

TRANSLATION AS A MEANS OF CROSS-CULTURAL COMMUNICATION: SOME PROBLEMS IN LITERARY TEXT TRANSLATIONS *

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Anica Glodjović

Faculty of Philology and Arts, University of Kragujevac, Serbia

E-mail: anicavip@yahoo.com

Abstract. *Problematic aspects of intercultural communication are considered in the context of cultural and linguistic barriers encountered in translations from English into Serbian. The analysis of potential problems in translation of literary texts is based on the examples taken from the Serbian translation of a contemporary novel. The discussion clearly illustrates the pitfalls of translation and underpins the importance of a knowledge of the culture with which one is attempting to communicate. The analytic framework is grounded in critical linguistic approach to concrete translators' mistakes and it reports on the challenges of some lexical issues in the translation process.*

Key words: *translation, intercultural communication, contrastive linguistics, translation equivalents*

1. INTRODUCTION

The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language (TL). The aims of the source text (ST) will also have implications for translation as well as the intended readership for both the ST and the target text (TT). Considering the cultural implications for a translated text implies recognising all of these problems and taking into account several possibilities before deciding on the solution which appears the most appropriate in each specific case. Before applying these methods to the chosen text, this paper will examine the importance of culture in translation through already given translator's suggestions. The different general procedures of treating the cultural implications for translation will

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be examined as well as analysing the ST and the aims of the author. The translation process will also be treated using specific examples found in the ST before discussing the success of aforementioned theoretical methods applied to the TT.

2. THE NOTION OF CULTURE IN LITERARY TRANSLATION

Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 1988: 94), thus acknowledging that each language group has its own culturally specific features.

The notion of culture is essential to considering the implications for translation. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 1964: 130). It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. The cultural implications for translation are thus of significant importance as well as lexical concerns.

As Bassnett points out, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (Bassnett 1991: 23). Thus, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposes two opposing methods: transference and componential analysis (Newmark 1988: 96). As Newmark mentions, transference gives "local colour", keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claims this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication leads Newmark to propose componential analysis which he describes as being "the most accurate translation procedure, which excludes the culture and highlights the message" (Newmark 1988: 96). Nida's definitions of formal and dynamic equivalence (Nida 1964: 129) may also be seen to apply when considering cultural implications for translation. According to Nida, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context (Nida 1964: 129). Contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behaviour relevant within the context of his own culture" without insisting that he "understands the cultural patterns of the source-language context". One must reproduce as literally and meaningfully the form and content of the original, and make as close an approximation as possible. One should identify with the person in the source language, understand his or her customs, manner of thought, and means of expression. A good translation should fulfill the same purpose in the new language as the original did in the source language. It should have the feel of the original. But Nida also attends to the needs of the reader, noting that the translation

should be characterized by "naturalness of expression" in the translation and that it should relate to the culture of the "receptor". For this reason, he is seen as being in the camp of those who advocate the "domestication" of translation. In Nida's eyes, the translation must make sense and convey the spirit and manner of the original, being sensitive to the style of the original, and should have the same effect upon the receiving audience as the original had on its audience (Nida 1964: 134). The solution, as he sees it, is some sort of dynamic equivalence that balances both concerns. Though the equivalence should be source-oriented, at the same time it must conform to and be comprehensible in the receptor language and culture. Nida goes into details regarding the methods the translator should use to get the closest approximation of the SL, including using footnotes to illuminate cultural differences when close approximations cannot be found. This is what has been referred to above as glossing. He also talks about problems of translating the emotional content of the original, and the need to convey the sarcasm, irony, whimsy, and emotive elements of meaning of the original (Nida 1964: 139–40). Nida's theories are based on a transcendental concept of humanity as an essence unchanged by time and space, since "that which unites mankind is greater than that which divides, hence even in cases of very disparate languages and cultures there is a basis for communication" (Nida 1964: 24).

How close can any translation come to the original text or statement? Nida notes that "since no two languages are identical either in meanings given to corresponding symbols, or in ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages . . . no fully exact translation . . . the impact may be reasonably close to the original but no identity in detail" (Nida 1964: 126). Therefore, the process of translation must involve a certain degree of interpretation on the part of the translator. As Nida describes it, the message in the receptor language should match as closely as possible the different elements of the source language; constant comparison of the two is necessary to determine accuracy and correspondence.

