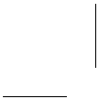


VI
Prevodi in sprejem v drugih jezikih in
kulturah



THE SLOVENE SHORT STORY IN ENGLISH TRANSLATION: SURVEY AND CONSIDERATIONS

Slovenska kratka pripovedna proza v angleških prevodih je majhno, vendar pomembno okno, skozi katerega lahko angleško beroči svet vidi Slovenijo, kakor si jo zamišljajo nekateri najboljši pisatelji. Samo od leta 1991 naprej je bilo objavljenih več kot 130 kratkih zgodb več kot treh ducatov avtorjev, med katerimi je četrtnina žensk. Teme večine zgodb prikazujejo Slovenijo v precej mračni luči, s pripovedmi o begu (s pomočjo samomora, potovanja, domišljije, norosti), z grozljivimi zgodbami o družinskem življenju (pogoste so podrobnosti zločinov nad otroki ali z otroki kot storilci) ali pa v njih avtorji razvidno secirajo odnose med moškim in žensko. V mnogih zgodbah manjka vsakršna slovenska lokalna obarvanost; edina značilnost, ki jih dela slovenske, je jezik. Razprava se posebej posveča angleškemu prevodom, ki so jih napravili avtorji sami (zlasti Branko Gradišnik, Evald Flisar, Uroš Kalčič, Maja Novak in Andrej Skubic), in svoboščinam, ki so si jih avtorji-prevajalci dovolili, ko so svoje delo predstavili v novo jezikovno okolje. Nekoliko razglablja tudi o naravi in prihodnosti nečesa, kar bi lahko pojmovali kot nov žanr.

slovenska kratka zgodba, slovensko-angleški literarni prevod

The Slovene short story in English translation is a small but important window through which the English-reading world can see Slovenia as it is imagined by some of its finest writers. Just since 1991 over 130 short stories have been published by more than three dozen Slovene authors, about a quarter of whom are women. The themes of most of these stories show Slovenia in a somewhat grim light, with tales of escape (through suicide, travel, fantasy, insanity), horror stories about family life (often detailing crimes against or by children), and explicit vivisections of male-female relationships abounding. Many of these stories lack any Slovene *couleur locale*; the only characteristic that makes them Slovene is their language. The paper makes particular note of English translations done by Slovene authors themselves (specifically Branko Gradišnik, Evald Flisar, Uroš Kalčič, Maja Novak, and Andrej Skubic), and the liberties author-translators take when rendering their works in a new linguistic environment. It speculates a bit on the nature and future of what might be considered to be a new genre.

Slovene short story, Slovene-English literary translation

Slovene short stories in English translation constitute a small but very important window through which the English-reading world can see Slovenia as it is imagined by some of its best writers. This window is new: the first Slovene short stories published in English appeared in 1899. Until 1990 the window was also always

shared but for rare exceptions with the other literatures of the former Yugoslavia.¹ And, although it has grown over time, the window nonetheless remains relatively small: the appendix to this paper attempts to provide citations of every short story published since 1991 and references to those published before. If duplicates are excluded (along with excerpts of novels, fairy tales, and essays), we count between 1991 and 2004 a grand total of 117 stories by 36 different authors. Six of these authors – Branko Gradišnik, Drago Jančar, Lojze Kovačič, Florijan Lipuš, Rudi Šeligo, and Vitomil Zupan – were also published in translation before 1991, adding another 14 stories to the total. Seven of the writers published since 1991 might be considered “classical”: Bartol, Cankar, Kersnik, Ciril Kosmač, Levstik, Pregelj, and Tavčar.² Only nine of the 36 authors are women, and of these five were published in an anthology of specifically Slovene women’s writing and nowhere else. Only eight of the 36 have published more than three short stories in English translation, and of these eight only one is a woman (Maja Novak). The most published authors are Evald Flisar (24 stories) and Andrej Blatnik (22), each of whom had the rare distinction to have an entire volume of his stories published in English. Following them are Jančar (12), Gradišnik (7), and Kovačič (5), all of whom published both before and after 1991. Perhaps the most interesting statistic from my point of view is that five writers – Flisar, Gradišnik, Uroš Kalčič, Novak, and Andrej Skubic – translated themselves into English: more about that at the end of the paper.

Granted that this window into the Slovene literary imagination is small: we might also ask how accurately it conveys the images passing through it. To answer that question fully, however, would require a mammoth effort. The small subset of translated short stories would have to be juxtaposed with the entire corpus of Slovene short fiction to give the fairest results. Such an endeavor is beyond the scope of this paper as well as my abilities. But perhaps a less global approach might yield some interesting insights too. In reading what is available in English translation, I have attempted to group stories into various thematic categories (although a few stories defy categorization, like Rudi Šeligo’s *Of the Flower of Jericho*, or Florijan Lipuš’s *The Day of the Country Wake*). These categories

¹ Exceptions seem only to be three volumes published by the Slovenian Research Center of America, Inc., in Willoughby Hills, Ohio: Giles Edward Gobetz and Adele Donchenko, eds., *Anthology of Slovenian American Literature* (1977); Edward Gobetz, ed., *Slovenian Heritage*, volume 1 (1980; no subsequent volume has appeared); and Ivan Cankar, *Dream Visions and Other Selected Stories*, trans. Anton Družina (1982). A number of the authors in the former volume, writers in Slovene albeit modest ones (they are indicated by an asterisk in the appendix), are not included in Janko Kos et al., *Slovenska književnost* (Ljubljana: Cankarjeva založba 1996), which is otherwise quite exhaustive. From Slovenia itself before 1991 we have only Ciril Zlobec and Helga Glušič, eds., *Panorama of Contemporary Slovene Literature* (Ljubljana: Slovene PEN Centre and Slovene Writers’ Association 1980). Individual issues of *Le livre slovène* (Ljubljana) also contained short stories from time to time, but it was only in 1991 that a volume dedicated exclusively to the Slovene short story appeared as the first issue of the successor journal, *Litterae slovenicae*.

