

Supply-Driven Translation in a Small Nation Context: Slovene Literature in English 1991-2016

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Abstract

This thesis is an analysis of Slovene literature translated into English during the first twenty-five years of Slovene independence following the country's secession from the Socialist Federal Republic of Yugoslavia (SFRY) in 1991. It takes the case study of this so-called small nation to illustrate how, in the context of this culture's relatively low visibility in the global language of English and against the backdrop of a varied set of political circumstances over the past century, Slovene literature has been translated largely at the hands of agents based in the source culture (SC) itself. It builds on a small body of Translation Studies (TS) research concerned with 'supply-driven' translation, offering an in-depth examination of how this type of literary translation activity, initiated in the SC, takes place in this particular context. The thesis argues that in the Slovene case, there are three main strands of supply-driven translation activity that lead to the existence of Slovene literature in English, and these are academic, institutional and individual types of supply. The production of literature is viewed as a system, drawing on Even-Zohar's polysystems hypothesis, but the thesis looks beyond a purely systems-based perspective, arguing that the ideas of Pierre Bourdieu – the concepts of cultural capital and field in particular – are necessary to understand the role of agents and institutions in the production of literary translations. Finally, the thesis considers the impact of these supply-driven translation activities upon the body of work that is produced. In the US and UK target cultures (TCs), where translated literature constitutes around 3% of all published literature, translated novels are presented and accessed by readers in relation to their country of origin. This thesis therefore examines what Slovene literature is to an anglophone audience – what it consists of in content, and how it's presented – and how Slovenia is represented within it, based on an analysis of the novels' presentation through paratexts. To complement the broader analysis of the corpus, this thesis incorporates a close literary analysis of three novels, in which the representation of landscapes, themes and motifs are considered, questioning how these devices construct 'Slovenia' for an anglophone audience. As a result, the thesis contributes data on contemporary translation processes from a perspective that showcases the agency of authors, translators and other cultural actors in constructing a body of work in English translation driven not by a demand in the TC, but by a variety of motivations shaped by the SC literary field.

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Note

All translations in this thesis are my own, unless credited otherwise.

All literary works in translation are referred to by their translated titles, with the original Slovene title in brackets upon first mention. The titles of scholarly sources are referenced in the source language, with English translations provided in the bibliography.

Two forms of noun and adjective, *Slovene* and *Slovenian*, exist in English and are accepted as equally correct.¹ In this thesis, I use the term Slovene based on my own experience of learning the language, but Slovenian is used where a translation of an organisation already exists with that particular form, e.g. *Javna agencija za knjigo* (The Slovenian Book Agency).

¹ Maja Mileusnić, 'Slovene ali Slovenian?' in Jana Zamljarič Miklavčič et al. (eds.), *Izzivi jezika* (Ljubljana: Filozofska fakulteta, 2009), p.57.

Abbreviations

CK KPS – Centralni komite Komunistične partije Slovenije (Central Committee of the Communist Party of Slovenia)

DSP – Društvo slovenskih pisateljev (The Slovene Writers' Association)

JAK – Javna agencija za knjigo (The Slovenian Book Agency)

PEN – Poets, Essayists and Novelists

SFRY – Socialist Federal Republic of Yugoslavia

SC – Source Culture

ST – Source Text

TC – Target Culture

TT- Target Text

TS – Translation Studies

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Introduction

The central objective of this PhD thesis is to establish and analyse the body of novels translated from Slovene into English between 1991 and 2016, examining the various approaches that have led to the novels' translation and the factors that have determined the selection of Slovene literature that is available to an anglophone audience. The thesis adopts a source-oriented approach, foregrounding the agents and organisations in Slovenia that have adapted a variety of methods to ensure that Slovene literature is available in English. In placing the Slovene agents at the centre of my research, the balance of power relations between a less-translated language such as Slovene, and a global language such as English, is exposed as being much more nuanced than a straightforward case of 'dominant' vs. 'dominated': on the one hand, the instigation of translation activity in Slovenia grants a degree of agency to choose which works will represent Slovene literature to the new audience; but on the other hand, there is no one single selection process, with multiple actors working towards the same goal of making Slovene literature available in English. In some cases, source culture (SC) agents work closely with target culture (TC) agents, such as publishing houses in the US and UK, which means that the selection of texts for translation is guided by the authors' or novels' value in the SC, which does not always correlate with values or trends in the target cultures of the US and UK. Such a mismatch can mean that the agency to choose is offset by a lack of visibility and success in English.

The broad spectrum of literary translation processes presented in this thesis attests to why supply-driven translation processes need to be better understood. I argue that there are three principal means by which Slovenia initiates literary translation activity, and I define these as academic, personal, and institutional types of supply-driven translation processes. There is often overlap between these categories, with many different motivations that are shown to influence the type of literature that has come to represent Slovene Literature to an anglophone audience. There are, of course, reasons why Translation Studies (TS) research has not typically focused on so-called small nation source contexts as a means of furthering our knowledge of translation, the principal one being a dominance of global, widely-spoken languages in TS research (in anglophone research, at least). This can be seen from a brief survey of five TS course books published in English, all of which are presented as either introductions to the discipline, or comprehensive overviews. The index pages list the number of entries for individual languages, and though many less-translated languages feature in the indexes, in almost

all cases they have a single page entry, therefore signalling a passing reference, rather than in-depth examples.² French consistently has one of the highest number of page entries, and German, Arabic, Chinese and Spanish also occupy large shares of pages across the five text books. Whilst the reasons for this predominance can be explained, whilst ever there is a lack of detailed, systematic accounts of translation processes in non-major language contexts, the disparity in knowledge and representation will remain, which as a consequence impacts upon what is known about translation processes as a whole. In addition to the problem of under-representation, and indeed, as a consequence thereof, there is also a tendency for the language of translation theories to place emphasis on the agency of a target culture (TC). Which is to say, that language employed in theory often assumes that it is the TC that instigates the translation of literary texts to meet a demand in the TC; ‘importing’ texts that align with current trends and tastes. The theoretical framework I employ in this thesis demonstrates this tendency, too: for example, as I examine further in Chapter One, Even-Zohar’s polysystems theory employs language that positions the TC as a proactive agent in the acquisition of translations and renders the SC a passive entity (‘works do correlate [with a target national literature] in at least two ways: (a) in the way **their source texts are selected by the target literature**’).³ Such a view, however, leaves the actions of many organisations and individuals in a SC such as Slovenia unnoticed, who for a variety of reasons invest labour and capital to make a literature available beyond their national borders. This means that when supply-driven processes are overlooked and the TC is assumed to be the dynamic party, the SC is constructed as a passive entity, when in fact the picture can be much more complex and interesting. Of course, the TC always retains a degree of agency insofar as publishers in the TC must always agree to the final stage in the process; that is to say, publishing a given text.⁴ But prior to this end stage, my research in the Slovene literary field has evidenced a varied range of activity

² The five coursebooks are: Jeremy Munday (ed.), *Introducing Translation Studies* (London: Routledge, 2010); Lawrence Venuti (ed.) *The Translation Studies Reader* (London: Routledge, 2012); Mona Baker and Gabriela Saldanha (eds.), *The Routledge Encyclopaedia of Translation Studies* (London: Routledge, 2011); Mona Baker (ed.), *Critical Readings in Translation Studies* (London: Routledge, 2010); Mona Baker, *In Other Words: A Coursebook on Translation* (London: Routledge, 2011). Charts displaying the representation of languages across the five textbooks can be found in Appendix A.

³ Itamar Even-Zohar, ‘The Position of Translated Literature Within The Literary Polysystem’, in Lawrence Venuti (ed.) *The Translation Studies Reader* (London: Routledge, 2012 (2000)), p.162-3 (my emphasis).

⁴ Though as I demonstrate in Chapter Five, one particular case study shows that there is one arrangement between SC and TC agents which tests the limits of this dynamic.

which complicates previously held assumptions about the way that translated literature moves from one literary field to another.

Another example of this tendency to assume that literary translations are driven by demand in the TC is present in theories of translation and identity formation, such as Lawrence Venuti's 'Translation and the Formation of Cultural Identities' (1995). As Venuti rightly argues, translation has the potential to 'produce far-reaching social effects [of which] by far the most consequential [...] is the formation of cultural identities'.⁵ Yet in one example that he cites, despite the example referencing Japanese literature – therefore a less-translated language in the anglophone literary field – his choice of language frames the TC as the proactive agent:

Translation is thus an inevitable domestication, wherein the foreign text is inscribed with linguistic and cultural values that are intelligible to specific domestic constituencies. This process of inscription operates at every stage in the production, circulation, and reception of the translation. It is initiated **by the very choice of a foreign text to translate**, always an exclusion of other foreign texts and literatures which answers to particular domestic interests.⁶

What this shows is that a source-oriented approach is not overlooked simply because of the predominance of major language pairs, but that there is also a general linguistic tendency to frame translation analyses from the perspective of the culture that receives a translated text. This perspective is equally valid, but to overlook the translation activity that occurs at the instigation of a SC is to overlook a more nuanced negotiation of power than a TC-oriented approach typically portrays. If we take the example from Venuti's work above, we can see what questions might be asked if the perspective is reversed. For instance, if a 'foreign text is inscribed with linguistic and cultural values that are intelligible to specific domestic constituencies' – a process which operates 'at every stage', including the selection of a text to translate – then what values are inscribed when a SC selects its own literature to be translated? This theorization about the translation process and its consequences is based on an assumption that the TC wields the power and agency over the process, and so when this is not the case, the process must be re-examined, and the consequences reevaluated. The interests of a TC are of

⁵ Lawrence Venuti, 'Translation and the Formation of Cultural Identities', in Christina Schäffner and Helen Kelly-Holmes (eds), *Cultural Functions of Translation* (Clevedon: Multilingual Matters, 1995), p.10.

⁶ *Ibid.*, p.9 (my emphasis).

course still influential in the process, as TC publishers must agree to publishing a translation, and the TC retains power insofar as the texts' presentation and reception continue to construct how a text is represented in the TC. But where the initial selection of a text, and often a translator too, are controlled by the SC, the SC possesses more agency in influencing the overall representation than previous theories have hitherto observed. Further to addressing the nuanced power relations in a translation process initiated by the SC, such an approach also draws our attention to the interests of the SC, rather than those of the TC. The switch in perspective offers an opportunity to use translation as a means of examining the motivations of a SC and the 'linguistic and cultural values' that inscribe the translation process. As such, an SC-oriented approach not only contributes a more nuanced understanding of literary translation processes where there is a relative imbalance of power between cultures, but consequently must also highlight the historical and literary trajectories of cultural contexts that would not have otherwise been visible, had the focus been on the receiving, target, culture.

There is much to be gained by focusing on the Slovene cultural field in particular, because the restricted size of the corpus of novels translated from Slovene into English, as well as the size of the Slovene literary field, allows the researcher to examine a broader picture, taking into account an entire genre of literary production (in this case, the novel), over a substantial period of time. By analysing translation processes in the Slovene literary field, I have been able to observe details and patterns that might otherwise have been missed, had I been forced to examine a smaller portion of data from a larger body of work. This becomes particularly evident when, in the final chapter of this thesis, I focus on three novels as case studies. I analyse the literary texts, considering how they might be seen to represent Slovene literature, in light of their content and their presentation to the TC audience. I also contrast this with each novel's particular 'story' of how it came to exist in English. Without the close network of agents, such details – which offer consequential insights into literary translation processes – would not have been accessible. Moreover, the publication and presentation of the novels can be analysed within the broader context of the entire corpus of novels translated from Slovene to English, because, with 32 novels published since 1991, such an analysis can take each title into consideration, thus facilitating a micro- and macro-level of analysis.

In addition, the plurality of agents that can be observed in the Slovene literary field, working towards the production of Slovene literature in English translation, provides a

rich pool of data for research into supply-driven translation processes, as there are multiple sites where translation activity is instigated. In the thesis I situate this network of institutions and agents against a backdrop of Slovene historical and cultural development, and in particular in the context of predominant narratives that uphold literature and literary figures as integral to the existence of the Slovene nation, in the absence of national borders, political leaders, or historic victories. Whilst the role of literature in the development of the concept of the nation is by no means unique to Slovenia – with the invention of the printing press being central to the development of many vernaculars, as Benedict Anderson most notably argued in *Imagined Communities* – the prevalence of discourses on literature and national identity within the Slovene literary field is such that Slovenia's particular historical development, and subsequent re-tellings thereof, do prompt questions as to whether the narrative of a close relationship between nation and literature has influence upon the production of literary translations, especially given that this production is so often driven by the SC agents' desire to supply. A newspaper article from Slovenia's 2017 presidential elections offers a glimpse of how contemporary media discourses still circulate the idea that literature is of national importance. The national newspaper *Večer* had conducted a survey amongst the nine presidential candidates on their reading habits, as well as other forms of cultural consumption.⁷ The article in which this survey was reported expressed concern that the candidates' answers displayed 'a surprisingly impoverished and boring collection' of favourite books, compositions and films, and that 'not a single candidate chose a Slovene author that they'd like to read – with the exception of one, who picked one from her hometown'.⁸ Furthermore, the article argued that 'such a public display of ignorance of Slovene literature was truly unbelievable'.⁹ Not only were the candidates' reading habits therefore assumed to be material worthy of the political conversation, but the piece also reflected an overwhelming disappointment that Slovene literature was not informing the minds of those at the head of government. There is an implicit assumption that literature ought to be treated with greater respect; and this idea – the perceived value, or status, of Slovene literature – is something that this thesis also addresses, because it informs not only how, but why supply-driven translation processes

⁷ Melita Forstnerič Hajnšek, 'Ne (iz)berejo domačih', *Večer*, Wednesday, 11 October 2017.

⁸ 'Anketa Večera med deveterico predsedniških kandidatov je z vprašanji o najljubših knjigi, skladbi, filmu razkrila osupljivo reven in dolgočasen nabor [...] Niti eden si ni izbral slovenskega književnika, ki bi ga bral, z izjemo ene kandidatke, pa še ta bere svojega rojaka, doma iz njenega rojstnega kraja.' *Ibid.*

⁹ '[T]olikšna ignoranca do slovenske književnosti v javnosti je resnično nepojmljiva.' *Ibid.*

occur. I argue that Pierre Bourdieu's ideas of cultural capital and field offer a vital framework from which to understand supply-driven translation processes, and apply these ideas as a means of augmenting other contemporary theories of translation.

The research presented here offers a timely insight into how the literatures of less-culturally visible nations become available to an anglophone readership. The UK in particular has seen a growing interest in translated fiction, at least in certain sections of the press; an article published in *The Guardian* in September 2016 drew a correlation between the lack of translated fiction sold in the UK and a sense of cultural isolation. It quoted several representatives from the UK publishing industry who observed a connection between the relative dominance of the English language and a detachment from the European mainland: James Tennant from PEN International, for example, attributed the UK's lack of interest in translated novels to a 'deep-seated protectionism of an island people and a certain complacency coming from the fact that our language happens to be, for the time being, the global lingua franca.'¹⁰ Susan Curtis-Kojakovic, editor for the independent publisher Istros Books, which specialises in translated fiction from south-east Europe, perceived that 'the fact that we don't read much European literature' resulted in 'alienation from Europe', making reference to the result of the referendum on the UK's membership of the European Union.¹¹ These statements raise some interesting challenges to the common perception of English as a language at the centre of cultural exchange, as systemic theories of translation would argue. Despite the status of English as a dominant, global language, there is discourse that presents an image of the UK as culturally isolated due to a lack of demand for foreign literature in translation. Since 2015 alone, a considerable amount of journalistic commentary has been dedicated to the shortage of translations and the resulting negative impact upon an understanding of other cultures in the UK.¹² A study funded by Arts Council England,

¹⁰ Paula Erizanu, 'Translated book sales are up, but Britain is still cut off from foreign literature', *The Guardian* (2016), < <https://www.theguardian.com/books/2016/sep/30/translated-book-sales-are-up-but-britain-is-still-cut-off-from-foreign-literature> > [last accessed 04/02/17].

¹¹ Ibid.

¹² See for example Alison Flood, 'Man Booker International judge speaks out against lack of world literature in English', *The Guardian* (2015) < <https://www.theguardian.com/books/2015/jun/02/man-booker-international-judge-lack-of-world-literature-in-english-marina-warner> > [last accessed 04/02/17]; John Burnside, 'Translating More, Translating Better', *British Council* (2016) < <https://literature.britishcouncil.org/blog/2016/first-monday-blog-translating-more-translating-better/> > [last accessed 04/02/17]; Jonathan Gibbs, 'Dutch literature: lost to English translation', *The Guardian* (2017) < <https://www.theguardian.com/books/booksblog/2017/jan/17/dutch-literature-lost-to-english-translation> > [last accessed 04/02/17]; for a US perspective: Elianna Kan, 'Spanish Publishers Frustrated By Lack of English Translations', *Publishing Perspectives* (2015) <

the Calouste Gulbenkian Foundation and the Culture Programme of the European Union, carried out by Literature Across Frontiers (LAF), in 2012 shared similar concerns:

Despite its close relationship with continental Europe, and its international literary links, the UK is notoriously impoverished, by comparison with other countries, when it comes to literary translation in English. Frequent debates on the subject, and research conducted by English PEN, Literature Across Frontiers and others, have revealed a number of causes of this relative paucity. These include certain entrenched attitudes to other languages; the global dominance of English, and a persistent problem with the uptake, promotion and reception of translated literature on the part of publishers, the media and readers in the UK.¹³

LAF's study showed that the reasons for the low levels of interest in translated fiction in the UK were multifaceted. It cited the global dominance of English, problems with the promotion and reception of translation fiction, and the risky nature of publishing translations as a commercial venture as some of the reasons for a lack of uptake in translated literature in the UK. The study also made clear that a lack of reliable data about literature translated into English severely hinders our understanding of translations and their potential to foster awareness of other cultures. The increasing number of journalistic articles about translation seem to suggest that there is a consensus in the public domain that translated literature can increase our understanding of another culture, yet in an academic context this is a field of enquiry that remains relatively new to the field of Translation Studies and as such there is a shortage of case studies that prove whether or not this claim can be true.

One of the main aims of this thesis is to establish what Slovene literature *is* to an anglophone audience, given that TC audiences are likely to access it via an association with the TC (when series market novels in accordance to their country of origin, for example, such as Dalkey Archive Press's *Slovenian Literature Series*, or Istros's *World Series: Slovenia*), and in light of the fact that the selection of available texts has been

<http://publishingperspectives.com/2015/04/spanish-publishers-frustrated-by-lack-of-english-translations/>> [last accessed 04/02/17].

¹³ Jasmine Donahaye, 'Three percent? Publishing data and statistics on translated literature in the United Kingdom and Ireland', *Making Literature Travel: A Series of Reports on Literary Exchange, Translation and Publishing* (2012), p.6, < <http://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Publishing-Data-and-Statistics-on-Translated-Literature-in-the-United-Kingdom-and-Ireland-A-LAF-research-report-March-2013-final.pdf>> [last accessed 04/02/17].

largely determined by agents and influences in the SC. That there has recently been a noted interest from a small number of TC organisations seeking to raise the visibility of less-represented literatures in the UK makes this question all the more pertinent.

This thesis analyses the corpus of 32 novels; analysing how they have been presented to the TC audience through the use of the translations' paratexts, and in three case studies, examining the literary texts themselves to see how landscapes and references to SC-specific elements serve to represent the SC to a TC audience. The question of a translation's power to construct representations – or images – of a SC can be traced back to the methodological shift within TS in the 1990s that became known as 'the cultural turn'. This new focus within the discipline emerged as a result of a conference at the University of Warwick, entitled *Translation, History and Culture*, which brought about a wave of research that explored the broader socio-cultural functions of translated literature.¹⁴ The conference and the studies it inspired represented a change in direction from the emphasis on micro-level textual analyses that had characterised the discipline in previous decades. Since then, a diverse body of research has opened up a space for translation to be discussed alongside 'larger issues of context, history and convention'.¹⁵ One of the key theorists from this period, Andre Lefevere, drew attention to the importance of understanding how translations are produced, because of the power that translation has the potential to wield:

The way in which translations are produced matters because translations represent their originals for readers who cannot read those originals. In other words: translations create the 'image' of the original for readers who have no access to the 'reality' of that original.¹⁶

Here, Lefevere refers to the the image of a text, and not of the SC itself; but following his contribution on the broader cultural function of translated literature, further research later emerged which expanded his definition to encompass potential images of cultures themselves.¹⁷ In this thesis I contend that translated literature is a form of soft power with the potential to exert cultural influence, and draw on Lefevere's foundational

¹⁴ As discussed by Susan Bassnett in *Translation* (Oxford and New York: Routledge), p.30.

¹⁵ André Lefevere and Susan Bassnett (eds.), *Translation, History and Culture* (London: Pinter, 1990) p.11.

¹⁶ André Lefevere, 'Translation and Canon Formation: Nine Decades of Drama in the United States' in Alvarez, Román, and Carmen Africa Vidal (eds.) *Translation, Power, Subversion* (Clevedon and Philadelphia: Multilingual Matters 1996), p.138-9.

¹⁷ The work of Helen T. Frank, for example, investigates the construction of images of Australia in children's fiction translated into French, as I discuss in further detail in Chapter Four.

contributions to the study of translations as a means of representing a SC, analysing how Slovenia has been constructed through literary translation. Crucially, by studying the means by which these translations are produced from the perspective of the SC, I expose the range of influences exerted by SC agents which determine which authors, and which novels get to be seen by a potential anglophone readership.

The Structure of the Thesis

The research I present here is structured as five chapters. The first two establish my methodological framework and the cultural context in which my research is situated: in Chapter One, I outline how the corpus of novels translated between 1991 and 2016 was created. I introduce the theoretical concepts that frame the analysis throughout the other chapters, demonstrating the merits and limitations of Even-Zohar's polysystems hypothesis, and showing how I augment a systems-based approach with Pierre Bourdieu's theory of cultural capital and the notion of literary fields. Bourdieu's ideas provide a vocabulary with which I analyse motivations for supply-driven translation processes and the influences that determine the eventual selection of texts that become available in English. In this first chapter, I also address some key definitions related to the position of the Slovene literary system, such as 'small', 'peripheral' and 'minority'. Crucially, Chapter One establishes one of the most significant contributions of this thesis: an expanded definition of the concept of supply-driven translation, identifying and theorising three specific routes that facilitate the translation of literatures from so-called small nation contexts.

Chapter Two performs the important task of justifying why the Slovene literary field provides such an interesting context for research into supply-driven translation processes. I situate key points in Slovenia's historical and political trajectory for the reader, to show how Slovenia's national development has fostered an environment in which language and literature were upheld as vital to the nation's very existence. I demonstrate how such narratives are typical of many other European nations, as observed by theorists of nations and nationalism, such as Benedict Anderson and Miroslav Hroch, but argue that the continued presence of such discourses in the Slovene literary field have fostered an environment in which supply-driven translation has become a response to perceived insecurities about cultural visibility. I therefore argue for the symbolic value of literature in Slovenia, with the chapter culminating in a discussion of the changing role of literature as Slovenia transitioned from a socialist

Yugoslav republic to a sovereign nation state for the first time in its history. With specific reference to translation, Chapter Two provides an overview of central developments in the Slovene literary field, so that the reader may arrive at Chapter Three with an understanding of the history behind the SC cultural organisations that work to supply translations of Slovene literature today.

Chapter Three, therefore, is an examination of key cultural organisations that drive the supply of Slovene literature in English translation today. Here, I present six organisations that operate within the literary field and analyse the role of agents working within them. I do so through analysis of series of semi-structured interviews, and through this interview data I consider the degree of agency that is afforded to agents in a small nation SC, where they are responsible for instigating and supporting the translation process. I demonstrate the complex power relations that are present in supply-driven processes, outlining the extent and limitations of agents' power to influence the selection of texts that become available to an anglophone audience.

Chapter Four brings the discussion back to the corpus of translations. Here I assess the impact of the supply-driven process upon the overall construction of the body of Slovene literature available in English, examining which writers and which of their texts have been translated, identifying thematic trends, and analysing how these novels have been presented to a TC audience through a use of paratexts. In this chapter I draw on the work of Gerard Genette and his theorisation of paratexts, on Lefevere's writings on the communicative potential of translations, and, in analysing the translations' blurbs, I draw on recent scholarship from Helen T. Frank, amongst others. I show how some novels are framed primarily through reference to their genre, while others through reference to their SC, thus foregrounding the SC context.

The fifth and final chapter in this thesis is entitled 'Three Novels, Three Modes of Supply'. Here I present three case studies, each representing one of the types of supply-driven translation that I define in Chapter One. Based on interviews and correspondence with the agents involved, I outline the type of supply that led to each novel's translation, revealing the range of factors that determined these texts' existence in English. Having established each novel's journey into English, I incorporate a close literary analysis of the text: this considers the representation of landscapes, the themes and motifs, and questions how these devices construct 'Slovenia' for an anglophone audience. By doing so, this chapter expands our understanding of supply-driven processes by drawing

connections between a novel's route into translation, and the impact this has upon a text's eventual communicative potential in the TC.

Chapter One: Defining a Framework for a SC-Focused Approach

Introduction

Chapter One is divided into two parts: a discussion of the corpus of translated texts I analyse in this thesis, and an outline of the methodological approach used to structure it. The chapter begins by presenting the texts at the core of this research: a set of books, originally written in Slovene, and which, through varied means of selection, funding, publishing and promotion, have come to exist in English between the years 1991-2016. I discuss the factors which shaped the construction of the corpus and justify why I chose to focus on translated novels and exclude other literary forms such as poetry, anthologies and drama. Relatedly, the discussion involves some consideration of the policies of the National University Library in Ljubljana (Narodna in univerzitetna knjižnica; hereafter NUK), as its cataloguing system offered the single most comprehensive source from which Slovene novels in English translation could be identified. Having introduced the data that forms the basis of my research, the second half of this chapter develops a framework of concepts and a vocabulary that will structure the research within the thesis. It situates the present research within existing Translation Studies (TS) scholarship, identifying concepts that assist my analysis of literary translation activity between Slovenia and the US and UK in the given period, as well as outlining points of divergence and, importantly, points where my own contributions can inform further research into the translation of less-translated literatures.

My approach places the translation activity of the source culture (SC) – Slovenia – at the centre of the investigation, and analyses the decisions and motivations of SC agents involved in the production of English language literary translations. This dynamic, which is referred to as ‘source culture-driven’ translation by Ieva Zauberga in her research into literary translation from Latvian, and was expanded by Ritva Leppihalme in the Finnish context, has received scant attention with the exception of the aforementioned scholars.¹⁸ An alternative phrase, ‘supply-driven’ translation, was employed by Czech

¹⁸ Ieva Zauberga, ‘A Knock at the Door: On the Role of Translated Literature in Cultural Image-Making’, *Across Languages and Cultures: A Multidisciplinary Journal for Translation and Interpreting Studies*, Vol.6, No.1 (2005), pp.67-77; Ritva Leppihalme, ‘“Literary Gifts in Small Packages”: A Case of Cultural Image-Making’, *Estudios de Traducción: Problemas y Perspectivas* (Las Palmas de Gran Canaria: Universidad de las Palmas de Gran Canaria, 2006), pp.789-804.

scholar Ondřej Vimr at a conference in Bristol in September 2015, demonstrating how the concept was still in use and being developed in different national contexts.¹⁹ Not only is 'supply-driven' more succinct, but the use of 'supply' encapsulates the production process involved, a process which, as the other aforementioned scholars have observed, is driven by a wish for the SC literature to exist and be seen in English. I therefore adopt the term 'supply-driven' translation in my own research, and in the second half of this chapter I will discuss the work of Zauberga and Leppihalme in further detail. Before doing so, I address a number of critical approaches from TS and beyond that have shaped the overall position that this research assumes. I begin the theoretical discussion with a recognition of the contribution made by Itamar Even-Zohar's polysystems hypothesis in shaping the initial conceptualisation of this thesis, and argue how the limitations of systems-based models led to the implementation of cultural and sociological approaches in TS – approaches which 'turned instead to the larger issues of context, history and convention.'²⁰ The supply-driven approach necessarily introduces questions of power and agency, and in order to illuminate the data that I go on to discuss throughout the thesis, this chapter discusses a number of critical approaches in relation to the production of Slovene literature in English translation: Pierre Bourdieu and his writings on cultural capital and the concept of field in particular; TS theorists such as Jean-Marc Gouanvic and Michaela Wolf who, among others, have developed Bourdieu's ideas within TS; and scholars of less translated languages such as Leppihalme and Zauberga. I also address and define a number of terms that have already arisen in this introduction, such as 'small' nation or 'less translated' language: I consider the variants that have thus far been applied in TS and set out my terms for the subsequent chapters.

Though Chapter One introduces the novels and theories that provide the foundation of this research, there is one significant aspect of context which will not be established

¹⁹ Vimr used the term 'supply-driven' translation at the conference 'Translating the Literatures of Small European Nations' (Bristol, September 2015), as stated in the following project report: 'Our research highlighted that a significant proportion of the increase in published translated literature, particularly from smaller European literatures, can be attributed to translations motivated not by reader demand, but – as Ondřej Vimr, described at our project conference – by a desire to supply. Supply-driven translation sometimes arises from a wish to ensure that a particular classic or favourite text is available for posterity to English-speaking readers, should they one day discover they need it.' In Rajendra Chitnis et al., 'Translating the Literatures of Smaller European Nations: A Picture from the UK, 2014-16', *AHRC Project Report*. Available at: <<http://translatingcultures.org.uk/wp-content/uploads/2014/12/Translating-Smaller-European-Literatures-Report3.pdf>> [last accessed 18.07.2017], p.10.

²⁰ Susan Bassnett and André Lefevere (eds.), *Translation, History and Culture* (London: Pinter Publishes Ltd, 1990), p.11.

here. Basing a research project on one specific cultural context and timeframe necessitates a considerable reflection on the sociocultural and historical specificities of that context, which therefore demands a chapter of its own. Having laid the ground with theoretical and methodological foundations here first, Chapter Two presents my arguments as to why Slovenia provides such fertile ground for TS research.

From Catalogue to Corpus: Gathering and Delimiting Data on Slovene Literature in English Translation

In *Method in Translation History*, Anthony Pym distinguishes between translation catalogues and corpora. He writes:

Let translation catalogues be lists of translations within a specified field for which the ideal is to have data on all the translations. The main function of a catalogue is to approach maximum completeness so as to enable any particular piece of information to be found. Corpora, on the other hand, are better seen as lists of translations drawn up according to strictly controlled criteria – of which relative completeness may or may not be one – in order to test a hypothesis or a set of hypotheses.²¹

In order to study the ways and means that Slovene literature comes to exist in English translation, it was first necessary to establish what had been translated and when, and so the first phase involved the construction of a catalogue. I began by collating every literary translation from Slovene to English that I could find, using the Slovenian Book Agency's database of translations, which claims to be a collection of all literary works translated from Slovene that is continually updated.²² Yet the gaps in the data quickly became clear, and I noted several omissions based on my own reading knowledge alone. As the aim of the process was to initially gather as much data as possible, I sought to fill the gaps using the WorldCat online library catalogue and the British Library catalogue. Having exhausted these three sources, searching by source language and target language within the date range of 1991 – 2015, I was left with 194 publications in total.²³

²¹ Anthony Pym, *Method in Translation History* (Oxford: Routledge, 2014 (1998)), p.42.

²² 'Baza prevodov je elektronska zbirka podatkov o prevodih leposlovnih del slovenskih avtorjev v tuje jezike, ki jo vseskozi dopolnjujemo'. Javna Agencija za Knjigo RS (The Slovenian Book Agency; JAK), 'Baza prevodov' < <http://www.jakrs.si/mednarodna-dejavnost/baza-prevodov/> > [last accessed 02/06/2018].

²³ I began to construct the catalogue of translations in 2015; I later updated the database to include the year 2016, given that I was yet to carry out the analysis.

At this stage the total included reissues of the same title, as my primary goal was to collate as complete a picture as possible on all published translations from Slovene to English. I categorised the data into Fiction, Poetry, Drama (including radio drama), Children's Fiction and Anthologies, but these were my own categorisations as neither WorldCat nor the JAK database classified the entries.²⁴ It is interesting to note the numbers here: the category with the highest number of publications was poetry, with 79 publications, followed by works of fiction with 50, children's literature with 35, drama with 21 and nine anthologies. Once the catalogue of translations was constructed, I began to delimit the publications on the basis of several considerations.

The singularity of theatre translation has received deserved attention in TS over recent years (Bassnett 1991; Johnston 1996; Aaltonen 2000, 2013), and, as Bassnett states, a 'playtext is different from a poem or a novel because it exists in an irreducibly dialectical relationship with its performance.'²⁵ There are thus many additional influential factors that affect the translation of a play – connections with theatres, additional networks of individuals on top of the potential author and translator dynamic – that require unpicking when investigating how and why theatre translations take place. There are certainly intriguing entries in the catalogue of Slovene-English translations, but not only would they require additional attention that would extend beyond the scope of this thesis, the data produced by the JAK database and WorldCat shows that the majority of the translated drama texts in the catalogue were not published in the UK or US, but in Slovenia.²⁶ Therefore for these reasons, translations of drama texts are not examined

²⁴ At this stage in the research, the categorisations were decided upon as a means of filtering the data, and not as a means of addressing a specific question at this stage and so I don't spend time outlining criteria for each category here. The radio genre raises issues over whether it is indeed classed a publication rather than a recording, and a lack of information contributed to these not being included in the final corpus.

²⁵ Susan Bassnett, *Translation* (London: Routledge, 2014), p.153.

²⁶ And as I will explain, the final corpus was also delimited by place of publication, and limited to the UK and US. However, of the available data, two theatre translations stand out as being potentially interesting case studies: Evald Flisar's *What About Leonardo?* (Kaj pa Leonardo?) was staged in London in 1995 and receives a review in *The Times* and *The Independent*. The review in *The Times* can be found at: 'A Winning Prescription', *The Times*, 23 June 1995, available at <<https://www.nexis.com/docview/getDocForCuiReq?lni=3T2M-76G0-00H1-F1C6&csi=139186&oc=00240&perma=true>> [last accessed 04.06.2018]. The review in *The Independent* can be found at: 'Theatre; That old Genet sais quoi', *The Independent*, 25 June, 1995, available at <<https://www.nexis.com/docview/getDocForCuiReq?lni=3S7T-9P60-008G-C4RV&csi=139186&oc=00240&perma=true>> [last accessed 04.06.2018]. A Nexis news search also reveals a theatre production that does not feature in the initial JAK and WorldCat catalogue that I produced, and that is Drago Jančar's *Stakeout at Godot's*. The play was staged at Scena Theatre in Washington DC in 1991 and receives a mini-review in *The Washington Post*: 'Mini Reviews', *The Washington Post*, May 3 1991, available at

here, and thus do not feature in the final corpus of translations. Similarly, anthologies also undergo additional stages in their compilation and production, and involve multiple individuals (multiple translators as well as authors) and thus require additional steps in tracing their genesis. On the one hand, anthologies are an ideal site of enquiry for some of the research questions addressed in this thesis, in particular with regard to the investigation of selection processes for translations and determining what agents in Slovenia would like an anglophone audience 'to see' – as Seruya et al. state, '[s]imilarly to museums, anthologies and collections also reflect selection and structuring processes.'²⁷ Yet this very function of anthologies – these texts as 'configured corpora' – means that they are published with a different purpose in mind, and are therefore not comparable with novels in the way that they are produced.²⁸ A separate inquiry into the production of anthologies of Slovene literature in English translation would produce interesting data on which authors and works were deemed representative of Slovene literature at certain points in time, but would still leave significant gaps in knowledge about how the numerous cultural organisations in Slovenia operate to select and promote works of Slovene literature in translation.

Thus in order to conduct a detailed analysis of selection and production processes from the vantage point of the SC, a focus on one category with a manageable amount of data was the most productive option. The number of poetry translations is, at 79, considerably high to be able to conduct a detailed analysis of the connections and decisions that led to the translation and publication of these texts, and focusing on children's fiction alone would again leave a significant proportion of activity between Slovene and US and UK cultural institutions under-researched.²⁹ By focusing on the translation of novels alone, the thesis has the advantage of being able to draw on mainstream media sources in order to establish how works selected by the SC for translation were represented in UK and US media sources, as novels are the translated medium that tends to receive the most of what is often scant attention in US and UK print media. Access to review materials is particularly important in the context of researching a small-nation context such as Slovenia, as the likelihood of these translated

<<https://www.nexis.com/docview/getDocForCuiReq?lni=3S8H-27D0-000F-G37W&csi=307574&oc=00240&perma=true>> [last accessed 04.06.18].

²⁷ Teresa Seruya, et al (eds.) *Translation in Anthologies and Collections (19th and 20th Centuries)*, (Amsterdam: John Benjamins, 2013), p.1.

²⁸ Seruya et. al. use the term 'configured corpora', *ibid.*

²⁹ See Nike K. Pokorn, *Post-socialist Translation Practices: Ideological Struggle in Children's Literature* (Amsterdam: John Benjamins, 2012).

texts receiving critical attention is even slimmer than the literatures of more often-translated languages. Therefore, a study of the novels translated from Slovene to English after 1991 would provide the best possible chance of a range of supplementary material for analysis, which in turn contributes to the overall picture of selection and production processes. Following this delimitation, the next task was to consolidate the data on novels and set parameters within the category.

As one of the key aims of the research was to not only establish how and why literary translation was initiated in the SC, but also to attempt to measure the efficacy of these processes, and how (and whether) the drive to promote Slovene literature in English translation amounted to a representation of the SC in the TCs of the UK and US, it was important to analyse only the translations that were published in the TCs. By filtering the texts by publication location, the chances of the novels in the corpora being available to the TC audiences are thus significantly increased, and ensures that with each novel there is the potential to analyse the translation process from its initiation in the SC right through to publication in the TC.³⁰ An additional means of streamlining the corpus was to implement a stricter filter on genre, and, as a result of the data stemming from three different sources, this information was inconsistent within the initial catalogue. To overcome this inconsistency, I used the NUK library catalogue to construct the final corpus of novels translated from Slovene into English between 1991-2016.

NUK holds a copy of every novel translated from Slovene into English as a national heritage collection. A collection of this sort, as per the Guidelines for National Library Services Section 5.2 ('Functions relating to heritage'), is defined as 'patriotica', and covers material relating to a country but which has been disseminated elsewhere – in this case, via translation.³¹ Patriotica is not unique to the Slovene library system, however it is clear that a collection which strives to hold all works relating to the SC is particularly effective in so-called small nation contexts. If we consider a similar process being replicated in the British Library, or the Library of Congress, for example, one can see that holding a physical copy of every translation of US or UK works of literature would be impractical, if not impossible. But for NUK, this collection is defined as one of

³⁰ There are, for example, a number of novels by the author and playwright Evald Flisar that have been published in English in India, and one novel by Miha Mazzini published in Australia.

³¹ Peter Johan Lor, 'Guidelines for Legislation for National Library Services', *UNESCO* (1997), available at <<http://unesdoc.unesco.org/images/0010/001095/109568eo.pdf>> [last accessed 07.06.18].

national importance, and its own patriotica collection is known as 'slovenika'. The collection consists of works:

[...] vezana na slovenski jezik in slovensko narodnost, tako da so kriteriji za vključitev dela v zbirko naslednji: vse gradivo, ki je založeno ali natisnjeno na slovenskem ozemlju, publikacije, ki so delo slovenskih avtorjev, publikacije v slovenskem jeziku ter publikacije, ki se po svoji vsebini nanašajo na Slovenijo in Slovence.³²

[...] *related to Slovene language and Slovene nationality, therefore the criteria for inclusion in the collection are as follows: all material which is published or printed on Slovene territory; publications which are the work of Slovene authors, publications which are in Slovene language and publications which in their content relate to Slovenia and Slovenes* [my translation].

NUK is thus the one location where translations of Slovene literature into English are held in one place. This is particularly advantageous in this instance, where the research spans two TCs: both US and UK publications are available at the same location. The NUK catalogue is therefore an ideal site from which to formulate the final corpus of novels, on which this thesis will base its subsequent research. The NUK library catalogue was searched using the COBISS (Kooperativni online bibliografski sistem in servisi) library platform, restricting the search to NUK alone (the location of the 'Slovenika' collection) and using the following parameters:

Leta izida (*Year of Publication*): 1991:2016

Jezik (*Publication language*): angleški (*English*)

Jezik izvirnika (*Language of original work*): slovenski (*Slovene*)

Gradivo (*Material type*): knjige (*hardcopies*)

Koda za literarno vrsto (*Genre code*): a [roman; autobiografija] (a: novel; autobiography)

³² Eva Kodrič-Dačić, 'Slovenika: Strokovne novosti novega zakona o knjižničarstvu', *Revija knjižnica*, Vol 46, No. 4 (2002), p.68.

The genre code parameter includes a set of sub-sections that further define the types of works to be found under the umbrella heading of 'novel; autobiography'.³³ These are as follows (translations from COBISS):

a	roman; avtobiografija (<i>novel; autobiography</i>)
a1	družbeni roman (<i>social novel</i>)
a2	pustolovski roman (<i>adventure novel</i>)
a3	zgodovinski, vojni roman (<i>historical, war novel</i>)
a4	kriminalni, vohunski, detektivski roman (<i>mystery, spy, detective novel</i>)
a5	(avto)biografski roman, življenjepis sploh (<i>(auto)biographical novel, biography in general</i>)
a6	(znanstveno)fantastična proza (<i>science fiction prose</i>) ³⁴

The COBISS search according to the parameters above generated 70 results. This included re-issues of the same title, and it also includes translations into English that were published outside of the US and the UK. I delimited this final set of results to exclude titles published outside of the two TCs and re-prints of the same title by the same publisher and with the same translation. The only instances of re-issues that remain in the corpus are those which are re-published in a different TC, or which are under a different publishing house, as these examples often involve substantive presentation changes that can offer interesting insight as to how the novel was presented to its intended target audience. A list of works that were excluded from the final corpus can be found in Appendix B. The final total of novels in the corpus following the above processes stands at 35 publications, consisting of 32 titles: three novels in the corpus were re-published by different publishing houses and therefore present the opportunity for research into their respective journeys from ST to publication in the TC,

³³ It is impossible to separate the autobiography from the novel under the COBISS cataloguing system. However, only one novel in the corpus is classed as autobiographical, and it happens to be one of the most widely-known translations of Slovene literature, and its inclusion is advantageous as it allows me to analyse a translation that has been critically acclaimed. This work is Boris Pahor's *Nekropola* (Necropolis) published first in 1995 as *Pilgrim Among the Shadows* (New York: Harcourt Brace, trans. Michael Biggins) and later republished in the same translation as *Necropolis* by Dalkey Archive Press in 2010.

³⁴ COBISS, 'Šifrant iskalnega indeksa LC (Koda za literarno vrsto) baze COBIB.SI', <<https://plus.si.cobiss.net/opac7/help/cobib/lc/codelist>> [last accessed 07.06.18].

including the separate publication processes and potentially different agents involved.³⁵ The final corpus is displayed in the following table, with the subsequent editions displayed alongside their first edition counterparts for clarity.

³⁵ It should be noted that one novel in the corpus – *Con Brio* by Brina Švigelj-Mérat (Brina Svit) was republished by Vintage in 2013 after being published by Harvill Press in 2012. However, The Harvill Press was acquired by Random House in March 2002, and Vintage operates as a publishing unit within the Random House umbrella, and so the novel has been classified as a reprint under the same publishing house and is therefore not counted as two publications in the corpus. Details of the acquisition of the Harvill Press are listed in the Penguin Random House online archive: ‘The Harvill Press’, <<https://archive.penguinrandomhouse.co.uk/History%20of%20the%20Random%20House%20Imprints%20-%20Opac%20version.htm>> [last accessed 07.06.18]. The merger was also reported in Publisher’s Weekly, ‘Harvill Added to Random UK’, <https://www.publishersweekly.com/pw/print/20020325/37666-volini-pfuhl-move-up-at-random.html> [last accessed 07.06.18].

	Author	SL Title and Publication Date	TL Title(s) and Publication Date	Published By	Publication Location	Translated By
1	Boris Pahor	Nekropola [1967]	Pilgrim Among the Shadows [1995]/ Necropolis [2011]	Harcourt Brace & Co.; Dalkey Archive Press	Orlando, USA; Champaign, USA	Michael Biggins
2	Drago Jančar	Posmehljivo poželjenje [1993]	Mocking Desire [1998]	Northwestern University Press	Evanston, USA	Michael Biggins
3	Gojmir Polajnar	Ne ubijaj, rad te imam [1998]	Don't Kill Anyone, I Love You [2001]	Spuyten Duyvil	New York, USA	Aaron Gillies
4	Drago Jančar	Severni sij [1984]	Northern Lights [2001]	Northwestern University Press	Evanston, USA	Michael Biggins
5	Miha Mazzini	Telesni čuvaj [2000]	Guarding Hanna [2002]	Scala House Press	Seattle, USA	Maja Visenjak-Limon
6	Evald Flisar	Velika žival samote [2001]	My Father's Dreams [2002] (US)/ [2015] (UK)	Texture Press; Istros Books	Oklahoma, USA; London, UK	Evald Flisar and Alan McConnell-Duff
7	Brina Svit	Con Brio [1998]	Con Brio [2002]	Harvill Press	London, UK	Peter Constantine
8	Miha Mazzini	Kralj ropotajočih duhov [2001]	The King of Rattling Spirits [2004]	Scala House Press	Seattle, USA	Maja Visenjak-Limon
9	Miha Mazzini	Drobtinice [1987]	The Cartier Project [2004] (US) / Crumbs [2014] (UK)	Scala House Press; Freight Books	Seattle, USA; Glasgow, UK	Maja Visenjak-Limon
10	Brina Svit	Smrt slovenske primadone [2000]	Death of a Prima Donna [2005]	Harvill Press	London, UK	Peter Constantine
11	Vladimir Bartol	Alamut [1938]	Alamut [2007]	North Atlantic Books	Berkeley, USA	Michael Biggins
12	Vlado Žabot	Sukub [2003]	Succubus [2007]	Dalkey Archive Press	Champaign, USA	Rawley Grau and Nikolai Jeffs
13	Ivan Cankar	Martin Kačur [1947]	Martin Kačur: Biography of an Idealist [2009]	Central European University Press	New York, USA (also Budapest, Hungary)	John K. Cox

14	Maja Novak	Mačja kuga [2000]	The Feline Plague [2009]	North Atlantic Books	Berkeley, USA	Maja Visenjak-Limon
15	Miha Mazzini	Nemška loterija [2010]	The German Lottery [2011]	CB Editions	London, UK	Urška Zupanec
16	Brane Mozetič	Zgubljena zgodba [2001]	Lost Story [2011]	Talisman House Publishers	Greenfield MA, USA	Erica Johnson-Debeljak
17	Vitomil Zupan	Menuet za kitaro [1975]	Minuet for Guitar [2011]	Dalkey Archive Press	Champaign, USA	Henry Leeming
18	Drago Jančar	Galjot [1978]	The Galley Slave [2011]	Dalkey Archive Press	Champaign, USA	Michael Biggins
19	Evald Flisar	Čarovnikov vajenec [1986]	The Sorcerer's Apprentice [2012]	Texture Press	Oklahoma, USA	David Limon
20	Evald Flisar	Opazovalec [2009]	If I Only Had Time [2013]	Texture Press	Oklahoma, USA	David Limon
21	Florjan Lipuš	Zmote dijaka Tjaža [1972]	The Errors of Young Tjaž [2013]	Dalkey Archive Press	Champaign, USA	Michael Biggins
22	Drago Jančar	Drevo brez imena [2008]	The Tree With No Name [2014]	Dalkey Archive Press	Champaign, USA	Michael Biggins
23	Marko Sosič	Balerina, ballerina [1997]	Ballerina, Ballerina [2014]	Dalkey Archive Press	Champaign, USA	Maja Visenjak-Limon
24	Evald Flisar	Čaj z kraljico [2004]	Tea With The Queen [2015]	Texture Press	Oklahoma, USA	David Limon
25	Goran Vojnović	Jugoslavija, moja dežela [2012]	Yugoslavia, My Fatherland [2015]	Istros Books	London, UK	Noah Charney
26	Gabriela Babnik	Sušna doba [2012]	Dry Season [2015]	Istros Books	London, UK	Rawley Grau
27	Evald Flisar	Začarani odisej [2013]	Enchanted Odysseus [2016]	Texture Press	Oklahoma, USA	David Limon
28	Dušan Šarotar	Panorama [2014]	Panorama [2016]	Istros Books & Peter Owen Publishers	London, UK	Rawley Grau
29	Jela Krečič	Ni druge [2015]	None Like Her [2016]	Istros Books & Peter Owen Publishers	London, UK	Olivia Hellewell
30	Evald Flisar	Ljubezni tri in ena smrt [2002]	Three Loves, One Death [2016]	Istros Books & Peter Owen	London, UK	David Limon

				Publishers		
31	Drago Jančar	To noč sem jo videl [2010]	I Saw Her That Night [2016]	Dalkey Archive Press	Champaign, USA	Michael Biggins
32	Lojze Kovačič	Prišleki (1. del) [1984]	Newcomers (Part One) [2016]	Archipelago	New York, USA	Michael Biggins

Therefore to summarise briefly the data that forms the final corpus, of the 35 publications, 15 were authored by men and four by women. 10 were published in the UK (with only one outside of London, in Glasgow) and 25 were published in the US. A total of 15 publishing houses have been involved in the publication of Slovene in English translation in the UK and US, and 15 different translators have contributed towards this body of work (4 women, 11 men). When, in this thesis, I refer to Slovene literature in English translation, I am referring to the corpus of novels as shown above, and as defined according to criteria that serve to maximise the likelihood of the novels being theoretically available to the UK and US target audiences. In Chapter Four, I return to this corpus to analyse the titles and their presentation in the TCs, whilst Chapter Five presents a more in-depth literary analysis of three of the novels, considering thematic content and representations of the SC.

A Theoretical Framework for the Study of Literary Translation from Slovene into English

This chapter has thus far provided the methodological basis for the construction of the corpus of translations, and has presented the texts along with essential details about their publication. Having presented the data on which this thesis proceeds to build and explore further, I now turn to establishing the theoretical framework that not only justifies the way in which I approach the research presented here, but which when applied to the context of literary translation processes in Slovenia can challenge some established assumptions about the vantage point from which literary translation processes are typically analysed. Starting from the ideas that inspired the project at its very inception, I begin with a discussion of the influence of Itamar Even-Zohar's polysystems hypothesis, and then proceed to define concepts such as the relationship between SC and TC (whether Slovenia is a 'small nation', or if Slovene is a 'peripheral', 'minority' or 'less-translated' language) before demonstrating how a number of key ideas which became prevalent in TS after the so-called 'cultural turn' offer interesting insights into the process of supply-driven literary translation in Slovenia. Finally, I summarise the brief attention that supply-driven processes have previously received in TS, before offering my own contributions to further our understanding of exactly how these processes can operate.

Systems in Translation Studies

As discussed in the introduction, the conceptual framework used to explore the production of literary translations from Slovene into English owes much to the work of Itamar Even-

Zohar and his polysystems (PS) hypothesis, though this thesis is not by any means a direct application of a polysystems method.³⁶ A systems-based way of thinking about translated literature is integral not only to the research I present here, but also to so much of the secondary literature that informs my approach, and so I begin the outlining of my theoretical framework with a discussion of its merits and limitations.

Polysystems marked a change of direction from previous models of TS, moving away from the study of individual texts and proposed a framework that perceived of 'translated literature as a system operating in the larger social, literary and historical systems of the target culture.'³⁷ The systemic framework draws on the ideas of the Russian Formalists, on the work of Jurij Tynjanov in particular, who is 'credited as the first to have spoken of literature as a 'system'.³⁸ Two ideas from the Formalists' early notions are of particular importance: first, that a work of literature – a 'literary fact' – is not a stand-alone entity. Within a single literary fact there is a 'hierarchically structured' set of devices, that are of little significance in themselves, but which become significant when placed in relation to other devices around them.³⁹ Using an example relevant to Formalism to illustrate the point, Theo Hermans states that 'defamiliarization can only be effective against the backdrop of the prevailing and the familiar.'⁴⁰ And just as a hierarchy of devices exist within a single literary fact, so too is literature in its entirety structured in this hierarchical way. This is thus the first key point: that a literary fact, or a literature as a whole, is a relational entity. The second idea that is important to highlight is that of motion: the 'whole constellation [...] is never still but constantly changing.'⁴¹ Therefore, not only is literature comprised of an ordered hierarchy of literary works, but that literature is constantly reacting to other literature within the 'constellation', perpetually evolving. This evolution

³⁶ I intentionally describe Even-Zohar's polysystems hypothesis as just that, a hypothesis – rather than a theory – to underscore its aims and intended application: I understand polysystems as a proposed method of working, offering a framework for research, rather than a theory that prescribes a conclusive analysis. As José Lambert states, '[t]he ambition of PS was not at all to offer an attractive theoretical model for its own sake but to provide scholarship with concepts and tools that would allow a better and more systematic analysis of translational, literary or cultural phenomena.' In José Lambert, 'Translation, Systems and Research: The Contribution of Polysystem Studies to Translation Studies', *TTR: traduction, terminologie, rédaction*, Vol. 8, No.1 (1995), p.115.

³⁷ Jeremy Munday, *Introducing Translation Studies* (London: Routledge, 2012), p.165.

³⁸ Theo Hermans, *Translation in Systems: Descriptive and Systemic Approaches Explained* (Manchester: St Jerome, 1999), p.104.

³⁹ *Ibid.*

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

was described by Tynjanov as a 'change in interrelationships between the elements of a system', which can be seen as a "mutation".⁴²

The trajectory between these initial conceptions of literature as a system and Even-Zohar's hypothesis about the position of translated literature within a given system is clear, but it is worth noting that 'the formalists and Tynjanov in particular did not start their theories on the basis of translational experiences.'⁴³ José Lambert goes as far as to suggest that the narrative which constructs the connections between the two theories is somewhat exaggerated, and recognises the benefit of citing this connection for the establishment of a new theoretical model.⁴⁴ Nor must it be assumed that Even-Zohar is the only scholar to have taken up the systems-based ideas so often attributed to the Formalists; the work of Gideon Toury, for example, a younger colleague of Even-Zohar at the time, also adopted the concept and from it developed his influential theory of translational norms.⁴⁵ It is also worth noting that Even-Zohar did not develop the polysystems hypothesis as a model to explore translation exclusively. But one of his key essays, 'The Position of Translated Literature Within the Literary Polysystem', specifically addresses translated literature and marked a crucial development in the discipline, demonstrating how translations should not be studied in isolation, but seen as integral to the 'cultural, literary and historic system' of a given culture.⁴⁶ The flexibility of its application, its development and its relation to theoretical predecessors, and the validity of its hypotheses have all been subject to extensive discussion within TS, but as a model which seeks to understand 'the interaction between languages, literatures, societies and cultures,' its contribution to the foundations of this research is irrefutable.⁴⁷ In his 1978 essay, Even-Zohar begins by problematising the way that prior research had failed to incorporate translations into national histories of

⁴² Jurij Tynjanov, 'On Literary Evolution', in Ladislav Matejka and Krystyna Pomorska (eds.), *Readings in Russian Poetics: Formalist and Structuralist Views* (Michigan: Michigan Slavic Publications, 1978), pp.66-78.

⁴³ José Lambert, 'Translation, Systems and Research: The Contribution of Polysystem Studies to Translation Studies', *TTR: traduction, terminologie, rédaction*, Vol. 8, No.1 (1995), p.113.

⁴⁴ 'Theoreticians as well as societies need to have their tradition and they may even need to create it.' Lambert, *ibid*.

⁴⁵ For example, see Gideon Toury, 'Translated Literature: System, Norm, Performance: Toward a TT-Oriented Approach to Literary Translation', *Poetics Today*, Vol.2, No.4 (1981), p.16. Toury writes 'The object of the TT-oriented approach to literary translation suggested here is to supply a theoretical framework as well as operative tools not for the study of translations in isolation (as mere representations of the general category of "literary translation"), but for a descriptive study of translated texts and corpora of texts in their environment, the target literary polysystems and the systems and subsystems comprising it'.

⁴⁶ Jeremy Munday, *Introducing Translation Studies* (London: Routledge, 2012), p.164.

⁴⁷ José Lambert, 'Translation, Systems and Research', *TTR: traduction, terminologie, rédaction*, Vol. 8, No.1 (1995), p.113-14.

literatures, stating that even though ‘sporadic references’ to translations are made, they are ‘seldom incorporated into the historical account in any coherent way’.⁴⁸ He outlined a set of hypotheses which sought to theorize the position that translated literature occupies within a given literary system in relation to the ‘home literature’, and proposed a set of conditions under which translations might sometimes move from a peripheral position in the home system – i.e. a given target culture – and progress into a central position, thereby meaning that translated works could ‘[participate] actively in shaping the center of the polysystem.’⁴⁹ In other words, translated literature is not always a product that sits on the margins of a literary sphere, but can sometimes take on a more influential role, influencing the literary trends of a target culture.⁵⁰ In principle the notion is self-evident, and historical examples are often used to evidence the potential of translations to strengthen and invigorate so-called home literatures.⁵¹ Yet parameters outlined by Even-Zohar whereby translation occupies this central position have opened the hypothesis up to considerable critique. He argued that translations occupy a central position when:

- a) a polysystem has not yet been crystallized, that is to say, when a literature is ‘young,’ in the process of being established;
- b) when a literature is either ‘peripheral’ (within a large group of correlated literatures) or ‘weak,’ or both; and
- c) when there are turning points, crises, or literary vacuums in a literature.⁵²

The criteria above were critiqued as ‘somewhat crude’ by Bassnett, who raises the subjective nature of values such as ‘weak’ or ‘young’, asking:

What does it mean to define a literature as peripheral or weak? [...] Is Finland “weak”, for example, or Italy, since they both translate so much? In contrast, is the United Kingdom “strong” and “central” because it translates so little?⁵³

⁴⁸ Itamar Even-Zohar, ‘The Position of Translated Literature Within The Literary Polysystem’, in Lawrence Venuti (ed.), *The Translation Studies Reader* (London: Routledge, 2012 (2000)), p.162.

⁴⁹ *Ibid.*, p.163.

⁵⁰ Even-Zohar does point out that translated literature is not assumed to be one homogenous group, and that it is not necessarily always central or always peripheral: ‘as a system, translated literature is itself stratified, and from the point of view of polysystemic analysis it is often from the vantage point of the central stratum that all relations within the system are observed. This means that while one section of translated literature may assume a central position, another may remain quite peripheral.’ *Ibid.*, p.165.

⁵¹ Jill Warren cites numerous examples of global translations of Shakespeare in relation to Even-Zohar’s polysystem hypothesis. In Jill Warren, ‘Acculturating Shakespeare: The tactics of translating his works under Stalin in the light of recent theoretical advances in Translation Studies’ (unpublished doctoral thesis, The University of Nottingham, 2015), pp.27-29.

⁵² Itamar Even-Zohar, ‘The Position of Translated Literature Within The Literary Polysystem’, p.164.

Theo Hermans echoes this position, commenting that ‘the value judgement in characterizing a literature as young... requires a criterion to ascertain such things as the youth [of a literature]’.⁵⁴ The valid critiques of the somewhat vague outline of the behaviour of translated literature within a polysystem serves to further underscore polysystems as a conceptual framework and a springboard for further research, and not a finalised theory fit to explain complex phenomena. Bassnett’s critique is of particular value in this context, as it brings the question of power and its imbalance between source and target cultures into the frame. She notes that the same challenges apply to translation scholars working with terms such as ‘majority’ and ‘minority’, which is to say that these criteria are entirely dependent upon the perception and position of the researcher.⁵⁵ And this in turn introduces this thesis’ fundamental critique not just of the polysystems hypothesis but of much contemporary translation theory more broadly: that translated literature is conceived of as a product sought out by a target culture, and as a commodity that is primarily imported, and not exported. We can see evidence of this inherent position in much of Even-Zohar’s wording. For example, Even-Zohar attests that translated literature ought to be considered in the context of a target literature because translated literature correlates to the target literature in two principal ways. The first way reveals how he conceives of a translation process – which might best be described as a ‘transaction’ – taking place:

translated works do correlate [with a target national literature] in at least two ways: (a) in the way **their source texts are selected by the target literature**, the principles of selection never being uncorrelatable with the home co-systems of the target literature (to put it in the most cautious way); and (b) in the way they adopt specific norms, behaviours, and policies – in short, in their use of the literary repertoire – which results from their relations with the other home co-systems. [my emphasis]⁵⁶

Elsewhere, Even-Zohar writes that when translations occupy a central position, ‘[i]t is clear that the very principles of selecting the works to be translated are determined by the

⁵³ Susan Bassnett, ‘The Translation Turn in Cultural Studies’, in Susan Bassnett and André Lefevere (eds.) *Constructing Cultures: Essays on Literary Translation*, (Clevedon: Multilingual Matters Ltd, 1998), p.127.

⁵⁴ Theo Hermans, *Translation in Systems* (Manchester: St Jerome, 1999), p.109.

⁵⁵ Susan Bassnett, ‘The Translation Turn in Cultural Studies’, in Susan Bassnett and André Lefevere (eds.) *Constructing Cultures: Essays on Literary Translation*, (Clevedon: Multilingual Matters Ltd, 1998), p.127.

⁵⁶ Itamar Even-Zohar, ‘The Position of Translated Literature Within The Literary Polysystem’, p.162-3.

situation governing the (home) polysystems: the texts are chosen according to their compatibility with the new approaches and the supposedly innovative role they may assume within the target literature.⁵⁷ My analysis of literary translation production processes in Slovenia challenges this assumption that circumstances in the TC are the principal determiners of selection. When phrased in this way, agency is placed with the target culture, as if to consider only the perceived needs and demands of the TC. Whilst this position is particularly perceptible in his 1978 essay, it must be acknowledged that Even-Zohar's later writings did attempt to include other dynamics. In an article entitled 'Laws of Literary Interference' he adds the caveat that 'what [he desires] to demonstrate is not some ultimate list of interference laws, but the possibility of formulating and investigating such laws'.⁵⁸ He defines interference as a 'relation(ship) between literatures, whereby a certain literature A (a source literature) may become a source of direct or indirect loans for another literature B (a target literature), and can thus be understood as means of describing the interactions between literary polysystems which he described in earlier works'.⁵⁹ Quoting the same paper, Theo Hermans writes that Even-Zohar did seek to incorporate a more flexible conception of translation processes into his polysystems hypothesis:

Even-Zohar [views] translation as typically initiated at and by the receptor pole... [He] realizes that translations may be exported as well as imported, and that colonial domination, for instance, may mean the imposition of translations on a population that never asked for them.⁶⁰

Yet upon closer inspection, what Even-Zohar describes as translated literature as an export is far from the picture I present with data from the Slovene literary sphere. Certainly, a theoretical framework cannot be established with the individual circumstances of every possible literary polysystem in mind. But Even-Zohar's vantage point fails to recognise a dynamic in which a literary system which – to use his terminology – is 'weaker' in relation to another is nevertheless intent on exporting its literature, regardless of conditions. For instance, to refer to the example cited by Hermans above, Even-Zohar appears to conceive of literary export as one of violent imposition, using colonialism as a backdrop to show how source literatures can be exported to a target literature because a literature is made

⁵⁷ *Ibid.*, p.163.

⁵⁸ Itamar Even-Zohar, 'Laws of Literary Interference', *Poetics Today*, Vol.11, No.1, (Polysystems Studies, 1990), p.58.

⁵⁹ *Ibid.*, p.54.

⁶⁰ Theo Hermans, *Translation in Systems* (Manchester: St Jerome, 1999) p.110.

‘unavoidable’. In this situation it is still the more powerful polysystem that is described as having the agency to act – to ‘interfere’. To continue with Even-Zohar’s example, there is no attempt made within his hypothesis to understand or account for the actions of the subjugated polysystem. Does it nevertheless continue to translate and attempt to raise the visibility of its own literature in translation, in the face of dominance by another literature? A major weakness of the polysystems hypothesis is that though it claims to include multiple potential translation dynamics, the theory is saturated with language that places the initiative and agency to translate with the polysystem in the relatively stronger position. As a result, a subset of research questions are overlooked, and the literary polysystems considered to be peripheral are viewed as passive entities, only to be recognised when conditions in a more central position allow them to come to the fore. To better understand how a translation process might occur as a process of exportation requires analysis that reaches beyond the macro-level systemic framework of the polysystems hypothesis, and thus, whilst acknowledging the significant contribution that Even-Zohar made to the study of interaction between literatures and cultures, my methodological framework draws on additional contributions that can account for individual agents operating within a TC, in order to analyse the production of Slovene literature in English translation.

Small, peripheral, less-translated...?

Part of establishing the vantage point of this thesis, in which attention is focused on the SC and the means of, and motivation for, translating its literature into the anglophone TCs, involves defining the relationship between SC and TC. In the case of Slovenia and the two TCs of the US and UK, there is a clear imbalance in terms of both geographical size and the number of speakers of each language, which is of course crucial to the investigation, as it takes this so-called ‘small nation’ as its primary site of inquiry. Yet establishing the language with which SC and TC are discussed requires consideration, as a variety of terms are in use within TS, and each carry different connotations. Albert Branchadell notes that Mona Baker’s *Encyclopedia of Translation Studies* (1998) and Mark Shuttleworth and Moira Cowie’s *Dictionary of Translation Studies* (1997) are both without entries for ‘minority language’, highlighting a previous lack of scholarly attention paid to such languages in the past.⁶¹ However, since this notable omission, research in this area has grown, not least with volumes such as the one edited by Branchadell himself, entitled *Less Translated Languages*.

⁶¹ Albert Branchadell, ‘Introduction: Less translated languages as a field of inquiry’ in Albert Branchadell and Lovell Margaret West (eds.), *Less Translated Languages* (Amsterdam: John Benjamins, 2005), p.12.

In it, Branchadell employs 'less translated languages' to describe 'those languages that are less often the source of translation in the international exchange of linguistic goods, regardless of the number of people using these languages.'⁶² This definition aptly describes the position of Slovenia as a SC in relation to the anglophone TCs of the US and UK, though as Branchadell explains, his definition can encompass cultural contexts that are significantly larger in geographical size and number of speakers when compared with Slovenia. He writes that the definition 'serves equally well for well-known widely used languages such as Arabic or Chinese and long-neglected minority languages such as Catalan'.⁶³ Branchadell raises the question of power, one that is inseparable from the challenge of defining the relationship between a SC and TC, and which he argues serves 'as a background to the concept of "less translated languages"'.⁶⁴

Pascale Casanova writes that 'amongst the millions of living and extinct languages in history, it seems there has always been one that was more "prestigious" than the other.'⁶⁵ Thus not only is the status of a language, in terms of the number of speakers, always in flux and in relation to other existing languages: a language's status has always been defined by people's perceptions. Casanova argues that even if two languages are considered equal in 'an absolute sense' - i.e. if they both have the same number of speakers, equally distributed around the world - 'the notion of "equality" among languages [...] is completely false in practice'.⁶⁶ This relational view of language and status is shared by Michael Cronin, who argues that 'all languages [...] are potentially minority languages,' because 'the notion of a minority language is not a static but a dynamic concept [and they] are always relational, one is a minority in relation to someone or something else.'⁶⁷ According to this perspective, Slovene is a minority language when compared with English, given that there are approximately two million speakers of Slovene, and 335 million first-language speakers of English.⁶⁸ Yet within its own national borders, Slovene is not a minority language; and this is where the use of 'minority' can introduce other connotations. It is often used in situations

⁶² *Ibid.*, p.1.

⁶³ *Ibid.*

⁶⁴ *Ibid.*

⁶⁵ Pascale Casanova, 'What Is a Dominant Language? Giacomo Leopardi: Theoretician of Linguistic Inequality', *New Literary History*, Vol. 44 (2013), p.379.

⁶⁶ *Ibid.*

⁶⁷ Michael Cronin, 'The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age', *The Translator*, Vol. 4, No.2 (1998), p.151.

