

KATHERINE MANSFIELD IN SLOVENE TRANSLATIONS

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Abstract

During her short life Katherine Mansfield wrote numerous short stories, which place her among the best authors of this genre in world literature. The author of this paper tries to establish the reception of Mansfield's work and the critics' response in Slovenia. First translations of her stories were published in various Slovene magazines and reviews after the Second World War. However, the most complete and artistically successful presentation of her work was prepared in 1963 when Jože Udovič published twenty-eight short stories written by this author under the title *Katherine Mansfield: The Garden Party*. Udovič also contributed the introduction about the author and her work. The book was very well received in Slovenia not only by the reading public, but also by critics, who praised Mansfield and Udovič's translation as well. After that more than twenty years passed, before Katarina Mahnič translated Katherine Mansfield's short story "The Singing Lesson" in 1988. We can conclude that hopefully some new translations of Katherine Mansfield's stories will appear soon.

During the last fifty years there have been numerous translations in Slovenia of literatures written in English. However, the number of works translated from New Zealand literature is relatively small compared with British and American fiction, which is understandable due to the lack of connections between New Zealand and Slovenia and the smaller number of authors writing there.

The works of some ten New Zealand authors have been translated; among these the works of Katherine Mansfield have appeared most frequently. The purpose of my paper is to present a brief account of those of her works translated into Slovene and their reception by Slovene critics and an evaluation of the artistic quality of the translations.

The first people in New Zealand were the Maori, who inhabited the North Island before 800 (*World Book Encyclopaedia*, 164). Several Maori tribes arrived there from the East Polynesian Islands and, settling on the warm shores of the North Island, they called the country Aotearoa.

In the late 18th and early 19th centuries, British whalers and missionaries, often despite fierce opposition from the Maoris, established settlements and trading posts in New Zealand.

It is not surprising that the notable 19th century writing by white settlers is not found in poetry or fiction but rather in letters, journals and factual accounts, such as Samuel Butler's *A First Year in Canterbury Settlement* (1863).

Among the best 19th century New Zealand poets are Alfred Domett (1811–1887), whose *Ranolf and Amohia* (1872) was an attempt to discover epic material in the new land, and William Pember Reeves, born in New Zealand, who rose to be a government minister and then retired to England, where he wrote nostalgic poems with a colonial voice. But none of the poets stands out until the twentieth century, the first being Blanche Edith Baughan (1870–1958) (*Reuben and Other Poems*, etc.)

New Zealand literature was making slow and seemly progress; but suddenly this was interrupted by one brief life – that of Katherine Mansfield. She died at the age of 34, but not before she had laid the foundations for a reputation that has gone on to grow and influence the development of New Zealand literature ever since.

Katherine Mansfield (1888–1923) was born Kathleen Mansfield Beauchamp in Wellington, New Zealand. She spent the first fourteen years of her life surrounded by her large family. From 1903 to 1906 she and her two sisters completed their education in London. That she was forced to return home also reveals her opposition to her family's conventions and values, her condemnation of vulgar materialism, her desire to return to London, her struggle against restraints, and her passionate determination to be an artist despite her parents' opposition. But despite her protests against New Zealand, she made significant intellectual progress during her reluctant exile from England, which was actually a profitable and relatively happy period of her life. In July 1908, she was finally allowed to leave, so she exchanged the security and comfort of her Wellington middle class home and family for a difficult life in London.

She struggled for two very hard years, but in 1911 her first collection of short stories *In a German Pension* was published. This represented a significant breakthrough and sealed her literary career in England. She followed up with several further short stories, inspired by her life in Europe as well as in New Zealand. She often used herself and members of her family as models for the main characters. In 1920 her second collection of short stories, *Bliss and Other Stories*, was published, and in 1927 *The Garden Party and Other Stories*. But from 1911 she was already suffering from tuberculosis and spent much of her life, especially the last five years, in hospitals and sanatoriums. She died on 9 January 1923 in Fontainebleau, France. After her death another two collections were published, *The Dove's Nest* in 1923 and *Something Childish and Other Stories* in 1924. Posthumously published stories, poems, literary criticism, letters and journals followed. She became for a time a major figure, before her reputation faded for two decades only to be rediscovered in the 1970s by feminists and scholars. It seemed that Katherine Mansfield remained a New Zealand writer, as her best work was that in which she had recreated the country and family she grew up in. She had made the short story a worthy genre; she had established it as a form sufficient in itself for a writer's reputation to rest on, and had made it a staple of New Zealand writing. Her exquisite short stories deal with everyday human experiences and inner feelings. They are internationally acclaimed for their broad perception of the human character and sensitive treatment of human behaviour, and they show Katherine Mansfield's power for subtlety and understatement at its most delicate.

The collection *Družba v vrtu* (*The Garden Party*), published in Slovene in 1963, is the most extensive and most sophisticated collection of stories by Katherine Mansfield in Slovene. The stories for this edition were taken from some of her best collections. They were translated and edited by Jože Udovič (1912–1989), a poet and one of the best known Slovene translators, editors and critics. However, some of Katherine Mansfield's stories published in this edition appeared earlier and some of them have appeared subsequently in some of the Slovene newspapers and periodicals.

In making a short review of the Slovene translations of Katherine Mansfield's stories we soon find out that the translators who have thus far translated her stories have always taken the stories to translate from all of her collections save one, *In a German Pension*. None of the stories in this collection has ever been translated into Slovene, whereas the stories that have been translated can be found in all of her other collections. Here one has to consider that Katherine Mansfield's characterisation of Germans in these stories is rather stereotypical and full of the prejudices that were prevalent in English minds shortly before World War I. Even the author herself, though achieving her first success with them, did not allow these stories to be published again later.

