in Serbian, but *osamnaestofuntaš* looks a little more awkward in the original than in English, which is more familiar with compound nouns derived from weights. Two synonyms occur in close succession when the ship is sailing to Trieste: “...they had barely reached the parallel of Split...” (DA: 84) and “...they had barely crossed the Giulianova-Šibenik line...” (DA: 88), which correspond well to the original *visina Splita* (SK: 94) and *linija Đulijanova-Šibenik* (SK: 99). When cannon fire resounds in the Trieste area, Volkov expertly identifies the source: “The answering fire must be coming from a frigate or a sloop-of-war...” (DA: 119) for the Serbian: “...a salve su poticale sa neke fregate ili korvete...” (SK: 135) – the translator seems to have felt the need to specify the type of fire at hand. Occasionally the lesser-known term is preserved in the original form and italicised, like: “...a *trabakul* under French colors sailed out of the Canal” (DA: 131, original italics), for a more complete experience of the foreignness of the word. We can also notice the translator’s use of a variant term, as shown in the example: “There would remain only the slim chance of one day commanding a corvair...” (DA: 247), for the original: “...ali sa verovatnoćom da jednoga dana preuzme zapovedništvo makar na kakvoj korveti...” (SK: 293) The English naval vocabulary proves to be of greater exuberance and flexibility, which makes for a more diversified reading in these instances, which Toury would classify as higher acceptability, i.e. the translation sometimes demonstrates a better adherence to the norms which dominate the system (2014: 32). There are examples of members of the same semantic fields being used, especially in close contextual succession; after listing the terms *ships*, *frigate*, *ship of the line*, the translator opts to use another general noun: “The *Flora* was in the best condition of the remaining boats...” (DA: 260), not the first equivalent of the Serbian hypernym: “...fregate *Flora*, jednog od brodova u najboljem stanju...” (SK: 310)

The fields of architecture and other arts are less frequently met, but they also play their role in the background of the novel's rich tapestry; they mostly serve the purpose of embellishing the scene and foregrounding Lieutenant Volkov's acquaintance with these refined spheres of human activity. This is how the narrative canvas unfolds before the reader: "At the top of the garden beside the palazzo stood a tower. [...] Built long ago to guard from Turkish attacks, the tower's parapet still gleamed with the bayonets of passing sentries, [...] His booted footsteps made no sound on the soft garden path, then rang out along the marble atrium that led to the palazzo" (DA: 53–54). The Serbian expression *palata* is not as distinctly Mediterranean as *palazzo*, the noun *grudobran*, which is the most common equivalent of *parapet*, does not occur in the original (making it the translator's invention), and *atrijum* is another loanword very similar to its English counterpart in spelling. A painting term is used in the description of an inexplicably preserved portrait of an unknown man, left over after the sea storm which Volkov survived in the first act of the narrative: "The royal nimbus round the man's head shone out from the filthy wet rag" (DA: 86). The original has a different adjective: „A oko čovekove glave se blistao zlatni nimbus..." (SK: 96) The phrase in English has the same meaning, and there is a metonymic connection between the golden colour and the rank of royalty. At a location in Trieste relevant to the Greeks, Volkov notices these details: "The facade was adorned with pilasters and ornamented capitals which were meant to remind the Greek builders of their homeland. Above the main doors was a gilded copper relief: St. Spyridon, his hands raised, his flock bowing their heads..." (DA: 139) The original lists the terms *polustubovi*, *kapiteli* and *pozlaćena bakarna ploča sa reljefom* (SK: 157); the average reader of such fiction will not stray with either word-for-word correspondence, and the third term sounds more succinct in English than in Serbian, which makes use of a prepositional phrase as a postmodifier. At a reception in the Riznić villa, the hero observes its basic architectural features: "Its walls were of rough-hewn stone, its windows narrow and few. [...] At the edge of the vineyard stood the summerhouse, a one-room wooden structure furnished with an oaken table and sideboard, where tea was served of an afternoon in Wedgewood cups" (DA: 177). The original has a different syntactic structure and fewer sentences are used: „...zgrada od dobrog, tesanog kamena, sa malim prozorima, skoro izgubljenim u zidovima; [...] Nedaleko, na samoj ivici vinograda, okružena sa nekoliko čempresa, nalazila se letnja kuća, načinjena od drveta, sastavljena od samo jedne prostorije u kojoj se nalazio veliki trpezarijski sto i orman od dobre

hrastovine, na čijim se policama nalazio Vedžvudov servis za čaj;...” (SK: 201–202) The translation perhaps gives a more accurate type of stone dressing, and it also has a single-word term for a Serbian phrase; as far as *orman* is concerned, one of its meanings is equivalent to ‘cupboard’, and if it is used in this sense, the translation provides a more accurate solution in terms of furniture orientation. To a native speaker of English, “Wedgewood cups” is a briefer solution than adding the description “cup and saucer set”.

