

## WASHINGTON IRVING IN SLOVENE

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### Abstract

Washington Irving played a crucial role in the development of the American short story. His tales featuring American characters and American settings represented a giant step forward in the development of an independent American literature. His tales have so far been translated into Slovene a few times. The objectives of my paper were to establish the number of Slovene translations of Irving's work, record pertinent information regarding the translations, evaluate the translators' achievement in terms of their ability to present the period and the characters relative to the original texts as well as their ability to transplant Irving's unique humor and finally research Slovene critical response on Irving.

Washington Irving has been honored with the position of the first major American man of letters, in particular as an author of imaginary tales. Born the youngest child of a well-to-do merchant family in New York in 1783, "the year the United States won its freedom, and named for the military hero venerated as the Father of His Country" (Bercovitch 661), he was destined to become a lawyer but never practiced that profession. Having fallen prey to tuberculosis at the age of 21, he went abroad to recuperate, which brought him to England, France and Italy between 1804 and 1806: there the romantic movement in literature and otherwise was well under way. After his return to New York he successfully embarked on a literary career, first as a pastime and then professionally, particularly after the publication of *A History of New York by Diedrich Knickerbocker* (1809), whose author was supposedly an eccentric mysterious man named in the title. Irving returned to Europe in 1815 and stayed seventeen years. In England he met and befriended Sir Walter Scott whose historical novels proved to be an important source of inspiration for him. Fully aware that fellow Americans had relatively little to flaunt in terms of history – compared to Europeans – he nevertheless "tried to give the New World some of the sense of a romantic past that Europe possessed" (Fuller 93). However, this Father of American literature was actually the first in the line of American authors to treat American history humorously. He took it from its high pedestal by turning it into a disentangling mix of actual events and names with invented ones. This makes him a predecessor of the 20<sup>th</sup> century author E.L. Doctorow whose main objective as a writer was to unmask the "objectivity" of history by turning it into a mixture of reality and fiction.

In Europe Irving became infected with the spirit of romanticism that found value in the past. Walter Scott encouraged him to read German legends that, as it

turned out, Irving pirated rather freely. Other influences came from France and particularly Spain where Irving resided twice, between 1826 and 1829 as a diplomatic attaché, and as the American Minister to Spain between 1842 and 1846.

Irving spent his final years in the States. Celebrated as one of the foremost New York Knickerbockers, he enjoyed a popularity unprecedented in the history of American literature.

None of Irving's many books equaled the popularity of *The Sketch Book of Geoffrey Crayon, Gent.* First published in seven pamphlet-like installments in 1819-20, it then reappeared in book form both in England and America (1820) and earned its author thousands of dollars thus proving one could live by writing alone. This miscellany was ostensibly written by a certain Geoffrey Crayon who, according to Bercovitch, "proclaims his admiration for the antique, the customary, the unregulated. The pseudonym 'Crayon' and the title 'Sketch Book' underline his impracticality: drawing and painting were fine arts many Americans still viewed with suspicion as useless luxuries in 1820" (670). The first version of the collection contained five sketches, one of them being "Rip van Winkle". However, by the time the book's final version appeared in print in 1820, the author had added 27 essays and tales making for a total of 32. Only four had an American setting including Irving's second-best known tale "The Legend of Sleepy Hollow". Critics nowadays agree that Irving's reputation as a major American author rests on these two pieces. It is no wonder then that they have been the first to be translated in foreign languages including Slovene.

### Washington Irving in Slovene

The total number of Slovene translations of Irving's literary work is relatively small: one essay and 11 tales or sketches: "The Art of Bookmaking", "Rip van Winkle", "The Legend of Sleepy Hollow", "The Spectre Bridegroom", "The Governor and the Notary", "The Legend of Don Munjo Sancho de Hinojosa", "The Devil and Tom Walker", "The Adventure of the Mason", "The Pride of the Village", "Mountjoy or Some Passages Out of the Life of a Castle-Builder" and "The Grand Prairie – A Buffalo Hunt". Most translations are fairly recent dating back to 1998, however, "Rip van Winkle", "The Legend of Sleepy Hollow" and "The Spectre Bridegroom" have so far appeared in different translations. In my paper I intend to present these along with the oldest translation of Irving's work in Slovene, his essay "The Art of Bookmaking". The Slovene title of the latter was "Kako nekteri spisujejo bukve"<sup>1</sup>; the translator, however, is known by his pen name only – Luka Primčkov. There was an asterisk above this name leading to a mysterious footnote I have not been able to decipher: "Draga nam obljava Vaša. Prosimo. Vred."<sup>2</sup> The translation appeared in two installments in a paper called *Kmetijske in rokodelske novice*<sup>3</sup> in 1860. An ancient translation like

<sup>1</sup> Archaic. In modern Slovene the title would be "Kako nekateri pišejo knjige".

