

LOUIS ADAMIC'S EARLY DAYS: TRANSLATOR OF CROATIAN LITERATURE

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Abstract

The article analyzes Louis Adamic's early translation phase that included, apart from his translations from Slovenian, also Croatian literature. His translations had a double function: to help him improve his English and to promote him as a writer. He randomly chose some Croatian short stories which he partly translated and partly adapted. He also did his best to introduce the authors to the American readers. The stories were published in American magazines but Adamic's repeated effort to publish a book of Yugoslav translations sadly failed. In spite of this, he was an important groundbreaker in the field paving the way for other translators who followed in his wake.

Key words: Louis Adamic, his translations from Croatian literature

Although a Slovenian by birth, Louis Adamic was fascinated with the idea of being a member of a large family of Slavic nations of which several were joined together in the Kingdom of Yugoslavia, his native land. In his 1934 book *The Native's Return* he explained this as follows,

Slovenia, or Carniola, to which I devote the foregoing chapters, is my old country in the narrow, intimate sense. Yugoslavia, within which Slovenia is but one-twelfth part, is my old country (since 1918) in a broader, less intimate way: for the other eleven-twelfths are rather unlike my native province. (...) But all the provinces have also a great deal in common. Indeed, their similarities are more fundamental than their divergencies. The people inhabiting them are all South Slavs (Yugoslavs, yugo meaning "south"). The language of Slovenia, for example, is very similar to the Serbo-Croatian used through the rest of Yugoslavia.¹ (108)

In 1921, less than a decade after his immigration to the States, Adamic began to publish translations of Slovenian, Croatian and Bohemian short stories in American newspapers and magazines. Aside from numerous Slovenian authors, he also translated

¹ Adamic bowed to the then popular compound Serbo-Croatian as basically one language.

some Croatian ones: Milan Ogrizović, Ivan Krnic, Mirko Jurkić, Vladimir Nazor, Iso Velikanović, S.H. (not identified) and a Slovenian-Croatian author Zofka Kveder.

Listed below are Adamic's translations of Croatian literature; the English title and publishing data come first followed by the title and the publishing information regarding the source text:

Zofka Kveder, "The Montenegrin Widow", *The Living Age* CCCXIV (August 26, 1922), 541-546; *Prosveta*, January 19, 1927, p.6; January 26, p.6. ["Udovica", *Jedanaest novela*. "Savremeni hrvatski pisci". Zagreb, 1913. 119-129.]²

Milan Ogrizović, "The Religion of My Boyhood", *The Living Age*, CCCXIV (September 2, 1922) 600-605. Reprinted as "God", *Golden Book Magazine* V (June 1927), 841- 844. ["Bog", *Tajna vrata. Sedam novela*. Zagreb 1926. 9-23.]

"Two Churches", *The Living Age* CCCXIII (April 22, 1922), 232-237. Reprinted in Richard Eaton, ed. *The Best European Short Stories of 1928*. New York: Dodd, Mead, 1929. 226-236. ["Dvije vjere u jednom selu", *Pripovjesti*. "Humoristična knjižnica Zagreb", no date of publication.]

Ivan Krnic, "In the Department of Public Order", *The Living Age* CCCXIV (July 15, 1922), 167-171. ["U redarstvenom odsjeku", *Savremenik: mjesečnik društva hrvatskih književnika*, VI (November 1911), 638 – 643.]

Mirko Jurkić, "Betwixt Two Worlds", *The Living Age* CCCXV (October 1928, 1922), 239-241. ["Među dva svijeta", *Iz Završja: crte i priče iz zapadne Bosne*. Zagreb: Matica hrvatska 1917. 43-5.]

Vladimir Nazor, "Angelo the Stonecutter", *The Living Age* CCCXXIII (November 29, 1924), 483-488. ["Klesar Angelo", *Priče iz djetinjstva*, Zagreb 1924. 156-176.]