Naturally, the matters of history are explicitly touched upon in *Destiny, Annotated*, since most Triestine Serbs evoke memories handed down for generations, and often refract them through a hyperbolic prism; thus one of Volkov’s bragging ancestors concocts a narrative of his origins from a Serbian epic hero: “...he rode to glory in battle against the Turks and received the nom de guerre of Zmaj Ognjeni Vuk, Vuk the Fire-Breathing Dragon of historical fame” (DA: 22, original italics). The translator decided to supply a parallel English equivalent, probably being aware of the low communicability of the Serbian name alone. It is a little unwieldy, but nevertheless necessary. A similar instance happened several chapters later: “The Austrian flag was a frequent sight on merchant vessels – both Trieste and Fiume (that is, Rijeka) – being home to wealthy shipowners – though it rarely appeared on ships of war” (DA: 43). There was no need to highlight any place name in the original: „...u Trstu i Rijeci žive bogati brodovlasnici” (SK: 47). Although the Dalmatian city is named *Dubrovnik* on multiple occasions, its citizens are referred to by the Italian derivative: “The Ragusans are a proud lot when it comes to their city” (DA: 53). When a mysterious icon painter starts raving in fever, Volkov cannot identify his language: “Oddly, Volkov thought of Cathay” (DA: 80). The original also brings an equivalently archaic term in Serbian: „... da li je ovo kitajski, pomisli sa čuđenjem Volkov” (SK: 88). The novel could not have omitted the mention of notable Serbian rulers, so we can read a sentence from a disjointed conversation after church service on the day of the Battle of Kosovo: “There’s a way to bring back the days of King Dušan,...” (DA: 152), although the original does not mention his royal title: „obnoviti Dušanovo carstvo” (SK: 173). In the example: “Everything went downhill when they beheaded King Lazar” (DA: 153), the translator attenuated the Serbian folk appellation Tsar into a more realistic King, although in fact Lazar was a prince when the battle took place. Such corrections do justice to the expansive historical background of the novel, and do not undermine the reading experience with a change of aristocratic rank.

Slightly less frequently than historical discourse, theological vocabulary inevitably occurs in the text as well, by and large stemming from the Bible and Christian tradition. When the icon painter Spiridon joins Volkov on board the ship, he bestows praise on the officer: “The fathers on Mount Athos esteem themselves saints for leaving the world behind, but how much harder to be virtuous while still in the world. Narrow is the way and few there be that find it” (DA: 90). Both the lexis and syntax are given in a more archaic form than the bulk of the text, and the second quoted sentence is a somewhat corrupt version of Matthew 7:14, as the speaker is not a sedentary theologian from a monastic cell, but rather a mendicant. When explaining the immutable rules of icon painting, Spiridon again uses well-known terms from theological tradition: “The icon is not an artistic discovery. It is an institution, the teaching of the Universal Church as received from the Holy Fathers” (SK: 92). The original brings some differently nuanced terms: „... ikonopis nije otkriće slikara nego je vrсна ustanova i predanje vaseljenske crkve, zamisao naših duhovnih otaca;...” (SK: 104) The noun *ikonopis* is more accurate in this context than just *icon*, and the original does modify the noun *ustanova*; the equivalent of *vaseljenska crkva* is quite accurate, but *Holy Fathers* is usually taken to mean *Sveti oci* from the first several centuries of Christian practice. After one Sunday service the Serbian Orthodox priest begins reading from the Gospel according to John, Chapter 20, which McEneny translates by quoting the King James Version: “...seeth the linen clothes lie, and the napkin, which was about his head, not lying with the linen clothes, but wrapped together in a place by itself” (DA: 140). However, the original has a biblical quote that derives from the 1847 Vuk Karadžić translation: „i vidje haljine same gdje leže. I ubrus koji bješe na glavi njegovoj ne s haljinama gdje leži nego osobito savit na jednom mjestu” (SK: 159). This obvious anachronism in a novel set in 1806 is due to the fact that it would have been hardly possible to find a well-known previous translation of the New Testament into the Serbian vernacular, so the familiarity of Serbian readers with Vuk Karadžić’s momentous work may have outweighed the matters of pure chronology. At a secret mountain location, Volkov is waiting for Katarina, and thinking about his situation in the village, “where the peasants hurried to Mass in a language they didn’t understand,...” (DA: 199) We may suppose that it is a specific celebration of the Eucharist not happening every day, but the original does not denote a rite with that exact meaning: „...seljaci žure da slušaju molitve na jeziku od kojeg ni reč ne razumeju...” (SK: 232).

