

**THE SERBIAN TRANSLATION OF ROBERT KROETSCH'S  
*THE STUDHORSE MAN***

*UDC 821.111(71)'255.4=163.41*

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**Abstract.** *The paper focuses on the translation of the novel *The Studhorse Man*, written by the Canadian author Robert Kroetsch. The translation of the novel was published by Nolit in 2009.*

*The author of the paper examines to which extent the techniques of foreignization and domestication are applied in the work of translation and how the original text from the source culture is adapted to the target culture. The author also lists Canadianisms from the novel and their Serbian equivalents.*

*By analyzing the translated text and by focusing on the translator's (in)visibility, the author proves that, more often than not, domestication prevails in the translated text.*

**Key Words:** *foreignization, domestication, source culture/language, target culture/language, translator's (in)visibility.*

In his book *The Translator's Invisibility*, Lawrence Venuti, a renowned expert, a translator and a theoretician, points to a translation strategy commonly adopted in Great Britain and the United States:

A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text. (Venuti 1995: 1)

Venuti argues in favor of foreignization, putting an emphasis on an effort to preserve the culture of the source text. Therefore, a translator should be visible saving the source text from total assimilation.

Even Schleiermacher argued in the 1813 essay "On Different Methods of Translating" that there are two strategies or techniques in translation: foreignization and domestication. Unlike foreignization which is concerned with the source text, domestication tends to adapt the source text to the target culture with its aim to make foreign readers understand the source text and culture. In Baker it reads that foreignization has the advantage of "preserving linguistic and cultural differences by deviating from prevailing domestic values" (Baker 2008: 240).

By applying foreignization, a translation registers differences of the foreign text. While the domestication of the foreign text is characterized by fluency, there is a risk of the text for being "appropriative and potentially imperialistic" (Venuti 2004: 341). Though he argues in favor of foreignization in theory, Venuti does not seem to apply that strategy in practice. He does not seem to be consistent with his own manifesto as far as practical analyses of his texts show.<sup>1</sup>

By analyzing some aspects of the translated text *The Studhorse Man* (*Vlasnik pastuva*), I'll focus mainly on the way some Canadianisms are translated into Serbian because they are peculiar to the cultural context of the source text. The novel *The Studhorse Man* belongs to Canadian prairie literature and as such it should be analyzed within that cultural context. Consequently, the first problem when translating *The Studhorse Man* was how to situate the source text within the Serbian target culture system searching for its significance or acceptability.

The action of the novel *The Studhorse Man* takes place in the Canadian West at the end of World War II. The novel describes the period of Canadian culture and history which encompasses the transition from Canadian rural agricultural period to the period of urbanization and industrialization when the horse, the symbol of the free prairie spirit, is replaced by cars, trucks and when natural impulses and sexuality embodied also by the image of the horse in the novel are started to be controlled by the invention of the contraceptive pill.

In the novel, the authentic story of Hazard's search for the perfect mare in the Canadian Western prairie has been turned into Canadian myth, Canadian national story. When translating the novel, the problem was how to transfer that source experience into the target system/ context which has little to do with the source system/context. Some ways were to apply domestication in the translation, to use footnotes for explaining some concepts and, finally, to write a short afterword to the translated text.

#### EXAMPLES

The following is the list of Canadianisms and source language expressions and the way they are translated into the target language by using the mode of foreignization and domestication. At the end the analysis of the results is given. It is Canadianisms from the source text that are taken into consideration because they reflect best the essence of the source text and the way these expressions are transferred into the target language.

- He picked up a glass of tomato juice to make **red eye**. (p.88)
- Uzeo je čašu sa svežim pivom i u nju dolio **sok od paradajza**. (str. 127)

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<sup>1</sup> Venuti's translations of Antonia Pozzi's poems are analyzed mostly.

*Red eye* is a Canadianism denoting a drink made with tomato juice and beer. Since there is no translation equivalent in Serbian, the closest term is a domesticated phrase *sok od paradajza*.