Iso Velikanović, "The Old Fogies' Club", *The Living Age* CCCXXIV (January 31, 1925), 260-265. ["Klupoderski klub", *Srijemske priče*. "Savremeni hrvatski pisci" št. 34, Zagreb, 1915. 65-75.]

S.H. (not identified), "At the Tailor's Dance", *The Living Age*, CCCXII (June 24, 1922), 786-90. ["Ples kot pukovnijskog krojača", *Naši noviji humoristi I*, "Humoristična knjižnica", Zagreb, 1917. 34-43.]

While visiting his native land for the first time after nineteen years, Adamic was interviewed for the *Slovenec* (May 18, 1932) where he spoke about his translation activity in the early twenties: translating from Slovenian and Croatian helped him improve his English. Once he felt confident enough to do so, he began to write his own stories and articles. The translations from Croatian literature were practically all published by

² Translation data: Henry A. Christian. *Louis Adamic: A Checklist*. Oberlin: Kent State UP, 1971. Source of texts' data: Jerneja Petrič. *Louis Adamič kot literarni kritik*. M.A. thesis. University of Ljubljana, 1978. pp 3-7.

The Living Age, a magazine that would publish only short texts, between 1500 and 4000 words, preferably somewhere in between these numbers. They were expected to be of high artistic quality but not too melancholic as suggested to Adamic by the literary editor of *The Living Age*, John Blakeless (in a letter dated December 21, 1921). Although Adamic observed Blakeless' demand concerning the formal artistic quality of the stories, his primary criterion was nevertheless thematic, for he gave priority to stories dealing with social themes. Adamic was fascinated with stories dealing with man's struggle for survival ("Udovica"), the psychology of characters ("Među dva svijeta"), artists ("Klesar Angelo"), and he obviously loved satire and plain humor in the stories targeting the inefficacy of Yugoslav bureaucracy ("U redarstvenom odsjeku", "Klupoderski klub", "Ples kod pukovnijskog krojača").

Adamic's choice of Croatian stories was random; it reflects his lack of knowledge in this area. With the exception of Vladimir Nazor, whose realistic story belongs among his best work (*Priče iz djetinjstva*), and Zofka Kveder, a naturalist, whose literary career spans two nations, Adamic selected minor authors whose works were originally published by minor local papers and magazines. Milan Ogrizović (1877-1923), a Serb on his father's side and a Croatian by conviction, was probably the best known among them. Professor of classical languages at the University of Zagreb as well as a secondary school teacher, he worked for the Croatian National Theatre in Zagreb as a proofreader and dramaturge. He wrote poetry, short stories (*Humorističke pripovijesti*, 1910), plays (*Hasanaginica*, 1909) and essays. Iso Velikanović (1869 – 1940) was a Croatian poet, prose writer and dramatist who also translated from Russian, French, English, Spanish and German literatures. His work ranks as unpretentious and humorous (*Osmica* (1901), *Srijemske priče* (1915), etc. Ivan Krnic (1878 – 1939), a lawyer by profession, was a politician and author of poems, short stories, comedies and nonfiction. His work was partly published by magazines – sometimes under the pseudonym of Mihael Gorski – or gathered in short story collections (*Ljubavna priča*, 1901; *Ljudi obični i neobični*, 1905; *Nuzgredni život*, 1909 and *Jedrina*, 1916); he also published three comedies. Mirko Jurkić was a writer and translator of English juvenile and adult literature. Although he published a number of literary works (*Iz Završja: crte i priče iz zapadne Bosne*, 1917; *Dubrovačka legenda*, 1928; *Životna škola Hrvatskog Radiše*, 1940; *Tri potepuha*, 1959 (poems for children) and *Slikovnica Nasradin Hodža*, 1961), his reputation rests mainly with his translation and editorial work.