Translation is doomed to inadequacy because of irreducible differences not only between languages and cultures, but within them as well. The view that language itself is indeterminate would seem to preclude the possibility of any kind of adequate translation. Interestingly, Venuti sees the foreign text itself as the site of "many different semantic possibilities" which any translation only fixes in a provisional sense. Meaning itself is seen as a "plural and contingent relation, not an unchanging unified essence" (Venuti 1995: 18). When a text is retranslated at a latter period in time, it frequently differs from the first translation because of the changes in the historical and cultural context.

As Venuti notes, "translation is a process that involves looking for similarities between language and culture – particularly similar messages and formal techniques – but it does this because it is constantly confronting dissimilarities. It can never and should never aim to remove these dissimilarities entirely. A translated text should be the site at which a different culture emerges, where a reader gets a glimpse of a cultural other and resistency. A translation strategy based on an aesthetic of discontinuity can best preserve that difference, that otherness, by reminding the reader of the gains and losses in the translation process and the unbridgeable gaps between cultures" (Venuti 1995: 305).

3. LITERARY STYLE AND ITS TRANSLATABILITY

Creative writers are successful when they rely on virtual experience using their own personal choice of grammatical form and lexis. In translating the literary texts there is no need for translator to take over the source in order to improve and civilize it. The translator should carefully appreciate the tone and spirit of the whole original work through words, sentences and paragraphs it is made up of and determine what kind of style it reflects from both the literary and linguistic points of view, with the reproduction of the original style kept in mind.

Though they may disregard the expectation of their readers, creative writers do, however, create their own coherence or artistic pattern. In the interpretation of each artistic creation, both reader and translator must bring their personal life experience to bear. As a result, individual readers and individual translators may well come to different conclusions as to what a particular piece of text means.

Literary translators must consider the reproduction of the original style as their common goal and strive for it in their work. Taking these last points into consideration, different elements will be discussed in relation to their cultural implications for translation. The different aforementioned theories will be considered and their relative pertinence examined.

4. ANALYZED EXAMPLES

In this paper we will analyze a set of translator's suggestions taken from the Serbian translation of a novel by Tony Parsons – *Stories We Could Tell* (T. Parsons, *Naše nezaboravljene priče*, 2005). Our intention is to indicate to certain translation problems and not to assess the quality of the published novel. Therefore the publisher and the translator's name will not be revealed, but only the author's name and the title of the book with the page on which the given example occurs. This is a book on love, growing-up and London in August 16, 1977, set on the night when Elvis Presley died. We see three young men working in music journalism and living for music who struggle to survive and understand the meaning of life in a culture with universal glimpses of love, hate, jealousy, fear, cynicism, disappointment, regret, and bursts of insight into the human condition. This novel brilliantly captures the mood of the bygone era. Therefore it abounds with the lexicon from the seventies (so the historical component is worth considering) as well as with certain notions related to the British culture with which the intended reader is not always familiar.

This text is surely intended for an educated, middle-class readership and, as far as the translation is concerned, a Serbian one with knowledge of the foreign cultural aspects implied. The problems when translating such a text are therefore not only of a purely lexical character but also of an equally fundamental nature - the understanding of a social, economic, political and cultural context as well as connotative aspects of a more semantic character. As with all texts of foreign literature, historical, political and other cultural references are always of a certain importance and the TT reader is unlikely to have a full understanding of such notions. When considering the cultural implications for translation, the extent to which it is necessary for the translator to explain or complete such an information gap should be taken into account; the translator should decide how much may be left for the reader to simply infer.

We start with some culture-related issues:

- (1) a) Rej je mislio da Skip izgleda kao nekakav kavaljer rokenrola, dok su svi ostali okrugloglavci. (70)
 b) Ray thought Skip looked like some kind of rock-and-roll cavalier, when everyone else was a roundhead. (75)