⁶⁸ Data on number of Slovene speakers: Republic of Slovenia Statistics Agency, 'Slovenščina: južnoslovanski jezik, ki ga na svetu govori približno 2,5 milijona govorcev', <<http://www.stat.si/StatWeb/News/Index/5004>> (2015) [last accessed 23.05.2018]. Data on number of first-language English speakers: Mona Lotten (ed.), *Languages for the Future: British Council Report* (London: British Council, 2013), available at: <

that describe a linguistic or ethnic group that differs from the majority of a population within a given nation state. The United Nations definition echoes this position (though it must be noted that the UN guidelines acknowledge the subjective nature of the term and stress that there is no internationally agreed definition):

A group numerically inferior to the rest of the population of a State, in a non-dominant position, whose members—being nationals of the State—possess ethnic, religious or linguistic characteristics differing from those of the rest of the population and show, if only implicitly, a sense of solidarity, directed towards preserving their culture, traditions, religion or language.⁶⁹

Thus whilst there is theoretical justification for describing Slovene as a minority language in relation to the target language of English, there are also unhelpful connotations which have the potential to cause confusion over the status of Slovene as the official language of the Republic of Slovenia. A further term draws on the language of Even-Zohar's polysystems hypothesis: peripheral. This term has been employed by Slovene scholars, such as literary theorist Marko Juvan. He adopts the following interpretation:

The world periphery, including the "small" Slovenian literary system, can hardly be less creative than large cultural centres in principle, but it possesses neither comparable cultural economic, and/or political power, nor equally developed institutional and media resources that would enhance broader and successful dissemination of its texts.⁷⁰

For Juvan, the term peripheral is a statement of fact, and not one that suggests linguistic or creative inferiority. Marija Zlatnar Moe et al. also adopt the terminology of not just Even-Zohar but also Abram de Swaan (2001) and Johan Heilbron (2000) and refer to peripheral and central languages in *Center in periferija: Razmerja moči v svetu prevajanja* (Centre and Periphery: Power Relations in the World of Translation, 2015). Within the context of these theoretical frameworks, the centre and periphery terms are perfectly apt; however, as I note at the beginning of this chapter, this thesis takes the systemic framework as a starting point, and the research presented here does not constitute a polysystems investigation per se. For this reason, I do not adopt the centre and periphery terminology as standard, as much of the research presented here does not exclusively sit within that systemic discourse. Other Slovene scholarship in the field of TS has employed the term 'majhen'

⁶⁹ Francesco Capotorti, 'Study on the Rights of Persons Belonging to Ethnic, Religious and Linguistic Minorities (New York: United Nations, 1979), E/CN.4/Sub.2/384/Rev.1, para. 568.

⁷⁰ Marko Juvan, *Svetovne književnosti in obrobja* (Ljubljana: Založba ZRC, 2012), p.399.

(small) to describe Slovene language and culture: Martina Ožbot uses this term throughout her monograph *Prevodne zgodbe* (Translation Stories, 2012).⁷¹ 'Small' is a term that has also seen extensive theorisation both within and beyond TS, and like minority, it also evades a comprehensive definition. There is a broad consensus that a uniform definition of a small language or nation is impossible due to the relative nature of values of size, but there is also agreement that this challenge does not detract from small nation contexts being an important focus of research. From a political science perspective, de Keizer and Tames note that much attention has been given to the political position of small nations, and that in this field 'smallness is a comparative and not absolute idea'.⁷² Similarly, Bjorn G. Ólafsson writes that there is no commonly accepted definition of a small state, but that this does not hinder research into this area.⁷³ In film studies, too, Hjort and Petrie assert that there can be no definitive definition of a small nation - though they observe that population size is the most commonly cited means of measurement.⁷⁴

In summarising existing vocabulary used to refer to contexts such as Slovenia, which have thus far received little attention in anglophone TS scholarship, it is clear that whilst terms might serve to draw attention to relative differences of size and power, an absolute definition is impossible to achieve. A more productive approach is, it would seem, is to adopt the terminology most suited to the given context. In terms of a succinct form of distinction, the adjective 'small' seems appropriate to describe the Slovene SC in a context such as translation, as it describes the relative geographical and population size proportions between SC and both TCs, as well as (to borrow from Juvan) hinting at the incomparable cultural economic, and/or political power at stake. Furthermore, the fact that the term 'small' has also been employed by Slovene scholars in TS and features frequently in interview data grants further reassurance that use of the term is not a derogatory imposition.

⁷¹ Martina Ožbot, *Prevodne zgodbe: poskusi z zgodovino in teorijo prevajanja s posebnim ozirom na slovensko-italijanske odnose* (Ljubljana: Založba ZRC, 2012).

⁷² Madelon de Keizer and Ismee Tames (eds.), *Small Nations: Crisis and confrontation in the 20th century* (Zutphen: Walburg Pers, 2008), p.8.

⁷³ Björn G. Ólafsson, *Small States in the Global System: Analysis and illustrations from the case of Iceland* (Aldershot and Brookfield: Ashgate Publishing Limited, 1998), p.3.

⁷⁴ Mette Hjort and Duncan Petrie, *The Cinema of Small Nations* (Edinburgh: Edinburgh University Press, 2007), p.4.

Beyond Systems

As I have shown, systems-based translation theory has made a significant contribution to the overall framework of this thesis, in informing vocabulary and providing a conceptual framework that facilitates a discussion of the production of translated literature. Yet as Anthony Pym writes, 'networks are skeletons, no more than bones awaiting muscles to make them function.'⁷⁵ Whilst systems can provide a useful means of analysing patterns of behaviour between a source and target culture, their analysis does not extend to the individual agents within a system, to factors that may influence the actions of agents, and crucially, it does not extend to the translated works themselves. To quote Pym once more, '[n]o matter how well we position the times and places of translators and translations, little history can ensue until we know how the translations were actually produced and received. This means reading and analysing the translations'.⁷⁶ Part of looking beyond a systems-based framework in TS therefore entails acknowledging the agents involved in the process and defining their roles. It also involves engaging with the texts in question and their journey from source language (SL) to target language (TL). With such an outlook there also arises the question of power and its role in influencing a number of factors in the process: the power of agents (whether they be institutions or individuals) and the symbolic power of the texts themselves, i.e. which books are deemed appropriate for translation from Slovene into English, in this instance. The notion of agents in translation studies has, as Hélène Buzelin notes, been defined in a variety of ways since the development of sociological approaches in TS became popular in the mid-nineties.⁷⁷ In *The Dictionary of Translation Studies*, Shuttleworth and Cowie summarise that 'the agent of a translation may be a publisher who commissions a translation, or any other person who commissions a job to a translator. He or she is independent of both writer and reader and decides whether or not a document is to be translated.'⁷⁸ A weakness of this summary is that it suggests that a publisher is the sole initiator of translation activity; whilst a TC publisher is almost certain to have the final decision over whether to publish a translation or not, this does not reflect the broad range of energy and influence that could potentially initiate a translation process. Shuttleworth and Cowie rely on the definition of Juan Sager for their entry under 'agent', which upon closer inspection was formed within the context of translation in an industrial

⁷⁵ Anthony Pym, *Method in Translation History* (Oxford: Routledge, 2014 (1998)), p.106.

⁷⁶ *Ibid.*

⁷⁷ Hélène Buzelin, 'Agents of Translation' in Yves Gambier and Luc van Doorslaer (eds.), *Handbook of Translation Studies*, Vol.2 (Amsterdam: John Benjamins, 2011), p.6.

⁷⁸ Mark Shuttleworth and Moira Cowie, *The Dictionary of Translation Studies* (Oxford: Routledge, 2014), p.7.

setting, and not in a specific literary context.⁷⁹ Sager initially describes an agent as an intermediary that acts on behalf of either the ‘sender’ of the translation task and the ‘recipient’ of the translation task, or sometimes both.⁸⁰ The agent is someone who is ‘independent of writer and reader’ and who ‘decides on the desirability of a translation of a document’.⁸¹ Thus an agent in Sager’s terms is viewed as an individual outside of the role of translation itself, and a translator would not be deemed an agent in his terms. However, Sager does acknowledge that ‘there are exceptional cases where individual translators prepare translations, i.e. act as agents and translators, before looking for a publisher.’⁸² Thus, even though Sager’s definition acknowledges that a translator may, in some instances, act as an agent, it is clear that he conceives of an agent as primarily being an intermediary ‘at the beginning and end of the speech act of translations.’⁸³ Recently, Milton and Bandia (2009) sought to build on Sager’s usage of ‘agent’ and developed the concept in a literary context. A series of case studies is presented in *Agents of Translation*, which consider ‘certain cases in which agents are responsible for major historical, literary and cultural transitions/changes/innovations through translation.’⁸⁴ When considered alongside the polysystems hypothesis, a discussion of agents in translation offers multiple exciting avenues for understanding how and why translated literature circulates, and places individuals and their decisions at the fore. Milton and Bandia go beyond individuals, too, and offer the following definition of agents of translation:

We would like to build on Sager’s definition, though we do include translators amongst our agents, who may also be patrons of literature, Maecenas, salon organizers, politicians or companies who help to change cultural and linguistic policies. They may also be magazines, journals or institutions [...] Often they are individuals who devote great amounts of energy and even their own lives to the

⁷⁹ In the introduction to *Language Engineering and Translation: Consequences of Automation*, Sager writes that the main object of his book is ‘language in its confrontation with the environments in which it is used, the diverse uses to which languages are put and finally the industrial processes and products that can be associated with these uses of languages.’ His research is therefore primarily concerned with translation in an industrial setting, and as such his definition of agents cannot be read as one that refers specifically to literary translation processes. p.xvii.

⁸⁰ Juan Sager, *Language Engineering and Translation: Consequences of Automation* (Amsterdam: John Benjamins, 2004), p.140.

⁸¹ *Ibid.*

⁸² *Ibid.* Sager also adds that this ‘exceptional case’ is ‘largely restricted to whole book and literary translation’.

⁸³ *Ibid.*

⁸⁴ John Milton and Paul Bandia (eds.), *Agents of Translation* (Amsterdam: John Benjamins, 2009), p.1.

cause of a foreign literature, author or literary school, translating, writing articles, teaching and dissemination of knowledge and culture.⁸⁵

An agent in the process of producing literary translations from Slovene into English can therefore define a broad range of positions according to Milton and Bandia's updated conceptualisation. For context, in the Slovene case an agent can therefore be: an author (who not only writes the text, but who can also be involved in putting it forward to other agents for translation, who may be involved in the translation process, and who may work for a magazine or institution in the SC); institutions (this could be a state-funded institution such as the Slovenian Book Agency, or independent institutions such as the Centre for Slovenian Literature); translators (who can either be based in the SC or the TC, but who typically in the supply-driven dynamic might also act as advocates or champions of the SC literature that they translate); patrons of literature (such as individuals with an interest in seeing Slovene literature available to a wider audience and who are financially able to support that interest – an example in this thesis involves Slovene nationals living abroad in the TCs); literary magazines or review sites (which includes the personal blogs of individuals who have an interest in reading and promoting literature in translation); and, crucially, publishers (which, as I detail throughout the thesis, includes publishers in both the SC and TC working to publish and promote Slovene literature in English translation). The definition of agent has expanded to accommodate the way in which our understanding of translation processes has evolved and developed over time; the picture is far more complicated than a straightforward exchange between a sender and receiver. Instead, it is more instructive to conceive of a chain of production that does not follow a straight line, and which may at a given point have additional linkages that run alongside it to strengthen the chain before it reaches its end. Having established how agents are understood within the thesis, it is now imperative to discuss how the relationships between them, the power they wield and their motivation(s) for this type of supply-driven activity might be understood. The work of Pierre Bourdieu, and his theory of cultural capital in particular is particularly instructive in this regard.

Bourdieu and Translation Studies

Of course, the prior discussion of agents in a translation process already in Chapter 1 evidences the centrality of a sociological perspective to this thesis – it is difficult to describe the focus of my research without relying on terms that draw either directly or indirectly

⁸⁵ *Ibid.*

upon the work of Bourdieu.⁸⁶ As Michaela Wolf observed in 2011, there has been a ‘growing concern in questions regarding “the social” in translation, which discuss not only the networks of agents and agencies and the interplay of their power relations, but also the social discursive practices which mould the translation process.’⁸⁷ One of the central objectives of this thesis is to establish what forces shape the body of Slovene literature that comes to exist in English translation, and this objective cannot be met without studying the agents involved in the process. The theories of Bourdieu that have gained the most traction in TS can add useful nuances to the discussion of how and why Slovene literature reaches an anglophone audience, though there are also areas where Bourdieu’s theory is not always adept at interpreting the particular set of circumstances dealt with in this research. Before noting some theoretical divergences, I will now demonstrate which of Bourdieu’s ideas serve as a useful framework throughout the thesis.

The application of Bourdieu’s ideas in a TS context has been described as ‘part of the re-evaluation of descriptive and Polysystems approaches, offering a more powerful set of concepts than norms and conventions to describe socio-cultural constraints on acts of translation and their resulting products’.⁸⁸ Sameh Hanna notes that a marker of Bourdieu’s contribution to TS was the publication of a special issue of *The Translator* dedicated to his work in 2005, and indeed, scholarly contributions from Jean-Marc Gouanvic, Moira Inghilleri and Hélène Buzelin in particular have become important papers in mapping Bourdieu’s theory onto a TS framework.⁸⁹

Bourdieu’s ideas have thus been used to address aspects of the translation process that some systemic approaches, such as the polysystems hypothesis, are unable to explain. In this thesis, the principal ways in which I apply Bourdieu’s ideas are in reference to the spheres of ‘cultural production’ – which Bourdieu conceptualises as a ‘literary field’, and in my analysis of how and why certain works are selected for translation by Slovene agents

⁸⁶ It must be acknowledged that Bourdieu is not the only sociologist to have influenced TS research: I share Michaela Wolf’s stance (2011: 4) that focusing on Bourdieu’s ideas does not diminish the significance of other methodological contributions. However, as I will detail in the ensuing chapter, I believe some of Bourdieu’s central ideas – that of cultural capital, and of literary fields – to be of particular relevance to this thesis and TS more broadly (as evidenced by the numerous contributions in TS, cited in this chapter, that draw on these concepts), which is why I centre my theoretical framework on his ideas as opposed to other viewpoints, such as that of Bruno Latour’s Actor Network Theory, for example.

⁸⁷ Michaela Wolf, ‘Mapping the field: sociological perspectives on translation’, *International Journal of the Sociology of Language*, Vol. 2011, No. 207 (2011), p.2.

⁸⁸ Moira Inghilleri, ‘The Sociology of Bourdieu and the Construction of the ‘Object’ in Translation and Interpreting Studies’, *The Translator*, Vol. 11, No.2 (2005) p.126.

⁸⁹ Sameh Hanna, *Bourdieu in Translation Studies: The Socio-cultural Dynamics of Shakespeare Translation in Egypt* (London: Routledge, 2016), p.4.

over others.⁹⁰ The need for an approach that could enlighten these choices was apparent from an early stage of the research, when early questions set to probe SC agents' perceptions about the suitability of certain works for translation were met with similar responses that centred on the idea of 'kakovostna literatura' ('quality literature'). If a perception of quality was seen as the guiding principle for the selection of works for translation into English, then the theoretical framework needed to address this perception of value in the SC – and Bourdieu's sociology of cultural production is the most appropriate tool with which to offer insight into this particular motivation for supply-driven translation.

Cultural capital is the term Bourdieu gives to a form of symbolic value that exists in addition to economic value. The context in which he developed the theory helps to explicate the phenomenon that he sought to rationalise: Bourdieu developed his theory of cultural capital as a possible explanation for the unequal scholastic achievement of schoolchildren from different social classes.⁹¹ He argued that economic theories could account for academic success in relation to monetary investments, but what they could not explain was why different social classes devoted different proportions of their resources to scholarly investment. In short, economics could state the value of things, but could not explain why certain things were valued among certain groups of people.

According to Bourdieu's definitions, cultural capital can exist in three forms:

[T]he *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; in the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.), which are the trace or realization of theories or critiques of these theories, problematics, etc.; and in the *institutionalized* state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, it confers entirely original properties on the cultural capital which it is presumed to guarantee.⁹²

Bourdieu's theory of cultural capital – and cultural capital in its objectified state in particular – is a particularly productive concept in the analysis of supply-driven literary translation activity in Slovenia: whilst economics is an undoubtedly crucial factor in the circulation of literary translations, Bourdieu's perspective suggests we need to think in terms of additional reasons and motivations. This becomes particularly interesting in the

⁹⁰ Pierre Bourdieu, *The Rules of Art* (Cambridge: Polity, 1996), pp.214-277.

⁹¹ Pierre Bourdieu, 'The Forms of Capital', in John G. Richardson (ed.), *Handbook of Theory and Research for the Sociology of Education* (Connecticut and London: Greenwood Press, 1986), p.47.

⁹² *Ibid.*

context of supply-driven activity, as demonstrated in subsequent chapters, because it is the SC agents' perceptions of symbolic value, and the objectified capital of literary works in the SC that largely inform the decision to translate a certain work – despite this capital not possessing the same value in the TCs. In addition to the concept of cultural capital, another of Bourdieu's concepts is of particular use in providing a vocabulary with which to discuss the production of literary translations. This is Bourdieu's notion of *fields*, which I refer to in the context of literary fields, as defined in *The Rules of Art* (2009 (1996)). Field is a highly nuanced concept which Bourdieu did not strive to conclusively define: as Derek Robbins notes, Bourdieu's short account of the concept of field published in 1985 entitled 'The genesis of the concepts of habitus and field' testifies to the ongoing development of this concept, and, consequently, reflects how Bourdieu used and developed the concept in different ways, rather than offering a single definitive meaning.⁹³ My analysis does not draw on everything that can be inferred from the notion of field; I employ the concept as a means of conceptualising the arena in which literary translations are produced and received, according to Bourdieu's writings on fields of cultural production, as well as examining how the concept of a literary field has previously been applied in TS research. I also acknowledge that several other concepts – such as *habitus* - are inherently connected to the notion of field, which, were this thesis to be a strict application of Bourdieusian theory to the Slovene literary field, would be necessary to explicate here. However, as I seek to synthesise multiple theoretical standpoints, I do not discuss every related concept here, and instead offer explication where necessary, in the context of the two notions I have deemed to be most productive in my given research context.

Bourdieu's concept of field offers a unit of analysis with which one can deconstruct hierarchies of power and relationships between agents – in the case of the literary field, between producers of culture. Boschetti helpfully summarises his model in the following way, writing that it

assigns key importance to agents and the competition between them. Each agent (publisher, critic, scholar) tends in fact to pursue and promote his or her own conception of literature, which depends both on that agent's habitus and on the material and/or symbolic interests associated with his or her position.⁹⁴

⁹³ Derek Robbins, *Bourdieu and Culture* (London: Sage Publications, 2000), p.26.

⁹⁴ Anna Boschetti, 'How Field Theory Can Contribute to Knowledge of World Literary Space', *Paragraph*, Vol.35, No.1 (2012), p.16.

The element of competition is key to the structure of the literary field. In Bourdieu's (translated) terms, the literary field is 'a universe obeying its own laws of functioning and transformation, meaning the structure of objective relations between positions occupied by individuals and groups placed in a situation of competition for legitimacy'.⁹⁵ The legitimacy of a position within the field 'depends on its 'symbolic capital': the recognition of a small circle formed by the most prestigious writers, publishers, critics and institutions active in the field'.⁹⁶ Within a field, Bourdieu conceives of two internal poles which he calls the 'subfield of restricted production' and the 'subfield of large-scale production'.⁹⁷ The two poles represent the two extremes of logic which typify the behaviour of agents within a field: within the subfield of restricted production, producers here are 'most independent of demand' and have 'only other producers for clients'.⁹⁸ On the other hand, agents within the subfield of large-scale production do not base their practice in direct opposition to external demands from the economic field, but as a consequence find themselves 'symbolically excluded and discredited'.⁹⁹

What is particularly productive about the concept of field, as Jean-Marc Gouanvic states, is that it does 'not aim strictly speaking at attaining the real but at providing a vantage point from which to view the real. [Its] production mode is that of an 'as if'.¹⁰⁰ It provides a set of tools with which to analyse the relations between agents who are active in the process of selecting and producing Slovene literary works in English translation. Using the concept of field, Chapter Three identifies the cultural organisations within the Slovene literary field that shape the production of literary translations, as well as analysing the positions of individual agents using interview data. I therefore view the concept as a means of structuring my research, utilising the characteristics of the field, as identified by Bourdieu, to signpost potential patterns of behaviour in my given research context. It's also important to underscore the fact that Bourdieu's theories were not developed with translation in mind, and it is in this sense that subsequent research in TS, influenced by Bourdieu, plays

⁹⁵ Pierre Bourdieu, *The Rules of Art* (Cambridge: Polity, 2009), p.214.

⁹⁶ Anna Boschetti, 'How Field Theory Can Contribute to Knowledge of World Literary Space', *Paragraph*, Vol.35, No.1 (2012), p.16.

⁹⁷ Pierre Bourdieu, *The Rules of Art* (Cambridge: Polity, 2009), p.217.

⁹⁸ *Ibid.*

⁹⁹ *Ibid.*

¹⁰⁰ Jean-Marc Gouanvic, 'A Model of Structuralist Constructivism in Translation Studies', in Theo Hermans (ed.), *Crosscultural Transgressions: Research Models in Translation II* (London: Routledge, 2014), p.99.

an equally significant role in shaping my theoretical approach, as it has already adapted aspects of the theory to more adequately serve a TS context.¹⁰¹

In what is regarded as one of the earliest applications of Bourdieusian theory to the study of translation, Gouanvic argues that Bourdieu offers concepts that Even-Zohar's polysystems hypothesis and Gideon Toury's concept of 'norms' failed to include in their structural approach.¹⁰² According to Gouanvic, what is missing from their work is 'a social explanation of the role of institutions and practices in the emergence and reproduction of symbolic goods.'¹⁰³ Gouanvic proceeds to outline how Bourdieu's theoretical concepts can be applied to his study of the emergence of US science fiction in post-war France. He conceives of the arrival of a translated work into a TC as an imposition of a 'new producer and a new product, vectors of a new system of taste, capable of bringing about a reorganization of the hierarchies of taste which are in effect in a particular marketplace.'¹⁰⁴ Taste – or 'manifested preferences' – is a central object in Bourdieu's sociology; these are preferences which he identifies as corresponding to an individual's dispositions (their *habitus*) and their available stocks of cultural capital.¹⁰⁵ Gouanvic then outlines how he envisages works to be selected: publishers 'seek to impose' works in the TC, and publishers decide to 'translate a particular text by a particular foreign author [...] in relation to the maximal anticipated profit which the publisher thinks is likely to be realized.'¹⁰⁶ Consequently, Bourdieu's theory of cultural capital is utilised to explain agents' (publishers') motivations for publishing works in translation: anticipated profit is one motivation, with Gouanvic rightly suggesting that TC publishers will have greater confidence in publishing a work in the TC if an author or work can demonstrate the cultural capital that they possess in the SC, such as through literary prizes or number of sales.¹⁰⁷ However, there is another motivation which Gouanvic transposes into a translation context:

¹⁰¹ Gouanvic highlights the absence of translation from Bourdieu's theory of cultural production in 'The Stakes of Translation in Literary Fields', *Across Languages and Cultures*, Vol.3, No.2 (2002), p.160.

¹⁰² Jean-Marc Gouanvic, 'Translation and the Shape of Things to Come', *The Translator*, Vol.3, No.2 (1997), p.126; Sameh Hanna, *Bourdieu in Translation Studies* (London: Routledge, 2016), p.6.

¹⁰³ Gouanvic, *ibid.*

¹⁰⁴ *Ibid.*, p.127.

¹⁰⁵ Pierre Bourdieu, *Distinction* (London: Routledge, 2010 (1984)), p.49-50. Bourdieu's analysis of taste and cultural consumption is developed throughout *Distinction* and this brief definition here is intended to support Gouanvic's statement, rather than open further discussion on taste at this stage.

¹⁰⁶ Jean-Marc Gouanvic, 'Translation and the Shape of Things to Come', *The Translator*, Vol.3, No.2 (1997), p.127.

¹⁰⁷ *Ibid.*

[T]here are also publishers who are not driven by mere commercial profit but rather by the 'logic of discovery', i.e. by a special interest in a given literary form of cultural activity and by the intellectual satisfaction of discovering new and interesting examples of that form or activity.¹⁰⁸

Gouanvic uses the concept of a subfield of restricted production, as discussed previously, to outline a situation where translation activity may take place even in instances where economic gain is not expected, and is perhaps not even desirable. An approach which focuses on non-economic motivations for literary translation is particularly pertinent at the present moment where in the UK especially, as I noted in the introduction, certain media publications have generated a growing awareness of literary translation by focusing on the activity of smaller independent publishing houses. These publishers can be categorised as those outlined by Gouanvic above, and as far as Slovene literary translation activity is concerned, this analysis of non-commercial activity is essential, as it accounts for every translation in the corpus. A similar stance is adapted by Sameh Hanna, who views Bourdieu's application to TS as an opportunity for the researcher to 'deal with a broader and more dynamic unit of analysis', and as an invitation 'to think of cultural practices and products *relationally*'.¹⁰⁹ Hanna highlights two principal merits of the concept of field:

First, it helps to problematize cultural production in the sense that, instead of conceiving cultural products in terms of a linear reasoning that attributes these products to just one cause, the concept of 'field' makes possible the investigation of cultural products in relation to a complex network of relations that include both institutions and human agents [...] The second merit of field [...] is that it is a heuristic concept, a *construct*.¹¹⁰

One thing that both Gouanvic and Hanna's application of field share is that they both studied the reception of a literature into a given target culture: Gouanvic theorized the publication of science fiction in post-war France (in the research cited above) and Hanna researched Shakespeare's drama in Egypt. Their vantage point is therefore TC-focused, allowing them to focus on the literary field of the TC alone. However, because, as I argue, the drive to translate Slovene literature into English originates predominantly in the SC, the agents that my research must analyse are located primarily within the literary field of the SC. This complicates the picture, as the research is in effect bridging two separate literary

¹⁰⁸ *Ibid.*

¹⁰⁹ Sameh Hanna, *Bourdieu in Translation Studies* (London: Routledge, 2016), p.5.

¹¹⁰ *Ibid.*

fields – if, indeed, they are two to be viewed as separate fields at all. Pascale Casanova famously developed the concept of field on an international scale, seeking to look beyond national fields and conceiving of a ‘world republic of letters’.¹¹¹ In her analysis she perceives of a world literary field that has hitherto been structured along national lines and an opposition between prestigious literary centres and ‘peripheral dependencies’.¹¹² The study was received as a ‘milestone in the history of modern literary thought’ but also attracted criticism from scholars such as Debjani Ganguly who read Casanova’s analysis as a ‘dated Eurocentric approach’.¹¹³ If we accept that an application of field theory to TS is, as both Gouanvic and Hanna have stated, a heuristic concept, and a mere vantage point, then Casanova’s hypothesis presents just that: a vantage point which provides an exploratory format from which to consider the production of (principally European) literature. But other scholars, such as Gouanvic, structure their analyses on the premise of multiple translation fields, which we might interpret as being synonymous with source and target cultures.¹¹⁴ Michaela Wolf also conceives of multiple translation fields, but goes further in speaking of a ‘space of mediation’ between the two fields in order to theorize the ‘transfer operations’ between them.¹¹⁵ What these theoretical divergences show is that Bourdieu’s concept of field is not entirely adept at accounting for the production of translations; yet on the other hand, it has also demonstrated that the concept offers a productive means of investigating the relationships between agents and institutions within a given field. Whilst some scholars in the field of TS have further investigated how to navigate the limitations of Bourdieu’s notion of field, this thesis does not seek to reconcile all of the theoretical challenges brought about by an application of Bourdieusian ideas in TS. This is to say that Bourdieu’s ideas are implemented in a way that is complementary to other theoretical contributions and to the unique contributions made in this thesis brought about by an analysis of a

¹¹¹ Pascale Casanova, *The World Republic of Letters*, translated by M.B. Debevoise (Cambridge, MA: Harvard, 2004); Gisèle Sapiro, ‘Translation and the field of publishing’, *Translation Studies*, Vol.1, No.2 (2008), p.158.

¹¹² Pascale Casanova, *The World Republic of Letters*, translated by M.B. Debevoise (Cambridge, MA: Harvard, 2004), p. 11-12.

¹¹³ In an article in *The New Statesman*, Terry Eagleton describes The World Republic of Letters as ‘a milestone in the history of modern literary thought. Available at ‘The empire writes back’, *The New Statesman*, 11 April 2005, <<https://www.newstatesman.com/node/198469>> [last accessed 12.06.18]; for a critique of Casanova’s World Republic of Letters, see Debjani Ganguly, ‘Global Literary Refractions: Reading Pascale Casanova’s The World Republic of Letters in the post-Cold War era’, *English Academy Review*, Vol.25, No.1, p.14.

¹¹⁴ Gouanvic refers to ‘source and target fields’ in ‘The Stakes of Translation in Literary Fields’, *Across Languages and Cultures*, Vol.3, No.2 (2002), p.165.

¹¹⁵ Michaela Wolf, ‘The location of the “translation field”’. Negotiating borderlines between Pierre Bourdieu and Homi Bhabha’ in Michaela Wolf and Alexandra Fukari (eds.), *Constructing a Sociology of Translation* (Amsterdam: John Benjamins, 2007), p.110.

literary field that has hitherto received scant attention in anglophone TS scholarship. What this discussion of some of Bourdieu's key concepts has underscored is that the structure of the literary context to be researched is integral to understanding the literature that is produced there, and that in order to analyse the Slovene literature translated into English from 1991-2016, this means foregrounding the agents and institutions that operate within the Slovene literary field, given that this is the field that governs and shapes the majority of translation activity between the SC and the TCs of the US and UK. To expand upon how this thesis will approach a SC-focused perspective, the final section of this chapter summarises existing literature on such approaches, and presents my own hypothesis in order to expand the framework for researching supply-driven translation processes.

An Alternative Vantage Point: Supply-Driven Translation Processes

A small number of studies in TS have investigated translation activity from the SC perspective. In 1995, drawing on research from the Danish cultural context, Cay Dollerup used the phrase 'translation as imposition' to describe a dynamic where translation activity is 'driven by the source culture', which is 'normally deliberate', and 'often with little regard for the receptor culture'.¹¹⁶ He notes that in the Danish context, there are certain 'idealistic translators and publishers who try to boost contemporary authors', and that cooperation tends to occur 'with some minor and specialist publishers in the US', and with small print runs.¹¹⁷ The process of 'imposition', Dollerup states, is present in 'new nations' looking to establish an identity, and is also driven by aspirations to receiving the Nobel prize.¹¹⁸ Dollerup discusses translation activity in a range of fields with various types of text, so his research does not offer any detailed case studies of literary translation activity, but his discussion of translation activity from the SC perspective informed subsequent research in other contexts.

In 2005, Ieva Zauberga published an article that outlined some general principles of literary translation activity in Latvia, for Latvian works of literature translated into other languages. She posited that

[n]ormally it is the receiving side which decides what and how to translate. There is the initiator – the person or group of people or institutions that start off the

¹¹⁶ Cay Dollerup, 'Translation as imposition vs. translation as requisition', in Mary Snell Hornby et al. (eds.), *Translation as Intercultural Communication: Selected papers from the EST Congress*. Prague 1995 (Amsterdam: John Benjamins, 1997), p.46-7.

¹¹⁷ *Ibid.*, p.51.

¹¹⁸ *Ibid.*, p.45.

translation process [who/which] is driven by various motives: today often commercial [...], sometimes political [...] sometimes cultural, but in any case the translation starts with a need on the target pole.¹¹⁹

The motivation behind the 'source-culture driven' translation activity in Latvia, Zauberga argues, originates in 'a wish to become known', and consequently Zauberga views literary translation as a 'tool of cultural self-assertion'.¹²⁰ Not only does Zauberga's hypothesis offer a new starting point for TS research, it subsequently raises further questions as to the consequences for translated texts, if the translation activity originates in such conditions. The consequences for Latvian literature in translation, according to Zauberga, are numerous:

For example, today most translations of Latvian literature are initiated by the Latvian Literature Centre which is an NGO. They look for contacts, projects and translators who are mostly native Latvians or Latvians who live abroad and may qualify as bilinguals. These translations are not driven by commercial interests; the source pole decides which works will be translated and which translation methods will be used. Often texts are translated literally because general acceptability is no longer a point of concern. As the source pole initiates and pays for translation, in other words, it controls the process, it does not have to share the alleged concerns of minor literatures which fear being assimilated, domesticated, naturalised by major cultures. On the negative side, the distribution and resonance are limited.¹²¹

There are thus a considerable number of influential factors that condition the resulting translated texts, which are principally produced by agents and institutions in the SC. The SC institution devises translation projects and then sources the agents necessary to complete the task – which means judgement about the suitability of a work for a TC audience is made by those in the SC. Ritva Leppihalme shares Zauberga's position with regard to the source-culture-driven translation dynamic, in her assessment of literary translations from Finnish into English. She observes that when a 'demographically small language culture sends out its "literary gifts" to the world in translation, it sees the exchange from the source pole, looking for approval and admiration for its own literature.'¹²² Unlike Zauberga, however, Leppihalme observes that in the case of the four Finnish texts studied in her paper, the

¹¹⁹ Ieva Zauberga, 'A Knock at the Door', *Across Languages and Cultures*, Vol.6, No.1 (2005), p.73.

¹²⁰ *Ibid.*, p.73 & p.67.

¹²¹ *Ibid.*, p.73.

¹²² Ritva Leppihalme, "'Literary Gifts in Small Packages'", *Estudios de Traducción: Problemas y Perspectivas* (Las Palmas de Gran Canaria: Universidad de las Palmas de Gran Canaria, 2006), p.789.

translators were not based in Finland and nor were they predominantly native speakers of Finnish. There are, therefore, variations of practice between these two case studies; but both propose a new perspective from which translation activity can be analysed, which can contribute to a broader understanding of how and why literary translation takes place. Taken together, both studies support the notion that there is still substantial research to be done on translation processes in contexts that have thus far not enjoyed much attention within the field of TS. Initial observations from the Slovene context supported certain findings from Zauberga and Leppihalme, for instance that cultural institutions in the SC would support and coordinate translation projects, as Zauberga notes, and that publications were put together in the SC to exhibit authors and their works in translation, as Leppihalme describes in the case of 'Books from Finland'.¹²³ Yet both studies are limited by the small sample size of texts studied: Zauberga refers to four anthologies and Leppihalme to excerpts from four novels.¹²⁴ As I detailed at the beginning of this chapter, I address the entire body of novels translated from Slovene into English between 1991-2016, and this of course opens up much greater scope for an analysis of the various means by which these supply-driven translations arrived in English. Based on my analysis I propose three principal types of supply-driven translation – none of which are static, and elements of each can be seen in any given translation transaction – which I apply as a means of structuring my analysis of translation activity during this period, and which can offer further insight into the roles and motivations of agents within the literary field.

- i. An *academic* type of translation supply describes a translation that has been facilitated thanks to a connection to an academic institution, which through either its internal connection to a particular literature (literatures that are taught on a curriculum, or a member of staff within an academic institution in the TC that has a professional connection to a particular literature) or an external means of promoting a literature (a university press, for example) has resulted in a translation being produced.
- ii. A *personal* type of translation supply is characterised by an individual's efforts to have a particular work translated; this is often, though not always, the work of a single individual, such as the author of the source text, or the translator. Personal supply types often involve the use of personal finances to achieve the translation

¹²³ Ieva Zauberga, *ibid.*, p.73; Ritva Leppihalme, *ibid.*, p.791.

¹²⁴ Ieva Zauberga, *ibid.*, p.69; Ritva Leppihalme, *ibid.*, p.794-5.

goal, or time for which the translator is only partially, or sometimes not at all, financially recompensed.

- iii. An *institutional* type of translation supply describes a process whereby cultural institutions in the SC instigate the process of translation, typically through applying for and supplying funding to have works of literature translated in partnership with an institution or agent in the TC.

Subsequent chapters of this thesis – and Chapter 5 in particular – will develop this hypothesis in order to demonstrate how these types of supply have taken place in context. I have introduced the three principal types of supply here in order to consolidate the vantage point that this thesis adopts, as well as demonstrating the progression from initial conceptions of literature as a system, to the development of a framework that views literature as a system, within which individual literary fields can be identified, complete with agents that operate in accordance with that field – but whose actions also serve to construct it – and finally, to a set of subcategories of translation supply which reflect the agent or institution behind them.

Conclusion

The theoretical discussions within this chapter have clarified several conceptual standpoints: first, that the thesis conceives of literature operating as a conceptual system, and adapts this framework as a means of structuring analysis to identify the different influences and motivations within the literary translation process. Second, the discussion of Bourdieu's concept of field in particular raised a key question about the conceptual borders of the literary field. As I noted, Casanova's application of the notion of field assumed a global literary field; but as a consequence, such an approach cannot possibly seek to grant due attention to every literature in the world. One of the principal goals of this research is to contribute detailed data about the production of literary translation in a context that is often overlooked, and therefore the thesis is necessarily structured by national borders. This approach does not reflect a broader political appreciation of borders, but instead reflects a need to provide scaffolding so that interesting and insightful data are preserved so that they might then enrich the existing picture of literary translation activity. On this note, the following chapter contextualises the national context in question, providing necessary historical background and demonstrating how and why Slovenia's historical and political trajectory has resulted in narratives that place literature and language at the

centre of Slovene identity – and thus make for a particularly interesting backdrop to literary translation.

Chapter Two: “No other reason for self-confidence”: Slovenia and the Symbolic Value of Literature

Introduction

In June 1991, when Slovenia declared independence from the Socialist Federal Republic of Yugoslavia (SFRY), the Republic of Slovenia came to exist as a sovereign nation state for the first time in history.¹²⁵ Slovenes had existed within at least three larger political frameworks during the last century alone: as a part of the Habsburg Monarchy until its final demise in 1918; as part of the State of Slovenes, Croats and Serbs (later the Kingdom of Serbs, Croats and Slovenes, then later, the Kingdom of Yugoslavia) and then as a socialist republic within the SFRY. The year 1991 was, therefore, the beginning of a new order of things in Slovenia; not only did the country possess newfound political independence, but it also faced the task of transitioning from socialism to a free market economy, and had to negotiate the structural changes that this entailed. In the years prior to Slovenia’s eventual secession from the SFRY there was a notable re-emergence of nationalist narratives with public and intellectual discourses; these were narratives which, since the mid-nineteenth century, had been produced and reproduced, and which upheld the role of language and literature as vital to Slovenia’s survival throughout its history as an ethnic unit within larger, more dominant linguistic and political entities. In a lecture entitled ‘The Slovenes and Literature’, given in Australia in 1991, the literary critic and essayist Aleksander Zorn reflected on the importance of the Romantic poet France Prešeren (1800-1849), contending that:

Ever since Prešeren, poetry has brought to Slovenes the social and historical integrity that is expressed in the yearning for national independence in language and literature. Because there existed no other reason for self-confidence, poetry became the sole source of self-confidence for the Slovene people, enabling them to turn towards a brighter future.¹²⁶

The aim of this chapter is to contextualise what Slovene literature means in Slovenia, which is to say, how Slovene literature has been narrated during Slovenia’s history, examining the

¹²⁵ In the months following the collapse of the Austro Hungarian Empire, from October 1918, there was a very brief period of Slovene political self-governance before the representatives from the State of Serbs, Croats and Slovenes declared their wish to be united under the authority of King Petar Karadjordjevic of the Kingdom of Serbia and Montenegro. This declaration paved the way for the existence of the parliamentary Kingdom of Serbs, Croats and Slovenes – which would eventually become the authoritarian Kingdom of Yugoslavia.

¹²⁶ In Niko Grafenauer (ed.), *The Case of Slovenia: Writers’ Journal Special Edition* (Ljubljana: Nova Revija, 1991), p.123

symbolic value that has been attributed to it at different moments in time. Of course, the role of language cannot be separated from this, and in this chapter I show, with a discussion of figures that feature prominently in narratives of national history, how language has been celebrated as something that distinguished the Slovenes from neighbouring political and ethnic units, and linguists whose work in the 19th century sought to codify these distinctions are celebrated as having safeguarded the language from being absorbed into larger, more dominant linguistic entities. Before proceeding further with a discussion of some key figures in the specific Slovene context, it is worth situating key moments in Slovene national development against existing scholarship on the emergence of European nations. Perhaps most notably, Benedict Anderson proposed a definition of the nation as ‘an imagined political community – and imagined as both inherently limited and sovereign’.¹²⁷ The imagined community is such because its members will never know most of the fellow population; it is limited because all nations imagine boundaries and borders; and sovereign because ‘the concept was born in an age in which Enlightenment and Revolution were destroying the legitimacy of the divinely-ordained, hierarchical dynastic realm’.¹²⁸ Anderson conceives of the origins of national consciousness as being concurrent with one of the ‘earliest forms of capitalist enterprise’: the printed book.¹²⁹ More specifically, beginning around 1500 when the boom in European publishing began, the initial market of elite Latin readers became saturated after 150 years.¹³⁰ It was then, argues Anderson, that the ‘thrust of capitalism’, combined with a shortage of money in publishing across Europe, made publishers seek new, untapped markets by publishing ‘cheap editions in the vernaculars.’¹³¹ Thus, markets became defined by individual languages, and these languages assumed a physical existence on paper. Anderson draws attention to other key factors that led directly to the rise of national consciousness, one of which is particularly instructive in observing parallels between the development of Slovene national consciousness and that of other European nations. This is the impact of the Reformation, which, as Anderson argues, was key in undermining the religious control of the Roman Catholic Church, and the hegemony of Latin, which had hitherto been the only language in which mass readerships could access religious teachings. When Martin Luther translated the Bible into German, he not only created a mass readership and ‘mobilized them for politico-religious purposes’, he also

¹²⁷ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 2006 (1983), p.23. Verso ebook.

¹²⁸ *Ibid.*, p.23-25.

¹²⁹ *Ibid.* p.58.

¹³⁰ *Ibid.* p.59

¹³¹ *Ibid.* p.59-60.

catalysed subsequent Protestant theologians to follow suit.¹³² One such figure was Primož Trubar, a Slovene-speaking Protestant theologian who was the first to translate religious texts into the Slovene vernacular, and through doing so, codified and named many of the regional dialects as one Slovene language. In this chapter I discuss Trubar, and the mythologised role later attributed to him as a ‘founding father’ of the Slovene language, but draw this parallel here as a means of showing that the roots of Slovene national thought mirror those of many other European contexts, except that for Slovenes, the Counter-Reformation stifled these initial flourishes of national consciousness, and it was not until the mid-nineteenth century that we can begin to talk of any ‘national movements’ of note.¹³³

For some European nations, for instance ‘France, England, Spain, Germany, Denmark’, as Miroslav Hroch theorises, the emergence of capitalist markets and the development of a class which was at the forefront of this activity ‘ran parallel with the movement towards national existence’.¹³⁴ But this was not the case for all national groups. Hroch posits three factors that hindered the course of national development for what he terms ‘small nations’:

- a) if nationalities did not ‘possess ‘their own’ ruling class, i.e. a ruling class with which they shared an ethnicity, but were dominated by a ruling class of a more or less alien nationality’;
- b) if nationalities had formed an ‘ethnic (and sometimes even historical) unit, but never an independent political unit’;
- c) a lack of ‘a continuous tradition of cultural production in a literary language of their own’, or having ‘once possessed one, which was subsequently obliterated or underwent serious degeneration.’¹³⁵

In both of the following sections in this chapter, when I discuss literary figures in the 16th and 19th centuries, each one of Hroch’s points can be detected in the Slovene case. At the end of the 18th and beginning of the 19th century, there was a growing Slovene intellectual class with political interests, but they existed under the rule of the Austrian Empire. Until the early 20th century, speakers of Slovene had never formed a political unit – and even then, the first was in collaboration with two other nationalities under the State of Serbs,

¹³² *Ibid.* p.60-61.

¹³³ James Gow and Cathie Carmichael refer to the role attributed to Primož Trubar as that of a ‘founding father of his language’ in *Slovenia and the Slovenes* (London: Hurst & Co, 2000), p.63.

¹³⁴ Miroslav Hroch, *Social Preconditions of National Revival in Europe: A Comparative Analysis of the Social Composition of Patriotic Groups among the Smaller European Nations*, trans. Ben Fowkes (New York: Columbia University Press, 2000 (1985)), p.8.

¹³⁵ *Ibid.*

Croats and Slovenes. And finally, as mentioned above, the literary tradition that started to emerge in the 16th century with Primož Trubar and other Reformation figures was soon repressed by the Counter Reformation, and did not make a noteworthy reappearance until the 19th century. We can thus see that Hroch's model for the development of smaller nations mirrors much of the Slovene trajectory, which is to say that even though this chapter focuses on Slovene narratives on nationhood, which place particular emphasis on language and literature, the overall pattern is not unique to Slovenia.

In discussing the 16th century, I present what is typically understood as the point at which we can begin to speak of a defined community of Slovene speakers in one geographic location. It was during this time of the Reformation that the first Slovene books were printed and the Bible was translated into the Slovene vernacular for the first time. Though this literary productivity was soon stifled by the Counter Reformation, it is important to begin the historical discussion here, due to the significance that one of the period's notable figures, priest and translator Primož Trubar, came to acquire centuries later. In the 19th century, the era of emergent nationalisms, there are many more cultural 'figures of note' with which to illustrate the role of literature in the construction of a Slovene national community, though there is one poet in particular who has occupied the most prized place in Slovene history. France Prešeren, "Slovenia's national poet", is discussed here not so much in reference to his literary works, but in relation to his symbolic value and to recent critical scholarship that has reevaluated his role in narratives of Slovene nationhood. The remainder of this chapter is then dedicated to contextualising the change in the conditions of the literary field (a reduction in state subsidies for publishing, a decline in less marketable forms of literature, for example) after the declaration of independence in 1991. I provide an overview of directions in cultural policy during Yugoslavia, and how Slovene literary institutions operated during this time, so as to ground the discussion of the post-independence period in its historical context. Presenting some of the shifts in Yugoslav cultural policy in this way also enables me to illustrate the genesis of cultural institutions that are central to the supply-driven translation process during the post-independence period. I analyse these institutions and their role in Chapter 3, but by presenting these institutions in their former environment(s), Chapter 2 begins to show how supply-driven translation can be understood, in part, as belonging to a continuum of activity by institutions and agents who have traditionally placed a high symbolic value on the assertion of Slovene literature, whether as a means of asserting a presence within an overarching political framework (such as the Austrian Empire, or the Kingdom of Yugoslavia, or the

SFRY), or beyond national borders as a means of seeking recognition as a distinct national entity (such as we see in the later years of the SFRY). In the conclusion of this chapter I discuss the impact of national independence upon the Slovene literary field via three themes that arise from the existing literature on the production of literature after 1991. I describe these as market consequences (the material consequences of the transition from socialism, such as a reduction in subsidised publishing for non-commercial literature), the changing role of the writer (a shift towards writing as personal pursuit, rather than something that was for the benefit of the nation) and changing audiences and outlooks (looking to wider Europe and the West, instead of to the rest of Yugoslavia, as the default international audiences) which specifically relates to the translation of Slovene literature, and focuses in particular on discourses of European identity in the Slovene literary field. By examining what I have regarded to be key moments in the evolution of literature's symbolic value in Slovenia, this chapter offers a prologue to my discussion of the Slovene literary field as it developed within the new social and economic conditions of the 1990s, showing how Slovene literature has previously been understood, narrated and mythologised, and demonstrating how the conditions that agents inherited in the 1990s can contribute to an understanding of the supply-driven translation processes detailed in this thesis.

Back to a Beginning: Primož Trubar and the first Slovene Books

On 8 June 2018, *Dnevnik*, the daily news programme on Slovenia's national TV channel, reported on the 10th anniversary of a national holiday, Primož Trubar Day. The presenter declared that '[s] prazniko se spominjamo začetnika slovenskega knjižnega jezika in slovenske književnosti in tudi pobudnika oblikovanja zavesti o enotnosti slovenskega kulturnega jezikoslovnega in političnega prostora' (on this national holiday we recall a pioneer of Slovene literary language and Slovene literature, who instigated the formation of consciousness of a united Slovene cultural, linguistic and political space).¹³⁶ Such a broadcast goes some way to explaining the symbolic value that the 16th century Protestant theologian possesses in Slovene public discourses, and neatly summarises what this figure represents in Slovene literary culture. Other examples are the *Trubarjeva hiša literature* (The Trubar Literature House), a building where Trubar is said to have lived, which is now a

¹³⁶ 'Že deseto leto slavimo dan Primoža Trubarja', *Dnevnik*, Televizija Slovenija 1, 8 June 2018. The news item also explained that the holiday had been initiated by Triestine Slovene writer Boris Pahor, and after the introduction proceeded to show a series of street interviews, asking members of the public if they were aware of the holiday. The day marks the likely birthday of Primož Trubar, and is not a work-free day.

public space dedicated to literary events, and the *Trubarjev sklad* (The Trubar Foundation), a fund offered by the Slovene Writer's Association which assists with the publication of Slovene literature in English. His image was also featured on a ten tolar banknote, before Slovene currency switched to the Euro in 2007.



Figure 1: Image of Primož Trubar on a 10 tolar banknote

Trubar was the author of the first Slovene book, *Katekizem* (Catechismus), which was accompanied by a language primer entitled *Abecedarium*, a short work aimed at helping the illiterate Slovene-speaking population learn how to read.¹³⁷ He also translated a large number of religious texts, the most well known translation being his rendering of the New Testament, in which he used a preface to justify his linguistic choices, and whilst doing so, defined the boundaries of Slovene speech areas in 1557:

Pri tem prevajanju sem se potrudil glede besed in sloga, da bi ga utegnil z lahkoto razumeti vsak Slovenec, bodisi Kranjec, Spodnještajerec, Korošec, Krašavec, Istran, Dolenjec ali Bezjak (*In this translation I have tried, with regard to vocabulary and style, to make it so that every Slovene, whether he be from Kranj, Lower Styria, Carinthia, Kras, Istria, Lower Carniola or the Italian-Slovene borderlands, will understand*).¹³⁸

Trubar's religious writings are therefore significant due to his attempts to unify speakers of Slovene from the Slovene speech areas; this is present in *Catechismus* too, as he states his aims to write in his own dialect (positioned centrally within the speech areas he determines), knowing that his dialect would be accessible to speakers of Slovene from all

¹³⁷ See John K. Cox, *Slovenia: Evolving Loyalties* (London: Routledge, 2005), pp.2-5; Martin Dimnik, 'Primož Trubar and the Mission to the South Slavs (1555-64)', *The Slavonic and East European Review*, Vol.66, No.3 (1988), p.381.

¹³⁸ Primož Trubar, 'Ta prvi dejl tiga noviga testament 1557: Predgovor' in Mirko Rupel (ed.), *Slovenski protestantski pisci* (Ljubljana: Tiskovna zadruga, 1934), p.26.

regions.¹³⁹ It is thus possible to see how Trubar's writings and translations came to take on such significance, given that he not only provided a written codification of the language, but also defined the regions in which it was spoken – further naming all those who inhabited those regions as Slovene. It is therefore also easy to see why the 16th century came to be understood as a significant historical period for Slovenes, and why Trubar has been upheld as a figure who helped to pave the way for the future Slovene nation.¹⁴⁰

For the purposes of this chapter, Trubar is worthy of mention for two primary reasons. Firstly, in contextualising Slovene history, he is often cited as a beginning – a point from which we can begin to talk about Slovenes as a community of people, speaking the same language, in one roughly defined region. Prior to Trubar's publications it is generally agreed that 'no writing, let alone literary creativity, took place in any of the numerous dialects of Slovene'.¹⁴¹ Secondly, and most importantly, Trubar as 'the founding father of the Slovene language' is a significant part of the picture vis-à-vis the significance of literature in Slovenia; beginning with Trubar, literature is perceived as a vital tool of codifying the language and culture in the absence of the protection of national political borders.¹⁴² As I will show later in this chapter, Trubar's symbolic value gains traction in the years prior to independence, as critical intellectuals reference his name and work, upholding him as an example of how far back the linguistic and cultural distinctiveness of Slovenes, in relation to other neighbours, can be traced. And as the beginning of this section demonstrates, his name still bears the same significance in Slovenia after over 25 years of independence – his name continues to be associated with the celebration of a unique Slovene literary and cultural heritage.

Slovene Literature in the 19th Century: France Prešeren and 'Slovene Cultural Syndrome'

The 19th century is described as 'the modern era' for Slovenes, and the years prior to this time are recounted as 'long centuries of high cultural silence' after the emergence of the first Slovene books in the 16th century.¹⁴³ Slovenes were subjects of the Habsburg Monarchy during the 19th century, yet it was during the early late 1700s and early 1800s that a

¹³⁹ Mirko Rupel (ed.), *Slovenski protestantski pisci* (Ljubljana: Tiskovna zadruga, 1934), p.xii-xiii.

¹⁴⁰ See Ada Vidovič Muha, '16.stoletje – Čas vzpostavitve narodotvorne vloge jezika', *Slavistična revija*, Trubarjeva Številka/ Trubar Special Volume, (2008/2009), p.296.

¹⁴¹ Henry R. Cooper Jr., 'Primož Trubar and Slovene Literature of the 16th Century', *Slovene Studies*, Vol.7, No.1-2 (1985), p.35.

¹⁴² James Gow and Cathie Carmichael, *Slovenia and the Slovenes* (London: Hurst & Co, 2000), p.63.

¹⁴³ John K. Cox, *Slovenia: Evolving Loyalties* (London: Routledge, 2005), p.5, p.7.

growing sense of cultural and linguistic unity emerged among educated speakers of Slovene. The wealthy baron Žiga Zois (1714-1819), for example, is described as a ‘catalyst’ for the Slovene Enlightenment, thanks to his cultivation of European trends in the arts, as well as the Slovene language itself.¹⁴⁴ Zois provided support to artists and scholars who founded libraries, theatres and newspapers, thus providing materials in Slovene and subsequently improving levels of literacy.¹⁴⁵ The company kept by Zois – the so-called *Zoisov krožek* (Zois’s circle) – were the proponents of the early Slovene cultural movement, and included linguists, essayists and poets, all of whom expressed ideas on the status of Slovenes and the Slovene language within the Habsburg Empire, with varying perspectives on how best to protect ‘national’ interests.¹⁴⁶ Whereas some members of the educated Slovene-speaking class within the Habsburg Monarchy were interested in raising Slavic consciousness within the Habsburg framework, others advocated an explicitly Slovene national consciousness. Of this latter conviction was France Prešeren, the poet who in the

¹⁴⁴ *Ibid.*, p.7.

¹⁴⁵ *Ibid.*

¹⁴⁶ Some notable figures that are worthy of mention here include Anton T. Lindhart, author of a German-language essay (*An Essay on the History of Carniola and other Lands of the Southern Austrian Slavs*) in which he expressed ideas of ethnic and linguistic unity among the population of the “land between the Drava and Adriatic” (Peter Štih, Vasko Simoniti and Peter Vodopivec, *A Slovene History: Society – Politics – Culture*, trans. Paul Townend (Ljubljana: Inštitut za novejšo zgodovino, 2008), p.261); Jernej Kopitar was a linguist of ‘Austroslavist stance’ (John K Cox, *Slovenia: Evolving Loyalties* (London, Routledge, 2005), p.9) who published the first Slovene academic grammar in German (*Grammatik der slavischen Sprache in Krain, Kärnten und Steiermark* (Grammar of the Slavic Language of Carniola, Carinthia and Steiermark), thus demonstrating the unity of the Slovene language to a population beyond those regional areas where Slovene was spoken. The use of the terms *Slovan* and *slovanski* (and thus *slavischen*) by Kopitar are said to have been influenced by his correspondence with Czech philologist Josef Dobrovský (Jagić 1885, cited in Lenček 1990), whose Czech usage of *Slovan* and *slovanský* had influenced the Slovene. Kopitar’s Austroslavist stance explains why, even though his grammar was the first scientific grammar of the Slovene language, he entitled the work a ‘Slavic’ Grammar of Carniola, Carinthia and Steiermark: he favoured a unity of all Slavic peoples within the Austro-Hungarian Empire, and therefore saw Slovene as a dialect of what he believed would eventually be one Slavic language. This view was in stark contrast to that of Prešeren – discussed in due course – who believed that Slovene language could, and should, be elevated to a language of high culture; not merely a dialect spoken by a peasant population, as Kopitar saw it. See Rado L. Lenček ‘At the Roots of the Slovene Intellectual Disassociation from the Illyrian Movement’, *Slovene Studies*, Vol.4, No.1 (1982) p.43. Another notable figure was Valentin Vodnik: a poet, newspaper editor, scholar and school textbook writer, who played an important role with Kopitar and Zois in managing to persuade French officials during Napoleon’s four-year occupation of ‘the Illyrian provinces’ that Slovene was a distinct language in its own right, thus avoiding the loss of the language under a proposed re-organisation of the education system, of which the language of instruction would be ‘Illyrian’ (in Peter Štih, Vasko Simoniti and Peter Vodopivec, *A Slovene History*, trans. Paul Townend (Ljubljana: Inštitut za novejšo zgodovino, 2008), p.266). Vodnik’s poetry was also celebrated for its expression of Slovene unity, and 70 years after his death, a statue was unveiled in the centre of Ljubljana, accompanied by ‘unprecedented national festivities’ (Marijan Dovič, “Every monument erected by a nation to its greats is erected to the nation itself”: Vodnik, Prešeren, and the nationalization of the Carniolian capital’s topography’, *Neohelicon*, Vol 49, No.1 (2014), p.34).

years after his death came to be regarded as Slovenia's 'national poet', with a statue in the most central square in Slovenia's capital, as well as numerous streets, cultural institutions, literary prizes and a national holiday bearing his name. Prešeren was a lawyer by training, whose career is said to have been largely unsuccessful due to his 'free-thinking views and controversial lifestyle' and his 'liberal, secular, vehemently anti-German political views'.¹⁴⁷ Alongside his work as a lawyer's assistant, Prešeren wrote and published poetry, and first appeared in print in the literary journal *Kranjska čebelica* (1830-33; The Carniolan Bee), where he published sonnets including *Ljubeznjeni sonetje* (Sonnets of Love), *Sonetje nesreče* (Sonnets of Grief) and *Slovo od mladosti* (Farewell to Youth).¹⁴⁸ Some of his most famous poems include *Krst pri Savici* (The Baptism on the Savica), *Sonetni venec* (Wreath of Sonnets) and *Zdravljica* (A Toast). These three poems communicate a stirring Slovene nationalist sentiment: as Slovene literary theorist Marijan Dovič argues, *The Baptism* 'clearly evokes the feudal state of Carantania', using 'the background of the Christianization of Slavs to narrate a myth which evokes the power of Slavic ancestors'.¹⁴⁹ *Wreath of Sonnets* portrays the idea that 'everything that the "Slovenians" experienced in the course of history was unpleasant and depressing: constant subjugation to foreign rulers, destructive internal quarrels'.¹⁵⁰ There is, therefore, some basis in Prešeren's poetry for the posthumous accolades that declare his work as 'one of the firmest cultural bases of Slovene nationhood'.¹⁵¹ Yet, as Dovič has argued, if we consider the 'broader cultural, political, and economic contexts – especially before 1848, in Vodnik and Prešeren's era – it becomes perfectly evident that poetry itself never had enough strength to disseminate its (political) ideas in its environment'.¹⁵² Therefore, to understand the significance of Prešeren in Slovenia, it is necessary not so to much study the time of his existence, but rather, the century after his death, and what Dovič has referred to as his 'canonization'.¹⁵³ The

¹⁴⁷ Marijan Dovič and Jón Karl Helgason, *National Poets, Cultural Saints* (Leiden: Brill, 2017), p.101; John K. Cox, *Slovenia: Evolving Loyalties* (London: Routledge, 2005), p.11.

¹⁴⁸ Henry R. Cooper, Jr (ed.) *A Bilingual Anthology of Slovene Literature* (Bloomington: Slavica, 2003), p.13. *Kranjska čebelica* was edited by Prešeren's friend, literary scholar Matija Čop.

¹⁴⁹ Marijan Dovič and Jón Karl Helgason, *National Poets, Cultural Saints* (Leiden: Brill, 2017), p.108.

¹⁵⁰ *Ibid.*, p.109.

¹⁵¹ It was Louis Adamič, a Slovene émigré writer in the US who used this phrase in *The Eagle and The Roots* (Golden City, NY: Doubleday and Co., 1952), p.163. John K. Cox also references the title in *Slovenia: Evolving Loyalties* (London: Routledge, 2005), p.12.

¹⁵² Marijan Dovič, 'France Prešeren: A Conquest of the Slovene Parnassus', in Marcel Cornis-Pope and John Neubauer (eds.), *History of the Literary Cultures of East-Central Europe: Junctures and disjunctures in the 19th and 20th Centuries. Volume 4: Types and Stereotypes* (Amsterdam: John Benjamins, 2010), p.107; also in Marijan Dovič and Jón Karl Helgason, *National Poets, Cultural Saints* (Leiden: Brill, 2017), p.146.

¹⁵³ As in Marijan Dovič, *Prešeren po Prešernu: Kanonizacija nacionalnega pesnika in kulturnega svetnika* (Ljubljana: Literarno-umetniško društvo, 2017).

following section presents a brief discussion of the symbolic value attributed to Prešeren, and how he is an integral part of the discourse on Slovene literature being intrinsic to Slovene nationhood.

Perhaps the most visible act that led to the canonization of Prešeren was the 1905 erection of the statue in the centre of Ljubljana – in Prešeren Square. The statue was proposed in commemoration of Prešeren's centenary year (1900), initially by a group of Ljubljana students, but the initiative was then taken on by the *Pisateljsko podporno društvo* (The Writers' Support Association) and leading intellectuals at the time.¹⁵⁴ Significantly, the Writers' Support Association is an early predecessor of one of the more proactive institutions – The Slovene Writers' Association – that I discuss in greater detail in Chapter Three, thus showing that there is an institutional heritage to the organisations that support literary translation from Slovene into English today; a heritage of which the modern-day incarnation is proud, outlining this lineage on its website.¹⁵⁵ A prominent member of the organising committee for the group that proposed the statue was the then mayor of Ljubljana, Ivan Hribar, who took the opportunity of Prešeren's centenary to gather support from leading Slovene intellectuals:

Letu 1900 bode sto let, odkar se je rodil pesnik - velikan dr. Fran Prešeren, kateremu je slovenski narod toliko hvaležnosti dolžan, da bi bila prava sramota, če bi mu to leto ne postavil v belej Ljubljani dostojnega spomenika. (*The year 1900 will mark 100 years since the birth of the great poet Dr France Prešeren, to whom the Slovene people owe a debt of enormous gratitude, and it would thus constitute a true disgrace should a monument to him not be erected in beautiful Ljubljana*).¹⁵⁶

The statue was not erected in time for the centenary of the poet's death, but the final unveiling in 1905 was a significant occasion: 20,000 attendees, and 'banquets, lectures, performances, festivities and dances'.¹⁵⁷ Beyond this, the statue has since been 'an

¹⁵⁴ *Ibid.*, p.188.

¹⁵⁵ The Writer's Support Association (*Pisateljsko podporno društvo*) was founded in 1885 and was the second incarnation of such a society following the brief existence of the Slovene Writer's Association (*Društvo slovenskih pisateljev*) from 1872. The group was disbanded by Austro-Hungarian authorities in 1915 but was restarted again in 1920 as The Slovene Belletrists' Association (*Društvo slovenskih leposlovcev*) before eventually reverting to its original name several decades later, becoming The Slovene Writer's Association in 1968. Slovene Writers' Association, 'Zgodovina', <<https://www.drustvo-dsp.si/zgodovina/>> [last accessed 28.07.18].

¹⁵⁶ Letter from Ivan Hribar, 16.4.1898, cited in Marjana Kos, 'Akcijska za postavitev spomenika Francetu Prešernu v Ljubljani', *Arhivi*, Vol.18, No.1/2 (1995), p.99.

¹⁵⁷ Marijan Dovič, *Prešeren po Prešernu* (Ljubljana: Literarno-umetniško društvo, 2017), p.200, and Marijan Dovič and Jón Karl Helgason, *National Poets, Cultural Saints* (Leiden: Brill, 2017), p.132.

undisputed central point of the capital and a symbolic heart of the new national community'.¹⁵⁸

It is not just monuments that have elevated Prešeren to such a mythical status; literary histories have also played a major role in ascribing a nation-affirming role to Prešeren's poetry. One of the most famous examples of this comes from Josip Stritar (1836-1923), who wrote:

If the nations were assembled on Judgement Day to prove how they had managed their talents and how every one of them had participated in universal, human culture, the small Slovene nation could fearlessly prove itself among others with one small book, entitled Prešeren's *Poezije* [...]¹⁵⁹

Stritar's argument is a typical example of how, in the decades after Prešeren's death, retrospective appraisals of his work communicated the idea, as Dović has argued, 'that Slovene culture and literature are, although small in scale, aesthetically equivalent to those of larger nations'.¹⁶⁰ Stritar's essay – a 'skilful mythographic operation' – became canonical in itself, and Dović sees it as the beginnings of the so-called 'Slovene cultural syndrome' thesis.¹⁶¹ 'Slovene cultural syndrome' is an attempt by Slovene literary critics, scholars, essayists, to theorise the role that literature has played in asserting a Slovene national identity in the absence of a sovereign political framework. As mentioned, Dović sees the first written example of this as manifesting in Stritar's 1866 essay, but the term itself was first coined in 1976 by Dimitrij Rupel – a literary theorist, later to become the first foreign minister of the first government of newly independent Slovenia.¹⁶² Another proponent of the idea was Dušan Pirjevec, in his 1969 essay *Vprašanje o poeziji. Vprašanje naroda* (The Question of Poetry, a National Question). Marko Juvan summarises Rupel and Pirjevec's ideas on the role of Slovene literature, explaining how both argued that:

¹⁵⁸ Marijan Dović and Jón Karl Helgason, *National Poets, Cultural Saints* (Leiden: Brill, 2017), p.134.

¹⁵⁹ Josip Stritar, *Pesmi Franceta Preširna* (Ljubljana: Oton Wagner, 1866), p.48 (trans. Marijan Dović, in Marijan Dović, 'Early Literary Representations of National History and the "Slovene Cultural Syndrome"', in Gašper Troha, Vanesa Matajc and Gregor Pompe (eds.), *History and its Literary Genres* (Newcastle: Cambridge Scholars Publishing, 2008), p.100).

¹⁶⁰ Marijan Dović, 'Early Literary Representations of National History and the "Slovene Cultural Syndrome"', in Gašper Troha, Vanesa Matajc and Gregor Pompe (eds.), *History and its Literary Genres* (Newcastle: Cambridge Scholars Publishing, 2008), p.100.

¹⁶¹ *Ibid.*

¹⁶² Marko Juvan, "'Slovenski kulturni sindrom" v nacionalni in primerjalni literarni zgodovini', *Slavistična revija*, Vol.56, No.1 (2008), p.1.

literatura, napisana v slovenskem jeziku, je skozi celotno 19. stoletje v nastajajoči javnosti, ki se je vse bolj etnično slovensko opredeljevala, opravljala vlogo zastopanja narodnega gibanja, dokazovala je obstoj skupnosti, imenovane »slovenski narod« in upravičevala njene politične zahteve po vsaj določeni stopnji avtonomije.¹⁶³

literature written in the Slovene language, which throughout the entire 19th century, in the emerging public of the time which increasingly defined itself as ethnically Slovene, carried out the role of representing the national movement, evidencing the existence of a group known as 'the Slovene nation' and realised its political demands, at least in accordance with certain degrees of autonomy.

Such a summary allows us to view how the role of literature was re-evaluated and theorised in the later years of the SFRY, this time under the heading of 'Slovene cultural syndrome'. Slovene intellectuals thus argued that literature had performed a role that is typically otherwise performed by politics in established nation states, solidifying the narrative that had elevated Prešeren's status to a figure of national importance. The time at which the Slovene cultural syndrome emerged was also significant: as critics of the idea have observed, it enabled advocates of the idea (such as Pirjevec and Rupel) to legitimatise their political and economic interests in the late 1960s and 1970s.¹⁶⁴ This in itself presents something of a paradox: whilst the extent to which literature has performed a nationally unifying function has been mythologised (as Dovič's research on Prešeren's canonization has shown), the very fact that literature is adopted as the main tool with which intellectuals, who then went on to be instrumental in Slovenia's declaration of independence, used to advance their own political agenda, means that literature has, in one sense, performed a national political role.

