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TRANSLATION ANALYSIS OF BOSNIAN/ CROATIAN/SERBIAN EDITIONS OF *THE FLOWERS OF EVIL*

This paper deals with different methods and approaches in translating *Les Fleurs du mal* by Charles Baudelaire and shows relevant elements of poetry translation through a detailed comparative analysis of the versions of three Bosnian/Croatian/Serbian translators. The author presents difficulties in transferring certain poetic figures due to syntactic and phonetic differences in languages. In each chapter, the author analyzes different elements (extralinguistic, semantic, and of conveying the right tone). The work shows advantages and disadvantages of each of the analyzed elements, especially if a translator chooses to neglect all the others for the sake of keeping only one. The author suggests that for translating Baudelaire, one needs to have a specific sensibility and imagination, but should also be theoretically acquainted with Baudelaire's poetics.

Key words: *translation techniques, extralinguistic substance, lexical choices, Baudelaire, poetry*

1. INTRODUCTION¹

Just as there are various reasons translating poetry is considered a difficult task, there are many approaches and different techniques and styles in that kind of work. The goal of this research is to analyze these approaches in the work of three Bosnian/Croatian/Serbian translators through their versions of *Les Fleurs du mal* (*The Flowers of Evil*) by the French poet Charles Baudelaire. The translators in question are Marko Vešović, Kolja Mićević and Nikola Bertolino. Vešović's translation that is analyzed in this work is

¹ This work was a part of Master's Thesis work when the author was a graduate student at Faculty of Philosophy, University of Sarajevo, 2015.

his official published version. With his approval, his unpublished edited version, produced later, will be used as well. Vešović also gave consent for his unpublished book *Prevodilački čarobnjak* to be used and cited. In this book he wrote some interesting translation critiques about Kolja Mićević whose official translations from 1975 will be analyzed in this work along with some translations from 1989. Marko Vešović has been available for personal consultations and his explanations obtained through personal contacts will be included in this paper (where so indicated, the sources are direct e-mail contacts with the author).

In this work, we will first observe the elements of versification and analyze the differences in rendering particular word forms in these two languages. Then we will see what the significance of particular lexical choices is. We will also see the problem of transferring the author's specific style, that is, the tone of a poem in the translated text, and how complex all these elements are when one wants to translate a poem. All Baudelaire's poems will be provided in the original language along with their close translations done by the author of this work. All quotes that come from non-English speaking individuals will be translated by the author as well.

We shall analyze the translated poems and try to show what makes a translation acceptable or even appealing with respect to the author's style and subject matter. Thus, we will try to present what it really means to make a creative transposition, specifically, in what way a translator can transfer Baudelaire's style, and we will show how stylistic equivalence is achieved. Therefore, the goal of this paper is to demonstrate how different techniques function in the complex task of translating poetry. The meaning of some poems depends largely on their form. We will see how a translator can compensate for this, when (s)he is bound by the lexical matter of the target language. The goal is also to show which poetic elements are to be respected the most when translating Charles Baudelaire and through which elements a translator gets the closest and the most complete translation.

2. EXTRALINGUISTIC SUBSTANCE: VERSIFICATION

As Umberto Eco (2006, p. 257) suggests, extralinguistic substance implies the elements that are independent of the structure of language. This includes rhythm, metrics, rhyme, the physical shape of a poem, etc. and these

elements can be met even when the real meaning is altered. Of course, they contribute to the style and thus create the specific tone of a poem.

Marko Vešović endeavors to keep the twelve-syllable verse; however, he does not always keep all of the elements of extralinguistic substance. Let us observe the second stanza of the poem “Correspondances” and the translations:

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté
Les parfums, les couleurs et les sons se répondent.

(Like long echoes that merge from the distance,
In a dark and profound unity,
Vast as the night and as the light
Scents, colors and sounds correspond.)

Vešović keeps the alexandrine verse form and the ABBA rhyme scheme. Here is his translation of the second stanza:

Ko što se u dalji duga eha spoje
U neku duboku i mračnu cjelinu,
Ogromnošću nalik na svjetlo i tminu,
Miris, zvuk i boja u saglasju stoje.

(Just as in the distance long echoes connect
Into some deep and dark unity,
With its vastness similar to the light and the dark,
Scent, sound and color in correspondence stand.)

In the eighth line (the fourth line of the second stanza), Vešović uses the word *boja* (color) in singular and thus loses the rhyme that he could have with *stoje* (stand) at the end of the line, which could be a good solution, since there is an internal rhyme in the original as well. Yet, he probably decides to do this for the sake of consistently keeping all three words (“*miris, zvuk i boja*”) in singular (in contrary to the original). This is his second version:²

²Marko Vešović, *Cvijete zla*, unpublished translation with the consent of the translator

Ko što se u dalji duga eha spoje
U neku duboku i mračnu cjelinu,
Ogromnošću nalik na svjetlost i tminu,
Suglasni su zvuci, mirisi i boje.