I shall now briefly discuss the individual collections of Katherine Mansfield's stories and focus on those stories in the collections that have been translated into Slovene. It is worth mentioning here that each of her collections (*In a German Pension* being an exception) contains stories of which translations are available in Slovene in various libraries in our country.

Among the *New Zealand Stories* by Katherine Mansfield only the following three have been translated into Slovene: "The Woman at the Store", "Ole Underwood" and "Six Years Later".

Since "The Woman at the Store" is still considered to be by far her most successful accomplishment in the group of her *New Zealand Stories* it may well be interesting to cast a brief glance at how this story has been dealt with by Slovene translators. The story itself is about three travellers (one female and two male) who stop overnight at an isolated shop run by a solitary woman who has got a small daughter. To the female narrator the woman appears unhinged, an impression which is vindicated when the child reveals, by way of a sketch, that the woman has shot and buried her husband, the child's father. Descriptions of the environment draw on Katherine Mansfield's 1907 camping trip through the North Island.

The first translation of "The Woman at the Store" into Slovene appeared in *Obzornik* (3, 1959), a popular magazines dealing with culture and current social issues, as "Žena v prodajalni" by an anonymous translator. In 1963 Jože Udovič included his own translation of this story, which he titled as "Ženska v trgovini", in his collection *Družba v vrtu*. Finally the third translation, or rather a shortened version of the translation of the original text of the story, appeared in *Obzornik* (2, 1978) translated by Stana Vinšek as "Žena v prodajalni". In comparing the three translations and the original text of the story there are to be found some discrepancies in the meanings of certain words and syntagmas between the original and the three translations.

In Jože Udovič's translation from his collection *Družba v vrtu*, at the beginning of the story, in the very first paragraph, the English version reads as follows:

The pack horse was sick – with a big, open sore rubbed under the belly. Now and again she stopped short, threw back her head, looked at us as though she were going to cry, and whinnied. (Katherine Mansfield: *New Zealand Stories*, 39)

Udovič translated these lines in the following way:

Tovorni konj je bil bolan – pod trebuhom je imel veliko rano, kjer ga je odrgnil jermen. Tu in tam se je nenadoma ustavil, vrgel glavo nazaj in nas pogledal, kakor da bo pričel jokati, in zarezgetal. (*Družba v vrtu*, 329)

Both texts inform us that the packhorse is sick with a big open sore, but the translator tells us explicitly what has caused it, while the original does not. In the English version the author refers to a mare, whereas in Slovene the animal is not a mare but a stallion.

The translation of the song sung by Jo, one of the three travellers, is also quite interesting. In the original text it reads as follows:

I don't care, for don't you see,
My wife's mother was in front of me! (*New Zealand Stories*, 39)

The Slovene translation renders this as:

Kaj mi to mar, preljubi moj,
ne vidiš tašče pred menoj. (*Družba v vrtu*, 330)

The second line would be better translated thus: "Ali ne vidiš, moja tašča je bila pred menoj." which indicates that his wife's mother may still be standing in front of him. Moreover, Udovič adds the expression *preljubi moj*, meaning *my dearest*, which is not in the original. He probably introduces *preljubi moj* because it rhymes with *menoj*. In any event, though written in the present tense simple, the words "ne vidiš tašče pred menoj" (can't you see/don't you see my wife's mother in front of me) can refer to some past event – it can also imply an encounter between Jo and his wife's mother which may have happened sometime in the past.

Another point is that a great deal of the conversation that takes place among the characters is written in the vernacular style; the characters speak in the New Zealand dialect all the time, except when the female first person relates to us what is going on in the story, which she does in literary language.

Let us compare the following paragraph:

"Hallo," screamed the woman. "I thought you was three 'awks. My kid comes in ter me. "Mumma," says she, "there's three brown things comin' over the 'ill." says she. An' I comes out smart. I can tell yer. "They'll be 'awks." I says to her." (*New Zealand Stories*, 41)

In Udovič's translation:

"Hej!" je zavreščala ženska. "Mislila sem, da ste trije jastrebi. Moj otrok je pritekkel noter in zakričal: "Mama," tako je rekel, "tri rjave lise prihajajo

čez grič.” Je rekel. In skočila sem hitro ven, lahko mi verjamete. “Najbrž bodo jastrebi.” Sem rekla otroku. (*Družba v vrtu*, 332)

We can see that the translator in this and similar paragraphs did not use any dialect or slang but the Slovene literary language. Although it is clearly stated, in both the original and the translation, that the woman has a daughter, in this part of the translation the child is referred to in the masculine. By this, I think, the translator wished to show how the woman was not very kind to her daughter; she did not care whether the “kid” was a girl or a boy. There are also some other minor differences between the original and the translation.

While very few of the *New Zealand Stories* have been translated into Slovene, this however is not the case with the stories in the collection *Bliss and Other Stories*, more than half of which have been translated into Slovene. From this collection the following stories are available in Slovene: “Je ne Parle pas Francais”, “Bliss”, “Mr. Reginald Peacock’s Day”, “Sun and Moon”, “Fueille D’Album”, “A Dill Pickle”, “Revelations”, “The Escape” and “The Apple Tree”.

“Bliss” presents the perceptions of the affluent Bertha Young preparing for and then hosting a dinner party of “modern thrilling friends”, at which she discovers that her husband, whom she sexually desires for almost the first time, has betrayed her with a female guest, Pearl Fulton. The story is notable for the extent to which people and objects act as symbols of Bertha’s sexual self-discovery, as when she shows Pearl Fulton a flowering pear tree. Bertha’s ecstasy leads to a moment of inner transformation and finally she is crushed when she discovers her husband’s infidelity. The story is packed with symbolic meanings and allusions.