It is possible to find archaic expressions across a number of registers in this novel, and in view of Bakhtin's dialogicity, one could never separate their age from their technical usage in a detailed description, but some of them stand out in the text without regard for a possible professional context. Thus Volkov's ancestor invents his genealogy: "...Stojan Jovanovich discovered grand origins for the Vuković line in the Nemanjić dynasty of yore" (DA: 20). The original, written in the historical present, is less periphrastic in this example: „...Stojan Jovanović [sic!] otkriva kako su Vukovići zapravo srpski velikaši iz doba Nemanjića” (SK: 21). The text by Zaharije Orfelin treats Peter the Great's founding decisions about the Imperial Navy, with a title suitable for the bygone ages: “And yet for Peter the Great, Emperor and Autocrat of All the Russias, such tasks were dearer than any other...” (DA: 35) The Serbian text also demonstrates archaic features, but with a different morphology: „No Petru Velikom, gospodaru i samodršcu sveruskom, takvi su poslovi bili draži od ostalih...” (SK: 38) When they weather the storm at sea, the ship's owner begins a tale related to 11th-century King John Vladimir, whom the Bulgarians attempted to assassinate: “...whom they knew to be the angels of God, and they durst not raise their hand against him” (DA: 104). The old form of the modal verb *dare* has long been considered obsolete, and is very suitable for an archaic patina. The original has certain dialectal features that make the utterance look older in its own way: „...i poznajući da to bjehu anđeli Boži, njegovi stražani, nanj ruke staviti ne smješe” (SK: 118). While reading Rajić's history, Volkov has to navigate a stage of language that would have been more proper for a 17th-century context: “Bitter indeed is the final Farewell of beloved Child, boon Companion and faithful Friend,...” (DA: 129) Apart from containing a triple noun-phrase structure, the original obstructs the form with at least one archaic noun: „Gorak je večni rastanak ljubeznog čada, milog druga i vernog prijatelja,...” (SK: 146) When the so-called conformity conditions beyond pure linguistic and general-textual are imposed on a literary translation, it may demonstrate an adherence to norms deemed literary at the target end, at various costs in terms of the features and reconstruction of the source text (Toury 2012: 202).

Perhaps euphemistic and other poeticised expressions can be found in the highest frequency from beginning to end, although they do not exhibit an analogously wide array of types and subtypes; the introductory chapters make use of irony and periphrasis in describing Volkov's father's sexual activity: “...as Stojan Jovanovich gave up all interest, well before the child was born, in performing – even sporadically – the requisite physical

