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Methods and corpus for analysis

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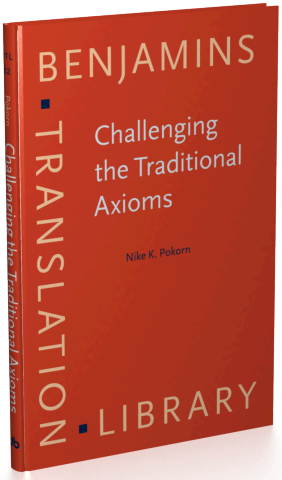

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Challenging the Traditional Axioms: Translation into a non-mother tongue
Nike K. Pokorn
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Method and corpus for analysis

To assess whether the assumption of the superiority of direct translation is well grounded or not, a corpus of texts was analysed. The texts chosen for the analysis were originally written in Slovene, a Slavonic language spoken by approximately 2 million speakers in and around the Republic of Slovenia.

Slovenia is bordered by Italy in the west and Austria in the north; to the south, southeast, and east, the republic shares a long border with Croatia, and in the far northeast it touches on Hungary. The country's capital is Ljubljana and it has a population of almost 2 million. For most of its history, Slovenia was divided among the Holy Roman Empire, Venice, Austria, and Hungary; however, the majority of Slovenes were for more than 9 centuries under German rule. During most of the 20th century it was part of Yugoslavia, and in 1991 it became an internationally-recognised independent state.

Language has always been a vital part of Slovene identity and culture. Slovenes were for centuries under different cultural dominations and the only thing that separated them from neighbouring nations was language. Slovene, a South Slavic language written in the Roman (Latin) alphabet, is related to Serbian, Croatian, Macedonian, and Bulgarian, but it also has affinities with West Slavic Czech and Slovak. Although Eastern Slovene dialects are similar to some forms of Croatian, literary Slovene is remote from its Serbo-Croatian counterparts. In addition, there are marked differences among the 46 dialects and standard Slovene, which is derived from two Carniolan speech variants, and which is used in speeches and for writing. Grammatically, Slovene retains certain features not found in any other south Slavic language, such as forms for nouns and verbs expressing the dual number (two persons or things), in addition to singular and plural.

The earliest written record of Slovene is found in the Freising manuscripts, a collection of confessions and sermons dating from around AD 1000. But in spite of this early record, the language was not generally written until the Reformation, when Protestants translated the Bible (1584), wrote tracts in Slovene, and published the first Slovene grammar and dictionary. The next revival of Slovene came at the end of the 18th century, when a Roman Catholic

translation of the Bible in Slovene appeared. However, at the beginning of the 19th century, when a large part of the Slovene lands was included in the Illyrian Provinces of Napoleon's French Empire, the French encouraged local initiative and favoured the use of Slovene as an official language. Although many of the changes did not survive the return of Habsburg rule, the period contributed greatly to national self-awareness. Soon after, in 1808, Slovene grammars were published that standardised and codified the language; thus by the mid-19th century, a standard written language was in use. The year 1843 also saw the publication of the first Slovene-language newspaper, followed, at the end of the century, by the formation of the first Slovene political parties. When Austria-Hungary collapsed in 1918, the Kingdom of Serbs, Croats, and Slovenes was formed, later changing its name to Yugoslavia. Here, Slovene autonomy was restricted mainly to cultural affairs, although Slovenes did continue to use Slovene as an official language. After the Second World War, Slovene became one of the three official languages of the Socialist Federal Republic of Yugoslavia, together with Serbo-Croat and Macedonian, and it is now the official language in the Republic of Slovenia (Italian and Hungarian can also be used in areas with Italian and Hungarian national minorities).

The Slovene language proved to be ideal for this study, since it is a typical representative of a minor language or "a language of limited diffusion", whose users have always been forced to translate into foreign languages. The existence of numerous translations by non-native speakers of the TL is thus a common occurence in Slovenia, and allows us to study this phenomenon in a natural environment.