It is interesting to ask whether the translator has managed to preserve the meanings of the symbols and allusive statements, especially those that in their structure as well as in their literal meaning may differ from their Slovene equivalents. “Bliss” has been translated into Slovene twice. The first translation of the story was published in *Večer*, an influential and widely read Slovene newspaper, on 5 December 1959, as “Veselje”. The translator is anonymous. Jože Udovič did the second translation of the story and published it along with other translations in his book *Družba v vrtu* as “Blaženost” in 1963. Here again we can perceive certain differences, not only between the Slovene and English texts, but also between the two translations themselves. “Veselje” is actually not a proper full-length translation, since the anonymous translator omitted parts of sentences, various individual words and expressions and even larger parts of the text. So the translated story is much shorter than “Blaženost”, which is a complete translation.

In order to see how the two translators handled the text, let us have a look at the first paragraph of the story, which in the original reads as follows:

Although Bertha was thirty, she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at nothing – at nothing simply. (*Selected Stories*, 111)

Jože Udovič translated this paragraph in the following way:

Čprav je Berta Young imela že trideset let, je še zmeraj doživljala trenutke, kakršen je bil ta, ko jo je nekaj sililo, da bi tekla namesto hodila, da bi plesala in vrteč se stopala s pločnika na cesto in spet nazaj, da bi po otroško poganjala obroč, da bi nekaj vrgla v zrak in potem spet ujela, ali da bi stala in se smejala – ničemur – preprosto ničemur. (*Družba v vrtu*, 7)

The translation shows us that Udovič did not omit anything; he translated every constituent part of the text in a literal manner, thus creating an extremely accurate translation, which might in a way also be regarded as word-by-word translation. He included every single emotional state of Bertha Young's mentioned in the original text, as well as every single action she wanted to perform.

But in "Veselje" the translation of the same paragraph is as follows:

Čprav je Bertha imela že trideset let, so bile ure, ko si je želela teči, zaplesati po pločniku, da bi nekaj vrgla v zrak, da bi se smejala brez pravega vzroka. (*Večer*, 5 December 1959)

which might be back-translated into English like this:

Although Bertha was thirty, there were still hours when she wanted to run, to dance on the pavement, to throw something up in the air, to laugh without any proper reason.

It is quite clear that the first paragraph in "Veselje" is translated in factual, realistic language without any sophistication or poetic touch, without any deep sense of the beauty and understanding of a human inner life. An omission of this kind can be seen in the translation of the following paragraph – the description of the scene where Bertha enters the nursery and the nurse feeding her baby:

"Now, my lovely, eat it up like a good girl," said the Nurse, setting her lips in a way that Bertha knew, and that meant she had come into the nursery at another wrong moment.

"Has she been good, Nanny?"

"She's been a little sweet all the afternoon," whispered Nanny. "We went to the park and I sat down on a chair and took her out of the pram and a big dog came along and put his head on my knee and she clutched its ear, tugged it. Oh, you should have seen her."

Bertha wanted to ask if it wasn't rather dangerous to let her clutch at a strange dog's ear. But she did not dare to. She stood watching them, her hands by her side, like the poor little girl in front of the rich little girl with the doll.

The baby looked up at her again, stared, and then smiled so charming that Bertha couldn't help crying. (*Selected Stories*, 112–113)

In "Blaženost" this paragraph is translated completely, but in "Veselje" it is again shortened, almost becoming a new text, quite unlike Katherine Mansfield's original.

“Srček, pojej to in bodi pridna deklica,” jo je opominjala dojjila, stiskajoč usta na način, ki ga je Bertha dobro poznala in ki je pomenil, da je v otroško sobo zopet prišla v nepravem času. Otrok jo je ponovno pogledal in se tako ljubko nasmejal, da se Bertha ni mogla vzdržati in mu je zaklicala. (*Večer*, 5 December 1959)

“The Escape”, another story from the collection *Bliss and Other Stories*, presents the reactions of an English couple having missed a train. The first part of the narrative, channelled through the consciousness of the wife, establishes a tone of disgust and frustration that gives way in the second part of the narrative, channelled through the consciousness of the husband, to acceptance. While the characters attempt physical, emotional and psychological escape, they also try to accept the status quo.

The first translation of “The Escape” into Slovene was published on 10 January 1963 in the magazine *Vprašanja naših dni* under the title “Pobeg”, and then again in Jože Udovič’s collection *Družba v vrtu* in the same year and with the same title. The first translation, published in the magazine, is accompanied by the following remark: “Novela je iz zbirke Katherine Mansfield *Družba v vrtu*, ki izide v kratkem pri Cankarjevi založbi.” (*Vprašanja naših dni*, 1963, 392) (The story is taken from the collection of Katherine Mansfield’s short stories *Družba v vrtu*, which will soon be published by Cankarjeva založba.) Undoubtedly we are dealing here with one and the same text since the translation published in the magazine is actually that of Udovič and was published with the purpose of calling the attention of readers to his book. In comparing Katherine Mansfield’s original story with Udovič’s translation, only some minor but not relevant differences can be found.

Shortly before the end of the story, there is a part of a conversation which is partly written in French, as follows:

“Do not disturb yourself, Monsieur. He will come in and sit down when he wants to. He likes – he likes – it is his habit.”

