



*Sabahudin Hadžialić*

### Translating or Rendering<sup>1</sup>

It is very difficult to distinguish methodologically, and in the same time it is very easy to face with the challenge to explain the above title of the assumed essay.

Thus, while on one hand translation is the introduction of civilizational<sup>2</sup>, cultural<sup>3</sup> and literary<sup>4</sup> norms implied within the space and time in which we live, in the other

---

<sup>1</sup> In verse (poetry) and/or prose

<sup>2</sup> With affiliation to the same civilization, we can only expect upgrade at the translation or rendering. The second question just imposes: What about translating or rendering other civilizations that vanished into the darkness of time, before us? How we could know if we are "inserted that" in the translation or rendering when we talk about civilization *per se*?

<sup>3</sup> Although the culture is the heritage of the whole group and the Latin word *colere* that talks about the "colonization, farming ..." it is a strange word. In fact, we live in a time when culture is often gets skew form of simplified assumptions of expected hopes - with translations or rendering. *In medias res*: Culture is called also the rigid forms of human dreams, downgrade forms of the presentation of own legacy aimed towards underrate of other and different one. How do you fight against that? Through the culture, but different kind. Promoting those values that unite, inspire, and for a one moment not doing to others what we would not want someone to do to us. It is difficult, but as Erich Fromm wrote in the book "Escape from Freedom", "But, through whistling in the dark the light is not created." (Nolit, library Constellation, Belgrade, 1983, p.125). All we have to do is to act effectively.

<sup>4</sup> About the the standards (the norms) all the best! When we talk about that we have to know to make difference between literary language and its rendering and /or translation in relation to the daily, slang language in which we live.

in front of us is the uncovers the world of rendering that opens a entirely different door. Of the paradise. Does it?

About that little bit later - now we should immediately separate the translation from rendering although both forms are very complementary. Verses<sup>5</sup> renders while novels and stories<sup>6</sup> translates. Such a rough definition of diversity is very sensitive and place many questions that needs answers.

At the very beginning there is, within the translation of prose, try of the approach of one culture to another. How? The translator is faced with space and time unknown to him, or at least partially known, and his wish is that he wanted to get close to the time and space in which he currently lives. And translates. Introducing with the creation which he translates is not only reading, knowing the language of translation and orientation towards the long and difficult work of the "literal" translation. No! In front of him is to be introduced the culture of time and space which he translates. He must know the historical, cultural and civilizational weft of the issue he is focused on about which he is talking and doing about during the translation, because the book<sup>7</sup> he might like it or not, but in the same time he must be also not just a translator but a historian, linguist, sociologist, and a bit philosopher and politician as well. Because you never know what can be "lost in translation".

Then we arrive to the rendering of which occurs within the prose as well as an upgrade because there is a thin line between a person's awareness of the translation and doing it. To clarify- Just because of entering of someone creations in a new space, but often also in new time, we are faced with two types of translation – literal kind and free kind<sup>8</sup>. At first we are just under the jurisdiction of our own

---

<sup>5</sup> Poetry

<sup>6</sup> Prose

<sup>7</sup> "A book is like a pair of scissors, a hammer or a nail, once fictional subject and nobody is no longer can change it significantly, he said, and said that he is not afraid of the forecasts that modern media will overpower the book because the book is" definitely will be in use forever, " Umberto Eco, Book Fair in Istria, Croatia, 2006.

<sup>8</sup> Scientific Research Institute IBN SINA, Sarajevo - "Translation as the art and the science":

<http://www.ibn-sina.net/bs/component/content/article/367--prevoenje-kao-umijee-i-nauka.html>

responsibilities and knowledge of the language from which we are translating<sup>9</sup>, and at the second we certainly have to know our own language on which are translating into. Yes, not just only that, but also we have to, through rendering, refining and shaping the creation. Now we comes to the interaction of the translation with rendering, because there is an invisible border where we cross from one to the another part of the work. And doing.

Great nations have big translations and rendering, while small nations have small translations and renderings.

However all, in fact, depends on:

1. Orientation of the state<sup>10</sup> to assist the invasion of its creations into other spaces and times
2. The strength and skill of those who translates and renders the creations.

Item 1. is very contradictory because also from small people comes big translations<sup>11</sup> but also from great nations. But, generally speaking, the smaller<sup>12</sup> nations must invest more in translating to shape up their place under the sun of the world appearances. Thanks to the World Wide Web, we have come closer to the absolute freedom<sup>13</sup> which can become absolute<sup>14</sup> only until it threatens the freedom of others and different ones, where we can make contacts, exchange of knowledge and hopes. And in any moment not to forget that we are, first and foremost, the humans. But there is a "catch-22" that exactly at Internet generates suspicion. Because more than 95% of the World Wide Web is polluted with overall ugly

---

<sup>9</sup> Peščanik: Boris Buden - "I believe that this fact must be associated with the traditional idea of translation as a mere reproduction of an original, which lacks authenticity and autonomy of its own": <http://pescanik.net/2008/12/o-prevodenju/>

<sup>10</sup> country

<sup>11</sup> Ivo Andrić: "The bridge on the Drina" and the Nobel Prize for Literature 1961 and it comes from the little people from the Balkans.