(Just as in the distance long echoes connect
Into some deep and dark unity,
With its vastness similar to the light and the dark,
Sounds, scents and colors correspond.)

He uses the word *boje* (in plural) to conveniently rhyme with *spoje*: “Suglasni su zvuci, mirisi i boje.” (Sounds, scents, and colors correspond), but in this way he loses the internal rhyme, even though in this way he fixes the awkward verb *stoje* of the first version. In this stanza he does not have any assonance, and he uses more short syllables with which the poem seems faster than the original.

Nikola Bertolino translates this poem in thirteen-syllable lines. His translation hence seems to have a slow rhythm and, in this way, it is close to the rhythm of the source text. Bertolino loses the assonance in the eighth line, but he has more vowels at the end of the lines with which he also achieves this sense of a slower rhythm:

Kao kad se odjeci u dalekoj huci
Slivaju u duboku i tamnu celinu,
Po prostiranju nalik na sjaj i na tminu, -
Saglašuju se boje, mirisi i zvuci.

(Just like when the echoes in a distant roar
Interflow in a deep and dark unity,
By its spreading similar to the light and the dark, -
Colors, scents and sounds correspond.)

His rhyming pattern is the same as in Baudelaire’s poem. Another important element that contributes to the similarity to the original rhythm is his usage of caesuras. Bertolino mostly seems successful in transferring extralinguistic substance. From the close translation we can see that he did not lose on the semantic level either.

Another example of a poem in which we can observe rhythm and rhyme is “L’Albatross”. Again, it is a poem written in the alternate rhyme scheme with twelve-syllable lines. As for the rhythm, we should observe the third and fourth lines. There is an internal rhyme within these two lines: *suivent* – *navire* [sqiv – navir] and *indolents* – *glissant* [ẽdolã-glisã]:

Souvent, pour s’amuser, les hommes d’équipage
Prennent des albatros, vastes oiseaux des mers,
Qui suivent, indolents compagnons de voyage,
Le navire glissant sur les gouffres amers.

(Often, to amuse themselves, the men of a crew
Take albatrosses, vast birds of the seas,
That follow, indolent companions of voyages,
The ship gliding on the bitter abysses.)

Vešović does not transfer the *suivent* – *navire* rhyme, but he does have the alexandrine verse and the cross rhyme scheme:

Često, rad zabave, mornari uhvate
Albatrose, ptice goleme sa mora,
Nehajne sudruge plovidbe, što prate
Brod što ponad gorkih kliže se ponora.

(Often, for fun, sailors catch
Albatrosses, great birds from the sea,
Negligent companions of the sailing, that follow
The ship that glides above the bitter abysses.)

In Kolja Mićević’s epilogue of the *Flowers of Evil* written in 1979 he states that translators strived to be free of the so commonly used alexandrine verse and that they have translated Baudelaire’s poems in lines of thirteen, fourteen or even more syllables, and then adds: “it seems the challenge of realizing something different in the frame of the existing number of syllables was more appealing to me; to act anarchically within the convention, moving the caesura to the left or to the right, almost incessant retreat from the classical metrics” (in Vešović, *Prevodilački čarobnjak*, unpublished critique with the author’s consent) (translation by the author). Yet, one should bear in mind that Baudelaire’s alexandrine is not necessarily divided into

two hemistiches but, as many other Romantic alexandrines, at times it has two caesuras sometimes even placed freely (Grammont, 1965, p. 44).

In his translation of “L’Albatross”, Mićević does not preserve the internal rhyme:

Često, šale radi, sa broda mornari
love albatrose, silne ptice morâ,
što slede, nehajni saputnici stari,
lađu koja klizi vrh gorkih ponora.

(Often, to joke, from the ship sailors
hunt albatrosses, strong birds of seas,
that follow, the negligent old fellow-travelers,
the vessel gliding above the bitter abysses.)

The seventh line does not have as many long vowels as the original, and there is no rhythmic contrast between the seventh and the eighth lines, as in the original. He keeps more or less the twelve-syllable lines and the cross rhyme formation. Here we can see his translation of the second stanza:

Tek što ih na daske stavi momčad čila,
ti kraljevi neba, nevješti i tromi,
bedno spuste svoja moćna bela krila
kao red vesala što se uz njih lomi.