“Oui Madame, je suis un peu souffrante... Mes nerfs.” (*Bliss and Other Stories*, 280)

Udovič did not translate the French expressions and sentences into Slovene, but left them in their original form. (*Družba v vrtu*, 134) There is an exception to this rule, though, as in the very first paragraph of the story, where the French word *voiture* was translated with the Slovene word *voz* (meaning a carriage or a coach). However, generally speaking, the translator did a very good job.

Another story which may be very interesting in terms of the translations of Katherine Mansfield’s stories is “Sun and Moon”. The story is about a brother and a sister (Sun and Moon) with Sun’s perception of a dinner party exposing adults as predatory, destructive and objectifying of children. The only known translation into Slovene of this story was published in Udovič’s *Družba v vrtu*, 1963 as “Sonček in Luna”. As has always been the case with translations, “Sonček in Luna”, too, contains some places where the translator took a liberty and slightly altered the original meaning of some of the sentences, although this was of no detriment to the story itself (as, for example in *Selected Stories*, 146) and in the Slovene translation (*Družba v vrtu*, 95).

A little bit further in the original story there is the following sentence:

Moon thought they were hats. (*Selected Stories*, 164)

The literal Slovene translation of it would be:

Luna je mislila, da so klobuki.

But Udovič translated the sentence in the following way:

Luna je res mislila, da so klobuki. (*Družba v vrtu*, 95)

In adding the word *res*, which means *really* but which is not in the original text, the translator emphasises the naivety of the small girl's imagination, her ingeniousness and intelligence.

The translation of the following paragraph is also quite interesting in its use of words:

That was for the concert. When Sun looked in a white-faced man sat at the piano – not playing, but banging at it and then looking inside. He had a bag of tools on the piano and he had stuck his hat on a statue against the wall. Sometimes he just started to play and then he jumped up again and looked inside. Sun hoped he wasn't the concert. (*Selected Stories*, 164–165)

To je bilo za koncert. Ko je Sonček pokukal noter, je sedel pri klavirju mož z belim obrazom – vendar ni igral, ampak tolkel po njem in potem spet pogledal vanj. Na klavirju je imel torbo z orodjem, klobuk pa je poveznil kar na kip, ki je stal ob steni. Včasih je komaj začel igrati, pa je že spet skočil na noge in pokukal noter. Sonček je upal, da ta mož še ni pravi koncert. (*Družba v vrtu*, 96)

It is the translation of the word *concert* which is interesting here. It appears twice in Katherine Mansfield's text, as it does in the translation, where it is translated in both cases as *koncert*. But the second time it is supposed to denote a person. Udovič tries to convey to the readers the same idea as Katherine Mansfield. Sun must have heard his parents talk about a *concert* and in the imagination of a small child he must have conceived the idea of a concert being someone who would play for them. The same goes for the Slovene word *pokukal* (peeped in), which also indicates both the child's curiosity and his manner of speaking.

The expression *my lamb* is literally *moje jagnje*, or more fondly *moj jagenjček*, but Udovič translated this epithet as *golobček moj*, which is a more usual expression in Slovene. (*Selected Stories*, 166; *Družba v vrtu*, 97) It is clear that Udovič was mindful of the phraseology and idiomatic use of Slovene.

Another story worth mentioning from *Bliss and Other Stories* is "Je ne Parle pas Francais". The story is that of Raul Duquette, a young Parisian writer and critic, who lives his submerged life on the margins of respectable society. His encounter with Dick Harmon (presented as his English counterpart) and in a particular Dick's abandonment of his lover "Mouse", whom Duquette also betrays by citing the only words that Mouse spoke in French, "Je ne parle pas Francais". The only known

translation of this story was published in *Družba v vrtu* in 1963. The translator left the title in the original language, since he was aware of its importance; it conveys the basic idea of the story.

In the original text of the story there are some other French words and expressions about which the translator logically concluded that they should not be translated because they characterise Raul Duquette, the narrator as a Frenchman, which is probably what Mansfield intended.

However, in the following part of the text

“Thanks, mon vieux. You haven’t got perhaps a set of ginger whiskers?”
“No, monsieur,” he answered sadly. (*Selected Stories*, 91)

which is translated

“Hvala, mon vieux. Ali mogoče nimate pri roki dveh rjavkasto rumenih zalizkov?”
“Ne, gospod,” odgovori žalostno. (*Družba v vrtu*, 49)

the translator kept the first French expression, *mon vieux*, but translated the second one *monsieur*, probably because he thought that the reader would thus not be “disturbed” any more.

The next story from *Bliss and Other Stories* translated into Slovene that might be of some interest is “The Wind Blows”. In it Katherine Mansfield narrates the response of a rebellious and disgruntled young woman, Matilda, to a music lesson on a windy day. Although unnamed, the location is identifiably Wellington. The strength of frustration in the first part of the story changes to one of arousal during the music lesson. It concludes with a wish or dream sequence in which Matilda and her brother look back on themselves from the deck of a boat sailing from the harbour. The wind is a symbol of an unsatisfied sexual arousal.

The story was translated into Slovene by Jože Udovič and published in the collection *Družba v vrtu*, 1963, as “Veter veje”. The translation sticks in its use of language and vocabulary more or less to the original, though there are some minor differences, for example in the description of the windy day, at the very beginning of the story

It is only the wind shaking the house, rattling the windows, banging a piece of iron on the roof and making her bed tremble. (*Bliss and Other Stories*, 137)

is rendered

Samo veter je, ki stresa hišo, ropota z okni, udarja s kosom železa ob streho in besni, da se trese njena postelja. (*Družba v vrtu*, 29)

In the original text there is no verb where Udovič has the Slovene verb *besni*. The translator had expanded the meaning a little by adding the verb *besneti*, which means *to rage*. A little bit further in the original text we come across the phrase *a perfect idiot*, which is how Matilda’s mother brands her daughter. Udovič translated this *trapa, da ji ni para*, which literally means *a silly woman without comparison*, which is milder than in the original.