The Living Age required a brief introduction to the author which was not always easy. Adamic scraped up as much information as he could, but was often at a loss as to what to say. This is why some of the introductions range from non-committal to purely speculative, e.g. "Milan Ogrizović is a popular Croatian writer who is particularly happy in his humorous studies of life in the Balkans. 'Two Churches' is one of a group of his tales published in Agram"(April 22, 1922: 232). When another story, "Betwixt Two Worlds", appeared in *The Living Age* less than half a year later, Adamic did not want to repeat himself and wrote, "Milan Ogrizović is a popular Croatian writer, whose humorous stories are widely read among his countrymen; but he is capable of something more than humor. In this autobiographical study, taken from his collection of sketches, *Tajna vrata* (Secret Doors), he searches the heart of youth" (September 2, 1922: 600). "The Old Fogies' Club" was introduced by "From *Srijemske Priče* (Stories from Sryem)"

and then, in brackets, “Iso Velikanovich is a Yugoslav writer who specializes in the life of the Croatian village. The volume from which this story is taken is devoted entirely to life in the Balkan version of the genus ‘small town’” (January 31, 1925: 260). The editor and Adamic seem to have reached a mutual understanding regarding such brief and elusive openings; in any case, Adamic used the same formula over and over again. “Betwixt Two Worlds” was introduced with, “Mirko Jurkić is a young Yugoslav writer whose tales of Balkan life are very popular in his country. His portraits of the queer characters that abound in Bosnia are considered his best work. This story is from his *Zavrsje*, a collection of short stories of western Bosnia” (October 28, 1922: 315). Adamic seems to have mused on these vague pieces, for later on he rephrased some of them, trying to put in a little more substance and maybe tone down an overly harsh statement like the one about the queer characters abounding in Bosnia. Mirko Jurkić thus becomes “a young Bosnian writer. He writes of his native Bosnia, which he knows best, putting into his stories queer characters like the old woman whom the people called Ugly, in the following little tale” (Typescript note, unpublished). S.H. and Ivan Krnic were introduced very briefly, the former with, “This lively tale is taken from *Our New Humorists*, a collection of humorous stories and sketches that recently appeared at Agram” (*The Living Age*, June 24, 1922: 786) and the latter, “Ivan Krnic is a Croatian story-writer well known in his own country. The story translated here appears in a collection of his shorter tales and sketches” (July 15, 1922: 167). Adamic felt a little more comfortable with Zofka Kveder; we may assume that he had learned about this writer at school, “This story originally appeared in the writer’s *Tales of the Balkan War*, issued by the Contemporary Writers (Savremeni pisci), Agram, 1913. Zofka Kveder is a Slovenian novelist. Most of her writings have appeared in that language, but she has written quite a number of short stories in Czech, Serbo-Croatian, and German. She is a feminist and Yugoslavia’s foremost woman writer” (August 26, 1922: 541).

Adamic’s translations were free. Even when translating from Slovenian, his mother tongue, he frequently chose the path of adaptation. His rendering of Ivan Cankar’s story “Ob zori” (“At Dawn”) therefore comes with a subtitle “Freely Translated”. Adamic’s knowledge of Croatian must have been very deficient; like most Slovenians, he had frequently heard it in his youth as it was the official language in Yugoslavia. However, he was not quite fifteen years old when he emigrated, which means that he presumably relied on more or less passive knowledge of basic Croatian that did not include Croatian dialects such as those used by Jurkić. His deficient language skills did not go by unnoticed no matter how benevolently his translations may have been regarded.

In the fall of 1922 Adamic received a grateful letter written by Dr. Ivan Krnic whose story “U redarstvenom odsjeku” Adamic had translated. Krnic took the trouble to write the first part of his letter in English,

My dear Sir,

I am informed by the Editor of “The Living Age”, that you have had the kindness to translate my story “U redarstvenom odsjeku” (:In the Department of public Ordre:) which appeared in this magazine some months ago.