- There beneath that dark and bleeding spruce, the stillness redolent with the **saskatoon berries**, I had idly crushed to my lips ... (p. 65)

- Tamo ispod tamne omorike, tišina je odisala **saskatunskim bobicama** koje sam ja dokono zgnječio na svoje usne ... (str. 92)

- I was able to pick an empty syrup pail full of **saskatoons** in the grove ... (p. 164)

- Mogao sam da napunim praznu kofu **saskatunskim bobicama** u šumarku ... (str. 241)

*Saskatoon* is a Canadian term for a shrub, *Amelanchier alnifolia*, of western North America. A *saskatoon berry* is the sweet purple berry of this shrub. In the translation into Serbian, the term is domesticated and is referred to as *bobice*, though the first part of the term retained the name of the geographical origin of the berries, *saskatunske*.

- **A muskrat** made an arrow of its nose ... (p. 156)

- **Bizamski štakor** napravio je luk od svog nosa ... (str. 228)

The term *muskrat* is also a Canadianism referring to a large semi-aquatic rodent, *Ondatra zibethicus*, native to North America, having a musky smell. The term is domesticated when translated and the word *bizamski štakor* is used.

- Hazard reacted by leaping to the top of the **corral** fence. (p. 138)

- Hazard je reagovao tako što se popeo na vrh ograde **korala**. (str. 200)

- I saw five beautiful mares in one **corral**. (p. 87)

- Video sam pet divnih kobila u jednom **koralu**. (str. 125)

*Corral* is a North American word for a pen for cattle, horses, etc. In Serbian translation the term is foreignized with the noun *koral*.

- I saw him ask about and then try **the holubci** – the steaming cabbage rolls. (p. 101)

- Video sam kako se raspitivao i onda probao **holupce** – vruće sarme od kupusa. (str. 147)

*Holubci* or *holubtsi* is a west Canadian term of Ukrainian origin meaning cabbage rolls. In the target text, the term is foreignized, *holupci*, since its meaning is described in the very text.

- ... and potato dumplings with sour cream – **pyrohy**, I believe, is the name. (p. 101)

- ... i knedlicama od krompira sa kiselom pavlakom – **pirohi**, mislim da se tako zovu. (str. 147)

*Pyrohy* is a North American noun of Ukrainian origin denoting a dough dumpling stuffed with potato, cheese, etc., boiled and then optionally fried, and usually served with onions, sour cream, etc. Since the meaning of the noun is explained in the source text, in the target text the noun is foreignized, *pirohi*.

- ... **the snowshoes** in his right ... (p. 38)

- ... **cipele za sneg** u desnoj. (str. 54)

A *snowshoe* is a flat device like a racquet attached to a boot for walking on the snow without sinking in. There is no such device used in the target language. The translator used domestication and the source word is referred to in the target language descriptively.

- ... they were hauled through a heavily wooded **coulee**, ... (p. 96)

- ... vukli su se kroz šumovitu **jarugu**, ... (str. 138-139)

*Coulee* is a North American word used in the west of the continent denoting a deep ravine with steep sides, formed by heavy rain or melting snow. In the target system the word is domesticated and the word *jaruga* is used.

- I confessed that I had never seen a **chickadee's** egg ... (p. 35)

- Priznajem da nikad nisam video **seničje** jaje ... (str. 50)

*Chickadee* is any of several small plump North American birds of the genus *Parus*, having predominantly gray plumage and a dark-crowned head. Since chickadee is peculiar to North American geographical surroundings, there is no target language equivalent in Serbian, so the closest bird of the same genus in Serbian is a titmouse, i. e. *senica*.

- "That old gelding out there belongs to a man who doesn't know horseflesh from **mink** feed." "**Mink** feed your ass", ... (p. 87)

- "Stari konj napolju pripada čoveku koji ne razlikuje konja od **lasice**." „**Lasice** malo sutra," ... (str. 125)

*Mink* is either of two small semi-aquatic ermine-like animals of the genus *Mustela*, *M. Vison* of North America. The domesticated term *lasica* is used in the target text.

- He wrapped his **mackinaw** over its shoulders and picked it up; (p. 70)

- Obavio je svoju **kratku vunenu jaknu** preko njegovih ramena i podigao ga; (str. 100)

*Mackinaw* – North American – a heavy, napped and felted woollen cloth, now usually with a plaid design. The noun is domesticated in the target system and is translated descriptively as *kratka vunena jakna*.