Throughout the translation there are further similar discrepancies, but they do not have an influence on the readers' understanding of the story.

Another notable collection by Katherine Mansfield from which some stories were translated into Slovene is *The Garden Party and Other Stories*, published posthumously just two days after her death. The stories from the collection that have been translated into Slovene are: "At the Bay", "The Garden Party", "Mr And Mrs Dove", "Life of Ma Parker", "Marriage a la Mode", "The Voyage", "Mrs. Brill", "Her First Ball", "The Singing Lesson", "The Stranger", "Bank Holiday" and "The Lady's Made".

"The Garden Party" is undoubtedly the best-known story in the collection. It concerns a garden party held by the rich Sheridan family. The central consciousness is that of Laura, whose ecstatic excitement in the first part of the story gives a way to shock when news of the accidental death of a carter who lived nearby reaches her. In what Sheridan family members call an absurd and extravagant reaction, Laura pleads for the party to be cancelled. It goes ahead but afterwards her mother suggests she should take a basket of leftover food to the bereaved family. Laura's sighting of the corpse results in a transforming, epiphany experience, which completes the emergence of Laura's individual voice and consciousness from that of the Sheridan family. Apart from its treatment of the effect of death on the living, the story is a subtle commentary on class-consciousness.

"The Garden Party" changed the title of the collection (originally to be "At the Bay"), which indicates the story's reputation and popularity. So far, we only have one translation of "The Garden Party". Jože Udovič included it in his collection *Družba v vrtu*. His translation of the very title of the story as well as of the entire collection – *Družba v vrtu* – deserves some attention, since the translation of *The Garden Party* into *Družba v vrtu* seems to some extent inadequate if we take into consideration the fact that that the literal translation of "The Garden Party" into Slovene is *vrtna veselica* or *vrtna zabava* or even *zabava na vrtu*, i.e. a certain festivity which is going on in a garden, park or lawn, or gathering of persons by invitation for pleasure arranged in such a place. If we assume that Katherine Mansfield tried to depict in her story a party in this sense of the word, Udovič's translation may appear to be inaccurate. However the word *party* itself can also be used to denote a group of people united in their policy and opinions, in such part of a cause, or a single person as well (we can ask, for example, "Who is the party in blue?" meaning the person in blue). If indeed Mansfield had in mind a party in this sense of the word – a group of people making up a party – Udovič's translation turns out to be correct. Though it may seem open to question whether Katherine Mansfield had in mind one particular meaning of the word *party* (an event, festivity in the garden or a group of people gathered in the garden), there are some transparent places in the text of the story which indicate clearly that she meant an event rather than a group of people, for example:

She ran at Laurie and gave him a small, quick squeeze.

"O, I do love parties, don't you?" gasped Laura. (*Selected Stories*, 240)

In this context it is clear that the word *parties* implies a series of events, festivities (acts of eating, drinking, celebrating, listening to music and having fun) and that it

does not refer to a group of persons. Thus Laura's sentence could be translated "Oh, resnično imam rada zabave." with the Slovene word *zabava* meaning *festivities*. But Udovič translated this fragment as follows:

"Oh kako rada imam take dneve, ko imamo povabljene, ti ne?" je dahnila. (*Družba v vrtu*, 195)

As we can see, he translated the word *parties* with *dneve, ko imamo povabljene*, which means *those days when we have guests*. There is a similar case in the next sentence:

They could not have had a more perfect day for a garden-party if they had ordered it. (*Selected Stories*, 237)

which Jože Udovič translated:

Ne bi mogli imeti lepšega dne za to priložnost, ko bodo povabljenec sprejeli na vrtu, tudi ko bi ga bili naročili. (*Družba v vrtu*, 191)

In this case he translated the word *garden-party* using a whole clause, *ko bodo povabljenec sprejeli na vrtu*, which means *when they are going to receive their guests in the garden*.

Comparing the original text and the translation we come across some further discrepancies between them, where the translator altered a word or a phrase in order to adjust it to the Slovene vocabulary, phraseology and grammatical rules, for example:

"Tuk – tuk – tuk" clucked cook like an agitated hen. Sadie had her hand clapped to her cheek as though she had toothache. Hans's face was screwed up in the effort to understand. (*Selected Stories*, 244)

In Katherine Mansfield's text the cook utters inarticulate sounds, tuk – tuk – tuk, which has no meaning at all and which is not of the nature of human speech but is a simple sound similar to the noises made by a hen. However, in the translation these sounds are no longer inarticulate but take the form of the question *Kako, kako?* (*How? How?*) while the translator does still compare the cook to an agitated hen:

"Kako, kako" je kokodakala kuharica kakor prestrašena kokoš. (*Družba v vrtu*, 201)

Instead of translating the sounds similar to those produced by a hen into their Slovene counterparts, such as ko-ko-ko, the translator displayed his great sensibility in dealing with the language by translating these inarticulate sounds, which he knew must have been well articulated questions made unclear by the distance from which they were heard, into seemingly inarticulate sounds similar to those of a hen. In the same paragraph we can also note that the clauses in the original are written in the passive voice, while the Slovene translation uses the active voice.

As is the case in other stories, Jože Udovič paid no regard to the colloquialisms but made sentences grammatically correct using only words from the formal vocabulary.