¹⁶³ *Ibid.*, p.2

¹⁶⁴ Marijan Dovič, 'Early Literary Representations of National History and the "Slovene Cultural Syndrome"', in Gašper Troha, Vanesa Matajč and Gregor Pompe (eds.), *History and its Literary Genres* (Newcastle: Cambridge Scholars Publishing, 2008), p.102. Here Dovič refers in particular to the work of sociologist Rastko Močnik in *Raziskave za sociologijo književnosti* (Ljubljana: DZS, 1983), and adds that not only did Močnik's analysis expose the 'ideological operations' that helped Slovene political elites gain legitimacy, but argued that as a result, 'the bourgeois ideology successfully subordinated the producers of literature. Literature provided "great men", and through the glorification of national greats, nationality, already class-represented, was established'.

Directions in Yugoslav cultural policy and Slovene literary institutions within the SFRY

Of the many changes that occurred as a result of Slovenia's transition from socialist republic to independent democratic republic in 1991, the shift in the functioning of the cultural sphere, and the operations of literary institutions and writers more broadly, is of particular interest here. It is of course impossible to talk of a uniform cultural policy before independence, just as it is afterwards; there were changes in attitudes throughout decades of Yugoslav politics that go beyond the scope of this thesis. It is, however, instructive to note some developments in approaches in order to understand the significance of what was inherited after 1991. A summary of this period also enables me to draw attention to some of the discourses that emerged during the later years of the SFRY, when alternative cultural movements began to influence the political situation. These discourses drew particular attention to the unequal status of the Slovene language within the SFRY, thus echoing the same sense of linguistic and cultural vulnerability that was present in the 19th century, except the 'dominant other' was now the Serbo-Croat language, as opposed to German. In highlighting political developments in the latter years of the SFRY, I show how writers and literary organisations that are instrumental in promoting Slovene literature in translation post 1991 were also at the forefront of advocating for an independent Slovenia.

In the years immediately following the end of WWII, Yugoslav cultural policy was heavily influenced by, if not lifted directly from, Soviet cultural policy.¹⁶⁵ Aleš Gabrič shows how the Soviet socialist model was initially transplanted onto Yugoslav society, with publishing houses, theatres and museums prioritising art with a strong political and ideological focus.¹⁶⁶ It is particularly interesting to note how this was reflected in the production of translations: between 1945-1947, 65% of the 283 works translated into Slovene within Yugoslavia were from Russian, and another 21% from other Slavonic languages from the 'socialist East'.¹⁶⁷ Only 13% of translations were translated from languages originating from

¹⁶⁵ Aleš Gabrič, 'Sprememba kulturno politične usmeritve po informbirojevskem sporu', *Prispevki za novejšo zgodovino*, Vol.32, No.1-2 (1998), p.137.

¹⁶⁶ Aleš Gabrič, *ibid.*

¹⁶⁷ 'iz ostalih slovanskih jezikov, torej iz sveta socialističnega vzhoda' (*from remaining Slavonic languages, i.e. from the world of the socialist East*). *Ibid.*, p.138. Gabrič does not specify languages here, but I take his phrase 'the socialist East' to mean communist countries of Eastern Europe, such as Poland, Czechoslovakia and Bulgaria. In terms of the types of texts translated, Gabrič notes that literary translations from Russian included 'veliko del z novejšo letnico nastanka, torej del socialističnega realizma' (*a lot of works that were only very recently published at the time, i.e. socialist realist works*).

countries located to the west of Slovenia.¹⁶⁸ Yet this reliance on the Soviet model was not long-term; a struggle for power amongst Yugoslav political leaders eventually saw Tito split with Stalin and Soviet model in 1948, and documents from the Communist Party of Yugoslavia (Komunistična partija Jugoslavije; KPJ) around the time show how the split was reflected in cultural policy.¹⁶⁹ Once again, translation is a useful lens through which to gain a sense of prevailing ideological direction: at a conference of the Central Committee's Department of Agitation and Propaganda (Agitprop) in 1950, the KPJ changed its position on the publication of foreign works of literature, noting that there were too many translations from Russian.¹⁷⁰ It was, as Aleš Gabrič observes, the task of the written word, both journalistic and literary, to serve the interests of society as a whole, as determined by the Party's ideologues.¹⁷¹ Authors who crossed an ideological line in the eyes of the Party could be forced out of public and political life (such was the case of Slovene author and poet Edvard Kocbek, for example) or publications could be abolished (as were many literary journals, often the site of cultural ideas that opposed the Party line).¹⁷² In the 1960s, Yugoslavia became more open to Western cultural influences, and this marks another shift in approaches to culture.¹⁷³ John Lampe notes that the Yugoslavia media was considerably

¹⁶⁸ *Ibid.* In terms of the types of texts translated from the West, Gabrič states that Agitprop determined that only classics could be translated, i.e. not contemporary works of Western literature.

¹⁶⁹ John Lampe describes the Tito-Stalin split as a 'celebrated break with the Soviet bloc' and argues that 'a raw struggle for political power in Yugoslavia lay at the bottom of the Tito-Stalin split [and that] ideological differences played no significant role, according to any of the extensive Yugoslav testimony.' John K. Lampe, *Yugoslavia As History* (Cambridge: Cambridge University Press, 1996), p. 245.

¹⁷⁰ *Poročila uprave za agitacijo in propaganda pri CK KPS*, 2 (20.12.1949) in Aleš Gabrič, 'Sprememba kulturno politične usmeritve po informbirojevskem sporu', *Prispevki za novejšo zgodovino*, Vol.32, No.1-2 (1998), p.145. Elsewhere, in his monograph *Socialistična kulturna revolucija: Slovenska kulturna politika 1953-1962* (Ljubljana: Cankarjeva Založba, 1995), Gabrič explains how Agitprop was then disbanded, which marked a change in official approaches to culture. However, in Slovenia, the committee of The Socialist Alliance of Working People of Yugoslavia (Socialistična zveza delovnega ljudstva Slovenije; SZDLS) then gained influence in the cultural sphere, and as Gabrič notes, upon inspection of the list of committee members, it basically consists of the same former Agitprop members.

¹⁷¹ Aleš Gabrič, *Socialistična kulturna revolucija* (Ljubljana: Cankarjeva založba, 1995), p.53. 'Pisana beseda, novinarska in literarna, bi morala po miselnosti partijskih kulturnih ideologov služiti t.i. širšim družbenom interesom.'

¹⁷² Kocbek was a Catholic socialist whose collection of four short stories *Strah in pogum* (Fear and Courage) foregrounded the moral ambiguity of the role of the Partisans in WWII. Agitprop committee member Boris Zihel brought the book to the attention of central authorities at a Party conference in January 1952, and by February the ideological attacks on Kocbek and his work had begun. Journals that were planning to publish his work were advised against doing so (Gabrič, *ibid.* p.83) and Kocbek was forced to retreat from political life (*ibid.* p.87). For a concise contextualisation of Kocbek's life and work, see Helga Glušič, 'The Prose and Poetry of Edvard Kocbek (1904-1981)', *Slovene Studies*, Vol.8, No.2 (1986), pp.65-71.

¹⁷³ Patrick Hyder Patterson offers crucial insight into the changes in Yugoslav society around the 1960s in *Bought and Sold: Living and Losing the Good Life in Socialist Yugoslavia* (Ithaca: Cornell

less restricted than Soviet bloc countries, main newspapers in the capitals of Yugoslav republics published independent analyses, and Western European and American films were extremely popular. Jasna Dragović-Soso writes that 'the decade of the 1960s considerably extended intellectual freedom in Yugoslavia', and that it 'represents a kind of 'golden age' in literature and the visual arts'.¹⁷⁴ In the literary field, the 1960s saw the official reinstatement of International PEN activities, which prior to this point had been completely absent from Yugoslavia for 20 years after WWII.¹⁷⁵ Discussions on reinstating PEN in Yugoslavia reportedly begun in 1952, but Yugoslavia's membership was only officially recognised in May 1962.¹⁷⁶ Talks between representatives from the Yugoslav Writers' Union (Zveza književnikov Jugoslavije; ZKJ) and PEN had begun; but what was not known in the 1950s, was that 'independent of Belgrade, Slovene writers [...] were working on their own to renew their PEN centre'.¹⁷⁷ Predrag Palavestra's account of the Yugoslav republics' relations with PEN International depicts varying levels of enthusiasm and support for association with the organisation; the reasons for this, he believes, were based on concern for the status of individual (national) literatures within Yugoslavia and political reasons relating to the ideological position of pre-war members of PEN. The following excerpt summarises this position and argues that the most support for PEN came from the Slovenes:

The Slovenian writers were the foremost supporters of reinstating PEN, since they wanted to secure recognition for their language and literature in the new Yugoslav federation, and join international developments as an independent literary

University Press, 2011) (in particular Chapter One: 'Living It: Yugoslavia's Economic Miracle', pp.19-48). It is also important to stress that the more open stance towards Western cultural influences and the rise in consumerist culture in the SFRY during this period was later a cause of unrest, as seen with the student protests of 1968 across Yugoslavia. Students were unhappy with the direction that Yugoslav socialism was taking, as Branislav Dimitrijević explains: Studentske demonstracije su bile politički čin sa specifičnim odnosom prema društvenim protivrečnostima jugoslovenskog socijalizma: zahtevalo se više, a ne manje socijalizma; više državne kontrole nad sredstvima proizvodnje, a ne manje; više ideologije, a ne manje, itd.' (*The student demonstrations displayed a specific attitude towards the subversive contradictions of Yugoslav socialism: they demanded more socialism, not less; more state control over the means of production, not less; more ideology, not less, etc.*). Branislav Dimitrijević, *Potrošeni socijalizam: kultura, konzumerizam i društvena imaginacija u jugoslaviji (1950-1974)* (Belgrade: Fabrika knjiga Beograd, 2016), p.68.

¹⁷⁴ John K. Lampe, *Yugoslavia As History* (Cambridge: Cambridge University Press, 1996), p.293; Jasna Dragović-Soso, *"Saviours of the Nation": Serbia's Intellectual Opposition and the Revival of Nationalism* (London: Hurst & Co., 2002), p.22.

¹⁷⁵ Predrag Palavestra, *History of the Serbian PEN*, trans. Alice Copple Tošić (Belgrade: Serbian PEN Center, 2006), p.54-61.

¹⁷⁶ *Ibid.*, p.55, p.63.

¹⁷⁷ *Ibid.*, p.56. Palavestra recalls that Slovene writers established this contact with PEN through Janko Lavrin, a Slovene-born professor of Russian and Slavonic Studies at the University of Nottingham, who had been instrumental in the founding of the first Slovene PEN Center in Ljubljana in 1926.

organisation [...] The Slovenes took better advantage of this possibility than any other Yugoslav PEN centre, wisely promoting what the Serbs were obstructing [...]. An important factor in the Slovenian writers' pro-PEN disposition was that prominent pre-war members of PEN had been on the side of the Partisans' Osvobodilna fronta (Liberation Front) during the war [...] Oton Župančič, first president of Slovenian PEN, was celebrated as a great man of Slovenian culture before and after the war, while the presidents and officials of Serbian PEN were primarily rejected as undesirable bourgeois intellectuals.¹⁷⁸

PEN therefore provided a means of protecting – even advancing – Slovene national (literary) interests within the existing political framework. The Slovenes were first to offer to host the PEN International Congress on behalf of Yugoslavia, an offer which was accepted, and in 1965 prominent writers from all over the world gathered in Bled.¹⁷⁹ Other conferences in the name of the organisation were also organised in Slovenia, which Palavestra describes as advantageous because 'they could turn their small national literature, written in a language not spoken by many people, into one of the most important cultural centres in international relations.'¹⁸⁰ This attests to a desire on the part of the Slovene writers at the time to position Slovenia as a literary nation – and a facilitator of an international literary gathering – in the eyes of an international audience, in keeping with existing (internal) national discourses. Documents from the archives of the Slovenian PEN Center corroborate this position, with a report on the club's activities in 1964 stating that:

[...] je pričakovati, da bo blejski kongres obiskalo lepo število prominentnih evropskih in ameriških književnikov iz vzhodnih in zahodnih dežel, tako da bo slovenski center hkrati lepo uveljavil interese celotne Jugoslavije, a posebej še Slovenije. Nobena naša kulturna organizacija si si naložila tako odgovornega bremena kot slovenki [sic] center PEN-kluba.

[...] a good number of prominent European and American authors from East and West are expected to visit the Bled Congress, thus the Slovenian PEN Center will simultaneously assert the interests of the whole of Yugoslavia, and of Slovenia in

¹⁷⁸ *Ibid.*, p.59.

¹⁷⁹ *Ibid.*, p.60.

¹⁸⁰ *Ibid.*

*particular. No other cultural institution of ours has borne such a burden of responsibility as the Slovenian PEN Center.*¹⁸¹

The Bled Congress also offers evidence of Slovene supply-driven translation activity within the SFRY, with another archival document detailing how a book of translated poetry, entitled 'Slovene Poets of To-day' was prepared to be given to each attendee.¹⁸² It states that the 'beautiful book' was prepared by Janez Menart, translated by Alaisdair MacKinnon, lecturer in English at the University of Ljubljana, and produced thanks to the activities of the Slovene Writers' Association.¹⁸³ Even though the Slovene PEN Centre belonged to Yugoslav PEN overall, it is clear that the organisation made the most of the opportunities that the network presented to them to strengthen literary ties and to promote Slovene literature beyond the borders of Yugoslavia. This brief history of PEN's reinstatement in Yugoslavia – in the form of four international centres in Ljubljana, Belgrade, Zagreb and Skopje – offers fascinating insight into how Slovene cultural institutions that had existed prior to the SFRY negotiated new political environments, and reveals a concerted effort (at least in comparison with fellow Yugoslav republics) to utilise the opportunities provided by literary institutions to protect national cultural interests.

The 1980s saw a significant shift in the cultural sphere in Yugoslavia, owing to 'a highly decentralised political structure and [...] political change'.¹⁸⁴ Previous research has posited that changes in the Slovene cultural sphere during this time can be theorised as occurring in two principal fields: the field of alternative cultural movements, and the field of critical intellectuals centred around journals.¹⁸⁵ To summarise these two strands very briefly: it is possible to characterise the varied alternative cultural movements – such as the punk movement, alternative theatre groups and other artistic collectives – as attempts to create an alternative space, away from politics, in which to exist outside of political constraints.¹⁸⁶

¹⁸¹ Ljubljana, Archives of the Republic of Slovenia, 2022 Slovenski center PEN, Box I, fol. 46.

¹⁸² *Ibid.*

¹⁸³ *Ibid.*

¹⁸⁴ Nebojša Vladislavljević, 'The Break-up of Yugoslavia: The Role of Popular Politics' in by Dejan Djokić and James Ker-Lindsay (eds.), *New Perspectives on Yugoslavia* (Oxford: Routledge, 2011), p.146. The principal political change noted here is that of the devolution of power from the central Yugoslav government to federal republics.

¹⁸⁵ See for example Jasna Dragović-Soso, *'Saviours of the Nation'*, (London: Hurst & Co, 2002).

¹⁸⁶ There is a wealth of interesting research on the Slovene alternative cultural movements that emerged during the 1980s. See, for example, Helena Motoh, "'Punk is a Symptom": Intersections of Philosophy and Alternative Culture in 1980s Slovenia', *Synthesis Philosophica*, 2 (2012), pp. 285-296; Alexei Monroe, *Interrogation Machine: Laibach and NSK*, (Cambridge, MA and London: MIT Press, 2005); Gregor Tomc, 'The Politics of Punk' in Jill Benderly and Evan Kraft (eds.), *Independent Slovenia: Origins, Movements, Prospects* (London: MacMillan Press, 1994), pp.113-134; Tomaž Mastnak, 'From Social Movements to National Sovereignty', in Jill Benderly and Evan Kraft (eds.),

The changes witnessed in critical journals, on the other hand, were expressly political, and, in the most famous case – the now renowned 57th issue of *Nova revija* (The New Review) – were advocating an explicitly nationalist agenda for the political self-determination of Slovenes. The 57th issue of *Nova revija* bore the subheading ‘Prispevki za slovenski nacionalni program’ (*Contributions to a Slovene National Programme*) and the issue has come to be viewed as a pivotal moment in Slovene history, and occupies a ‘privileged position in Slovene collective memory as the forerunner of democracy.’¹⁸⁷ Topics covered by the essays in the journal included, amongst other things, legal implications of self-determination, philosophical essays on the concept of statehood and the question of language. Language was a theme of multiple essays in the journal, foregrounding what the authors saw as the unequal status of the Slovene language in the SFRY and therefore a justification for Slovene independence: Dimitrij Rupel questioned whether language could continue to perform a unifying function for Slovenes – as it had done historically, in his view – under the current political framework.¹⁸⁸ Rupel argued that Slovenes had exhausted efforts to encourage equal language relations within the SFRY, but that this was not reciprocated:

Treba je povedati, da si Slovenci tudi praktično prizadevajo za takšne odnose: poleg vsakovrstnih občasnih tečajev in šol, radijskih oddaj, ki učijo srbohrvaščino (pa tudi makedonščino), se srbohrvaščine – in to obvezno – učijo tudi slovenski otroci v osemletki. Slovenskega jezika pa se Srbi in Hrvati v osemletki ne učijo (*It must be said that Slovenes strive for these relations with practical means: aside from all kinds of episodic courses and schools, radio broadcasts which teach Serbo-Croat (and Macedonian too) it is also compulsory for Slovene schoolchildren to learn Serbo-Croat in primary school. But Serbian and Croatian school children do not learn Slovene*).¹⁸⁹

Independent Slovenia: Origins, Movements, Prospects (London: MacMillan Press, 1994), pp.93-111; Oskar Mulej, “‘We Are Drowning in Red Beet, Patching Up the Holes in the Iron Curtain’: The Punk Subculture in Ljubljana in the Late 1970s and Early 1980s’, *East Central Europe*, Vol. 38, No. 2-3 (2011), pp.373-389.

¹⁸⁷ Taja Kramberger, Sabina Mihelj and Drago B. Rotar, ‘Representations of the Nation and of the Other in the Slovenian Periodical Press Before and After 1991: Engagements and Implications’, in Orlin Spasov (ed.), *Quality Press in Southeast Europe*, (Sofia: Southeast European Media Centre, 2004), p.278.

¹⁸⁸ Olivia Hellewell, ‘Nova revija 57: Discourses of Slovenstvo and Slovene Exceptionalism and Contributions to the Slovene National Programme’ (Unpublished MA Thesis, The University of Nottingham, 2014), p.45.

¹⁸⁹ Dimitrij Rupel, ‘Odgovor na slovensko narodno vprašanje’, *Nova revija*, 6, 57 (1987) p.63.

He goes on to say that Slovene is a 'second-class language' in Yugoslavia, which demonstrates the extent to which he perceived a lack of independence as a threat to Slovene language – which he linked with Slovene identity. In the same issue Tine Hribar makes a similar argument: he raises doubts over Slovenes' capacity to ensure Slovene becomes a world language if national sovereignty is not achieved.¹⁹⁰ To situate this discourse with some sense of public opinion, it is useful to note the results of national public opinion surveys in 1986 and 1987: in 1986, one question stated, 'some say that migrant workers from other republics are a threat to Slovenes. Do you agree? If yes, what is it that is threatened?'¹⁹¹ From a choice of answers including language, nationality, Slovene customs, employment, economic development, not sure, and nothing is threatened, language ranked as the highest concern, with 39% stating that they believed that language was threatened by migrant labour.¹⁹² The following year there were several, different questions about language, which makes comparison difficult, but one question asked directly, 'Do you think that the Slovene language is under threat?', to which 65.5% of respondents responded affirmatively.¹⁹³ Additionally, 50.4% of respondents in 1987 saw language as being the most divisive element between republics.¹⁹⁴ What this shows is that the agenda put forward in the alternative (anti-KPJ) cultural agenda of certain Slovene intellectuals was echoed in public concerns, which together reflects an overarching idea during the late 1980s that Slovene culture – particularly language – was not being equally represented within the SFRY. What the particular journal issue also shows is how those with a platform drew on historical linguistic and political insecurities to advance their cause at the present time. They also looked to the past, as is typical of nation-building rhetoric, to provide further evidence of a unique Slovene cultural tradition, with Hribar stating that the defining qualities for which Slovenes had searched and which they sought to strengthen were found as early as the 16th century, in the form of language, by Primož Trubar.¹⁹⁵

¹⁹⁰ Tine Hribar, 'Slovenska državnost', *Nova revija*, 6, 57 (1987), p.28. Here Hribar is expressing the view that Slovene should be able to become a language recognised in its own right in an increasingly globalised world, rather than arguing that Slovene should become a world language in the sense that we today consider English, for example. His concern was that Slovenes might not be able to 'safeguard' their language against globalisation without sovereignty.

¹⁹¹ 'Nekateri pravijo, da priseljevanje delavcev iz drugih republik ogroža slovence, ali s tem soglašate, ali ne? (če da) Kaj je tisto, kar je pri slovincih ogroženo?' in Niko Toš et al., *Vrednote v prehodu: Slovensko javno mnenje 1968-1990* (Ljubljana: Fakulteta za družbene vede, 1997), p.533.

¹⁹² *Ibid.*

¹⁹³ 'Ali menite, da je slovenski jezik ogrožen, ali ni ogrožen?' *Ibid.*, p.587.

¹⁹⁴ 'Kaj od navedenega po vašem mnenju jugoslovanske narode najbolj približuje in združuje kaj pa jih oddaljuje in razdružuje?' *Ibid.*, p.589.

¹⁹⁵ 'Po prvi smo Slovenci iskali in utrjevali svojo specifičnost; razločevalni kriterij te specifičnosti je že Trubar našel v *slovenskem jeziku*'. Tine Hribar, 'Slovenska državnost', *Nova revija*, 6, 57 (1987), p.5.

In the discourse of the critical intellectuals at the end of the 1980s, we also see a re-emergence of some of the themes discussed at the beginning of this chapter, in relation to earlier forms of Slovene nationalist discourses. Language is discussed as a defining feature of Slovene identity, and just as Trubar preserved the Slovene language through translation, and just as Prešeren elevated the status of Slovene on the European stage, showing the language's true poetic potential, Slovenes in the late 1980s were encouraged to look to political independence in order to protect their language and culture from their Yugoslav neighbours, who showed no interest in preserving linguistic equality within the SFRY. There is an observable thread that links the aforementioned periods: that is a palpable concern for the status of the Slovene language, seen as a marker of a unique identity, and connected to this, a celebration of the role of literature as a means of preserving the language, and thus by extension, Slovene identity itself. This is a thread which was of course, in part, constructed by those seeking to justify their political aims in the late 1980s; but even if the narratives themselves were embellished and exaggerated in order to stir up nationalist feelings amongst the Slovene public, there is also plenty of evidence which demonstrates the very concrete role that literary figures and literary institutions played in implementing political change. We therefore observe a literary field where literature has historically performed a unifying function, where politics and borders have been unable to do so, and where institutions and agents (i.e. writers) have assumed a quasi-political role. Even during the earlier years of the SFRY, when the Slovene Writers' Association did not play as active a role under the Yugoslav Writers' Union, we have seen that Slovene writers were particularly proactive in re-establishing links with PEN international, which served to promote a positive image of Slovenia within international literary circles.

Independent Slovenia: Literature and Cultural Institutions After 1991

We have seen thus far, on the one hand, how cultural institutions were under the jurisdiction of Yugoslav cultural policy and that, as such, the production of literature was not only funded by the state, but also performed an ideological function. The fates of certain authors, such as Edvard Kocbek, attest to the danger of not conforming to the state-sanctioned literary creativity. But on the other hand, we can see how literary institutions such as the Writers' Association and the Slovenian PEN Center managed to survive (thanks to, as Palavestra suggested, key members of the organisations happening to be on the 'right' side of history when Tito's Yugoslavia was formed) and even advance uniquely Slovene national interests, despite belonging to an overarching Yugoslav political

framework. We have also seen how agents in the cultural sphere in 1980s Yugoslavia, writers included, used their position to argue for new political alternatives, and used language and literature as justification for their cause. Having been engaged repeatedly throughout the 20th century in acts of self-assertion and political resistance, cultural institutions such as the Writers' Association and the Slovenian PEN Center no longer had such a defined task when independence was achieved. Yet this is not to say that writers immediately relinquished their platforms. On the contrary; it is possible to see, especially in the early years of Slovene independence, examples of writers actively engaging in political debates and using their positions as part of a collective to represent their own interests: namely, advocating Slovene literature to new audiences. It was not a case of retreating back from public life once the primary political goal had been achieved. Instead, it is possible to conceive of a change of focus, shaped by the new political outlook and a new set of material conditions for authors. In this final section of Chapter Two I contend firstly, that the transition from socialism to a free market economy did have consequences for Slovene writers, namely in how material support for their profession diminished. This, in turn, impacted upon the type of literature produced during this period, which is of interest to this thesis because two-thirds of the literature translated into English during this time was also written during this time. Secondly, although the post-1991 period represents a change in social conditions, it does not represent a radical overhaul within the literary field, in the sense that we can view the activity of institutions such as Slovenian PEN and the Writers' Association as conforming to a pattern of practices that have always sought to promote Slovenian literature in the belief that literature is and always has been of national importance to Slovenes.

Material Changes in the Post-Socialist Slovene Literary Field

In examining supply-driven translation processes, the field in which that demand is initiated is central to the research question. In addition, in the case of the corpus of novels translated from Slovene into English between 1991-2016, two-thirds of these books were also published in Slovenia during the post-independence period, which makes understanding the context in which they were written all the more relevant.¹⁹⁶ The period that this thesis examines does represent a very particular set of socio-economic circumstances, which in terms of the literary field had a variety of implications. Literary

¹⁹⁶ Ten of the titles that have been translated into English were written prior to 1991; the remaining 22 were published in Slovenia after independence, with the earliest post-independence publication to be translated being Drago Jančar's *Posmehljivo poželenje* (Mocking Desire), published in 1993.

scholar Alojzija Zupan Sosič sees these implications as having not only a very real financial impact upon authors, but also upon the type of literature that was produced after 1991, as the introduction of market conditions meant that capital became the main incentive for publishers:

Prestrukturiranje kapitala v globalni system neoliberalizma ne uničuje samo slovenskega gospodarstva (npr. propad osrednjih slovenskih podjetij), ampak usodno vpliva tudi na razvoj nekomercialne literatura, kamor spadajo slovenska lirika, epika in dramatika – danes se leposlovje tiska samo še v nakladi 500 izvodov (v bivši Jugoslaviji se je npr. tiskalo celo v nakladi do 10.000 izvodov), prav tako se je poslabšal finančni položaj avtorjev. Neoliberalni kapitalizem uvaja v knjižno produkcijo tržne razmere, ki narekujejo založnikom tiskanje dobro prodajanih knjig, npr. kuharic, potopisov in različnih 'new age' priročnikov za rast osebnosti, medtem ko se redkeje odločajo za tisk nekomercialne beletristike.

*The restructuring of capital into the global system of neoliberalism is not only destroying the Slovene economy (the collapse of key Slovene companies, for example), but is also fatally impacting upon the development of non-commercial literature, such as Slovene lyric poetry, the epic, and drama; today literature is only printed in print runs of around 500 (in the former Yugoslavia print runs could reach 10,000), likewise the financial position of authors has deteriorated. Neoliberal capitalism introduces market conditions into book production, which dictates that publishers print best-selling books, such as cookery books, travelogues and various 'new age' self-help books, whilst meanwhile they increasingly steer away from non-commercial belles-lettres.*¹⁹⁷

Marko Juvan shares this position, and elaborates on the reduction of financial support from the state, illuminating how this manifested:

Zasebna pobuda [kapitalizacije] vdira tudi na področje založništva, država pa zmanjšuje delež subvencioniranja za izdajanje in knjižnično odkupovanje leposlovja: ponudba se zato nujno komercializira, razpršuje po številnih manjših založbah, vendar pa postaja tudi bolj prožna in občutljiva za interese bralcev.

This particular initiative [of capitalisation] is also invading the publishing sphere, while the state reduces shares of funding for the publishing and 'library buying' of

¹⁹⁷ Alojzija Zupan Sosič, *Na pomolu sodobnosti ali o književnosti in romanu* (Maribor: Litera, 2011), p.95.

*literature: the market is therefore necessarily commercialised, is dispersed across numerous smaller publishing houses but is also becoming more flexible and sensitive to readers' interests.*¹⁹⁸

After 1991, the Slovene literary field therefore saw a reduction in subsidies for publishing houses, which in turn incentivised publishing houses to publish literature that is likely to generate a return.¹⁹⁹ This meant that conditions within the literary field became less favourable for those types that were not deemed 'commercial'. For Zupan Sosič, this means 'lyric poetry, the epic, and drama' – which suggests that the novel did not suffer in the same way. Significantly, she later argues that 'so bila devetdeseta nedvomno čas romana' (the nineties were undoubtedly the era of the novel) and that '[š]tevilo romanov se je v primerjavi z osemdesetimi leti skoraj potrojilo' (the number of novels almost trebled in comparison with the eighties).²⁰⁰ This suggests that while the transformation of the book market was damaging to certain forms of literature, those which had been granted more state protection in previous decades, the publication of novels was not hindered; in fact, it expanded. It is also important to realise that state subsidies did not diminish completely; scholars and politicians recognise, as Zupan Sosič wrote in 2011, that without any state subsidisation, certain types of literature would simply cease to exist in country with a population of only two million people. This observation serves to remind us that regardless of era or political framework, the number of Slovene speakers – and therefore the size of the reading population – has always been an influential factor upon the Slovene literary field.

Whilst the transition to a free market economy introduced new incentives to the Slovene literary field, others have been keen to point out that there was more continuity than one might expect in a period of political transition. Andreja Milošič argues that a market-oriented outlook was not entirely new for Slovene publishing houses; what did change, however, was the public acknowledgment of this profit-driven activity.²⁰¹ Milošič shows

¹⁹⁸ Marko Juvan, 'Iz 80. v 90. leta: slovenska literature, postmodernizem, postkomunizem in nacionalna država', *Jezik in slovstvo*, Vol.40, No.1-2 (1994-5), p.27.

¹⁹⁹ Figures show that in 1990, the Slovene Ministry of Culture supported the publication of 210 titles; in 1991, 202; in 1992, 153; in 1993, 142; in 1994, 145 and in 1995, 120. In Michael Biggins and Janet Crayne (eds.), *Publishing in Yugoslavia's Successor States* (New York: Haworth Information Press, 2000).

²⁰⁰ Alojzija Zupan Sosič, *Na pomolu sodobnosti* (Maribor: Litera, 2011), p.97.

²⁰¹ 'Pojem k dobičku usmerjenega založniškega podjetja v slovenskem prostoru ni nov, [...] novo je samo javno izrekanje o njegovem obstoju.' Andreja Milošič, 'Slovensko založništvo na prehodu iz socializma v kapitalizem', in Samo Rugelj (ed.), *Slovenska knjiga včeraj in jutri: osem pogledov na pomen domače knjige [The Slovene Book Yesterday and Tomorrow: Eight Perspectives on the Meaning of Books on the Domestic Market]* (Ljubljana: UMco, 2007), p.55.

how the specific structure of Yugoslav 'self-managed' socialism presented Slovene publishers with the opportunity to work with fellow East European publishing houses, the results of which were book clubs, mail-order and door-to-door book schemes and co-production in printing.²⁰² She also points out that Slovene publishing houses in the SFRY had always had to show some degree of market initiative if they wanted to avoid bankruptcy, thanks to the presence of restrictive controls on publishing activity and insufficient subsidies.²⁰³ What most fundamentally altered the Slovene domestic publishing industry after independence was privatisation, and a change in ownership.²⁰⁴ Publishing houses were no longer under state ownership, and were 'transformed into mixed ownership companies', which meant that shareholders or other firms could be majority stakeholders, to whom the director and editor-in-chief had to be accountable.²⁰⁵ After this transformation, what was published in Slovenia was now influenced by a further set of demands; those of multiple shareholders, and not just those of the state. Miklošič's findings contribute a more nuanced understanding of literary field after 1991, showing that whilst there were undoubtedly fundamental shifts that had long-lasting consequences for the publishing sector, it is also important not to portray the declaration of independence in June 1991 as an instant, radical overturning of the previous order of things.²⁰⁶

The Role of Literature After 1991

What Slovene independence meant for the symbolic status of literature is somewhat more difficult to define than the change in provisions for its production. So far we have understood that the free market model incentivised the publishing of commercial literature, and that this adversely affected the production of less marketable forms of literature, such as poetry. We have also learnt that the novel was the form that bucked the general downward trend, instead growing in popularity during the post-independence period. To understand the social function of literature after independence, it is instructive to first attempt to define some characteristics of the literature produced during this time. A

²⁰² *Ibid.*, p.60.

²⁰³ 'Pojem kulturnega poslanstva, ki se nahaja visoko na vrednoti lestvici slovenske nacionalne mitologije, je socialistična oblast v veliki meri izkoriščala za svoj družbeni nadzor v funkciji restriktivne politike. Založnik, ki je želel izdajati kulturno relevantne in izvirne slovenske knjige, je moral že takrat delovati tržno in podjetno, če ni želel svoje založbe pripeljati v stečaj.', *Ibid.*

²⁰⁴ 'Tisto, kar je po osamosvojitvi bistveno preoblikovalo slovensko založništvo, je bila njegova privatizacija.' *Ibid.*

²⁰⁵ *Ibid.*

²⁰⁶ Milošič offers further details of the post-independence implications for the publishing sector in the article quoted above, including a summary of the taxes that were applied to book sales after 1991, which further hindered activity for domestic publishing houses. *Ibid.*, p.66-67.

reasonable hypothesis might be that the literature produced after 1991 would reflect the topic of transition, but Zupan Sosič argues that the themes that one might expect to see in such conditions are absent:

Z nastankom nove države bi logično pričakovali, da se bodo »velike« teme – osamosvojitve, državotvornost, evropeizacija – zapisale v književnost, a so jih izpodrinile osrednje t.i. »male« teme intimne problematike [...] odtujenost, zdolgočasnost, nezadoščenost, ljubezenska nesoglasja, vdiranje javnosti v zasebnost in posledično strah pred izgubo individualnosti, turbokapitalistična travma, komunikacijska blokada... Prevlada zasebnosti nad kolektivnostjo je prepustila osrednjo mesto ljubezenski temi [...]

*With the emergence of the new state one might logically anticipate that the 'major' themes – independence, nation-building, Europeanisation – would be inscribed in literature, but they were superseded by the so-called 'minor' themes of personal issues [...] isolation, boredom, dissatisfaction, romantic discord, the invasion of the public into the personal and consequently, fear of the loss of individuality, turbocapitalist trauma, a communication blockade... The triumph of the individual over the collective paved the way for a predominance of love-related themes [...]*²⁰⁷

Thus, independence did not signify an outpouring of political literature within the Slovene literary field. Some of the themes listed by Zupan Sosič could be read as themes related to transition, (particularly that of trauma and a shift from a collective to a more individual identity), but what she deems the 'predominance of love related themes' suggests a retreat from any overt engagement with politics through literature. In Chapter Four, when I analyse the corpus of translations as a whole, we can see how thematic content was represented in the selection of literature that was translated into English, as I consider how these novels were presented to UK and US audiences. Chapter 5 also offers further answers to the question of thematic content, as I consider how the translated novels reflect an image of their SC context.

Instead of the content of literary texts themselves, it was the symbolic value attributed to literature – and with it, the prestige granted to the author's role – that was most impacted upon as a result of the transition from socialism to capitalism. We have already seen that certain forms of literature were attributed a greater symbolic value in the SFRY, as evidenced by the amount of support granted to the publication of these forms, which then

²⁰⁷ Alojzija Zupan Sosič, *Na pomolu sodobnosti* (Maribor: Litera, 2011), p.96-7.

diminished in later decades. Beyond this, we can talk of a change in what literature was expected 'to do'; for example, literary scholar Andrew Wachtel observes that in other socialist states, literature had previously been presented as a political statement, even if it was not as such.²⁰⁸ He quotes a statement from Serbian essayist Mihailo Pantić, who said that '[a]rtistic literature in the postsocialist cultural model has become socially unnecessary and almost completely private affair which lacks any social importance'.²⁰⁹ In the Slovene literary field, scholars have observed a similar shift from literature being regarded as something that benefitted the nation, to something of a more personal pursuit: 'poleg tržnih zahtev ovira razvoj slovenske literature tudi sprememba tudi njene vloge, iz nacionalnoafirmativne v zgolj intimno-identitetno' (*in addition to market demands, Slovene literature is also hindered by its changing role; from a nationally-affirming role to one of a more personal identity*).²¹⁰ Marko Juvan considers that after 1991, 'the role of literature as bearer of the nation's foundations, striving towards independence, was finally exhausted'.²¹¹ Andreja Milošič uses the role of the publisher to illustrate the same point, arguing that the role of the publisher had hitherto belonged to 'national mythology', where the role was understood to be more of a 'cultural mission', rather than a money-making enterprise.²¹² This, in turn, impacted upon the way that writers perceived their roles:

[...] so zlasti mladi pisatelji dodobra sekularizirali pojmovanje pisateljstva: ne dojemajo ga več (toliko) kot poslanstvo, temveč kot poklic, veščino, ne le pisanja, ampak tudi uveljavljanja.

[...] *younger writers in particular have thoroughly secularised the concept of being a writer: they no longer see it so much as a mission, but as more of a job, a skill; not just for writing, but also for gaining recognition.*²¹³

Andrew Wachtel summarises these points in his observations about the status of literature in post-socialist societies in Eastern Europe. Writers had previously 'been on a pedestal' for

²⁰⁸ Andrew Wachtel, *Remaining Relevant After Communism: The Role of the Writer in Eastern Europe* (Chicago & London: University of Chicago Press, 2006), p.67.

²⁰⁹ *Ibid.* p.66.

²¹⁰ Alojzija Zupan Sosič, *Na pomolu sodobnosti* (Maribor: Litera, 2011), p.95.

²¹¹ Marko Juvan, 'Iz 80. v 90. leta: slovenska literature, postmodernizem, postkomunizem in nacionalna država', *Jezik in slovstvo*, Vol.40, No.1-2 (1994-5), p.27.

²¹² Andreja Milošič, p.54. 'V duhu nacionalne mitologije, ki založnika dojema kot delavca, ki ustvarja v dobrobit svojega naroda in izvršuje pri svojem delu načelo kulturnega poslanstva, pri čemer je bogatenje sramotno in za založnika sploh najplemeniteja, da ostaja revež, sem povod za takšno spremembo pripisovala novim družbenim razmeram.'

²¹³ Marko Juvan, 'Iz 80. v 90. leta: slovenska literature, postmodernizem, postkomunizem in nacionalna država', *Jezik in slovstvo*, Vol.40, No.1-2 (1994-5), p.27.

over a century – which ended when societies in Eastern Europe transitioned into capitalist societies. The broad scope of his research, e.g. attempting to discuss the situation across the whole of ‘Eastern Europe’, at times results in some significant nuances being overlooked.²¹⁴ But his contribution to analysing the effects of the collapse of socialism in this part of the world is an important one, not least for having been the first to focus on this topic in such detail. As he argues,

In addition to their satisfaction with political and promised economic changes (the latter were, as has been recognized in studies of postcommunist societies in general, understood in vague terms), writers looked forward to giving up what many had come to see as the heavy burden of being spokespeople for the nations, prophets, and gadflies.²¹⁵

Thus, not only was the role of the writer ‘commercialised’, the change in role was, Wachtel contends, welcome: for many authors, the additional responsibility of being a social spokesperson was a burden which they were generally happy to shed. Wachtel bases this statement on preexisting research on Russian, Czech and Slovak writers in particular, but argues that the tendencies revealed in his research are typical of all former communist countries.²¹⁶ The idea that writers were relieved to relinquish political aspects of their work offers one hypothesis as to why the themes of transition did not appear in the novels post-1991 and suggests a broad trend amongst writers in post-socialist societies to distance their work from their former political environment. Such a ‘relief’ did not result in a reduction in the number of writers in post-communist societies, though; in fact, Wachtel notes that memberships to writers’ unions actually increased.²¹⁷ That is but for one exception – Slovenia, where numbers remained constant.²¹⁸ I noted above that Wachtel’s research attempts to cover a lot of ground, and can occasionally overlook specific exceptions; his observation about the Slovene exception is made in a footnote:

²¹⁴ In his survey of the literary fields of Eastern Europe in the chapter cited here, Wachtel includes data from Bulgaria, Croatia, the Czech Republic, Hungary, Moldova, Poland, Romania, Romania, Russia, Slovenia and Ukraine. Wachtel defends his use of the term ‘Eastern Europe’ by stating that the cultural developments he observes are shared across all former communist countries, including Russia, and that further distinctions such as Central Europe exclude Russia. In *Remaining Relevant After Communism* (Chicago & London: University of Chicago Press, 2006), p.3.

²¹⁵ *Ibid.*, p.45.

²¹⁶ Here Wachtel references Rajendra Chitnis, *Literature in Postcommunist Russia and Eastern Europe: The Russian, Czech and Slovak Fiction of the Changes, 1988-1998* (London: Routledge, 2005). In *Remaining Relevant After Communism* (Chicago & London: University of Chicago Press, 2006), p.45.

²¹⁷ *Ibid.* p.67.

²¹⁸ *Ibid.* p.68.

In this, as in many of the other categories we have been examining, Slovenia stands out as an exception. Here, continuity, not radical change, is the pattern. Thus, in 1985 there were approximately 300 members of the Slovenian branch of the Yugoslav Writers' Union; the same organization had 302 members in 2001. Nor had any other organization arisen to compete with it [...] This tendency to stability in Slovenia is in keeping with the overall trajectory of its postcommunist transition, which has been less fraught than in other countries. The government's concern with culture and particularly linguistic culture may well have to do with the fact that for tiny Slovenia, culture is perceived to be one of the few factors that differentiates it from its larger neighbours and therefore justifies its very existence.²¹⁹

Wachtel's footnote supports my argument that the post-1991 literary field was characterised by relative stability and continuity, but the fact that Slovenia's post-communist literary tradition represents an anomaly in his research findings, and that this is contained in a footnote, demonstrates that there is a need for further critical reflection on the Slovene literary field during this time. His conclusion that stability was a result of the government's concern with culture due to Slovenia's size is true to some extent, but as I have discussed throughout this chapter, there are many aspects to the discourse on Slovene language and literature, not just the country's size. It can be said that Slovene writers experienced similar shifts in social conditions to those outlined by Wachtel in other post-communist countries (writing became more of a job, rather than a vocation, for instance), and that the literature published after 1991 reflected such a rejection of a political role, but there is substantial evidence to show how many Slovene authors, particularly those active in the Writers' Association, continued to relish their role as proactive spokespeople within the public sphere. In the next section, I explore a further reason for this proactivity in the Slovene literary field, and demonstrate how a drive to supply translations of Slovene literature was a part of writers' activities after 1991.

Writers and the Re-orientation Towards Europe

A final significant factor in contextualising the field in which Slovene literature was produced after 1991 remains to be addressed. When Slovenia declared independence from Yugoslavia, it marked the political realisation of a commonplace sentiment long held by

²¹⁹ *Ibid.*

Slovenes that their country was culturally European.²²⁰ As Patrick Hyder Patterson notes, secession from the SFRY '[accelerated] the reorientation of the Slovenes' political, economic, and cultural linkages.'²²¹ Aspects of this chapter have touched upon claims to this cultural heritage; Slovenes' existence within the Hapsburg Monarchy is central to the claim, but other factors, such as Slovenia's geographic location, bordering Italy and Austria, also contribute to the idea. We have also seen how writers and intellectuals in particular played a prominent role in this 'ongoing conversation about the character of Slovene society' in the latter decades of the SFRY.²²² After Slovene independence was declared, there was a ten-day war in which the central Yugoslav authorities refused to acknowledge the declaration and attempted to cling on to power. During this time, Slovene authors used their platform to appeal to the international community for support and recognition. Writers made numerous international appeals, drawing attention to the conflict: in an open letter to the editor of *The Guardian*, published on 3 July 1991, 14 writers (some of whom were members of the *Nova revija* circle) reported on the Yugoslav Army's attack and civilian deaths. The concluding paragraph is a heartfelt intervention that states: 'Our life is our language, our culture, our European heritage, our economy and, yes, our new born state. Please, do everything you can to prevent a monstrous disaster in the very heart of Europe'.²²³ The writers thus make a direct appeal to an international audience, and in placing language and culture, which is European (and thus by implication, relevant to the audience in question), at the centre of their appeal, they distance themselves from their previous association as a Yugoslav state. In the immediate aftermath of secession, there was certainly evidence of writers maintaining a 'nationally affirming' role. It was not exclusively from the *Nova revija* platform, either, that writers undertook the role of spokespeople: the Writers' Association prepared and signed letters appealing to the international community. One letter, addressed to 'the International Cultural and Scientific Audience', signed by The Writers' Association, Slovenian PEN, as well as the Universities of Ljubljana and Maribor and the Slovene Academy of Sciences and Arts, writes that 'Slovenia and its people have always been, throughout their history, an integral part of the European civilization'.²²⁴ Another, dated 2nd July 1991, includes a history of Slovenia to justify its secession, referencing the Reformation, when 'the Slovenes aquired [sic] their first books

²²⁰ Patrick Hyder Patterson, 'On the Edge of Reason: The Boundaries of Balkanism in Slovenia, Austrian, and Italian Discourse', *Slavic Review*, Vol.62, No.1 (2003), p.110.

²²¹ *Ibid.*

²²² *Ibid.*

²²³ 'Noble Principles and Bloody Battles', *The Guardian*, 3 July 1991, p.20.

²²⁴ Ljubljana, Archives of the Republic of Slovenia, 2027 Korespondenca Društva slovenskih pisateljev (1991), Box II, fol. 60.

and have intellectually [sic] constituted themselves as an autonomous part of the European community.²²⁵ These examples are, of course, taken from the most intense moment of the transition. But they evidence the continuing political role of the writer, and the continuity of discourse on Slovene cultural belonging which is central to defining the outlook of the literary field after 1991.

Conclusion

The re-orientation towards Europe is critical to situating the literary field after 1991 because it serves to partly explain the context in which literary institutions continued to carry out their work. Continuity has been a prominent feature within the post-1991 Slovene literary field, in spite of the (often material) changes brought about by the transition to capitalism. This continuity can also be seen in the activity of literary institutions; the only difference being that the target audience expanded and altered. Whereas in the SFRY there was a ready-made audience for Slovene literature, thanks to 'festivals, anthologies, translations, prizes and the official policy of mutual recognition and brotherhood between Yugoslav states', this changed after Slovenia broke away from Yugoslavia, and authors started to search for new European audiences.²²⁶ This activity was not entirely new either, of course; as the discussion of cultural policy during the SFRY showed, authors belonging to Slovenian PEN had maintained a proactive approach towards reaching out to new audiences internationally. But combined with the new political environment, and the loss of the ready-made Yugoslav audience, Europe was certainly a conceptual literary space in which Slovene authors sought recognition. It is against this backdrop that I want to suggest that supply-driven literary translation must be understood in Slovenia. Just as authors had worked within the SFRY to increase their national visibility within and beyond those borders, so too did Slovene authors seek to increase their international visibility after independence. The archives of the Writers' Association show that the first five years of activity after independence were still structured by events that sought to promote Slovene literature to a wider international audience; in the early 90s this occurred in spite of the financial hurdles, and included efforts to network with translators, editors and organisations overseas. Across the following chapters of this thesis, I will focus specifically

²²⁵ *Ibid.*

²²⁶ Marko Juvan, 'Iz 80. v 90. leta: slovenska literature, postmodernizem, postkomunizem in nacionalna država', *Jezik in slovstvo*, Vol.40, No.1-2 (1994-5), p.27. Juvan also notes that this process of searching for new audiences had also begun during the 1980s – thus further evidencing the pattern of continuity and gradual change, rather than radical overhaul.

on the activities of the organisations discussed here, and others, with specific reference to translation. Having established some of the key changes – and mainstays – of the Slovene literary field throughout key periods, I hope to show that supply-driven translation activity can be understood not merely as a consequence of post-socialism, but as a practice with multifaceted motivations, including a tradition of concern over linguistic and cultural visibility, as well as an awareness of a small population which has historically been encompassed by larger political units. Supply-driven translation processes therefore must be viewed as part of a pattern of behaviour that reflects these motivations. Having provided an overview of the prelude to the literary field today, in the following chapter I move to an analysis of cultural institutions and agents involved in translation of Slovene literature. Chapter Three will introduce new cultural institutions that were established after 1991, as well providing detail on the specific translation-related activities of the organisations that had existed, in various forms, long before the independent Republic of Slovenia came into existence.

Chapter Three: Slovene Cultural Organisations and Their Role in the Production of Slovene Literature in English Translation

Introduction

Having traced the development of the symbolic value of literature in Slovenia, and the historic context against which such narratives emerged, the present chapter investigates the agents working within the Slovene literary field today, and their roles in driving the supply of Slovene literature in English translation. Chapter Three critically examines the organisational apparatus that drives the production of Slovene literature in English translation through a series of interviews conducted with agents that work in Slovene cultural organisations, whose objective is to support the translation of Slovene literature. As was evident from the scholarly sources discussed in Chapter Two, research into the Slovene literary field has hitherto been conducted by those existing within it, and my analysis here thus offers a much-needed critical perspective of these organisations' activity from outside the Slovene literary field.

In considering the agents' roles in the drive to supply Slovene literature to an anglophone audience, my analysis centres on how much agency individual agents have in processes of selecting novels for translation, where selection typically takes the form of deciding which books will receive funding for translation initiatives, but can also involve the commissioning of sample translations, which seek to raise the visibility of some texts over others. As a result, this chapter is able to show how translation occurs between this small nation SC and the two major language TCs of the UK and US, which enables us to understand why certain books are available over others and complicates our understanding of power relations between a peripheral SC context and two very central TC contexts. Power relations are more complex because, as the interview data reveals, the work of agents in SC organisations is grounded in the environment in which the agents operate: the Slovene literary field. On the one hand, this means that the agents act according to the values and rules that determine their own literary field, as opposed to the demands of a TC literary field. Agents are able to put forward novels that they perceive to be of value – those which they perceive to be good representations of what is considered to be quality literary within their own literary field at a given time.

Yet of course, on the other hand, there is a point at which the SC agent loses agency over the translation project, and the success of a novel in translation cannot escape the rules of

the TC literary field. Typically, this loss of agency is conceived of in terms of the translation process itself, which has long been a central discussion in TS: for example, Gideon Toury argued that when a text is translated into a target language (TL), the translator is governed by different socio-cultural constraints than those of the SC (which thus signifies a loss of agency for the SC agent in their ability to control a text's presentation in translation) and more recently, Venuti focuses on the power of a translator to frame a novel in relation to TC values in his renowned theory of domestication and, inversely, foreignization.²²⁷ However, in my analysis of supply-driven translation in Slovenia, the loss of agency is primarily considered in terms of whether or not the SC agents' efforts to provide translations of Slovene literature amounts to any critical attention in the TC context, and this is a question that is dealt with in more depth in Chapter Four, and even more so in Chapter Five, in which I trace the journeys of three novels from SC to translation into English. The focus in this chapter remains on the organisations and agents within the SC, and on the work that they carry out within the Slovene literary field that drives the production of Slovene literature in English translation.

As I discussed in Chapter One, and as the language I employ here has already indicated, my analysis of supply-driven translation activity is underpinned by Bourdieu's theory of cultural production, and draws in particular on his concepts of field and capital. Because of this thesis's angle on the SC's role in the production of translations for a TC, it is instructive to restate how Bourdieu's ideas augment my analysis here, because it is not a straightforward analysis of how literature is produced and consumed within the Slovene literary field. Bourdieu's theory of the field of cultural production argues that the consumption of art (literature being one example) is driven by the perceived value of that art – a value which is generated by those who value it, just as the work, in turn, defines those who recognise its value.²²⁸ Such a model would account for why certain forms of Slovene literature might be popular in Slovenia at a given time: certain authors, if praised by agents in a position of influence, would gain cultural capital, and the author's literary work would equally generate a certain kudos for those advocating its perceived merits. In the case of supply-driven translation, the end product is not consumed within the field that produces it, so the consumption itself is therefore not of primary concern. However, this does not mean that

²²⁷ Gideon Toury, 'The Nature and Role of Norms in Translation', in Lawrence Venuti (ed.), *The Translation Studies Reader* (London & New York: Routledge, 2012 (2000)), p.168-181; Lawrence Venuti, *The Translator's Invisibility* (London & New York: Routledge, 2008 (1995)), p.14-20.

²²⁸ Pierre Bourdieu, 'The Field of Cultural Production', in Randal Johnson (ed.), *The Field of Cultural Production: Essays on Art and Literature* (Cambridge: Polity Press, 1993), p.37.

SC agents do not produce value: the work they perform in driving to supply Slovene literature in translation does produce value in the SC literary field, even though this does not materialise in the form of a physical book for the SC. The value that SC agents produce takes the form of a reproduction of the belief in the value of supplying Slovene literature in translation ('it's logical' that it happens; the TC 'isn't going to take care of Slovene literature' in translation; and it shows the world 'who we are' being some of the agents' words that encapsulate this belief) and crucially, it takes the form of cultural capital for the authors whose works are translated into English, and the organisations who were successful in their efforts, with both being able to display their achievements back in the SC (such as in an exhibition of Slovene literature in translation evidences, as I discuss later in this chapter). Therefore Bourdieu's concepts are employed in a sense that allows us to theorise the reasons behind supply-driven translation in a way that looks beyond a systems-based translation theory perspective. The environment in which the SC agents operate informs their work in promoting Slovene literature in translation, and therefore an analysis of SC organisations and agents' perceptions of their roles is crucial in understanding how the literature from this small nation SC comes to exist in English. In the following section, I introduce the organisations that are key to supply-driven translation processes, and outline the methodology used in my research interviews.

The Slovene Literary Field Today: Organisations and Agents Working to Supply Slovene Literature in Translation

In this chapter I analyse the roles of six organisations that facilitate the promotion of Slovene literature into foreign languages, one of which is English.²²⁹ These organisations can be defined as agents, as per Milton and Bandia's definition (2009) as discussed in Chapter One, but I refer to organisations here so as to maintain a distinction between an organisation itself, and the individual agents working within it.²³⁰ The term organisation is employed as a means of indicating the coordinated structure of groups of agents, though it must be acknowledged that there are varying degrees of structure within the organisations I discuss here, ranging from government ministries to small, voluntary groups without official premises. The Ministry of Culture is included in my discussion of organisations because it is a coordinated structure that presides over other agents in the literary field,

²²⁹ I make this distinction here to note that the organisations listed do not exclusively work to promote Slovene literature in English.

²³⁰ 'They [agents] may also be magazines, journals or institutions.' John Milton and Paul Bandia, 'Introduction: Agents of Translation and Translation Studies', in John Milton and Paul Bandia (eds.), *Agents of Translation* (Amsterdam: John Benjamins, 2009), p.8.

and crucially, because it controls the allocation of capital to cultural projects, upon which other organizations in the field depend. It therefore must be included in my analysis, but the Ministry of Culture would typically be understood as more than an organisation if we were to take its full operational potential into consideration. Instead, I only address the aspects of the Ministry's role that relate to government support for Slovene literature in translation. Because of the broad use of the term 'organisation' in this chapter, each section contextualises the type of organisation and its respective role in supply-driven translation processes. The organisations discussed here are therefore: the Ministry of Culture, the Slovenian Book Agency, the Slovene Writers' Association, the Centre for Slovene Literature, the Trubar Foundation and the publishing house Beletrina. One organisation that does not feature in this analysis – but which I nevertheless consider be part of the network working to support translations of Slovene literature – is the Slovenian PEN Club. Though Chapter Two featured discussion of the important role of the PEN club within the SFRY, insufficient data on the club's contemporary operations precluded a sufficiently rigorous analysis here. In addition, as a regional branch of an international organisation that has broader aims of representing writers and defending freedom of speech, the Slovenian PEN club's activities are not as exclusively focused on literary translation as the other aforementioned organisations.²³¹ Finally, my analysis includes a seventh example, which is not an organisation at all: I present the case of one agent that chooses to supply translations of his own literature without the support of any organisations at all, thus offering an interesting case study of personal supply-driven translation.

The interviews with agents in the Slovene literary field were semi-structured, and were designed to encourage participants to talk freely about their role and how they perceived it.²³² As well as questions about their roles (including questions about a typical working day, their favourite and least favourite aspects of their role) I also asked agents specific questions about translation, including whether they were ever included in decision-making processes with regard to the selection of literary texts for translation, and whether they had a specific idea of what might make a text a good candidate for translation into English. In addition, I asked agents what Slovene culture meant to them, and what associations they held with the words 'Slovene culture.' With this last question in particular, it is important to acknowledge that some agents perhaps felt it necessary to explain Slovenia's history to me

²³¹ 'The Pen Charter', < <https://pen-international.org/who-we-are/the-pen-charter> > [last accessed 16.10.18].

²³² All interviews were conducted in Slovene, with excerpts quoted here in my English translation.

as ‘an outsider’, thus prompting them to give an answer that they felt contextualised their roles in some way. Nevertheless, responses to this question did, on occasion, introduce the narratives of Slovene language and literature being fundamental to the creation and survival of the Slovene nation as I discussed in Chapter Two, which shows that such discourses are present in key organisations where translations of Slovene literature are initiated and supported today.

Ministrstvo za kulturo RS – The Ministry of Culture of the Republic of Slovenia

The Ministry of Culture is one of fourteen ministries that form the government of the Republic of Slovenia. The Ministry presides over a broad remit of cultural fields, which it defines as art, culture, cultural heritage, film, media, Slovene language, religious freedom and cultural diversity and human rights.²³³ With regard to literary translation, in 2005 the Ministry of Culture established the Slovenian Book Agency (Javna agencija za knjigo; JAK), a separate government organisation, to deal specifically with the promotion of Slovene literature in translation and other literary initiatives. It is therefore through this organisation, which I analyse next, that we can best understand the Ministry’s role in relation to supply-driven translation processes. However, the Ministry to Culture is the organisation at the top of the hierarchy within the literary field, as it is responsible for the allocation of funding to the Slovenian Book Agency, which in turn distributes funding to all the other organisations working to encourage the promotion of Slovene literature that I discuss in this chapter. With this in mind, those agents working at the top of the literary field wield influence at policy level, and an insight into their roles and how they discuss the role of literary translation offers important insight into decision-making processes at the highest level of the Slovene literary field. Here I present data from an interview with Anton Peršak, who at the time of the interview in July 2015 occupied the position of State Secretary for Culture. Peršak’s position was that of a government official with the power to stand in for the Minister of Culture (at the time, Julijana Bizjak Mlakar, voted in on 18 September 2014) during parliamentary proceedings and other governmental engagements, and in this sense the position can be considered a deputy minister, although an important distinction to make is that they do not hold the power to vote or sign legislation on behalf of the minister.²³⁴ The following year, in May 2016, Peršak became the Minister of Culture,

²³³ ‘umetnosti, kulture, kulturne dediščine, filma, medijev, slovenskega jezika, verske svobode in kulturne raznolikosti in človekovih pravic.’ <http://www.mk.gov.si/si/delovna_podrocja/> [last accessed 16.11.15].

²³⁴ ‘Državni sekretarji’ <http://www.vlada.si/o_vladi/pojmovnik/> [last accessed 16.11.15]. Peršak was State Secretary for Culture under the government of Prime Minister Miro Cerar, who was

a post he occupied for just over two years.²³⁵ Peršak represents an interesting figure for two further reasons; he was a member of the first independent Slovene government, and has thus operated in the political arena for over 25 years. He also identifies as a writer first and foremost, and has been an active member of the Slovene Writers' Association and Slovenian PEN.²³⁶ My interview with Peršak seeks to understand the value that he perceives in supporting the translation of Slovene literature as a way of understanding how an agent at the top of the literary field might shape the body of literature that becomes available in English. Because I focus on one agent's personal perspectives, my analysis does not make claims about the broader role of the Ministry of Culture in general, due to the temporal nature of party politics.

The interview with a SC agent at top of the literary field generated responses that revealed broader attitudes towards the role of culture in a small nation. I posed the same questions to Peršak as I did to other agents in other organisations: about how he would describe his role, and which aspects of it he liked and disliked the most. He described his role in straightforward descriptive terms, explaining the function of a state secretary, and said that he had a lot to do with legislation and investments at the Ministry owing to his prior political experience.²³⁷ In light of this experience, I asked Peršak how he remembered the period of transition, and about the significance of those changes for the Slovene literary field. In particular, I asked why the Publishing Act (*Zakon o založništvu*) became the Realisation of Public Interest for Culture Act (*Zakon o uresničevanju javnega interesa za kulturo*), and what this meant for the publishing industry after Slovenia's declaration of independence. It is in this response that we see broader reflections on the role of culture in a small nation:

Ključni moment tega... ali pa ključno sporočilo – message – tega zakona je, da je v interesu slehernega naroda še posebej pa naroda, ki je pač maloštevilen in je

elected on 25 August 2014. His party, *Stranka Mira Cerarja* (The Miro Cerar Party; SMC) was formed on 2 June 2014, but was later renamed as the *Stranka modernega centra* (Modern Central Party; SMC) following Cerar's first official congress in March 2015. 'Predsednik vlade Dr. Miro Cerar' <http://www.kpv.gov.si/si/predsednik_vlade_dr_miro_cerar/> [last accessed 16.11.15]

²³⁵ Government announces appointment of Peršak in May 2016: Republika Slovenija Ministrstvo za kulturo, 'Primopredaja poslov - Tone Peršak 14. minister za kulturo' <http://www.mk.gov.si/si/medijsko_sredisce/novica/7004/> [last accessed 08.10.2018]; Peršak welcomes new Minister of Culture, Dejan Prešiček: Republika Slovenija Ministrstvo za kulturo, 'Minister za kulturo Dejan Prešiček po pripomopredaji poslov napovedal takojšnji začetek dela na odprtih vprašanjih v kulturi', <http://www.mk.gov.si/si/medijsko_sredisce/novica/7662/> [last accessed 08/10.18].

²³⁶ Anton Peršak, *Interview with Anton Peršak* (Interviewed by Olivia Hellewell) (Ljubljana 2015)

²³⁷ *Ibid.*

seveda zaradi tega ogrožen, na nek način ogrožen... je javni interes ne, da ohrani, ravija svojo kulturo (*The key moment... or the key message - 'message' - of that law is that it is in every nation's interest, especially for the nation which is small in number and is, of course, threatened because of this, in a way it's threatened... It is in the public interest that it preserves, it develops its [own] culture*).²³⁸

His response echoes the discourse of the critical intellectuals in the late 1980s, as discussed in Chapter Two, and confirms that changes to the law in the early 1990s were motivated by a perceived need for further protection and development of the cultural sector in Slovenia, due to its status as a small nation. His response continued to focus on the role of literature in particular:

Kajti ta literatura je pri majhnem narodu toliko bolj [...] – najbrž je pri vseh narodih ampak drugi se tega recimo Angleži, ker vas je veliko je to manj opazilo – je pa oblikuje identiteto ne, tega naroda, drugi če pa izraža. Ko mi hočemo - razen tako fizično ne – spoznat neko deželo, kaj delamo ne? Gledamo filme o tej deželi ne, beremo knjige, po možnosti obiščemo, ampak ce hočemo nekak si predstavljat duha, recimo ne, ki v nekem okolju prevladuje to spoznamo skozi umetnost ne. (*For literature in a small nation is so much more [...] – it probably is in all nations, but it's less noticeable for others, let's say the English, as there's a lot of you – it shapes the identity of that nation, secondly it expresses it. When we want to get to know a country, apart from in a physical sense, what do we do? We watch films about that country, we read books, we visit if possible, but if we want to somehow imagine, let's say, the soul that prevails in a region, we get to know that through art*).²³⁹

The acute awareness of Slovenia's size in relation to other nations is at the forefront of both of Peršak's responses, and again, we see a continuation of the narrative on the role of literature as a means of shaping and expressing Slovene identity. He acknowledges that 'it is probably the same in all countries', but that the effect is much more visible in a small country such as Slovenia. Though Peršak is just one agent within the Ministry of Culture, his position evidences a continued presence of the traditional (nationalist) narratives that were discussed in Chapter Two. When I asked Peršak about how he viewed the role of the Ministry of Culture with regard to the translation of Slovene literature in particular, he said:

²³⁸ Anton Peršak, *Interview with Anton Peršak* (Interviewed by Olivia Hellewell) (Ljubljana 2015)

²³⁹ *Ibid.*

[...] če hočemo pravzaprav dokazat, da obstajamo ne, moramo sami skrbeti za to, ne. In skrb Ministrstva za kulturo je poleg drugega tudi to, vse to skrb v našem imenu izvaja JAK ne [...] je tudi to, da sami skrbimo za to, da se slovenska literatura prevaja. Ker... ker je logično. Težko bo razen v kakšnem posebnem primeru enem založniku v Amsterdamu recimo prišlo na misel, da bi izdal slovensko knjigo, ne, tudi zato ker je problem v kupcijo, ne. Ker ameriško literaturo kupujejo vsi, ne. Angleško tudi, ne. Zato ker... ker je to preprosto svet ki nas zanima. (... *if we want to show that we exist, we have to take care of that ourselves. And the responsibility of the Ministry of Culture is, besides that – JAK carry out that responsibility in our name – is also that we take care of making sure that Slovene literature is translated too. Because... because that's logical. It would be difficult, aside from some special circumstance, for it to occur to some publisher in Amsterdam, let's say, to publish a Slovene book, right, because the problem is business, too. Because everyone buys American literature, right. English too. Because... because that's simply the world that interests us.*)²⁴⁰

During the interview the State Secretary for Culture mentioned his involvement in three cultural organisations whose task involves funding and promoting Slovene literature in translation.²⁴¹ I asked whether Peršak had ever been involved in decision-making processes with regard to choosing which books would receive funding for translation. He said that he had, when he had been on the committee for the Trubar Foundation (*Trubarjev sklad*) – a source of funding for international publishing houses, which I discuss later in this chapter. I asked what considerations were made when deciding which books would receive funding or not, and his response further reinforced the view that to him, literature is a means of outwardly representing Slovenia to the world:

AP: mi smo se ukvarjamo predvsem s tem ne, ali se je ta knjiga, ki si to zaslužijo, se prav ali gre res, ali gre za dobrega avtorja ali gre za knjigo ki ne bo... zdaj bom rekel... ne bo anti-promocija za Slovenijo ne, za slovenško kulturo... (*We're involved mainly with the question of whether it's a book that deserves [the support], in other*

²⁴⁰ *Ibid.*

²⁴¹ Peršak is listed as a member of the supervisory board at Slovenian PEN: http://www.penslovenia-zdruzenje.si/odbor_predsednik [last accessed 20.11.15] and as a member of the supervisory board at the Slovene Writers' Association: http://www.drustvopisateljev.si/si/drustvo_slovenskih_pisateljev/organizacija-in-kontakti/1692/detail.html [last accessed 20.11.15].

words, if it really is a good author or whether it's a book that won't... how shall I put it... won't be bad publicity for Slovenia, for Slovene culture...)

OH: Kaj bi bila 'anti-promocija za Slovenijo'? (*What would count as bad publicity for Slovenia?*)

AP: Da bi ljudje rekli, da je slaba ne, slaba knjiga. Če bi... pač dokupil ne. (*If people were to say that it's bad, a bad book. If it would even sell.*)²⁴²

We can see from Peršak's response that even though his perspective is just one of many potential voices in the decision-making process, the concept of a book outwardly representing Slovenia to an international audience factors in his assessment of which books are worthy of financial support. It also shows that in his experience, texts have been judged on their subjective merits, with no mention of a formal process or set of criteria. It's important to bear in mind Peršak's institutional position of power here, too; being involved in numerous organisations that drive the supply of Slovene literature in translation, whilst occupying a position in government affords him a position of influence in scenarios where funding decisions are made based on individuals' subjective judgements.