<sup>12</sup> According to the number of members of the community and not in any other way.

<sup>13</sup> Although not just once Erich Fromm mentioned in his book "Escape from Freedom" that it does not exist, but the ongoing/without stop battle for her...

<sup>14</sup> And what is the "absolute" than divine form of your own mind about the size of insects whom somebody call the people.

forms of representation of translation and / or renderings<sup>15</sup> that makes disservice for the culture they come from.

Item 2. is a *conditio sine qua non* of translation and/or rendering. Though I agree with Mladen Machideom<sup>16</sup> who sets seven postulates within translating of poetry: the reasons of translation<sup>17</sup>, translation<sup>18</sup> effects, questioning the translation as such, melancholy after translation, moralism with translation, solidarity with other translators, poetry and function of translatio, I would add one more thing. Simple one and it is in two words: Rendered translation<sup>19</sup> which can be very good upgrade.

At the same time, we must take into account the historical assumptions when translating and/or renderings are in question. Some creations have to wait

---

<sup>15</sup> Generally, as we stated, 95 % of the WWW is burdened with ignorance, hypocrisy, false hedonism that is directed towards insults and scorn of other and different ones, in other words, treating of own trauma becoming, electronically, entirely something else. Twenty-five percent is at the crossroads of knowledge and ignorance. How to overcome this? My suggestion is to always check what is that person and /or group was/were doing 10, 20, 30 years ago, and you will know. Evolution, in my humble opinion, in human consciousness exists only to the fact that it does not threaten me, because humans, stronger than animals, tends towards admiration and obedience. Just need a leader or more of them, and the livestock is ready for pasture. Those 5% of others, with different opinion and attitude are here to be a force of the betterment as directed towards.

<sup>16</sup> How to translate poetry-Mladen Machiedo: [http://www.matica.hr/Vijenac/vijenac418.nsf/AllWebDocs/Sedam\\_flasheva\\_o\\_prevodjenju](http://www.matica.hr/Vijenac/vijenac418.nsf/AllWebDocs/Sedam_flasheva_o_prevodjenju)

<sup>17</sup> positive

<sup>18</sup> negative

<sup>19</sup> The explanation is simple: Although within his postulates exists already mentioned, I think that it is necessary to separate "rendered translation" as upgrade of the creation itself, and that in collaboration with the author of the creation, which we are translating (in a case of the living, contemporary, author), where in the course of translating we conducts interviews and contacts with a goal to have clarification of the certain parts of poetic. Poetry is a wonder in the world. And then we add our "schmek" which creates a new creation. Because sometimes rendering is an upgrade of the creation itself. Example: My poems are translated from BHS language into English in 2011. by Anya Reich, and then from English into Estonian in 2012. University professor, Ph.D. Lauri Piltel, who has translated my poems from English, working on an introductory overview for the journal Akadeemia from Tartu, Estonia (November / December 2012th, No. 11, p. 2001.), have compared verses from my ten poems with poetic of the creation of Charles Bukowski, Witold Gombrowich, Walt Whitman, Ivo Andric, Mikhail Bulgakov, Danilo Kis and Mesa Selimovic: <http://sabahadzi.weebly.com/akadeemia-magazine-estonia.html> . And what to say after this? Through silence you say everything.

hundreds of years to be translated and/or rendered for one reason or another<sup>20</sup>, and some are here, just around the corner, as once upon a time "bread and games" where we have a *home* writers and poets, depending on how close to the government or not they are. But, thanks to the liberalization of consciousness (within the specified 5%) the quality, and not just assumption of the market, sometimes knows how to be avangard. But the patience is needed. Because of that I have to answer the question "Does it ...?" from the beginning of the essay on translation or rendering. We just have to make sure that the waves of inspiration do not carry us and crash us the rocks of the hopes. One thing is what the author has written, and quite another one how we translated or rendered it. If we are not "taught" to think just about it.

So, translation or rendering? Both, because the translating and the rendering are of the equal forces only when they are molded within the creation which is transferred from one culture to another, from one area to another.

Just on that have thought Jules Marouzeau in *The application of Latin language*<sup>21</sup> when he mentioned problems in transferring creations from one culture to another.