(As soon as on the boards they are put by cheerful lads,
these kings of the sky, unskilled and sluggish,
pathetically lower their powerful white wings
as a row of paddles which breaks with them.)

Mićević translates in the alternate rhyme and uses the alexandrine, but his translation seems more ‘fluttering’ compared to Vešović’s and Bertolino’s. The reason for this is probably changing the usual word order of the Serbian syntax. His translation really delivers all Baudelaire’s ideas without even using enjambment or changing the original verse order.

Bertolino translates in fourteen-syllable lines and for this reason the poem seems a bit longer. It is not explainable why Bertolino alters completely the seventh line both on the lexical and extralinguistic level. There are no long

vowels, and the augmentative of the word *ptica* (bird) in the third line of the second stanza contributes to a totally different sound and rhythm:

Kad uhvaćenu pticu na daske oni metnu,
Tada taj car azura raširi pored tela,
Nalik na neku jadnu ptičurinu nesretnu,
Kao vesla dugačka, ogromna krila bela.

(When the caught bird they put on the boards,
Then this king of the azure spreads by his body,
Like a miserable pathetic vulture,
As long as paddles, his huge white wings.)

Comparing Vešović and Bertolino, Vešović's translation of "The Albatross" seems more fluent. The reason for this is that Bertolino awkwardly changes the word order and uses a lot of enjambment (which is not a poetic figure used in this poem) just to maintain the rhyme. Yet, the number of syllables is fourteen. In the first stanza, Bertolino skips the word *indolents*:

Često, zabave radi, mornari s broda love,
Albatrose, te ptice što putuju sa njima
I, nalik na krilate vladare mora, plove

Nad lađom koja klizi po gorkim ponorima.

(Often, for fun, sailors from the ship hunt
Albatrosses, the birds traveling with them
And, like winged rulers of the sea, they sail
Over the vessel gliding on the bitter abysses.)

A poem whose translation we can also analyze is "Chant d'automne". The whole poem is permeated with a feeling of cold and somber mystery which is achieved by long vowels and a specific usage of words. It is "très représentatif de la manière 'baudelairienne'" (very typical of the Baudelairean style) (Lagard, 1985, p. 43). This is one of the reasons this poem is to be translated carefully if we want to really transfer these poetic elements. The poem has the cross rhyme and is divided into two parts. With different lexis Nikola Bertolino gains the gloomy atmosphere. Sounds in the poem are similar to that of the original:

Bientôt nous plongerons dans les froides ténèbres ;
Adieu, vive clarté de nos étés trop courts !
J'entends déjà tomber avec des chocs funèbres
Le bois retentissant sur le pavé des cours.

Tout l'hiver va rentrer dans mon être : colère,
Haine, frissons, horreur, labeur dur et forcé,
Et, comme le soleil dans son enfer polaire,
Mon cœur ne sera plus qu'un bloc rouge et glacé

(Soon we will dive into the cold darkness;
Adieu, quick clarity of our too short summers!
I already hear it falling with funeral shocks
The wood resounding on the courtyard pavement.

The whole winter will return into my being: rage,
Hatred, chills, horror, hard and forced labor,
And, like the sun in its polar hell,
My heart will be no more than a red and frozen block.)

In Bertolino's translation:

Skoro će nas gutati pomrčine hladne;
Zbogom, leto prekratko, ognju ugašeni!
Kad s treskom u dvorištu cepanica padne,
Kao zvuci pogrebni to bruji u meni.

Zima će me prožeti sa svom stravom njenom,
S kulučenjem, ježenjem, mržnjom, rekom jeda;
Ko sunce, u polarnom paklu zarobljeno,
Srce moje postaće crven grumen leda.

(Soon we will be swallowed by the cold darkness;
Adieu, the too short a summer, the extinguished fire!
When with a crash in the courtyard a log falls down,
Like funeral sounds it buzzes inside me.

Winter will imbue me with all its horror,
With toils, shuddering, hatred, the river of anger;
Like the sun, in its polar hell entrapped,
My heart will become a red nugget of ice.)

Furthermore, he has the assonance in the sixth stanza in the eighth instead of the seventh line.

Et pourtant aimez-moi, tendre cœur ! soyez mère,
Même pour un ingrat, même pour un méchant ;
Amante ou sœur, soyez la douceur éphémère
D'un glorieux automne ou d'un soleil couchant.

(And yet love me, gentle heart! be a mother,
Even for the ungrateful, even for the evil;
Lover or sister, be the ephemeral gentleness
Of a glorious autumn or of the setting sun.)