- ...and the **ball diamond** in Coulee Hill ... (p. 36)

- ... i **bejzbol igrališta** u Kuli Hilu ... (str. 51)

*Ball diamond* is a baseball court/ field. The term is domesticated and referred to in the target system by the phrase *bejzbol igrališta*.

- He pitched forward on his bearded white face onto the fresh mound of earth beside a **gopher** hole. (p. 121)

- Podigao je svoje bradato belo lice na svežu humku zemlje pored **glodareve** rupe. (str. 176)

*Gopher* – any burrowing rodent of the family *Geomyidae*, native to North and Central America, having external cheek pouches and sharp front teeth.

- At the foot of a tall **tamarack** was a rectangle of water-worn stones and set at one end, on the far side from the **tamarack**, was a small unpainted wooden cross (p. 70)

- U podnožju visokog **ariša** nalazili su se kamenčići poredjani u pravougaonik, a na drugoj, udaljenoj strani **ariša**, bio je mali nebojeni drveni krst. (str. 100)

*Tamarack* - an American larch tree. The word is domesticated and translated by using the Serbian word *ariš*.

## RESULTS

It is obvious from Table 1 above that the examples of both domestication and foreignization can be found in the target text. The survey does not attempt to make any statistical claims over the findings in the target text as a whole. However, the author

points to a trend that would have to be confirmed by analyzing the whole target text, an analysis that goes beyond the scope of this paper.

Table 1. Examples of domestication and foreignization on the sample of Canadianisms in the text

Source text	Technique	Target text
1. Red eye	domestication	Sok od paradajza
2. Saskatoon berries	domestication	Saskatunske bobice
3. Muskrat	domestication	Bizamski štakor
4. Corral	foreignization	Koral
5. Holubci	foreignization	Holupci
6. Pyrohy	foreignization	Pirohi
7. Snowshoes	domestication	Cipele za sneg
8. Coulee	domestication	Jaruga
9. Chickadee	domestication	Senica
10. Mink	domestication	Lasica
11. Mackinaw	domestication	Kratka vunena jakna
12. Ball diamond	domestication	Bejzbol igralište
13. Gopher	domestication	Glodar
14. Tamarack	domestication	Ariš

As could be seen from Table 1, the examples of *domestication* prevail over those of *foreignization*.

The foreignized words *koral*, *holupci*, *pirohi*, were used to expose Serbian literary audience/ readers to the culture of the source text. However, the word *pyrohy* could have been domesticated and the word *piroške* could have been used instead. The word *koral* was used because it became part of the the target system – a borrowing from the English language.

In other cases of the given examples domestication was applied and when there was a lack of a precise word in the target language, a descriptive phrase was used (example 1, 7, 11).

#### CONCLUSIONS

In conclusion, in the translation considered, instances of domestication prevail over those of foreignization. Since there is a trend of domestication in the target text, it implies the fluency of the translated text and the translator's invisibility. Venuti claims: „The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text" (Venuti 1995: 2).

While translating, both strategies of domestication and foreignization are employed without excluding each other. They are just two different modes of translation and both could be applied concurrently.

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Accessed: February 8th, 2011.

**SRPSKI PREVOD *VLASNIKA PASTUVA* ROBERTA KROUČA****Tanja Cvetković**

*Rad se bavi prevodom romana Vlasnik pastuva kanadskog autora Roberta Krouča. Prevod romana objavila je izdavačka kuća Nolit 2009. godine.*

*Autor rada istražuje do koje mere su tehnike foreignization i domestication primenjene u prevodu i kako je originalni tekst iz izvornog jezika prilagodjen ciljnom jeziku. Autor nabraja kanadizme iz romana i njihove srpske prevodne ekvivalente.*

*Analizirajući prevedeni tekst i fokusirajući se na (ne)vidljivost prevodioca, autor dokazuje da u prevedenom tekstu dominira tehnika domestication.*

*Ključne reči: foreignization, domestication, izvorna kultura/jezik, ciljna kultura/jezik, (ne)vidljivost prevodioca.*