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SLOVENE SHORT NARRATIVE PROSE IN ENGLISH TRANSLATION

Če želijo slovenski pisatelji doseči širšo mednarodno javnost, ki še ne pozna Slovenije in njene literature, ali omogočiti slovenskim emigrantskim skupnostim v Severni Ameriki boljši dostop do svojih del, so v veliki meri odvisni od prevoda. Namen pričujočega referata je najprej določiti, koliko slovenske kratke pripovedne proze je bilo pravzaprav prevedene v angleščino, še posebej v zadnjih nekaj desetletjih. Nato bomo izpostavili avtorje, ki so bili prevedeni, kje in kdaj so se pojavila njihova dela, po kakšnem postopku so bili izbrani, kdo je prevod naročil in financiral in ali sta bila točno določena ciljna publika in namen prevoda. Pogledali bomo tudi, kdo so bili prevajalci, kako so bili izbrani in kakšno splošno prevajalsko strategijo so uporabili – na primer, potujitveno ali domačitveno. Zaključili bomo z bolj splošnim pogledom na položaj in sprejem prevedenega dela te zvrsti in na to, kako verjetno je, da bo doseglo zastavljene si cilje.

dokumentarno/instrumentalno prevajanje, odkrito/zakrito prevajanje, potujitveno/domačitveno prevajanje, kulturni filter, eksplicitacija, prevodni premik

In order to reach a wider international public that may be unfamiliar with Slovenia and its literature, as well as to make their work more accessible to Slovene emigrant communities in North America and elsewhere, Slovene writers may have to rely on translation into English. The aim of our discussion is to establish firstly just how much Slovene short narrative prose has been translated into English, particularly in recent decades. We shall then identify which writers have been thus translated, where and when their work appeared, what selection procedures were involved, who commissioned and financed the translation, and whether the target audience and the aim of the translation were clearly defined. We shall also consider who the translators were, how they were selected and, if possible, what kind of general translation strategy was pursued – for instance, foreignising or domesticating translation. Finally, we shall comment broadly on the status and reception of translated work of this kind and how likely it is to achieve its stated aims.

documentary/instrumental translation, overt/covert translation, foreignising/domesticating translation, cultural filter, explicitation, translation shift

It has become something of a commonplace that the history of the Slovene people is in a sense synonymous with the history of the Slovene language and that it has always been the language that defined and represented Slovene identity. The historical role of Slovene literature or, to borrow the title of one well-known anthology (Matthews, Slodnjak 1957) the Parnassus of a Small Nation, was the

maintenance of that language and identity, as well as the nurturing of Slovene cultural values in general. Literature also partly filled the gap created by the lack of Slovene institutions and, indeed, of a Slovene state: it could be regarded as one of the pillars of the nation, along with culture and language, while writers were seen as the keepers of the national flame. But since the watershed of independence in 1991, the situation has changed: as the poet and essayist Aleš Debeljak has observed, "The writer's historical mission is, it seems, for the most part accomplished." (Debeljak 1999: 39.) Since Slovenia took up its rightful place on the international stage, the role of Slovene literature and of its writers is diminished: literature no longer represents resistance to the status quo, writing is no longer a political act and writers are no longer in the public arena, no longer political visionaries. And yet, the interest outside Slovenia's borders in both Slovene language and literature has greatly increased. How do we account for this apparent paradox?

The answer lies partly in new socio-political realities and partly in the changing nature of Slovene literature itself. Certainly, the fall of the Berlin Wall, the transition of the former Socialist states to Western democracy and the break-up of Yugoslavia played their part in focusing people's attention on this part of the world. More recently, the accession of a string of Central and Eastern European countries to the European Union have placed hitherto relatively unknown countries such as Slovenia – often referred to as the 'new Europe' – in the media spotlight. European political integration has also involved the active promotion of international cultural and academic links, alongside the more obvious institutional and economic ones. On a more practical level, partly due to the new awareness in the public mind and partly to better transportation links, especially cheap air travel, Slovenia has simply become a place that many more people want to know something about.