exertions atop the motionless Alexandra” (DA: 17). With a slight change of word order, the translation closely follows the original in its subtle nuances of meaning, but with a noticeable omission: „...pošto je još pre njegovog rođenja Stojan Jovanović izgubio svaku volju da nad nepomičnom Aleksandrom i povremeno izvodi onu telesnu vežbu neophodnu za rađanje dece” (SK: 18). In one of the lengthier narratorial intrusions, Romantic poets are described as people “who utterly disbelieve that here be dragons...” (DA: 27), and the phrase in English offers more stylistic connotation than „koji nimalo ne veruju u postojanje zmajeva...” (SK: 29). Noun phrases with adjectival modifiers are quite common in more nuanced descriptions, like “queasy unreality” (DA: 65), “wheedling humility and pointed barbs” (DA: 69), “the dark and swelling silver-crested waves” (DA: 74) for the original „mutno i sa nevericom” (SK: 71), „poniznost i zajedljivost” (SK: 75) and „mračnu masu talasa sa srebrnim krestama” (SK: 82). Occasionally the narrative exhibits complex turns of phrase like this: “For if the reproaches are merely the product of a suspicious and fretful mind, the recipient can do nothing to placate the sender; indeed, the sender means only to ensure that his love will be turbulent and filled with misunderstandings” (DA: 192–193). The Serbian text has one sentence more by comparison, but every other element is harmoniously transposed into the target language: „Jer, ako su neopravdani, ako su plod nečijih živaca i mašte, ne postoji ništa što ono drugo može učiniti da ovu razdraženost umiri. Razdraženi, zapravo, samo traga za opravdanjima sopstvenog nezadovoljstva, koje shvata kao neminovni deo ljubavi, budući da zadovoljnu ljubav i ne želi, pronalazeći cilj i svrhu ljubavi isključivo u sopstvenom nemiru” (SK: 223). However, the bold underlined part is another typical example of omissions rendered by the translator, which occur at quite a few places throughout the novel, and along with splitting of the sentences, may be the most conspicuous flaws in the entire English text. Petković clearly engaged in a dialogue with the most famous Serbian author on the topic of migrations, Miloš Crnjanski, who is also well known for his extraordinarily long sentences (Božović 2006: par. 19). A successful translation can be excerpted from a chapter when Volkov is delirious with a serious fever: “Towering cedars, masses of roses, luxurious palms, silver firs, tundra mosses blooming with lilies” (DA: 212). Apart from being another long Serbian sentence split into three, the shorter structures and their lexis are well preserved in translation when set against the original: „...i ogromni kedrovi, grmovi ruža, raskošne palme, srebrne jele, mahovina severnih tundri na kojoj cvetaju ljiljani;...” (SK: 250) The readers from the

Northern Hemisphere may imply that tundra exists only there, but it is worth noting that it is also found in Antarctica and some nearby archipelagoes, so the writer used a more accurate designation.

Foreign words and phrases appear throughout both texts, with a noticeably higher frequency in the English version, probably due to the closer ties of English with some of the languages, especially French. Thus a number of expressions in Serbian were contextually rendered into French and embedded into the English text: “...*conseiller privé*...” (DA: 29)² for „*tajni savetnik*” (SK: 31); “the only similarity to *le théâtre de boulevard*” (DA: 42) for „jedina sličnost sa *bulevarskim pozorištem*” (SK: 46); “Though his orderly had sprinkled the handkerchief with *eau de Cologne*...” (DA: 110) for „...maramicu je posilni jutros natopio *kolonjskom vodom*,...” (SK: 124). Given the almost direct appropriation of the place name *Cologne* into Serbian and English, the last example does not strike the eye as much as the previous ones do. However, it required a great deal of historical knowledge for the translator to produce a sentence like: “...authority had different meanings *selon l'état*...” (DA: 121) for „...u *različitim državama* se kompetencije različito shvataju...” (SK: 137) Invariably, there occur elements of cuisine, suitably expressed in French: “Volkov took a sip of his *café au lait*” (DA: 123–124). The original does not contain this refined social-gastronomical nuance: „Volkov je otpio gutljaj *bele kafe*...” (SK: 139) A French phrase is heard in translation, although it is logical to ask why Count Brigido would not use his native Italian: “How delightful to see you again, *mon ami!*” (DA: 231), for the Serbian: „Tako mi je drago što Vas ponovo vidim, *prijatelju*,...” (SK: 273) Another instance of a fine TL sensibility is given when a fencing metaphor is used in psychonarration: “...the strict rules which prohibit you from attacking without declaring *en garde*,...” (DA: 233) for the original: „...i strogim pravilima što zabranjuju **da se protivnik ozbiljno ozledi, najednom** i *bez opomene*...” (SK: 276) On the other hand, the translation fails to include all the constructions from the Serbian text, thus depriving it of some meaning and fullness. One of the rare phrasal correspondences can be found in an example which makes use of a well-known expression: “It is not in vain that the French call it the *coup de grâce*” (DA: 233) for the text: „...ne zovu ga uzalud Francuzi *coup de grâce*” (SK: 276).

² Following the traditional usage, foreign words and phrases in both the original and translation are printed in italics, so there is no need to mark them additionally in parentheses.