---

<sup>20</sup> Linguistic, ideological, sociological reasons

<sup>21</sup> Jules Marouzeau, Einführung ins Latein. Deutsche Übersetzung von und Bearbeitung André Lambert unter Mitwirkung Heinz von Haffter, Zurich und Stuttgart: Artemis Verlag, 1966. (Original: 1954.), Sec. XI.: The application of Latin language. Translated by Ivica Studenović - "Yes to could do that effectively, I thinks that should be determined the essential parameters of a good translation: the translation must be such that the reader finds in it not only the exact content of the text, display and sequence of thoughts with its nuances, but, as far as it is possible, the shape/form that encircle that meaning: the form of linguistic treasure, grammatical form, syntactic structure, peculiarities of style, so that makes the translated text to be able to serve as a basis for interpretation or judgment of the valuation as well as the original text. "Exactly express the content of the text," says A. Guillemin in an article about the difficulties in translating (Revue des études latines, 1924. P. 182), "but also expressed the impression which the reader gets through reading of the text." "To be faithful" says Marcel Prévost in the introduction to his translation of Heroida (Collection of Buddha, p. XXII), "but also to express distinctiveness of a style ... achieve literary value of the original text in French ..., to set up French readers in that kind of relation to the French text exactly as which Latin reader was towards the Latin text. " Squaring the Circle? asks Prévost himself. Certainly! "Express the Latin text in French," he says, "is one of those problems that mathematicians say that they have too many restrictions, such as four randomly spots to connect with a circle ... in most cases the best is that we can try is to draw a circle through three points, and to bring as much as possible towards the fourth. " Very good! We set a goal for ourselves this convergence to the quadrature!

Another difficulty and the last - final warning. There's a tendency of translators whose roots are in our literary ambition, and it is difficult to be corrected: it is an attempt to sacrifice the sense to the shape/form - how to say that

However, as a conclusion imposes quotes of the translators from the area of South-Eastern Europe, Zlatko Crnkovic: "When you read the translation as the original, it's beautiful<sup>22</sup>," or something slightly towards East at Milorad Pavic, author of "Khazar Dictionary" and the translator of Pushkin<sup>23</sup> and Byron, who says that the character of Onegin has been made up of three elements: the autobiographical character, appearance of the character and contradiction within the character. If we take as a *modus causalis* both, Zlatko and Milorad, we get what every translated creation must have: translation and rendering. In that is the solution, regardless if we're talking about fictional or poetic creations.

If we know what we are doing. Not just for ourselves. But primarily for readers to whom we offer the creation for judgment and understanding.

And last, but certainly not the least is that we must never overlooked that "he's not the biggest fool who can not read, but the one who thinks that everything he reads is true<sup>24</sup>." To be able by ourselves to read creations which we are translating or rendering, we need to know how to separate the truth from the lie. It is the same with translation as well as with rendering. Simply, we have to know when to do the

---

in a happy way - literal towards a beauty. Question that students often ask themselves and that sometimes takes a fight against the affinities of their teachers, being able to understand it more or less correctly, is this: can it be true or must it would be written in good German? This question I would like to formulate differently: Considering these two languages which are both, in form and spirit, so different, it is impossible to have direct transition from one to the other, and must be applied endless efforts and drolleries to express one with another and it always seems that we can do the task and/or is not developed enough to deal with - which one of these two incompatible demands we will sacrifice: fidelity to the text, or beauty of the form? I would without hesitation, and from my own experience, no matter what it cost me to respect this response, say neither of them. If there is a readiness in principle to a abjure of a portion of the task, it will affect the whole task. Translation must be accurate and must be "German". Since it is impossible to simultaneously fulfill both requirements, the force of circumstances in both we are stopping halfway. However, this convergence is more valuable than any kind of half solution that would compensate the lack of interest for one claim through excessive concern for anothe claim. The worst would be for a translator that from principles to satisfy with the compromises. The translation must be and remain a struggle. In that case, the translation may be, more than the exercise of Latin and German language, become fruitful exercise and methodical act of spiritual integrity.

Info: <http://www.ffzg.unizg.hr/klafil/neven/marouz.htm>

<sup>22</sup> Info: [http://www.lektire.me/prepricano/aleksandar-sergejevic-puskin-evgenije-onjegin\\_3](http://www.lektire.me/prepricano/aleksandar-sergejevic-puskin-evgenije-onjegin_3)

<sup>23</sup> [http://www.lektire.me/prepricano/aleksandar-sergejevic-puskin-evgenije-onjegin\\_3](http://www.lektire.me/prepricano/aleksandar-sergejevic-puskin-evgenije-onjegin_3)

<sup>24</sup> Ivo Andric, quote: <http://www.bosnacity.com/tag/citanje>

translation and when to do rendering. Simply, we have<sup>25</sup> to know when to translate and when to translate.

It is a never ending story.

But with the beginning.

In this way of thinking through an essay just about it.

*Translated in English language by author*

PR  
DIOGEN pro kultura  
<http://www.diogenpro.com>

---

<sup>25</sup> Although I do not like that word because has ordering in it.