I am very thankful to you and I am very pleased to read this story in an so (here Krnic made a handwritten sign to revert the word order) excel-

lent English translation. I believe that you know completely the Croatian; and the little differences are made with the only purpose to bring this story closer to American sense and taste. It's the case with the "službeni štap", which will say the "official stick", and which you did translate as "official paper". I am quite distant of being angry with that. (Delnice, October 23, 1922).³

Krnic proceeds in Croatian to inform Adamic of the kindness of *The Living Age* editor who had sent him some further issues of the magazine containing Adamic's work. It seems, however, that Krnic was not quite in the clear regarding Adamic's nationality,

Dopustite, da svoju ličnu hvalu proširim na cijelu hrvatsku literaturu, pa da Vam se toplo zahvalim za taj trud i toliko korisno nastojanje, da upoznate Anglo-sasku Ameriku s hrvatskom književnošću. Nema sumnje, da će Amerikanski sugrađani ljepšim okom gledati naše Hrvate, koji žive u Americi, nego što je bio slučaj do sada.

No svakako bi trebalo, da se ovaj Vaš toliko zaslužni rad u domovini bolje upozna, pa Vas lijepo molim, da imate dobrotu saopćiti mi, koje ste stvari do sada preveli i gdje su prevodi objelodanjeni, a možda da me i inače upoznate s vašim životom i literarnim radom, da i naš svijet ovdje sazna za ovako odlična i zaslužna Hrvata u velikom svijetu.

Mene bi osobito veselilo, kad biste mi koji od svojih prevoda mogli poslati, a ako Vam je možda poznato, da ima još koji Hrvat Amerikanski književnik, da me i na njega upozorite, kako bi se i njemu izrekla zaslužna hvala.⁴ (Ibid.)

A comparison of Adamic's translations and the source texts, be it Slovenian, Croatian or Czech, discloses a principle Adamic justified in a footnote in his posthumous book *The Eagle and the Roots*. In a passage where he spoke about the court trial involving Josip Broz and fifteen other persons accused of plotting a bomb attack, Adamic allowed for a degree of poetic license that seemed to be strangely at odds with his zeal to give a truthful account of the verbal exchange between the judge and the accused,

This and the ensuing exchanges between the judge and the accused are not literal translations. The subjective qualities of the Serbo-Croatian language are so different from those of the English language that a literal translation of words spoken in a tense moment like this would be false. Taking

³ This and further quotations are from Adamic letters preserved in the archives of Princeton University Library.

⁴ Allow me to extend my personal thanks to the whole Croatian literature, and to thank you most warmly for your effort as well as your useful enterprise to make Anglo-Saxon America acquainted with Croatian literature. There is no doubt the American co-citizens will be more tolerant towards our citizens who live in America than they used to be. Anyway, your so very rewarding work should be better known in the homeland, therefore I beg of you to be so kind as to let me know about your translations so far and where they have been published and maybe to otherwise familiarize me with your life and work so that our world here gets to know such an excellent and praiseworthy Croatian in the big world. Personally, I would appreciate it if you could mail me some of your translations as well as call my attention to any other Croatian American writer whom you might know in order to be thanked properly.

the liberties of a novelist, almost (believing that novelists often approach truth more closely than most historians), I try to give the alteration in self-interpretative equivalents. (*The Eagle and the Roots* 330)

It is possible to claim that Adamic developed and consistently used the technique of adaptation throughout his translation work. Unable to cope with the intricacies of source language he frequently resorted to stiff, everyday words and expressions, thus making his style uneventful and predictable. When a sentence or even a whole passage appeared too difficult he simply omitted it. Now and then he expanded the translation with words or even sentences not to be found in the source text. To add color, however, he loved to include “untranslatable” words in the original (such as “kula” or “beg”), explaining them in a footnote. Adamic was never completely satisfied with his work. Driven by his own ambition and prompted by the editors, he frequently revised his work. Victor Clark, the editor of *The Living Age* would not allow him to go beyond a limit of 5000 words at the most; if too long, the story was simply shortened by the editor without consulting the translator, as seen from a brief note sent by Clark to Adamic on February 2, 1923. Adamic revised his translations even after they had already been published. So, for example, he deleted the whole final passage from Mirko Jurkić’s “Betwixt Two Worlds”; likewise he crossed out a passage from Kveder’s “The Widow”. It appears his later revisions were done with the purpose to improve the style and with no consideration whatsoever for the source text.