² No attempt has been made to calculate the pre-1991 translations of these authors, but with the exception of Cankar, the number is not significant.

include: escape (from bourgeois boredom and city life, from the country, and from reality and rationality), the horrors of family life and of male-female relationships, the idiocy of rural life, explicit sex, and the wars of the Yugoslav succession.

Two perennial themes of earlier Slovene short fiction, oppressed peasants and industrial workers on the one hand, and World War II on the other, have by and large disappeared from modern Slovene translated fiction. To be sure life outside the city is still depicted, but not in a way that would be recognizable to writers like Fran Erjavec (*Not All Is Gold That Glitters*) or Janko Kersnik (*The Peasant's Death*), the first two Slovene short story writers translated into English (along with Anton Funtek), or to their successors, Miško Kranjec (*My Uncles Have Told Me*) or Ciril Kosmač (*Luck*). The idiocy of modern rural life has nothing to do with farming or poverty; nature (along with religion, I might add) is no longer a regular part of Slovene daily life. To judge by Jani Virk's *On the Border* or Tomaž Kosmač's *To See Žiri and Die*, rural life is much like city life, with the same violence, hatred, alcoholism, misanthropy, and disconnectedness as in the city, but with greater space between the characters. If anything, the countryside is a place not of misery but of mystery and danger: the fear expressed by the father in Branko Gradišnik's *Mouseday* is quite palpable, the result of an innocent expedition that went perhaps too far afield, too far from a comfortable city apartment and bourgeois pleasures.

In older writers, many of whom had first-hand experience of World War II, the war figures prominently in their stories (Ciril Kosmač's *Death of a Simple Giant* or *Caterpillar*, Nedeljka Pirjevec's *Stigmatized*). But for younger writers like Jančar, the war is either disembodied, an excuse to tell another story (*Aethiopica*, *Repetition*), or a prelude to the horrors that followed the war in Stalinist Yugoslavia (*Joyce's Pupil*). For the very young, like Blatnik, the war becomes an unspoken backdrop for relating other pain (*Isaac*). Perhaps because it was so brief, especially in comparison to World War II, the ten-day war that followed Slovenia's declaration of independence in 1991 hardly surfaces at all in the Slovene short story in translation. The only direct depiction of it that I found was in Flisar's *Shorthand Novels: 1. Good Soldier Schweik*, with its tragic climax not at all serving as a rallying cry for Slovene defense.³ Jančar's much anthologized *Augsburg*, Lela B. Njatin's *Why Do These Black Worms Fly Just Everywhere I Am Myself Only Accidentally*, and Blatnik's *Too Close Together* are all peripheral to the Slovene action. Perhaps there are stories that treat the ten-day war in the same way World War II has been treated; if so, they have not yet been translated.

What has been translated in relative abundance are Slovene tales of escape, horror stories about family life, and explicit vivisections of male-female relationships (and in one case a male-male relationship, namely Maja Jančič's *Siesta*), a number of which feature extremely provocative scenes and language, even in their

³ I am at a disadvantage, however, in regard to Flisar's translated work in that I have been unable to locate a copy of his short-story collection *Tales of Wandering* (Norman, Oklahoma: Texture Press 2001).

titles: Mohor Hudej's *Like Shit He Will*; Andrej Morovič's *Calienta Braguetas, Everything Is Going to Be All Right*, and *In the Evening We Go Out Together*; Aleš Čar's *Out of Order* or the virtually unbearable *The Floors*; and Pirjevec's *Stigmatized*. Escape comes in many forms and it comes from many things; I cannot enumerate all the short stories that treat it but I will mention a few representative ones. Escape can come through suicide, as in Gradišnik's *Oeopath* and *The Life Story*, Zofka Kveder's *Eve*, or Jančar's *Death at Mary-of-the-Snows* and *The Jump Off the Liburnia*. It very often comes from travel and relocation to foreign parts, as in *Tales of Wandering* by Flisar, Skubic's *Not With This Train*, Jančar's *Ultima Creatura*, Blatnik's *Kyoto*, and others. It can also come from dreaming, fantasy or insanity: Kovačič's *Messages in Sleep* and *Messages from Dreams: God*; Novak's *The Tomcat*; Njatin's *The Dead Perpetually Dream the Truth*; and others. Characters escape from the boredom of bourgeois life (Dušan Čater's *Love-Seat, History is Written by the Winner, First Day*, and *The Forecast*; Virk's *Regatta*; Novak's *This Story Should Have Been Written by Simenon*). They try to escape from the horrors of family life, with a special flight from crimes perpetrated against children or, on occasion, by them: Blatnik's *The Day of Independence, The Electric Guitar, The Surface, His Mother's Voice, The Day Tito Died*; Polona Glavan's *Hansel and Gretel*; Jančič's *Dogs*; Virk's *Rošlin and Verjanko*; Andrej Hieng's *The Fatal Boundary*; Novak's *The Conspiracy*, and others. And they also attempt to escape from the burden of relationships: Mart Lenardič's *Programme Plus* and *The Fighter*; Hudej's *The Director*; Glavan's *Actually*; Kveder's *Eve*; Sonja Dimić's *Women Laywers and Judges Why, Then, Do You Cry ... Afterwards*; Blatnik's *Just As Well* and *Billie Holiday*; Jančar's *The Look of an Angel*; Virk's *The Door*; Novak's *Wrong Side of the Bed* and *Closed*, as well as others. If there are rules whereby Slovene short stories are selected for translation into English, one of them might be that the story must involve tortured human relationships among the urban middle class; another would call for the depiction of tormented children; and a third would proscribe almost completely any Slovene *couleur locale*. In many cases what makes these short stories Slovene is merely the language in which they are written. When they are rendered into English, they metamorphose into a kind of universal fiction of any place and no place.