Javna agencija za knjigo – The Slovenian Book Agency

As previously stated, *Javna agencija za knjigo* (The Slovenian Book Agency; JAK) is a government agency that was established to oversee cultural activity within the field of literature and publishing.²⁴³ It was established in December 2008 and began operating in January 2009, and was established as a separate institutional entity, connected to, but officially distinct from, the Ministry of Culture.²⁴⁴ JAK is therefore one of the most influential organisations with regard to supply-driven translation processes; it oversees the allocation of funding to literary projects by issuing calls for tender, to which other organisations apply. Further influence over supply-driven translation processes derives from JAK's international translation seminar, which is organised annually and offers funded places to translators from Slovene into any language to come and stay in Slovenia and

²⁴² *Ibid.*

²⁴³ Though I have used the adjectival form 'Slovene' throughout this thesis, JAK uses 'Slovenian' in all English-language materials it produces, hence the variation here.

²⁴⁴ JAK's establishment was initially met with protest from writers, who did not agree to two of the clauses in the law that the government had set out. These objections were related to the structure of the ruling body that would preside over JAK and to the allocation of funding. See 'Slovenski pisatelji so se zbrali na protestu' [Slovene Writers Gather in Protest] *MMC RTV SLO*, 22 October 2007, <<https://www.rtvlo.si/kultura/knjige/slovenski-pisatelji-so-se-zbrali-na-protestu/152720>> [last accessed 16.10.2018].

participate in workshops to produce sample translations of texts that have been selected by JAK. JAK describes the seminar as

seminar za prevajalce, ki ponuja vpogled v aktualno stanje slovenske sodobne književnosti in možnost sodelovanja s slovenskimi avtorji, kritiki, založniki, predavatelji in drugimi akterji s področja knjige. Seminar pripomore k povečanju števila izidov knjižnih objav vrhunskih prevodov, boljši informiranosti prevajalcev iz slovenskega jezika ter k tesnejšemu sodelovanju med prevajalci, založbami in avtorji (*a seminar for translators which offers insight into the current state of contemporary Slovene literature and an opportunity to collaborate with Slovene authors, critics, publishers, scholars and other agents within the literary field. The Seminar contributes to an increased number of high-quality published translations, helps translators from Slovene to be better informed and fosters closer cooperation between translators, publishing houses and authors*).²⁴⁵

The seminar is therefore a highly coordinated and state-funded means of facilitating the translation of Slovene literature. Its description reflects JAK's assumed responsibility of informing translators from all over the world about what they believe to be currently worthy of attention in the world of contemporary Slovene literature, and is a strong example of a 'drive to supply'.²⁴⁶ The description states that the seminar contributes to an increased number of publications. This thesis cannot speak for languages other than English (where the rate of success is likely to be higher, if we consider the notoriously low percentage of literature that is published in translation in the US and UK), but upon comparing JAK's list of previously selected texts with the corpus of novels translated between 1991 and 2016, we can see that one novel from JAK's selection now exists in English translation.²⁴⁷ However, I contend that the seminar is as much about *provision*, and facilitating literary translation whilst promoting Slovenia's investment in literary culture, as it is about measuring results in terms of published outputs. JAK does not advertise

²⁴⁵ 'Prevajalski seminar', Javna agencija za knjigo RS, < <http://www.jakrs.si/mednarodna-dejavnost/prevajalski-seminar/> > [last accessed 16.10.18].

²⁴⁶ JAK's website lists former participants (translators) as having come from Argentina, Austria, Belarus, Bosnia & Hercegovina, Bulgaria, Croatia, Czech Republic, Finland, France, Germany, Hungary, Italy, Japan, Lithuania, Macedonia, Montenegro, Poland, Romania, Russia, Serbia, Slovakia, UK, USA – thus it is fair to speak of worldwide participation, though a predominance of participants from countries of the former Yugoslavia and wider Europe is certainly visible. *Ibid.*

²⁴⁷ This text is Drago Jančar's *I Saw Her That Night* (To noč sem jo videl), translated by Michael Biggins. However, Biggins already had four of Jančar's novels published in his English translation before this one, and Biggins did not attend the seminar the year that JAK selected this particular text, so there is no evidence to suggest that the seminar had any bearing on this translation's publication.

publication figures in relation to its seminar; yet the event description does emphasise collaboration, and the event also includes a public programme with literary evenings and music events that are open to the wider public as well as translators.²⁴⁸ Whilst it is likely that results in the form of published translations are needed to justify the investment in this event, we can observe other perceived benefits that help to understand why the Slovene government provides so much infrastructure to encourage the translation of Slovene literature all over the world.

To further understand JAK's role in relation to the translation of Slovene literature, I interviewed Katja Stergar, JAK's Head of International Activity. Stergar had held this position since the agency's creation in December 2008, and my interview with her expands upon the description of JAK's role, beyond the agency's self-presentation online, and provides insight into how Stergar perceives her role and how it relates to the promotion of Slovene literature.²⁴⁹ With regard to the agency's role in the domestic literary field, Stergar describes JAK as 'neki vrsti javni regulator trga namreč področje knjige' (a sort of public market regulator for the book sector), and qualifies her description with the following statement:

... hkrati pa je slovenski jezik tako pomemben da je nacionalnega pomena in hkrati bi težko na slovenskem trgu res kvalitetne knjige izhajale brez državne pomoči. Se pravi, mi skrbimo za to, da kvaliteta dobi neke državne podpore. Podpiramo izdajo kvalitetnih knjig pri slovenski založniki (*at the same time Slovene language is so important that it's of national significance and the same time it would be difficult for books of real quality to come out without government help. So we make sure that quality receives some state support. We support the publication of quality books by Slovene publishers*).²⁵⁰

²⁴⁸ "The translation seminar comprises two parts. The first part is dedicated to translation workshops where participants work on an excerpt from a selected text with the help of guest authors and expert workshop leaders. The aim is to provide an in-depth look at the author's work and oeuvre and create conditions leading to a publication of the literary translation of the work in question. The second part of the seminar is intended for presentations and lectures by Slovenian experts on the topic of contemporary Slovenian literature, publishing and promotion of Slovenian literature. In the evenings literary events with guest authors and a thematic cultural programme (including visits to publishing houses, bookshops, etc.) take place. The professional part of the programme is organised only for seminar participants, while evening events with guest authors and musical guests are open to the public." 'The course of the seminar', *Javna agencija za knjigo RS*, <<http://www.jakrs.si/en/international-cooperation/translation-seminar/>> [last accessed 16.10.18] (English translation by JAK).

²⁴⁹ Katja Stergar, *Interview with Katja Stergar* (interviewed by Olivia Hellewell) (Ljubljana, July 2015).

²⁵⁰ *Ibid.*

Her assertion that ‘Slovene language is so important that it’s [a matter of] national significance’ is an unequivocal positioning of Slovene language at the heart of what she sees as the organisation’s mission and shows that concerns about the Slovene language, as I discussed in Chapter Two, are present in the literary field today. It also echoes the views expressed by Anton Peršak at the Ministry of Culture, who also expressed concern for the ability of original Slovene literature to survive in a market environment that favours English-language books.²⁵¹ JAK’s role on the domestic market therefore appears to be at least partly motivated by a perceived need to protect the Slovene language, by supporting the publication of Slovene literature that otherwise would not be as commercially viable. A second point to be noted from Stergar’s response is the phrase ‘quality literature’, which she used several times during the interview, and was a phrase that reoccurred in other interviewees’ responses too. It demonstrates that agents make a distinction between the status of literary works that they seek to support and types of commercial fiction that are driven by market forces, and that therefore a symbolic value is placed upon what we might term ‘non-commercial literature’, as it is seen worthy of government support. Stergar then describes JAK’s role specifically in relation to the promotion of Slovene literature abroad, showing the same concerns for the size of the Slovene market and the

Verjetnost, da bi slovenska knjiga v tujini bila uspešna pa tudi, da bi kvaliteta preživela na slovenskem trgu brez javne podpore je majhna, ker enostavno je trg premajhen, da bi se kvaliteta lahko dovolj dobro prodaje, da bi knjiga prezivela sama od sebe. (*The likelihood that a Slovene book would be successful abroad, that quality would survive on the Slovene market without state support is small, as the market is simply too small for quality to sell well enough, for a book to survive by itself*)²⁵²

Stergar’s response articulates an understanding of the relative power relations between the Slovene literary field and those of more major languages: the Slovene literary field is too small to provide a platform that would allow Slovene books to be seen internationally, and therefore she perceives her organization’s role as a form of scaffolding, elevating domestic literature to even out the uneven levels of cultural visibility. Her answer displays a belief in the quality of what Slovene writers have to offer, as well as an acute awareness of the challenges that a small nation faces. It also confirms that there is government-supported

²⁵¹ It is important to note here that Peršak didn’t justify any of these statements with figures; his views expressed a more general perception of the dominance of widely spoken languages vs those of smaller nations.

²⁵² *Ibid.*

infrastructure aimed at ensuring the production and promotion of Slovene literature for foreign audiences, motivated by an awareness of Slovenia's status as a small nation

JAK occupies a place at the higher end of the hierarchy of organisations within the literary field, regulating not just the domestic book market, but controlling the distribution of funds to other organisations that seek financial support for the promotion of literature. To understand how this position of power in the Slovene literary field might impact upon the selection of literature available in translation, I asked Stergar if she was typically included in the decision-making process with regard to which books receive funding for translation into foreign languages. Her answer explained some of the further bureaucratic intricacies of JAK, and described how the power to decide was in fact delegated to an external committee. Stergar's role as Head of International Activity didn't grant any agency to choose, and she instead described herself as an 'advisor' – someone with an understanding of the international book market, who oversaw the coordination of various projects. As far as translations of Slovene literature are concerned, her role extends to checking that applications for funding are complete, but the decision to select and fund projects is made by a panel of 'five experts': the *Expert Committee for the International Promotion of Slovene Literature and Humanities* (Strokovna komisija za mednarodno promocijo slovenske literature in humanistike).²⁵³

The Expert Committee for the International Promotion of Slovene Literature and Humanities

Stergar's interview revealed that the power to decide which literary translation projects receive funding from JAK lies with a committee of five individuals, considered experts in this particular field, who then review the applications for funding and decide which projects are the most deserving. In this section I explain the selection process, as well as present data from an interview with two members of the committee who were serving at the time I

²⁵³ 'V Sloveniji je sistem tak, da svetovalci — v bistvu nimamo nobene možnost odločat. Vsa sredstva se delijo na predlagi javnih razpisov in tam odločijo strokovne komisije. Strokovna komisija za mednarodno promocijo slovenske literature in humanistike ima pet članov. Ko vloge pridejo na razpis najprej svetovalci pogledamo kateri so upravičeni se pravi [...] da dosegaajo vse kriterije, da pridejo do strokovne komisije in potem pa strokovna komisija odloča katere knjige dobijo podpore in katere ne. Svetovalci nimamo možnosti odločanja; mi pa skrbimo, da ves proces teče. Strokovna komisija, ki je sestavljena iz zunanjih ekspertov pa je tista, ki odloča. (*In Slovenia the system is such that advisors — basically we don't have any opportunity to choose. All funds are divided on the basis of public tenders and those are decided by expert committees. The Expert Committee for the International Promotion of Slovene Literature and Humanities has five members. When the applications for grants arrive, first of all we, all the advisors, look at which are entitled, i.e [...] that they fulfil all criteria to go to the expert committee and then the expert committee decides which receive the funding and which don't. As advisors we don't have the chance to decide, but we make sure that the whole process runs smoothly. It is the expert committee, made up of outside experts, that chooses*). Ibid.

conducted this research. The committee is one of three bodies of experts belonging to JAK and consists of five individuals that serve a five-year term, and whose work must in some way be connected to Slovene literature and international book markets.²⁵⁴ When JAK announces a round of funding for literary translation projects into foreign languages, it is the Expert Committee which decides which applications will receive funding for their proposed projects. The decisions are based on a series of criteria, which the committee then rates the applications against, awarding points for each category. As JAK is the government organisation responsible for funding and developing literary culture, the points-based system for the funding of translation projects is one of the principal ways in which the aims of institutional supply-driven translation processes in Slovenia can be measured.

The 2016 call for tender advertised available funding for cultural projects in the field of literary translation into foreign languages and stipends for translator residencies.²⁵⁵ Article 3.1 of the call for tender specifies the expected outcomes:

3. 1 Prevodi v tuje jezike:

- prevajanje kakovostnih in prepoznavnih izvirnih slovenskih del v tuje jezike;
- promocija in uveljavljanje avtorjev in njihovih del doma in v tujini;
- neposredna podpora prevajalcem iz slovenščine v tuje jezike.

3.1 Translations into foreign languages:

- *the translation of quality and 'recognisable' original Slovene works into foreign languages;*
- *the promotion and assertion of authors and their works at home and abroad;*
- *direct support for translators from Slovene into foreign languages.*²⁵⁶

From the guidelines we gain a sense of the type of projects that are likely to gain financial support from JAK: SC authors that carry a degree of cultural capital in the SC are perhaps more likely to gain support than those who are not well-recognised, and those who are not deemed to be 'quality literature'. In this sense, on paper, JAK appears to exert a

²⁵⁴ Uradni list Republike Slovenije, 'Pravilnik o strokovnih komisijah Javne agencije za knjigo Republike Slovenije, stran 10265', No.73 (2016) < <https://www.uradni-list.si/1/objava.jsp?sop=2016-01-3127>> [last accessed 05.09.2018].

²⁵⁵ Javna agencija za knjigo RS, 'Javni razpis za izbor kulturnih projektov na področjih prevodov v tuje jezike in rezidenčnih štipendij za tuje prevajalce za leto 2016 (JR11–PRŠP–2016)', available at: < http://www.jakrs.si/javni-razpisi-in-pozivi/razpisi-in-pozivi/?tx_rzpisi_pi1%5Byear%5D=2016> [last accessed 05.09.18].

²⁵⁶ *Ibid.* (my translation).

considerable degree of agency over the translation of Slovene literary works into other languages, because it sets the terms for selection processes, which are inextricably linked to values determined by the SC literary field. This means that the SC literary field is to some degree shaping the body of literature that will represent the SC in translation in a given TC – though there are of course several caveats to this assertion, as will be explained in the following analysis of the criteria used by the Expert Committee to rank applications.

In addition to the aims of the call for tender, the document also outlines how the expert committee will judge each application, specifying four categories that carry a maximum number of points, totalling 100. An application must achieve 75 points to be eligible for funding, though the score alone does not guarantee that a project will be financed; this depends on the number of applications and the budget available that year. The applications with the highest number of points come first.²⁵⁷ The criteria are outlined by JAK as follows:

Kriteriji – P [Criteria for Category P (Translations into Foreign Languages)]	Možno št. točk
Reference prevajalca, obseg prevajalskega opusa in izkazana kvaliteta prevajalčevega dela [<i>Translator's references, the range of their opus and demonstrated quality of their work</i>]	35
Vrsta prevoda (posredni prevod 0 točk, neposredni prevod 5 točk) [<i>Type of translation (indirect translation 0 points, direct translation 5 points)</i>]	5
Reference knjižnega dela in njegovega avtorja/avtorjev [<i>The references of the literary work and its author</i>]	40
Reference založbe/gledališča in predviden dosežek prevoda [<i>Publisher's/theatre's references and the translation's expected reach</i>]	20
Skupno število točk [Total number of points]	100

The criteria constitute an attempt to verify the likelihood of a successful translation project, through considering the reputation and experience of SC author, translator, and TC publisher. In terms of understanding how this particular aspect of institutional supply-driven translation operates, these criteria – as with the stated funding aims above – reveal a nuanced picture in terms of agents and power. On the one hand, there is a committee of SC agents who have the power to fund projects that they believe meet their criteria: a process which is unavoidably shaped by their habitus, i.e. their set of dispositions and beliefs about what might make a successful translation project, based on their experience

²⁵⁷ *Ibid.*

in the SC literary field. Yet on the other hand, as the call for tender shows, the process involves the initiative of both SC and TC agents, which means that regardless of the influence that SC agents may hold over the selection process, they are nevertheless dependent on TC agents submitting an application. In the case of the UK, the Literature Across Frontiers report found that publishers seeking to publish fiction in translation are 'heavily reliant on subsidy', which suggests that TC agents (publishers or translators) are likely to be proactive out of necessity, should they wish to publish a Slovene work of literature.²⁵⁸ From this perspective, the provision of funds is an incentive, but one which only grants agency to the SC insofar as there is demand from the TC.

In addition to this mutual dependency between SC and TC agents, an interview that I conducted with two members of the Expert Committee in 2016 reveals two further considerations that shape our understanding of this particular translation dynamic. One of the members described the stages of the application process, and repeatedly referred to authors also applying to the Expert Committee, doing so on behalf of translators who perhaps do not know how to navigate the system as well. This raised a problem, in this member's opinion, because it meant that those SC authors who were particularly good at applying for grants would get the funding, whereas there are 'some authors who write really really well, but they don't apply [for their works to be translated]'.²⁵⁹ The phrase 'samopromocija' (self-promotion) was also used, which frames one of the ways in which this type of institutional funding can be interpreted: whereas the application process might in some cases signify initiative on behalf of TC agents, it can also be an entirely SC-driven process, where a SC author has coordinated the funding and publication of their own works. As such, the process is not necessarily reflective of authors and literary works who have been deemed to be quality by the committee, or of a translator's or publisher's reputation in the TC, but instead, it can be reflective of which Slovene authors are familiar with funding structures, and know how to utilise the system, and – crucially – have contacts in the TC on behalf of which they can submit the application. The second point raised in the interview also relates to the reality of the selection process. At the end of the interview one member added that it was not as if the committee had a pile of applications on the table,

²⁵⁸ Jasmine Donahaye, 'Three percent? Publishing data and statistics on translated literature in the United Kingdom and Ireland' *Making Literature Travel: A Series of Reports on Literary Exchange, Translation and Publishing* (2012), p.6. Available at: < <http://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Publishing-Data-and-Statistics-on-Translated-Literature-in-the-United-Kingdom-and-Ireland-A-LAF-research-report-March-2013-final.pdf> > [last accessed 05/09/2018].

²⁵⁹ 'Potem je problem v tem, da nekateri avtorji zelo zelo dobro pišejo pa se ne prijavijo [...] ne [...] svoje prevode'. Interview with members of the Expert Committee for the International Promotion of Slovene Literature (Interviewed by Olivia Hellewell) (Ljubljana, July 2016).

half of which they have to reject; the committee tries to award as much funding as it can, and that this was especially the case for translations into English, as such applications are rare.²⁶⁰

JAK is an organisation whose role extends far beyond the funding of literary translations, but that this particular branch of its activity is a key aspect of supply-driven translation processes. The process of applying for translation funding from JAK in some respects challenges the notion of 'supply-driven' translation altogether: it is entirely possible that a TC agent applies for funds, and particularly, as the interview with committee members revealed, if there are scant applications for translations into English, the process is more likely to constitute an acceptance of what is there, rather than proactive selection and rejection.²⁶¹ Yet this particular form of literary translation process also provides a very clear opportunity for supply-driven translation, and even when not it does not take place in the fullest sense, there is an evident *wish* to supply, as the money and infrastructure dedicated to this purpose demonstrates. Therefore, what the examination of JAK and the Expert Committee has shown is that there is a very nuanced picture as far as agency is concerned, and multiple factors can influence the financial support of a translation project. Though the power relations between SC and TC can vary – from being almost entirely SC-driven (in the case of an SC author, adept at application forms), to a balance of both (in the case of a TC agent apply to translate a chosen project, but which must then be approved by a committee in the SC), what remains constant is the available opportunity, and a constant facilitation of literary translation from Slovene into English.²⁶² That a specific committee exists for the sole purpose of aiding the promotion of Slovene literature in foreign languages, funded by the government through JAK, reflects the extent to which this sphere of activity is considered to be of national importance, and in spite of its complexities and flaws, it remains the main source of funding for the translation of Slovene literature into English – a process which, as the LAF report states, is heavily reliant upon external funding.

²⁶⁰ *Ibid.*

²⁶¹ This is not to suggest that the committee will accept anything, should an application happen to be the only one for translation into a particular language. The application form stresses that incomplete forms will be rejected, for example. But based on one interviewee's observation that they are not always overwhelmed by applications, I am stating that there is likely to be an effort to accommodate applications where possible.

²⁶² JAK has published a call for tender for translations into foreign languages every year since 2009. The titles and scope change slightly, but the specific focus on literary translation from Slovene into foreign languages has remained. The English pages of JAK's website have only published the calls for tender since 2013. Javna agencija za knjigo, 'Razpisi in pozivi' <<http://www.jakrs.si/javni-razpisi-in-pozivi/razpisi-in-pozivi/>> and in English, 'Tenders and calls', <<http://www.jakrs.si/en/international-cooperation/tenders-and-public-calls/tenders-and-calls/>> [last accessed 05.09.18].

Društvo slovenskih pisateljev – The Slovene Writers' Association

The *Društvo slovenskih pisateljev* (Slovene Writers' Association; DSP) is an independent organisation of authors, poets and literary figures. As Chapter Two briefly touched upon, the DSP traces its history back to 1872 in Ljubljana, where a society with the same name was formed by a group of Slovene intellectuals within the Austro-Hungarian Empire, at the time of the burgeoning 19th century Slovene nationalist movement. The society did not last, however; and a second incarnation was later formed under the name of the *Pisateljsko podporno društvo* (the Writers' Support Association) in 1885.²⁶³ This society was disbanded by the Hapsburg authorities in 1915, but a third reincarnation of such a society emerged five years later in 1920, this time under the name of *Društvo slovenskih leposlovcev* (The Slovene Belletrists' Association).²⁶⁴ In the time of the SFRY, the society '[...] delovalo v okviru Zveze književnikov Jugoslavije in v okviru Socialistične zveze delovnega ljudstva (worked within the framework of the Yugoslav Writers' Union and the Socialist Alliance of Working People of Yugoslavia), until 1989, when Slovene writers ceased to collaborate within the Yugoslav framework, and when the breakaway was formally accepted in 1990, became the Slovene Writers' Association as can be recognised today.²⁶⁵ Since beginning research for this thesis, the DSP's website has changed, and so has the way that it presents itself to an international audience. The wording in the DSP's presentation 2015 provides a useful definition of the organisation's activities, and so I present both here as a means of both defining the organisation's role within the literary field, but also as a means of noting the changes in presentation. In 2015, the organisation defined itself thusly:

V Društvo slovenskih pisateljev se prostovoljno, samostojno in nepridobitno povezujejo slovenski pisatelji, da uresničujejo svoje skupne stanovske, družbene, kulturne in narodne interese (*The Slovene Writers' Association connects Slovene writers voluntarily, independently and not-for-profit so that they may carry out their collective rank, social, cultural and national interests*).²⁶⁶

In 2018, the website has much more information available in English, and has updated its remit to include the Slovene-speaking communities that exist beyond the Republic of Slovenia's national borders:

²⁶³ 'Zgodovina', *Društvo slovenskih pisateljev* <<https://www.drustvo-dsp.si/zgodovina/>> [last accessed 10/9/2018].

²⁶⁴ *Ibid.*

²⁶⁵ *Ibid.*

²⁶⁶ Društvo slovenskih pisateljev, <<http://drustvopisateljev.si>> [last accessed 16.11.15].

The Slovene Writers' Association is a voluntary, independent and non-profit organisation that serves and furthers the professional, social and cultural interests of Slovene writers. The activities of the Association encompass **the entire Slovenian cultural space regardless of state borders**.

The DSP primarily exists as a source of support for Slovene writers, and can be understood primarily as a union, serving the interest of its members. Additionally, the DSP site lists its aims, functions and responsibilities, which highlight the role that this organisation plays in supply-driven translation activity. Again, there are some changes to the presentation, but in 2015 the DSP listed its activities as the following:

Društva [...] organizira književne nastope, književna in kulturna srečanja, simpozije, shode pisateljev in kulturnih delavcev, sodeluje pri takih manifestacijah doma in v tujini, [in] skrbi za uveljavljanje del slovenskih pisateljev v tujini (*The association organises literary performances, literary and cultural gatherings, symposia, meetings for writers and workers in the cultural sector, it cooperates with manifestations of this at home and abroad, [and] it takes care of the assertion of Slovene authors' works abroad*).²⁶⁷

The 2018 definition presents a more assertive stance, emphasising the union-like function and the organisation's influence in cultural policy making. The English translation also emphasises the DSP's long history, presenting an image of continuity and importance.

The Slovene Writers' Association defends, under existing legislation and **in accordance with its own nearly a century-and-a-half old tradition**, both creative freedom and the position of Slovene literature and its writers. The Association participates in developing laws regulating authors' moral, material, social and rights, among others. It organizes readings, lectures and meetings, and takes part in cultural events and activities (publishing, librarianship, printing, film, theatre, artistic awards etc.) both at home and abroad.²⁶⁸

The 2015 definition in particular exhibits the DSP's role in supply-driven translation processes, and makes the connection between the DSP and the promotion of Slovene literature abroad explicit. The updated version is less direct, but there are many more pages that detail the various facets of the DSP's international collaborations, such as book

²⁶⁷ *Ibid.*

²⁶⁸ 'About us', *Društvo slovenskih pisateljev*, <<https://www.drustvo-dsp.si/en/introduction/>> [last accessed 10.09.18] (my emphasis).

fairs, literary festivals and various initiatives.²⁶⁹ From the above we can view the DSP as a writers' union primarily, but also as a proactive organisation whose proactivity extends to the translation of Slovene authors' through various means. This section will now discuss some examples of how the DSP has facilitated supply-driven activity, through a combination of archival documents and interview data.

As demonstrated in Chapter Two, the DSP assumed a vocal political stance in days following the declaration of Slovene independence, with the DSP writing letters addressed to the foreign press and international societies in order to voice their concerns for the political situation. In Chapter Two I showed how in the days following the declaration of Slovene independence, the DSP was instrumental in communicating messages to the international press and voicing concerns for the political situation. After this intensely political involvement, the DSP's initiatives in the years following independence paint a varied portrait of activity that sought to increase the visibility of Slovene authors abroad. In 1992, the DSP reported on three events in Austria (a literary evening, and two writers' meetings); three in Germany (two literary 'performances' and two authors attending the Frankfurt Book Fair); one in Lithuania (a poetry festival, attended by three Slovene poets); a writers' meeting in Croatia; an appearance by five Slovene poets at the Southbank Centre, UK, discussing an upcoming anthology, and in Argentina, DSP members participated in a festival. There is a similar pattern in reports from 1993 and 1994, with the addition of events in other countries such as Belgium, Czech Republic, Macedonia and Bosnia. The majority of activity carried out in this period consists of appearances of Slovene writers abroad, but there is specific reference to translation activity, too. The 1992 report notes that

posebej opazen pa je bil nastop petih slovenskih pesnikov na festival Poetry International v Veliki Britaniji, saj je bil namenjen poseben literarni večer slovenski poeziji. Nastop so pesniki izkoristili tudi za dogovore za pripravo antologije slovenske poezije v angleščini (*a particularly visible event was the appearance of five Slovene poets at Poetry International festival, as there was a special evening dedicated to Slovene poetry. The poets also made the most of the opportunity to agree on the preparation of an anthology of Slovene poetry in English*).²⁷⁰

In 1993, the report notes that the DSP's activities were not as numerous as the previous year, though they had maintained contact with translators abroad through sending new

²⁶⁹ *Ibid.*

²⁷⁰ Arhiv Republike Slovenije (AS), 2027, Društvo slovenskih pisateljev, 1938-1995, Box II, fol. 67.

publications. The report also states that the DSP had been unable to fund a place at the Seminar of Slovene Language and Culture for a foreign translator – indicating that this was a goal that had been achieved in previous years. It also adds that the organisation ought to focus more attention on educating translators abroad and enabling them to study Slovene in Slovenia and have personal contact with authors.²⁷¹ An aim to develop strategies to encourage the translation of Slovene literature is therefore evident from the early years of the period examined in this thesis, and even though the documents attest to collaboration with numerous countries and across the genre of poetry as well as fiction, the correspondence reflects a proactive organisation working to increase the international profile of its authors. In contrast, some of the correspondence also reveals rare instances of interest from individuals outside Slovenia, and in such cases the DSP acts as a point of contact for those wishing to learn more about Slovene literature. One letter dated February 1995 came from a Welsh tourist, who, having visited Slovenia, found five books published in English translation, and wanted to find more. The DSP secretary responds enthusiastically, and sends four books in the post, with recommendations for further titles.²⁷² The DSP's correspondence in the early years of Slovene independence shows a proactive attitude in spite of the political changes and financial challenges; however, it also evidences numerous attempts at promoting Slovene literature abroad, but cannot always demonstrate the efficacy of these efforts. As such, the extent to which we can discuss this particular agent's power to influence the promotion of Slovene literature abroad is limited. In order to establish a more concrete account of the DSP's role in establishing successful international literary links, an interview with a former DSP president offers more detail in terms of the mechanics of the DSP's influence.

I was able to speak with former DSP president Slavko Pregl, an author of youth literature, and the founding (former) director of JAK. In my interview with Pregl, I asked about how he perceived his role at the DSP, and the duties it involved. His first response described the task of representing 'the material position of writers in general', citing the 330 members, none of whom are able to live off their writing alone.²⁷³ He described how he had campaigned to raise royalty fees and protect authors' copyright. The first association of the

²⁷¹ 'Mednarodna dejavnost DSP je bila v lanskem letu v primerjavi s prejšnjimi leti nekoliko manjša. [...] Lansko leto žal nismo mogli štipendirati nobenega tujega prevajalca in mu omogočiti sodelovanje na Seminarju slovenskega jezika in kulture [...] Izobraževanju tujih prevajalcev bi vsekakor morali posvečati več pozornosti in jim omogočiti študij slovenščine v Sloveniji in osebne stike z avtorji.' *Ibid.*

²⁷² Arhiv Republike Slovenije (AS), 2027, Društvo slovenskih pisateljev, 1938-1995, Box II, fol. 64, 'Korespondenca Društvo slovenskih pisateljev 1995'.

²⁷³ Slavko Pregl, Interview with Marjan Strojman and Slavko Pregl (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

DSP in his mind, thus, emphasised the union-like function of the association. However, he then made a distinction between the DSP's domestic function and its work in promoting Slovene writers through events and festivals:

To je ena stvar. Druga stvar seveda je pa v Društvu bilo delo, da smo se ukvarjali s tem, da se pisatelji obiskujejo šole z razni literarni prireditvami in imamo v Društvu [imamo] en velik mednarodni literarni festival, to je Vilenica, ki je v bistvu srednji-Evropski literarni festival, kjer se tudi podeljujejo nagrade in kjer je vrsta imenitnih avtorij z Evrope že dobilo nagradov. In to je ta Vilenica pomembna še posebej za prevajanje naši stvari v tuje jezike in mi smo v času ko sem bil jaz na tej Javni agenciji za knjigo smo se dogovorili z založbo Dalkey Archive Press z New Yorka. Njihov urednik pride na Vilenico, pri nas se pripravi nek predlog širših zborov del, in potem se on dobi, ta urednik sam za avtoriji z prevajalci in on izbere eno do dveh knjige na leto, in so prevedene in potem so izdane v Ameriki.

That is one aspect. The other of course was work where we dealt with writers visiting schools with various literary events, and we have a big international literary festival, Vilenica, which is basically a Central European literary festival, where prizes are awarded and where a range of prestigious authors from Europe have already won awards. And Vilenica is particularly important for the translation of our things into foreign languages and we, during the time I was at the Slovene Book Agency, we came to an agreement with the publisher Dalkey Archive Press from New York. Their editor comes to Vilenica, here we prepare a wider selection of works, which he the editor then receives for authors with translators, and he chooses one to two books, and they're translated and then published in America.

Pregl's description of his role at the DSP presented a clear case of supply-driven translation in action, and furthermore, a case which had yielded results in the US TC. Vilenica Festival is a joint venture of the Vilenica Cultural Foundation and the Slovene Writers' Association, and has been running since 1986.²⁷⁴ In this instance, the literary festival has acted as a platform to bring SC and TC contacts together, and the Slovene agent has proactively sought to provide a selection of texts for the TC agent.

Dalkey Archive Press has published a series of Slovene novels in English entitled the *Slovenian Literature Series*, and it could be said that it is the most visible collection of

²⁷⁴ 'Mednarodni festival Vilenica' < http://www.vilenica.si/o_vilenici/p/121/l/1 > [last accessed 20.11.15]

Slovene literature published in translation.²⁷⁵ The fact that this connection was established, according to Pregl, through Vilenica shows that the DSP has been a particularly successful cultural actor in promoting Slovene literature on an international stage. If we consider that this connection was also established when Pregl was director at JAK, there is also evidence to suggest that personal contacts can influence decisions, despite the existence of separate committees. This particular example also reinforces the hypothesis that in small nation contexts, the translation is initiated by the source culture, and not initially solicited by the target culture. The literary festival provides the platform, and, as in this case, the Slovene Writers' Association prepares a selection of texts ready-made for the literary agent. I was interested in the DSP's selection process, and how they decided on which texts to put forward. Pregl was keen to stress that the DSP always prepares a '*širši zbor*' (wide selection) of literary texts, and used this phrase three times in his response.²⁷⁶ According to Pregl, it is the editor who makes the final decision, and the selection is based on how much they like the text and how they get on with the translator.²⁷⁷ When asked if he had an idea about which sort of texts might work for an anglophone audience, he replied 'seveda' (of course), but did not elaborate further.²⁷⁸ He did, however, then discuss one of the DSP's other initiatives, which also evidences a drive to supply literary translations:

Mi imamo v Društvu... imamo svojo serijo publikacij - Litterae Slovenicae – no, in tu se objavljajo dela v tujih jezikih ne... in potem je to gradivo, ki je na voljo založnikom po svetu.

*At the DSP we have... we have our own series of publications, Litterae Slovenicae. Well, this is where works are published in foreign languages, and then this is material that's available to publishers all over the world.*²⁷⁹

The DSP first published what is now known as the Litterae Slovenicae series in 1963, when the DSP was a part of the Yugoslav Writer's Union, and when the first publication was called *Le Livre Slovène*.²⁸⁰ It was 'a response to the need of the Slovene Writers' Association, Slovene PEN Centre and the Slovenian Association of Literary Translators to independently present Slovene literature, Slovene literary life and Slovene culture in general to readers

²⁷⁵ The full list of works in this series can be found online at: <http://www.dalkeyarchive.com/product-tag/slovenian-literature-series/> [last accessed 27.08.2015]

²⁷⁶ Slavko Pregl, *Interview with Slavko Pregl and Marjan Strojan* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

²⁷⁷ 'Glede na to, kako mu je bilo všeč besedilo, in kako se je ujel z prevajalcem', *ibid.*

²⁷⁸ *Ibid.*

²⁷⁹ *Ibid.*

²⁸⁰ 'History', < <https://litteraeslovenicae.si/> > [last accessed 11.09.18].

abroad'.²⁸¹ The concept is 'to publish representative works by eminent Slovenian authors in both foreign and bi- or multilingual editions' and 'aims, on the one hand, to fill the gaps in the translation of classic Slovenian literature from our recent and more distant literary history' and 'aims to translate and promote contemporary literature by valued living Slovenian authors'.²⁸² Pregl thus named another framework that has been established by the DSP that exists to systematically support the promotion of Slovene literature abroad, and the timing of his response suggests that the works in this series represent that which the DSP believes to be suited to an anglophone audience. What is significant about the *Litterae Slovenicae* series is that it provides translations of Slovene works, with the publications prepared in translation in the SC without a definite outlet in the TC.²⁸³ There are at present 40 publications of poetry, prose, and drama available in English to either purchase in full-length translation, or with samples available for free download.²⁸⁴ The project is a sophisticated, coordinated attempt at performing as much of the literary translation process as possible in the SC, in the hope that the works will be 'picked up' by TC publishers, and re-published in the TCs.

The interview with Slavko Pregl offers two concrete examples of the DSP's role in supply-driven translation processes, and demonstrates how an organisation in the SC can have substantial influence in determining the output of literary translations in a given TC. The arrangement with Dalkey, facilitated by the Vilenica literary festival, and the DSP's *Litterae Slovenicae* series beyond that, present a complicated picture in terms of the organisation's power. On the one hand, Pregl's description of the process at Vilenica emphasised how the TC agent had the final say over the decision to publish a work of Slovene literature in English – just as any literary translation project, if published in the TC, is ultimately governed by the TC publisher's decision to publish. In this sense, the TC retains power in deciding which Slovene works will be published in English. Yet on the other hand, the DSP's *Litterae Slovenicae* series exhibits a considered shortlist of texts which determine what the TC agents can and can't access, especially when we consider that Slovene is not a language that a publisher is likely to know, or have readers for. Therefore the power to curate the

²⁸¹ *Ibid.*

²⁸² *Ibid.*

²⁸³ It is clear that several of the translations form part of the agreement with Dalkey Archive that was referenced by Pregl in his interview with me in 2015, and Dalkey is credited at the foot of the website, along with acknowledgement of co-funding from the European Union's Creative Europe Programme, and logos of the Slovenian Book Agency and the Writer's Association.

²⁸⁴ See 'Books' and 'Include Languages: English' at <<https://litteraeslovenicae.si/knjige/>> [last accessed 11.09.18]. Other language available are French (12), German (15), Italian (16), Polish (1), Portuguese (1), Russian (2), Spanish (8), Swedish (1).

shortlist of texts must not be underestimated; as Gentzler and Tymoczko argue, ‘silences, whether the silence of zero translation or the silence of the remainder, are often critical in understanding the workings of power in translation and in culture’.²⁸⁵ In other words, what the DSP does not put forward in its selection for the TC agents is also a display of power, and one that has impact upon the selection of Slovene literature available in English translation – especially when we consider that Dalkey’s *Slovenian Literature Series* is arguably the most visible collection of Slovene literature published in English translation.²⁸⁶

Center za slovensko književnost – the Centre for Slovenian Literature

Like the DSP, the *Center za slovensko književnost* (Centre for Slovenian Literature) has a history that extends beyond the time period studied in this thesis, but continues to exist today as an organization for the promotion of Slovene literature abroad. I include the Centre here, following the discussion of JAK’s role, to contrast the two organisations and show that the drive to supply can be evidenced as much by the plurality of agents seeking to platform Slovene literature in translation, as by pointing to specific instances of the process. Whereas JAK is a para-governmental organisation, with its own building and permanent employees, the Centre for Slovenian Literature is a much more independent, DIY enterprise: it operates from a small room in a communal building shared by other creative enterprises, but the majority of the work for the Centre is carried out by the director at home.²⁸⁷ One of the Centre’s main activities as far as literary translation is concerned is the preparation and publication of an annual catalogue of sample translations called ‘10 Books from Slovenia’, for which literary critics in the SC have selected texts (fiction, poetry, drama) and which are then used as promotional material at book fairs (and which are also available online).²⁸⁸ Similarly, JAK also produces booklets of sample translations, produced by the translators that attend its International Translation Seminar. The Centre also cites its promotional activities as including the organisation and promotion of events, the majority of which take place abroad; something which JAK will also support through its calls for tender. The Centre is a part of the Literature Across Frontiers network, which is based in the UK and which brings together similar organisations working towards

²⁸⁵ Maria Tymoczko and Edwin Gentzler (eds.), *Translation and Power* (Amherst and Boston: University of Massachusetts Press, 2002), p.xxi.

²⁸⁶ The full list of works available in this series can be found online at: <http://www.dalkeyarchive.com/product-tag/slovenian-literature-series/> [last accessed 27.08.2015]

²⁸⁷ Brane Mozetič, *Interview with Brane Mozetič* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

²⁸⁸ The Center also has also published a series, Aleph, in the domestic literary field, but which has also included four anthologies; two in French translation and two in English. Because anthologies aren’t considered in this thesis, I haven’t covered the stories of these publications’ production here.

the promotion of literature all over Europe.²⁸⁹ The Centre's director, the poet Brane Mozetič, describes the Centre as a one man band, and he sees himself as a 'freelancer', as he is not employed by the Centre because there are not enough funds to cover wages.²⁹⁰ The Centre evolved out of an informal group of writers who called themselves the Sklad Vladimirja Bartola (The Vladimir Bartol Fund) and who began working to promote Slovene literature abroad in 1988.²⁹¹ In 1999, the fund was re-named as *Center za slovensko književnost*, when it was decided that the fund required an official account and workspace of its own.²⁹² The Centre sought to be an organisation that would encompass all aspects of the literary translation process, to reduce the number of separate organisations and committees that each deal with different roles. However, the Centre was not granted this status, and the denial of this status tells us much about sites of power in the Slovene literary field with regard to who retains the greatest influence over the books that are put forward to be translated. When I interviewed the Centre's director, and asked about the organisation's role, he described this 'political decision' and what it meant for the Centre:

To je zelo pomembno, ker, če bi ministrstvo dalo koncesijo v Centru potem bi bili – potem bi bilo ministrstvo primorano dajati tudi denar za obratovanje [...] To pomeni, za vsaj enega zaposlenega, za prostor, in še za kaj. Zakaj je to pomembno. Tega pa pač niso bili pripravljeni, ker so... ker... niso hoteli izgubiti nadzora kaj se dela, ne. To je važno, to je stvar oblasti vedno, ne. [...] In zdaj ko JAK, ne, odloča kateri prevodi bodo, ne je tudi oblastniško ne, ker JAK je pač satelit ministstva za kulturo, ne. Medtem ko Trubar pa nima te vloge, ker smo se na začetku tako odločili, da bomo mi neki govorili katera knjiga je boljša pa slabša ampak mi prepustimo tujcem; če tujcem zanima neka kniga, jo mi podpremo. Ne bomo mi učili tujce, kaj je dober.

It is very important, because if the Ministry were to give concession to the Center then they would be obliged to also fund its operations [...] that means, for each employee, for a space, and other things. That's why it's important. They weren't prepared to do that because they're... because... they didn't want to lose control over what happens. That's significant, it's a question of power, as always. And now

²⁸⁹ Literature Across Frontiers, 'About', < <https://www.lit-across-frontiers.org/about/> > [last accessed 13.09.18].

²⁹⁰ Brane Mozetič, *Interview with Brane Mozetič* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

²⁹¹ *Ibid.*

²⁹² *Ibid.*

*when JAK decides which translations there'll be, that's also about power, because JAK is a satellite of the Ministry of Culture. Meanwhile [the Trubar Foundation] doesn't have that role because we decided at the start that we weren't going to decide which book is good or bad, we leave it to the foreigners; if a foreigner is interested in a book, we support them. We're not going to lecture foreigners on what is good.*²⁹³

Several insights can be gained from Mozetič's position. First, and most significant for this thesis, is the Ministry of Culture's alleged reluctance to grant autonomy to the Centre for Slovene Literature so that it could develop the work it had been carrying out since 1988. This suggests that the Ministry of Culture was not prepared to let an independent organisation be solely responsible for the promotion of Slovene literature abroad. As such, this reveals as much about the position of the Ministry of Culture within the Slovene literary field as it does about the Centre; both actors vie for the autonomy to coordinate promotional activities, but the Ministry of Culture retains the ultimate power in so far as it grants operational status to organisations and controls the way that money flows to projects. It must be acknowledged that Mozetič's statement that 'JAK decides' which books are translated, requires a degree of qualification. As I stated in the JAK section above, actors are required to apply for funds, so it is the translators, authors and publishers who choose the texts in this sense. However, JAK exercises an incredibly influential hand in selecting texts for its international translation seminar (therefore influencing which samples are available at book fairs), and in having a final say over which translation projects receive funding. It is in this latter sense that Mozetič is correct in saying that JAK can decide. Additionally, Mozetič mentions the Trubar Foundation – another fund named after a person of literary significance – which will be discussed in the next section. Its mention here shows the interconnectedness of the many funds and organisations that work towards the same goal.

The contrast between the two organisations foregrounds the small-nation context: there is a visible drive to promote Slovene literature in translation, but differing opinions on how best to do this. The Centre relies on JAK for funding, having to apply for money by proposing 'projects', which means that there is always a period of waiting for money to be

²⁹³ *Ibid.*

approved.²⁹⁴ JAK exists to support projects that support Slovene literature abroad, but has its own mechanisms for this aim, which creates a degree of overlap. The Centre contributes to supply-driven translation processes in so far as it makes a selection of texts available to an international audience, but as far as the interview with Mozetič could reveal, as well as the data provided by the publication details of books in the corpus of translations, there is no evidence to show of a successful process initiated by the Centre as far as this corpus of novels is concerned.²⁹⁵ To summarise the Centre's role, it has an influential connection being part of the Literature Across Frontiers network, being visible on that international platform and partnered with other similar organisations in other countries. In the Slovene literary field, its activity is limited by the nature and availability of funding structures, but it nevertheless prepares an annual resource for publishers in UK and US TCs.²⁹⁶ However, this resource consists of recommendations from literary critics in the SC who base their choices on what they perceive to have been the best books from the previous year. This has two consequences: that the recommendations made to TC publishers in this way always consists of the most contemporary works, which means that those texts which might be considered 'classics' can be overlooked, and secondly, that these recommendations are based on what Slovene critics believe to be quality; these choices and preferences are undoubtedly shaped by the values of the SC literary field, and thus do not necessarily consider whether or not a book would appeal to current trends and reading habits in the TCs. What this suggests, and what an institution such as the Center for Slovenian Literature reveals in the network of supply-driven translation processes, is that the supply of Slovene literary translation is believed to be a justifiable, worthy endeavour: it happens, because a belief exists that it *should* happen. There is little evidence to suggest that supply is strategic, as the production of resources show; the cultural capital of the authors and their works is assumed to be sufficient justification for their promotion to TC audiences, with no evidence that points to a consideration of the TC literary fields.

Trubarjev sklad – The Trubar Foundation

The Trubar Foundation is a joint enterprise of the Slovene Writers' Association, the Centre for Slovenian Literature and Slovenian PEN, and exists to give financial support to the

²⁹⁴ Mozetič said that one of the hardest things about his job was having to secure funding each year: there was an expectation, he said, from JAK that he would carry out 100% of a project while they would only give 40% of these costs, for example.

²⁹⁵ It should be noted that the Centre deals with all kinds of literary texts, and not just novels.

²⁹⁶ When I interviewed Mozetič, I was also given the '10 Books in Slovenia' publication in Spanish, but it does not feature on the Centre's website, and it is not clear whether the booklet is produced for Spanish-speaking publishers anymore.

publication of Slovene literature in translation.²⁹⁷ I include a brief discussion of the Trubar Foundation's role here for two primary reasons: first of all, the funding it provides clearly evidences a drive to supply, insofar as it removes a layer of difficulty for foreign publishers seeking to publish Slovene literature in translation. Publishing houses outside of Slovenia can apply to the Trubar Foundation if they are publishing the literary work of a Slovene author in translation, and they can receive up to 50% of the printing costs.²⁹⁸ The Trubar Foundation applies for the majority of its funding from JAK – so state funds - but the Foundation does also cite 'other sources' of funding on its website.²⁹⁹ Other cultural institutions in Slovenia consider it an important organisation in the promotion of Slovene literature abroad, with three agents citing the Trubar Foundation as being one of the main mechanisms of support.³⁰⁰

The second reason is that the Trubar Foundation and its activities expose a motivation for supply-driven translation that is not evidenced as strongly with other organisations (with the exception of the Writers' Association, which is affiliated with the Trubar Foundation anyway). An exhibition of the translations published with support from the foundation was displayed in the National University Library in Ljubljana, as the following poster advertises:

²⁹⁷ 'Trubarjev sklad',

<http://www.drustvopisateljev.si/si/drustvo_slovenskih_pisateljev/programi/1696/detail.html> [last accessed 17.11.15]

²⁹⁸ *Ibid.*

²⁹⁹ *Ibid.*

³⁰⁰ The Trubar Foundation was mentioned by Katja Stergar (JAK), Slavko Pregl (formerly JAK; Writer's Association) and Brane Mozetič (Centre for Slovenian Literature).



Figure 2: Poster advertising a display of Slovene literature in translation funded by the Trubar Foundation

The text on the poster reads:

The Trubar Foundation financially supports and encourages foreign publishers with translations of Slovene authors into other languages. With the help of the Trubar Foundation's programme, every year a range of translations of Slovene authors are published by esteemed foreign publishers, therefore the programme is without doubt of exceptional importance for the wider international assertion of Slovene literature. The foundation's activity is led by the Slovene Writers' Association, whilst the foundation's directive is shaped three partners: The Slovene Writer's Association, Slovenian PEN and the Centre for Slovenian Literature.³⁰¹

Such an exhibition demonstrates the international visibility of Slovene authors to the SC audience, and at the same time champions the work of organisations working to promote this. A display such as this in the national library grants the books and their respective authors a degree of prestige, showing that being translated is not only beneficial for a

³⁰¹ 'Trubarjev sklad v NUK: slovenska literatura v prevodih', Narodna univerzitetna knjižnica (Ljubljana 2014)

Slovene author's visibility abroad, but also for their visibility and status in the domestic literary field.

Beletrina

Beletrina Academic Press stands out in the collection of organisations presented in this chapter because of its primary role as a publishing house in the SC. Yet in addition to its publishing activities, it also exists as a not-for-profit cultural institute, and organises festivals and events which make it a visible part of the Slovene literary field. Furthermore, Beletrina is also proactive in seeking funding from the European Union – from the Creative Europe programme – and can thus be seen as an influential agent in the promotion of Slovene literature in translation.³⁰² In the following section I analyse the role that Beletrina plays in shaping the body of literature available to an anglophone audience with an interview with Renata Zamida, who at the time of interview was Head of International Cooperation. Before doing so, I briefly contextualise Beletrina's structure and main activities.

Beletrina was formerly known as Študentska založba (Student Press), with Beletrina being the name of the publisher's flagship literary series. As Študentska gradually decreased its levels of finance before eventually withdrawing completely, the publishing house became an independent and private institution, renaming itself Beletrina.³⁰³ The name Beletrina continues to represent the flagship literary series, and it sits alongside three other collections: *Koda* (contemporary social science and humanities publications, Čkz (Časopis za kritiko znanosti; critical theory and contemporary anthropology) and *Posebne izdaje* (Special editions).³⁰⁴ Literary translation does feature in Beletrina's introductory presentation online, with the website stating: 'Pri prevodih sledimo najbolj zanimivim trendom v elitni literaturi, okrog dvajset naših knjig izide letno v tujini' (*In terms of translation we follow the most interesting trends in elite literature, and around twenty of our books a year are published abroad*).³⁰⁵

The use of 'elite literature' is slightly anomalous; the phrase typically used by agents throughout the interviews presented in this chapter was 'kakovostna literatura' (quality

³⁰² Creative Europe is the European Commission's framework programme which consists of a budget of €1.46 billion to support cultural and audiovisual sectors. See 'About', Creative Europe, <https://ec.europa.eu/programmes/creative-europe/about_en> [last accessed 16/10/2018].

³⁰³ Renata Zamida, *Interview with Renata Zamida* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

³⁰⁴ *Ibid.*

³⁰⁵ 'O založbi' <<http://www.studentskazalozba.si/o-zalozbi>> [last accessed 16.11.15]

literature), which is to be understood as a means of distinguishing from that which is not considered 'serious' or 'highbrow' literature, as well as emphasising how the support offered to quality literature is a means of subsidising that which is not as commercially viable. Beletrina therefore presents itself as a publisher of serious literature, and this value is reproduced by the Beletrina brand (which, particularly in the case of its flagship literary series, is denoted by aesthetically attractive hardback editions).

In order to understand Beletrina's role in supply-driven translation processes, I spoke with Renata Zamida, who at the time of interview in July 2015 was Head of International Cooperation at the publisher.³⁰⁶ The questions posed to her, about her role and the challenges of her work, prompted responses that define Beletrina's position within the literary field and offer insights into the considerations that a publisher in a small nation makes, as far as the promotion of its literature to an international audience is concerned. The scope of Beletrina's activity is, like JAK's, more broadly concerned with literary culture in Slovenia, with Zamida describing the agents working for Beletrina as 'kulturni menedžeri' (cultural managers); organising events, festivals, coordinating calls for tender. I asked Zamida an open question about what culture meant to her, and her response introduces a familiar narrative:

OH: Delate v kulturnem sektorju in... kaj vam pomeni slovenska kultura? Mogoče skozi prizmo vaše službe ali... kakšen vtis dobite, če vam kdo omeni 'slovenska kultura'? (*You work in the cultural sector... what does Slovene culture mean to you? Through the prism of your job, perhaps... What impression do you get if someone mentions 'Slovene culture' to you?*)

RZ: Zdaj pri Slovencih kot narodu je igrala kultura zmeraj ključno vlogo. Tako za ohranitev in konstitucijo naroda kot takega kot za ohranitev in razvoj slovenskega jezika je bila seveda kultura ključna in to že najmanj Primoža Trubarja in naprej pa že pred tem seveda. Tako da, slovenska kultura je za vse Slovence zelo pomembno, čeprav pač imamo vsi občutek, da je odnos do kulture v naši državi pogosto precej mačehovski, da je tudi v najvišji državni ravni se ne da vloga, ki bi morda pripadala kar dokazujejo tudi zadnji rezi v proračunih kulturnega ministrstva izbire kulturnih ministrov in tako naprej. (*Culture has always played a key role for Slovenes as a*

³⁰⁶ As of 1 January 2018, Zamida is now Director of the Slovenian Book Agency. 'Renata Zamida z novim letom na čelo Javne agencije za knjigo RS', MMC RTV SLO, 13 December 2017, <<https://www.rtvlo.si/kultura/knjige/renata-zamida-z-novim-letom-na-celo-javne-agencije-za-knjigo-rs/440429>> [last accessed 16.10.18].

*nation. For the preservation and the foundation of the nation, for the preservation and development of the Slovene language culture was of course key, as was Primož Trubar and so on, but even before that, of course. So Slovene culture is very important for all Slovenes, though all of us have the feeling that the attitude towards culture in our country is often rather stepmotherly, also that at the highest level of government it's not given the role it maybe deserves, as the last cuts made by ministers to the Ministry of Culture's budget show).*³⁰⁷

Following on from this response, which places the nation-building narrative at the fore of Zamida's perception of what culture signifies to her, Zamida also acknowledged that culture, for her, was more than Slovene literature, listing many other creative art forms.³⁰⁸ Zamida's response is no doubt partially informed by my position as a researcher, and her response could be understood as a contextualising piece of information for someone not expected to be familiar with Slovene history. In presenting Zamida's response I do not argue that her day-to-day role is informed by a need to preserve the Slovene nation through publishing books, just as the mythologised literary heroes of the 16th and 19th century have done. But the presence of this particular discourse at various levels of the Slovene literary field (in interviews with agents, in the names of organisations, in the names of funds that finance literary translation, and in buildings that house literary events in the SC etc.) cannot be overlooked. It is clear that an awareness of literature's narrated significance permeates the field in which agents operate, and that acts as a historical justification for concerns about the visibility of Slovene culture in the present.

To gain insight into the specifics of Zamida's role, I posed several questions that sought to establish Zamida's level of agency in terms of influencing the selection of texts for translation. As Head of International Cooperation, her role involves organising residencies, exchange visits for Slovene authors (at book fairs and at universities), negotiating foreign rights, and amongst other things, applying for grants at a European, national, and regional

³⁰⁷ Renata Zamida, *Interview with Renata Zamida* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

³⁰⁸ Ampak ne vem, če mi kdo pač reče pojem slovenska kultura je to zame veliko več kot samo slovenska knjiga torej in knjiga v slovenščini to je tudi slovenska kulturna dediščina, muzeji, slovenski film, slovenska pesem, slovenska glasba, skladatelji, slovenska oblikovalstvo-ustvarjalnost, kreativne industrije in še bi lahko naštevala. Likovna ustvarjalnost skratka... Slovenija ima zelo razpršeno kulturno udejstvovanje ki pa je... ki pa velikokrat daje vrhunske rezultate. (*But I don't know, if someone says Slovene culture to me, for me that's much more than a Slovene book and a book in Slovene, it's also Slovene cultural heritage, museums, Slovene film, a Slovene song, Slovene music, composers, Slovene design/creativity, the creative industries; I could go on. Artistic creativity, basically... Slovenia has a very diverse range of cultural activity... which very often yields top-quality results*). Renata Zamida, *Ibid.*

level – responsibilities that place Zamida at the forefront of representing Beletrina's interests abroad. Promoting Slovene literature to foreign publishers was cited by Zamida as one of the hardest aspects of her role:

Vsake prodane pravice slovenskega avtorja v tujino so ena velika zmaga - osebno in za založbo - zato ker slovenska literatura se pravzaprav težje uveljavat v tujini - nima neki taki specifik recimo kot je imela svoj čas literatura hrvaške, bosne, serbije zaradi tega moment vojne... Slovenija tega ni imela. Je mala dežela z malim jezikom, ni veliko prevajalcev, skratka to je zelo kompleksno (*Each time foreign authors rights are sold it is a great victory - personal and for the publishing house - because Slovene literature is actually harder to promote abroad - it doesn't have any kind of specifics, let's say like when Croatian, Bosnian and Serbian literature had its time because of the period of war... Slovenia didn't have that. It's a small country with a small language, there aren't a lot of translators, it's very complex, in short*).³⁰⁹

Once again the issue of smallness is presented as an issue at the forefront of a Slovene SC agent's role, which informs how they perceive their work: for Zamida, every opportunity to sell the rights to a literary work is seen as a victory, such is the struggle that she perceives in communicating the relevance of a work and convincing larger literary fields to recognise that. The response does not suggest that Zamida considers her role to be a powerful, or influential one; she frames her job in terms of being at a disadvantage. Her comment about the literature of Croatia, Bosnia and Serbia having a unique selling point because of the Yugoslav wars is a grim reflection of the international publishing market, the implication being that TC literary fields are less interested in Slovene literature because it is not defined by a literature of war and conflict.³¹⁰ This reaffirms an observation made by Andrew Wachtel, who said that:

In the post-cold war world there is no longer a political reason to pay attention to East European literary developments. What is more, as these societies have become more Westernized, they are less exotic, less "other", and hence less interesting to Western readers.³¹¹

³⁰⁹ *Ibid.*

³¹⁰ However, since the interview with Zamida in 2015, Goran Vojnović's *Yugoslavia, My Fatherland*, was published in English (London: Istros Books, 2015), showing that Slovenia has also produced literature on the theme of the Yugoslav Wars, and that this is something that a UK publisher has been receptive to.

³¹¹ Andrew Baruch Wachtel, *Remaining Relevant After Communism: The Role of the Writer in Eastern Europe* (Chicago and London: University of Chicago Press) p.47.

Zamida's comment provides further confirmation to Wachtel's hypothesis, and we therefore see that regardless of the wide-ranging and influential role that Beletrina enjoys in the domestic literary field, this influence is lost when trying to promote its titles to other countries, because Slovenia is not considered sufficiently exotic. This situation does present something of a paradox; as Chapter Two discussed, many writers (and political and media discourses more broadly) have sought to position Slovenia as Central European country, with a European cultural heritage. When it comes to selling books, it would appear from Zamida's testimony that this self-identification has been perceived by international publishing markets as a lack of cultural specificity.

Zamida thus acknowledged the challenges of promoting books from a small nation in translation, and as Head of International Cooperation, she had considerable experience at international book fairs, seeking to sell international rights to other publishing houses.³¹² In addition to the challenges she perceived, I sought to establish what she believed made a book a particularly good candidate for translation into English, because as the Head of International Cooperation, Zamida's ideas about a text's suitability for translation reveal an approach towards promoting certain kinds of books over others to the UK and US TCs.

OH: Ali ste kdaj pomislili, da bi bila neka knjiga posebna uspešna na angleško-govorečem trgu? In če ja, kaj je bilo na tej knjigi, ki vam je dalo ta vtis? (*Have you ever thought that a book would be particularly successful on the anglophone market? And if so, what was it about that book that gave you that impression?*)

RZ: Ja, o tem razmišljam neprestano. Tudi o angleško-govorečem trgu, ki je v tem smislu izjemno zaprt za druge jezike [...] In jaz se zmeraj intenzivno razmišljam o tem, tudi ko grem na mednarodne sejme se pogovarjam z agenti tujimi založniki v Frankfurtu, v Londonu in tako naprej, katerega avtorja, katero knjigo jim ponuditi, da bo zbudila zanimanje. Zdaj vedno seveda gledamo – gledam – na to, da gre za... um mogoče nekaj kar lahko posreduje kako specifično zanimivost s tega geografskega področja torej, da ne posredujemo literature ki govori o nečem popolnoma drugem in je nerelevantno, ali o jo je napisal Slovenec ali kdo drug, torej kaj kar bi lahko bilo zanimivo za radovednega bralca na ameriškem trgu (*Yes, I think about it constantly. And about the anglophone market too, which is in this sense incredibly closed to other languages [...] And when I go to international fairs [and] I'm chatting with agents from foreign publishing houses in Frankfurt, in*

³¹² Renata Zamida, *Interview with Renata Zamida* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

*London etc, I'm intensively thinking about which author, which book to offer them, to stir their interest. Now we're – I'm – always looking at whether it's... perhaps something that can communicate some specific point of interest from this geographical region, so that we're not putting forward literature that talks about something completely other, where it's irrelevant whether it was written by a Slovene author, so, something that could be interesting to the curious reader on the American market).*³¹³

Books that communicate a particular image or message about the SC region are prioritised by Zamida when she pitches books to foreign publishers at book fairs. Zamida goes on to note two recent successful translation pitches, both of which exemplify the regional, specific quality that she mentioned: *Newcomers* by Lojze Kovačič (New York: Archipelago, 2016) and *Yugoslavia, My Fatherland* by Goran Vojnović (London: Istros Books, 2015), which shows that in two cases her approach has yielded relative success. Evidence of this approach bears significant impact upon our understanding of supply-driven translation processes in small nations, as we not only see that SC agents initiate the translation process, drawing on various sources of financial support from the SC, but that also this selection is carefully considered so as to offer a literature representative of the SC. In this way, we see how the SC agent navigates the challenges of the international publishing market and seeks to position itself as a point of interest, or something unique and unusual for the TC market. I further explore the question of how the selection of novels translated from Slovene into English between 1991 and 2016 represents Slovenia in Chapter 4, which is dedicated to analysing the corpus of novels and their presentation to the UK and US TC audiences.

There is one further consideration that impacts the influence that Beletrina has over the body of Slovene literature that becomes available in English translation. As I argue throughout this thesis, in supply-driven translation processes an understanding of the context in which agents operate is key to analysing the selection of texts that are available in translation. And as I noted at the beginning of this section, Beletrina is unique within the group of organisations discussed here because of its domestic publishing interests. This means that every case of supply-driven translation activity initiated by Beletrina has already undergone a 'selection process' by default of belonging to the publisher's catalogue. Beletrina will only promote its own titles in translation, which means that anglophone readers are more likely to see a book originally published by Beletrina, unless other agents

³¹³ *Ibid.*

are as proactive in seeking out other works. It is evident from Zamida's interview – and from data on Beletrina's publishing activity that is explored in detail in Chapter Five – that Beletrina is a very active organization with regards to driving a supply of translations of Slovene literature. Critical reports are available in the Slovene media relating to Beletrina's influential position in the Slovene literary field, though these are rare, and one journalist that queried the level of influence that Beletrina exerts on the domestic market was taken to court on the basis of their article.³¹⁴ Cases such as this serve to highlight the extremely small and claustrophobic nature of the Slovene literary field and some agents were unwilling to talk about Beletrina on the record. It also evidences how internal politics within the domestic literary field structure decision-making process in terms of which organisations receive the highest share of funding for translation projects, which in turn influences who gets to be seen in translation.

In the following, final section of this chapter I present interview data which shows how Slovene literature can come to exist in English translation without the support of any of the organisations discussed here – which is, as I show, a response to the aforementioned internal politics of the Slovene literary field.

Miha Mazzini: "I'm not a good example for your research"

In contrast to the analyses of organisations, the final section of this chapter provides an individual author's perspective. Miha Mazzini (b.1961) is one of the most widely translated Slovene authors, with six novels published in English.³¹⁵ I offer a closer look at Mazzini's work in Chapter Five, when I analyse the translation process that led to one of his publications in translation; but here the following interview data evidences how translations of Slovene literature come to exist without the coordinated support of SC organisations. I asked Mazzini to describe how the first translation of one of his novels came about, and he replied: *jaz nisem pravi primer za vaša raziskava [...] sem financiral svoj prvi prevod ker je bil to moj 'second opinion' (I'm not a good example for your research [...]) I funded my first*

³¹⁴ An article published in the Slovene daily *Dnevnik* entitled 'Beletrina utrjuje svoj vpliv' [Beletrina Reinforces Its Influence], 15 December, 2014, criticised the admission of a director of Beletrina to the advisory board of the Slovenian Book Agency, which, the article argued, presented a conflict of interest and a consolidation of Beletrina's power to influence policy in the publishing sphere. JAK filed a successful court case against the journalist that wrote the article, for alleged violation of the journalist's code. Details of the court case available at: <<https://razsodisce.org/2015/05/ales-novak-direktor-javne-agencije-za-knjigo-proti-novinarki-dnevnika-mojci-pisek/>> [last accessed 16.10.18].

³¹⁵ This figure includes one reprint in the UK, where the translation was originally published in the US, and another translation not included in my corpus because it was published in Australia.

translation myself, as that was my “second opinion”).³¹⁶ Mazzini used the metaphor of a medical ‘second opinion’ after being rejected by the cultural institutions that typically fund literary translations. Mazzini makes clear in the interview that he does not view the institutions that I have discussed as mechanisms of support, and his critique reveals much about alternative routes to literary translation in a small nation context, as well as the consequences of this for his translation strategy.

Mazzini maintains that there are three ways for a novel to be funded for translation in Slovenia. Each of these scenarios, he said, has the same outcome: the readership will be zero. He claims that the way translations are funded promote indifference among publishers; for example, a TC publisher receives funding for five novels, paid for with government funding, and they, the publisher, can choose any novel that is presented to them, and still receive the same fee. His responses suggested that this funding was in place to promote Slovene literature for the sake of Slovene literature being visible, with little regard for its content. This recalls the argument made by André Lefevere (1996), which was reiterated by Iva Zauberga (2005), that ‘such types of translation[s] of literature are obviously not aimed at influencing the masses, but rather at making the text of a foreign work of literature accessible to scholarly analysis’.³¹⁷ This advance purchase of a set number of translations could indeed suggest that the reception of these particular novels in the TC is not a priority. Yet it could also point to an economic necessity and stands as an example of how a small nation SC must adapt its translation practices to have its cultural voice heard on an international stage.

Mazzini realized that he did not want to follow what we might call the more institutional route for the funding of literary translations and publication of Slovene works in English. Escaping the institutional norms, however, did not mean that he escaped the difficulties that authors in small nation contexts typically face. One statement made by Mazzini very clearly demonstrates how, as an author from a small nation, he is conscious of the obstacles in place, and shows how he adapts his working practices to counter these restrictions:

³¹⁶ Miha Mazzini, *Interview with Miha Mazzini* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

³¹⁷ André Lefevere, ‘Translation and Canon Formation: Nine Decades of Drama in the United States’ in Alvarez, Román, and Carmen Africa Vidal (eds.) *Translation, Power, Subversion* (Clevedon and Philadelphia: Multilingual Matters), p.146; Zauberga, ‘A Knock at the Door’, *Across Languages and Cultures*, Vol.6, No.1 (1995), p. 72.

In sem opazil kaj zelo zanimo ne, in to v dogovoru z prevajalcem tudi počnem. Ko jaz pošiljam rokopis - prej je gor pisava 'novel by...., translated by...' - in sem takoj dobil zavrnitev, ne. Zdaj publisher ne piše 'translated by' zato da sploh preberejo. (*And I noticed something really interesting, and I do this too, in agreement with the translator. When I send manuscripts - before it was written at the top 'novel by...., translated by....' - and I immediately received rejections. Now the publisher doesn't write 'translated by', just to ensure it gets read*).³¹⁸

The phrase 'and I do this too, in agreement with the translator' reveals that when Mazzini sends his translated manuscripts to UK and US publishing houses, he actively disguises his work as a piece originally written in English. He assumes the role of a writer from the TC to avoid the bias that he has experienced as an author from a small nation SC. He adheres to UK and US publishing norms to avoid the obstacles that the apparent stigma of translation creates.³¹⁹ He has thus achieved his personal goal of publication without having to satisfy the criteria of the Slovene funding institutions, of which he is critical. In terms of translation strategy and what this means for the potential projection of Slovene narratives of national identity through his works, Mazzini's responses suggest that reaching an audience takes precedence over any concerns about retaining what we might consider to be 'Slovene elements' in the text. Ritva Leppihalme states that 'from the point of view of a small language culture, the choice of translation strategies may be crucial as it is only in translation that its literature can reach the rest of the world.'³²⁰ From Mazzini's answers we can certainly agree that translation was crucial to his works reaching the wider world. Yet his story suggests that, if he wanted to get published at all, the choice of translation strategy was something that in reality did not exist. This necessity to adapt the translation norms of the anglophone TC in order to gain visibility also revealed consequences for the ST:

Če jaz vem, da bom, ko končam roman potem placal prevod in, da bom potem (ker lahko v angleščini kontroliram)... no, se pravi to pomeni, da bom potem še enkrat zelo podrobno bral prevod in ga popravljam potem... prva stvar je, da je zelo fino še ne objaviti slovenskega originala ker potem popravljam še slovenski original (*If I know*

³¹⁸ Miha Mazzini, *Interview with Miha Mazzini* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

³¹⁹ It could also be said that Miha Mazzini's name contributes to his ability to hide his Slovene origin. His surname is Italian, and the short form of his first name, 'Miha', is less recognisably Slavic in origin than the long form 'Mihail'.