With regard to Slovene literature, the new writers that feature in the more recent anthologies, many of them born after 1960, are part of postmodernist trends – they are more personal, distant, detached, ironic, even amoral – frequently dealing with literature itself, or with individual concerns that to a large extent transcend linguistic and cultural, as well as national borders. (The recurrent themes of modern Slovene short stories are identified in the paper in this volume by Henry R. Cooper.) They also tend, understandably, towards the urban, rather than the rural, to the often rootless and shiftless, rather than to those struggling to make a living from the land. Slovene literature of all kinds, including short narrative prose, no longer has to be about Slovenia, its history, its rural tradition, its language and culture, or about that so-hard-to-define quality of *slovenstvo* – what we must refer to rather clumsily in English as "Sloveneness". For this very reason it is perhaps becoming more accessible to outsiders, particularly those who know little or nothing of Slovene culture, and thus more open to translation into the modern *lingua franca,* English.

Prior to the demise of Communism, modern writers from Central and Eastern Europe known in the West were largely perceived – and often promoted for this very reason – as victims of the political system, of lack of freedom and of

censorship, constantly struggling, armed only with their pens, against a silence imposed from above. As the writer Andrej Blatnik observed in an interview (for the *Dominion Review*, see http://www.andrejblatnik.com/interviews.html), the more cynical may see a certain voyeurism in this: "[T]he world that does not know much about suffering will import it from the countries that have a surplus. It's easy to submit yourself to the general demand and repeat the repression episodes from someone's life again and again […] in order to get a few seconds of public attention". But whatever stance one takes, the democratic transformation that took place in this part of the world represented both a great turning point for and a challenge to literature, as its previous *raison d'être* (at least in the minds of many) was no longer valid. As the editor of one prose anthology (Čander 2003: 167) has put it: "The game was suddenly over, its players had found themselves in the clearing of freedom. Consequently many [were] quite shocked and confused." One inevitable result of this was a flight towards ultramodernism, to metafiction, to the isolated writer observing the world outside from a distance, "doubting that anything shocking can still happen in this world" (Čander 2003: 169). Another apparent result seems to be a violent rejection of prevailing social values, often expressed in extreme, shocking terms – as if many young Slovene writers now find themselves as 'rebels without a cause', desperately seeking a target, now that the old restrictive socio-political framework is no longer there. Whether this will be a lasting trend or more a mark of transition is hard to foresee.

In addition to its political role, Slovene literature had a more purely cultural role among émigré communities and in the academic world. Since Slovene independence, the role of émigrés in nurturing Slovene culture has diminished, but in the decades preceding and following the Second World War it was an extremely important one. Unlike many other such groups that emigrated from Central and Eastern Europe to North and South America in particular, Slovenes left behind "an emotional home, not a political state of their own […] The foundation of their identity was kept alive in melancholic elegies, lyrical poems of sorrow and grief." (Debeljak 1999: 22.) Their view of the motherland was coloured by nostalgia and by a wish to maintain the values of the past, it was also preserved to a large extent in the books they brought with them. One result of this was an impressive amount of writing and of translating classic works of Slovene literature into English, such as the translations of some of Cankar's short prose works by Louis Adamič, Anthony J. Klančar and Jože Paternost.

Alongside the activities of first and second generation immigrants to countries such as the USA, we can place those of the academic community with an interest in Slavic studies, some of whom themselves had or have Slovene connections. For example, the journal *Slovene Studies*, in addition to many broad linguistic and cultural issues, has over the last two decades published translations of a range of Slovene writers from Vodnik to Šalamun. However, with regard to short narrative prose, there is a limited range of translations we can point to: a single short story by

Cankar (translated by David Limon) published in 1984 and three short stories by Prežihov Voranc (translated by Irma M. Ožbalt) published in 1988, with by far the most significant contribution being made by the anthology published in 2003 (*Slovene Studies* 20–21, 1998–1999, although compiled in the early and mid-nineties).