This is his translation:

Pa ipak me voli, o nežna! budi mati
Čak i nezahvalniku, biću zlom i ljutom,

Budi sestra, dragana, pjani zanos kratki,
Slastan kao raskošna jesen, kao suton!

(But still, love me, oh you gentle! be a mother
Even to the ungrateful, the being evil and angry,

Be a sister, a darling, a drunken trance,
Delicious as a sumptuous autumn, as the twilight!)

Both Vešović and Mićević translate in the alexandrine verse form and ABAB rhyme scheme. In Vešović's translation there are no long vowels or the assonance of the vowel 'o', and the third stanza seems a bit faster.

3. ALTERING THE MEANING

In the poem "Au Lecteur", Marko Vešović changes the meaning in the second line of the second stanza.

Nos péchés sont têtus, nos repentirs sont lâches ;
Nous nous faisons payer grassement nos aveux,
Et nous rentrons gaiement dans le chemin bourbeux,
Croyant par de vils pleurs laver toutes nos taches.

(Our sins are stubborn, our remorse is loose;
We make our confessions be paid well,
And we return gaily to the muddy road,
Believing that by dirty cries all our stains are washed away.)

Vešović's translation:

Tvrdohlavi nam grijesi, a kajanja nam mlaka;
Svako priznanje naše čeka debela plata,
I radosno se opet vraćamo na put blatan,
Ko da je podlom suzom saprana mrlja svaka.

(Our sins are stubborn, our remorse is tepid;
Each our confession is in for a great remuneration,
And joyfully we return to the muddy path,
As if with the knavish tear each spot is washed away.)

The original meaning would be that we require a high price for our confessions, but not that each our confession will be awarded a high price (as Vešović puts it: "each our confession is in for a great remuneration"). Nevertheless, he changes this in his second version:

Uporni nam gresi, a kajanja mlaka;
Dobro naplatiti sva priznanja znamo
I veselo na put blatni se vraćamo
Ko da niskom suza spru se mrlja svaka.

(Our sins are persistent, our remorse is tepid;
All our confessions we know well how to charge
And cheerfully we return to the muddy path
As if with the string of tears every spot is washed away.)

Vešović mostly uses Romantic poetic register which contributes to the overall effect of the poem. However, the seventh stanza is a little bit confusing, and the reader may get confused when trying to grasp the meaning. The reason for this is that one of the subjects goes in the second line, while this enjambment does not occur in the source text:

A ako još uvijek nasilje, otrov, kama,
Požar izvezli nisu prijatne šare svoje
Na banalnome platnu jadnih nam sudbi, to je
Vaj! stoga što smjelosti nemamo u dušama.

(And if violence, poison, dirk,
Fire still haven't embroidered their pleasant patterns
On the banal fabric of our poor destinies, it is
Alas! because we do not have boldness in our souls.)

Again, Vešović changes this in his second version:

A ako nasilje, otrov, požar, kama,
Još ne izvezoše ljupke šare svoje
Na prostom platnu nam jadnih sudbi, to je
Vaj! stog što smjelosti nema u dušama.

(And if violence, poison, fire, dirk,
Still haven't embroidered their pretty patterns
On a simple fabric of our poor destinies, it is
Alas! Because there is no boldness in souls.)

Then let us see Mićević's translation of the last stanza from 1989:

to je Čama! – S okom gde se suze zlate,
dok puši nargilu na zločin je spreman.
Ti znaš, čitaoče, tu prenežnu neman,
zdvojni čitaoče, - meni slični, moj brate!

(it is Boredom! – With the eye in which tears shine,
while he smokes nargila he is ready for a crime.
You know, reader, that too gentle monster,
- desperate reader, - my fellow, my brother!)

Now, one should be acquainted with Vešović's humorous comment on Mićević's translation of this poem. Vešović reproaches Mićević not only for being unsuccessful in translation, but for being inept in his mother tongue as well. Vešović notices how Mićević translates the line "– Hypocrite lecteur, – mon semblable, – mon frère !" as "– zdvojni čitaoče – meni slični, moj brate!" (desperate reader – my fellow, my brother!). Vešović says: "The Dictionary of the Serbian Academy says that 'zdvojan' means 'the one who suffers mentally, who despairs, feels sadness, grief; miserable, wretched, desperate, lost; who shows such feelings; miserable, wretched, worthless; unbearable, heavy, insufferable, (about pain and despair); who gives away a tedious impression, sad mood, heavy, gloomy'"(Vešović,

2014) (translation by the author). Vešović continues with his comment: “As you can see, the magician has no idea what ‘zdvojan’ means: he believes it is a synonym for the adjective ‘hypocritical’, because while learning French, he neglected Serbian”. ‘The magician’ of course is the name that Vešović here uses sarcastically. If we put aside this *ad hominem* comment, we see that Vešović provides a rather deep analysis and notices some real problems in this translation. In this case, the translator used a word whose meaning he was not well aware of. There are many other examples of Mićević’s malicious usage of words in translating other poets as well, but this will not be the topic of this work.