³²⁰ Ritva Leppihalme, "Literary Gifts in Small Packages", *Estudios de Traducción: Problemas y Perspectivas* (Las Palmas de Gran Canaria: Universidad de Canaria, 2006), p.789.

*that when I finish a novel I'll pay for the translation, and that I'll then (because I'm able to edit in English [...]) I'll once again read the translation really carefully and then correct it [...] it's really great to hold back on publishing the Slovene original because I then correct the Slovene original too)*³²¹

Mazzini thus takes responsibility for the final proofreading process and has the final decision as to whether the translated novel is sufficiently 'invisible'. He later went as far as to say that he even considers whether phrases within the Slovene source text could be adequately rendered into English, and adapts the source text if necessary.³²² From this we could conclude two things: firstly, that there is little or no concern with promoting any 'Slovene-specific' elements of the text. If Mazzini, the author, is prepared to alter his ST and SL to facilitate the communication of his work in a TL, then he is prioritising the TL choices over those of the SL. Secondly, we could therefore argue that in addition to the first point, Mazzini's priority is gaining readership. His decisions point towards a desire for his books first and foremost to be read, with his status as a 'Slovene author' not featuring in any of his responses. His rejection of the mechanisms that facilitate the majority of Slovene to English translations corroborates this: he has little desire to be associated with the cultural institutions that make it their explicit aim to promote Slovene literature and culture.

Conclusion

The interview data presented here raises many issues pertaining to the function of translated literature in small nation contexts. On the one hand, it confirms many of the assertions made by translation studies scholars who have focused their research on the translation of literature within small nations, such as Zauberga's contention that translations are initiated by the SC, Ritva Leppihalme's view that translation strategy is crucial in order to obtain international visibility, and the assertion of Michael Cronin in *Translation and Globalization* that the same set of criteria cannot be used to judge translation processes in minority cultures as in dominant cultural contexts.³²³ As well as supporting observations made by translation studies scholars who have researched small nation contexts, the data also reaffirms certain ideas expressed within translation studies more broadly. The interviews show, for example, how the route of Slovene literature into English translation

³²¹ Miha Mazzini, *Interview with Miha Mazzini* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015)

³²² 'Včasih rečem: "moment, tega stavka ne bo mogoče prevesti"' (*Sometimes I say, 'hang on, it's not going to be possible to translate that sentence'*). *Ibid.*

³²³ Michael Cronin, *Translation and Globalization* (London: Routledge, 2003), p.140–141.

can be considered an 'unequal exchange', to adopt Casanova's terminology. With both the institutional and the non-institutional route to English translation, the process was initiated in the SC, with neither example documenting any particular effort on the part of the anglophone target culture to obtain a work of Slovene literature in translation. Yet on the other hand, the data shows how, in the small nation context of Slovenia, there are additional layers of meaning that must be taken into consideration when understanding how and why Slovene literature comes to be in English translation. At an institutional level, narratives of Slovene national identity continue to be present, as Peršak, Pregl, Zamida and the mission statements of organisations like the Trubar Foundation demonstrate. Such narratives reinforce Slovenia's self-perception as Central European, and not Eastern European, or Balkan, and are products of Slovenia's specific historical and political circumstances. There are thus specific factors, unique to the Slovene cultural context, that have the potential to shape the production of literary translations, in addition to the structural challenges commonly faced in small nation contexts.

Chapter Four: Slovene Literature for an Anglophone Audience – Corpus, Presentation, Representation

Introduction

In this chapter I examine the corpus of 32 novels translated from Slovene to English between 1991 and 2016 to assess how supply-driven literary translation activity in Slovenia has impacted upon the construction of the body of Slovene literature available to an anglophone audience, and the representation of that literature and its SC more broadly. As I detailed in the introduction to this thesis, the corpus was constructed using the catalogue of the Narodna in univerzitetna knjižnica (National and University Library; NUK), Ljubljana, which holds a copy of every novel translated from Slovene into English as part of its national heritage collection.

The existence of this collection – a set of material ‘related to Slovene language and Slovene nationality’ – is highlighted at the beginning of this chapter not only as a means of contextualising the corpus, but also to demonstrate the significance of these translated works, considered by the SC to be material of national importance.³²⁴ Previous chapters have situated these translations in their socio-cultural context, demonstrating how the 25-year time frame in which they were translated and published represents a time of development and change. I have argued that the relationship between literature and state has historically been close, and that the status bestowed upon literary culture in Slovenia intersects with the sphere of literary translation, where the selection of novels and sourcing of translators is undertaken almost entirely by institutions or individuals in the SC. What this chapter seeks to do, therefore, is to explore the impact of supply-driven translation processes in Slovenia upon the construction of a body of translated Slovene literature in the anglophone TCs of the US and UK, considering the representation of that literature and its SC more broadly, by analysing the corpus of novels and their presentation in translation. The novels’ presentation is analysed using the theoretical framework of Gerard Genette’s *paratexts*, defined as the ‘accompanying productions’ of a text which ‘surround it and extend it, precisely in order to *present* it’, and also draws on the work of Andre Lefevere and more recent Translation Studies (TS) scholarship from Helen T Frank.³²⁵ The work of the latter two scholars – like other scholarship which also informs the analysis in this chapter –

³²⁴ ‘vezana na slovenski jezik in slovensko narodnost’. Eva Kodrič-Dačić, ‘Slovenika: Strokovne novosti novega zakona o knjižničarstvu’, *Revija knjižnica*, Vol 46, No. 4 (2002), p.68.

³²⁵ Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997 (1987)), p.1 [Genette’s emphasis].

talks of ‘images’ in relation to cultural representation, and thus this chapter will also address the implications of this term and its usage in literary studies, known as *imagology*. The analysis itself examines the presentation of the translated editions, discussing the blurbs used to describe the novels to the TC audience and considers other paratexts that frame the novels in the TC, such as the translation of titles, cover design and prefaces or afterwords. I present the novels in two principal groups: those whose paratexts foreground the SC and which make it clear that the novel is a novel translated from Slovene, and those which make little or no reference to the SC, and which typically foreground the genre or literary style above all else (the challenges of such a categorisation and the many nuances present across the range of paratexts are discussed in greater detail within the analysis section of this chapter). The dual categorisation of paratexts inevitably invites discussion of a long-established binary in TS, most recently discussed in terms of Lawrence Venuti’s theory of domestication and foreignization.³²⁶ Whilst the analysis here seeks to look beyond this dichotomy – instead exploring the many complex ways in which culturally-specific items are negotiated in the TT paratexts – the degree to which the SC is visible in the novels’ presentation is key to addressing questions of representation and the impact of supply-driven translation processes in a small nation context.

Representation

André Lefevere offers a number of case studies in *Translation, Rewriting and the Manipulation of Literary Fame* which illustrate the role of translation in the worldwide dissemination of literature and the role that translators play in the ‘general reception and survival of works of literature’.³²⁷ Furthermore, through these case studies Lefevere demonstrates the communicative potential of literary works to introduce writers and works into another cultural context. He writes:

In the past, as in the present, rewriters created images of a writer, a work, a period, a genre, sometimes even a whole literature. These images existed side by side with realities they competed with, but the images always tended to reach more people than the corresponding realities did, and they most certainly do so now.³²⁸

³²⁶ See Lawrence Venuti, *The Translator’s Invisibility: A History of Translation* (Oxford: Routledge, 1995).

³²⁷ André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 2017) (1992) p.1.

³²⁸ *Ibid.* p.4.

Whilst Lefevere does not offer an explicit definition of his usage of image, it can be understood as a general idea, impression – even reputation – of a writer or a work. As his discussion of ‘rewriting’ – which includes, but is not limited to, translation – also extends to texts beyond a physical book, images can, according to Lefevere, be constructed through consultation with anthologies or histories of a given literature. For example, he argues that if

non-professional readers of literature were to be asked who Christopher Marlowe was, for instance, they are not likely to go and read Marlowe’s collected works. Rather, they are likely to look up the name in a rewriting like the Oxford Companion to English Literature.³²⁹

The idea of a text as a first point of contact usefully illustrates the potential of a novel translated from Slovene into English to construct certain ideas, impressions, images of Slovene literature for a reader in the anglophone US or UK. Lefevere’s discussion of images never extends to the SC itself, but as examples in the corpus of novels in this chapter demonstrate, there are paratexts which show that this definition can be extended, as certain blurbs serve to construct a particular image of Slovenia itself – not just of the literary text.

Perhaps the most extensive engagement with the term ‘image’ in relation to literary studies has been made by scholars of imagology – the study of cultural representation in literature – as ‘the mental silhouette of the other, who appears to be determined by the characteristics of family, group, tribe, people or race’.³³⁰ The purpose of an imagological framework, therefore, is to analyse how the image of a cultural other is presented, as Leerssen expands:

The ultimate perspective of image studies is a theory of cultural or national stereotypes, not a theory of cultural or national identity. Imagology is concerned with the *representamen*, representations as textual strategies and as discourse. That discourse implicitly raises a claim of referentiality vis-à-vis empirical reality, telling us that nation X has a set of characteristics Y, yet the actual validity of that

³²⁹ *Ibid.* p.5.

³³⁰ Manfred Beller and Joep Leerssen (eds.) *Imagology. The Cultural Construction and Literary Representation of National Characters: A Critical Survey* (Amsterdam & New York: Editions Rodopi, 2007), p.4.

referentiality claim is not the imagologists to verify or falsify. The imagologist's frame of reference is a textual and intertextual one.³³¹

Images, as understood in the field of imagology, or image studies, are thus implicitly understood as *national* images, and as per Leerssen's definition, are categorised by their correlation to national stereotypes. Indeed, there is often a conflation of the two terms - image and stereotype - throughout imagological scholarship, as Claudia Perner has argued, despite the efforts of scholars such as Birgit Neumann to stress the 'more flexible character of 'images' as opposed to the 'compressed' nature of stereotypes.'³³² Perner outlines many other theoretical inconsistencies with imagology, namely that the discipline continues to rely on a 'small number of "founding" texts from the 1970s and early 1980s' and its 'eurocentric orientation [which] somehow proceeds on the assumption that a scholarly approach concentrating on Europe can still bring forth results that "ultimately are valuable for humanity as a whole"'.³³³ In spite of these issues, some of the central claims of imagological studies make positive contributions to the understanding of images in as used in this chapter – namely the emphasis on the constructed nature of images, as defined here by Jana Pohl as 'cognitive constructs that translate complex reality into more manageable objects', or as summarised by Batchelor and Zhang as 'constructs that are carefully crafted to achieve a particular goal, rather than being things that are to be measured in terms of how "real" or "true" they are'.³³⁴

Presentation

Genette and Paratexts

Genette writes that a text, defined as 'a more or less long sequence of verbal statements that are more or less endowed with significance', is 'rarely presented in an unadorned

³³¹ Joep Leerssen, 'Imagology: History and Method', in Manfred Beller and Joep Leerssen (eds.) *Imagology. The Cultural Construction and Literary Representation of National Characters: A Critical Survey* (Amsterdam & New York: Editions Rodopi, 2007), p.27.

³³² Claudia Perner, 'Dislocating Imagology – And: How Much of It Can (or Should) Be Retrieved?' in Marga Munkelt et al (eds.), *Postcolonial Translocations: Cultural Representation and Spatial Thinking* (Amsterdam: Editions Rodopi, 2013), p.34.

³³³ *Ibid*, p.32.

³³⁴ Jana Pohl, *Looking Forward, Looking Back: Images of Eastern European Jewish Migration to America in Contemporary American Children's Literature* (Amsterdam: New York, 2011), p.35; Kathryn Batchelor and Xiaoling Zhang, *China-Africa Relations: Building Images through Cultural Cooperation, Media Representation and Communication* (Abingdon: Routledge, 2017), p.7.

state.³³⁵ He argues that even though the information that adorns a text does not always belong to the text itself, it nevertheless exists alongside it, and that it furthermore

surround[s] and extend[s] it, precisely in order to *present* it, in the usual sense of this verb, but also in the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book.³³⁶

Thus, if a text is rarely presented in an unadorned state, any analysis of a text, particularly one that has been chosen to be translated into another language, cannot be considered comprehensive without acknowledging the paratexts that inform how the work is presented to its target audience. Paratexts are described by Genette as 'accompanying productions', which vary in extent and appearance, and form one aspect of his broader poetics of transtextuality.³³⁷ Examples of a paratext could be an 'author's name, a title, a preface, illustrations', though these examples are necessarily expanded upon, and it is acknowledged that types of paratext change depending on 'period, culture, genre, author, work, and edition'.³³⁸

Translation presents an additional layer of relations between text and paratext.³³⁹ In the foreword to *Paratexts*, Richard Macksey writes that paratexts are 'the literary and printerly conventions that mediate between the world of publishing and the world of the text'.³⁴⁰ For translated texts, then, this mediation is twofold. Mediation takes place not only between the world of publishing and the world of the text, but between a new publisher and a new target culture audience, which brings a different set of norms and expectations. Robert Neather describes these additional considerations as 'a complex web of recontextualisations', and outlines the various relations that can exist between text and

³³⁵ *Ibid.*

³³⁶ *Ibid.*

³³⁷ *Ibid.* In the preface to *Paratexts*, Rickard Macksey writes that paratextuality is one of five aspects of Genette's general poetics, which also includes the concepts of intertextuality, metatextuality, hypertextuality and architextuality (p.xix).

³³⁸ *Ibid.*, p.2-3.

³³⁹ In his conclusion, Genette acknowledges translation as a separate consideration which he was not able to cover in his book: 'I have likewise left out three practices whose paratextual relevance seems to me undeniable, but investigating each one individually might demand as much work as was required here in treating this subject as a whole. The first of the three practices is translation.' (Genette, 1997 (1987): 405).

³⁴⁰ *Ibid.*, p.xvii.

paratext, source text and target text.³⁴¹ In addition to the relation between the ST and the ST paratext(s), Neather argues that with translated texts we must also consider the relation between the TT and the TT paratext(s), the relation of the TT/TT paratext 'ensemble' to that of the ST and ST paratexts, and the relationship between the source text paratexts alone, and the target text paratexts alone.³⁴² This breakdown of additional relations asks some important questions about the role of translated literature in a new target cultural context, and about the agency of cultural actors in a supply-driven translation. Identifying these additional relations poses a challenge, as there are often multiple editions of both ST and TT, and even with a relatively small corpus of texts such as this one, obtaining every text is not always possible. However, I consider ST paratexts where possible in this chapter, and focus principally on the blurbs, based on the premise that the external paratexts are those which a reader is most likely to encounter upon discovering a TT.³⁴³

Blurbs

Blurbs, the short descriptive pieces of text written with the purpose of promoting a book to potential readers, have 'the ability to provide a framing narrative for the book [they represent]'.³⁴⁴ A blurb is one of many elements that constitute a text's paratext, one which Richard Watts argues can function as 'cultural translation'.³⁴⁵ Genette writes that the primary function of a paratext is to attract potential readers, but for Watts, they assume a second function 'with works by a perceived cultural Other'.³⁴⁶ Watts draws on his case study of the Francophone Caribbean novel *Cahier d'un retour au pays natal* to show how paratexts can address 'a culturally-specific moment and a culturally-specific readership, thereby projecting a singular version of the text through the lens of the chronotope (time/place) of its publication'.³⁴⁷ Thus, the 'cultural translation' is a specific interpretation

³⁴¹ Robert Neather, 'Visual Paratexts in Literary Translation: Intersemiotic Issues in the Translation of Classical Chinese Literature' in Sandra Bermann and Catherine Porter (eds.), *Companion to Translation Studies* (Oxford: Wiley Blackwell, 2014), p.508.

³⁴² *Ibid.* Neather also adds one additional consideration, which bears particular relevance to his research focus of visual paratexts, and that is 'when multiple visual paratexts of different types are employed in a single TT, prompting us to consider TT paratext-to-paratext relations.' Given that none of the texts analysed in this chapter feature illustrations other than the front covers, I have decided not to add another layer to the already-long list of considerations here.

³⁴³ This is true for a reader discovering both a physical copy of a book, but also for texts online, where often just a cover image and a blurb are displayed.

³⁴⁴ Mark Davis, 'Theorizing the Blurb: The Strange Case at the End of the Book', *Meanjin*, Vol. 53, No.2 (1994) p.251.

³⁴⁵ Richard Watts, 'Translating Culture: Reading the Paratexts to Aimé Césaire's *Cahier d'un retour au pays natal*', *TTR: traduction, terminologie, rédaction*, Vol. 13, No.2, (2000), p.31.

³⁴⁶ *Ibid.*

³⁴⁷ *Ibid.*

of the text for a given place and time, and the way in which the TC publisher chooses to 'translate' the elements of the novel which they consider to be culturally different can influence the way that the work – and often by extension, the SC – is represented in the TC. Keith Harvey uses the term 'bindings' which encompasses the 'material elements of approach to the translated text' such as 'titles, cover photos and back cover blurbs'.³⁴⁸ Though in this chapter I will primarily focus on the back covers, as the main site of textual framing, the extra nuance that Harvey's definition of bindings brings makes a fruitful contribution to my argument here:

The term 'binding' is used [...] to designate the material and contextual factors which circulate between and bring together (i.e. 'bind') (i) the elements of the cover and the translated text itself; (ii) the cover and the perceptions of the target reading subjects; (iii) the book as a whole (cover and text) and the receiving culture. My contention is that these elements occupy a crucial – indeed, *revelatory* – position at the interface of the domestic and the foreign, constituting the opening up of the 'event' that is the translation for the domestic reader and manifested through signals of both resistance and innovation.³⁴⁹

In defining blurbs as the 'opening up of the [translation] 'event,' Harvey emphasizes the impact of a translation's bindings upon what may be a reader's first encounter with a particular set of cultural information, some of which is likely to be unfamiliar. Thus the bindings take on a potentially formative role in this process of introducing a new text, a new literature, and new information.

In her book *Cultural Encounters in Translated Children's Literature: Images of Australia in French Translation*, Helen T. Frank dedicates a chapter to the marketing of Australian children's books in France in which she discusses strategies behind the presentation of the translated books to a French target audience, including the translation of the books' titles and their blurbs and cover illustrations. Frank's comparative analysis of ST and TT paratexts demonstrates two consistent marketing strategies present in her corpus of children's books: the translation of book titles 'de-emphasized the Australianess of the text and have focused on indicating the genre to readers' and that, with regard to the blurbs, 'translators have focussed on the Australian landscape and have constructed an image that portays

³⁴⁸ Keith Harvey, 'Events' and 'Horizons': Reading Ideology in the 'Bindings' of Translations, in Maria Calzada-Pérez (ed.), *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, (London: Routledge, 2002), p.43.

³⁴⁹ *Ibid.*, p.50.

Australia as primarily rural and specifically outback [...]'.³⁵⁰ Though Frank's analysis here concerns children's fiction in particular, the comparative approach to an analysis of paratexts makes a significant contribution in understanding the representation of a SC literature in a TC, and the relationship between SC and TC actors in terms of power and agency.³⁵¹

The ST Blurbs

The ST blurbs in the corpus are obtained from the Narodna in univerzitetna knjižnica (National and University Library; NUK) in Ljubljana, and the variation in cover design, series and general presentation is striking. Whilst some novels feature cover designs with images and blurbs that clearly seek to attract potential readers, others are notably plain in their presentation – something which complicates a comparative analysis of ST and TT book covers, if the ST offers minimal paratextual information. Two factors in particular influence this variation; first, the STs' publication dates span a much greater time frame than that of their translations into English, with the earliest publication occurring in 1938 and the most recent in 2016.³⁵² Approaches to cover design have obviously changed in this time, in line with available means and evolving trends, and technologies have evolved. The timespan also means that multiple editions of a ST can exist, which challenges the notion of an 'original' blurb as described by Frank. A novel's framing can vary within the SC, not just in translation in the TC, and therefore it is crucial to acknowledge that the comparative analysis can only make claims about the ST and TT blurbs featured in this corpus, which does not include every publication of every ST. As such, discussion of 'the novel's framing in the SC' is made with the qualification that there is potential for some variation between editions and publications. The second factor which influences the degree of cover design and overall presentation among the Slovene STs is the policy of the SC publishing house, which typically relates to its status, catalogue and size. Bronislava Aubelj, Editor-in-Chief at Slovene publishing house Modrijan (which was established as a publisher of educational textbooks, but now publishes a range of material, including literary fiction, alongside its

³⁵⁰ Helen T Frank, *Cultural Encounters in Translated Children's Literature: Images of Australia in French Translation* (Manchester: St Jerome, 2007)

³⁵¹ That Frank's analysis of a corpus of children's literature is significant, as she notes that 'translated literature for adults, it is commonly assumed that there will be less manipulation of the text than in the children's domain' (p.101).

³⁵² By 'variation' here I am less concerned with what constitutes an aesthetically 'good' or 'bad' cover design, as that is a matter of personal taste, but more with the level of design observable. For instance, many of the ST book covers in this corpus belong to series editions that reprinted books cheaply and with little or no 'adornment' at all.

scholastic editions) stated in an interview with national newspaper *Delo* that ‘ima večina “tradicionalnih” slovenskih založb še vedno “korektne” naslovnice, ki niso nujno tudi lepe’ (*Most “traditional” Slovene publishing houses still have “conventional” covers, which aren’t necessarily attractive*).³⁵³ This suggests that if a novel is published by one of the ‘traditional’ publishing houses, it is more likely to follow a set of norms that do not necessarily prioritise aesthetic qualities. In other words, function presides over form, which could account for the presence of many book covers and blurbs that appear quite basic, that is to say, without any or little design, and minimal promotional text. Aubelj also added that what she perceived as a decline in the quality of book covers was not unique to Slovenia (‘na tujem ni nič drugače’; *it’s the same abroad*), but stated that data on book sales – at least that which is publicly available – suggests that ‘attractive’ books did not fair any better than ‘ugly’ ones in terms of sales.³⁵⁴ The article in *Delo* reflects a different perception as far as smaller, independent publishing houses are concerned, however. Aubelj cites three examples of publishing houses that take a different approach to that of the larger companies: LUD Literatura, Goga, and Sanje. Of these three publishing houses, established in 1989, 1998 and 1997 respectively, only one ST title in the corpus of covers was published by one of these companies, Vladimir Bartol’s *Alamut*, which was first reprinted by Sanje in 2001, and then multiple times up to 2016.³⁵⁵ Suzana Duhovnik, creative director at Mladinska knjiga – Slovenia’s largest publishing house – states that ‘boutique Slovene publishers of literary fiction, such as Sanje and Beletrina, have attractive covers, but that Mladinska knjiga and Cankarjeva založba have covers of the same level [of attractiveness]’.³⁵⁶ Figures within the publishing industry therefore recognise that while a decline in the attention paid to book design can be observed, certain smaller publishers are renowned for their cover design – and those that work for the larger company, such as Suzana Duhovnik at Mladinska knjiga, believe that the bigger publishing houses can compete at that level. Having considered the reasons for the varying practices and budgets available for book cover design in Slovenia, I will now turn to the specific titles in the corpus and analyse them alongside their TT blurbs

³⁵³ Valentina Plahuta Simčič, ‘Oblikovanje naslovnice: Imamo pri nas lepe ali grde knjige’ [*Cover design: Are Slovene Book Covers Attractive or Ugly?*], *Delo*, 22 July 2016, <<http://www.delo.si/kultura/knjiga/oblikovanje-naslovnice-imamo-pri-nas-lepe-ali-grde-knjige.html#>> [last accessed 13.03.2018].

³⁵⁴ ‘[Č]e sodimo po podatkih o prodaji, kolikor jih sploh pride v javnost, ni videti, da bi se ‘lepe’ knjige prodajale kaj bolje od ‘grdih’’. *Ibid.*

³⁵⁵ Data on editions of *Alamut* obtained from WorldCat [last accessed 14.03.2018].

³⁵⁶ ‘Suzana Duhovnik meni, da imajo lepe naslovnice butične slovenske založbe, ki izdajajo leposlovje, na primer Sanje in Beletrina, popolnoma enako raven pa imajo tudi pri Mladinski knjigi in Cankarjevi založbi pri leposlovnih knjigah’. Valentina Plahuta Simčič, ‘Oblikovanje naslovnice’, *Delo*, 22 July 2016, [last accessed 13.03.2018].

and covers to consider how the titles were presented to an anglophone audience in translation.

Analysing the Corpus

There are 32 titles in the corpus, 3 of which have re-issues under different titles. The following list outlines the corpus of titles in chronological order of publication in translation, and provides the SL title and first SC publication date according to the NUK catalogue:

	Author	SL Title and Date	TL Title(s) and Date	Translated By
1	Boris Pahor	Nekropola [1967]	Pilgrim Among the Shadows [1995]/ Necropolis [2011]	Michael Biggins
2	Drago Jančar	Posmehljivo poželenje [1993]	Mocking Desire [1998]	Michael Biggins
3	Gojmir Polajnar	Ne ubijaj, rad te imam [1998]	Don't Kill Anyone, I Love You [2001]	Aaron Gillies
4	Drago Jančar	Severni sij [1984]	Northern Lights [2001]	Michael Biggins
5	Miha Mazzini	Telesni čuvaj [2000]	Guarding Hanna [2002]	Maja Visenjak-Limon
6	Evald Flisar	Velika žival samote [2001]	My Father's Dreams [2002] (US)/ [2015] (UK)	Evald Flisar and Alan McConnell-Duff
7	Brina Svit	Con Brio [1998]	Con Brio [2002]	Peter Constantine
8	Miha Mazzini	Kralj ropotajočih duhov [2001]	The King of Rattling Spirits [2004]	Maja Visenjak-Limon
9	Miha Mazzini	Drobtinice [1987]	The Cartier Project [2004] (US) / Crumbs [2014] (UK)	Maja Visenjak-Limon
10	Brina Svit	Smrt slovenske primadone [2000]	Death of a Prima Donna [2005]	Peter Constantine
11	Vladimir Bartol	Alamut [1938]	Alamut [2007]	Michael Biggins
12	Vlado Žabot	Sukub [2003]	Succubus [2007]	Rawley Grau and Nikolai Jeffs
13	Ivan Cankar	Martin Kačur [1947]	Martin Kačur: Biography of an Idealist [2009]	John K. Cox
14	Maja Novak	Mačja kuga [2000]	The Feline Plague [2009]	Maja Visenjak-Limon
15	Miha Mazzini	Nemška loterija [2010]	The German Lottery [2011]	Urška Zupanec

16	Brane Mozetič	Zgubljena zgodba [2001]	Lost Story [2011]	Erica Johnson-Debeljak
17	Vitomil Zupan	Menuet za kitaro [1975]	Minuet for Guitar [2011]	Henry Leeming
18	Drago Jančar	Galjot [1978]	The Galley Slave [2011]	Michael Biggins
19	Evald Flisar	Čarovnikov vajenec [1986]	The Sorcerer's Apprentice [2012]	David Limon
20	Evald Flisar	Opazovalec [2009]	If I Only Had Time [2013]	David Limon
21	Florjan Lipuš	Zmote dijaka Tjaža [1972]	The Errors of Young Tjaž [2013]	Michael Biggins
22	Drago Jančar	Drevo brez imena [2008]	The Tree With No Name [2014]	Michael Biggins
23	Marko Sosič	Balerina, ballerina [1997]	Ballerina, Ballerina [2014]	Maja Visenjak-Limon
24	Evald Flisar	Čaj z kraljico [2004]	Tea With The Queen [2015]	David Limon
25	Goran Vojnović	Jugoslavija, moja dežela [2012]	Yugoslavia, My Fatherland [2015]	Noah Charney
26	Gabriela Babnik	Sušna doba [2012]	Dry Season [2015]	Rawley Grau
27	Evald Flisar	Začarani odisej [2013]	Enchanted Odysseus [2016]	David Limon
28	Dušan Šarotar	Panorama [2014]	Panorama [2016]	Rawley Grau
29	Jela Krečič	Ni druge [2015]	None Like Her [2016]	Olivia Hellewell
30	Evald Flisar	Ljubezni tri in ena smrt [2002]	Three Loves, One Death [2016]	David Limon
31	Drago Jančar	To noč sem jo videl [2010]	I Saw Her That Night [2016]	Michael Biggins
32	Lojze Kovačič	Prišleki (1. del) [1984]	Newcomers (Part One) [2016]	Michael Biggins

From this corpus of translated novels, two principal categories can be observed upon analysis of the blurbs: those that make reference to the SC, thus foregrounding the fact that the novel is a 'novel from Slovenia', and those which make little or no reference to the SC at all, which typically foreground the novel's genre or literary qualities above all else. By dividing the categories in two, parallels can be drawn with the long-established binary within TS of either 'leav[ing] the writer in peace as much as possible and mov[ing] the reader toward him; or [leaving] the reader in peace as much as possible and [moving] the writer toward him', to use Friedrich Schleiermacher's words – or, to use Venuti's more recent terms, the categories could be viewed through the lens of domestication and

foreignization.³⁵⁷ Whilst this parallel reflects the same principle that I show through my analysis of the blurbs, the terms ‘domestication and foreignisation’ (and all preceding terminology that expresses the same idea) are so typically associated with a translator’s strategy that their usage in this context obscures the layers of decision-making that can feature in a TT’s presentation to a TC audience.³⁵⁸ The paratexts of a TT are not the product of a translator alone (and not necessarily at all). The analysis also seeks to look beyond this dichotomy; not merely seeking to establish whether or not a blurb or book cover ‘domesticates’ or ‘foreignizes’ the ST, but to establish the many complex ways in which the culturally-specific items relating to the SC novel are negotiated and presented to the TC audience. Because what I want to establish with this analysis is the way in which Slovenia is represented through this selection, I do not include single, unqualified mentions of ‘Slovenia’ or ‘Slovene’ in the category of blurbs that make reference to the SC. Whilst this may appear contradictory, many of these singular mentions take the form of ‘translated from the Slovene by...’ or ‘written by Slovenia’s.. [author name]’, and by categorising them together with blurbs that qualitatively describe the SC, offering interesting perspectives on the way the SC is framed in the TC, the data is skewed. Whilst translator and author credits perform an important function in acknowledging that the work is a translation, I nevertheless decided to discount them as instances of SC references. The two principal categories provide a starting point from which the analysis then explores the way in which the SC is represented by the translated texts, which is of the utmost importance in the context of post-socialist Slovenia.

‘Genre-driven’ blurbs

The first category of blurbs is those which foreground the novel’s literary qualities or genre above all else. In her analysis of translating titles, Helen Frank refers to a category of *genre-driven* titles, which is useful here. For ease of reference I will employ Frank’s term of genre-driven for this first category of blurbs, although with the added caveat that it can encompass more than an explicit reference to a genre, and extends to prioritising of information about the work’s literary qualities over details about the novel’s SC. It must

³⁵⁷ Friedrich Schleiermacher, ‘On the Different Methods of Translating’, trans. Susan Bernofsky, in Lawrence Venuti (ed.) *The Translation Studies Reader* (3rd ed.) (London: Routledge, 2012), p.49; Lawrence Venuti, *The Translator’s Invisibility* (Oxford: Routledge, 1995).

³⁵⁸ The same can be said about domestication and foreignization in general, as critiques of ‘foreignizing’ or ‘domesticating’ strategies rarely consider the role of copy editors and editors in the production of a final translated text. However in this case the potential for obscuration is greater, as the analysis does not only concern itself with translated text, but also images and other presentational decisions.

also be reiterated that although all of the translations were published after Slovenia's declaration of independence, many of the STs were written prior to this date, and thus the SC may be Yugoslavia, as well as Slovenia. Genre takes precedence in Boris Pahor's *Pilgrim Among the Shadows* and its re-publication as *Necropolis*; Evald Flisar's *My Father's Dreams* and the UK re-print of the same title; Brina Svit's *Con Brio* and *Death of a Prima Donna*; Vladimir Bartol's *Alamut*; Vlado Žabot's *Succubus*; Brane Mozetič's *Lost Story*; Evald Flisar's *If I Only Had Time*; Marko Sosič's *Ballerina, Ballerina*; Evald Flisar's *Enchanted Odysseus*; and Dušan Šarotar's *Panorama*.

The 11 novels in this category, constituting around one third of this corpus, are presented to the TC audience without explicit reference to the SC. An exploration of the blurbs in this category reveals that genre is an influential factor in the invisibility of the SC: those novels that could be categorised as fantasy, or whose plots take place in undefined locations, and do not discuss the novel's SC origin. Examples of this are found in three of Evald Flisar's novels: *My Father's Dreams*, *If Only I Had Time*, and *Enchanted Odysseus*.

One of the first things to note about *My Father's Dreams* is the translation of its title: the ST is entitled *Velika žival samote*, a literal translation of which is 'the great beast of solitude'. In an interview at the British Library in 2015, Flisar stated that the US publisher, upon hearing the title's direct English equivalent, responded with a "no way".³⁵⁹ In addition to the title changes, both the US and UK TTs opted for a free interpretation of the title that is less abstract, a subheading is also added, performing a further, explanatory function. These subheadings, 'A shocking tale of innocence abused' (US), or 'a tale of innocence abused' (UK), show that the TT paratexts leave much less to the imagination than the ST title, which is not accompanied by a subheading. The blurbs of both the US and UK editions of *My Father's Dreams* use the same text, despite being published 13 years apart by different publishers. Here the blurb serves to inform the reader of the novel's genre, suggesting multiple potential readings and outlining aspects of the plot. It also draws attention to the writing style and the author's status:

My Father's Dreams, the controversial and shocking new novel by Slovenia's bestselling author Evald Flisar, is regarded by many critics as his best. It can be read as an off-beat crime story, a psychological horror tale, a dream-like morality fable, or as a dark and ironic account of one man's belief that his personality and

³⁵⁹ Czech Centre London, 'ELN VII: The Writers – Evald Flisar (Slovenia)', Evald Flisar in Conversation with Rosie Goldsmith at the British Library (2015), <<https://youtu.be/2O1EU46wnDU>> [last accessed 15.03.18].

*his actions are two different things. It can also be read as a **story about a boy who has been robbed of his childhood** in the most cruel way imaginable: by being told by his father (out to protect his good name) that what he sees and hears is no more than a dream!*

*The reader gains almost voyeuristic pleasure from following the “dreams” of fourteen-year-old Adam on his path to ruin and redemption. In the words of one of the critics, **Flisar’s descriptions are “luxuriously sensual, poetic, morbid, prophetic, archetypal, erotic, hellish, heavenly...”**. **The book has the force of a myth**; it is telling important truth without drawing any particular attention to it. It is telling a story about good and evil, and our inclination to be drawn to the latter. Not for the faint-hearted, and certainly not for those who are afraid to look into themselves.*

In this instance therefore, the paratexts serve the novel and the author alone, and don’t serve to frame the novel’s ST. Two further publications by Flisar in this category display the same tendency to emphasise the genre and to guide the reader’s expectations. The blurb for *If I Only Had Time* (another free ‘translation’ from the ST title of *Opazovalec*, literally meaning ‘the Observer’) provides a summary of the plot and makes no reference to the fact that the novel is a translation. Yet this genre-focused paratext is not a strategy employed by the US publisher; the blurb here is a direct translation of the ST blurb.³⁶⁰ *Enchanted Odysseus*, the third novel by Flisar in this category of genre-driven blurbs, follows a similar pattern; except that it is the cover image that is taken from the ST and reproduced in the TT:

³⁶⁰ See Evald Flisar, *Opazovalec* (Ljubljana: Cankarjeva Založba, 2009); Evald Flisar, *If Only I Had Time*, trans. David Limon, (Norman: Texture Press, 2013).

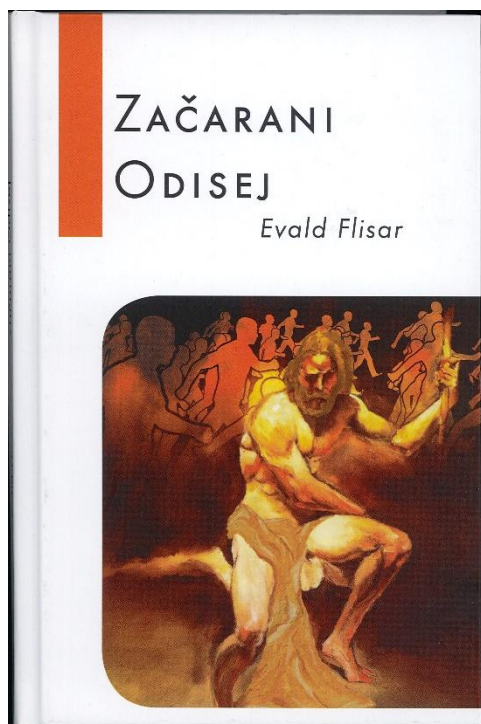


Figure 3: ST Cover: Evald Flisar, *Začarani Odisěj* (Maribor: Litera, 2013)

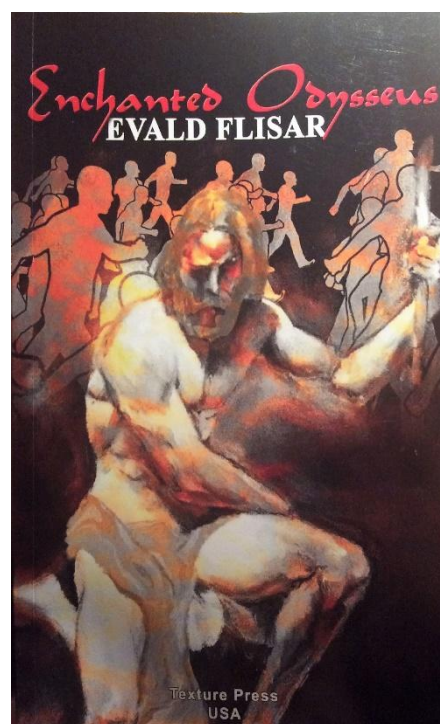


Figure 4: TT Cover: Evald Flisar, *Enchanted Odysseus* (trans. David Limon) (Norman: Texture Press, 2016)

The blurb for *Enchanted Odysseus* does not replicate the ST text (which is a quotation of from a review in the SC), and instead it outlines the plot, posing questions to entice the reader:

*In ancient Greece the fate of man was decided by the gods. In today's globalized world gods have been replaced by powerful individuals, mostly invisible, all-powerful and rarely well-meaning. Our "enchanted Odysseus", **a man who after a surfing accident in Bali loses his memory and identity, is sent on a long journey home (back to himself as he was) through a series of tasks he has to perform in different countries.** They are communicated to him by an Australian neurologist, supposedly his benefactor, who assures him that the tasks, including murder, are a part of his therapy. But nothing is what it seems. **Our hero, who tells his story through a series of emails he sends to different people, either real or invented,** largely to keep a record of his journey the details of which he keeps forgetting, **presents a figure of contemporary everyman,** lost in a world that has also lost its memory, and with it the meaning of existence. The dreamlike narrative enfolds the reader and drags him along by the force of incredible adventures, ruminations, and unexpected turnarounds all the way to the ending that doesn't resolve the mystery but only deepens it. **Where in this world is Ithaca? Does it exist?***

As with the previous two novels, a plot location that is set outside of the SC, or that is indeed ambiguous, results in there being no reference to the SC on the book's cover, and the fact that this novel is a translation is not apparent from its exterior paratexts. The three novels by Flisar display a degree of consistency in the strategy applied by the small, independent US publisher, and in the lack of reference to the SC where the plot does not obviously occur in the SC. Plot location is an influential factor in another novel in the category, *Con Brio*, by Brina Švigelj-Mérat, or Brina Svit, as she chooses to be known. There are two novels by Svit in the corpus, and both stand out as the only two 'mainstream fiction' novels.³⁶¹ They were also published by large UK publishing houses (Harvill Press and Vintage, both imprints of Penguin Random House), unlike the majority of novels in the corpus published by smaller, independent presses which typically specialise in translated fiction. Whilst the translation of the title of Svit's second novel in English translation, *Death of a Prima Donna*, erases the SC-specific element (the ST title translated directly as *Death of a Slovene Prima Donna*, my emphasis), the plot partially takes place in Slovenia's capital, Ljubljana, and describes it alongside other 'cities across Europe'.³⁶² It therefore falls into the second category of blurbs, and leaves Svit's first, *Con Brio*, for brief analysis here:

*In a brasserie on the **boulevard St Germain**, a renowned novelist watches, entranced, the motions of a young woman's hands folding a restaurant bill into a paper boat.*

*This passing observation – slim fingers against a white linen tablecloth- provides the springboard for this **story of love and jealousy**. The novelist's orderly life vanishes the instant he admires this strange woman's hands; the discipline of forty fruitful years dissolves. She answers without hesitation – yes, she will marry him, but only on her terms. She will occupy his house, but not his bed. When she moves in, **Kati** upends her new husband's domestic arrangements, then his sanity. Her stubborn detachment transforms the writer from a cool, amused observer of life into a creature ravaged by doubt, passion and jealousy.*

*With a brutality counterpointed by **the elegance and subtlety of Svit's prose**, the story dramatises the ruinous consequences of sexual obsession.*

³⁶¹ The term 'mainstream fiction' is used to categorise *Con Brio* in Juris Dilevko, Keren Dali, Glenda Garbutt (eds.), *Contemporary World Fiction: A Guide to Literature in Translation* (Santa Barbara: ABC-CLIO, 2011), p.248.

³⁶² Brina Svit, *Death of a Prima Donna*, trans. Peter Constantine (London: Harvill, 2002).

Again there is evidence to show that plot location influences the genre- and plot-driven approach in the blurbs; if the SC does not feature significantly in the plot, the publishers of these novels have not made an effort to draw attention to the SC by other means. Instead, the blurbs serve to attract prospective readers with suggestive plot details and praise for the author's style, which has the effect of almost – and sometimes completely – erasing any evidence of the TT having being translated from Slovene at all. Svit's writing problematises the notion of a 'Slovene novel', however; *Con Brio* was written in Slovene, but Svit has lived in Paris since 1980, where many of her novels are set, and she later even switched to writing literature in French.³⁶³ She is therefore written about as a 'Slovenian French-language' author and her writing deals with notions of identity and '(self)-representation'.³⁶⁴ Consequently it is unsurprising that the UK publisher chooses to foreground the Parisian location of the boulevard St Germain and chooses to use the character's nickname *Kati* – much easier to pronounce than her 'real' name, Grušenka – as is seen in this 2007 ST edition: 'Nenavadna ljubezenska zgodba med skoraj šestdesetletnim pisateljem Tiborjem in mlado Grušenko ali Kati, priseljenko iz nepoznanega slovanskega vzhoda' (*An unusual love story between sixty year-old writer Tibor and the young Grušenka, or Kati, an immigrant from an unknown Slavonic East*).³⁶⁵ Any suggestion of the novel having originated from the SC is thus erased in the TT blurb. It should also be mentioned that Svit's status as a Slovenian-French language author has generated a degree of cultural capital for her not only in terms of *Con Brio* (and later, *Death of a Prima Donna*) being translated into English – *Con Brio* was published in French translation by Gallimard in 1999 – but also back in Slovenia.³⁶⁶ The aforementioned blurb to a 2007 reprint of *Con Brio* uses her translations abroad to advertise her status to the SC audience: '[...] je Brini Svit prinesla nominacijo za nagrado kresnik in prevode v tuje jezike pri uglednih evropskih založbah.' (*Brina Svit received a nomination for the Kresnik (Slovene Book of the Year) award and translations into foreign languages at prestigious European publishing houses*).³⁶⁷

³⁶³ Adele Parker, 'Writing as Mirror: Origins and Identities in the Work of Brina Svit', in Adele Parker and Stephenie Young (eds.), *Transnationalism and Resistance* (Amsterdam: Editions Rodopi, 2013), p.198.

³⁶⁴ *Ibid.*, p.185.

³⁶⁵ Brina Svit, *Con Brio* (Ljubljana: Mladinska knjiga, 2007).

³⁶⁶ Brina Svit, *Con Brio*, trans. Zdenka Štimac (Paris: Gallimard, 1999). It is also interesting to note that the French promotional text as displayed in Gallimard's catalogue, which is likely to be the same text used on the novel's back cover - retains the character name Grušenka: <<http://www.gallimard.fr/Catalogue/GALLIMARD/Du-monde-entier/Con-brio>> [last accessed 16.03.18].

³⁶⁷ Brina Svit, *Con Brio* (Ljubljana: Mladinska knjiga, 2007).

The role of translation into other languages as a means of generating cultural capital in the SC and influencing translations into English is particularly relevant for two novels which I would like to use as the last examples of genre- and plot-driven blurbs in the corpus of translations. The novels are *Necropolis* (also published as *Pilgrim Among the Shadows*) by Boris Pahor (1913 –) and *Alamut* by Vladimir Bartol (1903-1967). Both novels could be said to occupy a canonical position in the Slovene literary polysystem, though this has not always been the case; it is through translations into French, and subsequent other languages, that these two books garnered awareness and cultural capital back in the SC.³⁶⁸ The two novels, though extremely different in genre, have certain things in common: they found success in translation, both were written by Slovene authors from Trieste, and both were translated by American translator Michael Biggins. Both books warrant individual attention, however, and therefore this section will now look at each novel in turn, analysing the way in which these canonical Slovene texts were presented to an anglophone audience.

Boris Pahor's *Necropolis* is unique in the corpus of Slovene literature translated into English after 1991, in that it is a memoir, as classified by NUK and both of the book's US publishers: Harcourt Brace Ltd in 1995, and Dalkey Archive Press, in 2010. The book is a recollection of the author's experience as a prisoner of war in Nazi concentration camps. In Slovene it is sometimes described as a 'taboriščni roman' (*a labour-camp novel*) or simply as a 'roman' (*novel*), and its literary qualities are emphasized, suggesting that it does bridge the genres of novel and memoir: 'Gre za spojitev pričevanjskega realizma z izrazito imaginacijsko naracijo, v nekem smislu za spojitev dokumenta in poezije' (*This narrative is a fusion of personal testimony realism and strongly imaginative narration; it is, in a sense, a conjunction of a document and poetry*).³⁶⁹ Furthermore, as a novel which is said to have put 'Slovenia on the map', its significance within the corpus of translated works is too great to overlook:

... prelomnega pomena pa je bil zanj in za avtorja francoski prevod Pélerin parmi ombres (Romar med sencami; Pariz, 1990). Utrl mu je pot še v druge jezike širom Evrope, zatem v Ameriko in v Rusijo. Danes bi o tem romanu lahko rekli, da je na

³⁶⁸ Of Boris Pahor, Translation Studies scholar Martina Ožbot Currie writes that 'the Slovene author who has probably received most international attention is the Triestine writer Boris Pahor. He became well known after his novels (in particular *Necropolis*, *Nekropola* in the Slovene original, 1967) in which he deals with his experience as a prisoner in Nazi concentration camp were translated into several other languages, including in particular French.' In 'Foreignization and Domestication: A View from the Periphery', in Teresa Seruya & José Miranda Justo (eds.), *Rereading Schleiermacher: Translation, Cognition and Culture* (Berlin: Springer, 2016), p.282.

³⁶⁹ Boris Paternu, 'Pahorjeva Nekropola', *Jezik in slovstvo*, Vol. 59, No. 2/3 (2014) p. 29 (translation author's own).

zemljevid sodobne svetovne literature zarisal neko opazno avtorsko pa tudi slovensko znamenje.

*... the turning point in its significance both for the work and the author was the French translation *Pèlerin parmi les ombres* (*Pilgrim Among The Shadows*; Paris, 1990). This paved the way for further translations across wider Europe, then in America and in Russia. Today it could be said that the novel has made both the author's – and Slovenia's – mark on the map of contemporary world literature.*³⁷⁰

Pahor himself has also spoken of the role of translation in raising the visibility of his work. At a celebration marking his 100th birthday in 2013, he credited Slovene essayist and photographer Evgen Bavčar for the publication of his works initially into French, then French publisher Pierre-Guillaume de Roux for making his work renowned around the world: 'Primus erat Bavčar, secundus erat Pierre-Guillaume. It is thanks to them that I became a person so talked about. First in France, New York and Germany and only then in Italy and so on.'³⁷¹ The first English publication of *Necropolis* was published in 1995, translated by Michael Biggins, but entitled *Pilgrim Among the Shadows*. The same translation was then re-issued by Dalkey Archive Press in 2011, as part of its *Slovenian Literature Series*. The following images show the front covers for each publication:

³⁷⁰ *Ibid.*

³⁷¹ Valerija Obu, 'Boris Pahor turns 100', Culture.si, <<http://www.slovenia.si/culture/arts/books-and-literature/boris-pahor-turns-100/>> [last accessed 16.03.18]. An article in national newspaper *Delo* also reports that it was thanks to the efforts of Evgen Bavčar, who was living in Paris at the time, that *Necropolis* was published in French translation in 1990. It also reports that the manuscript had previously been sent to at least six Italian publishers, and other significant writers including Primo Levi, but to no avail. '*Nekropolo je ponudil vsaj šestim italijanskim založbam, tipkopis je poslal tudi Claudiu Magrisu in Primu Leviju, a sta se zavila v molk. Leta 1990 je Nekropola po zaslugi Evgena Bavčarja, živečega v Parizu, vendarle izšla v francoščini.*' Jožica Grgič, 'Sto let Borisa Pahorja: radoživa vztrajnost in zvestoba "anarhizmu"', *Delo*, 26 August 2013, <<http://www.delo.si/kultura/knjizevni-listi/sto-let-borisa-pahorja-radoziva-vztrajnost-in-zvestoba-anarhizmu.html>> [last accessed 16.03.18].

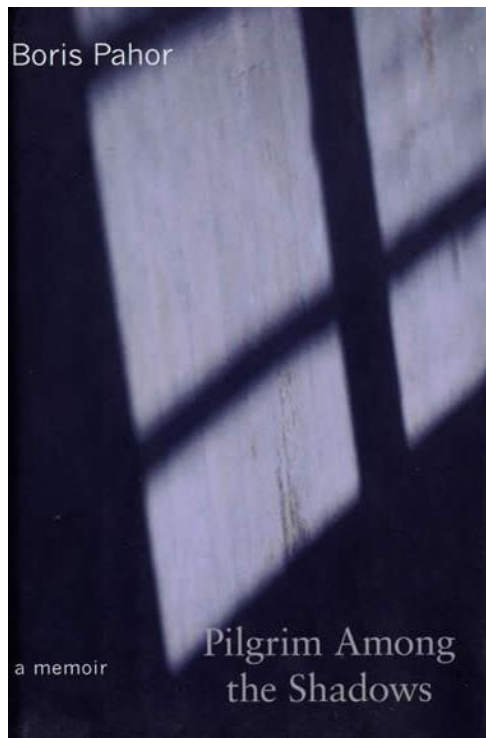


Figure 5: TT Cover (1): Boris Pahor, *Pilgrim Among the Shadows* (New York: Harcourt Brace, 1995)

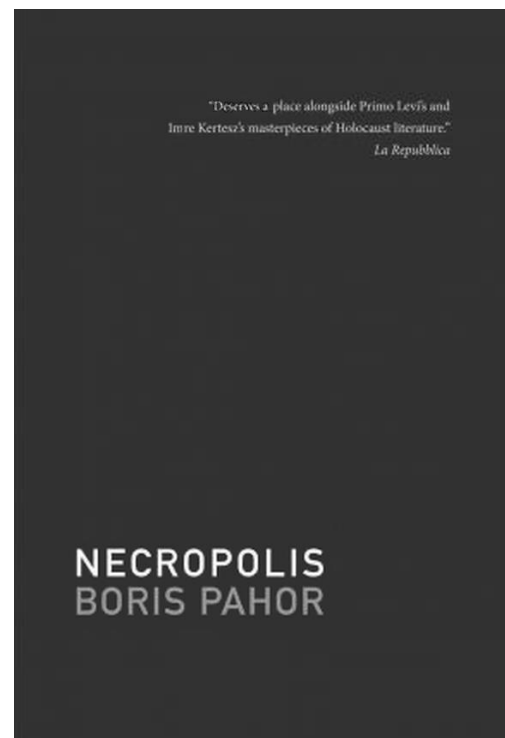


Figure 6: TT Cover (2): Boris Pahor, *Necropolis* (Champaign: Dalkey Archive Press, 2011)

As is evident from the covers there are changes from the first edition to the second, aside from the cover image, that influence the framing of the novel. The most significant change is the title; the first edition title does not mirror that of the ST, and instead follows the French TT's title, *Pèlerin parmi les ombres*.³⁷² Here we see that not only has the very fact of being translated into French led to an English translation, it has also influenced its presentation to the anglophone TC. Both editions direct the TC audience toward the novel's genre; the first edition clearly advertises the book as a memoir, and the second edition places a quote, in white against a black background, stating that the book 'Deserves a place alongside Primo Levi and Imre Kertész's masterpieces of Holocaust literature'.³⁷³ In both cases, the text is presented in a sombre, minimalist style, with minimal information about the author – or where he originates – on the front or back cover. The first edition gives no information at all about Pahor; on the back there is only a quotation from the work itself, thus letting the words – and the book's literary qualities – speak for themselves:

"Now streams of water are released from the showerheads, and a thicket of bodies jostles in the warmth, arms scrubbing arms with a hard soap that dissolves into yellow rivulets that course the cement like rainwater coloured with clay in a downpour. The body loves the countless warm tongues that lick it, and the memory

³⁷² Boris Pahor, *Pèlerin parmi les ombres*, trans. Andrée Lück-Gaye (Paris: La Table Ronde, 1990).

³⁷³ Boris Pahor, *Necropolis*, trans. Michael Biggins (Champaign: Dalkey Archive Press, 2010).

of the night mountain air vanishes for a while and we forget that beneath the shower room is an oven, and that night and day a stoker heaves human logs into it. Even if the bodies think that soon they might be used to heat the water, the pleasure offered by this wet warmth is not lessened.”

— From *Pilgrim Among the Shadows*³⁷⁴

The second edition is somewhat different; there is a greater degree of contextualisation, which comes principally from the novel’s series heading, *Slovenian Literature Series*, inscribed centre-top on the back cover. The series heading on the reverse is, however, the only indication on the novel’s exterior which indicates the novel’s origins as one originally written in Slovene. The blurb of the second edition references the author, but does not offer any further information about him, or the novel’s SC:

Boris Pahor spent the last fourteen months of World War II as a prisoner in the Nazi camps at Belsen, Harzungen, Dachau, and Natzweiler. His fellow prisoners comprised a veritable microcosm of Europe – Italians, French, Russians, Dutch, Poles, Germans. Twenty years later, when he visits a camp in the Vosges Mountains that has been preserved as a historical monument, images of the camps come back to him: corpses being carried to the ovens; emaciated prisoners in wooden clogs and ragged, zebra-striped clothes, struggling up the steps of a quarry or standing at roll call in the cold rain; the infirmary, reeking of dysentery and death. *Necropolis* is Pahor’s stirring account of his attempts to provide medical aid to the prisoners in the face of the utter brutality of the camps – and of his coming to terms with the ineradicable guilt he feels, having survived when millions did not.³⁷⁵

³⁷⁴ Boris Pahor, *Pilgrim Among the Shadows*, trans. Michael Biggins (New York: Harcourt & Brace, 1995).

³⁷⁵ Boris Pahor, *Necropolis*, trans. Michael Biggins (Champaign: Dalkey Archive Press, 2010).

The blurb is thus descriptive of the author's relationship to the story, i.e. his own experiences, but elides significant detail about the author's status as a Slovene writer in Trieste – a city 'where several key axes of European symbolic geography met: the West and the East; the German, Latin, and Slav Worlds; Europe and the Balkans; and fascism, democracy, and communism'.³⁷⁶ Pahor's identity – and his experience as a member of a minority language community in a city that underwent many political changes – is integral to his work, yet is absent from external paratexts of both these editions, and is therefore not apparent to prospective readers in the TC. Instead the book is presented as one that belongs in a transnational canon of Holocaust literature, and the US publishers have chosen to foreground this over the author's specific regional identity in the case of both editions. It would be [mistaken] to interpret the lack of SC representation in this novel's paratexts as a straightforward case of domestication, however; the minimalistic presentation is not unique to the TT: the first edition of *Nekropola* (1967) and a later edition (1997) both display similar qualities in their simple abstract design and lack of text:³⁷⁷

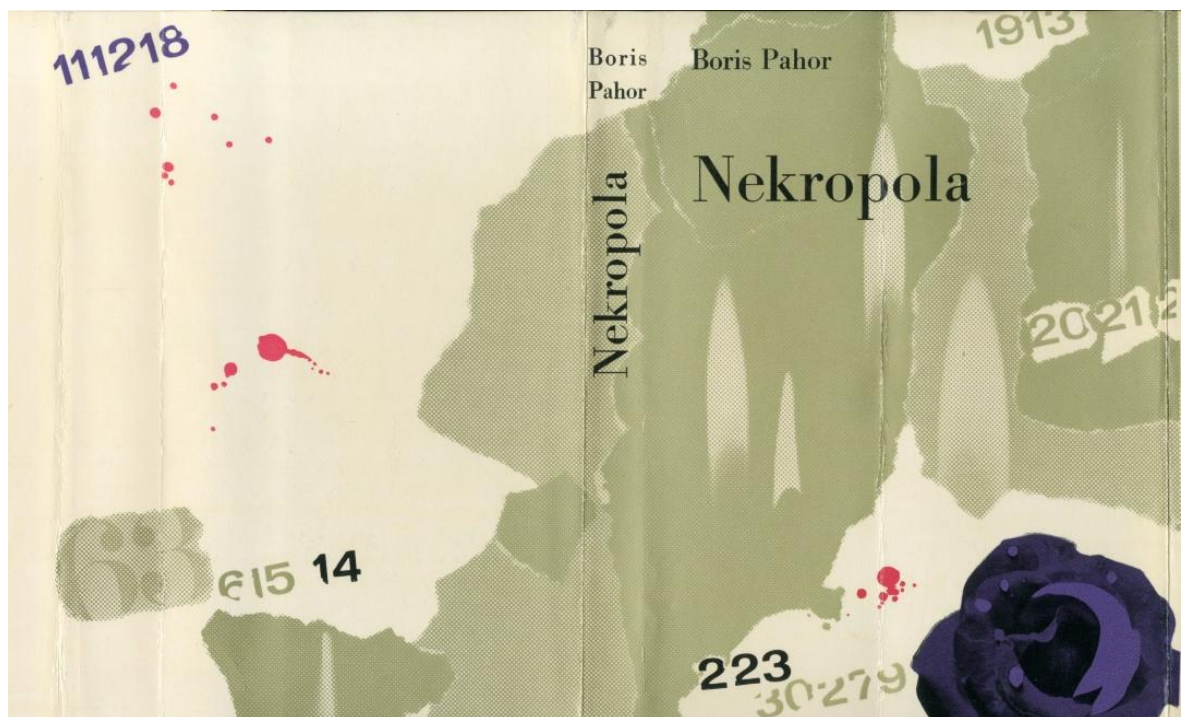


Figure 7: ST Cover (1): Boris Pahor, *Nekropola* (Trieste: Založništvo tržaškega tiska, 1967)

³⁷⁶ Borut Klabjan, "'Our Victims Define Our Borders': Commemorating Yugoslav Partisans in the Italo-Yugoslav Borderland', *East European Politics and Societies*, Vol 31, Issue 2 (2017) p. 293.

³⁷⁷ Whilst the 1967 design is simple, it is certainly more evocative than the plain cover of the 1997 edition. Candle flames are visible, and the numbers could evoke dates, or prisoner numbers.

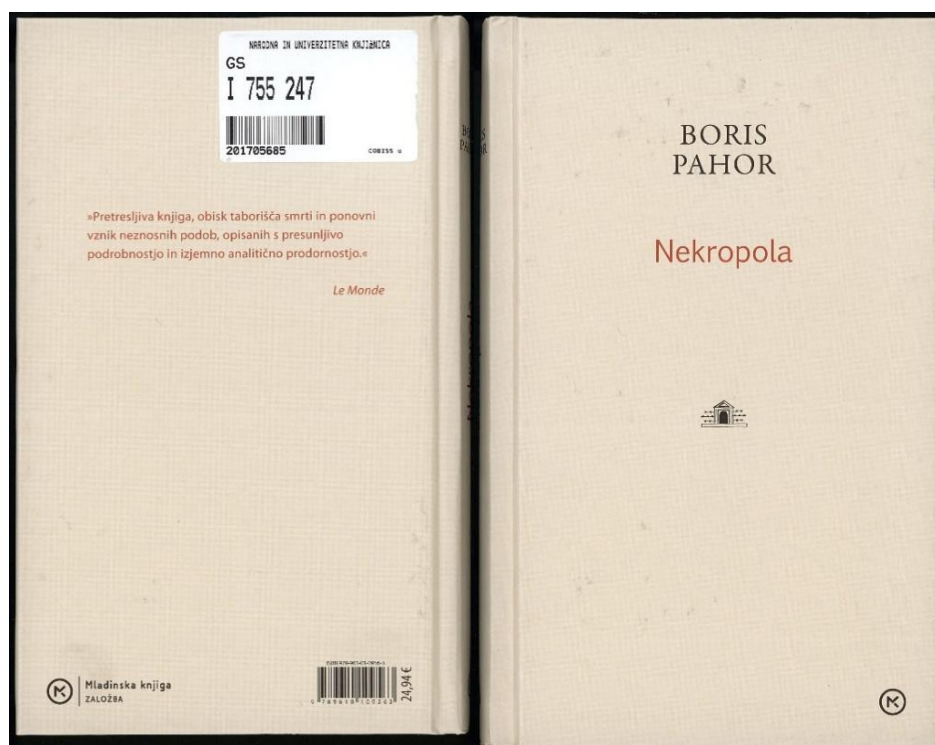


Figure 8: ST Cover (2): Boris Pahor, *Nekropola* (Ljubljana: Mladinska Knjiga, 1997)

Given that the covers of the ST and TT novels share a simple presentation style, the simplicity in the TT can be viewed more instructively as a case of ‘cultural overlap’: a mutual familiarity with the historical context and works within this genre of literature. The overlap of understanding between SC and TC as far as the subject matter is concerned is well-expressed in Lefevere’s terms, in which he conceives of a ‘Universe of Discourse’: ‘objects, concepts, customs’ that are familiar to either writer, translator, or reader etc.³⁷⁸ Lefevere’s argument focuses mainly on a translator’s attitude towards the Universe of Discourse in a text, stating that a translator’s approach to a text is influenced by their ‘attitudes toward the Universe of Discourse expressed in the original text in relation to the Universe of Discourse of their own society’.³⁷⁹ The framework can, however, be extended to other agents in the literary translation process, such as editors involved in the presentational decisions of a text: their attitude can be influenced by a familiarity with the subject matter, which, as the absence (first edition) or small amount (second edition) of contextual information about the author and subject on the paratexts of *Necropolis* suggest, was the case in presenting the translations of this book to an anglophone TC audience.

³⁷⁸ Andre Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London: Routledge, 2017), p.31 (definition) and p.66 (discussion).

³⁷⁹ *Ibid.*, p.66.

The final text that I'd like to discuss in this category of genre-driven blurbs is Vladimir Bartol's *Alamut* (1938). It is another example of a novel that holds a prestigious place in the Slovene literary canon: a status which, just like Pahor's *Necropolis*, was only achieved after the success of translations into other languages. Vladimir Bartol's *Alamut* is 'an adventure novel set in northwestern Iran, [...] centred around the deep tensions between the indigenous Pahlavi-speaking Shiite Muslim inhabitants of the region and their Seljuk Turkish Sunni Muslim overlords' – a novel which, at the time of its eventual publication after ten years of research – was worlds away from 'the usual tale of tensions among Slovenian peasants, landowners and townspeople'.³⁸⁰ The novel was first published in 1938, timing which translator Michael Biggins describes as 'unfortunate': 'Alamut's trajectory was interrupted first by the German and Italian annexation of Slovenia from 1941 to 1945, then by the literary ideologies of Tito-led Communist Yugoslavia, where for some years the book was seen as a threat'.³⁸¹ The exterior political environment, in combination with the novel's setting in northwestern Iran, meant that Bartol was considered by his literary contemporaries as 'a mistake in the Slovenian genetic code', with an old schoolfriend even approaching him years after the novel's publication to say that he had enjoyed 'Bartol's translation'.³⁸² As for translations, *Alamut* has since been translated into 19 languages, including English for the first time in 2004. It was first published in translation in the US by Scala House Press, was reprinted in 2007, but was also published in English translation by the Slovene publishing house Sanje, who have since issued a further two reprints. To conclude the analysis of genre-driven blurbs, two editions of *Alamut* will be discussed here, examining how their blurbs and cover design frame the novels.

The back covers of both the first US edition (Scala House Press, 2004) and the second reprint of the translation in Slovenia (Sanje, 2012) do not display a blurb; instead, they utilise quotes from reviews to draw attention to the novel's status. The 2004 US edition makes no mention of Slovenia, nor does it say anything about the author. The quotes on the reverse guide the reader's expectations, whilst subtly emphasising its worldwide appeal in quoting text from non-TL publications. In addition to these qualities, which have been observed in the other blurbs in this chapter, the external paratexts to *Alamut* make reference to a notorious figure in the TC news discourse: Osama Bin Laden.

³⁸⁰ Michael Biggins, 'Against Ideologies: Vladimir Bartol and Alamut' (Afterword to *Alamut*), *Alamut*, trans. Michael Biggins (Ljubljana: Sanje, 2015), p.430.

³⁸¹ *Ibid.*, p.429.

³⁸² *Ibid.*, p.429-430.

“If **Osama bin Laden** did not exist, Vladimir Bartol would have invented him.” –
L’Express

“*Alamut* is an **epic novel** of conspiracies, **love stories**, and subtle religious and philosophical subtexts that bravely confronts the issue of **political extremism**... Like Borges, [Bartol] raises questions but offers few answers... and **will leave you with an inexhaustible restlessness** and uncertainty.” – Ricardo Arturo Ríos Torres, La Prensa

“**You cannot read *Alamut* like an ordinary book.** It is an **adventure story** from 1938 which transforms itself, in the course of a few hundred pages, into a **nightmare novel of the new century.**” – Olivier Maison, Journal de la Culture³⁸³

The framing of *Alamut* as a novel that resonates with the 11 September terrorist attacks, which has sprung from various sources in the press – the quote from French newspaper *L’Express* being one of them – overshadows all aspects of the novel as a canonical work of Slovene literature, at least from the external paratexts.³⁸⁴ Several dynamics can be observed in this particular framing: firstly, the novel’s success in other languages prior to its translation has influenced the way the novel is pitched to the US TC. Secondly, non-TC cultural elements are minimised twofold: not only is Slovenia absent from the external paratexts (it is missing entirely from the 2004 US edition, and is mentioned once in the 2012 Slovene reprint, where the translator’s afterword is quoted on the reverse, describing the novel as ‘perhaps the most popular book that Slovenia has ever produced’) but the novel’s setting in northwestern Iran is also absent. The paratexts allude to an ‘exotic’ context through the repeated references to an Islamic extremist. It is interesting to note that the focus on Osama Bin Laden is more prominent in the Slovene re-print of the translation, which places the review quote from *L’Express* on both the front cover and the book’s spine. There are also sentences printed in embossed black text against a black background, which appear to be from news reports, which reference Bin Laden, Afghanistan, a ‘militant Islamic group’, and the US. The two editions can be seen below:

³⁸³ Vladimir Bartol, *Alamut*, trans. Michael Biggins (Seattle: Scala House Press, 2004) (my emphasis).