The second most frequent language inserted into the translation is certainly Italian, since the action is mostly set in Trieste, and some of the characters must belong to the host community. Due to Venetian rule that extended across the Adriatic and beyond, it was not strange to hear the official rank of “Venetian *proveditore*” (DA: 54) for the Serbian „mletačkom providuru” (SK: 57). The historically marked *Mleci* has a long history in Serbian, and etymological dictionaries agree that the Latin adjective *veneticus* and the plural noun *Venetici* may have been loaned into Old Church Slavonic as *Bъnetъci*, then turned into *Bnetci* > *Mneci* and finally *Mleci* (Pešikan 1971: 108). The captain of the ship transporting Volkov to Trieste, a Slav from the Bay of Kotor, uses some Italianisms in close proximity: “Perast was always loyal to *La Serenissima*.” [...] ...we came to her side. That’s why they call us *primogeniti* (DA: 96). The original contains the same words in the identical spelling, without the definite article: „...mi Peraštani od davnih dana smo podanici *Serenissime*; [...] tada smo joj mi prišli – zato nas zovu *primogeniti*...” (SK: 109) The same seaman makes a comment on another procedure while sailing into port: “That’s where the *piloti* would come aboard...” (DA: 103) for the Serbian: „...i tu smo uzimali *peljare*...” (SK: 117) Despite the English noun *pilot*, the translator wisely chose a loanword to convey the narrow professional usage of the Serbian original. When Volkov takes in the panorama of Trieste, the description includes a local cultural concept: “On high stood the *città vecchia*,...” (DA: 110), since this part of Trieste slopes downwards in comparison with the lower town, whose buildings are more recent. The original retains the exact same Italian phrase, so this translation was less difficult to produce than many other instances. Another relevant feature of Italian culture was retained in the original language: “The citizens – *cittadini* and *borghesi* – continued to make the usual jaunts to the rocky hills...” (DA: 112) Due to a historical difference between the development of bourgeois society in Serbia and that in the West, even between England and Italy, the original language supplies both textual examples with the necessary distinction between the older and recent families living in Trieste: „...građani – *i cittadini i borghesi* – išli su na svoje uobičajene izlete na kras...” (SK: 127). There are also a handful of Slavicisms, easy to transliterate or translate into Serbian, but not so adaptable in English: a ship called “*dedushka*” (DA: 37) for the Serbian „*Dedica*” (SK: 39), the administrative unit “*guberniya*” (DA: 267) for the Serbian „*gubernija*” (SK: 317), and the language designation: “... the same *slovenski* that Vojnovich used to speak...” (DA: 104) for the Serbian: „...na onom *slovenskom* na kojem bi mu se obraćao i sam Vojnovič...” (SK:

118) In the last case, the author wanted to emphasise the cryptic nature of a Slavic language that was not Russian, but closer to the South Slavic area; one may wonder if the adjective *Slavonic* would have been suitable, as it does not indicate any particular language, and it may bear different meanings depending on the geopolitical context.

Proper names pose a number of problems in translation, and the translator must set strict rules of their convincing execution for the reader's fuller understanding and enjoyment; that entails a detailed differentiation between the source and target languages, both in terms of their historical development, orthography and phonology, with necessary connotations that words assume in the consciousness of the source nation, and analogies (if any) within the recipient culture. Thus a man born in the Bay of Kotor named Ivan *Vojnović* remains *Vojnović* genealogically, but his surname in the Russian Navy is *Vojnovich* throughout (DA: 39, SK: 42), which is in accordance with English spelling of Russian names. The palatal sound /j/ often finds a correspondence in the grapheme *y*, so it happens with the surname *Senyavin*, also familiar to the translator from various reference works. The patron saint of Dubrovnik is *Sveti Vlaho* in the original, and the name is well adapted in English as *St. Blaise* (DA: 43, SK: 47); due to betacism, the sound /b/ could change to /v/ in certain stages of Greek, and pass on to the Slavic languages of the Balkans. The name *Rijeka* and the addition *Fiume* have been mentioned above in the historical section. Some monastic names, like *Arsenije* (DA: 101) and *Jovan* (DA: 127) were not transliterated in the Latin and English tradition, *Arsenius* and *John*, although even the ship *Sveti Nikola* is duly translated. Perhaps the translator wanted to retain the original sound and implications of the names borne by well-known Serbs, and on the other hand, complied with the international spelling of the more familiar persons in general Christian history. A divergence in the spectrum of variants occurs in the following example: the church in Trieste is *San Spiridione* (DA: 139), the saint it was consecrated to is *St. Spyridon* (DA: 139), but the original only supplies one version: *Sveti Spiridon* (SK: 157), as opposed to the Italian and Greek spelling variants. The last excerpted sample also warrants attention along the lines of Translation Studies, as it furnishes one of the most relevant dates in Serbian history: June 28th, with a perennial reference to the 1389 Battle of Kosovo: "It was the day known to the Serbs as Vidovdan. For Volkov, the morning liturgy had been an unpleasant reminder of eternity..." (DA: 151). The original has a deliberately quicker pace: „Uveče, na Vidovdan – a jutarnja služba je, po Volkovu, budila sasvim neprijatne