It is interesting to analyze the translations of the poem “Recueillement”, from the very title. *Le Petit Robert* suggests that it means “Action, fait de concentrer sa pensée sur la vie spirituelle, en un détachement de toute préoccupation terrestre” (Action, to focus one’s thoughts on the spiritual life, in a detachment from all earthly concerns.) and “État de l’esprit qui s’isole du monde extérieur pour se concentrer sur la vie intérieure” (State of mind which is isolated from the outside world in order to focus on the inner life). So, it means *meditation, contemplation, self-possession*, etc. Bertolino translates it as *Sabranost* (Collectedness), Vešović as *Pribiranje* (which is a synonym) and Mićević as *Zbiranje* (Summing), which is a rather odd choice. Vešović sarcastically comments: “Baudelaire writes a poem about the moment of his own collectedness, self-possession, and how a poet can ‘sum’, ask Mićević by phone, and I will add, on the basis of what I know about these translations, that ‘zbiranje’ (summing) is irresistibly poetic, this is why it is so frequent in his translations.” (Vešović, 2014). This is the original poem:

Sois sage, ô ma Douleur, et tiens-toi plus tranquille.
 Tu réclamaïs le Soir ; il descend ; le voici :
 Une atmosphère obscure enveloppe la ville,
 Aux uns portant la paix, aux autres le souci.

Pendant que des mortels la multitude vile,
 Sous le fouet du Plaisir, ce bourreau sans merci,
 Va cueillir des remords dans la fête servile,
 Ma Douleur, donne-moi la main ; viens par ici,

Loin d'eux. Vois se pencher les défuntes Années,
Sur les balcons du ciel, en robes surannées ;
Surgir du fond des eaux le Regret souriant ;

Le soleil moribond s'endormir sous une arche,
Et, comme un long linceul traînant à l'Orient,
Entends, ma chère, entends la douce Nuit qui marche.

(Be good, oh my Pain, and keep more still.
You called for the Evening; it goes down; here it is:
An obscure atmosphere envelops the city,
To some bringing peace, to others worries.

While the multitude of vile mortals,
Under the whip of Pleasure, this executioner without mercy,
Will gather remorse in servile party,
My Pain, give me your hand; come here,

Away from them. See the defunct Years bending,
On the balconies of heaven, in antiquated dresses;
From the depths of water Regret is smiling;

The dying sun sleeping under an arch,
And, like a long shroud trailing in the East,
Listen, my dear, listen the sweet Night that walks.)

This is Mićević's translation of the first stanza from 1989:

Mudra, o Tugo moja, i mirnija budi.
Ti si zvala Veče; evo ga; već pada;
nekom patnju nosi, nekom pokoj nudi
mračna atmosfera svijena vrh grada.

(Wise, oh my Sadness, and calmer be.
You called the Evening; there it is; it falls already;
to someone brings suffering, to someone offers peace
the dark atmosphere bent over the city.)

Vešović is against Mićević's translating the word *douleur* as *tuga* (sadness), and he claims it should be translated as *bol* (pain). *Douleur* can indeed

mean both, but Vešović insists on *bol*, because “the capital letter at the beginning signals that the pain is personified and that the poet addresses it as adults address children: be good! This is how Vešović translated the beginning of the sonnet: “Budi dobra, moja Boli, i mirnija” (Be good, my Pain, and calmer)” (Vešović, 2014, p. 133). So, Mićević translates “Sois sage” literally. Vešović’s published translation reads:

Budi dobra, Boli moja, i mirnija.
Ti si zvala Veče; već slazi; evo je:
Sav grad zagasito ozračje ovija,
Mir jednom noseći, a drugim nevolje.

Dok smrtnih stvorenja mrska rulja ova
Pod bičem Užitka, krvnika prijekog,
Ide brati grižnje na slavlju robova,
Daj mi ruku, Boli; krenimo daleko

Odavde. Nagla se, gle, Ljeta pokojna,
U starinskoj nošnji, s nebeskih balkona;
Osmjehnuta Žalost izranja s dna voda;

Spi pod lukom mosta sunce umiruće,
Ko dug pokrov što se sa istoka vuče,
Slušaj, moja draga, čuj, Noć blaga hoda.

(Be good, my Pain, and calmer.
You called the Evening; already it comes; there it is:
The whole city is wrapped in the dark aura,
Bringing peace to some, troubles to others.