The analysis was applied to literary works, in particular to prose works by Ivan Cankar, the most praised and canonised author in Slovenia, that have been translated into English more than once. The choice of literary works was deliberate: it allowed us to create a corpus of translations where the same text is translated into the same TL by different translators. In Slovenia, and most probably also in other "minor" cultures, non-literary texts only rarely get retranslated; in fact, only the most praised works are considered worthy of retranslation. And since it was believed that a comparison would be more valuable if different translators worked on the same text in a real and not artificially-created situation, Cankar's texts were chosen.

By choosing twentieth-century prose works, an attempt has also been made to create a corpus which bears similarities to other, non-fictional writing. Moreover, following the post-structuralist claim that the traditional boundaries between fictional and non-fictional discourse are blurred, and the argument of some literary theoreticians that "literature" is a functional term and

not an ontological one, i.e. "any kind of writing which for some reason or another somebody values highly" (Eagleton 1983: 9), which echoes Toury's definition of translations as texts presented or regarded as translations within the target culture (see Toury 1980: 37, 43–45; 1985: 20; 1995: 32), and that all features traditionally applied to literature can be found in non-literary texts and vice-versa, the ambition of this study is that its findings be regarded as valid not only for the texts that traditionally belong to literature but to texts in general.

Since the main aim of the analysis was not only to describe the selected corpus but to determine the effect of the translator's mother tongue on his/her translation, I was selective in the application of existing methods of analysis. Attention was paid primarily to those text levels and relationships that proved to be relevent to the research topic. Thus, first an interpretation of the text is given, followed by a review of the critical response to the particular work. In the presentation of the translation, first the critical response to it (if available) is summarised, then macro-structual characteristics of the translation is described (e.g. introductions, translator's notes, the collection and the publishing house where the translation appeared etc.). Although these data could be used to define the target audience of a particular translation, it should be stressed that the definiton of the target audience and its reception of a particular translation was not the aim of this study, as it focussed primarily on the issue of whether translations into a non-mother tongue manifest any shared characteristics that distinguish them from those carried out into the translator's mother tongue. In fact, a more detailed study of the target audience was abandoned when it was established that the same translator translated for the same journal works by the same author using opposing strategies each time, e.g. once foreignising culturally-specific terms and then domesticating them.

After looking at the macro-structural features of the translation, the text itself is analysed according to the suggestions of Luc van Doorsaer in *Target* in 1995, where he proposed that the original and the translation be read independently, and "potentially relevant passages (from a translational point of view, and based on extra-textual knowledge), as well as distinctive formulations in the ST, are compared with their counterparts in the TT, and vice-versa" (van Doorslaer 1995: 265), which means that special attention is paid to shifts in meaning and cultural elements that could represent a problem for a non-native speaker of either the source or the target language.

Those findings are then evaluated by means of a further study involving native speakers of English and their response to the selection of previously-analysed translations. The purpose of this second study is to see if competent native speakers can detect infelicities of style in translations by non-native

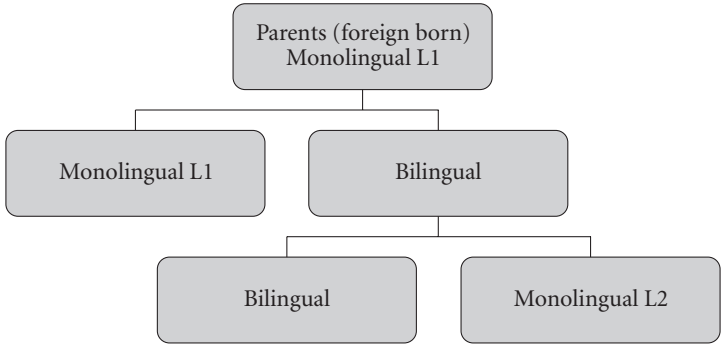
speakers of the target language. A group of 46 competent native speakers of English from various parts of the English-speaking world were asked to complete a questionnaire that included seven fragments of different English translations of three of Cankar's prose works, indicating whether the translator of a particular passage is, according to their intuitions, a native speaker of English or not.

But before looking at the texts more closely, the mother tongue of the translators involved in the study has to be defined, which in some cases proves to be problematic, as quite a few of them belonged to the Slovene immigrant community in the USA.