Perhaps it is this power of translation to liberate stories from "the prison house of language" that has persuaded some Slovene authors to translate themselves into English. I became aware of this practice as a result of a complication that arose in the preparation of Branko Gradišnik's story *Meopat/Oeopath* for the bilingual anthology of Slovene literature I published recently. In Mr. Gradišnik's own words:

I wrote the original version of the story ["Zemlja"] ... somewhere around 1978. During the eighties it was translated into English. I was not happy with the translation and decided (around 1986) to translate it anew, but in the process of doing so found out that it was also the story itself that made me uneasy – that I had left it behind in the meantime. So I succumbed to an impulse to rewrite it completely – in English. I

never submitted my version anywhere but sometimes I wondered what was to become of it. At last I as much as forgot about it. This year [2001] I received a request from Dr. Cooper regarding the previous English translation and the copyright. The story slipped back into my memory – and I offered the revised translation instead. He seemed to be pleased, until he found out, during the final stages of preparing the anthology, that my “Oeopath” was based on a different version of the original Slovene story. Since the anthology was meant to be bilingual – which I was not aware of at the time – the good doctor was again obliged to inquire. I explained and offered, lacking any better solution, to translate my English story back into Slovene, so that the two versions would finally match. He graciously gave his assent. Although Heraclites was right, this time I resisted the temptation to change anything. (Cooper 2003: 317.)

Mr. Gradišnik’s *Rückübersetzung* prompted me then to consider other self-translated authors, of whom I found, in addition to him, four more: Evald Flisar, *Executioners*, *The Eternal Traveler*, *Shorthand Novels: 1. Good Soldier Schweik*, but who in more recent publications has been collaborating with Alan McConnell-Duff; Uroš Kalčič, *Spirits*; Maja Novak, *Wrong Side of the Bed*, *Closed*, *The Conspiracy*; and Andrej Skubic, *Not With This Train*. Close comparisons of the original with the authors’ translations revealed some interesting phenomena.⁴ Author-translators seem to add and subtract from their texts ad libitum. For example, Maja Novak’s short story *The Conspiracy* reads thus in the original:

Naši meščani so majhni, ampak dobri: sprenevedajo se in se za mojim hrbtom prisrčno muzajo v pest le zato, da mi ne bi pokvarili veselja – da bi bil lahko takrat, ko me bo obšel navdih, ko se mi bo razkrilo, ko bom zablestel v polni gloriji, prijetneje presenečen.

Saj se primerjave, ki govorijo v prid moji domnevi, kar same ponujajo!
(Novak 1996b: 60.)

Novak’s English version is quite different, however:

My neighbours are small, but kind: they feign ignorance and chuckle heartily behind my back, only not to spoil my joy – so that, when I’m enlightened, when it’s all revealed to me, I shall be more pleasantly surprised.

One never can tell what good shall arise out of something nasty.

Actually, analogies supporting my thesis just offer themselves.

(Novak 1996a: 26–27.)

⁴ Assuming, as I have done of necessity, that the Slovene originals from which I worked, that is, the published Slovene versions of these short stories, are the same originals from which the authors made their translations: that is a large assumption, I admit. At this point I would like to insert an urgent request to all translators, be they the original authors or, more likely, the professional translators who on the whole handle Slovene-to-English translations with extraordinary competence, that they indicate the precise source from which they are translating, both for their own protection, lest they be accused of tampering with a text or mistranslating it, and for their readers’ benefit. Knowing especially *when* a story was first published can often help in contextualizing and understanding it; knowing *where* and *by whom* it was published can assist the bilingual reader in finding the original.

The original speaks of “our townspeople,” not “my neighbours,” of *navdih*, “inspiration,” not “enlightened”; the phrase *ko bom zablestel v polni gloriiji*, which is particularly important to the point of the story, as the narrator imagines himself to be Jesus Christ, is omitted, while an entire apothegmatic paragraph is inserted into the English.⁵

In the case of Uroš Kalčič’s translation of *Duhovi* (Kalčič 1987: 319–339), the author as translator seems to have decided to make his text more accessible to an English-speaking audience. Thus in the translation of the first letter of the story, Kalčič adds: “I apologize for my clumsy English (I’ve been trying to learn it desperately all by myself, by ‘candle-light,’ in late midnight hours).” (Kalčič 1991: 108.) This is nowhere to be found in the original. Likewise, in the PS to that first letter, Kalčič the English translator writes: “Rest assured and comforted, dear Mr. W., that ‘he’ [i.e., the boots that have been ordered] is going to be ‘in good feet’ at my place...” (presumably a play on “in good hands” in English). Kalčič the Slovene author has, however: “Bodite prepričani in potolaženi, cenjeni gospod W., da se ‘mu’ pri meni ne bo godilo slabo...” (Kalčič 1987: 320.) Likewise a phrase that recurs throughout the story, *škornje za ljudi, ki jih sploh ni* (Kalčič 1987: 323 et passim.), becomes in English the far more exotic phrase “boots for the people who in non-existence ripple” (Kalčič 1991: 111 et passim.), which is not so much an anglicization of the original as a rewriting of it. Likewise the simple Slovene “Ne slišite je [duše], ker jo preglaša smeh; torej, prej ali slej Vas obsodijo njene solze” (Kalčič 1987: 332) becomes in English “You cannot hear it as it is being drowned by your laughter; sooner or later, however, thou shalt be condemned by its tears.” (Kalčič 1991: 121.)⁶ *Boris Volk iz Pirana* (Kalčič 1987: 333) becomes “Boris Wolf from Zagreb” (Kalčič 1991: 121). A number of differences between the two texts may simply be the result of mistranslation: *akti* are not “acts” but documents; a *sevdalinka* is not a “dirge” but a love song; “I’ll turn to your manufacture,” which makes no sense in English, is probably “I’ll drop in on your plant” (Kalčič 1987: 338–339, Kalčič 1991: 126–127).⁷ On the whole, however, the translation remains a translation and does not become a new story in English: Kalčič has taken some liberties with his translation, clearly more than a professional translator who is not the author would dare to do, but, unlike Gradišnik, he has not rewritten his story in English.