While this odious mob of the mortal creatures
Under the whip of the Joy, the scowling tormenter,
Goes pluck the regrets on the celebration of slaves,
Give me your hand, Pain; let us go far

From here. They bow, look, the deceased summers,
In the old-style attire, from the celestial balconies;
Smiling Grief comes up from the bottom of the waters;

Under the arch of the bridge the dying Sun is sleeping,
Like a long shroud dragging from the East,
Listen, my dear, listen, the tender Night is walking.)

Vešović translates *sage* as *dobra* which shows that he indeed understands this as addressing a child. Furthermore, he uses *zagasit* to translate *obscure*. *Zagasit* indeed means *dark*, even *dim*, but *obscure* has this abstract meaning of something unclear, obscure, hidden, gloomy, or dark. This could be the reason why Vešović changes it to *dark* in his second unpublished version. When asked directly, what his reason for the change was, he simply answers that his basic reason was “biti što bliži originalu” (to be as close as possible to the original).

Then, this is Bertolino’s translation of the first stanza:

Budi dobra, o Boli, i smiri se, smiri!
Ti si Veče želela; i evo ga; pada:
Poput mračnog oblaka po gradu se širi,
Da mir pruži jednima, druge patnjom svlada.

Dok prostačke gomile smrtnih, bičevane
Krvničkim užicima u kolu pomamnog,
Na piru se ropskome grizodušnjima hrane,
Boli moja, pruži mi ruku; dođi sa mnom,

I gledaj: preminula prošlost sagiba se
U haljini starinskoj s nebeske terase,
Nasmešeno Kajanje izranja iz vodâ;

Pod svodom je usnulo sunce umiruće,
I ko pokrov koji se po istoku vuče,
Čuj, o čuj Noć prenežnu kako blago hoda.

(Be good, oh Pain, and calm, calm down!
You wanted the Evening; and here it is; it falls:
Like a dark cloud it spreads around the city,
To offer peace to some, and others to beat with the suffering.

While the vulgar crowds of the mortals, whipped
By the tormenting pleasures in the frantic circle,

On the slavish feast they feed with remorse,
My pain, give me your hand; come with me,

And look: the late past stoops
In the old-style dress from the celestial terrace,
Smiling Regret comes up from the waters;

Under the arch dreams the dying sun,
And like a shroud dragging in the east,
Listen, oh listen, the gentle Night as it softly walks.)

Bertolino changes a bit the line “Sous le fouet du Plaisir, ce bourreau” (under the whip of Pleasure, that tormenter), when he translates it as *bičevane krvničkim užicima* (whipped by the tormenting pleasures). He connects *plaisir* and *bourreau* – two nouns into a noun phrase in which *bourreau* is made an adjective. Enjambment from the second to the third stanza is not kept in Bertolino’s translation, and *ma chère* in the last line is not translated at all.

4. CONVEYING THE TONE OF A POEM: LANGUAGE AND STYLE

Translating poetry is a complex work. To translate poetry, one must be well acquainted with the poet’s style, their poetics, their language, and be competent in transferring the tone of a poem, “because poetic discourse requires more latitude to capture its ‘spirit’ than a close adherence to the foreign text would allow (Denham, 1656, A2v–A3r)” (Venuti, 2004, p. 46). To be well-prepared for translating Baudelaire, one must be familiar with the elements of Baudelaire’s poetics. As professor Nikola Kovač states, Baudelaire’s basic sentiment is that of the duplicity of the being and the world. There is a duality of the poet’s damnation, tragic facing of destiny, rejection, boredom and helplessness, in one word – spleen, and on the other hand the poet’s elevation to *surnaturalisme*, to a world of imagination, in one word – Ideal. This duality is one of the fundamental points of Baudelaire’s poetry and a translator needs to be aware of this. It is also important to know that Baudelaire’s poetics is far from a descriptive evocation or an inspired ecstasy of a typical romantic writer (Kovač, 1980, p. 97). His poetry is to be translated in this sense as well.

Regarding the style, a very interesting poem to analyze is “À une Madone”. It can indeed be seen as a challenge for a translator. It is a poem written to a woman who Baudelaire was in love with and who is equalized with the Virgin Mary, but in an ironic and sadistic manner. The poetic voice expresses the love and adoration of a Christian to a saint or God. He puts an ironic subtitle “ex-voto dans le goût espagnol” and fills the poem with a tone that is at the same time sensual and religious. The author blends religious sentiment and carnal love using religious vocabulary and images, but also gives the theme of adoration that grows into passion. This is very typical for Baudelaire’s poetics and it is very important for the translator to bear it in mind. This dualistic torn condition and the awareness of polarization of ideals and facts are shown in Baudelaire as a contrariety of the *Spleen* and *Ideal*, divine and demonic, carnal and spiritual and the dynamic of these contrarieties in itself contains the metaphorical title *The Flowers of Evil* (cf. Kovač, 1980, p. 101). We shall look at certain specific lines of the poem.