Adamic planned to have his translations published in a book of translations. When Emanuel Haldeman-Julius, the editor of the socialist weekly *Appeal to Reason*, announced his plan to publish 1000 new pocket-series books, Adamic grabbed the opportunity and sent him a letter dated June 1, 1922:

I have recently translated into English a dozen or more Yugoslav (Slovenian and Croatian) short stories for *The Living Age*, Boston; *World Fiction*, New York; *Overland Monthly*, San Francisco; and one or two other publications. Most of these magazines demand more or less cheerful stories, thereby keeping me from translating some of the best Yugoslav literature, which is surely above the mediocre stuff produced by any nation. Now I see a possibility in your series. Could you use Yugoslav literature? If so, any particular kind?⁵

Suspecting Haldeman-Julius knew next to nothing about Yugoslav literature, Adamic felt obliged to explain, “Broadly speaking, Yugoslav literature is a cross of Russian and French type of literature, held together by varied individual characteristics.” And to make the idea even more palatable he added, “I know that no Yugoslav writer would object to translation of his work into English: in fact, Yugoslavs desire very much to acquaint Americans with their literature; but some American editors require that I secure permission from the author, if he is alive, to translate his stuff.” Evidently, Adamic wished to avoid that time-consuming procedure, for he continued, “Do you require that? So far as I know, none of Yugoslav literature is copyrighted” (Ibid.). Haldeman-Julius’ reaction met with Adamic’s expectations, and he quickly assembled

⁵ Henry A. Christian, *Selected Letters of Louis Adamic*. Unpublished typescript.

some Slovene and Croatian short story collections, newspapers and magazines to set the process in motion. Unfortunately, Haldeman-Julius only published Adamic's tiny book of proverbs titled *Yugoslav proverbs* (1923). Although his idea had been rejected by Vanguard Press, Golden Book and Harper & Brothers, Adamic did not give up. The Adamic manuscript collection at Princeton contains two packages, each of them a manuscript book of translated stories and other material. The first version, originating somewhere in mid-twenties, contains a couple of Croatian stories. "In the Department of Public Order" by Krnic was included in the first section of the book-to-be whereas the second one, titled "Moods and Vignettes", contained "The Montenegrin Widow" (Kveder; a revised translation) and "The Stonecutter" (Nazor; also revised by Adamic). Adamic submitted the manuscript with the tentative title *Modern Yugoslav Masterpieces* to at least two publishers; the Viking Press that rejected it on February 6, 1926 and the Macmillan Company. M.A. Best, an editor of the former, wrote that – despite positive reviews – the company did not wish to take the risk of publishing yet another short story collection. According to him, the market showed little interest in translated stories. After reading the manuscript, James Whithall from the Macmillan Company tersely replied (February 3, 1926) that they were not interested either.

After so many critics shook their heads, Adamic temporarily gave up; but not for long. He tried again in the thirties. Letters to be found in his manuscript collection show proof of his repeated attempts to have the book published. After his rise to prominence following the publication of *The Native's Return* (1934), Adamic became more confident and persistent. By then he saw it as his fate to sit down and revise his ill-fated book. He devised an entirely new concept: his book of translations would also contain other people's translations as well as his original work. Thus renewed, the manuscript was sent to a young emerging publisher Arthur Whipple, who promised to publish *Tales from Yugoslavia*; however, for reasons unknown, he did not keep the promise. The so-called Whipple manuscript survived but has been tampered with; it contains critical articles and multiple versions of one and the same story, meaning that no one can say what the book's content was really like. However, we are pretty confident it contained the following Croatian stories: "Betwixt Two Worlds" (Jurkić; Adamic used the published *Living Age* version - albeit a revised one – adding a brief introduction), "Angelo the Stonecutter" (Nazor, the *The Living Age* version), "At the Tailor's Dance" (S.H., *The Living Age* version), "In the Department of Public Order" (Krnic, *The Living Age* version), "The Montenegrin Widow" (Kveder, *The Living Age* version), "The Religion of My Boyhood" (Ogrizović, *The Living Age* version) and "The Old Fogies' Club" (Velikanović, *The Living Age* version). Whipple notified Adamic in a letter dated September 20, 1935 that he had received Part One of his new book and liked it.