The readership of such publications is likely to be restricted to members of the Slovene communities in the States, Canada and Argentina, to academics interested in the field and to students of Slavic language and literature at American universities where such subjects are taught. The *Slovene Studies* anthology is largely restricted to pre-1980 writers, with short prose works from Levstik, Kersnik, Cankar and Pregelj (as well as excerpts from longer works by Tavčar, Prežihov Voranc, Ciril Kosmač and Vitomil Zupan). The only more recent prose writing are short stories by Drago Jančar (*Smrt pri Mariji Snežni* tr. Mario Susko and Edward J. Czerwinski) and Branko Gradišnik (*Meopat* tr. author). The editor has commented (personal communication) that the major criterion for the selection of the latter two was probably the availability of translations: in the early 1990s, when the Slovene fascicle of the anthology was being put together, they were better represented in English than many other modern writers.

In the foreword to the anthology the editor calls the overall consistency (and quality) of the translations into question, observing that they range from "very strict to very free, as those who can compare them with the original texts on the left-hand page will detect immediately. We have by and large let the translations stand as they are: short of retranslating everything in this volume [...] we believe this approach allows our readers the greatest opportunity both to form their own opinions on the art and craft of translation, and to evaluate the success of those whose work we include here." (Cooper 2003: 8.) The editor has also since commented (personal communication) that many of the translations are unsatisfactory because they "sound like translations" and that several of them are rather dated. The editor's preferred translation approach, and one that he tried to apply in his co-translations (with Tom Priestly) of Prešeren, was to adhere to the original as closely as possible and, ideally, to equip the texts with footnotes – an approach that we can characterise as documentary or overt translation.

In a documentary translation, source text features are explicitly reproduced in the target text which becomes, in effect, a 'text about a text'; it is seen by scholars as a way of ensuring that the translation purpose is not incompatible with the original author's intentions, in particular when ancient texts are involved or when there is a great cultural distance between ST and TT contexts (cf. Nord 1997: 126). This approach can be contrasted with instrumental translation, the result of which is "a text that may achieve the same range of functions as an original text" (Nord 1997: 50) – in other words, the kind of translation we most often encounter, especially outside the academic sphere. A similar dichotomy is that between overt and covert translation (House 2001: 249–250): in the former, the translated text is "embedded

in a new speech event, which also gives it a new frame" – we are thus dealing with "language mention" rather than "language use" Overt translation offers only second-level functional equivalence (i.e. the text is appreciated by members of the target culture at a distance) and the work of the translator is visible and important, putting target culture members in touch with the original text and its impact on source culture members. In covert translation, on the other hand, which accounts for the vast majority of translations, the translator strives to recreate an equivalent speech event in the target culture and, in order to achieve functional equivalence, manipulates the original at the levels of language/text and register via a "cultural filter" (House 2001: 249–250). Such a filter should be based on empirical cross-cultural research on shared conventions of communication, preferred rhetorical styles, expectation norms and so on; the unmarked assumption would be cultural compatibility. Cultural transfer from L1 to L2 would, in the strictest sense, only occur in overt translation: in covert translation there would be cultural compensation for L1 items by means of the L2.