³⁸⁴ The TT’s US press release states: ‘And then with the 9/11 attacks, critics viewed the book as a prophetic allegory about Osama bin Laden.’ PR Newswire US, ‘Can 65-Year-Old Slovene Thriller Tell Us About Al Qaeda?’; Scala House Press Releases First English Translation of Slovenian Masterpiece and Bestseller About 11th Century Terrorist Compared to Osama bin Laden’ 20 October, 2004, <www.nexis.com> [last accessed 30.03.2018].

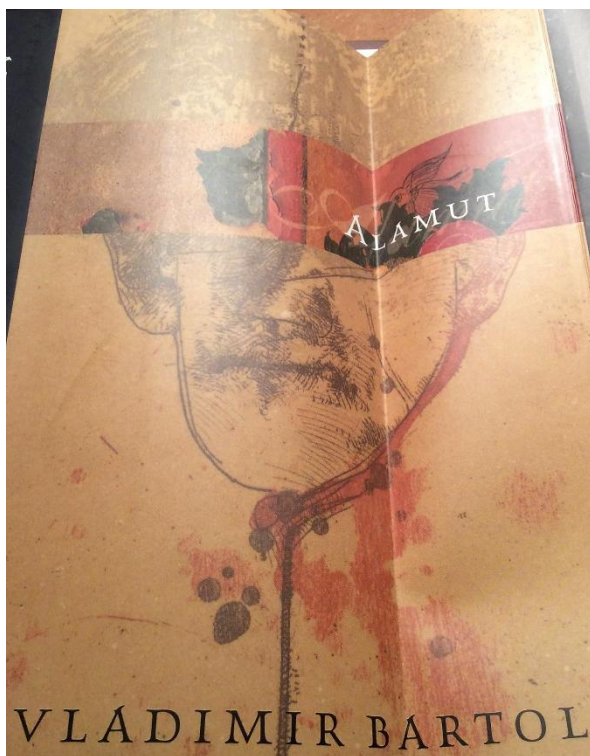


Figure 9: TT Cover (1): Vladimir Bartol, *Alamut* (Seattle: Scala House Press, 2004)

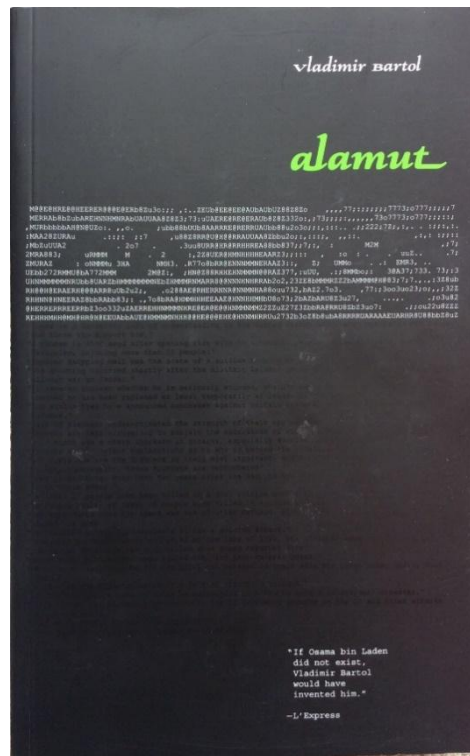


Figure 10: TT Cover (2): Vladimir Bartol, *Alamut* (Ljubljana: Sanje, 2015)

The blurbs of both of these novels – and the cover of the 2015 re-issue – draw heavily on the novel's perceived relevance to political discourses in the TC, and both editions display an emphasis on genre and the book's status as an unusual novel, a forgotten masterpiece. Like Pahor's *Nekropola*, *Alamut*'s status in the SC as a standout work in the Slovene literary canon correlates to the novel's perceived acceptability in the TC(s): that which distinguishes the two novels from other works of Slovene literature is precisely what provides the 'cultural overlap', onto which agents in the TC latch, and use to appeal to readers in the TC, to justify the novel's relevance and sell it to potential readers.³⁸⁵

The blurbs discussed in the first section of this chapter, which are predominantly genre-driven in their approach represent a variety of genres – ranging from two novels considered to be classics in the SC (though both indeed, were not considered part of the literary canon until they gained recognition in translation) to so-called mainstream fiction. Plot location appears to be the most influential factor in these blurbs being primarily genre-driven: whereas some of the novels in this category might be expected to be advertised as significant works of Slovene literature, the blurbs have not drawn attention to the SC if it is

³⁸⁵ Here it must be noted that the afterword to *Alamut*, written by the translator, does describe the novel's SC. It is not a visible foregrounding of the SC, but nevertheless it is there.

not integral to plot.³⁸⁶ It is also possible to see a range of style amongst the genre-driven blurbs: smaller, independent presses – such as Texture Press – have used the ST blurb in almost direct translation, whereas we see that the two ‘classics’ within this category, published by larger publishing houses, have re-written the blurbs entirely. Before drawing further conclusions about the patterns present in genre-driven blurbs, the chapter will now continue to look at another phenomenon present within the corpus, before drawing comparisons between the two.

SC-focused blurbs

In the second section of the chapter, I present the blurbs which tend to focus on the novel’s SC, foregrounding its location of origin as something that is integral to the novel. As with the first category of blurbs, the blurbs discussed below exhibit varying degrees of adherence to these two categorisations, and within this category in particular there is an observable range of framing and foregrounding of the SC by the TC publisher. A general trend that can be observed in this category is that the presence of SC references are almost always connected to the novel’s plot location, thus showing this information as being considered integral to describing and selling the novel to a TC audience, by those with editorial control over the paratexts. It follows, therefore, that certain authors whose style and preference leads to stories set in their SC will feature more prominently in this category. There are, however, some authors who have multiple works available in English translation (such as Evald Flisar, for example) whose fictional worlds extend beyond the boundaries of the SC, and who are therefore present at both ends of the spectrum. Another important point to be highlighted before analysing this second category is that the term ‘SC’ cannot be applied without acknowledging the complexities of the historical context: for some of the novels, the SC was the former Yugoslavia at the time of publication; for others, it wasn’t, but the novel depicts a time before the declaration of Slovene independence, and Yugoslavia is the country that is foregrounded in the paratexts, rather than Slovenia. Sometimes, the blurbs mention both. There are thus many layers of nuance to be unpacked within this category in order to understand how translations of Slovene literature are presented to an anglophone TC, and the primary focus of the analysis is to establish the many complex ways in which the culturally-specific items relating to the SC novel are negotiated and presented to the TC audience.

³⁸⁶ It is worth repeating here that Pahor’s *Necropolis* is, in the Dalkey reprint, a part of the *Slovenian Literature Series*, and so there is an indication of the SC here – but in neither edition is the author or the novel’s significance to the SC mention in the external paratexts.

There are twenty novels in the corpus whose exterior blurbs significantly incorporate the SC in their description of the novel. These novels make up two thirds of the corpus, so it is important to recognise that, overall, Slovene literature in English translation is not presented in a manner which seeks to hide the translations' origins. As I will show, however, there is a range of presentational decisions and interpretations which result in a very varied – perhaps even confused – representation of the SC. In this first section I will examine blurbs which foreground the SC as former Yugoslav republic, beginning with a novel that received much critical praise in the SC, winning author Goran Vojnović his second Kresnik (Novel of the Year) Award in 2013.

Jugoslavija, moja dežela (Yugoslavia, My Country; my translation) was published in Slovenia by Beletrina in 2012. The novel tells the story of a young protagonist who discovers the truth about his father's role in the Yugoslav wars, and who embarks on a journey to find his father, who is on the run, evading charges of war crimes – and who is not in fact dead, as he was brought up to believe. The book was received as a well-written, accessible story about a difficult subject, and one that posed difficult questions which were at once universal and rooted in challenges of reconciling the Slovene and former Yugoslav past.³⁸⁷

³⁸⁷ Niko Bajec, 'Nov Vojnovićev roman Jugoslavia, moja dežela', *Dnevnik*, 22 November 2012, available at: <<https://www.dnevnik.si/1042489651s>> [last accessed 04.04.2018] ('Čeprav se knjiga dotika težke teme, skuša biti bralcu dostopna in berljiva [...] Pravi [Vojnović], da tema ne določa, ali je roman težko branje, gre namreč za sposobnost pisatelja. Tako se je trudil napisati živahno, pisano knjigo, ki pa obravnava resne in težke teme'); Sonja Merlak and Tanja Jaklič, 'Kresnik 2013: najboljši roman preteklega leta je napisal Goran Vojnović', *Delo*, 23 June 2013, <<https://www.delo.si/kultura/knjizevni-listi/kresnik-2013-najboljsi-roman-preteklega-leta-je-napisal-goran-vojnovic.html>> [last accessed 04.04.18] ('Goranu Vojnoviću je novi romaneskni met upsal z brezprizivno strogostjo, s katero postavlja velika in težka vprašanja v nič kaj veseli balkanski zgodbi [...] Vojnović je svojem drugem romanu bralca dotika z dilemami, ki so tako univerzalne, da bi bolj ne mogle biti...')



Figure 11: ST Cover: Goran Vojnović, *Jugoslavija, moja dežela* (Ljubljana: Beletrina, 2012)

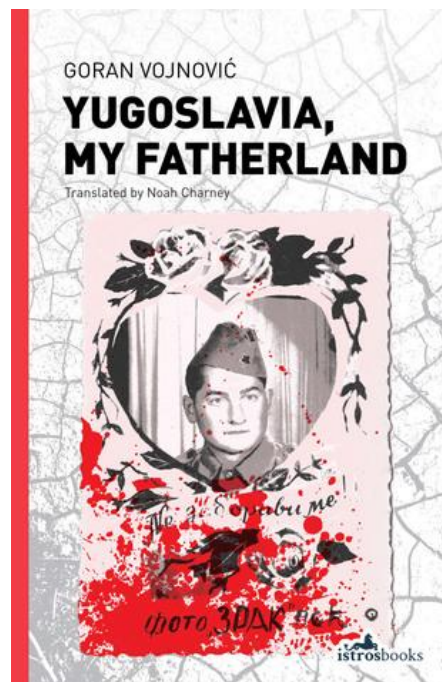


Figure 12: TT Cover: Goran Vojnović, *Yugoslavia, My Fatherland* (London: Istros Books, 2015)

The title in Slovene translates directly as ‘Yugoslavia, My Country’, but in English the title was published as ‘Yugoslavia, My Fatherland’. This decision suggests a preference for a more specific title, with the English version hinting at the relationship between the protagonist and his father. It could be said that the change of title is the biggest deviation from the ST in terms of presentation: in other aspects, such as the style of the cover, and the text used in the blurb, there are many similarities to be observed between ST and TT. Both front covers use black and white photographs to evoke the theme of family history; on the ST, two black and white snapshots, plus a photo of a child with a toy suggest pictures from a family album, and on the TT, a photo of a man in military uniform presented as if in an old fashioned photo album, whilst reinforcing the theme of ‘fatherland’, which is more prominent in the TT. The TT cover thus has a more military aesthetic, which is reinforced by a short piece of introductory text on the back cover that reads:

DEMYSTIFYING THE YUGOSLAV WARS THROUGH THE MICROCOSM OF A SINGLE FAMILY; VOJNOVIĆ BRINGS US A STORY THAT GOES TO THE HEART OF THE CONFLICT.³⁸⁸

The TT tells the reader that this novel ‘demystifies the Yugoslav wars’, highlighting the historical context in which the novel is set. It suggests an instructive element to the reading

³⁸⁸ Goran Vojnović, *Yugoslavia, My Fatherland*, trans. Noah Charney (London: Istros Books, 2015).

experience; not only is this novel worthwhile in literary terms (as the emphasis on Vojnović's literary credentials tells us), but there is also an educational element for the TC reader who may not be familiar with the historical context. After this introductory heading text, however, the description of the novel is not framed by the TC institution, for the blurb itself is a translation of the ST blurb. This means that the author and his work have been presented to the TC audience in the same manner as decided by the publisher in the TC. The blurb aligns contemporary Slovene fiction with 'the image of the Balkans' through this 'story of a journey of discovery through the Balkans' and constructs those associations between the SC and its history as a former republic of Yugoslavia. The blurb is still genre-driven, describing the plot, as well as emphasising the author's previous awards and prizes, yet in the TT the culturally-specific SC references come to the fore as the historical context is used to attract readers' attention. In addition, the blurb on the TT is also more immediately visible on the back cover, whereas in the SC it is situated on the novel's inside front cover. In the case of this novel, we can therefore observe a certain degree of alignment between the aims of the SC and TC publishers; or rather, it was decided that some of the ST presentational decisions were suitable for the TT and thus minimal changes were made, save for the translation of the title and minor stylistic adaptations to the description of the author. There are similarities to be found in the aesthetic of the covers, and the hint at the multilingual element present in the novel (the SC back cover features a quotation partially in BCS; the TT front cover has the image of handwritten Cyrillic).

Another novel from the corpus where the TT draws on the history of the former Yugoslavia is *The German Lottery* (2011; Nemška loterija, 2010) by Miha Mazzini. This novel was published by the small, independent publisher CB editions, and was published after Mazzini sent his manuscript himself.³⁸⁹ Immediately the TC reader's attention is drawn to the SC context by a large postmark 'stamped' on the front that says 'Jugoslavija'. The back cover features a quotation from the novel, an excerpt of dialogue which creates intrigue and hints at the plot setting by including the word 'comrade':

She finally managed to slip the line on the hook and rescue the washing.

We were facing each other, completely soaked.

'Thank you!'

I nodded. 'Comrade, a postman is always ready to help.'

³⁸⁹ In my interview with Mazzini in Chapter Three, I note how he edited the translated manuscript so that it did not state that the text was infact a translation.

‘That’s nice to hear.’

I straightened my uniform and put the bag over my shoulder.

‘Do you come round in the evenings too?’

The excerpt performs two functions: it gives a suggestion of the genre, with its playful, suggestive tone, and it situates the novel within a designated socio-political context. The excerpt of dialogue is a choice – we assume, on the part of the TC publisher – and the word *comrade* does not appear incidentally; this stereotype, familiar to the TC as a signifier of communism, is placed on the reverse of the TT to establish an association between the novel and its socio-political context with the TC reader. Following on from the excerpt of dialogue, the blurb introduces the context, ‘1950s Yugoslavia’ and outlines the plot. The rest of the blurb’s text is genre-driven, stating that ‘Miha Mazzini constructs a political fable that is also a satire on youthful idealism, greed, and the coincidence between our beliefs and what we want to believe’.³⁹⁰ In spite of its minimal presentation, there are three key elements – the stamp, the selected excerpt, and the opening line of the blurb that situates the reader in 1950s Yugoslavia – that very clearly construct the association of the SC with its Yugoslav history. The same description of Yugoslavia, with a nostalgic tone and hints at the political system, can be found in the paratexts of two other novels by Mazzini. As with the German Lottery, the blurbs are for the most part genre-driven, but with emphasis on the SC location. On the front of *The King of Rattling Spirits* (Scala House Press, 2004; Kralj ropotujočih duhov, 2001), it is stated that ‘It’s the 1970s in Tito’s Yugoslavia. Egon is 12, and all he wants is a record player...’³⁹¹ Tito reappears on the reverse, as the blurb tells the TC reader that ‘nothing is easy in Tito’s Yugoslavia’, and describes the novel as a ‘coming-of-age memoir in 1970s Yugoslavia where rock ‘n’ roll – regardless of what mothers or dictators believed – was king.’³⁹² At the bottom of the back cover, a quote from a review in *The Seattle Times* describes Mazzini as ‘a vital new voice in Eastern European Literature’.³⁹³ On his novel *The Cartier Project*, which was later republished as *Crumbs* in the UK, the same quote from *The Seattle Times* is used on the US edition, reinforcing the association of the SC with its Yugoslav past and the stereotype of a ‘communist East’. On the UK edition – which I discuss in greater detail in Chapter Five – the Yugoslav context is foregrounded, except that the novel is this time described as a ‘modern European classic’, and associating

³⁹⁰ Miha Mazzini, *The German Lottery*, trans. Urška Zupanec (London: CB Editions, 2010).

³⁹¹ Miha Mazzini, *The King of Rattling Spirits*, trans. Maja Visenjak-Limon (Seattle: Scala House Press, 2004).

³⁹² *Ibid.*

³⁹³ *Ibid.*

the story with 'separatist movements' in 'many European countries'. We see a subtle change in the way this context is framed across these two editions alone.

The following six novels are those whose blurbs in the TC draw attention to the historical context of WWII. What is particularly interesting about this set of blurbs is how they seek to draw these Slovene tales of WWII into what we might call the wider European WWII narrative. Pahor's *Necropolis* is an example of this, of how his memoir was advertised to TC readers as belonging to the canon of Holocaust literature. Yet in the case of both editions of *Necropolis*, the blurbs did not mention that the memoir was a 'Slovene' experience of the events. Here, with the following six novels, a similar pattern occurs, except that Slovenia is mentioned, and the blurbs seek to stage the novels as 'Slovene contributions' to the canon of WWII literature. Furthermore, it is interesting that with these novels, the SC mentioned in the blurbs is never Yugoslavia, even though during WWII this is the country to which the territory of modern-day Slovenia belonged.³⁹⁴ Here, I argue that through positioning references to Slovenia – and often other culturally specific items, such as mentions of the capital, Ljubljana – alongside pronouncements about the significance of the work for WWII literature, the blurbs establish a connection between SC and TC, and indicate to the TC reader that these stories and authors belong within the genre that is familiar within their TC. This contrasts with the novels where Yugoslavia features in the blurbs, where, as far as this corpus indicates, Yugoslavia is presented as an object of exotic intrigue: a time of nostalgia, that is now the distant past. Though these two timeframes overlap, they are treated very differently. Examples of the process of establishing shared experience through descriptions of WWII-related novels can be observed to greater and lesser degrees in the blurbs of *Northern Lights* by Drago Jančar (trans. Michael Biggins, Northwestern University Press), *Minuet for Guitar* by Vitomil Zupan (trans. Henry Leeming, 2011, Dalkey Archive Press), *The Errors of Young Tjaž* by Florjan Lipuš (trans. Michael Biggins, 2013, Dalkey Archive Press), *The Tree With No Name* by Drago Jančar (trans. Michael Biggins, 2014, Dalkey Archive Press), and *Newcomers: Book One* by Lojze Kovačič (trans. Michael Biggins, 2016, Archipelago Books).

Vitomil Zupan's *Minuet for Guitar* (2011; *Menuet za kitaro*, 1975) was translated by Henry Leeming and published by Dalkey Archive Press as part of its *Slovenian Literature Series*. A SC edition of this novel, published by DZS under its series 'Zbirka Klasje' - texts aimed at secondary school pupils for study purposes, accompanied by introductions to the author,

³⁹⁴ John R. Lampe, *Yugoslavia as History: Twice There Was a Country* (Cambridge: Cambridge University Press, 2000).

their work and epoch – tells us something of the novel’s status in the SC: a novel which is deemed significant enough to be part of the secondary education curriculum in Slovenia.³⁹⁵ The paratexts of this SC edition are sparse, however; the front cover features only the title, series, and author and the reverse features only a photograph of the author. Yet in the TT blurb there is clear advertisement of the novel as a significant text for both SC and TC reader alike:

RANKING WITH THE BEST NOVELS ABOUT WORLD WAR II, MINUET FOR GUITAR IS ALSO A CAPSTONE OF SLOVENIAN FICTION. TAKING CUES FROM THE WARTIME EPICS OF FORD MADDOX FORD AND LOUIS-FERDINAND CELINE, VITOMIL ZUPAN TELLS THE HARROWING STORY OF PARTISAN SOLDIER “BERK” AND HIS SURREAL EXPERIENCES AS A GUERRILLA DURING THE AXIS OCCUPATION OF LJUBLJANA. RUNNING PARALLEL TO THE JUMBLE OF BERK’S WARTIME EXPERIENCES IS HIS NO LESS PECULIAR ENCOUNTER WITH AN OLD ENEMY DURING A VACATION AT A SPANISH COASTAL RESORT. TOGETHER, THE TWO MEN TRY TO MAKE SENSE OF THEIR WARTIME MEMORIES, LEADING PAST AND FUTURE INTO A DANSE MACABRE UNDERMINING THE CERTAINTIES OF EACH. A DOCUMENT OF THE HORRORS AND TINY COMEDIES OF WAR, AND AN EXPLORATION OF THE NATURE OF BEAUTY AND MORALITY WHEN SUBJECTED TO THE ABSURDITY OF HISTORY. MINUET FOR GUITAR IS AN OVERWHELMING LITERARY ACHIEVEMENT.³⁹⁶

The opening two sentences of the blurb encapsulate the process of bringing the SC into a recognisable genre for the TC; the prospective reader is told that this is one of the best novels written about WWII, and what is more, one of the best novels in Slovenia. The blurb does not evade specific information about the plot, naming Ljubljana as one of the plot locations, and compares the story of Slovene partisan Berk’s experiences alongside those of others as written by other renowned (English and French) authors of the genre. In this blurb we also see that there is more focus on the status of the novel and its relevance to the TC canon than to the plot itself.

³⁹⁵ The inside cover of Zupan’s *Menuet za kitaro* describes the series as ‘Izdaja klasičnih in sodobnih leposlovnih del za šolsko rabo – z uvodi, opombami in drugim gradivom – ima na Slovenskem lepo tradicijo.’ (*The series of classic and contemporary literary works for study purposes – with introductions, notes and other material – has a fine tradition in the Slovene cultural space*).

³⁹⁶ Vitomil Zupan, *Minuet for Guitar*, trans. Henry Leeming (Champaign: Dalkey Archive Press, 2011). The blurb appears on the reverse of the novel in capital letters.

A similar pattern can be observed on the reverse of Drago Jančar's *I Saw Her That Night*; the blurb advertises that this is a Slovene perspective on a well-known theme through including SC-specific details:

I Saw Her That Night, a love story in the time of war, is a novel about a few years in the life and mysterious disappearance of **Veronika Zarnik**, a young bourgeois woman from **Ljubljana**, sucked into the whirlwind of a turbulent period in history. We follow her story from the perspective of five different characters, who also talk about themselves, as well as **the troubled Slovenian times before and during World War II**; times that swallowed, like a Moloch, not only the people of various beliefs involved in historical events, but also those who lived on the fringes of tumultuous events, which they did not even fully comprehend – they only wanted to live. But “only” to live was an illusion: it was a time when even wealth and power could offer no protection.³⁹⁷

The blurb is less bombastic in its pronouncement of the novel's status, but it does suggest an appeal to universal experiences: a love story, a human desire to live in spite of ‘tumultuous events’. The novel's status is also hinted at through the short author biography that sits beside the blurb, which states that Drago Jančar is ‘one of the best-known writers at home and abroad.’ Two further novels by Jančar also present the novels as Slovene perspectives on WWII, and highlight their relevance to the TC audience. The blurb for *Northern Lights* (2001) does so to a lesser extent, but opens with ‘Josef Erdman arrives in Maribor, Slovenia, on the eve of World War II’, and following a description of the plot, a quote from *World Literature Today* states that ‘Both tragedies [in the novel], the personal one and the historical one involv[e] not only Austria but all of Central Europe’, which hints at the perceived relevance of the story to readers beyond the SC. The pattern is more pronounced in Jančar's *The Tree With No Name*, whose blurb reads as follows:

A diary recounting four decades’ worth of sexual exploits, the memoir of a mental institution attendant, and a familiar-looking bicycle dredged out of a river – the discovery of these artefacts sends an archivist on an obsessive quest to discover their owners’ identities and fates.

Shifting between **Slovenia's postcommunist present and its wartime occupation by the Axis**, *The Tree With the Name* might well be Drago Jančar's **masterpiece: a**

³⁹⁷ Drago Jančar, *I Saw Her That Night*, trans. Michael Biggins (Champaign: Dalkey Archive Press, 2016).

compelling and universally significant story of an individual confronting the constraints set on truth by **his – and every – culture**.

“The Tree With No Name is a major event, **a European novel** that in a formally brilliant and thematically uncompromising way **makes a contribution toward Europe some day having a memory that all can share.**” – *Süddeutsche Zeitung*

“The Tree With No Name relentlessly exposes **the catastrophe of the twentieth century** – and the beast that is man.” – *Neue Zürcher Zeitung*

“Jančar, **one of Slovenia’s foremost writers**, skilfully infuses even the most mundane events with foreboding, dread, and paranoia.” – *Publisher’s Weekly*

The Tree With No Name makes multiple concrete references not only to the importance of the novel but its deserved place amongst other works by European authors. By doing so, the blurb is able to retain culturally specific details, highlighting ‘Slovenia’s postcommunist present and its wartime occupation’, whilst demonstrating the novel’s contribution to what the review suggests is a collective European narrative on WWII.

The final two novels in this sub-category differ from the four novels discussed above, each for separate reasons – though are still worthy of brief discussion here. Lojze Kovačič’s *Newcomers: Book One* does not feature a blurb proper on the back cover; the external paratexts on the back consist of a series of quotations from four German- and one English-language review sources.³⁹⁸ Nor do the citations explicitly mention WWII, but the plot deals with this theme significantly, and one quotation makes reference to ‘the history of totalitarianism in the twentieth century’.³⁹⁹ The quotations very clearly situate the novel as a classic, and are overt in describing the novel as a Slovene one; as a book that represents a specific Slovene perspective on a given time or phenomenon. Interestingly, one quote also describes the novel as one of ‘Eastern Europe’s great autobiographical novels’, which contrasts with previous blurbs that tend to situate Slovenia as Europe or Central Europe within blurbs that deal with WWII. The inconsistencies in describing the SC speak not only to the variety of sources describing Slovenia, but also the fluctuating perception of Slovenia’s geographical (and cultural) position, influenced by a variety of intangible factors. The most significant function of the external paratexts on *Newcomers: Book One* is that the

³⁹⁸ There is a blurb for *Newcomers*, which is situated on the novel’s inside front flap. In order to keep the analysis consistent, I analyse the quotations here instead, so that the focus is maintained on the information that a prospective reader is most likely to encounter upon picking up the book.

³⁹⁹ Quote attributed to *Neue Zürcher Zeitung*. Lojze Kovačič, *Newcomers: Book One*, trans. Michael Biggins (New York: Archipelago Books, 2016).

chosen quotations seek to establish the novel as a true Slovene classic – a ‘great novel of the twentieth century’:

In this vast family chronicle Slovene author Lojze Kovačič has written one of the great novels of the twentieth century. — Karl-Markus Gauss, *Die Zeit*

The volumes are masterpieces. They are bitter, but grippingly intense in their description... *Newcomers* is a mnemonic sleight of hand of botanical exactitude, a weighty historical document whose significance will only grow. — *Sign and Sight*

[...]

Epic and panoramic... *Newcomers* turns stereotypes on their heads, as novels of the century should do – stereotypes such as the dignity of rural poverty, the unifying sanctity of the Slovenian language, and the noble heroism of resistance. — Erica Johnson Debeljak, *Context*

Praised by critics and writers alike as the great Slovene novel of the 20th century... Kovačič deserves a place alongside such writers as Bruno Schulz and Danilo Kiš. — *Berliner Zeitung*⁴⁰⁰

The blurb of *Newcomers* thus – in spite of some of the contrasts to the preceding four novels – demonstrates the same characteristics, of emphasising literary status and using this to market the novel as a significant contribution to a canon that is well-known in the TC.

The final novel that I’d like to discuss evidences the same pattern once again, but provides another representation of the SC. *The Errors of Young Tjaž* by Florjan Lipuš (trans. Michael Biggins, 2013) was published as part of Dalkey Archive’s *Slovenian Literature Series*, but the SC that is foregrounded here is ‘postwar rural Austria’, and Lipuš is a Slovene author from Austrian Carinthia. This blurb is unique in the corpus in its mention of Slovene-speaking Carinthia, and therefore as the sole representation of Carinthian Slovene literature published in English translation since 1991. The blurb establishes the novel’s historical context, and how in the protagonist Tjaž is sent to a Catholic boarding school, referencing a quotation from the book about the “hitlerian war”, and then following the plot-driven elements, it draws comparisons with authors that the TC publisher assumes to be more well-established and familiar in the TC:

⁴⁰⁰ *Ibid.*

With its **echoes of fellow Austrian Robert Musil's novella *Young Törless***, and of **Gunter Grass's *The Tin Drum***, Florijan Lipuš's *The Errors of Young Tjaž*, first published in 1972, is a ferocious and fantastical poison-pen letter addressed to all forms of authority, be they religious, social, or literary.⁴⁰¹

In addition to the literary comparisons, the blurb also makes an appeal to a universal experience, highlighting how the novel can be read as critical of all forms of authority. The blurb is then followed by a quotation from another author, also of Austrian Carinthian descent, whose name, the publisher has decided, adds a degree of cultural capital. The quote concludes with a strong certification of status:

“... Tjaž is a character the likes of which had not previously existed in the novel as a genre: not a villain, not an innocent, not a self-realizing personality, not a hero, not a victim, not a defendant, and not a stranger, but both less and more than all of these things: a ‘cosmic pawn’... **When, at the end of the century, a reckoning is made of the great books that came out of our part of the world, *Young Tjaž* will be one of them.**” – Peter Handke⁴⁰²

The blurbs of the six novels discussed above have exhibit a varied range of SC representations. All the blurbs have foregrounded the SC location as integral to the reading experience, and the common thread of the WWII context is repeatedly used by those with editorial control over the blurbs to appeal to shared collective – European – narratives of WWII. Though there are varying degrees as to which Slovenia is positioned as Europe (Central, Eastern, or otherwise), the historical context is always used to bring the novel into a canon of work presumed to be familiar to the intended TC audience. Quotes from critical reviews are almost always used to justify this positioning, and are used to construct associations between the Slovene author and other (European) authors from similar genres. The strategies present in the blurbs are not the only common threads throughout this sub-section of novels in the corpus; and a consideration of why these novels share characteristics is instructive in considering how the novels' supply type is connected to the representation of the SC in the UK and US TCs. Whilst this chapter makes no claims over the exact trajectory of supply for every novel in the corpus, information such as the novel's TC publisher or literary series offers some insight into how the novel arrived in English translation. For example, four of the six titles discussed above belong to Dalkey Archive's

⁴⁰¹ Florijan Lipuš, *The Errors of Young Tjaž*, trans. Michael Biggins (Champaign: Dalkey Archive Press, 2013).

⁴⁰² *Ibid.*

Slovenian Literature Series, a series which, as discussed in the previous chapter, and as is stated at the back of some of the novels in this series, is the result of an arrangement between the state-funded JAK and the DSP with Dalkey, which was established in 2010. The prevalence of representations of the SC in relation to a WWII context, and representations of Slovene literature as novels which have the ability to contribute a new perspective to the canon of (post)WWII literature speaks to the decisions both of those both at JAK, who provide financial support for Dalkey's *Slovenian Literature Series*, and of the editorial staff at Dalkey who determine which works fit their catalogue and which meet their expectations of a 'classic' work of literature. It is also worth noting that all of the novels discussed here were all written by men, all of whom have been awarded Slovenia's highest national award for recognition in the field of the arts, the Prešeren Award.⁴⁰³

Before concluding this chapter, there are a few final examples of blurbs which foreground the SC, but not in relation to WWII as the dominant aforementioned subcategory does. As I argued above, the WWII subcategory exhibits a certain type of ST – those who carry prestige in the SC and who have been marketed in the TC to reflect this. But not all of the novels in the corpus reflect that status, and many can be seen as occupying distinct positions between the two poles of genre-driven and SC-driven blurbs. To reflect the diversity of genre – and thus in some cases, the perceived quality of the work as reflected in its paratexts – a few novels and their blurbs must be mentioned here.

One of the earliest novels to be translated from Slovene into English since 1991 is Gojmir Polajnar's (a pseudonym) *Don't Kill Anyone, I Love You* (2001; *Ne ubijaj, rad te imam*, 1988). The novel was published by Brooklyn-based independent press Spuyten Duyvil, whose mission statement states that the press 'satisfies no demand in any market'.⁴⁰⁴ The TT does not feature a blurb on the reverse of the novel, but it does exhibit two quotes, one of which could be said to construct something of a misleading representation of the SC, and speaks to the lack of Slovene literature in translation at the time – and a lack of awareness about Slovenia's geographical location from TC publications reviewing the work:

This rather sordid tale of AIDS, Ecstasy, bisexual promiscuity, hypocrisy, bureaucracy, and betrayal should help change **the American image of Slovenia as a**

⁴⁰³ List of recipients of the Prešeren Award can be found on the website of the Slovenian Ministry of Culture:
http://www.mk.gov.si/si/delovna_podrocja/direktorat_za_ustvarjalnost/strokovne_komisije_sveti_sklad/presernov_sklad/presernovi_nagrajenci/ [last accessed 07.04.18].

⁴⁰⁴ Spuyten Duyvil, 'Mission Statement', available at: <http://www.spuytenduyvil.net/mission.html> [last accessed 07.04.18]

primitive backwater, but it could hardly be what the Ljubljana Chamber of Commerce had in mind... Polajnar may become something of a **Baltic Irvine Welsh**... — Library Journal⁴⁰⁵

Here the external paratexts suggest that any previously held image that TC readers may have had of the SC were likely to be negative; and then later unfortunately contribute to an inaccurate image of the SC by describing the author as a Baltic Irvine Welsh.⁴⁰⁶ This text stands as an example of how the size of a publishing house and the time and funding available to publish works and translation can impact upon the representation of a SC in a TC; whilst this is, on the one hand, a small detail, it nevertheless went to print and exists as a novel within the corpus of translations, describing the author as being from either Latvia, Lithuania or Estonia.

Conclusion

This chapter has examined the corpus of novels translated from Slovene into English since 1991, and has analysed the way in which the novels' external paratexts, in particular the blurbs, have – or have not – represented Slovenia to an anglophone audience. Where the blurbs have not foregrounded the SC, or indeed the fact that a novel is a translation at all, the blurbs focus on presenting the story to the potential reader, often displaying an attempt to entice a reader with intriguing details or questions, more so than with novels in the second category. The genre-driven blurbs appear to rely on this emphasis on plot (and genre and literary style) in cases where the SC is inconsequential to the plot. In contrast, where the SC is integral to the plot, the blurbs in this corpus have shown that attempts are made to find common ground with the TC reader, and often, in the case of the WWII-related blurbs, the advertise a unique SC-perspective on a topic which is otherwise expected to be familiar to the TC. This has the effect of bringing the SC closer to the TC reader's universe of discourse.

What is clear is that, where Slovenia is framed through the novels' paratexts, there is no consistent narrative, and a reader in the anglophone TC of the US or UK could stumble upon a Central European Slovenia, an Eastern European Slovenia, a Carinthian Austrian

⁴⁰⁵ Gojmir Polajnar, *Don't Kill Anyone, I Love You*, trans. Aaron Gillies (New York: Spuyten Duyvil, 2001).

⁴⁰⁶ It should be noted that the 'Baltic' error is amended in the same quotation on the publisher's website, where it reads 'a Balkan Irvine Welsh' instead. See: <http://www.spuytenduyvil.net/don-t-kill-anyone.html>> [last accessed 07.04.18].

Slovenia, even a Baltic Slovenia. The varied representations in part speak to the lack of cultural visibility typically afforded to this small nation SC in the more dominant global cultures of the UK and US, and demonstrates how narratives of Slovenia's cultural and geographical position can alter depending on who has editorial control over the paratexts. The variety of representations also speaks to the different types of supply present within the corpus: it is possible to identify a more uniform presentation among the authors and their novels typically chosen by larger publishers of translated fiction, as evidenced by Dalkey Archive's *Slovenian Literature Series*. Novels that are published as a result of an individual author's efforts are likely to be published by very small independent presses, where there is unlikely to be a designated budget for marketing texts. The paratexts of these novels, therefore, can vary in quality and detail. The exception to this appears to be in cases of individual supply where the translator appears to be the agent of supply; established translators, such as Michael Biggins who has translated nine of the 32 novels, whose experience in translating not only multiple works – but multiple works considered in the SC to be classics – appear to have more influence in establishing deals with publishing houses that can invest more (or can find more funding, as the inner notes often attest) in the novels' presentation. Because it is difficult to establish the exact method of supply for each novel in the corpus, the next and final chapter in this thesis continues the analysis of this chapter for just three of the novels, enabling a greater focus on the relationship between supply type and representations of the SC. It will take an example of each type of supply – institutional, personal and academic – and analyse not only the paratexts but also the literary text itself.

Chapter Five: Three Novels, Three Modes of Supply-Driven Translation

Introduction

As previous chapters of this thesis have demonstrated, the translation and publication of Slovene literature is driven by a desire for that literature to be supplied, rather than by a demand in the TCs of the US and UK. In this chapter I present three case studies that consolidate the three categories of supply-driven translation process that I have observed to be present in the Slovene literary field, therefore advancing the term initially coined by Ondřej Vimr.⁴⁰⁷ In this chapter I analyse three novels that I have chosen on the basis of their respective routes into English, based on the three categories that I proposed in Chapter One: academic, personal, and institutional supply-driven translation. In analysing each of the translations' trajectories from SC to publication in the TC, I illustrate the myriad of influential factors that determine whether a text from a small nation SC will be published in a major language, as with the case of the UK and US TCs, which therefore enables us to understand not only how works are selected, but also why. Following on from a study of each novel's journey into English, I discuss the literary texts themselves, arguing that to gain a comprehensive account of Slovene literature in translation, the literary texts must form a key part of my analysis. I therefore address each of the three novels' themes, motifs, and overall setting to question how these novels represent their SC. In Chapter Four I drew on Lefevere's ideas of a text introducing an image of a writer or work to a new cultural context, but argued that an image of a SC itself could also be introduced through a text, particularly when a translated novel is likely to be found through reference to its country of origin. Whereas in Chapter Four I considered how representations of Slovenia were constructed through translated titles' paratexts, in this chapter I focus on the content of the novels, thereby extending Lefevere's conceptualisation of image-making through translation, and crucially, engaging with the texts in order to ascertain a deeper understanding of the novels that have been translated from Slovene since 1991, as well as how and why. Having analysed the three novels, this chapter concludes with a discussion of the relationship between the type of supply-driven process, and the literary representation of the SC as constructed by the translated novels.

⁴⁰⁷ As I discussed in Chapter One, other terms have previously been employed in TS to theorise translation processes that are initiated by the SC. I adopt and expand upon the term 'supply-driven' translation, which was used by Vimr at the conference 'Translating the Literatures of Small European Nations' (Bristol, September 2015).

The first novel that this chapter will examine is *Mocking Desire* (trans. Michael Biggins, 1998; Posmehljivo poželenje, 1993) by Drago Jančar. The second is *Crumbs* (trans. Maja Visnjak-Limon, 2004, UK ed. 2014; Drobtinice, 1987) by Miha Mazzini. The third is *Panorama* by Dušan Šarotar (trans. Rawley Grau, 2016; Panorama, 2014). Each translated novel will be introduced, as will the author and translator. I present data on the type of supply that led to each novel's publication using interview data with the SC authors, other SC agents and translators (who can be considered SC agents, according to many of the cases I've observed in this thesis, but who must also be acknowledged for their role in both SC and TC literary fields), evidencing how literature from a small nation such as Slovenia comes to exist in English. A catalogue of activity prior to publication is revealed: chance encounters, scholarly connections and motivations, literary prizes and programmed funding schemes. All of this activity shows the drive and agency of SC agents to ensure that the literary works received the recognition in the TC that the SC agents believe they deserve.

Drago Jančar – *Mocking Desire*

Drago Jančar was born in 1948 in Maribor, in the then-Socialist Federal Republic of Yugoslavia (SFRY). He is the author of a large opus of novels, plays, short stories and essays, and has been awarded some of Slovenia's most prestigious literary prizes, most notably the Kresnik Award for Novel of the Year in 1999, 2001 and 2011 for his novels *Zvenjene v glavi* (Headnoise, not translated into English), *Katarina, pav in jezuit* (Katarina, the Peacock and the Jezuit, not translated into English) and *To noč sem jo videl* (I Saw Her That Night, trans. Michael Biggins, 2016) respectively, as well as the highest form of recognition in the cultural sector, the Prešeren prize, in 1993 for his contribution to prose, drama, and essay writing. The Prešeren prize, so named after the lauded 19th century Romantic poet who came to be a symbol of Slovene national identity, is awarded to 'artists who have, with their outstanding artistic achievements or life's work, contributed to the cultural riches of the Republic of Slovenia' and can only be awarded once in an individual's lifetime.⁴⁰⁸ In addition to the prized position that Jančar occupies within Slovenia, it could be said that Jančar is Slovenia's most internationally renowned author, evidenced in part by the international literary awards he has received: the Herder literature prize (Germany & Austria, 2003), the Jean Améry prize for Essay Writing (Germany, 2007), the Lignano Sabbiadoro Ernest Hemingway Prize (Italy, 2009), the Prix Européen de Littérature (European Literature Prize,

⁴⁰⁸ Republic of Slovenia Ministry of Culture, 'Prešernov sklad', <http://www.mk.gov.si/si/delovna_podrocja/direktorat_za_ustvarjalnost/strokovne_komisije_sveti_sklad/presernov_sklad/> [last accessed 17.07.2017].

France 2011) and the Prix du Meilleur Livre Étranger (Best Foreign Book Prize, France 2014), amongst others. Notably, there is an absence of US or UK literary prizes, but this is not to say that Jančar has been entirely absent in these literary fields; he wrote the introduction to an established annual anthology of translated fiction, *Best European Fiction* (Dalkey Archive Press, 2014), and took part in a panel discussion to promote the anthology in London 2014. Nevertheless, Jančar's name can certainly be said to carry more cultural capital in other European countries such as Germany and France than it does in the UK and US. In Slovenia, he is a respected member of the literary establishment, prized by a variety of national and international cultural institutions, and an author whose work holds a place in the Slovene literary canon. Furthermore, Jančar's position as a cultural authority is certainly strengthened by his role in the public sphere as a commentator on political matters, a position which is in turn reinforced by journalistic experience (he was an editor at Slovene newspaper *Večer*, as well as at numerous literary journals) and, crucially, by the role that he played in Slovenia's pro-independence movement. As I wrote in Chapter Two, many writers were actively engaged in vocalising arguments for Slovene independence and, as a member of the *Nova revija* circle, Jančar was a prominent member of the nationalist movement that led to Slovenia's eventual secession from the SFRY. Marijan Dovič argues that clashes with the Yugoslav authorities in the 1980s earned writers such as Jančar a certain type of 'dissident capital', which only materialised after independence, but which strengthened their stance as not only writers, but writers with a social and ethical authority.⁴⁰⁹ As the following analysis of *Mocking Desire* shows, Jančar's public and political profile in Slovenia is a significant factor in considering how his work came to be translated, and how his literary depictions of Slovenia might construct an image of Slovenia for the reader in translation.

Mocking Desire (Posmehljivo poželenje, 1993; trans. 1998) is Jančar's fourth novel, and was the first of his novels to be translated into English. The novel was translated by Michael Biggins, professor of Slavic Languages and Literatures at the University of Washington, and Head of Slavic and East European Literatures at University of Washington Libraries. It was published as part of a series entitled *Writings from an Unbound Europe*, which was founded in 1991 and came to an end in 2011.⁴¹⁰ The series was an imprint of Northwestern

⁴⁰⁹ Marjan Dovič, *Slovenski pisatelj: razvoj vloge literarnega proizvajalca v slovenskem literarnem sistemu* (Ljubljana: Založba ZRC, 2007), p.216.

⁴¹⁰ General Editor of the series Andrew Wachtel announced the series' end on a post to the SEELANGS (Slavic & East European Languages and Literatures) mailing list, citing 'changes in book-buying habits and diminished interest in Eastern/Central Europe in the English speaking world' as

University Press, a press that relies on university subsidies to survive.⁴¹¹ Andrew Wachtel, series editor and scholar on the literatures of Central and Eastern Europe, writes that the university's support was conditional not on revenue in terms of monetary capital, but on the cultural capital that the series generated:

I do not receive my salary from Northwestern University Press. Instead, my salary is paid by the university, which considers my work for the press to be part of my expected university service, which includes teaching, research, and a variety of other activities. As a result, I am not dependent on my books making a profit of even breaking even. Rather, the question the university asks is whether my books produce enough prestige for Northwestern University Press to justify the losses they generate. Prestige, of course, is notoriously difficult to measure, but a reasonable proxy for it is whether the books we publish are reviewed by leading journals, whether they are considered for translation prizes, whether they are used and known by colleagues in the field, and more generally whether publishing in a given area yields name recognition.⁴¹²

It is clear from Wachtel's account of the series' operation that the translations published under *Writings from an Unbound Europe* could not exist without the institutional academic framework supporting it. The restrictions placed upon the series editor by virtue of the series' existence as an academic imprint must therefore have an impact upon the titles selected for translation. As we can read from Wachtel's statement above, novels must conform to a certain expectation of what constitutes 'quality', as judged by those within academic institutions working in relevant fields. This dependency upon an academic network is one of two reasons why Jančar's *Mocking Desire* was selected for analysis here; it exemplifies a type of supply-driven translation which can be termed as an academic endeavour, at least in part. However, the label of 'academic endeavour' becomes less clear cut when we consider the stages of the translation process prior to the novel's publication with Northwestern University Press. In fact, this novel is a strong example of how types of supply can often be interconnected, even interdependent. We can see the relationship

reasons for the decision. In Aleksandr Skorobogatov, 'The End is the Beginning is the End', Skorobogatov (Personal Site) <<http://www.skorobogatov.com/news/2011/05/the-end-is-the-beginning-is-the-end/>> [last accessed 17.07.2017].

⁴¹¹ Andrew Wachtel, 'Creating a Canon of Contemporary Eastern European Literature in the US: An Editor's Perspective', *Primerjalna književnost*, No.33, Vol.2 (2010) p.268.

⁴¹² *Ibid.*, p.270.

between academic and personal when Wachtel discusses the role of the translators of the *Writings of an Unbound Europe* series here:

Most of them are either faculty members or graduate students at American universities that, for one reason or another, have fallen in love with the work of a given author and decide that they are willing to do the necessary labour to see him or her published in English.⁴¹³

The academic platform is therefore crucial in facilitating an introduction between translator and text, or translator and language. In the case of *Mocking Desire*, the academic connection goes beyond this, because of the publication series and the role of the editor in coordinating. Wachtel writes that as far as languages with which he is familiar are concerned, he can find a novel that he himself would like to see translated, and then source a translator, with whom he is often already acquainted.⁴¹⁴ For languages with which Wachtel is not familiar (which included Slovene at the time of *Mocking Desire*'s publication), he relies on other series editors, or other translators who approach him with a proposal. In the case of *Mocking Desire*, there is some discrepancy in accounts of who approached Wachtel first, but personal testimonies from Wachtel, the translator, and a member of the academic Slovene Studies society confirm that the academic aspect of this translation's supply process could not have happened without a number of personal efforts and connections outside of academia. A member of the academic Slovene Studies society became acquainted with Drago Jančar when his play *Stakeout at Godot's* (*Zalezujoč Godota*) was staged in Washington DC. This member, a Slovene national living in the US, became friends with Jančar, who then later handed over a copy of his new novel, *Posmehljivo poželenje*, when the pair were back in Slovenia some time later. According to the society member, Jančar thought the novel would be of particular interest, given the novel's American setting. The society member recalls how the book left such an impression that they resolved to find a translator, and they thought the novel so fitting for an American audience that they personally financed three sample translations to send to an American literature professor – Andrew Wachtel. Of the three sample translations, it was decided that Biggins' was the most suitable, and the Slovene Studies member paid Biggins with a donation of \$5000 from a friend that had wanted to support the literary translation endeavour. This friend was Tereza Kerže, another Slovene living in the US, who is thanked on the inner sleeve of the translation. Thus we can see how the publication of this novel

⁴¹³ *Ibid.*

⁴¹⁴ *Ibid.*

was driven not only by personal determination, but also personal finance, prior to the book arriving into the hands of an academic press. The series did, in part, fund the translation too; it is thought that the series was able to offer the translator around \$1000 for the translation.⁴¹⁵ Interestingly, Wachtel acknowledges that the series could have obtained financial support from institutions in Slovenia, but that it was not considered to be worth his while for the amount of effort required to obtain it, and that in this particular case, sales of the novel, which exceeded 1000 copies, covered the publishing costs.⁴¹⁶

Before moving onto a discussion of the text, there are a number of elements to consider than concern the novel's presentation. Genette refers to such elements as 'localized verbal, numerical, or iconographic items of information,' which are usually 'supplemented by more comprehensive ones pertaining to the style or design of the cover, characteristic of the publisher, the series, or a group of series.'⁴¹⁷ The iconographic information on the cover of *Mocking Desire* does indeed pertain to a characteristic of the series; it conforms to the same aesthetic as other titles in the *Writings from an Unbound Europe* series. The novel's title and the author's name are in capitals, centred in the middle of the cover, sandwiching the image in the centre.

⁴¹⁵ *Ibid.*

⁴¹⁶ *Ibid.*

⁴¹⁷ Gérard Genette, *Paratexts* (Cambridge: Cambridge University Press, 1997 (1987)), p.24.



Figure 13: Cover of *Mocking Desire* (Northwestern University Press, 1998)

The image, a line drawing of a solitary figure with his back to the reader, is by illustrator and landscape painter John McDonald, who illustrated all books in the series in the same style. This conscious choice of uniformity links all of the authors together: authors from an ‘unbound’ Europe. Not only does this series indicate to the reader that this is translated fiction (the translator’s acknowledgement is also featured on the front cover), but that this is fiction translated from a region that was once ‘bound’, with the implied ‘bind’, of course, being communism. Moreover, in grouping all the source cultures featured in this series together, there is an implicit amalgamation of those individual countries and their very varied experiences of communism. To be clear, the series has included literature from Bosnia, Croatia, the Czech Republic, Estonia, Hungary, Lithuania, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, and Ukraine, and on the website describes these countries as a ‘region’.⁴¹⁸ Rather paradoxically, Wachtel has written that one of the aims of the series was

⁴¹⁸ Northwestern University Press, ‘Writings from an Unbound Europe’, <http://www.nupress.northwestern.edu/content/writings-unbound-europe> [last accessed 19.07.2017]

to dispel common stereotypes about what Eastern European literature should be, having outlined his perception of these stereotypes:

Fiction from Eastern Europe. These words conjure up an immediate image in the mind of those few Americans that read literature in translation. We imagine first of all a long novel, dense, melancholy, and philosophical, probably focusing on the horrors of communism.⁴¹⁹

And yet, the front cover of *Mocking Desire* can be said to represent several of those things: a dark image in black, red and white, of a solitary figure staring downwards, head hung in a melancholy fashion. The novel itself is not short, 267 pages long, and belongs to a series that ties its source culture to its communist history. In spite of the series' counterproductive paratexts, this Slovene novel, set almost entirely in the USA, and with intertextual references from anglophone literature, does not adhere to the tropes outlined by Wachtel in terms of its content.

The novel is set in New Orleans and tells the tale of a Slovene writer who has moved to the USA to teach a university course in creative writing. The writer-protagonist, Gregor Gradnik, oscillates between being the observer and the observed, with the narration occasionally coming from his first-person perspective, but in the main from that of a third-person detached observer. The theme of observation is present from the beginning, as the narrator describes: 'I'm an observer, he tells himself, I observe what happened to me here on the other side of the world.'⁴²⁰ The idea of observation, and what is more, the observation of a culture from the other side of the world, presents an interesting juxtaposition for the novel in translation. The cultural markers of the novel's setting – as the narrator puts it, 'the smells, the scents of all the rooms, streets, the green patios in backyards, the wooden frame suburban houses' – which for the source text constitute the unfamiliar, in the translation represents that which is more likely to be known: the novel is set in the country in which the translation was published.⁴²¹ Meanwhile, the elements within the plot that serve to tie the fictional Gregor to his Slovene homeland become, for the target text audience, 'the other side of the world'.

⁴¹⁹ Andrew Wachtel, 'Creating a Canon of Contemporary Eastern European Literature in the US: An Editor's Perspective', *Primerjalna književnost*, No.33, Vol.2 (2010) p.268.

⁴²⁰ Drago Jančar, *Mocking Desire*, trans. Michael Biggins (Evanston: Northwestern University Press, 1998) p.10.

⁴²¹ *Ibid.*

This 'reversible' quality of the translated novel, whereby the foreign can become the familiar, invites further enquiry as to how the novel was first presented and received in the SC. Though this chapter focuses on the novel in translation, some consideration of how the ST reader might encounter cultural elements in the text facilitates a later consideration of how this reading might differ for the reader of the novel in translation. To begin, the ST's preface offers one perspective as to how the text was presented in the SC: as a world seen never before in any of Jančar's novels, and an opportunity to experience the 'decadent' American lifestyle:

Drago Jančar nas v svojem novem romanu *Posmehljivo poželenje* vabi v svet, kakršnega pri njem še nismo poznali. Vabi nas, da se predamo strastnemu vrtincu, ki v marsičem sega onstran mračnih sil zgodovine in prepoznavnih lokacij iz srednje Evrope. Namesto njih razbrzdana prestolnica v delti Misissipija, New Orleans, zdaj predstavlja tisto slikovito opisano kuliserijo, na ozadju katere raste intimna človeška drama. V mesto užitkov se namreč začasno naseli zbegana slovenska duša, ki jo igra temnih naključij pahne v mučne dileme in bolečine duha, a tudi v nedvourni radosti telesa. Dekadenčna ameriška stvarnost se tako srečuje z junakovim zadržanim srednje-evropskim sentimentom. Trenja niso majhna. V iskanju resnice o sebi spremljamo junaka, ki mu izkustvo tujega sveta omogoča, da natančneje zaznava utripe lastnega srca. Iz ene dogodivščinev drugo ga žene neodjenljiva želja, da bi — kakor angleški umetnik Robert Burton v sedemnajstnem stoletju — napisal anatomijo melanholiije, knjigo, ki bi opisala to plemenito in hkrati razkrojevalno čustvo tako, da bi se med njenimi platnicami zrcalila sodobna človeška usoda. Drago Jančar pa nam s psihološko občutljivostjo pokaže, da melanholične drže pravzaprav ne uteleša nenapisana knjiga, ampak junakovo življenje. Zaradi ustvarjalne dileme med pisano besedo in živo izkušnjo pod Jančarjevimi spretnimi prsti oživljajo koščki te resničnosti na stilistično privlačen in vsebinsko napet način. Zakajeni jazzovski bari in zatohle samske sobe, drgetajoče hrepenenje in vsakršno poželenje, neznosna sopara, v kateri ne gnijejo samo temelji palač, ampak tudi vrednote in ideali: v vsem tem utripanju živcev in žil nam Jančar ponuja močno, surovo in hkrati lirično vizijo moderne civilizacije ob koncu nasilnega stoletja v romanu, ki ga ne boste odložili, dokler ne boste obrnili zadnje strani.

(In his new novel Mocking Desire, Drago Jančar invites us to a world unlike any other we've seen from him before. He invites us to surrender to a passionate whirlwind which reaches beyond the dark forces of history and familiar locations of

Central Europe in every way. Now the unrestrained capital of the Mississippi delta, New Orleans, becomes that vividly described backdrop to the intimate human drama that unfolds. A bewildered Slovene soul temporarily relocates to this town of pleasures and through a series of dark coincidences is plunged into tormenting dilemmas and mental anguish, but also into indubitable physical pleasures. Thus the decadent American reality meets the restrained Central European disposition of the protagonist, and the frictions are not insignificant. We follow the protagonist in his search for the truth about himself, as the experience of a foreign world enables him to become more attuned to the beat of his own heart. From one adventure to the next his is driven by an unyielding desire – just like the 17th century English scholar Robert Burton – to write an anatomy of melancholy: a book which would describe that noble yet disintegrative feeling in such a way that the contemporary human destiny would be reflected between its covers. With psychological sensitivity Jančar shows that the melancholy state is not in fact embodied by the unwritten book, but by the protagonist's life instead. A creative tension between written word and life experience underlying Jančar's skilful hand brings fragments of reality to life in a stylistically inviting and thematically exciting manner. Smoke-filled jazz bars and lonely, fusty rooms; quivering longing and desire of every kind; unbearable humidity in which not only the foundations of palaces crumble, but also values and ideals: in all that throbbing of pulses and veins Jančar presents to us a strong, raw, and at the same time lyrical vision of modern civilisation at the end of an oppressive century in a novel that you will not put down until the final page is turned.)⁴²²

The preface foregrounds the theme of cultural difference by postulating the 'decadent American reality' against the 'restrained Central European' protagonist and emphasises the novelty of a tale set in such a distant context. This 'invitation' to a new world suggests that a SC reader would read the novel in order to seek out the unfamiliar, the world which a SC reader had never seen from Jančar before. The appeal of this invitation is heightened by the suggestion that the reader may also simultaneously learn something of Jančar's own life experience; as mentioned in the introduction to this chapter, reviews of *Posmehljivo poželenje* alluded to the 'semi-autobiographical' aspect of the novel, as does the preface, with the words 'Zaradi ustvarjalne dileme med pisano besedo in živo izkušnjo' (Thanks to

⁴²² Drago Jančar, *Posmehljivo poželenje* (Celovec: Založba Wieser, 1993), inside sleeve (my translation).

the creative tension between written word and life experience).⁴²³ Whilst the degree of truth behind the events in the novel is of little importance to the analysis of imagery, it is important in the context of the novel's reception in the SC, as it suggests that there is a roman-à-clef element at play for the ST reader. Therefore the way that the novel is presented in the SC – and some evidence of how it was received – shows that the USA-related aspects of the novel are most likely to form the focus of the ST reader's experience.

The novel also prompted a broader reflection on the burden of being anonymous – both literally and culturally – in the SC by Slovene poet and essayist Aleš Debeljak. For Debeljak, *Mocking Desire* represents a voice for all who feel the burden of anonymity in a global environment, placing the novel in the context of a broader discussion about Slovene identity and visibility on the world stage. He reflects, for example, that 'on the American cultural horizon the Slovene literary imagination has no basic reference points'.⁴²⁴ We see, therefore, that Jančar's novel touches upon a narrative of 'Slovenian smallness', or as Debeljak more emphatically writes, the 'traumatic consequences of living in that small republic between the Alps and the Adriatic Sea'.⁴²⁵ He also saw the text as 'an excellent example of the Slovene response to America', portraying the disappointment felt by Gregor – and, to follow Debeljak's line of argument, by many Slovenes – at 'the gap between the mythic image of America and its unforgiving reality'.⁴²⁶ In amongst his reflections on the work there is a subtle delineation of Slovene identity: Gregor's lack of assimilation into American cultural life reinforces his identity as a Slovene character. Debeljak refers to Gregor's 'Central European' awkwardness, and the preface describes him as a protagonist of a 'restrained Central European disposition'.⁴²⁷ It should be noted at this stage that *Mocking Desire* is referred to as an 'autobiographical' novel in some accounts of Jančar's work or reviews of the novel, owing to the time Jančar spent in New Orleans and New York.⁴²⁸ This information is not revealed anywhere in the translated edition, and so a reader

⁴²³ *Ibid.*

⁴²⁴ Aleš Debeljak, *The Hidden Handshake: National Identity and Europe in the Post-Communist World* (Lanham: Rowman & Littlefield, 2004), p.44.

⁴²⁵ *Ibid.*, p.36.

⁴²⁶ *Ibid.*, p.48.

⁴²⁷ *Ibid.*

⁴²⁸ 'Ker Posmehljivo poželenje dokaj natančno popiše avtorjevo bivanje v ZDA in predstavlja določen (resničen?) del njegovega življenja, bi lahko rekel, daje to avtobiografski roman. Vendar avtobiografski le po tematiki, ne pa tudi po tehnični plati.' (*As Mocking Desire rather accurately describes the author's residence in the USA and presents a certain (truthful?) part of his life, one could say that this is an autobiographical novel. Only thematically speaking, however; not in technical terms*). Miha Rubin, 'Drago Jančar: Posmehljivo poželenje', *Jezik in slovstvo*, Vol.42, No.1 (1996) p.44 (my translation); '*Posmehljivo poželenje (Mocking Desire)*(1993) is a melancholy autobiographical account of a central European encounter with American culture', Transcript

would only be aware of this fact if they were to research beyond the text; and even though it raises questions about real-life parallels, these questions have little bearing upon the reading of the novel as fiction. The most interesting questions remain in how the translation of this novel alters the function of the references to the source culture.

In light of the fact that the ST preface and evidence of the novel's reception in the SC demonstrate a focus on the American cultural context for the ST reader, it would be reasonable to query how such a text could serve to construct images of a Slovene cultural context. There is undoubtedly plenty of material within the novel that does not relate to the SC at all – and indeed, as discussed above, this is what forms part of the novel's appeal in the SC. This focus can be explained in part by marketing; if the SC publishers to pitch the novel as a window onto another world, then it follows that the SC paratexts would focus on that aspect and emphasise it. But also, in spite of the plot's setting in New Orleans, the novel's postmodern, patchwork style allows for a constant interruption of dreams and memories that offer rich descriptions of the protagonists' homeland – and the novel's SC. This section will now look at those elements, analysing the source culture-specific references and considering the cumulative effect that these elements have in constructing an image of Slovenia. Where quotations are given, this chapter will cite the translated TT passage first, as the TT is the primary object of analysis. The equivalent passage from the ST will then follow in italics.

From the beginning of the novel, protagonist Gregor is established as an outsider when an exchange with his landlord reveals the invisibility of his homeland to the local population:

The price was high, but then, Mr. G-r-a...?

“d-n-i-k. Gradnik.”

“Grand... Nick?”

“Gregor Gradnik.”

“From Pennsylvania, you say?”

“Slovenia.”⁴²⁹

Review, available at: <<http://www.transcript-review.org/en/issue/transcript-1-contemporary-historical-novels-part-1/drago-jancar>> (last accessed 14.07.2017).

⁴²⁹ Drago Jančar, *Mocking Desire*, p.10

Cena je bila visoka, toda mister G – r – a...?

'...d – n – i – k. Gradnik.'

'Grand... Nick?'

'Gregor Gradnik.'

'Pennsylvania, ste rekli?'

*'Slovenia.'*⁴³⁰

Following this exchange, the narrator refers to Gregor as 'Grand Nick who comes from Pennslovenia' (Grand Nick, ki prihaja iz Pennslovenie).⁴³¹ The narrator's remark – a thinly-veiled, wry critique of one population's ignorance about the existence of another – not only establishes Gregor as the outsider, but also constructs an image of Slovenia as a small, unknown backwater, of which no-one on the other side of Gregor's fictional world is aware. With this dynamic in place, Gregor is perfectly positioned to be able to relate facts about his homeland to other characters, or the narrator is positioned to relate Gregor's thoughts about his homeland to the reader. It is never an express wish of Gregor's to do so; but the cultural distance that is constructed between the protagonist and the fictional characters in New Orleans creates a space in which his memories and reflections on his homeland are a natural product of his existence on the other side of the world.

Descriptions of landscapes form a significant part of the source culture references throughout *Mocking Desire*. They are often fleeting, and fragmented – never evolving into deeper reflections about Gregor's homeland, from either Gregor himself, or the third-person narrator. These partial glimpses of Slovenia make for a greater sense of mystery around Gregor, the observer, the foreign man in a new town. The reader must rely on these glimpses, often constructed through only a few lines, which has the effect of creating an image of Slovenia as somewhere distant and unknown. For example, in one of the novel's most frenetic chapters, detailing the days of the Mardi Gras carnival, short sentences detail the actions and thoughts of endless characters. The festivities, described as 'wild and swift and hot with sin', plunge Gregor into an unknown environment.⁴³² Halfway through the chapter, the narrative is destabilised:

⁴³⁰ Drago Jančar, *Posmehljivo poželenje*, p.11.

⁴³¹ *Ibid.*, p.12.

⁴³² Drago Jančar, *Mocking Desire*, p.73.

And this is the last sentence that can be put in its proper place. After that Irene vanished —everyone vanished. What followed is what might be referred to as a “film rompu.” The film is actually broken and the action lasts three days. It’s not that large segments go missing, the sleep after a night’s carousing causes them to do. There was no sleep at all. It was more like a fragmented, crushed, world. A kaleidoscope. With sound. Going downhill. Orpheus descending.⁴³³

*In to je zadnji stavek, ki ga je mogoče postaviti na njegovo mesto. Irene potem ni nikjer več, nikogar ni več. Sledi tisto, čemur se v vseh jezikih danes reče »utrzan film«. Film je pravzaprav raztrgan, zgodba traja tri dni. Ne gre za to, da bi manjkal v spominu velik presledek, kakršnega povzroči spanje po prekrokani noči. Spanja sploh ni bilo. Gre za fragmentarno razdrobljeni svet. Kalejdoskop. Tudi zvočni. Po poti navzdol. Orfej se spušča.*⁴³⁴

During this kaleidoscope, a memory is triggered, as the narrator compares the music that one of the characters, Gumbo, is playing, to something much more familiar to Gregor:

Gumbo is on the stage playing the accordion. Violin, accordion, some French waltzes and polkas. Cajun, Cajun. It sounds Mediterranean and down home, like Dalmatia or Istria.⁴³⁵

*Gumbo je na odru, igra harmoniko. Violina, harmonika, nekakšni francoski valčki in polke. Cajun, Cajun. Zveni mediteransko in ljudsko, Dalmacija ali Istra.*⁴³⁶

As is often the case throughout the novel, the narrative voice blurs into ambiguity and the narrator appears to speak on Gregor’s behalf, as if the narrator is inside Gregor’s head. As this brief episode takes place during the sleepless expanse of time during Mardi Gras, it can be seen as one of the fleeting threads that tie Gregor back to his homeland at times when he appears to be particularly at sea in an unfamiliar culture. Another such instance can be seen in the passage below, when Gregor is driving with his colleague Professor Fred Blaumann, who talks about feeling ‘at home’ in the rain:

But Gregor’s *home* was immeasurably farther away than his, something that didn’t even occur to Fred. Everyone is from somewhere, everyone has a home someplace, and then everyone finds himself someplace else [...] The word *home* bored its way

⁴³³ *Ibid*, p.79.

⁴³⁴ Drago Jančar, *Posmehljivo poželenje*, p.83.

⁴³⁵ Drago Jančar, *Mocking Desire*, p.80.

⁴³⁶ Drago Jančar, *Posmehljivo poželenje*, p.83

into Gregor's brain. A stream of water pouring down onto the sidewalk suddenly became the splash of water escaping from the broken gutter of a mountain cabin. Somewhere amid pastures in the Pohorje mountains.⁴³⁷

*Toda Gregor je bil doma neprimerno dlje od njega, na to ni Fred niti pomislil. Vsakdo je od nekod, vsakdo je nekje doma in vsakdo je potem nekje drugje [...] Gregorju se je zasvedrala v možgane beseda o domu. Curek, ki se je zlival na pločnik, je bil naenkrat čofotasto padanje vode iz pokvarjenega žleba na neki planinski koči. Nekje med travniki, na Pohorju.*⁴³⁸

In the translated text, there is no footnote, or any other explanation as to where the Pohorje mountains are. The reader is left with Gregor's other recollections to construct an image of these mountains: a 'cool freshness', a 'silver murmur of a brook, the splashing of a lake'.⁴³⁹ These surrounding adjectives give enough context for the reader to picture Slovenia – through Gregor's eyes – as a distant, Alpine oasis. As the narrative progresses, the water that had instigated Gregor's longing for home at the same time connects him back:

That which was washing off of roofs and down streets was in contact with the river, the ocean, the continent on the other side of the ocean, with his own rivers and lakes [...] The Gulf of Mexico and the Adriatic were linked, the mouth of the Mississippi was somewhere near Savudrija, the Soca [sic] emptied into the gulf near Biloxi.⁴⁴⁰

*Kar se zliva čez strehe in po ulicah je v stiku z reko, oceanom, s kontinentom na drugi strain oceana, z njegovimi rekami in jezeri [...] Mehiški zaliv in Jadransko morje sta združena, Mississippi se izliva nekje pri Savudriji, Soča teče v Golf pri Biloxiju.*⁴⁴¹

The passage continues:

He was lying here, a fifteenth-century monk lying in his cell, listening to the divine presence, understanding its fragments, and sensing its unity. The painter of the Dance of Death in Hrastovlje huddles under the eaves of the church while the warm

⁴³⁷ Drago Jančar, *Mocking Desire*, p.134.