Andrej Skubic’s *Not With This Train* is, like Gradišnik’s *Oeopath* a reworking rather than a translation of his tale *Nočem s tem vlakom* from the collection *Norišnica* (Skubic 2004: 77–94). Whole episodes of the story are reordered. A good deal of the original is missing from the English version, and on occasion the English

⁵ We must, of course, take into consideration the author-translator’s command of English, which, at least in this case and in Novak’s other self-translated story *Wrong Side of the Bed*, clearly is not up to the task. For example, the entire point of the latter story is lost when the author translated the Slovene idiomatic expression *vstati z levo nogo* with the equally idiomatic, but completely inadequate English expression “to get out of [better would be: to get up on] the wrong side of the bed.”

⁶ If there is a hidden reference here (to Shakespeare or the Bible, perhaps), I am missing it.

⁷ There are clear mistakes in the English elsewhere, although by and large the translation reads very well.

contains passages that are absent from the Slovene. Small changes abound: Hamburg and Bonn in the original become Munich and Mannheim in translation (Skubic 1996: 78–79), Balzac becomes Barthelme (Skubic 1996: 81), port becomes tequila (Skubic 1996: 82), a Dutchman turns into a German (Skubic 1996: 89). English obscenities are found where the Slovene is more timid: *golazen* when used to refer to a dead pigeon is translated as “vermin,” but on the same page, in the preceding paragraph, when it refers to train conductors it is translated as “mother-fuckers” (Skubic 2004: 78, Skubic 1996: 78). But perhaps the most important alteration is that the protagonist, known as “gospod Vladimir” in the Slovene and as “Vladimir S.” in translation, takes on a whole new persona in English. The original Vladimir is a retired schoolteacher, widowed, paunchy, and cranky in an old-man sort of way (Skubic 2004: 83–84, 91, 92; see also 80). In English Vladimir S. is a University of Ljubljana student (Skubic 1996: 85), and references to his age, marital status, physique or moodiness are all absent. The English reader is given to understand that Vladimir S. is backpacking around Europe while suffering from drug- and alcohol-induced nightmares, a not quite care-free young man who indulges in casual sex. “Gospod Vladimir,” on the other hand, bowls with pensioners like himself, he seems fearful of narcotics and his sexual involvement is complicated by notions of commitment and stability. The differences are so great that we may wonder whether Skubic rewrote his Slovene tale for publication in 2004: perhaps the base of the earlier English translation was a prior version of this later publication.

One of Evald Flisar’s self-translated stories, *Shorthand Novels: 1. Good Soldier Schweik*, actually appeared in a bilingual format with the original, *Stenografski romani: 1. Dobri vojak Švejk*, and perhaps for that reason the translation hews fairly close to the original, although with liberties another translator might not allow him- or herself, and with a paragraph in the English that cannot be found in the Slovene.⁸ The only other short story translation by Flisar that I have been able to compare against the Slovene original⁹ is *Executioners*, which (first?) appeared in *The Imagination of Terra Incognita: Slovenian Writing 1945–1995* (Fredonia, NY: White Pine Press 1997) and subsequently in Flisar’s *Tales of Wandering*. *Executioners* is based on (rather than strictly speaking translated from) *Ukijev srečni dan*, the fourteenth tale in Flisar’s well-regarded *Popotnik v kraljestvu senc* (Ljubljana: Ganeš 1992). From the opening paragraph the reader of both the

⁸“(In spite of the fact that he needed seven stitches and had to put up with loud ringing noises in his left ear for more than a year!)” (*Sodobnost* 2001: 126; the corresponding passage in Slovene is on p. 132.) This may, however, be a simple oversight and not an intentional insertion.

⁹See footnote 3. I did find on the Internet the texts of *Safari* and *Portrait*, two of the stories Flisar published in *Tales of Wandering*, but I have been unable to locate their Slovene originals. The closest I could come to a Slovene version of *Safari* was the twenty-ninth story in *Popotnik v kraljestvu senc*, namely *Črni Babilon*, which provides the African backdrop for *Safari* but does not contain the tale of Sylvia and Peter in the bush. I wonder, therefore, whether *Safari* is a translation of longer story by Flisar that I have been unable to find, or whether perhaps the English is an original for which no Slovene version exists.

Slovene and the English realizes that the texts may be siblings but they are definitely not twins:

Patan se je včasih imenoval Lalitpur, mesto lepote, a čeprav je bila lepota še tam, ni bil prvi vtis čisto nič vzpodbuden: prispela sva v oguljeno, nastlano mestece, kjer sva zbujala splošno pozornost. Ustavila sva se na trgu, kjer je v prahu stalo nekaj branjevskih stojnic. Začela sva razmišljati, kje naj pustiva kolesi. V hotelu, v katerem sva si jih izposodila, so nama zabičali, naj paziva nanje, ker Nepalci ne pešačijo radi. (Flisar 1992: 127.)

The next morning we cycled to Pathan, in better times known as Lalitpur, “the city of beauty.” Six months into the journey, our hope of finding a place that would be “magic,” “undefiled” and “different,” was as clear as ever. But as we negotiated our way through littered alleyways, trying to avoid chickens, dogs and piles of excrement, it began to dawn on us that our expectations were once again on a collision course with reality. Pathan was a provincial market town of open sewers and crumbling facades, its ancient beauty buried under the pungent layer of Himalayan squalor.

We dismounted near a cluster of food stalls on a tiny square.

We looked around for a place to leave our borrowed bicycles, so we could go for a stroll. Their owner in Kathmandu had warned us to remember that Nepalese people do not at all like to walk. (Flisar 1997: 412.)