According to *Rečnik srpskog jezika* (2007), the Serbian phrase *kavaljer* (*cavalier*) can have abundance of meanings referring to the male person who treats women with elegance and politeness, who is generous in paying bills in the company of others, but also a man of noble birth, who served his king or lord in a battle in medieval times. Those are not meanings intended in the ST. On the other hand, the Serbian compound noun *okrugloglavci* (*roundhead*) refers to people with certain physical characteristics – people with a round shape of the head. Roundhead was the name for a supporter of Parliament against King Charles I in the English Civil War. Roundheads were given name because of their short hair. Their opponents were the Cavaliers. The name Cavaliers, which originally meant soldiers or horses, was first used by their enemies, the Roundheads, to show their disapproval of the Cavaliers enthusiasm for war. Obviously these are the terms related to British history and probably not recognizable to average Serbian reader so they should be explained in the footnote. As Sapir claims, "no two languages are ever sufficiently similar to be considered as representing the same social reality" (Sapir 1956:69), and even a lexical item seen as having an apparently simple translation (here, *cavalier* = *kavaljer*) may have a considerably different signification. The emphasis given by Nida on a TT having to produce the same response as the original (Nida, 1964) encourages the addition of further explanation. In this way, the lexical function is transferred as far as possible in the TT as are the ST cultural connotations.

- (2) a) ... polovni sako iz Oksfama... (9)
 b) ...the second-hand suit jacket from Oxfam... (3)

In this example the Serbian reader is deprived of the real meaning of the word *Oxfam* (*Oksfam*). The Oxfam is Britain's largest and best-known aid agency (a charity that helps people in poor countries). Oxfam runs Oxfam shops in most British towns and cities, where new and second-hand clothes, books, etc. are sold to raise money for the charity. It is less likely that most of our readers will understand that implication. They can easily guess that it is a kind of shop, but not the one with above mentioned features. Since there are no similar shops in Serbia, the suggested translation should include a descriptive phrase such as *dobrotvorna prodavnica polovne odeće* (*a charity second-hand shop*). The Newmark's method of transference applied here does give the local colour but it also limits the comprehension of this aspect and may cause problems for the target reader so the componential analysis is recommendable.

- (3) a) Nacionalni front namerava ovog vikenda da održi paradu... (16)
 b) The National Front plan to parade through a black neighbourhood... (11)

The National Front (*Nacionalni front*) was an extreme right-wing political party in Britain. It was formed in 1966 and caused some street violence in the 1970s, mainly because of its campaign against black and Asian people. The lack of this historical background information is the obstacle for understanding this phrase. The average Serbian reader will assume that this refers to certain organization or political party but he

will undoubtedly grasp only the surface meaning of this organization's name. It really implies to the character and seriousness of its actions and deeds and should not be disregarded.

- (4) a) Ti si novinar koji je intervjuisao Džona Lenona usred Leta Mržnje. (268)
 b) You're the writer who interviewed John Lennon in the middle of the Summer of Hate. (303)

Coulthard states: "The translator's first and major difficulty ... is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge." (Coulthard 1992: 12). Indeed, the historical and cultural facts are unlikely to be known in detail along with the specific cultural situations described in this example. Therefore, the core social and cultural aspects remain problematic when considering the cultural implications for translation. In the historical perspective the 1967 Summer of Love was followed by the 1968 Summer of Hate (*Leto mržnje*). The American government, and especially the American people were awoken to the fact that years of bombing had not had the predicted effect of squashing communist resolve in Vietnam. Memphis public sanitation employees were denied the right to collectively bargain for fair wages and worker's rights. The Reverend Doctor Martin Luther King Jr. went there to help and was shot on April 4. That night 100 cities burned in riots. On June 4, in Los Angeles, Robert F. Kennedy was shot. Even for the most ignorant reader the phrase *Leto Mržnje* (*The Summer of Hate*) surely bears certain vague significance but it is only with detailed cultural reference should this phrase be fully and comprehensively understood in the aspect of the character's actions. Being translated as *Leto mržnje* without further reference, the phrase *the Summer of Hate* does not have the same effect upon the receiving audience as the original had on its audience. This Nida's formal equivalent does not relate to the culture of the "receptor" in any way.