⁴³⁸ Drago Jančar, *Posmehljivo poželenje*, p.139.

⁴³⁹ Drago Jančar, *Mocking Desire*, p.134-5.

⁴⁴⁰ *Ibid.*, p.135.

⁴⁴¹ Drago Jančar, *Posmehljivo poželenje*, p.140.

rain of the littoral pours onto Istria. He huddles there and can sense the Mediterranean over there somewhere on the other side of the Alps...⁴⁴²

On leži tukaj, v petnajstem stoletju leži menih v svoji celici in posluša božjo vsenavzočnost, razume njene fragmente, sluti njeno celovitost. Slikar Mrvaškega plesa v Hrastovljah se stiska pod napušč cerkve, s katerega lije topli primorski dež na Istro, stiska se in tam čez sluti Mediteran, onkraj drugega hriba Alpe...⁴⁴³

These references serve to show that though the novel is set in a very different target culture to that of the novel's linguistic origins, there are threads that tie this novel back to its source culture of origin. Through Gregor's thoughts and memories about Slovenia, the reader slowly, cumulatively has the opportunity to form an image of this country, despite the novel's plot being entirely set in the USA. In addition to the theme of landscapes, there are other references within *Mocking Desire* that communicate aspects of Slovene source culture. Slovene language comes to the surface not only in the occasional literal sense, where a source language (SL) word has been left untranslated, but also as a subject of discussion within the narrative between Gregor and Irene. Irene is first introduced into the novel as a member of the artistic circle of which Gregor becomes a part, and they meet at a party shortly after Gregor's arrival in New Orleans. Irene has a partner, though a connection between Irene and Gregor is alluded to from an early stage in the novel. An intense, forbidden relationship unfolds out of a blurred, fraught scene in the chapter entitled 'The Letter Ž'. Here the references to Slovene language are not packaged in an idealised, wistful manner, as many of Gregor's other reflections on his home are. At first the inclusions of Slovene language are playful, flirtatious:

"What letter is that?"

"Ž," he said, "that's the letter Ž"

She sat at the desk and inspected the typewriter with exaggerated interest. She struck the key for the letter Ž, as though expecting some special sound from it, a special tone that she'd never heard, probably something muted. Then she picked the letter Č.⁴⁴⁴

⁴⁴² Drago Jančar, *Mocking Desire* p.135.

⁴⁴³ Drago Jančar, *Posmehljivo poželenje*, p.140.

⁴⁴⁴ Drago Jančar, *Mocking Desire*, p.112.

Just as the exchange is a brief lesson in Slovene orthography for Irene, so too does the reader in translation gain an insight into this language and some of its features.⁴⁴⁵ There's new vocabulary, too, with Gregor explaining, 'we've got words like *obronek* and *tolmun* — hillside, pool—which nobody else has'.⁴⁴⁶ Yet the inclusions of language soon shift from being a means of flirtatious instruction. Language becomes a mask, something which Gregor uses to justify – even romanticise – the act that he commits against Irene.

Ž, he said, *želja*: desire.

She tried it, like a tongue twister: *žel-ja*.

Želenje. Poželenje. Desire, yearning.

The Slovene words had a strange effect. They were conspiratorial, fascinating.

Djal, he said, looking for some crude word. *Dol te bom djal*. I'm gonna lay you. At least I suspect I will.

What are you saying?⁴⁴⁷

When the narrator declares, 'She resisted. She was genuinely afraid of something. There were elements of rape in this *prima nox*. Of violence and submission,' the reader observes a dark turn in the novel, and the source text elements that had previously played a nostalgic, reflective role for protagonist Gregor have become a means of distancing himself from reality and responsibility.⁴⁴⁸ This function of language is incorporated into the narrative itself, as seen above, when the Slovene words are described as being 'conspiratorial, fascinating'. The effect of this function is that it enables another side of Gregor's personality to be exposed, with the SL left in the text adding another 'voice' from Gregor. Taken a step further, the inclusion of language, and the agency given to the 'conspiratorial' language in this scene, allows the reader to observe the struggle within Gregor with regards to his identity, where he is from, and who he is.

Another significant representation of Slovene language is almost didactic and constitutes almost a page-long description of what is perhaps the language's most celebrated feature, the grammatical dual. From a purely instructive point of view, this passage acts as a window unto a significant aspect of Slovene culture. Within the narrative, it signals another point of struggle for Gregor, as his memory returns to scenes with his wife Ana, back home:

⁴⁴⁵ Although it must be noted that there is no phonetic explanation of the character 'ž', so a TC reader will not necessarily know how to read it. Thanks to Katie Harrison for this observation made at a Work in Progress seminar at the University of Nottingham, November 2017.

⁴⁴⁶ Drago Jančar, *Mocking Desire*, p.112.

⁴⁴⁷ *Ibid.*, p.116.

⁴⁴⁸ *Ibid.*

Slovene is the most beautiful language, because it has the dual. The dual is beautiful, the dual is cozy, the dual is Snug Harbour. In English and every other language you have to specify the dual, in Slovene it comes of its own accord: we-two slept, we-two had breakfast [...] *My back ached when we-two fell asleep on the grass*, Ana writes.⁴⁴⁹

*Slovenski jezik je najlepši, ker ima dvojino. Dvojina je lepa, dvojina je topla, dvojina je Snug Harbour. V angleščini in v vseh drugih jezikih je treba dvojino imenovati, v slovenščini je samodejna : sva spala, bova zajtrkovala [...] Bolel me je hrbet, ko sva zaspala na travi, piše Ana.*⁴⁵⁰

Once again we see a two-fold function of a literary representation of the SC; a window onto an otherwise unknown linguistic world, and a signal of Gregor's unease at being situated between two cultural worlds. Towards the end of the novel this tension increases as the reader senses that this bridging is untenable: either part of Gregor's home life will come to him, or he will return home. Ana, the name from Gregor's letters and his dreams and memories, is due to visit. Below we can observe a scene where Gregor anxiously awaits her arrival, which illustrates the burden of Gregor's cultural unease:

He leaped over suitcases and bundles, and shoved people aside on a conveyor that seemed to have no end. It was only a few minutes until the plane was supposed to touch down. He was running, melancholy fool, into Ana's embrace, into the embrace of home, aching from a sudden onslaught of melancholy matter. At last, she would say, at last, at last, she would whisper in his ear.⁴⁵¹

*Preskakoval je kovčke in zavoje, odrival je ljudi na tekočem hodniku, ki mu ni hotelo biti konca. Do pristanka letala je manjkalo le še nekaj minut. Tekel je, melanholični norec, Ani v objem, domu v objem, razbolen od nenadnega bolezenskega vdora melanholične materije. Končno, bo rekla, kočno, kočno, mu bo dahnila v uho.*⁴⁵²

Not only does the reader observe Gregor's desperation for the embrace of Ana and the embrace of home, this passage also acts as a gateway to another set of images connected to the novel's SC. Far from continuing towards the anticipated reunion, Jančar's postmodern prose snatches this prospect away along with the hint of a linear narrative. The

⁴⁴⁹ *Ibid.*, p.139.

⁴⁵⁰ Drago Jančar, *Posmehljivo poželenje*, p.144.

⁴⁵¹ Drago Jančar, *Mocking Desire*, p.222.

⁴⁵² Drago Jančar, *Posmehljivo poželenje*, p.236.

following passages demonstrate that *Mocking Desire* not only offers windows back onto the SC, but also onto its history. The reader observes a fragmented treatise on the pain of distance and memory, which takes Gregor even further back than his previous dreams, and those postmodern fragments and reflections, have done before. Now the reader sees Serbia, sees soldiers, hears folk music, and glimpses a Yugoslav past:

As soon as he sat down someone offered him a cigarette. A swarthy south type wordlessly offered him a cigarette [...] ... suddenly he was sitting somewhere else. On a bench in some remote railroad station in southern Serbia. The wooden floor is black, the waiting room full of peasant women with wicker baskets. The men exhale clouds of smoke that waft toward the ceiling. Behind him is a sleepless night – two guard duty assignments of two hours each. And Ana is coming. [...] Time moved differently here, with the wind. The Gypsies were singing Serbian songs, Oriental sensuality and Slavic sadness, ah, that Slavic soul. The wind brought the sound of trumpets and drums, then an accordion and a violin. When light washed across the sky and the stars began to fade, the revelers sang a Serbian song whose words he could distinctly recognize as the gentle breeze wafted toward him.⁴⁵³

Takoj ko je sedel, mu je nekdo ponudil cigareto. Črnolas moški z juga, molče mu je ponudil cigareto [...] naenkrat je sedel nekje drugje. Na klopi podeželske železniške postaje v južni Srbiji. Leseni pod je črn, čakalnica je polna kmetič s košarami, moški puhajo pod strop oblake dima. Za njim je neprespana noč, dvakrat po dve uri na straži. In Ana prihaja. [...] Tu se je čas drugače premikal, z vetrom. Cigani so peli srbske pesmi, orientalska čutnost in slovanska žalost, ah, slovanska duša. Veter je prinašal zvoke trobent, bobnov, potem harmonike in violin. Ko se je že razlivala svetloba čez nebo in so zvezde ugašale, so svatje zapeli srbsko pesem, razločno je med valovi blagega vetra razpoznal besedilo.⁴⁵⁴

The motifs and descriptions of what the reader assumes to be Gregor's past life continue over two pages:

He walked through the sunny morning of this small, south Serbian town, past squat, rough-hewn houses, then through the Gypsy quarter where drunk wedding revelers were dancing, [...] A swarthy fellow sitting next to him offered him a cigarette. He smelled of morning freshness, of fields and sheep. A ruddy Comrade Tito looked

⁴⁵³ Drago Jančar, *Mocking Desire*, p.223-4.

⁴⁵⁴ Drago Jančar, *Posmehljivo poželenje*, p.238.

down at him from the wall. The loving gaze of the great leader that had followed him all his life, from childhood; his ruddy cheeks, his long, white uniforms. Gratefully, he looked up at the gentle face of his Supreme Commander, who through his lieutenant had granted him three days' escape from the barracks.⁴⁵⁵

*Šel je skozi svetlo jutro malega južnosrbskega mesta med nizkimi vegastimi hišami, potem skozi cigansko četrt, kjer so plesali pijani svatje [...] Črnolasi možak poleg njega mu je ponudil cigareto. Dišal je po jutranji svežini, po polju in ovcah. S stene ga je gledal tovariš Tito v rožnatih barvah. Ljubeči pogled velikega voditelja, ki ga je spremljal vse življenje, od otroških let; njegova rožnata lica, dolgi ustnik s cigareto, debeli prstani, bleščeča odlikovanja na beli uniformi. Hvaležno je gledal mili obraz svojega Vrhovnega komandanta, ki mu je po svojem poročniku dovolil tri dni izhoda iz kasarne.*⁴⁵⁶

At a functional level this passage reads as a dream: a dream that has transported Gregor, and thus the reader, to another time and place, beyond the binary of New Orleans and Slovenia which has structured the novel. This slippage in time sequence exposes a glimpse of Gregor's past and reveals a layer of the character and events that have formed a part of his journey. At the same time these vivid glimpses of his experiences in Serbia introduces another aspect of Slovenia's history, connecting past and present for the reader. This is a perspective that diverges from the America vs. Central Europe binary that can otherwise be detected in the novel's imagery, and whilst the scene retains focus on a personal memory for Gregor, it does have the potential to offer a more rounded representation of the novel's SC, especially if the author's personal experiences are considered.

In terms of the novel's journey into English, data on the supply-driven process becomes highly significant: by drawing attention to various agents' activity before *Mocking Desire* was published with Northwestern University Press, we can see that Jančar's work does not exist in English translation on the basis of his cultural capital in the SC alone (which, it must be noted, was not as authoritative in the early 1990s as it is now). A crucial factor in this novel's translation was a personal contact, one initiated by the author himself, and when his work resonated with a fellow Slovene living in the US, this led to that individual championing the work, and furthermore, personally funding a sample translation, and then sourcing funding for the novel's translation in full. The personal drive to supply was pivotal

⁴⁵⁵ Drago Jančar, *Mocking Desire*, p.225.

⁴⁵⁶ Drago Jančar, *Posmehljivo poželenje*, p.239.

in the initiation of this translation process, which was then later supported by an academic drive to supply; both processes therefore underscoring how valuable an analysis of supply-driven processes are in furthering our knowledge of the texts that become available to a new TC audience, as well as the potential representations of other cultures constructed within them.

The second novel that I examine in this chapter is written by an author who we might consider to be the antithesis of Drago Jančar in terms of a relationship to the traditional Slovene literary establishment. Miha Mazzini, who was introduced in Chapter Three, works as a computer engineer alongside his writing, and once claimed that ‘nobody makes a living from writing in Slovenia’ (perhaps he was forgetting about Jančar, who could be an exception to that rule).⁴⁵⁷

Miha Mazzini – *Crumbs*

The second novel to be analysed in this chapter is the debut novel of author and screenwriter Miha Mazzini. First published in Yugoslavia in 1987, *Drobtinice* (Crumbs) won the novel of the year award (before the Kresnik prize was established after Slovenia declared independence in 1991).⁴⁵⁸ It is said to be the best-selling novel in Yugoslavia of all time, a fact that is cited in the English translation, although published figures to support this claim do not appear to exist.⁴⁵⁹ The novel was first translated and published in English in the US, under the title of *The Cartier Project* by Scala House Press (2004). The same translation, by Maja Visenjak-Limon, was then released in the UK, published by Freight Books, based in Glasgow, in 2014. The novel was chosen for analysis here because its publication illustrates an instance of personal-supply driven translation that highlights the role of chance in the translation of less-translated literatures, and I have chosen the UK (2014) edition in particular because it presents a fascinating example of ‘recontextualisation’ in translation.⁴⁶⁰ The novel’s paratexts and surrounding publicity offer fertile ground for discussion: as I will show, *Crumbs* was framed as a ‘window on to another world’, and in the process, received publicity on BBC radio, at the Edinburgh Festival, and in magazines. What is more, the novel was not merely pitched as a window onto another world, but also one

⁴⁵⁷ Miha Mazzini, *Interview with Miha Mazzini* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

⁴⁵⁸ As I discussed earlier in this chapter, the Kresnik has been awarded by national newspaper *Delo* annually since 1991, for the ‘novel of the year’, as judged by a rotating jury.

⁴⁵⁹ This information is all the more striking considering the novel was written in Slovene, and the dominant and most widely-spoken language in the SFRY was Serbo-Croat. Unfortunately I haven’t been able to uncover statistics to confirm the claim.

⁴⁶⁰ To use Robert Neather’s phrase, as discussed previously in Chapter Four.

which might offer insight into current political events in the UK at the time; that is to say, it was discussed during the referendum on Scottish Independence in 2014. This section on *Crumbs* examines the translation's presentation in the UK TC and what sort of image was constructed of the SC through its publication.

The publication of *Crumbs* by Freight Books constitutes a personal supply-driven process. I interviewed Miha Mazzini because he is one of the most frequently translated authors in the corpus, and during the course of our conversation he described one specific instance of chance that led to this novel's publications. As Chapter Three of this thesis has already shown, Mazzini has an approach to publicising his literature which is atypical in the Slovene context: he chooses not to rely on the state-supported model that exists as a potential route to publication in translation, and instead of applying for grants and waiting to be selected for translation programs, he personally finances the translation of his works and uses an independent literary agent to promote them to overseas publishers. When *Crumbs* was published by Freight, the novel already existed in translation in the US, as mentioned above. The story of how *Crumbs* came into the hands of Freight Books is told by Mazzini as follows:

To je bilo tako smešno. En pisatelj... joj... zdaj se ne spomnim imena... je napisal ta 'The Hairdresser of Harare'... [...] ta roman, ki je bil zelo uspešni v Angliji je izdal pri Freight Books in je bil tu v Sloveniji ob branjem. In potem je prevajalka, ki je prevedla mojo knjigo omenila, da gre zdaj z vlakom na Dunaj, in da nima ničesar za brat in mu je dala mojo knjigo. In on je prebral do Dunaja in je bil tako navdušen, da je rekel založniku 'poglej, poglej!' In oni so objavljali, ne. Se prav to je taka 'good luck' [...]

*That was so funny. A writer... gosh...now I can't remember his name... he wrote 'The Hairdresser of Harare'... [...] the novel, which was very successful in England and which was published by Freight Books, and he [the author, Tendaj Huchu] was here in Slovenia to do a reading. Then the translator who translated my book mentioned that he was going to Vienna and that he had nothing to read, and she gave him my book. He read it all the way to Vienna and was so impressed that he said to the publisher 'look at this, look at this!' And they published it. In other words, it was good luck [...]*⁴⁶¹

⁴⁶¹ Miha Mazzini, *Interview with Miha Mazzini* (Interviewed by Olivia Hellewell) (Ljubljana, July 2015).

Not only does Mazzini's account show that the UK publication of *Crumbs* was a personal endeavour, it also suggests that the small nation context of Slovenia aided this chance encounter. Had the author that was already published by Freight been reading elsewhere, in a much larger, busier city than Ljubljana, there may not have been the same opportunity for Mazzini's translator to establish that connection with the visiting author. The location fostered an atmosphere that increased the chances of this connection being made.

The novel is set in 1980s Yugoslavia, and therefore the question of how the SC might be represented within the text poses an interesting question: clearly, the particular setting depicted in *Crumbs* is one that in name and political system no longer exists. But the paratextual materials still serve to draw a connection between modern-day Slovenia and the town depicted in the novel, and so the SC cannot be entirely separated from the novel's historical context. Lexical choices made by the TT publisher in the blurb reinforce this connection, although the cover image does not reflect any clear association between Slovenia and its socialist past. The image of a portly man in a suit, eating a whole cake to himself, whilst small, faceless figures, scramble for crumbs, could be said to represent those in power, enjoying luxury at the expense of the 'everyman', thus reflecting the protagonist's anti-establishment outlook.



Figure 14: TT Cover (UK edition): Miha Mazzini, *Crumbs* (Glasgow: Freight, 2014)

But it is the TC publisher's description of the novel that begins to connect the SC with its communist past. The opening sentence reads: 'Egon is an amoral but charismatic writer, living on the breadline in a grim, unnamed communist factory town in Slovenia prior to the break-up of the former Yugoslavia'.⁴⁶² The initial impression is thus one of grey, grim, communism. These opening sentences contrast with the concluding paragraph, however, which brings Slovenia back into 'modern Europe':

Crumbs is not only a ribald, dirty realist satire – a modern European classic and a former Slovenian Book of the Year – but also a fascinating and utterly unique commentary on the pathology of self-determination. Its publication at a time when many European countries have active separatist movements – including the UK – lends a surprising alternative but authoritative perspective on the debate.⁴⁶³

Interestingly, the paratextual materials bridge two narratives that are typically seen in opposition to one another: the Slovenia of Yugoslavia and the Slovenia of Central Europe. The blurb situates Slovenia amongst 'many European countries' who have experienced political transition, and thus frames the novel as a source of authority and experience. It is not, however, without some common tropes about life in communist Eastern Europe: a grim, grey life, and corrupt individuals taking from the top. What enables the two, typically separate, cultural images of Slovenia to coexist on the back page, is the angle of transition, which has been foregrounded by the TC publisher to coincide with a topical issue. The TC publisher, Freight Books, is an independent publisher based in Glasgow.⁴⁶⁴ The Scottish referendum on independence in 2014 is something that the publisher chose to align with Mazzini's novel, using the momentum of a political zeitgeist to promote the TT. This is a strategy that displayed a certain degree of success, earning Mazzini a slot on BBC local radio, a review in national newspaper *The Guardian*, an event at the Edinburgh Book Festival and local Scottish press coverage.⁴⁶⁵ Each of these various forms of publicity picked up on the publisher's chosen marketing focus, which resulted in further discussion of the story as one that could offer some sort of perspective upon the Scottish independence

⁴⁶² Miha Mazzini, *Crumbs*, trans. Maja Visenjak-Limon (Glasgow: Freight Books, 2014).

⁴⁶³ *Ibid.*

⁴⁶⁴ 'About Freight Books', <<https://www.freightbooks.co.uk/about/about-freight-books/>> [last accessed 27.09.2017].

⁴⁶⁵ Review in *The Guardian*: Guardian review, 'Crumbs' by Miha Mazzini, Saturday 24 March 2014, p.19. Available online at <<https://www.nexis.com/docview/getDocForCuiReq?lni=5BVJ-CVG1-DYRX-X1JW&csi=139186&oc=00240&perma=true>> [last accessed 27.09.2017]; Edinburgh Book Festival 2014: 'Arno Camenisch & Miha Mazzini: Self-Determination and Survival', *Edinburgh Book Festival Programme 2014*, p.32. Available online at: <<https://www.edbookfest.co.uk/about-us/past-programmes>> [last accessed 27.09.2017].

debate. Because of the parallel drawn between Scotland in 2014 and Slovenia in 1987, interviews in the press subsequently sought to establish whether or not the novel could be seen as a window onto the SC at the ST's time of publication.

In February 2014, Mazzini was interviewed on BBC Radio Orkney, on the *Culture Studio* with Janice Forsyth programme.⁴⁶⁶ Around halfway through the interview, an excerpt of the novel is read, and Mazzini is asked : 'And does it give us a snapshot of what life was like then and how much things must have changed in the ensuing, well, almost three decades?'⁴⁶⁷ Mazzini responds to the second part of the question, saying:

Yes it changed a lot. Because all of those factories are gone. They're gone, to China probably so... but I think that people around here in Slovenia are getting very nostalgic for these factories.⁴⁶⁸

Though his reply does not address whether or not the novel should be taken as a 'snapshot', it does imply to the listener that the Slovene reality is now very different from the reality portrayed in the novel. Later, the interviewer goes further and asks Mazzini whether he could say that independence was the right decision for Slovenia:

JF: Interesting, Miha, you saying that perhaps people look back now with nostalgia at those factories... I mean it's a big, big question, but independence – did it turn out to be the right thing for Slovenia?

MM: Er yes, I think so. At the time – so that was at the end of the eighties – things weren't so clear-cut, because the government was getting toothless and so on, there was a lot of talk about independence. But in the middle of all of the talks and everything, the Serbian president Milošević gave his famous speech about war, actually, he was declaring war, and suddenly, every Slovenian said 'oh my god we have to go, we have to get out', you know. So then the vote was easy, I mean it was almost more than ninety percent for independence.⁴⁶⁹

The interview focus turns away from the literary text and into a brief exploration of Yugoslav and Slovene politics on daytime UK radio.⁴⁷⁰ The novel's setting has prompted

⁴⁶⁶ *The Culture Studio* with Janice Forsyth, 14:05 24/02/2014, BBC Radio Orkney, 115 mins. <<https://learningonscreen.ac.uk/ondemand/index.php/prog/069AE8DA>> [last accessed 07.06.2017].

⁴⁶⁷ *Ibid.*

⁴⁶⁸ *Ibid.*

⁴⁶⁹ *Ibid.*

⁴⁷⁰ The show was broadcast at 2pm.

interest in another time and place, and the novel acts as a means for the interviewer to explore those broader themes. In this instance we see the representation of a SC extend far beyond the texts and its paratexts, with the author's promotional activities also factoring in this potential construction of an image of the SC for a TC audience. This particular example would suggest that the minimal visibility of the SC in the TC has heightened this conflation of literary text and the history of its SC, though the TC publisher's positioning of the text has undoubtedly framed the discussion in this way. The platform for the interview is also a factor, as a local daytime show is perhaps unlikely to present an in-depth literary discussion. A similar situation occurred when Mazzini gave an interview to the monthly Scottish entertainment and listings magazine *The Skinny*. In the interview, entitled 'A Literature of Independence', Mazzini is asked a series of questions about the novel and about self-determination, and the interviewer attempts to establish whether or not the novel can be considered an accurate depiction of the social situation in Slovenia at that time:

For someone relatively ignorant of the history of Slovenia and Yugoslavia, the novel feels like a window into a world we know so little about. We want to feel the town of the story is representative of that mixed culture at the point in time. Would you agree with that?⁴⁷¹

Once again the historical context has proved an irresistible source of intrigue for the TC media, and the interviewer acknowledges that they are seeking confirmation that the novel is indeed a reliable account of a certain point in time, despite it being a work of fiction. Mazzini's answer does not grant such confirmation, but he responds with a brief personal assessment of the period of history in which *Crumbs* is set:

They built the factory, imported workers from everywhere and put them in those ugly blocks of apartments, the dispersed great grey walls still standing all over ex-socialistic countries. The cultures were mixed, but there was nothing to melt into. With economic troubles everything started falling apart, because there was no unifying culture to bond the nations. When I was writing this novel, I didn't intend

⁴⁷¹ Ryan Rushton, 'A Literature of Independence' (Interview with Miha Mazzini), *The Skinny* (4 February 2014), p.18. Also available online at <<http://www.theskinny.co.uk/books/features/a-literature-of-independence-miha-mazzini>> [last accessed 07.06.2017].

to paint a bigger scene; but somehow, if the story is good, you always do (it took me years to realise this).⁴⁷²

As in the radio interview, Mazzini does not respond directly, but his answer does inherently construct a link between his fictional world, and the reality of 1980s Yugoslavia according to his experiences. And this is what the two interviews have also done: intrigue, and a desire to seek confirmation about the level of authenticity in the novel, aided by the publisher's chosen promotional angle, has blurred the fictional world of *Crumbs* with the non-fictional history of Slovenia declaring independence from Yugoslavia. What emerges from this blurring, in the case of both interviews, is that it is the interests of the TC media that mould the questioning and the framing, irrespective of the novel's form of supply. This highlights a point at which the power is delicately balanced between SC and TC agents: Mazzini has exercised agency in being able to directly address a potential TC audience, thanks to his own drive to supply his work in translation and his ability to conduct interviews in English, yet here the TC agents have set the agenda in promotional interviews, which in turn influences the way the novel is presented, and represents the SC to the TC audience.

Mazzini does have an opportunity to frame the novel in his own words, however, as the TT contains his preface, written in 2004 specifically for the (first edition) TT. Like other forms of paratext, a preface can, as Genette has theorised, fulfil many different functions. The ST does not have a preface, and thus the addition to both translated publications performs an explanatory, contextualising function. Genette outlines six types of preface, the first of which bears most relevance to the one discussed here: 1) the original authorial preface; 2) the original authorial postface; 3) the later authorial preface (or postface); 4) the delayed authorial preface or postface; 5) the authentic allographical (and actorial) preface; and 6) the fictional preface.⁴⁷³ Though Genette does not address the question of translation in *Paratexts*, this does not pose a challenge in considering this preface's function, as it is in fact an original preface for the (translated) text. It can thus be viewed as an original authorial preface, pointed to by the sender (the author), the date (January, 2004) and its location (Ljubljana). Though prefaces can perform many functions simultaneously, Genette writes that there is a chief function of the authorial preface, which is to '*ensure that the text is read properly*'.⁴⁷⁴ The complex matter of what constitutes a 'proper' reading of a text is, for Genette, related to the author, who is 'the only person interested in having the book

⁴⁷² *Ibid.*

⁴⁷³ Gerard Genette, *Paratexts* (Cambridge: Cambridge University Press, 1997 (1987) p.196.

⁴⁷⁴ *Ibid.*, p.197 (italics in original).

read properly', thus aligning the notion of a 'proper reading' with the intention of the author as set out in the preface.⁴⁷⁵ In the case of *Crumbs*, the preface not only encourages a so-called 'proper reading' according to the author's wishes, but also offers a contextualisation that was perceived as necessary for the reader of the anglophone translation. We can see this combination of historical contextualisation and personal reflection in the opening paragraph:

The most amazing fact about Tito's Yugoslavia was its lack of a singular, uniform identity: the country spread across a large part of the Balkans and was an incredible mixture of cultures, languages and religions (Orthodox, Muslim, Christian, Communist – you name it). I grew up in the northern industrial town of Jesenice, a town that was considered to be a microcosm of sorts, a Yugoslavia in miniature: people from all over the country came to work in the town's foundries and brought with them their own brands of cultures and religions. Even when Tito died in 1980, it seemed as though that amazing coexistence would last.⁴⁷⁶

What is immediately noticeable about the preface in the UK TT is that it is presented without any title. After turning the inside title page, the first text the reader encounters is Mazzini's personal account, with no indication as to whether it is a preface, or the start of the novel. The ambiguity here speaks to the blurred lines between discussion of the novel and discussion of the historical context in the media coverage discussed earlier. The opening reflections are positive, with adjectives such as 'amazing', 'incredible' and 'coexistence' creating the impression of a wistful, nostalgic portrait of life during Yugoslavia; a contrast with the imagery and choice of vocabulary on the novel's back cover. For TT reader, the preface invites a positive perception of the historical situation that forms the backdrop of the novel. Moving on from the comments about national identity, Mazzini's reflections move from social identity ('some people in the human river that flooded the streets of the town to and from the factory three times a day were trying desperately to be different') to personal identity ('I suffered from such a lack of identity as a kid that my favourite comic book hero was *The Invisible Man*'), and then to a personal account of his experience writing *Crumbs*, and how the book sold in the SC.⁴⁷⁷ The information about original books sales – 54,000 copies sold – is of course there to show that the book achieved success in the SC, and is therefore worthy of the reader's time in

⁴⁷⁵ *Ibid.*

⁴⁷⁶ Miha Mazzini, *Crumbs* (Glasgow: Freight Books, 2014) p.i.

⁴⁷⁷ *Ibid.*, p.i-ii.

the TC.⁴⁷⁸ But moreover, the preface in effect places Mazzini centre stage: his personality is packaged as part of the novel, and his life story is told as being influential in the novel's genesis. The narrative of writing to find an identity, and writing in a time where making a living was hard (themes that feature prominently in the novel), demonstrates that there exists a strong resonance between his own role in process of personal supply-driven translation which brought the novel into English translation, and the role that he continued to play in the novel's framing in the TC.

Having looked at some of the novel's paratextual materials and examples of the surrounding publicity, I now present an analysis of the literary text itself and argue that in spite of a lack of descriptive language such as the type observed in *Mocking Desire*, *Crumbs* does construct an image of the SC; except that it constructs one that is closely tied to the backdrop of 1980s Yugoslavia in which the story is set. As we have established, the novel is a satirical tale of non-conformist character Egon, and it is through his eyes that the reader is introduced to his world and all those who inhabit it: the regulars in the local drinking holes, the workers at the foundry that Egon visits illicitly so as only to obtain a warm meal, and the women with whom he has ambiguous, casual relationships. The central plot revolves around Egon's quest to replenish his depleted bottle of Cartier aftershave; a conspicuously luxurious commodity in a town where the characters – Egon included – possess little of material value. Whereas the internal landscape of Drago Jančar's *Mocking Desire* is constructed by means of detailed descriptions as the protagonist recalls his homeland, in *Crumbs*, the reader is placed in amongst the plot, and experiences the novel's internal landscape through quotidian conversations and the protagonist's succinct reflections on life and personal relationships. As far as cultural image-making in translation is concerned, this means it is impossible to talk about images in terms of descriptive landscapes, but rather we must concern ourselves with dialogue and cultural references. I suggest that one of the main devices that constructs a representation of the SC in *Crumbs* is a frame of reference which I will call a 'punk aesthetic'. The degree to which this representation can be considered specific to the ST can be determined, in part, by the existing evidence of the novel's presentation and reception in the TC, and will be explored below.

⁴⁷⁸ 'When *Crumbs* was published in 1987 it sold 54,000 copies in a language spoken by fewer than two million people.'

***Crumbs* and the Aesthetic of Punk**

An absence of detailed descriptions of landscapes in this novels means that one of the main ways in which images are constructed within *Crumbs* is through an overall punk aesthetic, created cumulatively through the lifestyle of central character Egon (his attitude, language, social circle) and intertextual references to punk lyrics which introduce sections of the book, and which are occasionally woven into the narrative itself. Despite the predominance of this punk aesthetic, the word 'punk' does not feature in either the ST or the UK TT paratexts; yet there are many ways in which we can consider *Crumbs* as a 'punk novel' of sorts. Previous scholarship has found that – in the anglophone context – punk writing is united 'by particular activities and environments' such as 'gigs and fights, Hackney squats and, of course, the proverbial sex and drugs and rock 'n' roll'.⁴⁷⁹ Many parallels can be seen in *Crumbs*, except that the setting is Yugoslavia in the 1980s, rather than London. There are no gigs, but the reader witnesses a fight that breaks out at the foundry dance, and Egon's living conditions could be likened to those of a squat, as we learn on the first page:

There was a mouthful of liquid left in the bottle on the windowsill. I gulped it down. My stomach rejected the stale, lukewarm beer, which had been scorched by the sun. I barely managed to get to the bathroom and stick my head down the toilet. With a sad look, I said goodbye to fragments of meat, stood on my tiptoes, and pulled the string on the cistern. There were only a few centimetres of water left. I took a cold shower. There was no hot water. Bare wires stuck out of the wall where the water heater should have been.⁴⁸⁰

*V steklenici na okenski polici je bilo še na pljunec tekočine. Zlil sem jo vase. Kaktus v lončku se mi je režal na vsa usta. Že dobil sem ga tako poslikanega. Postano in mlačno pivo, prepraženo na soncu, je želodec pogнал navzgor. Komaj sem še utegnil steči do kopalnice in poriniti glavo v školjko. Z žalostnim ogledom sem se poslovil od koščov mesa, stopil na prste in potegnil vodo. Vrvica je bilo le še za slab decimetre. Stuširal sem se z ledeno vodo. Tople ni bilo. Namesto bojlerja so štrleli iz zidu končki žic.*⁴⁸¹

⁴⁷⁹ Mirian Rivett, 'Misfit Lit: 'Punk Writing', and representations of punk through writing and publishing' in Roger Sabin (ed.), *Punk Rock: So What?: The Cultural Legacy of Punk* (Oxford: Routledge, 1999), p.44.

⁴⁸⁰ Miha Mazzini, *Crumbs* (Glasgow: Freight Books, 2014), p.1.

⁴⁸¹ Miha Mazzini, *Drobtinice* (Ljubljana: Prešernova družba, 1987), p.9

Egon's general attitude – he is described in the blurb of the UK TT as 'an amoral but charismatic writer' – could be described as punk, insofar as he rejects the conventional form of employment in the town, at the foundry, and instead manages to survive by writing trashy romantic paperbacks. His rejection of 'the system' can also be seen in his critique of the literary establishment, rejecting the snobbery and sexism he observes at a literary evening. This scene is in fact a wonderfully wry observation of literary culture in Slovenia, where literary evenings are a staple part of cultural circles and both reflect and generate a symbolic form of cultural capital, both for those attending and those participating in the reading. Egon's rejection of the literary establishment can be seen in his narration of the scene:

I hung around a bit longer outside the entrance to where the literary evening was to happen. I didn't want to be too early, even though there's a strange sort of paradox in operation here. You're always too early coming to a literary event.

Še malo sem se prestopal pred vhodom v knjižnico, kjer se mel dogoditi literarni večer. Nisem hotel prezgodaj, čeprav velja tu nekaj še ne poimenovan paradoks. Na literarne večere prideš vedno prezgodaj.

And once he is inside:

We all applauded, even the two who'd already done their whining. With horror, I realised that they were all going to do it. One after another, in the same order as they were sitting. There were only twenty-two in front of me. It'd be my turn soon. Sometime around four in the morning if they continued at this speed.

Aplavdirali smo vsi, tudi tista dva, ki sta že odjamrала svoje. Z grozo sem spoznal, da gredo kar po vrsti. Po sedežih v dvorani, drug za drugim. Do mene jih manjka le še dvaindvajset. Kmalu bom prišel na vrsto.
Nekje ob pol štirih zjutraj, če bodo nadaljevali s takim tempom.

Finally, the peak of Egon's disdain is shown when a figure at the literary evening stands up to comment on a particular reading of a poem:

'First, I have to say that this is an example of typical female poetry. Yes, typically female.'

He looked around him.

Into my eyes, too. Eyes that could kill.

‘And that, of course, is inferior poetry per se. It lacks something which is characteristic of all good male poets. Divine inspiration.’

Another look around. Everybody was agreeing.

I felt like a kettle, full of steam. I was boiling, bubbling with fury.⁴⁸²

– *Najprej moram reči, da gre v tem primeru za tipično žensko poezijo. Da, tipično žensko.*

Pogled naokoli.

Tudi v moje oči. Ubijalske oči.

– *Seveda je to a priori majvredna poezija. Manjka ji nekaj, kar je značilno za dobre moške pesnike. Prvinski navdih! – Spet krožeč pogled. Vsi so prikimali.*

*Počutil sem se kot lonec, poln pare. Vrel sem, brbotal od besa.*⁴⁸³

These excerpts are typical in their lack of descriptive language and exemplify how the reader must experience the fictional world through the eyes of Egon: the reader is left to interpret the scenes as told through dialogue, and Egon’s interpretations. Therefore everything the reader experiences about the fictional world is filtered through Egon’s character, which as we have seen, is anti-establishment; his use of language is sharp and economical. Thus, rather than seeing detailed descriptions of a particular environment, the reader instead builds an impression as a result of Egon’s attitudes, experiences and interaction.⁴⁸⁴

There are also numerous examples of the other features listed as being characteristic of punk writing: un-romanticised references to sex and repeated scenes of drinking in local bars. There is thus plenty of evidence from the text to suggest that there is much in common between *Crumbs* and other novels that have been identified as punk writing in previous scholarship. But defining *Crumbs* as punk literature does not go all the way to explaining how this aesthetic constructs a representation of the Slovene SC. In terms of the overall aesthetic, and the lens through which the reader experiences the fictional world, then the punk aesthetic serves to capture a particular mood at the time of the novel’s publication in the SC. In this respect, we can talk of representation through translation in

⁴⁸² Miha Mazzini, *Crumbs*, p.34

⁴⁸³ Miha Mazzini, *Drobtinice*, p.30.

⁴⁸⁴ Having interviewed Mazzini about his own approach to writing and seeking translations of his works, it is impossible to ignore some of the parallels between Egon’s anti-establishment disposition and the author’s own, but as this is not information that is available to the TT reader, I have not explored this idea further at this stage. I do discuss the question of the author’s relationship to the text later in this section, under the subheading ‘The Fictional Town and Authenticity’.

the sense that the novel's overall aesthetic represents a particular zeitgeist in the SC at the time of the ST's publication. Punk was a significant aspect of alternative cultural movements within socialist Yugoslavia, often seen as one of two key strands that opened up spaces for alternative cultural and political thought in the time leading up to Slovenia's declaration of independence. It is in this sense, in acknowledging the significance of punk in Yugoslavia at the time of the ST's publication, that the novel can be viewed as being representative of an aspect of the SC at that time. However, the question of representation becomes interesting when we consider that a substantive part of the aesthetic is constructed through references to British punk bands, with lyrics quoted in English. If we follow on from the scene at the literary evening above, for example, protagonist Egon quotes a song lyric from the song 'Did He Jump' by the British post-punk band Zounds, which reflects his sense of alienation amongst those at the poetry reading:

A sharp chord from an electric guitar cut through my head. A wave from the past.

All the world cannot be wrong
Must be me I don't belong...⁴⁸⁵

In the translated TT, the lyric does not strike the same note of contrast as the English citation does in the Slovene ST. That is not to say that the lyric is more likely to be recognised in the TT than in the ST, but rather, that the impact of including lyrics that aren't in the SL is lost in the TT. A cultural reference which does obviously not belong to the SC in the ST, sits in the TT without any need for rehabilitation. The same situation occurs on the title page for part one of the novel in both the ST and TT, which is prefaced by lyrics from the Clash, alongside a citation from a fictional character within the novel:

*I don't wanna hear about what the rich are doing
I don't wanna go to where the rich are going
- Joe Strummer, The Clash, 1977*

*Whatever next.
- Ibro Hadžipuzić, The Foundry, 1983*⁴⁸⁶

As with the lyrics by Zounds, this reference to a British punk culture does not pose a challenge to the translator as a SC lyric would do. What is more, in naming The Clash, a band widely associated with British punk, the novel opens with a frame of reference for the

⁴⁸⁵ Miha Mazzini, *Crumbs*, p.34. Slovene version: 'V glavi mi je zarezal oster akord električne kitare. Sune iz preteklosti.' (*Drobtinice*, p.30.)

⁴⁸⁶ Miha Mazzini, *Crumbs* (no page number). The character's quotation in the ST reads: 'Svašta. – Ibro Hažipuzić, Železarna, 1983.'

TT reader, drawing associations the punk movement. Miriam Rivett, writing on English-language 'punk writings', found that what noted punk writing in the UK was a set of 'resemblances [which] take the form of certain underlying ways of thinking expressed in an adherence to a particular set of cultural assumptions and frames of reference'.⁴⁸⁷ And the inclusion of lyrics, together with the protagonist's attitudes and interactions, has done the same in the ST, which, when translated into the TC, creates the same punk aesthetic, because not only are many of the 'resemblances' the same – e.g. squat-like living conditions, drink, drugs, fights and sex – but also because the music cited bridged linguistic and geographical boundaries.

The Fictional Town and 'Authenticity'

The town that Egon inhabits is an unnamed, fictional town which relies on a foundry for industry. The foundry is a focal point of the novel, not only as the place of employment for some of the characters, but as somewhere to pass the time for Egon, who takes pleasure in taunting the security guards and exploiting his connections within the foundry to get a free lunch, whenever he's not in a local bar or cooped up in his flat for days on end. Egon's feelings towards his town are summarised early on, in the following few lines:

I felt a terrible weariness. A quiet sadness. The only thing I really liked in this fucked-up settlement was walking in the middle of the night through the deserted streets covered with reddish foundry dust that sticks to the sole of your shoes.⁴⁸⁸

*Bil sem ves otožen. Poln mehke melanholije. Edino, kar mi je zares všeč v tem zafukanem železarniškem rezervatu, je sprehod sredi noči po opustelih ulicah, pokritih z rdečkastim prahom, limajočim se na podplate.*⁴⁸⁹

Here, Egon's attitude constructs a melancholy, downcast image of his environment. The style, too – unornate, short sentences, expletives – contributes to the sense of sparsity portrayed throughout. Other descriptions of life in this unnamed Yugoslav town are similarly sparse, yet atmospheric:

The road was empty. Folk Muzak of different nationalities and the smell of wiener schnitzel, chips, and mixed salad floated through open windows. A spring Sunday.

⁴⁸⁷ Miriam Rivett, 'Misfit Lit', p.32.

⁴⁸⁸ Miha Mazzini, *Crumbs*, p.16.

⁴⁸⁹ Miha Mazzini, *Drobtinice*, p.19.

When you'd like to be somewhere else. Anywhere but here. And when you're there you want to be somewhere else again.⁴⁹⁰

*Cesta je bila prazna. Iz odprtih oken je prihajala narodnozabavna godba različnih ljudstev in vonj po dunajskih zrezkih, pomfritu in mešani solati. Pomladna nedelja. Ko bi bil rad kje drugje. Povsod, samo tu ne. In ko si tam, si želiš biti spet drugje.*⁴⁹¹

Whilst it is not the intention of the three literary analyses in this chapter to reflect on the degree to which the novels are representative of a real life situation, the representation of life in socialist Yugoslavia is important as far as *Crumbs* is concerned because of the way in which publicity in the UK TC framed the novel in this way. What is more, as I have argued above, much of the imagery in *Crumbs* stems from a broader aesthetic of punk, which is one that bridges both SC and TC. Thus the novel's setting, however little it may be discussed in descriptive terms, becomes significant when considering representations of the SC in translation. The town is never named, though one review does draw a connection between the fictional town and Mazzini's hometown of Jesenice.⁴⁹² Whilst both the ST and TT are prefaced by the usual disclaimers about any resemblance to actual persons being coincidental, details of the novel's circulation in the SC suggest a degree of authenticity in terms of the novel's portrayal of life during Yugoslavia in the 1980s.⁴⁹³

Crumbs was originally serialised in the weekly Jesenice foundry workers' newspaper, *Železar*. The novel appeared in 52 episodes, beginning on 31 March 1988 and ending on 13 July 1989.⁴⁹⁴ For over a year, the story frequently appeared alongside news and updates on the foundry in Jesenice and events in the local community. Before this serialisation, an excerpt of the novel also appeared in earlier issues, as well as an interview with Miha Mazzini. The novel's presence in the paper entirety demonstrates not just support for a

⁴⁹⁰ Miha Mazzini, *Crumbs*, p.50.

⁴⁹¹ Miha Mazzini, *Drobtinice*, p.40.

⁴⁹² 'Večinsko dogajanje poteka v manjšem industrijskem kraju z železarno, v katerem lahko spoznamo Jesenice, vendar pa to dejstvo nima odločilnega pomena.' (The majority of events take place in a small industrial town with a foundry, in which we can recognise the town of Jesenice, though this is not a fact of critical importance.) Andrijan Lah, 'Miha Mazzini – Drobtinice', *Sodobnost*, Vol.36, No. 10. (1988), p.986.

⁴⁹³ The disclaimer in the ST is, however, much more playful than the one produced in the TT, stating: »Nekaterim ljudem, krajem in časom v mojem spominu, katerih vsaka podobnost z resničnimi ljudmi, kraji in časi pa je, seveda, zgolj naključna in nehotena. Vse je izmišljeno, kot bi rekli solipsisti.« (Certain people, places and times in my memory, which bear any resemblance to real people, places and times, is of course, merely coincidental and unintentional. Everything is imagined, as the solipsists would say.

⁴⁹⁴ Digitalna knjižnica Jesenice (Jesenice Digital Library), 'Železar', No.13 (1988) – No 27 (1989), available at <<https://www.jlib.si/#>> [last accessed 06.10.17]

local writer, but also suggests a level of recognition and acceptance amongst the local foundry community that the novel was in some way relevant to the paper's intended readership. Had Mazzini's depiction of life in an industrial town been deemed wildly misrepresentative, it is unlikely that the novel would have remained a feature of the newspaper for over a year. It would thus be hard to claim that the novel was not grounded in a significant level of reality which could then in turn construct a representation of the SC at the time.



Figure 15: Weekly Foundry Worker's Magazine, *Železar*. This is the edition in which the first installment of *Drobtinice* (Crumbs) was published.

Furthermore, in the aforementioned interview, Mazzini was asked about the relationship between truth and fiction:

Na začetku *Drobtinice* stoji stavek: "Vse je izmišljeno, ..." Če ga človek prav prebere, pomeni nekaj drugega. Kakšno je v tvojem romanu razmerje stvarnosti in literature?

Osebe so vse izmišljene, dogodki pa ne. Seveda pa spomin ne zdrži pravniške obdelave. Mislim, da popolna fikcija pač ni mogoča.

At the beginning of Crumbs is the following sentence: "Everything is fictional...". If a person reads it correctly, it means something else. What's the relationship between reality and literature in your novel?

All the people are fictional, but not the events. Memory doesn't hold up against legal proceedings. Total fiction just isn't possible, in my opinion.

Here Mazzini's response further invites a connection between the context of *Crumbs* – its setting, the events – and the SC at the time of publication. Yet it is important to reiterate that this connection is not intended to prove whether the fictional events are real, but to establish whether there is, in this novel, grounds to talk about image building in translation. In addition to the novel's overall punk aesthetic, and its roots in a local foundry worker's magazine.

Diversity and Struggle in *Crumbs*

The final prominent themes that I argue are communicated through the novel are those of diversity and struggle. The novel depicts many different forms of struggle and quests for a better life, and includes characters from all over the former Yugoslavia. Egon's closest friend, Selim, struggles for his sanity as he becomes obsessed with film star Nastassja Kinski; new foundry worker Ibro struggles to make himself noticed to a love interest in the foundry; a peripheral character struggles with self-harm and lives alone in a bunker; and Egon struggles to get by, after seeing the film *Tess* at the local cinema. His preoccupation with the film star is exacerbated by a lack of distraction in the town and his shared living conditions in the foundry dormitory. After having gone to the cinema an unhealthy number of times, beating up whoever dared to talk through the film, and breaking glass to steal the film poster, Selim tells Egon that he's going to Rome to find Nastassja. Egon's characteristically damning reply hints offers his friend a dose of brutal reality, and hints at the sense of desperation felt about their situation in the town:

Selim, listen. There's a million guys like you out there. You won't be able to even look in through through the fence and the bodyguards. They'll smash you up however strong you are. And who do you think you are? A nothing and a nobody. In Rome even more than here.⁴⁹⁵

⁴⁹⁵ Miha Mazzini, *Crumbs*, p.97.

*Selim, poslušaj. Takih kot ti je milijon. Nosu ne boš pomoliti prek ograje in telesnih čuvajev. Razbili te bodo, pa če si še tako močan. In kdo misliš, da si? Niko i ništa. V Rimu še bolj kot tu.*⁴⁹⁶

Egon's statement of 'in Rome even more than here' paints their town as a small, unknown backwater, highlighting their sense of distance away from that which Selim is yearning for. What is furthermore interesting about this exchange is that the ST passage reveals the variety of language spoken between the two friends. Like many of the foundry workers, Selim moved to the town for work from another Yugoslav republic, and therefore does not speak Slovene as a first language. The novel does not state exactly where Selim is from, but we learn that he is a relative newcomer when Egon meets him for the first time in a local bar:

I was surprised at his pronunciation. He couldn't have been in this town long. I'd been seeing him in the bar for only about two years. He spoke almost without an accent.⁴⁹⁷

*Presenetila me je njegova izgovarjava. Ni še mogel biti dolgo v tem mestu. Kaki dve leti sem ga videval v gostilni. Govoril je skorak brez naglasa.*⁴⁹⁸

Therefore like many of the workers – and some of the characters – in the novel, Selim's first language is Serbo-Croat, and the language of the ST reflects the linguistic diversity of the former Yugoslavia. Though Selim is able to speak Slovene, in the exchange above we see Egon speaking to him using occasional words and phrases in Serbo-Croat in a display of friendship. This difference between the ST and TT is even more marked when we observe the language of Selim's newly-arrived roommate, Ibro. The novel portrays Ibro's arrival in the following scene:

I took a good look at the sleeping man. The light didn't bother him, at least he didn't move. He was thin and bony, quite a bit younger than Selim and me. Wearing what was probably his grandfather's suit, or at least his father's. New fodder for the foundry. [...] I got up and turned the bag so that the front was showing. In the middle, under the fly, there was a nametag written in pencil: 'Ibro Hadžipuzić, Dolnje Vrbopolje.'

⁴⁹⁶ Miha Mazzini, *Drobtinice*, p. 72.

⁴⁹⁷ Miha Mazzini, *Crumbs*, p.9.

⁴⁹⁸ Miha Mazzini, *Drobtinice*, p.15.

Ogledal sem si spečega. Luč ga ni motila, vsaj premaknil se ni. Bil je suh in koščen, precej mlajši od naju. Oblečen verjetno v dedovo obleko, ali vsaj očetovo. Nova hrana za železarno. [...] Vstal sem in zasukal torvo na prednjo stran.

Na sredi, po zadrgo je bilo okence in ontri listek, popisan s svinčnikom.

Naglas sem prebral:

- *Ibro Hadžipuzić, Dolnje Vrbopolje bb.*

This passage imparts an understanding of what life for immigrant workers in the former Yugoslavia was like, whilst simultaneously introducing a character who later takes on a significant role in Egon's social circle. The immigrant workers of the foundry also exhibit the multilingual aspect of life in the foundry town, and Ibro is a character who does not speak any Slovene. Yet this is a layer of nuance lost entirely in the TT, which translates Ibro's language in the same way as that of Egon and Selim. The consequences of this translation strategy in terms of image-building are significant, given that the multilingual aspect of the novel is key to representing life in the SC at the time of the novel's publication. As a result, an important aspect of the novel's composition is not communicated in the TT, which in turn could be said to construct a misleading image of the SC era captured by the fictional dialogue.

Whilst being straightforward in its narrative structure, *Crumbs* presents several challenges in terms of analysing the novel for its contribution to a construction of representations of Slovenia in English translation. Firstly, the novel's setting in the past, and an altogether different political context, challenges the assumption that representations of 'Slovenia' are even relevant here; yet, as the evidence of TC reception has demonstrated, this historical context was always discussed in relation to Slovenia's present political situation, thus constructing an association between the two contexts in the TC. Secondly, the predominant 'image' at play is constructed through an overarching punk aesthetic, which as we have seen shares many parallels with 'punk writing' in the anglophone sphere, and which is reinforced with references to bands and lyrics from the TC. The aesthetic of punk spans both the SC and the TC, and the quoted lyrics serve as potential points of familiarity for the reader in the TC. Yet, in spite of the lack of detailed description of surroundings, and the non-SC-specific punk frame of reference, there is a uniqueness to the details of the everyday in *Crumbs* – life at the foundry, the literary events – that constructs a world that reflects the given period of time in the SC.

Dušan Šarotar – *Panorama*

The third and final novel analysed in this chapter is one of the most recent publications in the corpus. *Panorama* by Dušan Šarotar poses a challenge to what we might traditionally consider a novel to be, because the boundaries between reality and fiction are certainly tested in numerous ways, which I will explore during the analysis. In the Slovene edition, the inner blurb centres around the word *pripoved* (narrative), and the translation, published in the UK, bears the subheading ‘A Narrative About the Course of Events’, which aptly describes *Panorama*’s form. Yet, the author himself insists it is a work of fiction, and so I continue to use the term novel rather than adopting other seemingly appropriate terms, such as travelogue.⁴⁹⁹ There are several reasons why I chose to present an analysis of *Panorama* over other titles in the corpus: the first concerns its publication, and how it was marked in the UK as part of a mini-series of Slovene literature. Thus, when a book is explicitly presented as ‘Slovene Literature’, the question as to what that book is, and what Slovene literature then becomes to an anglophone audience, is all the more interesting. *Panorama* was one of three titles that constituted a new venture for two publishers – Istros Books and Peter Owen Publishers. Istros Books began as an independent publisher of fiction in translation in 2011, specialising in literature from the Balkan region, but merged with Peter Owen on 1 August 2016.⁵⁰⁰ At the time of *Panorama*’s publication, Istros existed as an imprint of Peter Owen, with editor Susan Curtis-Kojaković retaining editorial control over the Istros list.⁵⁰¹ The merger saw the launch of a joint venture between the two publishers, called the *World Series*, in which a set of 3 novels would be published twice a year, each focusing on one country at a time. Slovenia was the first national focus, and *Panorama* was published simultaneously with two other novels: *Three Loves, One Death* by Evald Flisar (Ljubezni tri in ena smrt; translated by David Limon) and *None Like Her* (Ni druge; translated by Olivia Hellewell).⁵⁰² All three novels were packaged as part of a series,

⁴⁹⁹ I spoke with Dušan Šarotar about *Panorama* and its publication in English translation, and he reiterated several times that the book was a work of fiction. Dušan Šarotar, *Interview with Dušan Šarotar* (Interviewed by Olivia Hellewell) (Ljubljana, December 2017).

⁵⁰⁰ Peter Owen Publishers, ‘Joining Forces with Istros Books’, available at <<https://www.peterowen.com/joining-forces-with-istros-books/>> [last accessed 06/12/2017].

⁵⁰¹ At the time of this thesis’s completion, Istros no longer works in partnership with Peter Owen Publishers.

⁵⁰² The translation that I undertook for Istros Books was a contract that existed outside of my doctoral research. Though this experience undoubtedly informed my broader understanding of the way in which the process works – from selection, to translation, to promotion – I have chosen not to use *None Like Her* as a case study in this thesis on the grounds that the information I gained from this experience was a result of a professional contract, and not one where those involved had consented to partaking in research.

with coordinating cover designs, each with a different – yet sharp, simple – photographic image. Another reason for selecting *Panorama* is to enable me to show of one of the most highly coordinated types of supply-driven translation that I have identified in the corpus of translations, for other than a final say as to whether the TC publishers were on board with the publishing project, every aspect of this novel's existence in English is a result of the SC organisation's drive to supply. The final reason for *Panorama*'s selection here – particularly regarding its selection over the other two novels in the *World Series* – is the novel's critical reception. Most notably, *Panorama* received a standalone review in *The Guardian*, which presents an opportunity to discuss how the novel was received in the TC, despite the selection process taking place in the SC. Whilst *Panorama* was not the only title from the series to receive a review in a national newspaper (*None Like Her* received a review in *The Sunday Times*, where Flisar and Šarotar's novels also received a brief mentions alongside the longer piece on Krečič), *The Guardian* review was a standalone feature that discussed *Panorama* exclusively, as opposed to being part of a larger feature on translated fiction. Furthermore, I decided to exclude Krečič's *None Like Her* from my analysis on the grounds of my personal involvement with the translation (see footnote 498).

***Panorama*'s Journey into English**

With the analysis of *Panorama*'s translation I am able to examine a pattern of collaboration between a SC cultural organisation and a UK publisher which has assisted further translations, beyond this particular instance alone.⁵⁰³ The selection of the text was performed by the Slovene publishing house Beletrina, which I discussed earlier in Chapter Three. The process constitutes an institutional drive to supply because Beletrina coordinates an application to the European Union's Creative Europe programme for funding to pay for its translation. As the following table illustrates, Beletrina puts together a package that will support its own publishing interests, both on the domestic literary market and beyond, with two Beletrina titles proposed for translation into English, and four other titles proposed to be translated into Slovene, and published by Beletrina. The domestic catalogue is worth mentioning here, because as I mentioned, the application for funding serves Beletrina's catalogue; for translations, this means that only works that have been originally published by Beletrina in Slovenia will be put forward.

⁵⁰³ These titles are Gabriela Babnik, *Dry Season* (trans. Rawley Grau, Istros Books 2015; Goran Vojnović, *Yugoslavia, My Fatherland* (trans. Noah Charney, Istros Books 2015); Aleš Šteger, *Absolution* (trans. Noah Charney, Istros Books 2017); Mojca Kumerdej, *Harvest of Chronos* (trans. Rawley Grau, Istros Books 2017).

**Slovenia (SI)**

BELETRINA ZAVOD ZA ZALOZNISKO DEJAVNOST (SI) - 552754							
#	Book Title	Literature genre	Author	Nationality or Residence	Original Language	Target Language	EU Prize
1	Die Ring des Saturn	Novels	Winfried Georg Sebald	DE	German	Slovenian	
2	Dora Bruder	Novels	Patrick Modiano	FR	French	Slovenian	
3	Kun Kyyhkyser Katosivat	Novels	Sofi Oksanen	FI	Finnish	Slovenian	
4	Ni Druge	Novels	Jela Krecic	SL	Slovenian	English	
5	Panorama	Novels	Dušan Šarotar	SL	Slovenian	English	
6	The Last Word	Novels	Hanif Kureishi	UK	English	Slovenian	

Figure 16: Selection of texts proposed by Beletrina for translation in 2015 Creative Europe Literary Translation Funding Call.

From the table above we can see that only two of the three titles published in the *World Series: Slovenia* feature in the list.⁵⁰⁴ Though the novels came out as a trio in 2016, one of the titles, Evald Flisar's *Three Loves, One Death* was funded by alternative means – though a grant from the Slovene Book Agency and a grant from the Trubar Foundation.⁵⁰⁵ Though this arrangement made no difference to the novels' presentation to a UK audience, it demonstrates the various sources of funding that are available to individuals and institutions in the SC for literary translation. Thus, even for a project that was marketed in English as a 'package', it was necessary to draw on difference sources of funding – all from the SC side – to pay for the translations. Another reason for this is that Evald Flisar's novel was published in Slovene by Vodnikova založba (Vodnik Press), and not Beletrina, a fact which underlines the role of Beletrina's own catalogue as a determining factor in the translation of Slovene works into English.⁵⁰⁶

The choice of translator is also determined by the SC organisation in this instance of institutional supply-driven translation. The timeframe required to complete a Creative Europe funding bid means that the publisher puts forward individual titles for funding in

⁵⁰⁴ Creative Europe: Education, Audiovisual and Creative Executive Agency, '2015 - Support for Literary Translation (Framework Partnership Agreement) - Books proposed for translation by selected applicants', available at: <https://eacea.ec.europa.eu/sites/eacea-site/files/list_of_books_selected_under_category_2.pdf> [last accessed 18.12.2017], p.10.

⁵⁰⁵ As revealed by a visit to the archive of the Trubar Foundation, which holds the funding requests for *Three Loves, One Death*, as well as information about the source of funding for the translation.

⁵⁰⁶ Other publishing houses in Slovenia can, and do, apply for Creative Europe funding, but the established relationship between Beletrina and Istros Books lends Beletrina a clear advantage, and in addition, its status as a not-for-profit cultural organisation means that Beletrina occupies a strong position within the Slovene literary sphere, allowing it to be competitive in their bids for EU funds.

advance of any formal translation contract, because the application does not, of course, guarantee funding.⁵⁰⁷ It is therefore the responsibility of Beletrina to source a translator once they have received confirmation that their bid has been successful. This instance of institutionally-driven translation supply therefore reveals the SC's agency in multiple areas: not only does the SC institution select the novel for translation, it then makes the choice of translator and negotiates the contract.⁵⁰⁸ This was the case in the translation of *Panorama*, as translator Rawley Grau recalls that Beletrina approached him and asked if he would be interested in undertaking this translation.⁵⁰⁹ Thus, *Panorama* represents a form of institutional supply-driven translation in the strongest possible sense: the SC publisher selected the title, received funding for its translation from EU cultural funds, and procured a translator. The author's own reflection on the translation process corroborates this, describing the selection of his novel as a case of good luck: he was contacted by Beletrina to say that they had applied for cultural funds and that they had been successful – and he was unaware of this intention prior to being contacted.⁵¹⁰ It was the first time that Šarotar had had a novel translated into English, and he said himself that he had no experience of that process which emphasised the degree to which the selection process and subsequent success of the translation seemed to the author to be very much out of his hands.⁵¹¹

The reason for this translation's publication in English in translation can be theorised in two main ways. The first is a practical, causal relationship, resulting from *Panorama*'s publication in Slovene by Beletrina. Had *Panorama* not belonged to Beletrina's domestic catalogue, the novel would not have been put forward in this bid for EU cultural funds. Here, the SC domestic catalogue effectively creates a shortlist for translations in this sense. Secondly, there is the much more complex matter of analysing the value placed upon this

⁵⁰⁷ The deadline for the call for tender was the 4 February 2015, and the translators for this series were not contacted until late 2015. The original call for tender can be found at: https://eacea.ec.europa.eu/creative-europe/funding/support-literary-translation-projects-2015_en [last accessed 20.12.2017].

⁵⁰⁸ Such a dynamic has implications for translators living outside of the SC, because the translator is then subject to the standard terms and rates in Slovenia, which are significantly lower than the UK recommended rate, for example, as stated by the UK Translator's Association, which observes an industry standard rate of £95 per 1000 words for literary translation. Available at 'Translators Association', <<https://www.societyofauthors.org/Groups/Translators>> [last accessed 02.10.2018].

⁵⁰⁹ Rawley Grau, *Interview with Rawley Grau* (Interviewed by Olivia Hellewell) (Ljubljana, December 2017).

⁵¹⁰ 'Beletrina je prijavila roman za projekt za Evropsko unijo [...] so dobili denar [in] Suzi [Susan Curtis-Kojaković] je sklenila ker je poznala Beletrino (*Beletrina applied to the European Union project with the novel [...] they got the money [and] Suzi agreed as she knew Beletrina*).' Dušan Šarotar, *Interview with Dušan Šarotar* (Interviewed by Olivia Hellewell) (Ljubljana, December 2017).

⁵¹¹ 'Nisem imel nobene izkušnje s tem', Olivia Hellewell, *Conversation with Dušan Šarotar*, Ljubljana, December 2017.

text by the SC organisation, and how this value was transferred (if at all) to the UK TC context. *Panorama* presents an opportunity to explore this idea because of its relative success in the TC, and as I explore how the novel was presented and critically received in the TC, we see an alignment of perceptions of literary value between the SC organisation that initiated the translation process, and some of the TC organisations that reviewed it. Bourdieu's theory of cultural capital offers an insightful frame of reference here, and frames the way in which I discuss perceptions of value between SC and TC. Before I scrutinise what the SC valued about the text, and how this aligned with the TC's perceptions of value, I discuss the literary text itself, examining some of the main motifs present throughout, and considering what sort of representation of the SC this might construct to the anglophone audience, especially given that the translated text was framed so specifically in relation to its country of origin.

***Panorama* and Ambiguity**

The premise of *Panorama* is that the narrator – a writer – sets off on a journey, with the purpose of completing a manuscript. From the outset, this common ground between Šarotar and the narrator hints at the text's ambiguity: an intentional blurring of the boundary between fiction and reality. The prose is accompanied by Šarotar's own photographs, presented amongst the text, and sometimes centred in a double-page spread of their own, which adds to the sense that this manuscript is as much a journal or a travelogue as it is a piece of fiction. Here, a point of comparison can be drawn between *Panorama* and the two other novels examined in this chapter: all of the novels have alluded to the author's relationship to the fictional text; but whereas these allusions in *Mocking Desire* and *Crumbs* are mostly only discernible in the ST with knowledge of the author's life story, in *Panorama* this ambiguous relationship between author and text is retained in translation.

In terms of *Panorama*'s setting, the plot location shifts as the narrator travels through Europe both in his reality and in memory, as he recollects encounters and conversations held with other characters. The recurrent theme of a Slovene character travelling beyond national borders, as discussed in Chapter Four and as seen in my analysis of *Mocking Desire*, therefore resonates here, but *Panorama* does not present a binary structure of 'home' and 'abroad'. The predominant motif is that of flux, of travel; which is not to say that *Panorama* lacks culturally specific locations – on the contrary, the narrative is replete with descriptive details about the stages on the narrator's itinerary. Yet there are multiple

locations, and they are framed around the lives of the people that the reader meets along the narrator's journey, which constructs an overarching narrative that queries the meaning of home. It is the motif of flux, and the shifting cultural context, that I contend has contributed to some of *Panorama's* favourable critical reception in translation: as I demonstrate with the following excerpts, the narrator, characters and reader encounter unfamiliar cultural contexts together. There is no fixed 'foreign context' that dictates that the reader in translation will automatically be unfamiliar with the scenes described in the text; sometimes they might be, but sometimes the characters are in this position, too.

The narrator begins his journey in Galway, Ireland, and opens with long strings of sentences that capture the cold of his hotel room, the murky sea, and his wandering thoughts. He describes his journey as 'an exodus':

An exodus, I thought, but I myself will stay here cradling my unfinished manuscript and my longing for home in my lap, cast on the turbulent sea – when the light in the silent hearth went out, too; that's when I first made my vow, for who is the only one able to put out the light of a person lost in icy waves, who can give birth to a word and bestow it on the writer, who accepts it gratefully and in peace and quiet and concentration shapes it into thought and beauty for us all?⁵¹²

*Eksodus, sem pomislil, sam bom ostal tukaj s svojim nedokončanim rokopisom in domotožjem v naročju, vržen v razburkano morje, ko je ugasnila tudi luč v gluhem kaminu, takrat sem obljubil prvič, kajti kdo lahko edini ugasne luč izgubljenemu v ledenih valovih, kdo more roditi besedo in jo poudaritu pisatelju, ki jo hvaležno sprejme in v miru, tišini, zbranosti oblikuje v misel in lepoto za vse nas, sem pomislil [...]*⁵¹³

The reader is introduced to 'the manuscript', and thus the narrator's reason for being in Ireland. The opening pages also introduce one of the novel's key character's, Gjini, the narrator's 'driver and occasional guide', who features prominently, particularly in Galway, where he is based.⁵¹⁴ Writing provides common ground for the writer and Gjini, who is

⁵¹² Dušan Šarotar, *Panorama*, trans. Rawley Grau (London: Peter Owen Publishers, 2016) p.15.

⁵¹³ Dušan Šarotar, *Panorama* (Ljubljana: Beletrina, 2014), p13.