The Manuscript Division of the National and University Library in Ljubljana holds a brief typescript allegedly from the year 1937 (Henry Christian's estimate) containing notes to a selection of short stories. The manuscript titled "Preface" consists of brief notes in English; included are all the abovementioned Croatian stories, whereby two titles were changed: Jurkić's "Betwixt Two Worldws" became "Ugly" and Ogrizović's "The Religion of My Boyhood" turned into "God". A new story was added, Dinko Šimunović's "The Orphan" ("Sirota"). The story was translated by Ivan Mladineo, a journalist and collaborator of Foreign Language Information Service whom Adamic

knew well and corresponded with. In a Translator's note on the first page of his translation, Mladineo briefly introduced the author as "a native of the section of Yugoslavia which he (i.e. Šimunović) describes in this story. So is the World-famous sculptor, Ivan Meštrović" (Typescript, Princeton University Library). He proceeded with a short account of the story itself:

The story deals with the country and the people of the Dinaric Alps of Northern Dalmatia. The time of the narrative is the immediate pre-war period, when that country was a part of the Habsburg Empire. The policy of the Austrian Government favored the Italians all along the eastern Adriatic shore at the expense of the native population. (Ibid.)

Mladineo asked Adamic to read, comment and proofread the translation. Adamic willingly obliged. He revised the text meticulously; however, we do not know if he compared the translation with the source text or not. His criticism began with the title, "Orphan is an inadequate translation of *sirota*. 'Poor thing' would be better; but still better, I think, would be *sirota* in the original, with an explanation in the text, when first used that it means 'orphan: poor thing, poor one'" (Ibid.).

Beneath the title Adamic penciled an overall assessment of Mladineo's translation:

Translation, on the whole, is very good; maybe a bit too literal. So far as publication goes in U.S., it's chances are very slim. I can't think of any magazine that would take it now, for several reasons:
almost no translations accepted,
Too long,
the style of the narrative is a bit cumbersome for the taste of American editors, who are used to defter technique –
LA (Ibid.)

Adamic's remark "too literal" is consistent with his preference for "self-interpretive equivalents" over a faithful translation. The orthographical error and Adamic's inconsistent use of capitals are to be ascribed to his infamous workaholic lifestyle – the notes were evidently hastily scribbled on the title page after Adamic had finished proofreading.

Adamic's translation phase came to a standstill after so many failed attempts to publish a book of translations. Although he was deeply pained by the editors' unwillingness to accept what he considered the best of Yugoslav literature, he was a fast learner when it came to understanding the rules of the capitalist book market. After the success of *The Native's Return*, he was ready to deal with new challenges; the political turmoil in Europe set him thinking about the destiny of his native land – the immigrants who were moving uncertainly to a new culture prompted him to write about the melting pot and he gradually surrendered to the urge to engage himself politically.