Another very significant story from *The Garden Party and Other Stories* is "At the Bay". It focuses on relationships between women and between men and women,

who seem to inhabit different realities, the social expectations of gender roles, the world of children, criss-crossed by shadows from the adult world and the unknown, disillusionment and life's inevitable paradoxes. To tell the characters' individual stories Katherine Mansfield brings them together in the progress of a single summer's day from dawn to dark, each of the twelve sections centred on a moment of revelation: Stanley's sense of exclusion as he blusters off to work, the child Kezia's discovery of the universality of death, or Beryl's late-night encounter with the dangerous sexuality of Harry Kember.

The only known translation of "At the Bay" was by Jože Udovič and included in *Družba v vrtu*, 1963, titled "Ob zalivu". As a very skilful translator, showing an extremely high level of sensibility and respect for the spirit of both languages, Udovič also respected Katherine Mansfield's emotional orientation as well as her emotional worlds. His translation of the very beginning of the story presents just a tiny piece of his mastery skills as translator. (*Selected Stories*, 210; *Družba v vrtu*, 135)

Apart from the distinctive location, the use of New Zealand words such as "bush", "paddock" and "toi-toi" in this paragraph distinguish the story from its English contemporaries. There are no substantial differences between the original and the translation. What differences there are are of no great importance. For example, a sentence in the original reads "The grass was blue." which in the translation is "Trava je bila videti modra." which means *the grass looked blue*.

Further on in the original text there is a sentence describing the sea: "Ah – aah!" sounded the sleepy sea. "In the translation this is rendered as "Ah – a – ah," je vzdihovalo zaspano morje." The translator used the verb *vzdihovati*, which means *to sigh* and is in Slovene quite often used when we want to describe a rough sea or a certain rough movement of the sea.

The next story from *The Garden Party and Other Stories* which is interesting from the point of view of translation is "Miss Brill". The story presents an excursion to "les jardins publiques" by Miss Brill, a lonely, ageing English spinster living and working in France. In an indirect interior monologue, she habitually dramatises her own and others' fixations and eavesdrops on others' conversations. The denouement occurs at the point when she imagines herself to have a special empathy with those around her in the park and overhears a young couple describe her as a stupid old thing and liken her beloved fur to a fried whiting. The story handles the theme of the "femme seule", betrayed, rejected or unwanted.

So far there have been two translations of "Miss Brill". The first one was published on 3 October 1954 in *Primorski dnevnik* as "Gospodična Brill" and was by an anonymous translator. Jože Udovič did the second translation and it was published in *Družba v vrtu*, again with the title "Gospodična Brill". In it Udovič's main characteristics as a translator can be established, such as his careful choice of vocabulary. Whenever he tries to shape an English text into the narrative patterns typical of Slovene, he considers the meaning of every single word before he starts the translation. As soon as he comes across a word that is unclear or unsuitable or inadequate for the delineation of a certain phenomenon or situation or word, i.e. the literal meaning is insufficient, he provides such a word with an additional explanation or description, as can be seen in the following fragment of the story:

Although it was so brilliantly fine – the blue sky powdered with Gold and the great spots of light like white wine splashed over The Jardins Publiques – Miss Brill was glad that she had decided on her fur. (*Selected Stories*, 309)

Jože Udovič's translation reads as follows:

Čeprav je bilo vreme tako čudovito lepo – modro nebo, posuto z drobnim zlatom, in velike lise svetlobe kakor belo vino, razlito čez mestni park – je bila gospodična Brill vesela, da se je odločila za svoj krznen ovrtnik, za svojo lisico. (*Družba v vrtu*, 273)

Everything except the word “fur” is translated literally. While in the original text it might indicate any sort of fur or any garment made of fur, Udovič's translation states very clearly that Miss Brill had decided on her toque, on her fox fur.

After Katherine Mansfield's death, her husband John Middleton Murry reverently managed and published her literary legacy. From her uncollected and unpublished stories he produced two collections: *The Dove's Nest and Other Stories* (1923) and *Something Childish and Other Stories* (1924). Some of the stories from both collections have also been translated into Slovene.

From *The Dove's Nest and Other Stories* the following four stories have been translated for Slovene readers: “The Doll's House”, “A Cup of Tea”, “The Fly” and “The Canary”.

The story of “The Doll's House” is set in New Zealand and it involves some of the Burnell family characters that also appear in “The Bay” and “Prelude”. It deals with various characters' reactions to a doll's house sent to the Burnell children as a gift. The central consciousness of the story, against which the characters' speech and thoughts are drawn, is that of Kezia. Her independence contrasts with her sibling, aunt Beryl and her friends, presented as spiteful gatekeepers of middle-class privilege. She responds with wonder to a miniature lamp in the house and ultimately defies family mores by allowing the impoverished socially outcast Kelvey children to look at the toy.

“The Doll's House” was included in the collection *Družba v vrtu* as “Hišica za lutke”. In drawing parallels between the original and the translation we can find some examples where the translator uses phrases and words which are more typical of Slovene than their English counterparts. Some differences can be found in the following section:

The Burnell's children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to – well to boast about their doll's house before the school bell rang. (*Selected Stories*, 338)

In Udovič's translation:

Burnellovi otroci so drugo jutro komaj dočakali, da so šli v šolo. Kar razganjalo jih je, tako so si želeli pripovedovati o tej hišici vsem, popisovati in – no – postavljati se z njo, preden bo zadonel šolski zvonec. (*Družba v vrtu*, 381)

The first part of the translation slightly differs from the original text and literally means that the Burnell's children can hardly wait for the moment they go to school and are bursting with the desire to do so. While in Katherine Mansfield's text the children are already on their way to school and they are trying to walk as fast as possible, in the Slovene version they are still at home waiting eagerly for the moment they can go to school.