Granting the status of a native speaker to immigrants

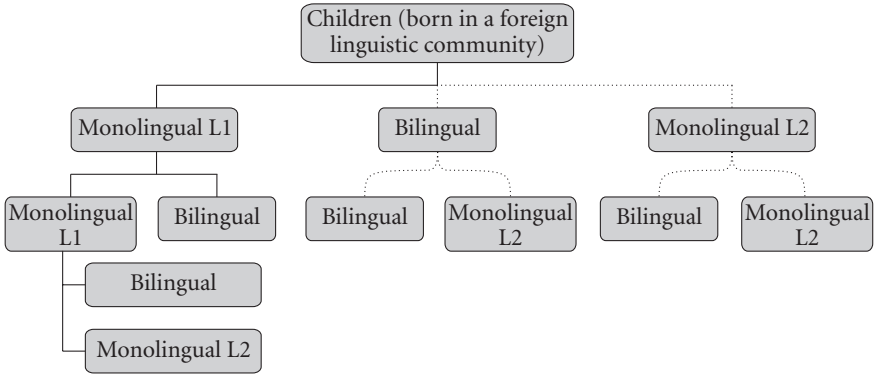
People who move to a new linguistic environment as adults rarely, if ever, attain the proficiency of a native speaker in the new linguistic community. Some well known exceptions to this rule have already been mentioned, for example Joseph Conrad and Vladimir Nabokov. But it has also been shown that those cases were not complete success stories: Henry Kissinger, for example, immigrated to the USA in his teens, and uses English comparable to that of native speakers but for one detail, he has kept a characteristic, often ridiculed German accent. His brother, who is only a few years younger, has no accent at all (Pinker 1994: 291).

But more than these exceptional cases, average immigrants and their linguistic potentials are much more interesting – and the emergence of linguistic proficiency of the latter were in the focus of attention of F. Grosjean. His research shows that in the United States immigrants often very soon "abandon" their mother tongue and start using English and that this shift from one language to another is usually very rapid (Grosjean 1982: 102). The general language evolution of immigrant families is represented by the following figure:



Upon arrival in the United States, the parents are generally monolingual in their mother tongue (L1). They may remain monolingual, for example if they live in a close-knit ethnic minority where they can use their own language at work but also in shops and for conversations with friends. They might also become bilingual in their native language and English (L2), but Grosjean does not here define the level of proficiency in the new language. In fact, most first-generation Americans become bilingual, a few even reject their native language and become monolingual speakers of English (e.g. Russian Jews) (Grosjean 1982: 104).

With their children the language patterns are much more complex:



Children born to first generation immigrants in a new linguistic community may become monolingual in the language of the new community, if their parents, in their wish to assimilate as rapidly as possible, do not maintain their mother tongue as well. Some of them are bilingual from the beginning, but most of them follow the route marked with a solid line in the second figure. Thus their early language input will be the native language of their parents (L1), provided that they are the first born and that their parents speak their mother tongue for everyday communication at home. However, quite quickly, English enters the child's life: through the playground, television, peers and above all school. When the child is eight or nine years old, it is usually bilingual in its mother tongue and the language of the new community. After that period some children remain bilingual, others shift entirely to the language of the new linguistic community. The decision between bilingualism and monolingualism depends on various psychosocial factors: if the new environment encourages the use of the language of its parents, if the child lives in a large group where it can use its mother tongue, if religious practice and cultural activism are

connected with the language, then there is more chance that the child will remain bilingual. If, on the other hand, the environment is hostile to the foreign language and if the parents are bilingual, the child usually shifts slowly to the new language only (Grosjean 1982: 104–105).

Slovene immigrant community in the USA developed in a similar way to other immigrant communities. While the first generation still kept using the Slovene language, their American-born descendants did not regard competence in the language as a prerequisite for identity as Slovenes, and therefore seldom used their native language. This linguistic shift is described in the *Harvard Encyclopedia of American Ethnic Groups* as follows:

> The immigrant Slovenes attempted to teach the native language to their children, but generally they were not very successful. Without question most second-generation Slovene Americans acquired some familiarity with idiomatic Slovene from their parents, but they did not use it among themselves or when it was not absolutely necessary. Rarely do third- and later-generation Slovenes have any real command of the language.
>
> (Harvard Encyclopedia of American Ethnic Groups 1980: 939)