Bilingual editions, with or without scholarly attributes such as footnotes and introductions, are clearly documentary or overt translations – a way of bringing the reader closer to the source text and culture, rather than creating a text that would stand alone in the "polysystem" (cf. Even-Zohar 1979) of the target language and culture alongside other texts, functioning as a literary text in its own right, not merely as a reproduction of another text. In Toury's (1995: 56–57) terms, the translator is thus more concerned with "adequacy" in relation to the source text than "acceptability" to the target audience and as a text among other texts in the target system. This is, of course, somewhat at odds with the predominant trend in the Anglo-Saxon world over the past few centuries, which has been towards fluency and naturalness and to what Venuti (1995: 34) refers to as the "invisibility" of the translator and the "illusion of transparency in which linguistic and cultural differences are domesticated" – or made familiar and unchallenging. Venuti himself calls for the translator to make an ethical choice for "foreignizing" rather than "domesticating" translation, downgrading the importance of readability and preserving or restoring the foreignness of the foreign text, so that the translator and the translation process are 'visible' again. Looking at older translations of Slovene literary works, including those in the anthology already mentioned, one encounters some efforts at domestication, such as, for instance, the changing of spellings of names (eg. Krpan to Kerpan or Jernej to Yerney), particularly in American translations, but little clear evidence of the operation of a cultural filter or of the explicitation of culturally restricted items.

Prior to 1991, translations were largely for those familiar to some extent with the source language and culture, and with a reasonably strong personal motivation – either emotional or academic – to negotiate the text. Since Slovene independence, and in particular over the past 5 to 10 years, there has developed, as we have already observed, a wider interest in the 'new' Europe, while international and intercultural

links have flourished, and there is thus a new audience for English translations of Slovene texts among British and other European readers with no ethnic ties to Slovenia and no academic motivation. At the same time, there has been a more active policy of promotion of Slovene literature by the Slovene Writers' Association, by the Ministry of Culture, and by publishers such as Študentska založba.

As part of the domestic publishing effort we might mention two anthologies published by the Writers' Association: *Contemporary Slovene Short Stories* (*Litterae slovenicae*) in 1991, featuring stories by Andrej Blatnik, Branko Gradišnik, Drago Jančar, Uroš Kalčič and Jani Virk; and *The key witnesses: the younger Slovene prose at the turn of the millennia*, that appeared in 2003, featuring Andrej Blatnik, Aleš Čar, Dušan Čater, Polona Glavan, Mohor Hudej, Tomaž Kosmač, Mart Lenardič, Maja Novak, Andrej Morovič and Jani Virk. As evidence of the Ministry of Culture's efforts we can cite *Key: Slovenia: contemporary Slovenian literature in translation* published in 2004, which is a guide to all the Slovene literature currently available in translation. Among foreign literary journals, we could mention the selection that appeared in the *Edinburgh Review* in 2001 (*A Little Bit of Everything: New Writing From Slovenia*), which features translations of short stories by Andrej Blatnik, Drago Jančar and Maja Novak, as well as *Orient Express (Unlocking the Aquarium: Contemporary Writing from Slovenia)* that appeared this year (2004), featuring mainly translations of poetry and essays, but also, once again, stories by Polona Glavan and Drago Jančar. Finally, a few foreign publishers have also brought out anthologies exclusively devoted to or featuring Slovene short stories: *The Day Tito Died: Contemporary Slovenian Short Stories* published by Forest Books in1993 (with, importantly, financial support from the Vladimir Bartol Foundation) featuring stories by Blatnik, Gradišnik, Jančar, Lela Njatin and Jani Virk; and *Afterwards: Slovenian Writing 1945–1995* published by White Pine Press in 1999, featuring, alongside essays, poetry and extracts from longer prose works, a short story by the ubiquitous Andrej Blatnik (note that in this case the editor received financial support from The Writers' Association). Moreover, Andrej Blatnik's short story collection *Skinswaps*, translated by Tamara Soban, was brought out by Nortwestern University Press in 1998.

What gets translated and published is, of course, by no means down to literary factors alone, but to financial and (inter)personal ones. Financial, organisational and logistic support from the organisations already mentioned – and from the Center for Slovenian Literature (successor to the Vladimir Bartol Foundation) and the Trubar Foundation – naturally plays a crucial role, allowing, for instance, Slovene publishers and writers to appear at international book fairs or for writers to make reading tours abroad. Similarly, grants from the Ministry of Culture may pay for or at least subsidise the translations into English (or other languages) that writers need before they can make appearances abroad or interest foreign publishers.