misli o bezmernom trajanju večnosti...” (SK: 171) The day is also known in English as St Vitus’ Day, commemorating a young Christian martyr from the age of Diocletian. If the translator wanted to retain the Serbian aura around the holiday, he also used the Orthodox term for *Mass*, which is *liturgy*, in the very next sentence. On the other hand, the holiday name in visibly Serbian morphology, and the service name typical of Eastern rite, do not make the meaning of the phenomena closer to the reader in the target language. We may interpret that the translator had to solve the dilemma whether to use international terms for all the historical persons or to keep the original spelling of those belonging to Serbian culture; in the latter case, the English reader would certainly have to peruse the book with more attention and refer to various sources of encyclopaedic assistance.

The translation of Radoslav Petković’s *Destiny, Annotated* by Terence McEneny is in general an enjoyable reading experience, and the result of a demanding process of work at several levels: transliterational, morphological, lexical, syntactic, and certainly general-historical. Seen from a target-oriented perspective in Translation Studies developed by Gideon Toury, it expertly meets the requirements of English-speaking readers and creates a functional effect in the target language which most frequently corresponds to that of the original language on its readers. However, the translation does not always follow the author’s implicit dialogue with Miloš Crnjanski, probably one of the essential Serbian writers when it comes to diasporic narratives, in that it often divides a long sentence into two or three shorter ones, and thus leaves a different impression from the one originally intended. Certain personal names are Anglicised, whereas some others are left as they were, although it is doubtful whether the foreign reader could understand them so easily in the English language context.

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METAFIKCIONALNA ISTORIJA U PREVODU: ROMAN RADOŠLAVA PETKOVIĆA NA ENGLJESKOM

Rezime: Rad analizira prevod prve dvije od ukupno tri sekcije romana Radoslava Petkovića *Sudbina i komentari*, koji je na engleski uradio Terens Mekeneni. Pošto su smještene u Trst sa početka 19. vijeka i predstavljaju kaleidoskop događaja, likova, diplomatskih i mornaričkih aktivnosti, pokazuju se izazovnim za prevodioca na nekoliko nivoa: transliteracionom, morfološkom, onomastičkom, etimološkom, leksičkom i opšteistorijskom. Glavni metodološki okvir nalazi se u ciljno orijentisanom modelu izučavanja prevoda Gideona Turija, koji smatra prevode činjenicama kulture–primaoca i usredsređuje se na razne vrste efekata koje tekst na ciljnom jeziku ima na primaoca, a ne na formalnu ekvivalenciju i tačnost prenošenja izvor-

nih jezičkih struktura ili vokabulara u ciljni jezik. U analizirane registre spadaju: pomorstvo, arhitektura i umjetnosti, istorija, teologija, arhaične leksičke jedinice, eufemizmi i poetski izrazi, strane riječi i izrazi, i imena uopšteno. Prevodilac je uglavnom stvorio tekst koji prirodno zvuči na engleskom imajući na umu funkcionalno-relacione pojmove koji odgovaraju izvornom engleskom čitaocu, sa svom polifonijom metafikcionalne historiografske pripovijesti, ali je neobjašnjivo podijelio neke duže rečenice u dvije ili tri, a mjestimično potpuno izostavio neke konstrukcije.

Ključne riječi: deskriptivna translatologija, funkcionalno-relacioni model, ciljna kultura, istorijska patina, mornarička leksika, arhaična leksika, poetski izrazi, dinamička ekvivalencija, Radoslav Petković, Gideon Turi.