The second generation of all immigrants is thus at least bilingual, but more often even completely abandons its mother tongue and the language of the environment becomes its first language. However, the question whether the first generation of immigrants may cross over to a new mother tongue remains still open. At what age should a person move to a new linguistic community in order to achieve the level of competence and proficiency in the language comparable to those of native speakers? Linguists are not unanimous on this point: most of them avoid giving an explicit age and suggest that the child should move to a foreign linguistic community before puberty, i.e. before the critical period (and do not define when this critical period is supposed to happen), if it is to achieve proficiency and competence in the language comparable to those of native speakers (e.g. see Davies 1991: 65, 91–92). Some linguists, however, are more precise: for example, Stephen Krashen claims that the critical age is 12 years (Krashen 1981: 76), Steven Pinker sets the critical period to an even earlier period and connects it with maturational changes in the brain (such as the decline in metabolic rate and number of neurons during the early school-age years, and the bottoming out of the number of synapses and metabolic rate around puberty) and therefore sets it around the age of six:

> In sum, acquisition of a normal language is guaranteed for children up to the age of six, is steadily compromised from then until shortly after puberty, and is rare thereafter. (Pinker 1994: 293)

David Crystal, despite the fact that he insists that people can master a foreign language to levels that are comparable to those achieved by 'natural' bilinguals" (Crystal 1994: 368), also claims that the majority of linguistic abilities are developed before the age of five, while some semantic and pragmatic abilities continue to develop during adolescence and even later (Crystal 1994: 263).

Linguistics thus does not offer a unique, objectively verifiable answer to the question of what age sets the limit after which one cannot acquire competence and proficiency in the foreign language comparable to those of native speakers. The age limit seems to be fuzzy, but for the purposes of our study it still had to be defined, since some of the translators analysed in the corpus belonged to the first or the second generation of Slovene immigrants to the USA. One of the translators was born in the USA, all the others moved to the new country after the age of 14, which is too late to acquire native-speaker competence in the foreign language even for the most liberal scholars. Therefore the following criteria were observed:

1. If the translator was born in an English-speaking country where he also spent the rest of his life, then, he was considered a native speaker of English, even if both of his parents were Slovene.
2. Since there were no translators of Slovene origin who moved to an English-speaking country before the age of 12, i.e. roughly the beginning of puberty, no representative of the first generation of immigrants was given the status of a native speaker of English.
3. If the translator of Slovene origin moved to an English-speaking country after the onset of puberty, he will be considered as a native speaker of Slovene, despite the fact that he might have received his education and spent his life in the foreign linguistic community.

Presentation of the translators analysed in the corpus

The corpus of works analysed consists of short stories and novels that were in quite a few instances translated more than once and by different translators, which provided an interesting basis for comparison. However, finding biographical data about the translators was sometimes hard, in same cases even impossible. The lives of only a few translators, in particular those who were not only translators but also original authors, are recorded in reference books, for example registers of writers and translators of Slovene origin and of foreign translators working in Slovenia. For the others, newspaper articles of the pe-

riod and the archives of different publishing houses were consulted, in some cases data were obtained through telephone conversations with the translators and the relatives of the translators in question. Unfortunately, of a couple, especially those who translated at the beginning of the 20th century, all trace is lost – which confirms that anonymity is a traditional companion of translators in the West. While the author of the original is always exposed, the authors of translations are too often pushed to the background, their presence and their voice in their work effaced.

The corpus of Ivan Cankar's prose works that were translated into English more than once revealed an unexpected situation: 14 translators published their translations of Cankar into English, 7 of them worked individually, 8 in pairs (one of those who first published his translation as the only translator, later revised his translations with another translator and is therefore included in both groups). 4 of them translated from their mother tongue into English, 2 from their foreign language into their mother tongue, 1 from one foreign language to another (the case of a Serb professor of Slavonic languages in the USA). This situation proves that in minor-language communities translation into a non-mother tongue is even much more common than direct translation, even in the case of literary works.