<sup>2</sup> Vred.: abbreviation for vrednik or vredništvo – in modern Slovene urednik/ uredništvo. "We appreciate your promise. Please. Edit. /Edit. Board."

<sup>3</sup> 1843-1902, published in Ljubljana under the editorship of Janez Bleiweis. A weekly at the time of publication of Irving's essay. Vol.XVIII, Nos.11 and 12, pp. 82-83 and 91-92.

this is, naturally, archaic in the choice of vocabulary, spelling as well as syntax. It is not my intention to evaluate the translator's solutions for every constituent of the original. However, a brief overall assessment of the translated text and a comparison with the original reveals numerous inconsistencies. First of all, the translator allowed himself certain adjustments such as leaving out the title of Robert Burton's "satire on the inefficacy of human learning and endeavor"<sup>4</sup> *The Anatomy of Melancholy* (1621) from which Irving selected his epigraph. For some reason the translator divided Irving's text into additional paragraphs and stressed certain words/ideas by using double spacing between letters. Now and then he added a poetic touch nonexistent in the original thereby completely misrepresenting the author's idea: "I found that these mysterious personages, whom I had mistaken for magi, were principally authors, and were in the very act of manufacturing books" (Irving 95; my emphasis ). (Zvedil sem, da so ti skrivnostni ljudje, ktere sem si jez mislil čarovnike, večidel p i s a t e l j i, ki so ravno serkali medeni sok iz cvetlic" (Primčkov 82)<sup>5</sup>.

The translator was aware of the differences in socio-cultural background of the late 19<sup>th</sup> century Carniola and early 19<sup>th</sup> century England. This accounts for the adjustments he made in order to make Irving's text sound less alien, e.g. utilizing equivalents known to the Slovenes: instead of *biscuit* he uses more familiar *terdi kruh*<sup>6</sup> (96;83) and instead of *dinner južina, ali zajterk*<sup>7</sup> (Ibid.). He also made some mistakes such as translating *toe of frog* as *žabji zob* (96; 83) and *parson* as *profesor*<sup>8</sup> (98; 91).

Considering the fact that reconstructing history represents one of the basic milestones of Irving's narrative art it is interesting to observe how the translator handled proper nouns be it personal or place names. "The Art of Bookmaking" is a satire against contemporary "writers" who plagiarize the work of others in the library of the British Museum in London. Primčkov's version is hardly a translation. He adapted and abbreviated the text, leaving out complex phrases and parts of sentences but especially names of places such as Primrose Hill or Regent's Park knowing they would mean nothing to an average reader of the Slovene popular paper *Kmetijske in rokodelske novice*. Similarly he left out names of Beaumont, Fletcher and Ben Jonson but for some reason kept the name of Sir Philip Sydney (Slovenized as Sir Filip Sidnej). There are other adjustments of this kind in Primčkov's simplified version of Irving's essay; however, bearing in mind the nature of the paper it was printed in (it targeted peasant population) as well as the time of publication it would be unfair to hold a grudge against the translator. He probably published the text in order to call attention to plagiarizing as such. Irving's historical context was considered irrelevant as it could not be understood by the majority of readers anyway.

There was, to my knowledge, no critical observation of the above translation whatsoever.

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<sup>4</sup> *The Oxford Companion to English Literature*. Margaret Drabble, Ed. Oxford: Oxford University Press, 1986, 27.

<sup>5</sup> Meaning "who were just then sipping honey dew from flowers".

<sup>6</sup> In English "hard bread".

<sup>7</sup> "luncheon, or breakfast".

<sup>8</sup> "frog's tooth", "professor".