In the Slovene the narrator’s traveling partner is both *žena* and Margaret. In the English she is Margaret and, at least in this one story, no further identification of her is provided. Virtually every English paragraph differs in some way or another from the Slovene: “To ni zvenelo prav nič nepalsko. Obenem pa ni bilo dvoma, da nama hoče nekaj povedati ...”; “Whatever language that was – and it sounded like a mixture of half a dozen – the boy was obviously trying to tell us something.” (Flisar 1997: 412 for both quotes.) The English has sentences the Slovene lacks: “In the absence of any alternatives, we did just that”; “That took a bit longer, but he was determined to finish what he had started.” (Flisar 1997: 413.) And likewise the Slovene, where the English is lacking: “‘Margaret,’ sem pokazal na ženo in ‘Evald,’ sem pokazal nase.” (Flisar 1992: 128.) Paragraphs can be rearranged (Flisar 1992: 129 and 1997: 415), unimportant details changed (in the Slovene Uki had two sisters and five brothers, but in English he has two sisters and one brother (Flisar 1992: 129 and 1997: 416), in the Slovene the travelers give him five rupees for his help, but in the English ten (Flisar 1992: 130 and 1997: 417)). But sometimes the differences can be significant, it seems to me: “His eyes filled with relief and gratitude, *but also with something that shocked me*: something close to pure, unadulterated love” (Flisar 1997: 418).¹⁰ Likewise the final paragraph:

As we rode off, great bitterness welled up in our hearts. Just before we left the square I looked back. The boy had not moved. Half sitting on the ground and half leaning against the wall he looked like a hostage executed by a firing squad. (Flisar 1997: 423.)

¹⁰ The italicized words are missing from the Slovene.

The Slovene is more explicit:

Ko sva zapuščala trg, sem se ozrl. Ždel je ob steni, sključen, negiben, kot ustreljen talec. Silna grenkoba se je razrasla v nama. Šele zdaj sva začela doumevati meje zločina, ki sva ga zagrešila. Iz sveta, v katerem je bil neizmerno bogat, saj si je želel samo tisto, kar je imel, sva ga pahnila v svet hrepenenja in bolečine.

Od tam ni poti nazaj. (Flisar 1992: 134.)

Absent any information from the author, we can only speculate about the reasons for these differences. Had Flisar, like Gradišnik, changed his thinking about his story? Did he wish to make his crime (actually his and his wife's crime in the Slovene) less heinous? Was the Slovene ending a bit too melodramatic (i.e., the thoughtless first world perverting the innocent third world), or did the author think such considerations would not play well for an English-speaking audience? Is there meaning in the alteration of minor details, or are they simply the result of a carelessness or indifference for which a professional translator would be rightly criticized? Whatever the answers to these questions might be, I believe author-translated short stories such as these represent a new phenomenon: they are not genuine translations from Slovene into English but rather, for lack of a better word, transpositions or transmutations of a Slovene text into an English one, where the creativity of the author continues to work in another linguistic environment. They coexist with proper translations but must not be confused with them. For the time being this phenomenon is quite rare, and professional translators are hardly in danger of losing their jobs. But the Slovene short story in English *transposition* bears watching, for it may become yet another way the tiny window through which the Slovene literary imagination shines out into the world can be enlarged.

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Appendix

(Note: this appendix is intended to be exhaustive only for short stories published in English between 1991 and 2004; for translations before then, I have sought to adduce all Slovene writers translated into English, but not their individual short stories. Where more stories are translated than are listed here, an “et al.” is inserted. Information about additions to the list will be welcome.)

Bartol, Vladimir

A Girl with a Basket [133–136] (tr. Dragan Milivojević, 1991) YFP

Bevk, France

In the Depths (tr. A. Klančar and F. Noyes, 1936–1937), *The Black Chicken* (tr. J. Hendry, 1939–1940) VDM

Blatnik, Andrej

Billie Holiday [163–171], *Kyoto* [172–186] (tr. Tamara M. Soban) LS1

Billie Holiday [119–128], *Kyoto* [129–141], *Isaac* [142–143], *His Mother's Voice* [144–147], *The Day Tito Died* [148–149] (tr. Tamara Soban) DTD

The Drummer's Strike [352], *Isaac* [352–354], *The Day Tito Died* [354] (tr. Tamara Soban) VD

Billie Holiday [456–463], *His Mother's Voice* [464–467], *The Day Tito Died* [468] (tr. Tamara Soban) ITI

Skinswaps, tr. Tamara Soban (Evanston, Illinois: Northwestern University Press, 1998), containing: *The Drummer's Strike*, *His Mother's Voice*, *Isaac*, *The Day Tito Died*, *Two*, *Apologia*, *Kyoto*, *The Taste of Blood*, *Scratches on the Back*, *Possibility*, *Actually*, *Damp Walls*, *Billie Holiday*, *Hodalyi*, *Temporary Residence*, *Rai*

Billie Holiday [226–232] (tr. Tamara Soban) ASW

Too Close Together/Preblizu skupaj [55–61] (tr. Tamara Soban) SCR

The Day of Independence [57–60], *Electric Guitar* [61–67], *The Surface* [69–71] (tr. Tamara M. Soban) KW

Just As Well (tr. Tamara Soban, 2004?), http://www.arts.monash.edu.au/slavic/subjects/critical/just_as_well.html (accessed 29 June 2004)

Bojetu, Berta

Helena Brass' Diary (part two) [227–231] (tr. Lili Potpara) VD

Božič, Peter

The Death of Father Vincenc (tr. Stanko Klinar, 1980) VDM

Bukvič, Frank

Sweeper Marich (tr. Edward Krasovich, 1977)* VDM

Marduk (tr. Danica Dolenc, 1988) VDM2

Cankar, Ivan

Simple Martin (tr. Louis Adamic, 1921) et al. VDM, VDM1, VDM2

On Honeymoon (tr. Peter Herrity, 1991) VDM3

The Ward of Our Lady of Mercy (exc.) [124–141] (tr. Henry Leeming) BASL

Čar, Aleš

Out of Order [135–141], *The Floors* [143–152] (tr. Erica Johnson Debeljak) KW

Čater, Dušan

Winters in Cities Are Quite Depressing, I Think [43–48], *Our Things* [49–50] (tr. Polona Šeško) ATHPM

Love-Seat [117–119], *History Is Written by the Winner* [121–123], *First Day* [125–127], *The Forecast* [129–133] (tr. Tamara M. Soban) KW

Dimic, Sonja

Women Lawyers and Judges Why, Then, Do You Cry ... Afterwards [79–85] (tr. Sonja Kravanja) VL

Dolenc, Mate

The Role of My Boots in the Angolan Revolution, tr. John Cox, *Slovene Studies* 22/1–2 (2001; published 2003): 49–71.