Eight translators worked in four pairs. Out of those four pairs, two pairs worked from their foreign language into a foreign language (in one case, the translator was French by origin, in the other Croatian), one pair from their foreign language into their mother tongue (both translators were native speakers of English), and the last pair consisted of a Slovene and an English native speaker, thus working from one's mother tongue to the other's mother tongue. Since a critical presentation of all translators and their work would unnecessarily lengthen this study, and since only 9 out of 14 translators were included in the questionnaire (i.e. translations of 2 native speakers of the SL, of 2 native speakers of the TL, and of 3 pairs of translators), only those nine translators and their work will be presented in more detail.

The first of the two Slovene translators is Louis Adamic (1898–1951), born to Slovene parents in Blato, Austria-Hungary (now in Slovenia). As a young boy, he was sent to Ljubljana in order to prepare for the Roman Catholic seminary, but due to his participation in the Yugoslav National Movement, which fought against the Austro-Hungarian Empire, he was expelled and eventually decided to go to America. In December 1913, as a youth of fifteen, he started his career at a Slovene immigrant newspaper in the USA. He joined the army and became an American citizen in 1917. He then worked as a journalist and a free-lance writer, creating all of his works, among them several

novels, in English. Moreover, he seemed to have "crossed over" linguistically – in an interview he gave in English to a Slovene literary magazine of the time he claimed that he had completely lost his mother tongue and embraced English as his new language. When he received a Guggenheim reward for his work in 1932, he travelled back to Yugoslavia and harshly criticised the Serbian regime. Not surprisingly, he welcomed the constitution of the new socialist Yugoslavia and propagated its Marxist ideas in America, so that after the Second World War he even became a member of the Yugoslav Academy of Science and Arts. But although an ardent supporter of the new Yugoslavia at first, he soon became critical of some of its methods and thus added to his traditional opponents representatives of the old regime and members of the so-called reactionary forces who immigrated after and during the Second World War to the States, as well as representatives of the new socialist regime. As a tragic result, Adamic was found dead in 1951 at his home in Milford, New Jersey; he was most probably murdered, and the circumstances of his death have never been explained.

The second Slovene translator is another immigrant to the USA. Jože Paternost (1931–) was born in Rašica (Slovenia) and emigrated with his family after the Second World War to the USA at the age of 14. In 1955 he graduated in German and Russian at the University of Ohio, and later on received a PhD in Slavonic languages at the University of Indiana in Bloomington. In 1977 he became full professor of Slavonic languages at the State University of Pennsylvania. He is now retired.

The first English translator is Henry (Harry) Leeming, born in 1920 in Manchester. He graduated in 1949 at the University of Manchester and successfully defended his PhD thesis in Slavonic languages at London University. Henry Leeming was a teacher for 30 years (from 1955 to 1985) at the Slavonic department of London University and a guest lecturer at the universities of Cambridge, Oxford and Canberra. He is a corresponding member of the Slovene Academy of Arts and Sciences and is now retired.

The second English translator is not a typical example of a native speaker. Anthony J. Klančar (1908–1977) is a representative of the second generation of Slovene immigrants to the USA. He was born in Cleveland (USA) to Slovene parents and died in Cambridge, Massachusetts (USA). He graduated in English in the U.S.A. and spent all of his active life in America. As a journalist, also for Slovene immigrant press, he considered his duty to present to the American public the greatest works of Slovene culture.

Out of the three pairs of translators, only one was typical, consisting of a native speaker of the SL and a native speaker of the TL. The native speaker of

Slovene was Elza Jereb (1935–). Although she was born in Moutiers (France), she is a native speaker of Slovene, since it is her first, home and dominant language. She graduated in English and French at the University in Ljubljana, where she later became a teacher at the Department of Romance Languages. She is now retired. Her English collaborator was Alasdair MacKinnon (1934–). He was born in South Wales in a family that originated from Scotland. In 1954 he graduated in English at Cambridge and worked for three years as a teaching assistant for English language at the University of Ljubljana. While working in Slovenia he learned Slovene and collaborated with Slovene native speakers on translations of Slovene prose and poetry into English.

The second pair consists of two native speakers of English. The first is Anthony J. Klančar who asked professor George R. Noyes to stylistically revise his already existing and published translation. George R. Noyes was, according to Klančar, a professor of Slavonic languages in the USA and a great admirer of Cankar's work (Klančar 1938, 129).