The following lines have a sexual tone, the tone of carnal love. Some say that the tone is even cynical, for the poetic voice feigns “to humiliate himself before the revered aloofness of the beloved” (Jackson, 2006). And we can say that the tone is even masochistic – the poetic voice pulls himself *sous les talons* (under the heels) and there is “le soupir horrible” of which speaks Edgar Alan Poe (cf. Decaunes, 1982, p. 87):

Ta Robe, ce sera mon Désir, frémissant,
Onduleux, mon Désir qui monte et qui descend,
Aux pointes se balance, aux vallons se repose,
Et revêt d’un baiser tout ton corps blanc et rose.

Je te ferai de mon Respect de beaux Souliers
De satin, par tes pieds divins humiliés,
Qui, les emprisonnant dans une molle étreinte
Comme un moule fidèle en garderont l’empreinte.

(Your dress will be my Desire, quivering,
Wavy, my Desire which rises and which falls,
At the points it balances, in the valley it rests,
And dresses in a kiss your whole white and pink body.

I will make of my Respect beautiful shoes
Of satin, humbled by your divine feet,
Who, trapping them in an embrace soft
As a faithful mold will keep the print.)

As for Vešović's translation, the tone of the poem seems to be quite similar to that of the original, however, there are some differences. The lines from "Ta Robe, ce sera mon Désir,.." have a more romantic tone in his translation:

Halja tvoja će biti Žudnja mi uzdrhtala,
Žudnja koja se diže i pada poput vala,
Na vršcima se ljujla, počiva u docima,
Rujno bijelo tijelo oblači poljupcima.

(Your dress will be my shaking Craving,
The Craving that raises and falls as a wave,
On the tips it swings, it rests in docks,
Red white body it dresses in kisses.)

In Vešović's translation the tone is a bit changed from the fifteenth line – it seems to be more romantic compared to the original where it is more lustful. In the last eight lines there is indeed a sense of sick jealousy, but the tone is rather more firm and confident than sadistic and there is no sexual peak in the published version:

Najzad, da upotpunim tvoju rolu Marije,
I da bih smiješao ljubav i barbarije,
Crna slasti! od sedam smrtnih ću grijehova,
Dželat pun grizodušja, sedam preoštrih skovat
Kama, i ko beščutan žongler što uzeo je
Za cilj ono najdublje iz sve ljubavi tvoje,
U prezavo ti srce svaki ću da zarijem,
U srce što krvari, u srce koje lije.

(Finally, to complete your role of Mary,
And to mix love and barbarism,
Black sweetness! of the seven deadly sins,
I, executioner full of remorse, seven too sharp knives will forge
And like a callous juggler that took

For his aim what is the deepest of all your love,
In your shy heart I will thrust each,
In the heart that bleeds, in the heart that leaks.)

Interestingly enough, with the word *zabija* – the progressive form of the verb *thrust* – Vešović touches the image of the sadistic pleasure at the end of his edited version:

Da najzad potpuno te dočaram ko Mariju
A i da pomiješam ljubav i barbariju,
Crna naslado! sedam smrtnih ću grijehova,
Dželat pun grizodušja, u sedam oštrih skovat
Kama, i ko bešćutan žongler što uzeo je,
Za metu, ponajdublje iz sve ljubavi tvoje,
U tvoje ću ih srce prezavo da zabijam,
U srce što krvvari, u srce koje sija.

(To finally completely draw you as Mary
And to mix love and barbarism,
Black delight! seven deadly sins,
I, executioner full of remorse, will forge in seven sharp
Knives, and like a callous juggler that took,
For his target, what is the deepest from all of your love,
In your shy heart I will keep thrusting them,
In the heart that bleeds, in the heart that shines.)

Let us now see how Mićević conveys the author's style:

Tvoja Haljina je moja Želja, drhteć,
talasava, Želja što hrleć i pršteć,
na vrsima bodro, kroz doline sneno,
ljubi tvoje telo belo i crveno.

(Your Dress is my Desire, trembling,
wavy, Desire that hastens and sputters,
on the tips boldly, through valleys sleepily,
kisses your body white and red.)