- (5) a) ...zabadajući nož za hleb u tortu "crna šuma"... (25)
 a') ... sinking a bread knife into a Black Forest gâteau... (21)
- b) Imaju red strajp i spešl bru. (86)
 b') They got Red Stripe and Special Brew. (93)
- c) Leon sramežljivo naruči šrafčiger i iskapi ga u jednom gutljaju... (115)
 c') Leon shyly bought a screwdriver and tossed it down... (127)
- d) ...ako je noć puna romantike i "plave opatice"...(148)
 d') ... if the night was full of Blue Nun and romance... (164)
- e) ...posežući rukom pored postarijeg portira da uzme preliv HP. (264)
 e') ...as he reached across the elderly porter for the HP sauce. (299)

"Food is for many the most sensitive and important expression of national culture; food terms are subjected to the widest variety of translation procedures" (Newmark 1988:97). One such case is the reference to *the Black Forest gâteau* (example 5a)), the name of the cake which was literally translated into Serbian. This translation hardly seems appropriate bearing in mind that this name of the cake does not trigger any kind of association for a Serbian-speaking reader, whether he is in a culinary art business, an eve-

ryday cook or just a cake-lover. Black Forest gateau is a rich chocolate cake with cherries and cran in the middle of it and in Serbian culture it is known as *torta Švarcvald*. Finally, componential analysis can also be handy bringing the descriptive phrase such as *chocolate cake* (*čokoladna torta*).

Sometimes the successful cross-cultural communication through translation requires a full understanding of the notion rather than an emphasis on the original ST reference. In the case of example 5b) Newmark's transference in the form of transcribed terms did not fulfill the same purpose in the Serbian language as the original did in the source language. The appropriate translation would consider the use of a cultural equivalent and the term *beer* could be used to explain what kind of drink is in question since these brands are not present on Serbian market and cannot be considered wide-known.

As far as the example 5c) is concerned, the Serbian noun *šrafciğer* implies only the basic meaning of its English counterpart – a tool that is used for turning screws (*Rečnik srpskoga jezika* 2007). Transferring this term using formal equivalence would have little cultural effect on an Serbian-speaking reader and be of no value considering the text-type. Screwdriver really refers to cocktail made of vodka and orange juice while Serbian readership of any target group will recognise it as *đusvotka*. The other suggested method in this specific example is to use general qualifier *cocktail* as a way of clarifying and stating precisely.

Another example of material culture includes the wine *Blue Nun* (example 5d)). Blue Nun is a German wine brand, probably the largest international wine brand between the 1950s and 1980s. Blue Nun can be said to have been the first wine to have been produced and effectively marketed with an international mass market therefore widely sold in supermarkets and at a low price. This example can be seen as corresponding to the new ideal reader as described by Coulthard, having different cultural knowledge (Coulthard 1992: 12) as a Serbian-speaking reader would not necessarily know the name of this wine and even less its associations ie. popularity. By using strictly formal equivalence, all meaning would be lost. It would however be possible to neutralise the original term *Blue Nun* by translating as *wine* or else to introduce a form of componential analysis, translating as *cheap, German wine*. However, if we want to mention the name of the brand it seems appropriate to translate the literal meaning of it but it is necessary to add a qualifier, here *wine*. In this way the information is passed on and elucidated by a qualifier.

The last example in this group refers to a popular British make of dark brown sauce sold in tall bottles. It is made with vegetables, vinegar and spices and is eaten with various different foods, especially meat, chips, etc. This is another reference which has strongly attached associations due to the same cultural factors and the meaning is only fully understandable if these associations are known. In Serbian society, letters HP related to certain sauce do not bear any cultural or, for that matter, semantic significance. The letters HP stand for Houses of Parliament, and there is a picture of these on the label. This illustrates the theory developed by Mounin¹ who underlines the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. In this case the Serbian translation meaning *dark brown sauce* instead of *HP preliv* seems to correspond to the idea of the original signification, even if it is a more abstract translation of the English original, and is there-

¹ Mounin, G., (1963), *Les problèmes théoriques de la traduction*, Gallimard, Paris.

fore more appropriate concerning its function in the target text than a translation of formal equivalence.

A literary translation is a device of art used to release the text from its "dependence on prior cultural knowledge" (Herzfeld 2003:110). However, it is not an easy task to transplant a text steeped in one culture into another. Particularly demanding from the translator's point of view is the use of culturally specific idioms and metaphors.

- (6) a) Poznavao je ova polja, mogao je da ih čita poput časovnika. (27)
 b) Ray knew those fields, could read them like a clock. (23)
- (7) a) ...to je značilo da će neko pri kraju dvadesetih godina tiho biti poslan na pašnjake. (48)
 b) ...it meant some guy at the far side of his twenties quietly being put out to pasture. (49)
- (8) a) Ali to će uvek biti samo sitnice i crtice. (244)
 b) But they are never going to be more than bits and pieces. (276)

These examples illustrate the situations where the phrases in the source English text do not have their usual and the most common meaning. Their meaning is not the simple sum of their components' meanings. These concrete linguistic issues are quite unfortunately resolved resulting in confusing and inappropriate translation destined for the wide readership.