But getting published abroad is also greatly dependent on the individual author and his or her ability to 'organise' matters in one way or another – partly, of course, through the strength of his or her writing, but also through getting to know publishers and making other useful contacts, as well as drawing upon available funding or resources (see *Delo, Književni listi,* 1 December 2004, p. 5). It is interesting that the prose writers most successful at getting published in English – Evald Flisar and Miha Mazzini (both in America) – do not feature in the anthologies promoted and supported by the Writers' Association and the Ministry of Culture. Presumably, they have achieved publication largely as a result of their own efforts (for instance, Mazzini has had three novels published over the last two years by Scala House Press of Seattle, but the first translation was actually written nine years ago, funded by the author himself and by individual sponsors). Personal contact and connections also play an important role: it is probably no coincidence that the series editor for the White Pine Press (see above) is Aleš Debeljak, or that the texts that appeared in the *Edinburgh Review* were selected by the Scottish writer Janice Galloway, who has been translated into Slovene by Tina Mahkota and forged close links with Slovenia, and Donal McLaughlin, whose visits to Ljubljana have been supported by the British Council. The editor-in-chief of the Nortwestern University Press's Unbound Europe series, in which Blatnik's *Skinswaps* appeared, is Andrew Wachtel, a Russian scholar who translates from Slovene (for instance, Drago Jančar) and who was able to read the book in the original.

The routes by which Slovene writers arrive at publication abroad are often convoluted and sometimes, it seems, down to serendipity. Some of the most highly regarded prose writers are not available at all in English (such as Lojze Kovačič) or are available much more readily in French (such as Pahor and Bartol) or German (such as Jančar). Thus, for example, the only work of Pahor's available in English is *Pilgrim Among the Shadows* (*Nekropola*, 1967; translated by Michael Biggins), which is currently out of print, but due for republication by Scala House Press, while Bartol's celebrated *Alamut* has only just appeared in English, also translated by Michael Biggins and published by Scala House Press, whose founder Mark White heard about these two works from the first Slovene author he published, Miha Mazzini. An English translation, even if not published, can also represent an 'entrance ticket' to other languages and cultures: thus Andrej Blatnik was published in Hungarian after the editor attended a reading in English in Prague (personal communication), while one of the consequences of the appearance of his story collection in America was its publication in Vienna – a good example of the globalisation of communication at work (interview *Delo* 21 April 2001).

The final factor in the publishing equation is the translator, not only because of the quality of his or her work but also because of his or her knowledge of the target culture and of reader expectations within it. In the past, pairs of translators, one perhaps being a native speaker of the source language and one of the target language, often worked together on short literary texts, although in recent times this

approach has become more restricted to poetry. (Interestingly, in Kocijančič Pokorn's 1999 study of reactions to different translations of Cankar stories, the ones most favoured – due to their fluency and readability – by the selected group of English-speaking target readers all involved pairs of translators: Anthony Klančar and George R. Noyes with 45 % of the votes, Agata Zmajić and M. Peters-Roberts with 21 %, and Elza Jereb and Alistair MacKinnon with 17 %; the remaining votes, received by individual translators, were Henry Leeming 8 %, Jože Paternost 6 %, Louis Adamič 3 % and Klančar working on his own 0 %.) Otherwise, we can say that the translators of Slovene prose works into English fall into the following categories: ethnic Slovenes living in an English-speaking country (particularly the USA or Canada); academics, usually American, with a background in Slavic Studies, who may also have Slovene ethnic connections; Slovenes living in Slovenia, who have learned English through formal education and possibly spent time in an English-speaking environment; authors themselves (such as Branko Gradišnik or Andrej Skubic); and, finally, a small number of native speakers of English living and working in Slovenia, or who have done so in the past.