⁵¹⁴ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p. 25.

originally from Albania, and the novel builds on the motif of literature being a means of connecting people from distinct regions and traditions:

... he was an immigrant, a foreigner from a land I knew only by hearsay and about which I knew just three words: Skenderbeg, a folk hero, a half-mythological figure whose name I was able to pronounce mainly because of a heavy, horrible brandy I once tried, which was my only real physical contact with this mysterious Balkan land, [...] I also knew a few bizarre details about the former dictator Enver Hoxha, mainly relating to his unimaginable cruelty [...] so then, that single bright name, a name that would allow me to make an impression on Gjini without coming off as a fool, or a fraud, was the name Kadare, the writer.⁵¹⁵

... on je bil emigrant, tujec iz dežele, o kateri sem vedel le iz prepovedovanja, o njej sem vedel le tri besede: Skenderberg, ljudski junak, napol mitološki lik, katerega ime sem znal zlogovati pravzaprav zaradi znamke težke in strašne žgane pijače, ki sem jo nekoč že okusil, to je bil moj edini realni in fizični stik s to skrivnostno balkansko deželico, [...] poznal sem še nekaj bizarnih podrobnosti o nekdanjem diktatorju Enverju Hoxhi, predvsem o njegovi nepredstavljeni krutosti [...] torej, edino svetlo ime, s katerim sem se lahko postavil pred Gjinijem, da ne bi izpadel bedak in prevarant, je bilo ime pisatelja Kadareja.⁵¹⁶

In the above passage we see that it is the theme of writing which the narrator deems the most respectable frame of reference through which to acknowledge Gjini's nationality. What is more, the context of the foreign is highlighted here: for the narrator, who we assume to be Slovene, Albania is 'this mysterious Balkan land', which creates distance between his home and Gjini's.⁵¹⁷ Yet for Gjini, this distance does not exist in the same way, as he later remarks, 'down there in the Balkans, where you and I were born, that's where it all started'.⁵¹⁸ Here, the narrative has highlighted the shifting context of the foreign, and shifting perceptions of imagined boundaries between Europe and the Balkans, as the narrator continues on his eastward journey from Ireland.

⁵¹⁵ *Ibid.*, p. 25-8.

⁵¹⁶ Dušan Šarotar, *Panorama*, p.26-7.

⁵¹⁷ Aside from the narrator's story originally been recalled in Slovene in the SC, other details confirm the narrator's nationality, such as him referring to Slovene poet Gregor Strniša as 'naš poet' (our poet), and the narrator's conversations with a character that I discuss in due course.

⁵¹⁸ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.121. In the ST: '...tam doli na Balkanu, kjer sva midva rojena', Dušan Šarotar, *Panorama*, p.124.

At the beginning of this section, I mentioned the author's use of photographs in the text, and the following excerpt highlights how their inclusion changes function in the translation. Whilst in Galway, the narrator is joined by a guest, Suzana, who has also travelled to Ireland. The reader in translation learns that writing is the link that binds Suzana and the translator:

I was delighted and surprised to see Suzana, who I met in the reception area; I hadn't been expecting her until the next day; she was sitting in the lobby, buried in a wide, deep velvet armchair; I only just arrived – Clifden is lonely, like writing, is all she said; we understood each other.⁵¹⁹

*Razveselil sem se Suzane, ki sem jo nepričakovano srečal v sprejemnici, pričakoval sem jo šele naslednji dan, počivala je v avli, zakopana v širok in globok žametni fotelj, pravkar sem pripotovala, Clifden je samotni kot pisanje, je samo rekla, razumela sva se.*⁵²⁰

The recurring motif of writing is easily detected here, but what the reader in translation is less likely to know is that the photo placed next to this section of text is of Slovene poet Suzana Tratnik. In the Slovene text, the ambiguity of the novel's genre is highlighted by the likelihood that a Slovene reader would recognise the poet in the photograph, whereas this layer of nuance is likely to escape the TC reader. Nevertheless, the TC reader will likely draw a connection between the description in the text and the photo, even without knowing the identity of the photographic subject. A similar scenario occurs in other photographs, notably, a photograph portraying four Slovene authors, including Šarotar himself. In the Slovene text, the photo reinforces the connection between author and narrator, and denotes his experiences as those of a specifically Slovene writer. For the reader of the translation, the lack of contextual information for the TC reader makes the account of the narrator's experiences a much more general one; thus as with the photo of 'Suzana', the likely effect is similar, though it arguably does not have the same level of impact. Whereas such SC-specific detail might have posed a problem for the translator, the novel's ambiguous style has facilitated this transition from ST to TT, and because there are no stable boundaries within the text, comprehension is not dependent upon specific details.

⁵¹⁹ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.56.

⁵²⁰ Dušan Šarotar, *Panorama*, p.56.

But the viewpoints aren't always so 'flexible'; there are moments in *Panorama* where the cultural experiences of the writer-narrator are unambiguous, and this is most evident during the section of narrative that takes place in Belgium, when the narrator visits the University of Ghent and a group of students studying Slovene there. At the faculty, the narrator meets the Slovene teacher – Pavel, a Slovene – and a character named Gospođa Spomenka (a title and name which implies she is a speaker of what we now call BCS), a lecturer in literature who we later, right at the end of the novel, learn to have fled Sarajevo in the early 1990s. Between the narrator and these two characters there is an understanding of what it means to be away from home – with two living and working in Ghent, and the narrator travelling, trying to complete his manuscript – and of course, reflections on the meaning of home in a deeper sense, when the country into which all three characters were born no longer exists. The history that they have in common offers a viewpoint to the reader which unequivocally places the novel in its former Yugoslav context. The narrator's reflections on the musings of Gospođa Spomenka are the main source of the narrative that anchors the novel in a Yugoslav context:

[...] these days our so-called writers travel the whole wide world with their unpublished manuscripts, Gospođa Spomenka had told her students, and it was still echoing faintly somewhere, like a threat or evil destiny – and all these pseudo-writers are fervently searching for innocent ears that, at least superficially, can understand our many small languages, so they can share with foreigners their sadness and yearning, or whatever it was that my colleagues in Slovene Studies used to say, Gospođa Spomenka said, which nobody can understand, but the truth is that nobody gives a damn anymore about our eternal little Balkan wars, our Central European melancholy and nostalgia.⁵²¹

[...] naši tako imenovani pisatelji zdaj hodijo z neobjavljenimi rokopisi po belem svetu, je govorila gospa Spomenka svojim študentom in se je še nekje zamolklo odmevalo kot grožnja in zla usoda, in vsi ti lažni pisci vneto iščejo nedolžna ušesa, ki vsaj površno razumejo naše številne male jezike, da bi s tujci delili svojo nikomur razumljivo žalost in hrepenenje, ali kako so že temu nekoč rekli moji kolegi s slovenistike, je rekla gospa Spomenka, ampak resnica je, da naše večne male

⁵²¹ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.101.

balkanske vojne, sredjeevropska melanholija in nostalgija, pravzaprav ne zanimajo nikogar več [...]⁵²²

Gospođa Spomenka links what she sees as a decline in literature to the breakup of Yugoslavia, displaying cynicism towards contemporary writing and a lack of visibility for what are now 'small languages'. To Pavel and the narrator she proclaims:

Kiš, Crnjanski, Andrić, she said sharply, thinking for a moment as if searching for a name to add – now that is literature, but today? Give me just one name that means something today in that region we somehow still have in common; there aren't any, not since we tore our country apart and went off in different directions all over the world, like people without any sense of greatness or culture inside them; there is no-one anymore.⁵²³

Kiš, Crnjanski, Andrić, je trpo rekla in za hip pomislila, kot bi iskala še kakšno ime, to je literature, kaj pa danes, povejte mi vsaj eno ime, ki danes kaj velja na teh še vedno nekako naših skupnih prostorih, nič, odkar smo razbili našo domovino in se raztepli po svetu kot ljudje brez velečine in kulturi v sebi, ni ničesar več.⁵²⁴

The reader knows that the purpose of the narrator's visit is to share his writing; to take part in a literary event with students at the university. Gospođa Spomenka's lamentations encourage the reader to see the narrator as part of a literary continuum, stemming from what Gospođa Spomenka sees as the golden age of Yugoslav writing, to the present day where writers like the narrator 'want to share [their] sadness with foreigners who can barely understand what [they're] talking about.'⁵²⁵ In these passages, Gospođa Spomenka frequently uses 'our' to refer to language and literature when talking to the narrator, which includes him, a Slovene, in her conceptualisation of a unified cultural space. But this inclusion is not constant. The complexity of questions of identity, language and literature are revealed in her sometimes contradictory statements; sometimes she and the narrator are from the same place, sometimes they are not. In the passage below, the continuum is broken, and Slovenia is seen as separate, secondary even, in her professional and personal interests in Yugoslav literature:

⁵²² Dušan Šarotar, *Panorama*, p.104

⁵²³ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.98-99.

⁵²⁴ Dušan Šarotar, *Panorama*, p.102

⁵²⁵ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.97.

[...] you know how it is, she said, and pulled a book off a dusty shelf; look, I don't know what it's like now where you live, since I don't keep in touch with that region, she said, her hand shaking as she tapped the long ash tip into the cup, from which a dense whitish smoke was now rising; well, to be honest, even though I teach literature written in all the languages of our single cultural space, I've never had any real contact with your language or its literature, Gospođa Spomenka said [...]⁵²⁶

[...] saj veste, kaj je rekla in potegnila z zaprašene police knjigo, pogledajte, ne vem sicer, kako je zdaj pri vas, ker nimam več stika s tistimi prostori, je rekla gospa Spomenka in s tresočo roko otresla dolgo pepelnato konico v lonček, iz katerega se je dvigal gost belkast dim, no, odkrito rečeno, čeprav predavam književnost, ki se je pisala v vseh jezikih na tistem enotnem kulturnem prostoru, pa z vašim jezikom in njegovo literature nisem nikoli imela pravega stika, je rekla gospa Spomenka [...]⁵²⁷

The role of Gospođa Spomenka in *Panorama* exposes complex questions of identity, particularly those that are specific to the former Yugoslav region. She brings the past to the narrator's present, introducing culturally specific information that anchors *Panorama* in its SC context, whilst also raising questions for the reader about the narrator's identity and sense of belonging. Towards the end of the novel, when the reader is finally learns of her story, her words display the flexibility of belonging once more: 'I've had enough of your *Gospođa* – I'm Spomenka, just call me Spomenka; after all, we're both from the same part of the world'.⁵²⁸ It is this shifting, in both narrative, setting, and context that allows the novel to defy any definitive perspective, and the ambiguity mitigates the cultural differences. This ambiguity was noticed by critics in the TC audience, as the novel's review in *The Guardian*, which shall now be discussed here, shows.

Šarotar is one of four Slovene authors to have received standalone review in a UK national newspaper.⁵²⁹ If, as Gerard Genette posited in *Paratexts*, we are to see critics as

⁵²⁶ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.96.

⁵²⁷ Dušan Šarotar, *Panorama*, p.99.

⁵²⁸ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.183

⁵²⁹ Miha Mazzini's *Crumbs* was reviewed in *The Guardian* (Saturday, 29 March, 2014, p.19), Goran Vojnović's *Yugoslavia, My Fatherland* received a review in *The Irish Times* (Saturday, 7 November 2015) as did Evald Flisar for his novel *Three Loves, One Death* (Saturday, 3 December 2016). By 'standalone review', I mean that the published article was a piece solely about the novel in question, and the review did not form part of a longer article about translated fiction.

‘intermediaries between author and public’, then it is important to analyse a review in a major national newspaper in the TC as a means of gauging how the work (which was selected and funded by the SC) was received, and may continue to be received on the basis of this publicity. The significance of this review can also be measured by the author’s testimony about its impact; he reported that the French publishing house Gallimard was not interested in *Panorama* when initially approached, but this changed after the *Guardian* review was published.⁵³⁰ The first thing that the reviewer notes is the novel’s genre, noting that he did not realise that the novel was, in fact, a novel until he did some internet research. This observation then develops throughout the piece and becomes its primary focus; a total of seven remarks foreground the writing style, communicating this as a significant feature of the work:

*I discovered that what I had been reading was, in fact, a novel. Oh. And I had been enjoying it so much. I exaggerate my reaction a little, but **it does not read like a novel until the end.***

the sentences long, the paragraphs sometimes taking up nine pages at a stretch [...]

*Šarotar (**I’m not going to call him “the narrator”**) [...]*

The narrative shifts like a fog. In one paragraph we are at Ghent railway station, in the next, we are carrying a bucket of water through a peat bog in Galway again, without any explanation. I won’t say you get used to this kind of thing, but you learn not to be too surprised by it [...]

*It’s in this section – **not that there is anything so strictly demarcated**, but it’s the best word I can think of – that Sebald is namechecked [...]*⁵³¹

As well as facilitating the novel’s translation into the target language (TL), the novel’s unconventional narrative style was also considered by the TC reviewer to be of literary

⁵³⁰ Olivia Hellewell, *Interview with Dušan Šarotar* (Interviewed by Olivia Hellewell) (Ljubljana, December 2017).

⁵³¹ Nicholas Lezard, ‘Panorama by Dušan Šarotar review – a Sebaldian journey’, *The Guardian*, <<https://www.theguardian.com/books/2016/dec/06/panorama-by-dusan-sarotar-review>> [last accessed 07.10.18].

value. It was noticed as a feature that introduced something interesting and intriguing for the reviewer, and was thus foregrounded in the review and used to advertise the novel to the TC audience. The author's account of the novel's reception in the SC attests to the style being considered unconventional, too; Šarotar describes his writing as 'different' ('napišem drugačna') and states that *Panorama* is 'linguistically complex, not at all easy, also complex by Slovene standards' ('tako jezikovna težka, nič lahkega, tudi v Sloveniji je zapleta').⁵³² Thus, there is therefore an overlap between what the SC perceived as quality in order to select the work for translation, and what the TC organisation (in this case, as evidenced by a review) also considered to be quality. In both SC and TC, the style that Šarotar adopted in *Panorama* was recognised as unusual, and in translation the novel was reviewed as a new, refreshing style of literary work. Such a reception suggests that this supply-driven translation introduced something to the literary polysystem of the TC.

Upon examining the afterword of the ST, the afterword of the TT and the *Guardian* review, however, we can see that this overlap in perceptions of value was mediated by the novel's paratexts and literary references in the text. There are numerous references to other writers within *Panorama*, but the one that appeared to be the most useful in guiding the novel's presentation in the TC (as evidence by the novel's paratexts and a review) is that of W.G. Sebald. Sebald's name is mentioned in the novel's ST afterword a couple of times, once remarking that his spirit is particularly present [in comparison to other authors].⁵³³ In the text too, the narrator mentions 'his superb novel Austerlitz'.⁵³⁴ The TC publisher chose to use Sebald's name to promote the text, on the back cover writing that: 'In a manner reminiscent of W.G. Sebald, he [the author] supplements his engrossing narrative with photographs'.⁵³⁵ The weight of this particular literary association was successful in the UK

⁵³² Olivia Hellewell, *Interview with Dušan Šarotar* (Interviewed by Olivia Hellewell) (Ljubljana, December 2017).

⁵³³ 'Ob teh likih srečujemo še druge, bolj znane, čeprav na nekoliko drugačen način, namreč kot nekakšne pisateljeve duhovne brate, ki mu včasih prišepnejo kako zanimivo metaforo: Iva Andrića, Prima Levija, Ismaila Kadareja, Borisa A. Novaka, W.G.Sebalda [...] Med branjem se v ozadju zamegljeno menjavajo podobe cele plejade sorodnih, čeprav tudi različnih peres, od Dürrenmatta do Sebald (njegov duh je še posebej močno navzoč)' (Alongside these characters we meet other, more well-known characters, though in a slightly different way, namely as some sort of brotherly ghosts of the author, who sometimes whisper the odd metaphor to him: Ivo Andrić, Primo Levi, Ismail Kadare, Boris A. Novak, W.G.Sebald [...]) As one reads, images of a whole pleiad of related, yet distinct quills move around obscurely in the background, from Dürrenmatt to Sebald (his spirit is particularly present)). Tomo Virk, 'O tistem notri', afterword to *Panorama* (Ljubljana: Beletrina, 2014), p.214.

⁵³⁴ Dušan Šarotar, *Panorama*, trans. Rawley Grau, p.180.

⁵³⁵ *Ibid.*, back cover.

TC because of the degree of cultural capital that Sebald's name bears in the UK literary field – another fact that is shared between both literary fields in this instance.

Panorama's translation and publication process exhibits the delicate balance of factors that literary translation projects must negotiate when entering a new literary system. It could be said that this is a challenge faced by all novels in translation, regardless of the source language's status (except in those cases where an author's name carries so much cultural capital in the TC that a base level of sales is always guaranteed). For the small nation SC, making investments of all kinds to ensure that a novel reaches its new TC audience, it is exposed more acutely to these factors. This is because, as all three novels have shown, the drive to supply is almost exclusively based in the SC (with translators sometimes acting as mediators, and TC publishing houses like Istros Books effectively acting as representatives for the SC publisher in the TC) and consequently, rather than being surrounded by trends and contacts in the TC literary field, SC agents are instead driven by their perceptions of which texts would work for a TC audience. *Panorama* shows how literary texts can be relatively successful: here, a balance of an unusual literary style, content that was seen to offer both a glimpse of another cultural experience, but which also featured enough ambiguity and universal qualities so as to appear relevant in the TC context, as well as the benefit of having a point of literary comparison with a name that carried cultural capital in the TC.

Conclusion

The three case studies of novels by Jančar, Mazzini and Šarotar have evidenced three principal channels with which we can theorise key characteristics of supply-driven translation. Through focusing on each of these novels in detail, complementing the literary analysis with interview data and analyses of the texts' presentation to the TC audience, this chapter has constructed a detailed account of the considerable investment, both financially and in terms of agents' time, that occurs prior to the publication of a small nation's literature in translation, as well as demonstrating how the type of supply and a text's presentation alters the way in which the SC is represented to the TC audience.

The case of *Mocking Desire*, which exhibited a combination of an academic and a personal drive to supply, was fascinating because of the level of personal investment that it showed to have been behind the process. If one were to assess the corpus of novels and see that Drago Jančar was one of the first authors to be translated from Slovene into English, one

might easily surmise that this was thanks to his status in the SC as one of Slovenia's most celebrated authors. Yet *Mocking Desire* was the first of Jančar's novels to be translated because of the degree to which it resonated with a Slovene living abroad in the US, the novel's thematic content undoubtedly accounting for this, at least in part. Three sample translations were personally financed, before a donation for the final translation was sourced from another Slovene living abroad, highlighting the influence that this community had in representing Slovenia to an anglophone audience. The scholarly influence was crucial insofar it was receptive to the cultural capital associated with Jančar in the SC. The *Writings from an Unbound Europe* series was successful in material terms, and it framed Jančar as an author of quality literature, thanks to the prestige associated with a scholarly series. This process also led to the publication of another of Jančar's in the same series (*Severni sij* (Northern Lights, trans. Michael Biggins 2001)), thus illustrating how this drive to supply led to further representation for the SC after the first successful publication.

Yet we can also observe some tension between the novel's framing in a series of 'postcommunist literature' and the portrayal of Slovenia as an alpine, European country, juxtaposed with the intense, frantic life experienced by the novel's protagonist in the US. This tension in the framing reminds us that regardless of the power to influence and drive selection that agents working for the SC might have, the final say on presentation to the TC remains beyond their control.

The study of *Crumbs* offers an example of how SC agents are able to supply Slovene literature in translation without any institutional support in the SC. Mazzini's approach to publicising his own work in translation has meant that he retains agency over the texts put forward for translation (including personally financing the translations, as was discussed in Chapter Three), and with four titles translated (and five publications), he is one of the most published Slovene authors in English between 1991-2016 (Jančar has five, and Evald Flisar has six) – therefore demonstrating that his approach has yielded relative success. It shows that a drive to supply is not necessarily synonymous with a broader aim of cultural visibility driven by government institutions; in fact, Mazzini's approach directly contrasts with such an aim, something which is even reflected in the text. His DIY approach to publicising his novel, which tells the tale of an anti-establishment character, led to a publication with a small independent publishing house. In this sense, the case study reflects how the type of supply can determine the end product: an independent TC agent has recognised the value in the author (and the novel's) anti-establishment approach. It has also shown how supply-driven translation works across different genres of text, and crucially, across different levels

of cultural capital within the SC. Mazzini's novels do not carry the same symbolic capital as those of authors, for example, like Jančar, who occupy a celebrated position as a canonical Slovene author, but through his own personal drive to supply, his efforts have led to as many publications being available in the UK and US. When Vimr first used the term 'supply-driven translation', he suggested that the process sometimes arose from 'a wish to ensure that a particular classic or favourite text is available for posterity to English-speaking readers, should they one day discover they need it'.⁵³⁶ What the case of *Crumbs* has shown, is that supply-driven translation can lead to a range of texts being translated, a range not determined by the text's status in the SC, but by an agent's drive to make it available.

Panorama revealed the most coordinated example of supply-driven translation at an institutional level and revealed the extent to which the range of texts in the US and UK TCs is predetermined by factors in the SC. In the case of this particular arrangement between Beletrina and Istros Books, Beletrina dictates the choices for translation and sources a translator, and Istros carries out the publication process. In effect, the TC publisher here exists as a representative of Beletrina's domestic publishing interests. When a literary translation is successful – i.e. when it resonates with the TC audience as *Panorama* clearly did – the arrangement is mutually beneficial; but for every *Panorama* there are texts that do not manage to strike a chord in the same way, and so the success of Beletrina's approach to making Slovene literature available to a TC audience is still subject to the TC publisher being able to market a novel so that it reaches an audience. Istros is a small, independent publisher, and so if a novel does not have attributes that can be easily 'sold' to a TC audience, such as an unusual literary style, an element of universality or a potential comparison with an author well-known in that context, then such a publishing house will struggle to make a novel in translation visible. The example of institutional supply-driven translation here was successful because those elements were present, but the success is measured by a positive TC review, which was ultimately out of the SC's hands.

At the beginning of this chapter I argued that it was imperative to consider the representation of the SC as constructed by the novels' content: themes, motifs, descriptions of landscapes. This is because, as is particularly the case with the literature of small nations, novels are likely to be found by association with their country of origin. Novels in the corpus have been marketed as part of the *Slovenian Literature Series* and the

⁵³⁶ Rajendra Chitnis et al., 'Translating the Literatures of Smaller European Nations: A Picture from the UK, 2014-16', *AHRC Project Report*, <<http://translatingcultures.org.uk/wp-content/uploads/2014/12/Translating-Smaller-European-Literatures-Report3.pdf>> [last accessed 18.07.2017], p.10.

World Series: Slovenia, as we saw with *Panorama*. This means that the texts become representative of that national literature, and to some extent, of the place itself. As *Crumbs* showed, the TC audience was interested in knowing what the reality behind the novel was really like, and Mazzini was asked multiple questions in promotional interviews about what Yugoslavia was like at the time. We can attribute this interest to a sense of novelty stemming from the very low cultural visibility of Slovenia in both anglophone TCs, and, in the case of *Crumbs*, to the added novelty of Yugoslavia being a country that no longer exists. In terms of landscapes, the novels constructed three very different images: in *Mocking Desire*, Slovenia was juxtaposed with America, which to the TC reader enhanced Slovenia's smallness, and some of the descriptions as portrayed through Gregor Gradnik's thoughts of home emphasised Slovenia's natural beauty and its alpine terrain. *Crumbs* lacked detailed descriptions of landscapes, but the backdrop to Egon's life in the foundry time was far from idyllic. Yet, where Slovenia in *Crumbs* might have lacked natural beauty, it gained an interesting and diverse population. Though aspects of the foundry town's multiculturalism were not fully reflected in the translation, names and context demonstrated cultural difference, which in turn constructed an image of Slovenia at a particular time and place, as we might imagine it once was. *Panorama* presented a challenge in analysing SC representation because the narrative was rarely set in Slovenia, instead shifting around and focusing in particular on Irish, Belgian and Bosnian landscapes. Yet references to Slovene authors, poets and places permeated the narrative, and the content of the narrator's journey made for a literary depiction of one of the key tensions surrounding discourses of Slovene identity: in the West, it is considered Eastern Europe (with Gjini occasionally grouping the narrator's origin with his own Albanian roots); further East, Slovenia is set apart from the rest of the former Yugoslavia.

One thing that is clearly constructed in each of these novels – and which was not evident upon the novels' selection for analysis here – is the motif of literature and the importance of writing for each other protagonists' existence. From this we can also draw parallels between each author and each fictional protagonist, with each novel exhibiting hints towards the novels' bases in reality and suggestions of autobiographical truth. In spite of three distinct journeys into publication in English, the motif of writing links all three, which opens up further questions with regard to the other novels in the corpus. A focus on the SC-driven translation process not only theorises three potential routes for small nations seeking to make their literature visible in a major language TC, but it also highlights

connections between texts that may not otherwise have been analysed in a comparative context.

Conclusion

*No doubt there is a great literature
capable of countervailing knowledge, politics,
music and graphic art,
public and private,
despondency and pride,
which meets its internal criteria
and outwardly serves,
which doubts and hopes
and with all that it declares,
contributes to history.*

*On no account lose hope,
just don't count on me.*

Katja Perat, Invitation to a Dance (2014)

The literature of small nations is available in translation thanks to a varied range of practices initiated in the source culture (SC). Literary translations from a less-translated language into a major language are not sporadic occurrences determined by conditions in the target culture (TC) literary system, which means that smallness, or peripherality, are not to be equated with passivity. Nor does an asymmetrical relationship between SC and TC denote an absence of agency in determining which literary texts become available in translation and represent the SC to a potential TC readership. In a small nation context, there exists an acute awareness of inequality with regard to cultural visibility in the literary field, and there is a range of organisations and individuals circumnavigating this inequality, working to offset it with significant investments of time and capital. In Slovenia, my research found that the drive to supply literary translations can be attributed to a deep-seated preoccupation with smallness, visibility and recognition, which has fostered an environment in which a drive to supply literary translation is thus seen as an appropriate, desirable response to the perceived unequal standing. These preoccupations, which are present in organisations' correspondence, in agents' interview responses, and even in the novels I analysed, are shown to be a result of the trajectory of Slovenia's national development within a series of more powerful political units and alongside more culturally visible, and linguistically dominant, neighbours. The repetition and recurrence of discourses on the symbolic value of language and literature in Slovenia are thus integral to the environment in which literary culture – and a wish to be recognised for it – is upheld and supported by so many organisations.

Through analysis of publication data, literary texts, novels' paratexts and archival correspondence, as well as conducting research interviews with SC agents in the literary field today, I have constructed the first comprehensive corpus of Slovene literature in translation, and have analysed the means by which Slovene agents initiated the translation of these texts, as well as detailing how the resulting corpus of translations can be considered representative of the SC in which they originated. This thesis has built on the notion of supply-driven translation, which had received some previous attention in TS (Dollerup 1995, Zauberga 2005, Leppihalme 2006) but which was lacking in thoroughly researched case studies that could explain how, and why, this type of translation activity occurred. In Slovenia, we can identify three primary ways in which translations of Slovene literature have been supplied to an anglophone readership, and I have offered three definitions based on these processes, which may be used to identify and analyse similar practices in other cultural contexts. These are academic, personal, and institutional supply-driven translation processes. In particular, three case studies traced the journeys of three novels from Slovene into English and demonstrated the presence of three distinct routes to translation in this small nation context, and thus expanded our understanding of the phenomenon.

Academic supply-driven translation describes a translation process which has been facilitated primarily by a connection to an academic institution. This could be through a professional connection to the literature to be translated (texts that feature on a curriculum, for example, or that have been the focus of a scholar's research) or through an external means of promoting a literature that is connected to the academic institution, such as a university press. I demonstrated this type of supply-driven translation process with a case study of Drago Jančar's *Mocking Desire* (Posmehljivo poželenje), which was published by Northwestern University Press. In this type of supply, which was also facilitated by personal connections (thus demonstrating how different drives to supply coexist and contribute to the end translation goal), we saw how the decision to publish a novel in translation was guided by non-commercial principles. As series editor Andrew Wachtel – himself a scholar of Slavic languages and literatures – stated, the guiding principle for the series was that the translations should generate enough prestige for the university, rather than being dependent on generating profit.⁵³⁷ Academic supply-driven processes are also therefore more likely to concern authors with a degree of cultural capital in the SC, in order

⁵³⁷ Andrew Wachtel, 'Creating a Canon of Contemporary Eastern European Literature in the US: An Editor's Perspective', *Primerjalna književnost*, No.33, Vol.2 (2010) p.268.

to meet the expectation of prestige. In the case of *Mocking Desire*, we see that Jančar made the ideal candidate for such a series, as Slovenia's best-known contemporary author, and one who is bestowed with a series of literary accolades which justify his SC cultural capital to the TC audience. A translator's position within a university is another significant factor in classifying academic supply-driven translation processes. *Mocking Desire* showed that the translator's profession as a scholar Slavic Languages and Literatures fits the series' intended image as editions of important literary texts: if the translator is a scholar in this particular field of literature, the production overall is legitimised by his status. There are financial implications to this type of translation supply, too: as Wachtel stated, most translators for this particular series were members of staff who were prepared 'to do the necessary labour to see him or her published in English'.⁵³⁸ The implication of his words is that the endeavour is reliant on unpaid – or at best, insufficiently paid – labour; the translator's work would be unthinkable without the security of a tenured academic post. For novels to be translated for scholarly satisfaction, a certain level of job security is required, and this too is a crucial factor in determining which types of books are selected, which translators are able to accept the job, and which publishers are able to undertake such projects. My analysis has revealed the characteristics, and the limitations, of academic supply-driven translation: it is not a sustainable way of producing literary translations, and does not encourage a diverse selection of texts if the selection, translation and publication process can only be undertaken by those in financially secure, permanent academic positions.

Personal supply-driven translation is seen to occur where the principal driving force behind a translation's publication is an individual's own reasons and motivations, where, in contrast with the other two types of supply, these motivations are not supported by a particular organisation or academic institution. There have been several examples of a personal drive to supply demonstrated in this thesis; agents on Slovenian Book Agency (JAK)'s *Expert Committee* reported that SC authors independently procure not just a translator, but also a publisher, prior to applying to JAK for a grant to finance their chosen project. Here, proficiency in English and a network of contacts determine which authors are most likely to be translated. A further example of personal supply-driven translation showed how SC agents can initiate translations outside of SC organisational frameworks entirely. The translation of Miha Mazzini's novels was motivated by his desire to be read by an anglophone audience: an end result he did not see possible through the SC organisational framework. Mazzini therefore independently sought a translator and funded

⁵³⁸ *Ibid.*, p.70.

the translation personally. This example shows how a personal drive to supply can afford an SC author a degree of authorial control over the translated text before it is pitched to a TC publisher; he edits parts of the novel if he believes that something is inappropriate for a TC audience. Not only does he edit the translation, but his approach also impacts upon his novels in the domestic literary field, too: he spoke of returning to the source text and making edits in Slovene, if something had occurred to him as a result of reading the text in translation. It is clear from Mazzini's interview, and as the analysis of his novel *Crumbs* (Drobtinice) demonstrated, that authors in small nation contexts exhibit an acute awareness of the potential reception of their work beyond the borders of the language in which they write, and that this awareness has an impact upon the literature produced.

The third type of supply-driven translation that I defined in this thesis is institutional supply-driven translation. This type of process is characterised by a drive to supply that stems from a cultural organisation in the SC. The institutional aspect of this definition refers to a structural system that is in place for the purpose of promoting the SC literature in translation: a system which, in the Slovene case, has developed in various directions and which is proactive in its multifaceted pursuit of literary recognition beyond national borders. Typically, institutional supply involves a SC cultural organisation coordinating the literary translation process: selecting texts, sourcing a translator and providing funding. Beletrina, the publisher in Ljubljana with an established partnership with Istros Books in London, evidences this type of supply very well, but I have also shown institutional drives to supply with Slavko Pregl from the Writer's Association (DSP), who recounted the arrangement between the DSP and Dalkey Archive Press in the US. Here we see a considerable degree of agency for the SC in the selection of texts: the DSP prepares a selection of texts for a TC editor, and Beletrina selects texts ahead of any other arrangements in the translation process (finding a translator, for example). We can observe a relative degree of success with institutional supply-driven processes: Beletrina's partnership has resulted in the publication of four Slovene novels in English during the period examined in this thesis, and eight of the novels in this corpus are published by Dalkey Archive Press.⁵³⁹ The focus on Dušan Šarotar's *Panorama* in Chapter Five traced in detail this translation's genesis, from the SC organisation's selection of the text and application for funding, to the novel's reception in TC newspapers. By doing so, I presented

⁵³⁹ The partnership between Beletrina and Istros Books has also produced two further novels published after 2016: these are *Absolution* (2017) by Aleš Šteger, an author and poet who is Programme Director at Beletrina, and *Harvest of Chronos* (2017) by Mojca Kumerdej. There are also plans for further collaboration (Olivia Hellewell, Personal Correspondence, 2018).

an example of how the supply-driven process can yield relatively successful results. The analysis of the text, and a discussion with SC author and translator also enabled us to consider why we might deem this translation a successful one: it was clear that even though the SC organisation put forward this text for translation, the novel's particular style and content gave the TC agents enough points of reference to be able to frame the text in way that would resonate with the TC audience. In this case, some aspects of the novel were seen to be valued in both SC and TC: the author's style (the long, free-flowing narrative and blurred boundaries between reality and fiction) and point of reference to an author that possesses cultural capital in both literary fields – Sebald.⁵⁴⁰ This analysis of both the SC and TC end of the translation process has shown why some supply-driven translation processes can yield more successful results, where successful results are viewed in terms of a work garnering critical attention in a major newspaper, and in this instance, a prize nomination and multiple blog reviews as well.

The period of 1991-2016 from which I compiled data was a significant consideration in determining how and why the 32 novels in my corpus were produced. Chapter Two contextualised the significance of this post-socialist period for the literary field, and demonstrated that material changes brought about by the transition from socialism to capitalism (reductions in state subsidies for publishing activity, meaning that less commercially viable types of literature suffered) are integral to our understanding of the corpus of novels that was produced in translation after 1991. My research drew on the important contribution made by Andrew Wachtel, who states that writers lost their prominent role in post-communist societies, once literature was no longer supported by the state to the same extent, and – in terms of international audiences – once there was no longer a politically 'other' situation to write about.⁵⁴¹ He also argues that this came as a relief to some authors, who felt the burden of having to address their particular political environment in literature.⁵⁴² Scholarship on Slovene literature after 1991 confirms a similar

⁵⁴⁰ A Slovene review of *Panorama* published on 3 June 2015 remarks that Šarotar's style is reminiscent of that of Sebald's. Other major review outlets (*Delo*, *Mladina*) did not reference Sebald, and the review on MMC RTV SLO did not focus on this parallel to the extent to which Nick Lezard's *Guardian* review did, which was entitled 'A Sebaldian Journey'. The Slovene review on MMC RTV SLO is available at: <<http://www.rtv slo.si/kultura/ocenjujemo/dusan-sarotar-panorama/366645>> [last accessed 21.09.18]. It should be noted, however, that in addition to overt references to Sebald in the literary text, the afterword in the Slovene edition, written by Tomo Virk, also draws parallels with Sebald's work (although alongside other authors Ivo Andrić, Primo Levi, Ismail Kadare and Boris A. Novak, which aren't all referenced in UK paratexts) *Panorama* (Ljubljana: Beletrina, 2014), p.214.

⁵⁴¹ Andrew Wachtel, *Remaining Relevant After Communism: The Role of the Writer in Eastern Europe* (Chicago & London: University of Chicago Press, 2006), p.45.

⁵⁴² *Ibid.* p.66.

pattern, as novels in the domestic literary field are characterised by an absence of overtly political themes and an emergence of so-called 'minor themes'. The domestic literary trend therefore contextualises the absence of post-socialist themes in the corpus of translations: only two of the 32 translated novels deal explicitly with Slovenia's secession from Yugoslavia. My research has not only corroborated existing scholarship with data from the Slovene national context, but has also expanded upon knowledges of post-socialist literary fields by showing how the situation is evolving: one agent perceived a strategic disadvantage in terms of marketing Slovene literature to an international audience, because it lacked unique, defining thematics, such as that of the Yugoslav conflict which had come to define the literatures of Croatia, Serbia and Bosnia. Now, recently published translations (stemming from Beletrina's institutional drive to supply in particular) evidence an attempt to offer readers something unique and specific about the region. As the domestic literary field begins to embrace the more recent past, we can also expect that the corpus of Slovene literature in translation will increasingly reflect literature that foregrounds its SC.

Situating this work within Slovenia's post-socialist context is also important because, as archival documents and interview data have shown, agents that seek to position Slovenia as a European literary nation reproduce discourses that have historically been employed with nationalist aims. Slovene writers are remembered as being the most proactive national group in Yugoslavia in promoting their literature to the wider world, seeking to reinstate PEN Centres in Yugoslavia before other national republics, and hosting the first PEN International Congress in Yugoslavia at Bled. In the later years of the SFRY, intellectuals sought to reinforce a narrative of Slovene identity in opposition to that of a Yugoslav or Balkan nation; they voiced concerns about language inequality in Yugoslavia, and positioned Slovenia as culturally European. We therefore see that outwardly seeking recognition as a nation synonymous with literature has long been the work of agents within the Slovene literary field – even before such a field could be defined in (sovereign) national terms. Through the lens of translation, I have shown how cultural organisations have sought recognition for Slovene literature, and the various strands of activity that have taken place in the literary field over the past century culminate in the multifaceted network of agents that I have presented here.

However, drawing on key contributions from Slovene scholars on the mythologised role of literature from the 19th century onwards, I do not view supply-driven translation activity as a unique consequence of Slovene independence and the transition from socialism to

capitalism. Instead, I argue that a proactive approach towards promoting and circulating literature can be traced back much further, to the 19th century, when Slovenia began to forge its own national identity at a time when many other European nations did the same. During this period, as I discussed in Chapter Two, Slovene intellectuals' endeavours were motivated by a need to distinguish their language and culture from those of more powerful political entities. In the 19th century Slovenia was not a sovereign state, but a subject of the Habsburg Monarchy, and then, not long after the collapse of the Austro-Hungarian Empire, part of yet another larger political framework; this time, the entity that would eventually become the Socialist Federal Republic of Yugoslavia. During both of these periods of incorporation in larger transnational entities, intellectuals identifying as Slovene, and writers in particular, used literature as a means of expressing a unique cultural identity, in opposition to neighbouring republics, who, certainly towards the end of the SFRY, were perceived as linguistically more powerful. Researching supply-driven translation processes has evidenced a continued presence of this discourse in the literary field, as shown in interviews with three agents who referenced the national significance of language and literature as contextual information as to why their organisations performed the role that they did, and why they assumed responsibility for producing translations of Slovene literature. In presenting the historical context from which cultural organisations have evolved, I have shown supply-driven translation processes to be part of a continuum of activity in the Slovene literary field, where translation has historically been regarded as a means of asserting a presence and seeking confirmation of Slovene authors' self-identification as European writers. It is by demonstrating this consistent drive to assert a uniquely Slovene identity with literature that this thesis makes its most significant contribution to the study of literatures of post-communist Europe. The narrative of Slovene language and literature as integral to the nation's existence, which has been reproduced since the 19th century, has so long been present within the Slovene literary field, that on a structural level the drive to assert Slovene literature as a means of self-validation, a way of asserting a presence and seeking recognition, was already ingrained long before 1991. Material conditions changed, and the scope for new audiences became significantly wider, but the SC agents' belief in the value of Slovene literature and the desire to share it with as many people as possible had always been there.

One of the major implications of supply-driven translation for Translation Studies is shown to be the extent of the influence of SC cultural capital(s) over the selection of texts that reach an anglophone audience. This influence is exercised in the following ways: through an

SC agent's ability to navigate funding structures; an agent's (particularly an author's) ability to speak English for promotional purposes in the TC; an author's level of cultural capital in the SC (i.e. how well regarded, and connected they are in terms of SC and TC contacts); and individual agents', such as translators', network of contacts and level of proactivity – as well as their material conditions which determine their ability to work for less than the standard rate that would be offered, were the process commissioned by the TC. These are all factors that impact upon a text's likelihood for publication, and through an analysis of translation processes from an SC perspective, we can identify these determinants, which act as a pre-selection process before a publisher in the TC makes a final decision to publish a translation. Bourdieu's theory of cultural capital, and his concept of literary fields, provide a vocabulary with which to theorise the influences upon selection in the SC, and how an SC author's work might transpose in the TC context. In implementing this framework into my analysis, I have shown how Bourdieu's concepts can augment a systems-based approach, offering insight into how and why texts enter a TC culture; information that is typically overlooked when the literary translation process is analysed from the point of view of a text's reception in the TC alone.⁵⁴³

In this thesis, we have seen how power relations in translation processes are much more complex than a straightforward case of 'dominant literary field' vs. 'dominated literary field'. An interview-based approach was integral to these findings, as I was able to foreground the SC agents' role in the translation process and platform the voice and actions of those who otherwise remain invisible. This has granted the opportunity to reflect on the balance of power between a small nation SC and two linguistically, culturally and politically more visible TC environments, and I have shown that these can no longer be assumed to be as straightforward as the binary of centre/periphery, or major/minor language, has tended to suggest. Even-Zohar's polysystems hypothesis made valuable theoretical contributions to our understanding of the circulation of translated literature within the literary system of a given TC, but the language of this framework has often privileged the position of the TC, assuming agency on behalf of the TC. I contend that this language then frames the

⁵⁴³ As I argued in Chapter 1, theories of translation tend to employ language that assumes the agency of the TC over that of the SC; whilst they might not purposefully discount the option of supply-driven translation, language choice, and a traditional prevailing of dominant language pairs in case studies, has meant that translation transactions are typically viewed as a process of selection by the TC. I cited the examples of Even-Zohar (2012 (1978): 162-3), who states that translated literature correlates with TC literature in the way that 'source texts are selected by the target literature', and Venuti (1995: 10, who said that a process of inscription [of target cultural values] occurs at multiple points in a translation process, including by the 'very choice of a foreign text to translate, always an exclusion of other foreign texts and literatures.'

peripheral SC as a passive entity, which my research has shown, in the case of Slovenia, not to be the case. This thesis has contributed a series of supported insights which expose the nuances of power relations between SC-TC, in a situation where those power relations are typically understood to be unequal, particularly (in the case of Slovenia and the UK and US) in terms of cultural visibility on an international stage. Slovenia's network of cultural institutions working towards the promotion of Slovene literature in translation is an established platform which enables agents to exercise the agency to decide which texts are to be translated. The *Expert Committee for the International Promotion of Slovene Literature and Humanities* is an example of a government-instigated platform, and this thesis pinpoints exactly how the selection process works in this instance – both in theory, according to the Book Agency's application documentation, for example, and in practice, as revealed in accounts given by two members of the committee. Interview data with these agents exposed the complex power relationships at play in this dynamic: one could surmise, based on the institutional support which is dedicated to the promotion of Slovene literature, that the committee's existence equated control of the process. Yet further influences in the SC were seen to impact upon the agents' power to select texts in practice: the committee could only choose to fund translations that had been pitched to them, and the limited number of proposals for projects translating works into English meant that every effort was made to fund these, because they were infrequent, and because English is recognised as a language that brings a significant degree of cultural capital for a SC author, as well as potentially leading on to translations into other languages. At the same time, proposals were also determined by the ambition of SC authors and their ability to navigate the application process. Only those who are particularly adept at observing the deadlines for the Book Agency's Calls for Tender, and who are sufficiently well-connected to have found a translator and publisher to be able to submit a completed application form, are able to take advantage. Both of these additional factors – the limited number of applications, and applications which come from a specific cross-section of SC authors – place limitations upon the SC's power to decide. Had this type of translation transaction only been examined from the TC perspective, an analysis would typically have centred on the texts that were successfully published in the TC and how and why these texts were 'selected' by the TC. Whilst the TC conditions are clearly a determining factor in a translated text's impact in the TC literary field, my research has shown that there are layers of power negotiation before the translation reaches the TC, and that these are all factors which shape the variety of texts that move from one country or cultural space to another.

Another nuance of the power relationship in a small-nation context that this thesis demonstrates concerns the consequence of a supply-driven process for the potential uptake of a translation in the TC: in other words, how effective the drive to supply can be – and whether these efforts are received positively – when the literature put forward for translation is done so on the basis of its cultural capital in the SC. For instance, my analysis of the Centre for Slovene Literature showed that this cultural organisation functions on the basis of immense personal investment from one individual (who worked voluntarily for the cause, fitting the necessary labour for the Centre around other work commitments), yet there was no evidence of any return on these efforts in the corpus of translated novels. The literary works that the Centre advertises are chosen by literary critics in the SC, whose perceptions of literary quality are influenced by the literary field in which they work. If we refer back to the case study of Dušan Šarotar, evidence suggests that an alignment of SC and TC perceptions of cultural capital allow TC agents to promote the book to review outlets, and therefore generate visibility for the translated text. With 10 literary texts selected and included in the Centre’s promotional booklet each year, we can question whether the SC agents are consistently able to consider where a text would sit in a given TC literary field. In short, the drive to supply could be said sometimes to preclude a more directed, researched approach to promoting literature in translation. Fewer translated samples, with pitches tailored to individual publishing houses in the TCs, could result in greater recognition for a translated text in a TC. Instead, a steady supply of texts is consistently produced, but the SC agents’ recommendations metaphorically fall on deaf TC ears. This conclusion thus reinforces findings from other small nation contexts, therefore contributing to a growing account of translation processes in source cultures less typically studied in TS.⁵⁴⁴

Supply-driven translation processes as examined here in Slovenia have shown the complex negotiation of power dynamics and the context in which they occur, and that a drive to supply literary translations is much more than a one-dimensional plan on behalf of a national government to promote its literature: my research has demonstrated that supply-driven translation can be motivated by personal gain and a quest for (multi)cultural capital; by a belief in the value of translated literature, and the conviction that without intervention, translation activity from Slovene would not occur (i.e. a practical response to the imbalance of power between the Slovene literary field and those of more culturally

⁵⁴⁴ Ieva Zauberga found with Latvian literature, for example, that ‘[h]aving an ill-defined addressee for the translation adds to the evasiveness of the end-product, denying it a place in the target social space.’

visible languages); by internal politics within the domestic literary field; and by chance encounters. The Slovene literary field certainly evidences state-led efforts to promote Slovene literature – JAK and the Expert Committee, which exist to encourage and support literary translation activity, for example – but, having interviewed agents in the literary field and analysed documents and literary texts, I have shown that the drive to supply is enacted in a variety of ways and for a variety of reasons. Such variety, in fact, would suggest that supply-driven translation processes could be identified in cultural contexts that typically enjoy a greater degree of visibility on the international stage, were the analysis to trace the journeys of further literary translations back to the SC. The supply-driven angle could thus uncover further nuances of power dynamics in translation processes, if this approach were applied elsewhere. In the case of Slovenia, though, we have seen how deep-seated preoccupations with smallness, visibility and recognition have fostered an environment in which supply-driven translation activity becomes an appropriate response to these concerns; and in many ways, agents' actions are shown to be justified. Supply-driven translations from a small nation rarely attract much critical attention in the TC, because they often serve the needs and expectations of the SC more than those of the TCs. Yet is clear that without the endeavours documented in this thesis, the corpus of translated novels would certainly be substantially smaller, thus validating the need for supply-driven translation processes. And it is from this that we can posit a hypothesis for the future of literary translation processes in Slovenia: as long as there are SC agents willing to invest various types of capital in pursuit of literary recognition, then there will be a steady supply of selected, prepared and funded translations, waiting to strike the right moment and mood, and hoping to grant that boost of self-confidence that Slovenia's literary field has sought for so long.

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Appendices

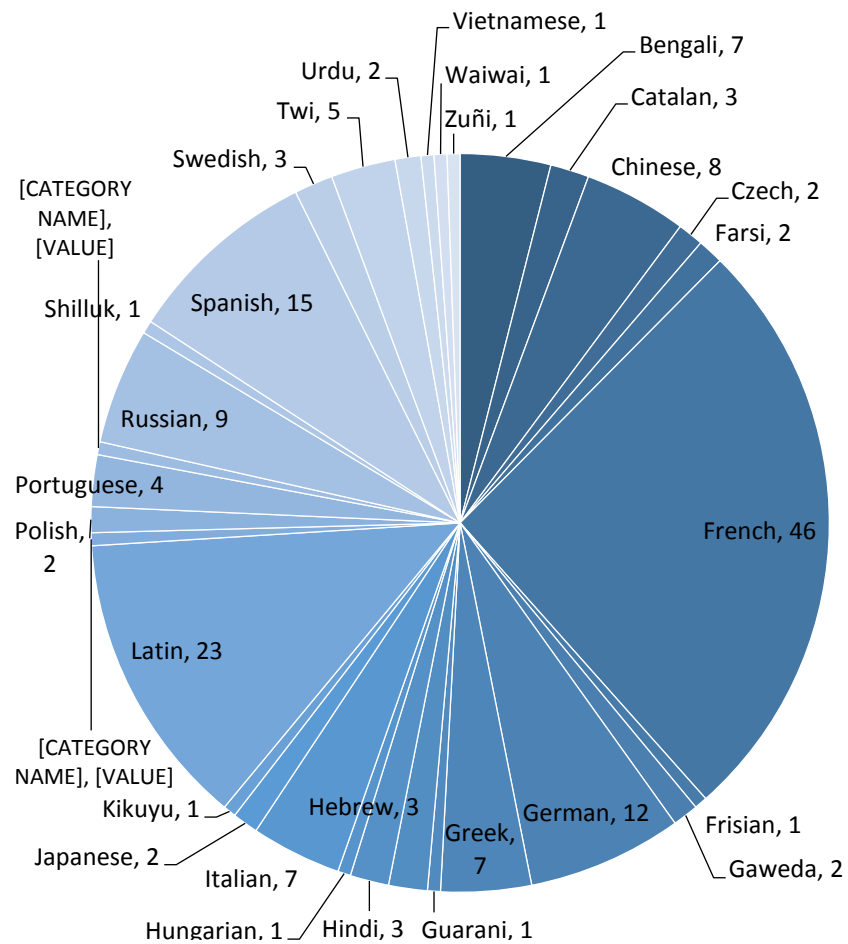


Figure 17: Number of pages per language in Lawrence Venuti (ed.), *The Translation Studies Reader* (London: Routledge, 2012)

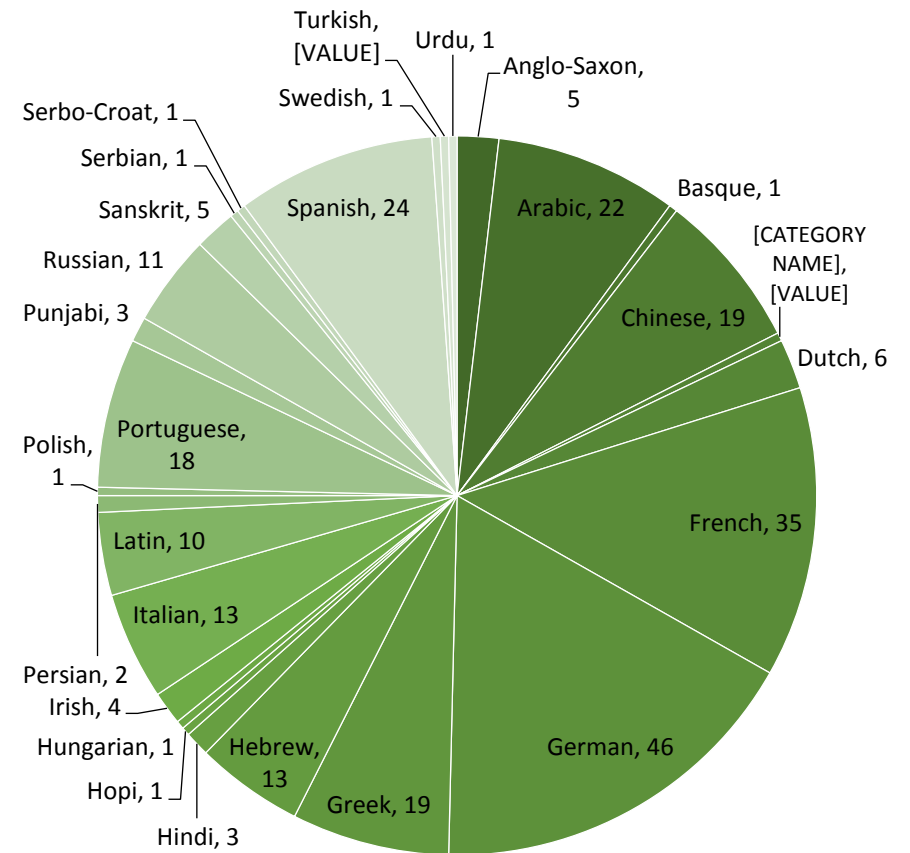


Figure 18: Number of pages per language in Jeremy Munday (ed.), *Introducing Translation Studies* (London: Routledge, 2010)

Appendix A: Number of Pages per Language in Five TS Textbooks

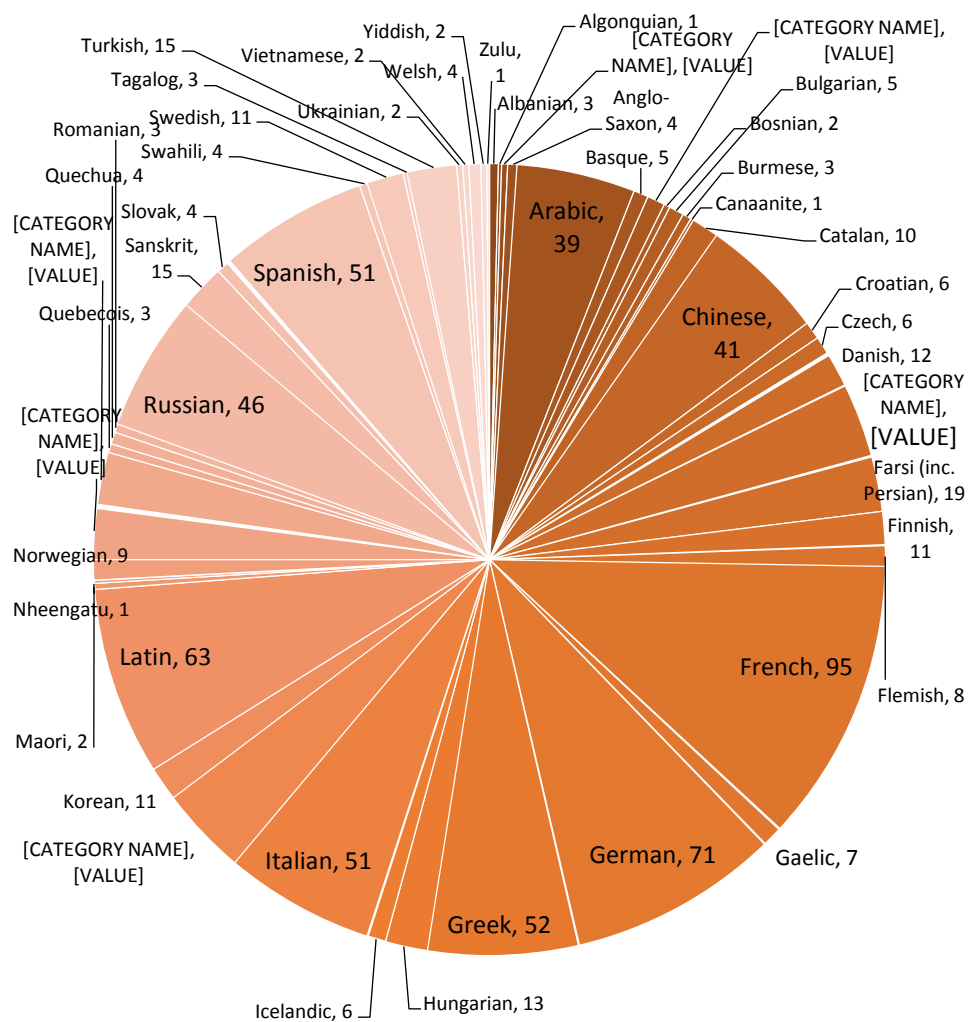


Figure 19: Number of pages per language in Mona Baker & Gabriela Saldanha (eds.), *The Routledge Encyclopaedia of Translation Studies* (London: Routledge, 2011)

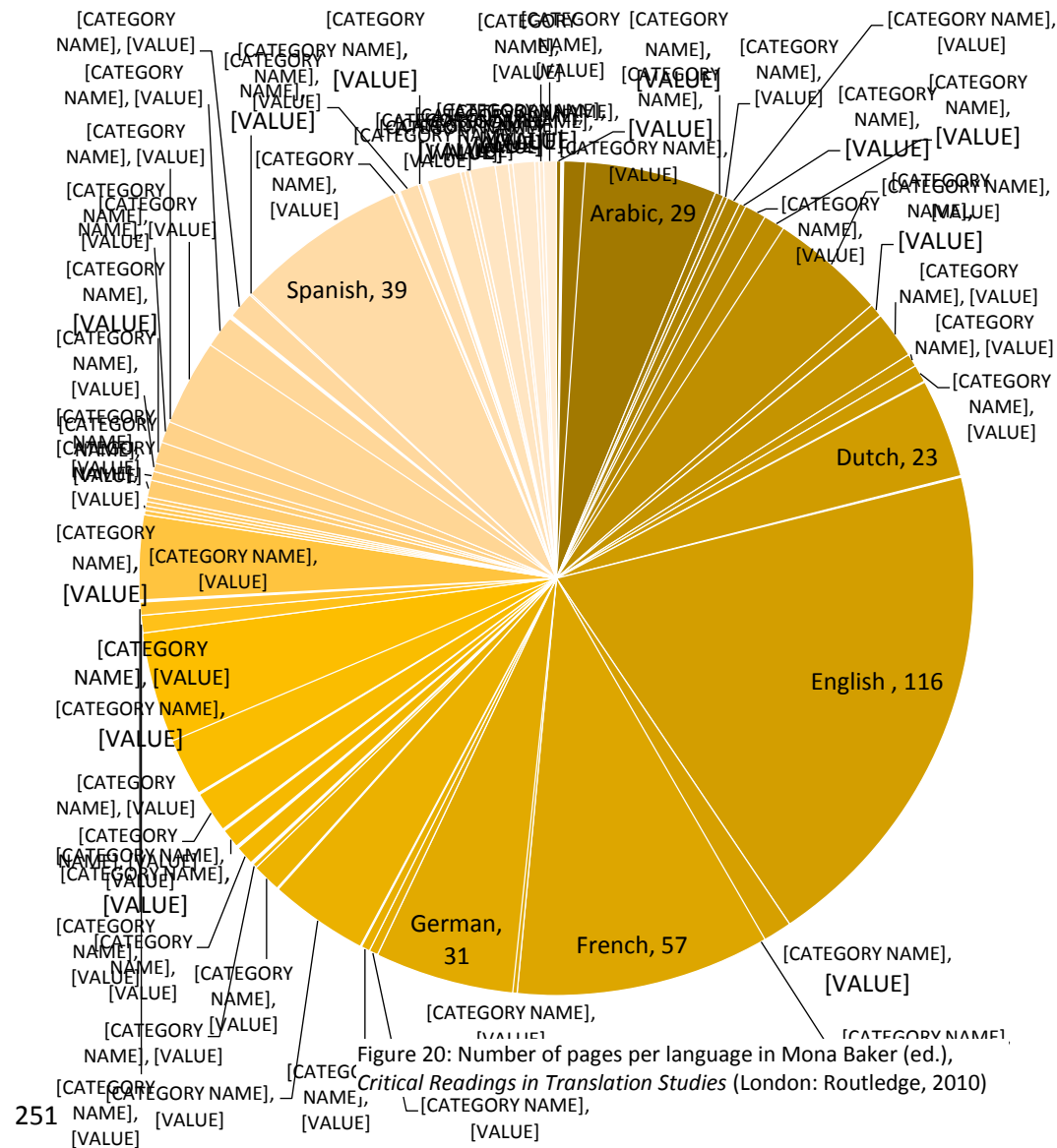


Figure 20: Number of pages per language in Mona Baker (ed.), *Critical Readings in Translation Studies* (London: Routledge, 2010)

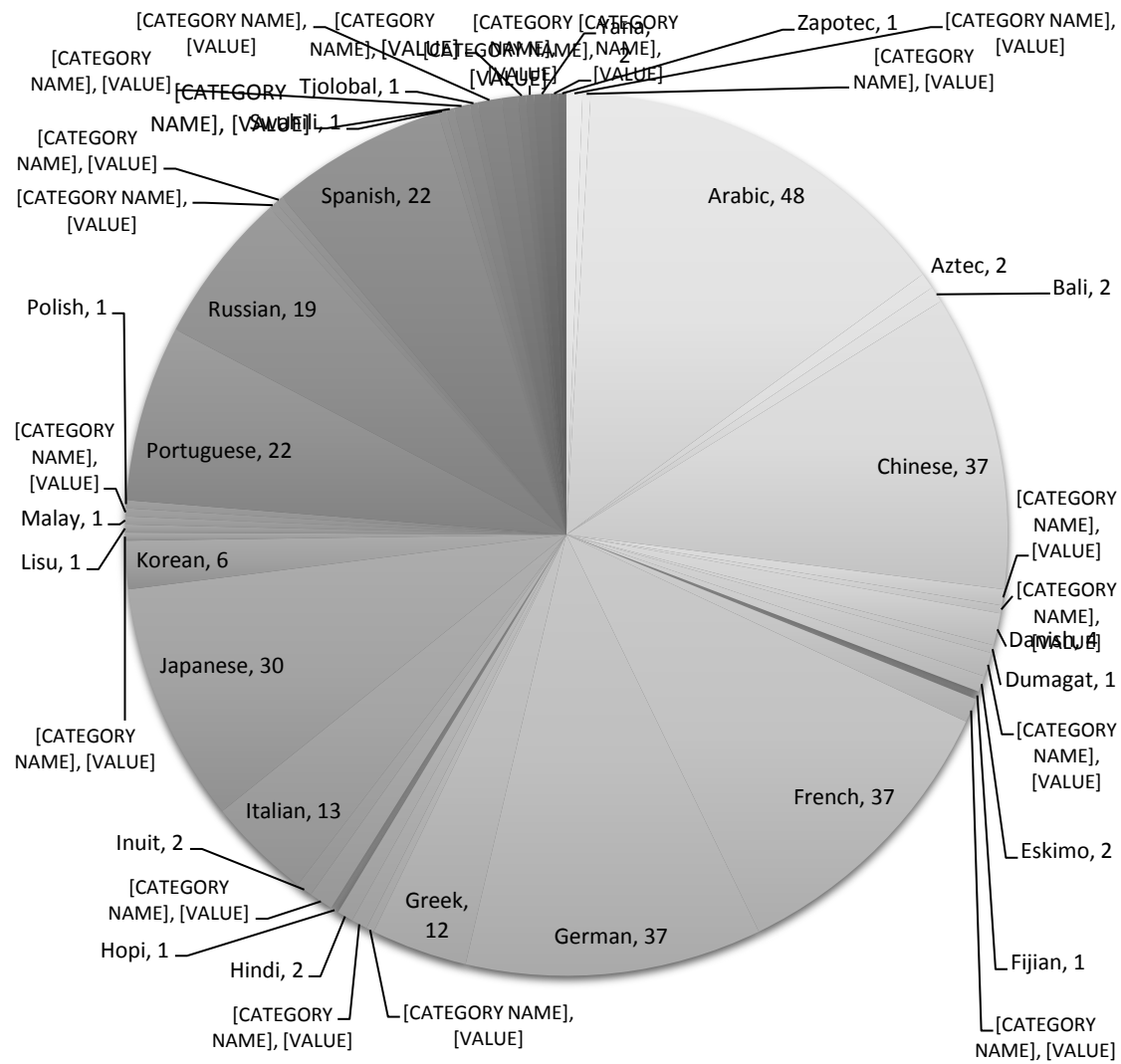


Figure 21: Number of pages per languages in Mona Baker, *In Other Words: A Coursebook on Translation* (London: Routledge, 2011)

Appendix B: Works Excluded from Corpus

Author	Title (<i>SL Title in Brackets</i>)	Publisher	Date and Place of Publication	Reason for exclusion
Jakuš, Janja	Voodoo Waltz for Epileptics (<i>Voodoo valček za epileptike</i>)	iGogh Port (self-published)	2014, Slovenska Bistrica, Slovenia	Self-published
Bevc, Ladislav	Memoirs of a Yugoslav Liberal (<i>Spomini</i>)	Jutro	2006, Ljubljana, Slovenia	Publication location: outside of TCs
Rumina, Miranda	Lydia (<i>Lidia</i>)	Kerubin (e-book); 'iUniverse' paperback	2002, Kamna Gorica, Slovenia	Publication location: outside of TCs
Virk, Jani	The Last Temptation of Sergij (<i>Zadnja Sergijeva skusnja</i>)	International Foundation Forum of Slavic Cultures (ebook)	2016	E-book only
Flisar, Evald	The Girl Who Would Rather Be Elsewhere (<i>Dekle, ki bi raje bilo drugje</i>)	Sampark	2016, Calcutta, India	Publication location: outside of TCs
Flisar, Evald	A journey too far: an Indian love story (<i>Potovanje predaleč</i>)	Sampark	2015, Calcutta, India	Publication location: outside of TCs
Sivec, Ivan	The X factor: confessions of a naïve fashion model (<i>Faktor X</i>)	Ico	2015, Mengeš, Slovenia	Self-published; publication location: outside of TCs; teen fiction

Maj, Selenna	Veil of Secrets (<i>Tančica skrivnosti</i>)	Self-published	2014, Ljubljana, Slovenia	Self-published
Ferrari, Vasja	Sid Rahar (<i>Svetišče</i>)	eFAVOLA.com (print on demand)	2014, Nova Gorica, Slovenia	Publication location: outside of TCs
Eros	Psi (<i>Psi</i>)	Self-published	2012, Berlin, Germany	Publication location: outside of TCs; self-published
Žumbar, Alenka	Girls' lives in letters: Emma and Samira (<i>Pisma dveh deklet</i>)	Eko Knjiga	2011, Lukovica, Slovenia	Publication location: outside of TCs; Teen fiction
Dolenc, Mate	Sea at Eclipse (<i>Morje v času mrka</i>)	Litterae Slovenicae	2010, Ljubljana, Slovenia	Publication location: outside of TCs
Mazzini, Miha	The Collector of Names (<i>Zbiralec imen</i>)	Severed Press	2010, Melbourne, Australia	Publication location: outside of TCs
Moškrič, Marjana	The Thing (<i>Stvar</i>)	Družba Piano	2009, Ljubljana, Slovenia	Teen fiction
Pahor, Boris	A Difficult Spring (<i>Spopad s pomladjo</i>)	Litterae Slovenicae	2009, Ljubljana, Slovenia	Publication location: outside of TCs
Petrič, Eva	They all ate sushi (<i>Vsi so jedli suši</i>)	Didakta	2009, Radovljica, Slovenia	Publication location: outside of TCs
Lainšček, Feri	Muriša	Litterae Slovenicae	2008, Ljubljana, Slovenia	Publication location: outside of TCs
Skubic, Andrej E.	Fuzine blues (<i>Fužinski bluz</i>)	Litterae Slovenicae	2007, Ljubljana, Slovenia	Publication location: outside of TCs

Milek, Vesna	If (Če)	Studenska založba	2006, Ljubljana, Slovenia	Publication location: outside of TCs
Pogorelec, Andrej	The Cosmos case (<i>Primer Kozmos</i>)	Elion	2004, Skofja Loka, Slovenia	Publication location: outside of TCs
Lainšček, Feri	Instead of Whom Does the Flower Bloom (<i>Namesto koga roža cveti</i>)	Litterae Slovenicae	2002, Ljubljana, Slovenia	Publication location: outside of TCs
Cerar Hull, Mara	Summer of Silence (<i>Poletje molka</i>)	Electronic Media Publishing	1998, USA?	Not a translation; written in English at the same time as the Slovene by the author. Very little info available about the publisher or work.
Bauer, Jana	The Witch Vanisher (<i>Izginjevalec čarovnic</i>)	Texture Press	Oklahoma, USA	Teen fiction
Srečkar, Janja	Skatur: how far would you go to discover the truth? (<i>Skatur</i>)	Self-published	2016, location not specified	Self-published
Srečkar, Janja	Floodlight: are fame and wealth the things you really crave? (<i>V soju reflektorjev</i>)	Self-published	2016, location not specified	Self-published
Srečkar, Janja	The frequency: if you had a supernatural power - what would you do with it?	Self-published	2016, location not specified	Self-published

Total: 26 works excluded on the basis of publication location, genre (teen fiction) or as a result of being self-published works. Other exclusions not listed here are subsequent editions of the same title, published by the same publisher.