The Serbian phrase *čitati poput časovnika* (literally *read like a clock*) is a literal translation of the English idiomatic expression, even though this phrase is rarely used in Serbian. The translator completely disregarded the fact that idioms cannot be translated directly from one language into another. The meaning of this English idiom is equivalent to the *read one thought like an open book* and the Serbian language uses the similar metaphore – *čitati nekoga kao otvorenu knjigu*.

Inexcusable mistake in translation was made in the example (7). The English phrase *put out to pasture* refers to informal expression meaning *to retire* while the Serbian translator used the literal meaning of the idiomatic expression - *to send someone to the land used for farm animals to graze*.

In grasping the spirit of the original and reproducing fully and correctly the content of the original in a literary language comparable to the original style, the translator should carefully appreciate the tone of the whole original work through words, sentences and paragraphs it is made up of, ie. largely rely on, at least, neighbouring context. Namely, the phrase *bits and pieces* in example (8) originally indicates a collection of different things, usually of little importance, as the relating monologue preceding this sentence implies. The noun *sitnica* denoting *a trifle* (in this context) or even *nevažne stvari* (*unimportant things*) should be quite acceptable for eliciting the correct meaning of the whole phrase since the Serbian language does not recognize phrase *sitnice i crtice*.

- (9) a) Teri je izgledao kao donosilac nevolja. (9)
 b) Terry looked like trouble. (3)

According to *Rečnik srpskoga jezika* (2007) the noun *donosilac* (*bearer, carrier*) can collocate with concrete nouns such as *pošta* (*mail*), *poruka* (*message*), *ček* (*cheque*), *obveznica* (*bond*), but even in the other meanings where it can collocate with abstract nouns such as *law* (*zakon*), there is a collocation restriction of it being used in the syntactic

combination with the noun *nevolja* (*trouble*) in order to convey the explicit meaning of the English clause – *Terry looked like trouble*.

The trouble with the *trouble* again arises in the next example:

- (10) a) Znaš šta je tvoja nevolja, Teri? (123)
 b) You know what your trouble is, Terry? (136)

The problem in this clause is of semantic, but somewhat of structural nature. The scope of meaning of a noun *nevolja* (*trouble*) include: (1) *misfortune, worry, bad circumstances*; (2) figuratively speaking - *a person who causes problems or a thing which represents difficulty*; (3) *necessity, need*; (4) *illness*. None of these meanings is implied in the above-mentioned example since the original English clause *You know what your trouble is, Terry?* refers to the Terry's character which is obviously problematic and not to the problems or difficulty that he might have.

- (11) a) ...gluvarili su na parčencetu praznog tla koje je glumilo parking... (33)
 b) ... loitering in a scrap of wasteland that doubled as a makeshift car park... (31)

As a translation equivalent for the phrase *to double (as a makeshift car park)*, translator chose the Serbian verb *glumiti*, which in Serbian implies *having a role, pretend or imitate* therefore requiring an animate subject. The verbe *double* may collocate with inanimate subjects meaning *to have a second purpose*, but the translator's attempt to use the Serbian verb *glumiti* figuratively in this meaning proved unsuccessful and inappropriate. Instead of it the verb *serve* or *use* (*služiti* or *poslužiti*) can be implemented.

- (12) a) ...nosat, knjiški tip okružen uobičajenim klimoglavcima i direktorima iz diskografske kuće... (157)
 b) ...a tall, beaky, bookish-looking man surrounded by the usual record company flunkies and management... (175)

Noun *flunkey* (in the example translated as *klimoglavac*) is used for referring to disapproval of the fact that some people associate themselves with some who is powerful and they carry out small unimportant jobs for them in hope of being rewarded. The Serbian compound equivalent is made of a verb and an object which has a suffix for the doer of the action. The pattern for creating such nouns already exists in the Serbian language and its semantics is surely transparent, but bearing in mind the frequency of this novel noun in the Serbian language, the better option would be *ulizica, dodvorica, čankoliz* (*flatterer, bootlicker*) conveying the correct degree of cultural equivalence.