The third pair is most unusual, consisting of one native speaker of the TL and a translator who was a native speaker of neither of the languages involved. Agata Zmajić (1878–1944) (born Rainer von Brestovec) was born in Slavonia (Austria-Hungary, now in Croatia), and died in Friesach (Austria). She travelled extensively and spoke many languages. As a young widow of an officer in the Austro-Hungarian army, she was often in financial difficulties and was thus forced to provide some additional income by translating. No-one knows how she got to translating the text from Slovene into English, since Slovene was not her mother tongue. Agata's relatives claim that she spoke Croatian and identified herself as a member of the Croatian nation, and since Slovene and Croatian are more different than, say, Spanish and Italian, it is surprising that she undertook that translation. For her stylistic advisor, M. Peters-Roberts, it was impossible to find any biographical details. The founders of the Society of Slovene Literary Translators claim that Peters-Roberts did not live in Slovenia, which would be plausible, since it seems that this translator worked with Slovene text on this occasion only. Therefore it would be sound to assume that s/he most probably had no knowledge of Slovene and was a native speaker of the TL.

The translators whose translations were used in the questionnaire were thus classified in the following three groups:

1. Native speakers of Slovene, i.e. of the source language:
   - Louis Adamic; he moved to the USA at the age of 15,
   - Elza Jereb; her home, first and dominant language is Slovene,

   – Jože Paternost; he moved to the USA at the age of 14.

2. Native speakers of English, i.e. of the target language:
   – Henry Leeming,
   – Anthony J. Klančar, born in the USA and spent the vast majority of his life in an English-speaking community,
   – Alisdair MacKinnon,
   – George R. Noyes,
   – M. Peters-Roberts.

3. Native speakers of some third language, not English or Slovene:
   – Agata Zmajić, a native speaker of Croatian.

While it was not difficult to define the directionality in translations done by individual translators, this task was much more difficult with pairs of translators. The answer to the question of who the real translator was when more than one person was involved in the translation is sometimes hard to find. In the pair consisting of Elza Jereb and Alisdair MacKinnon the actual translator was the native speaker of the SL, Elza Jereb, however, she insists that MacKinnon's role of was not only a stylistic one, that his contribution to the final translation went beyond stylistic changes only and that many translation solutions were the result of collaboration. In the translation pair of Anthony J. Klančar and George R. Noyes the analysis of previous translations by Klančar shows that the translation, the actual transfer from one language to the other, was done by Klančar and that Noyes acted only as a stylistic advisor. In the case of the translation pair consisting of Agata Zmajić and M. Peters-Roberts the most probable translator was Agata Zmajić, who knew the source and the target languages but was not the native speaker of either of them.

Let us look more closely at the author of the original Slovene texts used as the corpus in this study.

Ivan Cankar and his style

The author Ivan Cankar is regarded as one of the most prominent Slovene prose writers. A prolific writer of short stories, articles, and verse, Cankar was also influential in the development of modern satire, symbolic drama, and the psychological novel. While the topics he treated and the ideas he expressed have received different responses over the years – some critics rejecting his

writings, claiming that their structure was often too loose, that his works were monotonous and morally questionable, others praising their tendentious nature and seeking political inspiration in his works – all the critics seemed to be unanimous in their assessment of Cankar's style, considering him as one of the most elaborate stylists in Slovene and admiring his rhythmical, subtle, simple yet eloquent and melodious structures (see e.g. Mahnič 1964: 67; Zadravec 1976b: 67).

The topics he treated were partly influenced by the poverty he experienced in childhood and also later in life. He was born in 1876 in the small Slovene town of Vrhnika, then part of the Austria-Hungarian Empire. His father was an unsuccessful tailor, who went bankrupt, leaving the mother to provide for the family. The family's financial status deteriorated further in 1879 when their house caught fire. But despite their desolate condition, Ivan went to the primary school in his home town where his talent and brightness were soon recognised. Due to his mother's unyielding support and with the help of friends of the family, he and his brother were sent to secondary school in Ljubljana. However, the support of the family was soon withdrawn, leaving Ivan solely dependent on his mother's meagre earnings. Even at this early age he joined various literary societies, where he started publishing his works.