Erjavec, Fran

Not All Is Gold That Glitters (exc.) (tr. Leo Wiener?, 1899) VDM

Filipčič, Emil

Grein Vaun (tr. Alasdair MacKinnon, 1980) VDM

Finžgar, Fran S.

Our Daily Bread (tr. Louis Adamic, 1923) et al. VDM, VDM1

Flisar, Evald

Executioners [412–423] (tr. Evald Flisar) ITI

The Eternal Traveller [65–72] (tr. Evald Flisar) MSP

Shorthand Novels: 1. Good Soldier Schweik/Stenografski romani: 1. Dobri vojak Švejk [125–137] (tr. Evald Flisar?) SCR

Tales of Wandering, tr. Evald Flisar and Alan McConnell-Duff (Norman, Oklahoma: Texture Press, 2001), containing: *The Lady With an Iron Bite*, *Tau Tau*, *Door in the Horizon*, *Low Tide*, *The Price of Heaven*, *Sentence*, *Safari*, *Passengers in the First Class*, *Art*, *Never, No Ticket*, *Executioners*, *The Lord of the Train*, *End of Innocence*, *Telopea*, *The Weight of Love*, *Robbers*, *An Incident in Rio*, *The Coup*, *Disappointment*, *Charlatan*, *Portrait*, plus an introduction by Karl Young and an afterword.

Safari (tr. Evald Flisar and Alan McConnell-Duff) <http://www.thing.next/~grist/ld/ssn/safari/htm> (accessed 30 June 2004)

The Portrait (tr. Evald Flisar with Alan McConnell-Duff and TLM [*The Little Magazine*] (accessed 2 August 2004)

Funtek, Anton

Lights (tr. Leo Wiener?, 1899) VDM

Glavan, Polona

Hansel and Gretel [153–156], *Actually* [157–161], *Natte* [163–166] (tr. Sonja Kravanja) KW

Gradišnik, Branko/Brane

Some Other Old Man (tr. Anne Čeh, 1983), *The Earth* (tr. Mario Suško and Edward J. Czerwinski, 1984) VDM1

Oeopath [81–91], *Mouseday* [92–102] (tr. Branko Gradišnik) LS1

Oeopath [39–48], *Mouseday* [49–58], *The Life Story* [59–78] (tr. Brane Gradišnik) DTD

About the Author [270–271], *About the Mountain* [272–273] (tr. Branko Gradišnik) VD

Meopat/Oeopath [318–333] (tr. Branko Gradišnik) BASL (revised for this edition)

Hergold, Ivanka

The Singing Walnut Tree (tr. Anne Čeh, 1984) VDM1

Hieng, Andrej

Life's Last Refuge (tr. Alec Brown?, after 1962), *The Grave* (tr. Fanny Copeland, 1966), *A Dream* (Elza Jereb and Alasdair MacKinnon, 1969) VDM

The Bloodstained Bird (tr. Margaret Davis, 1981) VDM1

Deaf Man at the Border (tr. Martin Cregeen, 1988) VDM2

Harite (Fragment) [65–68] (tr. Lili Potpara) VD

The Fatal Boundary [333–351] (tr. Mia Dintinjana) ITI

Hofman, Branko

Three Words on Crumpled Paper or the Fate of an Author (tr. Martin Cregeen, 1988), *Man with No Face* (tr. Martin Cregeen, 1990) VDM2

Hudej, Mohor

Like Shit He Will [99–106], *To Serve or Not to Serve* [107–112], *The Director* [113–115] (tr. Tamara M. Soban) KW

Ingolič, Anton

Sightless Eyes (tr. N. Viktorovič, 1967), *The Girl from Chicago* (tr. M. Sheppard, 1974) VDM

Jančar, Drago

Kristof (tr. Anne Čeh, 1974), *In Philistia* (tr. Tom Ložar, 1979), *The Galley Slave* (tr. Franci Slivnik, 1980) VDM

Death at Mary-of-the-Snows (tr. Mario Suško and Edward J. Czerwinski, 1984) VDM1

Terra Incognita (tr. Anne Čeh, 1987), *The Partisan Birch Tree* (tr. Ann Čeh, 1988) VDM2
Death at Mary-of-the Snows [11–24] (tr. J. Czerwinski [sic!]), *The Jump off the Liburnia*
[25–32], *An Incident in a Meadow* [33–40], *The Look of an Angel* [41–49], *Aethiopica*,
Repetition [50–61], *Ultima Creatura* [62–76] (tr. Lili Potpara) LS1
Aethiopica, Repetition [156–163] (tr. Lili Potpara) COS
Death at Mary-of-the Snows [7–17], *The Jump off the Liburnia* [18–24], *Ultima Creatura*
[25–36] DTD
Augsburg [75–88] (tr. Alasdair MacKinnon) BB
Repetition [10–18] (tr. Lili Potpara) DOS
Augsburg [246–252] (tr. Alasdair MacKinnon) VD
Augsburg [446–454] (tr. Alasdair MacKinnon) ITI
Joyce's Pupil (tr. Andrew Wachtel), *Kenyon Review* 23/1 (Winter 2001): 86–98.
Smrt pri Mariji Snežni/Death at Mary-of-the-Snows [298–316] (tr. Mario Suško and Edward
J. Czerwinski) BASL

Jančič, Maja

Dogs [123–124], *Siesta* [125–126] (tr. Sonja Kravanja) VL

Jontez, Ivan

A Soul Divided (tr. Joseph Kess, 1977)* VDM

Jurčič, Josip

Tattered Vishna Gora, Patched Zuzenberg (tr. A. Družina, 1928) VDM

Kalčič, Uroš

The Intended (tr. Anne Čeh, 1988) VDM2

Spirits [107–128] (tr. Uroš Kalčič) LS1

Kavčič, Vladimir

Siege of the Sky (tr. Margaret Davis, 1980) VDM

Minutes (tr. Anne Čeh, 1984) VDM1

Seven Lies (tr. Jan Dekker and Helen Lenček, 1969) VDM2

Kersnik, Janko

The Peasant's Death (tr. Leo Wiener, 1899) VDM

Kmetska smrt /The Peasant's Death [106–116] (tr. Leo Wiener) BASL

Kerže, Frank

Podboy's Return to Slovenia (tr. Florence Unetich, 1977)* VDM

Kleč, Milan

Škilan [292–293] (tr. Lili Potpara) VD

Kosmač, Ciril

Luck (tr. Cordia Kveder, 1956?; Elza Jereb and Alasdair MacKinnon, 1969) et al. VDM