## Slovene translations of Irving's tales

The second earliest translation of Irving into Slovene appeared in print in the United States right at the beginning of the twentieth century when immigration from Slovene territories was at its peak. People came streaming in, hoping "to make it" in the New World in order to return to the Old Country a couple of years later as well-to-do if not rich "Amerikanci". In the meantime, however, they sought to accommodate to the new environment as best as they could. Slovene language newspapers and magazines were being established to provide the immigrants with Old World and New World news, practical information as well as culture. The latter was a rare commodity; editors were often at their wit's end wondering how to fill the "culture" pages of their papers. Some turned to writing themselves, others published Slovene literature or translated into Slovene. One of them, Ivan Mulaček, the editor of Chicago based paper *Nada* (Hope) translated and published in his paper at least one story by Washington Irving in 1904, "Duh-ženin" (The Spectre Bridegroom). Beside this, he supposedly translated other works by British, American as well as some other authors to be published both in the States and in Slovenia. His translations range from tales and stories to novels (Stanonik 69-70). Unfortunately they are lost.

18 years passed before another Slovene translation of Irving's work appeared in print. As if wanting to make up for the negligence the translator Jan Baukart<sup>9</sup> published three collections of translated tales in the same year, 1922. A tiny one titled *Dve angleški povesti* (Two English Tales); an enlarged edition titled *Štiri angleške povesti* (Four English Tales) as well as a collection titled *Šest angleških povesti* (Six English Tales). The first booklet contained Slovene translations of Irving's best-known tales, "Rip van Winkle" and "Povest o dolini srca" (The Legend of Sleepy Hollow). The four-story edition included just one tale by Irving - "Pošastni ženin" (The Spectre Bridegroom), two tales by Edgar Allan Poe and one by Charles Dickens. The third book added "Pošastni ženin" (The Spectre Bridegroom) to the two Irving tales mentioned above, containing also two tales by E.A. Poe and one by Dickens.

In the 1920s English and American literatures were not widely known in Slovenia. Few people could speak and/or read English. The Yugoslav kingdom was but four years old at the time and the principal foreign language in Slovenia was German, largely due to Slovenia having been part of Austria-Hungary for so long. It is no wonder then that the translator (who was also the editor of the above mentioned publications) did not discriminate between American authors and the British one but presented them all as "English" due to their common language.

In the wake of this promising introduction of Irving's work in Slovene came a long silence of 76 years; it was not until 1998 that Irving reappeared in Slovene. Založba Karantanija (the Karantanija publishing company) published a Slovene translation of two recent editions of Irving's work: *Rip van Winkle* (Rip van Winkle and Other Stories) and *Legenda o speči dolini* (The Legend of Sleepy Hollow and Other Stories). The publishing information concerning the source text is missing. The translator was Aleksandra Perič.

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<sup>9</sup> Jan Baukart (1889 – 1974), teacher, school principal, poet, prose writer, translator from English, Czech, Croatian, Serbian, German.

As I was searching for any kind of pertinent material through various departments of the Narodna in univerzitetna knjižnica v Ljubljani (Ljubljana National and University Library), I chanced upon an interesting remark referring to the above mentioned late 20<sup>th</sup> century Slovene translations of Irving's work. They were namely categorized as juvenile literature, intended for young readers aged 9 to 12 by the publishing company Karantanija that issued the translations. Interestingly, the Internet site of The Penguin Group USA classifies its edition *Rip van Winkle and Other Stories* (1994) as "Reading level: Ages 9-12" whereas *The Legend of Sleepy Hollow and Other Stories* released on 16<sup>th</sup> August 1999 as "illustrated junior library" targets young readers aged 10 to 18 (sic!). The Slovene publisher not only took over the above categorization but, as we will see, subjected Irving's tales to what might be termed "moderate simplification". One may presume that was done in order to make the texts more acceptable for young readers as we know that Irving wrote for the adult

I will not attempt a thorough analysis of Slovene translations of Irving's three major stories. Instead I intend to make a couple of insightful observations based on certain selected elements of the stories such as the toponyma, personal names, historical events as well as some evidently expressive terms used by the author as a means of humor, satire or irony or simply allusion. Irving's stories are firmly embedded in time and place whereby the historical background plays a crucial role. His tales tell about the salient moments in the formation of truly American literature, particularly "Rip van Winkle" and "The Legend of Sleepy Hollow". The above stories offer a rich literary legacy and can be placed within the mythic tradition of American historical fiction. Therefore the layers of meaning mentioned above are indispensable for the readers' proper understanding and full appreciation of Irving's work. A good translation should, in my opinion, tackle the above-mentioned layers with delicate care so as to retain as much of the original stories' aesthetic qualities as possible. I also included Irving's story "The Spectre Bridegroom" in my presentation although its historical background is not American but early 19<sup>th</sup> century German or even earlier. The fact that this story has occasioned three Slovene translators' interpretations including the oldest one ever was largely meritorious in my decision to begin my survey with this story.