From Katherine Mansfield's last collection of short stories *Something Childish and Other Stories* only three have been translated into Slovene. These are "Sixpence", "This Flower" and "Poison".

"Poison" is the only story from the collection which has been translated into Slovene more than once. It is narrated by a young man aged twenty-four who is having an affair with Beatrice, a young woman but already divorced twice. The man loves her; he has been staying with her for several months, though he is never sure whether she loves him or not. The fact is that she never seems to be satisfied or pleased with anything he does for her. Therefore his life with her is actually a pain, since he is constantly tormented with doubts about her love and devotion to him. Beatrice, on the other hand, plays mischievously with his love, devotion and servitude, without giving him anything in return.

One morning Beatrice is expecting a certain letter, which may also be from a past lover, and it is her impatience that makes the young man nervous and uneasy about her true feelings. In a sudden outburst of tenderness and kindness Beatrice reassures the man about her love for him: she declares her total devotion to him, which makes the young man extremely happy. Even though the postman doesn't bring them any letters, which – along with the feeling of being loved by Beatrice – pleases the young man immensely, while reading a newspaper, Beatrice runs across an article about a man tried in a court of law for having poisoned someone. Upon reading this she starts talking about poisoning. She states that it is the exception to find married people and lovers who don't poison each other. In her opinion the only reason why so many couples survive is that one partner is frightened of giving the other the fatal dose and that it is bound to come sooner or later. These thoughts disconcert the young man and make him feel that the drink she has given to him tastes strange – as if it had been poisoned.

There are two Slovene translations of "Poison". The first one was published in *Družba v vrtu* as "Strup" and the second translation with the same title was published on 27 January 1975 in *Dnevnik*. It is interesting to see how the most important paragraph of the story was translated into Slovene.

"Haven't you ever thought... of the amount of poisoning that goes on? It's the exception to find married people who don't poison each other – married people and lovers.

Oh... the number of cups of tea, glasses of wine, cups of coffee that are just tainted... The only reason why so many couples... survive is because the one is frightened of giving the other the fatal dose. That does take nerve! But it's bound to come sooner or later." (*Something Childish and Other Stories*, 381)

In Jože Udovič's translation this is rendered:

“Nisi nikoli pomislil... koliko je tega zastrupljanja neprestano na tem svetu? Prava izjema je, če najdeš poročene ljudi, ki ne zastrupljajo drug drugega – poročene ljudi in zaljubljenca. Oh, kako veliko je število skodelic čaja, kozarcev vina in skodelic kave, ki so le za spoznanje pobarvane s strupom...Edini razlog, zakaj toliko dvojic...to preživi, je ta, da se eden od njiju boji dati drugemu usodno količino. Če hoče človek to storiti, mora biti trdnih živcev.” Vendar mora prej ali slej priti do tega. (*Družba v vrtu*, 375)

Udovič translated the text very carefully; he closely followed the author's words and thoughts and he even kept the exact punctuation, showing his expertise in language and stylistics and ability to understand the slightest hints in the story. On the whole his translations are as brilliant as the original stories.

In *Dnevnik* the anonymous translator put it this way:

“Skoraj ni človeka, ki ne zastruplja drugega ali s svojo naravo, boleznijo, in ne redko tudi s pravim strupom. Koliko kozarcev vina in skodelic kave je zastrupljenih. Edino pojasnilo, zakaj toliko parov “preživi”, je v tem, da se ON ali ONA boji natočiti usodno dozo, kar zahteva dobre živce in precej hrabrosti.” (*Dnevnik*, 1975, 13)

We can see that the second translation is a variation on Katherine Mansfield's text, since it is much shorter and it reads like a kind of resume. The translator omitted some words, phrases, and parts of sentences and even whole sentences. Sometimes his translation sounds as if he was telling the contents of the story, and Katherine Mansfield's brilliance of her style and language has almost vanished.

The appearance of Katherine Mansfield's works in Slovenia triggered several critical reviews by Slovene literary critics. Let me mention briefly some of the critical reviews on Katherine Mansfield's short stories that have appeared so far in various periodicals in Slovenia.

The very first article on Katherine Mansfield published in any of the Slovene periodicals had the title “Nežna ženska” (Tender Woman) and was published in the *Življenje in svet* magazine in 1939. The author of the article, referred to only by the initials N. K., gives a short account of Katherine Mansfield's life and informs us that she spent the last few years of her life in France, where she tried to restore her health, that she was fond of Southern France and Paris with its surroundings, and that she died in Fontainebleau. It is also said that she had left many letters and then the article continues with two remarks taken from her diary: the one that she wrote about a German bombardment of Paris, which she witnessed while staying there in 1915, the other about two French vessels making an unsuccessful attempt to enter the Mediterranean Sea. The article focuses on those moments of Katherine Mansfield's life that may confirm that she was a tender woman.

The 7 *DNI* magazine of 17 January 1958 features a translation of Katherine Mansfield's story “Feuille d' Album” titled “Hiša onstran ceste”, along with a very

short critical account with the heading “Nekaj o piscu...nekaj o delu” (something about the writer... something about the work) about the author’s life and work.