We can notice that this part of the poem is not translated in the exact same tone as in the original. The sexual connotation is not to be found completely. There is indeed a sense of passion, but it is mostly because of exactly

two words that do not occur in the original: *hrleć* (hastens) and *pršteć* (sputters). In the original it is *qui monte et qui descend* (which rises and which falls). With this exact word choice, the translator changes the tone conveying explosive passionate ecstasy instead of romantic sexual imagery.

When it comes to the ending eight lines, one can notice that Mićević finds the tone of sadistic culmination:

Najzad da dopunim tvoj izgled Marije,
i u ljubav slijem grubosti stvarnije,
slasti mračna! sedam smrtnih Greha namah,
krvnik pun kajanja, slih u sedam Kamah
preoštrih, i, kao taj žongler lukavi,
ciljajuć najdublje dno tvoje ljubavi,
bošću ih sred Srca tvog što se koprcu,
tvog Srca što grca, tvog Srca što štrca!

(Finally to complete your appearance of Mary,
and in love to pour roughness more real,
dark sweetness! seven deadly Sins then
the executioner full of remorse, I poured into seven Knives
too sharp, and, as the cunning juggler,
aiming the deepest bottom of your love,
I will be stabbing them in the middle of your Heart that is wriggling,
your Heart that is choking up, your Heart that is squirting!)

The first thing that contributes to the prevailing and continuous sadistic pleasure is the progressive aspect of the verb *bosti* in the future tense - *bošću* (I will be stabbing). Then, the verb that portrays a heart that is suffering, but trying to escape is wriggling (*koprcu*). With the words *koprcu* (wriggling), *grca* (choking up) and *štrca* (squirting) the translator achieves the orgasmic feeling on both a semantic and phonemic level.

5. CONCLUSION

John Dryden suggests that in translating poetry, the translator “must be a poet, must be a master of both languages, and must understand both the characteristics and ‘spirit’ of the original author” (Bassnett, 2002, p. 66). Perhaps this is the best way to summarize the entire issue of the poetry

translation process. In his epilogue, Mićević (1979, p. 181) claims that every translator works within their own poetics. However, many theorist-translators agree that a translator is to be invisible. We could see from this whole analysis that this problem is not avoided by Vešović either. Although we may say he is a successful translator regarding his coverage of all the important elements of translating poetry, his own style and tone are yet recognizable in his translations. One of the reasons for this may even be his specific usage of language. We could see from Mićević's translations that being a master of both languages should be a priority, taking into account his fallacious usage of his mother tongue. Furthermore, Mićević shows in his epilogue that to him versification is more important than any other poetic element. He even elaborates how he changes lexis just for the sake of meter and rhyme (Mićević, 1979, p. 185). Vešović is highly against it: he is fonder of keeping the lexis and in his translations we see that he manages to coordinate all the elements. Indeed, from the "failure to consider the poem as an organic structure comes a translation that is demonstrably unbalanced" (Bassnett, p. 66).

Of course, all translations can be criticized, but some of them have really noticeable problems. Translating Baudelaire is maybe not as challenging as translating modern poetry (regarding the form), but it does require a sense for this *enfant terrible's* tone and language. Finding the right 19th century lexis and not falling under one own style of writing is what seems to be most difficult for all the three translators analyzed. In translating Baudelaire, one should be particularly careful not to use too much of the Romantic descriptive ecstatic discourse and to recognize his symbolist correspondence and imagery without propensity to "fix" it or accentuate it too much.

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ANALIZA PRIJEVODA *CVIJEĆA ZLA* NA BOSANSKOM/HRVATSKOM/SRPSKOM JEZIKU

Sažetak

Ovaj se rad bavi različitim metodama i pristupima u prevođenju *Cvijeća zla* autora Charlesa Baudelairea, te prikazuje relevantne elemente prevođenja poezije kroz detaljnu komparativnu analizu triju verzija prijevoda na bosanskom/hrvatskom/srpskom jeziku. Autorica predstavlja poteškoće u prenošenju pojedinih poetskih figura zbog sintaksičkih i fonetskih razlika u jezicima. U svakom poglavlju autorica analizira različite elemente (ekstralingvističke, semantičke i one koji se tiču ostvarivanja pravog tona). Rad pokazuje prednosti i nedostatke na svakom analiziranom elementu, naročito ako prevoditelj bira da na uštrb drugih elemenata zadrži samo jedan. Autorica pokazuje da je za prevođenje Baudelairea potrebno imati specifičan senzibilitet i imaginaciju, ali i da je potrebno imati teorijsku podlogu o Baudelaireovoj poetici.

Ključne riječi: *prevodilačke tehnike, ekstralingvistička supstanca, leksički izbori, Baudelaire, poezija*