Nevertheless, Adamic's translation phase is not without value. He was a true groundbreaker in the field, the first ever Slovenian immigrant to translate into English not just from his mother tongue but also other Slavic languages, including Croatian. Adamic paved the way for other translators. In 1938 Anton J. Klančar listed in *Cankarjev Glasnik* some post-Adamic Slovenian American translators of Ivan Cankar's work into

English (128-130). Adamic did everything in his power to popularize the cultures of his native land in America. When Ivan Mladineo voiced his disappointment in a letter with the rigidity of the Yugoslav authorities when a quick visit of a major American music critic was to be arranged, he added, "You will appreciate my disappointment. Yugoslavia needs any favorable publicity it may get" (July 7, 1932). In reply, Adamic agreed, "...such lack of co-operation on the part of big officials is unfortunate and worse" (July 24, 1932).⁶

Adamic's translations need to be contemplated from another angle as well; pondering the seething melting pot, as he called America, Adamic was aware of the growing rate of Americanization on the one hand and of the shrinking of the first generation that could still speak their mother tongue on the other. As immigration gave way to ethnicity and the emotional connection to the Old World was ebbing, Adamic's translations kept it alive a little while longer.

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⁶ Mladineo's letter: Louis Adamic Archives, Princeton University Library. Adamic's letter: H.A, Christian, *Selected Letters of Louis Adamic*. Unpublished typescript.

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Faulknerjeve junakinje se soočajo s širokim naborom težav, ki jim otežkočajo biti in/ali ostati lepota ameriškega Juga. Naj jih naštejemo le nekaj: Lenin neprimerni družbeni status, Joannine napačne korenine, nezmožnost gospe Hightower, da bi izpolnila svoje dolžnosti kot žena duhovnika, Ellenin bedni zakon, Judithino nesrečno ljubezensko življenje, Rosini občutki manjvrednosti in ponižanja, neuspeh gospe Compson v vlogi matere, Caddyjino mlačno uporništvu proti moški nadvladi, Drusilline karakteristike možače, Lindina neuslišana ljubezen in Emilyjina mračna skrivnost.

Preko svojih likov in njihovih usod Faulkner prikaže spreminjajoči se ameriški Jug, ki mu grozi propad. Ga lepota Juga lahko reši? Lahko reši sebe?

UDK 81'255.4:929Adamič L.:821.163.42=03=111

Jerneja Petrič

ZGODNJE OBDOBJE LOUISA ADAMIČA: PREVAJALEC HRVAŠKE KNJIŽEVNOSTI

Članek se osredotoča na začetno obdobje Adamičevega književnega dela v ZDA. Da bi se izpopolnil v angleščini, je prevajal iz slovenske, hrvaške in še nekaterih književnosti. Z objavo prevodov v znanih ameriških revijah pa je želel tudi promovirati sebe kot obetajočega pisatelja. Adamičevo znanje hrvaščine je bilo skromno, zato ne preseneča, da je še bolj pogosto, kot je to počel pri prevodih iz slovenske književnosti, besedila adaptiral in se tako izognil prevajalskim zadregam, ki jim ni bil kos. Njegovi prevajalski poskusi niso ostali skriti, saj mdr. obstaja korespondenca z Ivanom Krnicom, ki je bil pisatelju ne glede na napake v njegovem delu globoko hvaležen za promocijo hrvaške književnosti v ZDA. Adamičevi zaporedni poskusi, da bi jugoslovanske prevode objavil v knjigi so propadli, ker v tistem času besedila niso bila zanimiva za ameriški trg. Adamič je slednjič doumel, da nima smisla vztrajati, zato se je pisateljsko povsem preusmeril. Njegovi prevodi pa vseeno ostajajo pomembni, saj je bil prvi, ki se je tega lotil v ZDA in je tako utrl pot vsem, ki so mu pozneje sledili. S prevajanjem je promoviral književnosti tedanje stare domovine in ohranjal vez med dvema svetovoma, ki jo je čas neusmiljeno načenjal.

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Oliver Haag

AVTOBIOGRAFIJA AVSTRALSKIH DOMORODCEV IN VPRAŠANJE ŽANRA: ANALIZA ZNANSTVENEGA DISKURZA

Članek se ukvarja z različnimi aplikacijami žanra v avstralskih domorodskih avtobiografijah. Znanstvena literatura namreč ne uporablja konsistentne oznake žanra za