The greatest contribution to the Slovene reception of Katherine Mansfield’s work is undoubtedly that of Jože Udovič. In his book *Družba v vrtu* (The Garden Party) he published Slovene translations of twenty-eight of Mansfield’s short stories from all of her collections except *In a German Pension*. He also added an essay on Katherine Mansfield’s life and work. In the first part of it, he explains the most important events in her life that influenced her writing. Then he writes about the most evident literary trends and ideas, and ways of writing as well as about the best-known writers of her time. He also mentions the main characteristics of her writing, first of all her sense for the inner life of the characters she wrote about, the symbolism in her stories and her mastery of the form of the short story.

In publishing this book, Udovič not only did a good job as a translator, he also managed, at least for a short period, to direct the attention of Slovene readers towards Katherine Mansfield, who thus, for a certain period, became popular in the country.

On 7 March 1964, *Ljubljanski dnevnik* featured an article with the title “Katherine Mansfield: Družba v vrtu”. Only the initials S. Š. (probably Snežna Šlamberger) identify the author of the article, who compares Katherine Mansfield’s work to a finely woven, richly textured and well-patterned linen.

Just a day later, on 8 March 1964, the newspaper *Delo* featured the same titled article (“Katherine Mansfield: Družba v vrtu”) by Stanka Godnič, who describes the book as one of the most beautiful literary gifts ever presented from foreign literature in the last few years to Slovene readers. Further she enumerates the factors that influenced Katherine Mansfield’s work, and continues with a description of her narrative techniques. She also points out the importance of social critique and irony in her works. Then she calls Katherine Mansfield’s work a special sort of clipping and finally praises Jože Udovič’s translations.

Two days later, on 10 March 1964, an article by Marija Cvetko with the title “Družba v vrtu” was published in *Tedenska tribuna*. She praises Udovič’s translations and his foreword to the collection, as well as Katherine Mansfield’s work.

On 16 May 1964, the *Mladina* magazine published Katarina Bogataj’s article “Katherina Mansfield: Družba v vrtu”. Katarina Bogataj asserts that Katherine Mansfield’s mastery is at its greatest in her depiction of small things, details and nuances, and that in her stories one would search in vain for certain moments of suspense, since it is rather an atmosphere which gives the stories their flavour, and since the writer depicts in each of them a single apparently unimportant event or moment from everyday life, which on the other hand conveys a certain meaning – the point. Katarina Bogataj defines certain groups of people Katherine Mansfield deals with in her stories. She mentions that the writer also deals with her homeland, New Zealand, and makes a list of human vices Katherine Mansfield lampoons in her stories.

In the same year (1964) the *Sodobnost* magazine published Rapa Šuklje’s article “Novele Katherine Mansfield” (“Katherine Mansfield’s Short Stories”). In her article Rapa Šuklje also deals with the book *Družba v vrtu*. In her opinion two characteristics are typical of Katherine Mansfield’s short stories: her detailed psychologically based observations and her economy of narration. She grades Jože Udovič’s choice of stories

as a well-accomplished cross-section through Katherine Mansfield's creative development.

Also in 1964, the first issue of the *Naša žena* magazine featured Udovič's translation of "Mr Reginald Peacock's Day" as "Veliki dan gospoda Reginalda Peacocka". The translation is preceded by a short biography of the writer, entitled "Pisateljica Katherine Mansfield".

It is evident that Katherine Mansfield's popularity in Slovenia reached its climax in 1964, due to *Družba v vertu*, published the year before. But as time went on, her popularity faded and she fell into oblivion, with very few translations or critical reviews being published, till 1988, when "Ura petja", a translation by Katarina Mahnič of "The Singing Lesson", marked the hundredth anniversary of Katherine Mansfield's birth.

A large part of Katherine Mansfield's stories have still not been translated into Slovene, such as "An Indiscreet Journey" showing the author's despise at the idiocy and cruelty of war, or "Something Childish but Very Natural", a story of the romantic love of a very young couple, or Katherine Mansfield's longest novella, "Prelude", one of her most celebrated New Zealand stories, based on her family's move to Karori, near Wellington, in 1893. After the accidental death of her beloved brother Leslie in October 1915, Mansfield wanted to write a recollection of her own country and childhood. She also wanted to write a kind of a long elegy to her brother. The story is structured rather metaphorically with inner monologue moving from one character to another. Symbols and images are used to illuminate characters' perceptions, with meanings emerging from their own evolution of their inner lives. "Prelude" presents an excellent picture of Katherine Mansfield's internal world, since while telling the story, she actually makes a thorough analysis of her own feelings she had had in her youth living in the house of her parents. At the same time the psychological ideas she develops and the motions and feelings shown in the characters would represent a rich source of information for psychologists as well as for literary theorists for their further research.

Also interesting for Slovene readers would be "The Little Girl", a story based on the author's experience with her father who, though he loved her very much, always behaved sternly towards her and imposed his authority upon her in a rather harsh, bullying way. Yet another interesting story is "Pictures" dealing with an impoverished, elderly actress who keeps trying in vain to find employment at numerous film producing companies.

In her short life Katherine Mansfield created masterpieces of stories that have found their way to the readers throughout the world, including Slovenia. A few translations of her stories have appeared in Slovene periodicals, but it was Jože Udovič who with his great mastery of both languages (English and Slovene) and his substantial artistic abilities in his own right translated some of her most outstanding stories into Slovene. Thanks to him Slovene readers are thus acquainted with the work of Katherine Mansfield.

After Udovič for a period of some twenty-five years not a single translation of any of Mansfield's stories appeared in Slovene. Finally in 1988 Katarina Mahnič's

translation of "The Singing Lesson" reminded the Slovene readers of the hundredth anniversary of the birth of Katherine Mansfield.

Maribor

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