After finishing his schooling in Ljubljana in 1896, he registered at the Polytechnic in Vienna, but soon lost interest in pursuing an academic career. Instead, he joined a Slovene literary club, where he became acquainted with European Naturalism, but also with the latest literary currents of the period: the Decadent movement and Symbolism. Cankar thus began to earn his living by his writings, in which he defended the oppressed and the poor, while making satirical attacks upon those who exploited them.

At home, in Slovene-speaking parts of the Empire, his first collection of poems *Erotika* was unfavourably received in some circles; in fact, almost every copy was bought and burnt by the Catholic bishop Jeglič in the stoves of the bishop's palace in Ljubljana. This act marked the career of the young poet: after that event all of his works were accompanied by opposing reviews, either being hailed as artistic masterpieces or scorned for their apparent immorality (Bernik 1969: 13).

From 1899 to 1909 Cankar thus left Slovenia and remained in Vienna, where he became a member of the socialist movement. When the first general elections were held in the Austro-Hungarian Empire under universal and equal suffrage in 1907 he stood as a candidate for the Yugoslav Social Democratic Party in a small Slovene constituency but failed to be elected. Although he

received the highest number of votes among the Slovene socialists, the party did not succeed in entering parliament.

The elections, however, brought him closer to his homeland again – thus in 1909 he returned to Ljubljana for good. His association with the Yugoslav Social Democratic Party soon ended because he found its official politics, in particular its plea for the linguistic unity of the Yugoslav nations, unacceptable. Despite this break, he still remained deeply involved in political life. In fact, in 1913 he was briefly imprisoned for his criticism of the Austrian regime and for the promotion of the idea of a new and independent republic of equal nations.

Despite his political convictions, he was enlisted in the Austro-Hungarian army at the beginning of the First World War, but was soon released on grounds of poor health. Although he still lived to see the collapse of the Austro-Hungarian monarchy and the emergence of Yugoslavia, he did not enjoy the new order for long. Not long after, in October 1918, he fell down stairs and died in Ljubljana hospital two months later (Mahnič 1964: 61–69; Leksikon pisaca Jugoslavije 1972: 403–405).

Cankar's work is listed in literary histories under the heading of the Slovene *Moderna*, i.e. the literary period that characterises Slovene literature at the end of the 19th and the beginning of the 20th century. The term *Moderna* was taken from the work of Herman Bahr,[10] who used the word to describe the literary current announcing the end of the old world and the birth of a new humanity freed from all tradition (Bernik 1987: 7; 1993: 14). Following this general definition, the *Moderna* covers a particular period in the history of Slovene literature and not a stylistically-unified literary trend. This stylistic pluralism was the result of the fact that ideological tendencies and literary styles of the end of the 19th century did not enter the Slovene literary world gradually and in the order in which they appeared in the West; rather, they appeared simultaneously, intertwined into one heterogeneous movement (Kos 1987: 146; Bernik 1993: 13).

This diversity of literary trends and their "synchronic expansion" (Bernik 1983a: 156; 1987: 8) could also be found Cankar's works: there are Decadent elements like listlessness, *ennui*, weariness with life and spiritual uneasiness in his early works *Vinjete* and *Erotika* (Bernik 1993: 14–15). Most of his short stories also reveal the strong influence of Russian psychological and ethical realism as found in the works of Gogol, Dostoyevsky and Tolstoy (Ozvald 1920: 47; Kreft 1969: 69–98; see also Verč 1977: 754–758; Zadravec 1989: 403-427), while in some of his works influences of German and Austrian literary works by Nietzsche and Peter Altenberg can be identified (Bernik 1983a: 15, 17). Impressionism, with its realistic depiction of reality and its sensual and

subjective attitude toward life, is also expressed in his *Erotika* and *Vienna Evenings* and to some extent in his novel *The Ward of Our Lady of Mercy* (Bernik 1993: 16–18). Symbolism, the first literary trend to develop in Slovenia almost simultaneously with the Western countries (Bernik 1985a: 155; 1988: 168), can be detected in the novel *On the Hillside (Na klancu)* and partly in *The Ward of Our Lady of Mercy*, while the first traces of Expressionism appear in his collection of short stories *Dream Visions* (Bernik 1993: 21–23).