The Caterpillar (tr. Svetozar Koljević, 1966) VDM
Death of a Simple Giant (tr. Cordia Kveder, 1965) VDM
Thatunthere (tr. Michael Biggins, 1984) VDM1
A Symphony for Kras. A Fairy-Tale for Christmas. Translation with a Postscript (tr. David Denton, 1991) VDM3

Kosmač, Tomaž

To See Žiri and Die [89–98] (tr. Irena Zorko) KW

Kovačič, Lojze

Twilight Is Falling on the Earth (tr. Donald Davenport, 1967–1968), *Messages from Dreams: God* (tr. Veno Taufer and Michael Scammell, 1970), *Silence* (tr. Margaret Davies [sic!], 1979), *Messages in Sleep* (tr. Simona Bennett, 1980) VDM
Silence [131–139] (tr. Margaret Davis, 1991) COS
A Story of the Dead Ljudmila [88–90] (tr. Miriam Drev) VD
Silence [352–368] (tr. Margaret Davis), *A Story of the Dead Ljudmila* [369–372] (tr. Miriam Drev) ITI

Kraigher, Alojz

Builders (tr. Louis Adamic, 1924) VDM

Kranjec, Miško

The Old Apple-Tree (tr. Svetozar Koljević, 1966), *The Tale of the Sad Postman* (tr. Alasdair MacKinnon and Elza Jereb, 1969), *My Uncles Have Told Me* (tr. Simona Bennett, 1980) VDM

Kristan, Etbin

The Invisible Bridge (tr. Rick Sustaric, 1977)* VDM

Kveder, Zofka

The Montenegrin Widow (tr. Louis Adamic, 1922) VDM
Eve [49–53] (tr. Sonja Kravanja) VL

Lenardič, Mart

Programme Plus [73–80] (tr. Lili Potpara), *The Fighter* [81–87] (tr. Lili Potpara) KW

Levstik, Fran

The Fishermayden (tr. Louis Adamic?, 1931), *Martin Krpan of Verkh* (tr. A. Klančar, 1943) et al. VDM
Martin Krpan z Vrha/Martin Kerpan of Verkh [58–86] (tr. Anthony J. Klančar) BASL

Levstik, Vladimir

An Adder's Nest (tr. F. Copeland, 1931) VDM
The Holy Ghost and John Dolt (tr. David [sic!], 1932) VDM2

Lipuš, Florijan

Filip Murn Causes Trouble (tr. Stanko Klinar, 1979) VDM

The Day of the Country Wake [401–410] (tr. Dušanka Zabukovec) ITI

Mauser, Karel

John Kovach (tr. Joseph Zelle, 1977)* VDM

Meško, Francis Xavier

The Man With the Ragged Soul (tr. Helen P. Hlacha, 1927) VDM

Molek, Ivan

Graveyards of the Living (tr. Mary Molek, 1977)* VDM

Morovič, Andrej

Calienta Braguetas [27–32] (tr. Erica Johnson Debeljak), *Everything Is Going to Be All Right* [33–35], *In the Evening We Go Out Together* [37–39] (tr. Irena Zorko) KW

Njatin, Lela B.

The Dead Perpetually Dream the Truth [105–108] (tr. Anne Čeh), *Why Do These Black Worms Fly Just Everywhere I Am Myself Only Accidentally* [115–116] (tr. Krištof Jacek Kozak) DTD

A Night in Ljubljana [75–77] (tr. Lili Potpara) MSP

Novak, Maja

The Tomcat [111–121] (tr. Sonja Kravanja) VL

Wrong Side of the Bed [19–21], *Closed* [22–24], *The Conspiracy* [25–30] (tr. Maja Novak) ATHPM

This Story Should Have Been Written by Simenon [7–25] (tr. Jure Novak) KW

Novak, Zdravko

A Patch of Earth (tr. Joseph Kess, 1977)* VDM

Pirjevec, Nedeljka

Stigmatized [103–110] (tr. Tamara Soban) VL

Pregelj, Ivan

Vicar Mathias's Last Guest (tr. M. Zmajić, 1934–1935) VDM

Gospoda Matije zadnji gost/Vicar Mathias' Last Guest [166–184] (tr. Baroness Zmajić) BASL

Prežihov Voranc

Land Hunger (tr. Louis Adamic, 1923) et al. VDM

The Self-Sown (tr. Irma Ožbalt, 1983), *Tear Drops* (tr. Irma Ožbalt, 1985) VDM1; et al. VDM2; et al. VDM3

Rogelj, Janko

The Charter Member (tr. Joseph Valencic, 1977)* VDM

Šeligo, Rudi

What They're Doing to You (tr. Tom Ložar, 1979) VDM

Keeping Silence (tr. Anne Čeh, 1988) VDM2

What They're Doing to You [144–152] (tr. Tom Ložar, 1991) COS

Of the Flower of Jericho [394–399] (tr. Tamara Soban) ITI

Skubic, Andrej

Not With This Train [77–92] (trans. Andrej Skubic) ATHPM

Stritar, Josip

The Brother, The Island (tr. Louis Adamic?, 1931) VDM

Suhodolčan, Leopold

Signs in the Snow (tr. Margaret Davis, 1982) VDM1

Tavčar, Ivan

Old Antony's Son (tr. N. B. Jopson, 1923–1924) VDM

Autumn Blossoms (tr. Savo Torey; Sydney, Washington, Oxford: s.n., 1999)