- (13) a) Isprašiću ti to tvoje pedersko limunaško dupe! (209)
 b) I'll tan your queer limey ass! (237)

This example is another reference which has strongly attached associations due to the same cultural and historical factors and the meaning is only fully understandable if these associations are known. The only association the Serbian adjective *limunaško* implies relates to the characteristics of a lemon, as a fruit. However *limey* is an American slang referring to a British person. The word was used especially by US military forces during World War II, often as an insult, to mean a British sailor or a soldier. It refers to the old practice in the British navy of drinking the juice of limes to avoid getting the disease of scurvy which is caused by the lack of vitamin C. It also reflects the spirit of time, in historical sense, and thus poses a serious difficulty for translation. A communicative ap-

proach implies an explanation of this cultural reference and may be obtained by the addition of explanatory footnote with proper description in the TT, while translating it as *britansko* (*British*). This potential solution is not by far a direct translation of the ST, however it enables the TT reader to approach the cultural reference in a more meaningful way, yet again illustrating Nida's concern that a TT should produce the same response as the original. The possible lack of cultural knowledge of the TT reader implies translating in a way so as to clearly convey notions which may otherwise go unnoticed. The proposed translation may lessen the strength of the original ST term but the importance of belonging to the British nationality seems prevailing (although excluding the component of insult) and thus the attitude aimed at being conveyed by the author is respected. When explaining certain principles of dynamic equivalence, Nida states that "the emotional tone must accurately reflect the point of view of the author" (Nida, 1964:139). Newmark's definition of compensation, being "when loss of meaning...in one part of a sentence is compensated in another part" (Newmark, 1988:90) may seem relevant here. By translating in this way, although culturally implicit translation loss is inevitable here, a form of dynamic equivalence through compensation is adopted in order to counterbalance such loss and seems an appropriate way of conveying cultural implications present in the ST.

- (14) a)...bila mu je bliža nego iko drugi na planeti. (87)
 b)...he felt closer to her than to anyone on the planet. (95)

This example also needs further explanation. Being put like this the clause refers to just one aspect of meaning of an adjective *blizu* (*close*) - a small physical distance between two people and not to closeness between people who like each other very much and know each other very well. The Serbian word which can resolve the ambiguity is *prisan* or *blizak* (*intimate*).

5. CONCLUDING REMARKS

A variety of different approaches have been examined in relation to the cross-cultural communication through translation. It is necessary to examine these approaches bearing in mind the inevitability of translation loss when the text is, in some parts, culture bound. As it can be concluded from the analysis that an important aspect is to determine how much missing background information should be provided by the translator using these methods. It has been recognised that in order to preserve specific cultural references certain additions need to be brought to the TT. This implies that formal equivalence should not be sought as this is not justified when considering the expectations of the TT reader. At the other end of Nida's scale, complete dynamic equivalence does not seem totally desirable either as cultural elements have been kept in order to preserve the original aim of the text.

The above mentioned examples point to some of the possible lexical problems in translation indicating the level of translatability of literary styles : idiomatic expressions being translated literally, collocations restricting certain usages, disregarding polysemy and contextually conditioned meaning.

Thus the cross-cultural communication of this kind tends to correspond to the approach which attempts to ensure that content and language present in the SL context is fully acceptable and comprehensible to the TL readership.

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PREVOĐENJE KAO SREDSTVO MEĐUKULTURALNE KOMUNIKACIJE: NEKI PROBLEMI U PREVOĐENJU KNJIŽEVNIH TEKSTOVA

Anica Glodjović

Sporni aspekti interkulturalne komunikacije razmotreni su u kontekstu kulturalnih i lingvističkih prepreka na koje se nailazi prilikom prevođenja sa engleskog na srpski jezik. Analiza potencijalnih problema u prevodima književnih tekstova zasnovana je na primerima ekscerpiranim iz srpskog prevoda savremenog engleskog romana. Rad jasno ilustruje zamke prevođenja i podvlači značaj poznavanja kulture sa kojom se stupa u komunikaciju. Analitički okvir je utemeljen u lingvističkom pristupu konkretnim prevodilačkim greškama predstavljajući izazove leksičkih problema u procesu prevođenja.

Ključne reči: prevođenje, interkulturalna komunikacija, kontrastivna lingvistika, prevodni ekvivalenti