To produce a successful translation, the translator does not have to be a native speaker of the target language (cf. Kocijančič Pokorn 1999; educated English-speaking readers are often surprisingly non-adept at recognising whether or not a translator is a native speaker or whether a translation was done by a pair of translators or an individual), but the translator does need to be bi-cultural to some extent. Some achieve this through long close contact with, even residence in, a country where the target language is spoken, while some translators have a foot in both cultures because of their family background. However, where the translator is a native speaker of Slovene based only in Slovenia, relying solely on a formal education in the target language and limited contact with the target culture, then it is an enormous challenge to produce a translation that will be accepted within that culture (which is, of course, a very different matter from it being accepted in the source culture, in Slovenia). This is because of what the German translation scholar Wilss (1982, quoted in Nord 1997: 106) refers to as the "hypnotic compulsion" of the source text, which makes it hard to achieve a sufficient distance from the original, with its restricted cultural references, idioms and collocations, colloquialisms, patterns of dialogue, and so on (this must be particularly difficult when the author and translator are one and the same person). Many translations from Slovene into English, including some of those published in Slovenia, are marked as translations, not because of references to the source culture, but because of the transfer of surface linguistic features of the original such as word order, collocations and other multi-word lexical units, cohesive features and other text conventions; this is most often striking in dialogue, which thus has a ring of implausibility.

Similarly, many translations from Slovene into English involve no explicitation of what might be called 'insider' cultural and other knowledge, which might involve

some minor detail, such as the fact that Gradaščica is a stream, not a street, or wider background knowledge, such as that the Italian city of Trieste has a large Slovene community. Examples cited by Andrej Blatnik in his own stories include the realisation that the power cuts used to create an atmosphere conducive to the horror genre in *His Mother's Voice*, that to any Slovene reader needed no explanation as they were at the time a regular feature of everyday life, were perceived by a foreign audience as a highly unusual, and thus, perhaps, less plausible occurrence; and the opacity of the translation of *Letter to Father*, which has paragraphs constructed around references to Črtomir and the lovely Vida (though neither of these were evidently lost on a Croatian audience). Generally speaking, the fewer local cultural references a story contains, the more universal its nature, the easier it is for it to travel. However, it is also necessary to accept that translation shifts involve not only addition, but also skewing or even loss of information, and that sometimes it may be better to omit or at least adapt some aspect of a cultural reference: for instance, in the (unpublished) translation of the Andrej Skubic story *O angelih*, Ljubljana's famous Cukrarna is referred to simply as a warehouse, because what matters in the particular context is that it is a derelict building frequented by homeless alcoholics, not its rich history and associations.

Some of the more established writers, such as Drago Jančar, may find translators with an established reputation abroad – such as Michael Biggins – but most translators for Slovene short stories into English are recruited locally in Ljubljana through the Writers' Association, through acquaintance due to shared educational background and so on. It is hard to establish what overall translation guidelines, if any, are given for anthologies published in Slovenia and how translation quality is assessed, other than by the recruitment locally of a native speaker reviser of the texts (cf. Limon 2004: 223–225, on the role of language revisers). Due to the number of translators involved and the lack of explicit guidelines and strategies, such anthologies inevitably involve different approaches to translation and different standards. It is one of the fundamental rules of translation practice that you need to have your reader in mind as you translate, but for anthologies published in Slovenia it is probably unclear exactly who the target audience is: to some extent, such publications work a little like dandelions, scattering seeds to the wind in the hope that some will find fertile ground (we might further ask whether reader motivation is different when books are given away rather than being bought or at least deliberately selected). On the other hand, when foreign publishers become involved, they presumably have a clearer reader profile in mind and more of a vested interest in the acceptability of the translation to their target public.