Tomšič, Marjan

A Road [199–203] (tr. Dragan Milivojevic, 1991) YFP

Velikanovich, Iso

The Old Fogies' Club (tr. Louis Adamic, 1925) VDM

Virk, Jani

The Door [133–139], *Rošlin and Verjanko* [140–146], *Regatta* [147–158] (tr. Lili Potpara) LS1

The Door [81–86], *Rošlin and Verjanko* [87–92], *Regatta* [93–102] (tr. Lili Potpara) DTD

On the Border [41–55] (tr. Lili Potpara) KW

Vojskovič, Marija

Women's Bay [71–77] (tr. Sonja Kravanja) VL

Zakrajšek, Kazimir

A Father's Love (tr. Edward Krasovich, 1977)* VDM

Zidar, Pavle

May God Grant Us Happiness (tr. Donald Davenport, 1967–1968), *Mein Lieber* (tr. Margaret Davies [sic!], 1979), *Yaka is Waiting* (tr. Simona Bennett, 1980) VDM

Zorec, Ivan

Begali (tr. Louis Adamic, 1926–1927) VDM

Zupan, Vitomil

The Standpoint of Great Peace (tr. Margaret Davies [sic!], 1979) VDM

Stališče velikega miru/The Standpoint of Great Peace [234–250] (tr. Margaret Davis) BASL

Zupančič, Beno

The Party (tr. Elza Jereb and Alasdair MacKinnon, 1969), *Sentry's Song* (tr. Tom Ložar, 1979) VDM

Zupancic, Katka

How Much Will You Give? (tr. Edward Krasovich, 1977)*

*indicates Slovene language writers whose translations are found in: Giles Edward Gobetz and Adele Donchenko, eds., *Anthology of Slovenian American Literature* (Willoughby Hills, OH: Slovenian Research Center of America, Inc., 1977). Most of these writers are not listed in Janko Kos et al., *Slovenska književnost* (Ljubljana: Cankarjeva založba, 1996).

Abbreviations

- ASW Andrew Zawacki, ed., *Afterwards: Slovenian Writing 1945–1995* (Buffalo, NY: White Pine Press 1999)
- ATHPM At Three and a Half Past Midnight: Anthology of Young Slovene Poetry, Fiction, and Non-Fiction (Ljubljana: Društvo Apokalipsa 1996)
- BASL Henry R. Cooper, Jr., ed., *A Bilingual Anthology of Slovene Literature* (Bloomington, Indiana: Slavica Publishers 2003)
- BB Joanna Labon, ed., *Balkan Blues: Writing Out of Yugoslavia* (Evanston, Illinois: Northwestern University Press 1994)
- COS The Case of Slovenia: Writers' Journal Special Edition (Ljubljana: Nova Revija 1991)
- DOS Michael March, ed., *Description of a Struggle: The Vintage Book of Contemporary East European Writing* (New York: Vintage Books 1994)
- DTD *The Day Tito Died* (London/Lincoln Center MA: Forest Books 1993)
- ITI Aleš Debeljak, ed., *The Imagination of Terra Incognita: Slovenian Writing 1945–1995* (Fredonia, NY: White Pine Press 1997)
- KW Aleš Berger, ed., *The Key Witnesses: The Younger Slovene Prose at the Turn of the Millennia* (Ljubljana: Slovene Writers' Association; Slovene P.E.N.; Association of the Slovene Literary Translators 2003) (= *Litterae Slovenicae* 1/2003/51/102)
- LS1 L.S./Litterae Slovenicae: A Slovene Literary Magazine 1 (1991) (formerly *Le livre slovène*)

- MSP Lela B. Njatin, ed., *Mosaic of Seven Pebbles: Insight into Contemporary Slovenian Literature* (Ljubljana: Center for Slovenian Literature 1999)
- SCR *Sodobnost/Contemporary Review*, Special Edition (Ljubljana, April 2001)
- VD Vilenica Desetnica 1986–1995 (= *Litterae Slovenicae* No. 85 (13/1) (1995))
- VDM Vasa D. Mihailovich and Mateja Matejić, *A Comprehensive Bibliography of Yugoslav Literature in English, 1593–1980* (Columbus, Ohio: Slavica Publishers, Inc. 1984)
- VDM1 Vasa D. Mihailovich, First Supplement to a Comprehensive Bibliography of Yugoslav Literature in English, 1981–1985 (Columbus, Ohio: Slavica Publishers, Inc. 1988)
- VDM2 Vasa D. Mihailovich, Second Supplement to a Comprehensive Bibliography of Yugoslav Literature in English, 1986–1990 (Columbus, Ohio: Slavica Publishers, Inc. 1992)
- VDM3 Vasa D. Mihailovich, Third Supplement to a Comprehensive Bibliography of Former Yugoslav Literature in English, 1991–1998 (Bloomington, Indiana: Slavica Publishers 1999)
- VL Zdravko Duša, ed., *The Veiled Landscape: Slovenian Women Writing* (Ljubljana: Slovenian Office for Women's Policy, City of Women Festival, with the support of the Open Society Fund 1995)
- YFP Branko Mikasinovich and Dragan Milivojević, eds., *Yugoslav Fantastic Prose* (Belgrade: Vajat 1991)

Addendum

A very recent set of English translations of Slovene literature was brought to my attention by Dr. David Limon of the University of Ljubljana after I had completed this paper. It is:

Fiona Sampson, ed., *Unlocking the Aquarium: Contemporary Writing from Slovenia*, in: *Orient Express* 5 (2004), published by Oxford Brookes University (ISBN: 1-56478-378-2).

Dr. Limon informs me there are three additional short stories in this collection: Drago Jančar, *The Spectre from Rovenska* (translated by Andrew Wachtel), and Polona Glavan, *Hansel and Gretel* and *Actually* (translated by Sonja Kravanja). My attempts to procure a copy of this publication through Interlibrary Loan have been to date unsuccessful. The Glavan translations have been published before; the Jančar translation, however, appears to be new. I would like to thank Dr. Limon for informing me of this volume.