Although Cankar's work does vary and show influences of Decadence, Realism, Impressionism, Symbolism and Expressionism, the common denominator for all these heterogeneous literary currents remained his style of writing. Indeed, some scholars claim that the only thing the authors of *Moderna* had in common was a particular style and the rhythm permeating their works (see Pogorelec 1969). Cankar, for example, admitted that if having to choose between grammatical correctness and stylistic clarity and beauty, he would immediately opt for grammatical irregularity (letter to H. Tuma, 29 March 1918 (Cankar 1976: 65)) and choose words according to the rhythm they created. In the same letter he continues: "1. The rhythm in style is more important than grammar. 2. Rhythm depends on the meaning. 3. The word depends on the rhythm. 4. A pure harmony between consonants and vowels is essential" (Cankar 1976: 65).

This "spoiled and elaborate style" (Cankar 1972: 98), as he himself called it, was often meticulously analysed by various Slovene scholars, who focused on his use of rich metaphors (Mahnič 1956/57: 98–100), puns, personification, irony, sarcasm and paradox. It shows traces of two important stylistic models: Slovene folk literature (Breznik 1935: 508) and the language of the Bible (Bele 1909: 349–374; Mahnič 1956/57: 102–104; Pogorelec 1977: 299; Bernik 1985a: 169; 1993: 22). And indeed, in most of his works Cankar refers to Biblical parables, his works contain almost literal quotations from the Bible and his style is profoundly influenced by Biblical parallelism, in particular his novel *Yerney's Justice* (Bele 1909: 349–347; Mahnič 1956/57: 104; Cvetek-Russi 1977: 753).

By using marked syntactical structures with frequent inversions, he creates a specific rhythmical and melodious style (see Mahnič 1956/57: 152–153). This rhythm becomes in some of his works so regular that certain scholars have even detected a dactilo-rhythmical foundation (Sovré 1956/57: 326–327). Formal address and rhetorical questions are also quite frequent. His sentences are long, usually consisting of three subordinate clauses, with alternating asyndeton and polysyndeton. In addition, numerous figures of speech are employed:

– iteration: "Black mud on the roads, black dust on the field, on the villages; black were the waters, black was the sky" (*Kurent* Cankar 1973: 74).
– anaphora and epiphora: "They are lost, they are dead; in vain were all the tears, in vain you went blind, in vain your hands started prematurely to shake. . ." (*Na klancu* Cankar 1971). "Whatever happened to me, merry or sad, for me that was like a song; a friendly nod, a kind glance, for me that was like a song; also the pain, also that was a song, a particularly sweet one" (*Dream Visions* Cankar 1975: 63).
– anadiplosis: "When the door silently closes after life, the conscience delivers its just and inexorable sentence; and that sentence is clearly written on the forehead, cheeks and lips." (*Her Image* Cankar 1974: 235)
– refrain: "We had no doubt. It was getting dark and in the evening dinner must be served. Hard and horrible is the child in his trust. Mother, in the evening dinner must be served; go and get it, dig it out of the earth, tear it from the clouds!" (*Holy Communion* Cankar 1974: 239)
– parallelism, typical of Hebrew poetry: "I know you, little sister. I know exactly why you are so quiet. Your thought is a mortal sin which will never be taken away! I know you, little brother, I know exactly your silent reproach against me! Your sin, as well, will never be taken away!" (*Holy Communion* Cankar 1974: 241)

The genre most frequently used by Ivan Cankar was the sketch – a specific form of short story, typical of Slovene literature of the period. This brief fictional prose narrative developed with the emergence of contemporary journalism in Slovenia at the end of the 19th century, enabling Slovene writers to publish their works in feuilletons. The sketch is always very short, depicting a single event or an emotional state. It is usually written in the first person, and is often accompanied with a more abstract reflection at the beginning and the end (Kos 1983: 12; 1987: 175–176; Zadravec 1982: 77).

Most of the works translated into English are sketches which, despite their limited length, nevertheless reveal the stylistic richness of Cankar's longer works. And this elaborate style caused most of the problems for translators, who almost unanimously decided for the symbolic and expressionist part of his writings.