The reception of any translation in a target culture is always a matter of educated guesswork, rather than prediction. Andrej Blatnik notes (see paper in this volume) the irony of the fact that, while the Slovene critics welcomed his shift from the national and the political to the personal and the everyday, American critics saw his writing as archetypally post-Communist and Eastern European, with a characteristic

European bent towards philosophizing. Such readings may become less likely as the tectonic socio-political changes that have given a new impetus to the translation of Slovene literature gradually recede into history. In the past, Slovene writers were, in a sense, often translated because of their Sloveneness, because they were seen as representatives of Slovene culture; but now this quality is of diminishing importance when it comes to translation into English and is likely to become even less significant. We might speculate that the Slovene writing that will succeed through translation in the future will be that which 'transcends' its country and language of origin in some way: either because it has a non-Slovene setting (Bartol being the classic example), because of its breadth of vision and historical sweep (although this is more likely to apply to longer prose works, such as those by Drago Jančar), because it deals with urban themes that are echoed across the developed world (many younger writers, such as Andrej Skubic), because it deals the individual or the intimate (many current writers, from Andrej Blatnik through Aleš Čar to Polona Glavan), or perhaps because it is genre writing for which the culture of origin is of marginal relevance. But whatever the nature of the writing involved, however good it is, and however much financial and other support is available for its promotion, the translator's ability to make that writing speak to the reader within the target culture will always be a key factor – and often the determining one.

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Appendix

Translations of short stories and anthologies mentioned in the paper.

Ivan Cankar: *Prešce*. Tr. by David Limon. *Slovene Studies* 5/2, 1983. 219–223.

Prežihov Voranc: "Three Short Stories". Tr. by Irma M. Ožbalt. *Slovene Studies* 8/2, 1988. 77–86.

A Bilingual Anthology of Slovene Literature. Ed. by Henry R. Cooper. *Slovene Studies* 20–21, 1998–1999 [published 2003].
Includes the following short prose works: Fran Levstik *Martin Krpan z Vrha* (tr. Anthony J. Klančar), Janko Kersnik *Kmetska smrt* (tr. Leo Wiener), Ivan Cankar *Hiša Marije Pomočnice* (tr. Henry Leeming), Ivan Pregelj *Gospoda Matije zadnji gost* (tr. Baroness Zmajić), Drago Jančar *Smrt pri Mariji Snežni* (tr. Mario Susko and Edward J. Czerwinski), Branko Gradišnik *Meopat* (tr. author).

Contemporary Slovene Short Stories (*Litterae slovenicae* 79 (29/1)), 1991. Ljubljana: Slovene Writers' Association. Stories by Andrej Blatnik (tr. Tamara Soban), Branko Gradišnik (tr. author), Drago Jančar (tr. Lili Potpara), Uroš Kalčič (tr. author), Jani Virk (tr. Lili Potpara).

The key witnesses: the younger Slovene prose at the turn of the millennia, 2003. Ed. by Aleš Berger. Ljubljana: Slovene Writers' Association (Litterae slovenicae). Stories by Andrej Blatnik (tr. Tamara Soban), Aleš Čar (tr. Erica Johnson Debeljak), Dušan Čater (tr. Tamara Soban), Polona Glavan (tr. Sonja Kravanja), Mohor Hudej (tr. Tamara Soban), Tomaž Kosmač (tr. Irena Zorko), Mart Lenardič (tr. Lili Potpara), Maja Novak (tr. Jure Novak), Andrej Morovič (tr. Erica Johnson Debeljak/Irena Zorko), Jani Virk (tr. Lili Potpara).

Key: Slovenia: contemporary Slovenian literature in translation, 2004. Ljubljana: Ministry of Culture.
Guide to what writers available in translation.

A Little Bit of Everything: New Writing From Slovenia. Introduction by Donal McLaughlin. *Edinburgh Review* 108, 2001.
Includes short stories by Andrej Blatnik (tr. Tamara Soban), Drago Jančar (tr. Andrew Wachtel), Maja Novak (tr. Lili Potpara).
[Also extracts from Sonja Porle (tr. Tamara Soban), Andrej Skubic (tr. author).]

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