### **"The Spectre Bridegroom" in Slovene translation**

Irving's tale has a recognizable historical background. Ivan Mulaček's early 20<sup>th</sup> century translation attempts to follow the original closely. Its Slovene is of course archaic, using obsolete spelling, e.g. - *solnce* (sonce - sun), *mejtem* (medtem - in the meantime) etc., as well as a number of grammatical structures nowadays no longer used, e.g. the dual feminine form *niste izpustile* instead of *nista izpustili* (95, meaning *the two of them did not let go of...*). The title is translated as if the two title words, "spectre" and "bridegroom", were both used as nouns, the translator placing a dash between them (Duh – ženin). Mulaček's *duh* is used to translate both Irving's *goblin* (200) and *spectre*. Mulaček attempted to use Slovenized toponyma where possible albeit not very consistently. He did Slovenize *Upper Germany* (183) into *gorenja Nemčija* (94) but did not know what to do with the *Maine and the Rhine* (183) finally

settling for *Main in Rhein* presumably because the two names rhymed beautifully. He chose to leave the *Odenwald* (183) in the original using it in this form throughout the story but “corrected” Irving’s misspelling of the German town of Würzburg. Irving wrote Wurzburg and Mulaček corrected it into Wuerzburg. He was not consistent in the treatment of personal nouns either. According to the customary use of the time, he declined just the first name and not the last one as well (e.g. with *Herman von Starkenfaust* (189) - s *Hermanom von Starkenfaust* (97). Mulaček corrected Irving by adding the word “von” to a last name thus expressing the person’s title of nobility that went missing in the original: where Irving speaks of returning to the ancient family of *Katzenellenbogen* (100) Mulaček wrote *k stari rodbini von Katzenellenbogen* (99). As a matter of fact, Irving’s use of the title of nobility in his story is very inconsistent – he either spells it with capital V or small v or does not use the word at all.

The time pressure all self-employed, solo-working Slovene American editors of the pioneer days were exposed to is well known; Mulaček was no exception and his translation of Irving’s story proves it: he got the name of *Baron Von Landshort* wrong changing it into *Baron von Landhorst* using the wrong name as many times as it appears in the text. Irving’s story includes some German quotation words such as *Heldenbuch* (185), *Rhein-wein*, *Ferne-wein*, *Saus und Braus* (188), however, Mulaček failed to observe their local color importance and translated them into Slovene thus impoverishing his translation of a fine German touch. Where Irving said, “she knew all the tender ballads of the Minnelieders by heart” (185), Mulaček corrected him by replacing the word *Minnelieders* with *minnesaengerji* (95, Minnesaengers). Mulaček was of course right: it was the Minnesängers who sang Minnelieders – the latter being the “product” of the former. However, he committed the unpardonable sin of changing the original.

Mulaček’s translation follows Irving’s original paragraph by paragraph making it easy to compare the texts. He performed a fairly decent job offering his fellow Slovene Americans (whose ears were still much better attuned to German than English) a story they could enjoy reading. From the present-day point of view the archaic sound of Mulaček’s translation provides a touch of history by itself and this need not necessarily be regarded as a weakness.

Jan Baukart divided Irving’s text into smaller units thus making it more difficult to compare the original with the translation. Unlike Mulaček who had retained the epigraph – an excerpt from *The Faerie Queene* (Bk.3/ Canto I) – in the original but left out the three names (Sir Eger, Sir Grahame, and Sir Gray-steel), Baukart translated the verse rather awkwardly as well as misspelled two of the names (Sir Edgar and Sir Greystell). He translated the title as “Pošastni ženin” (monstrous bridegroom) and he consistently used the noun *pošast* (monster) where Irving uses *goblin* (200) or *spectre*; *goblin* in Slovene actually meaning *škrat*. As far as the toponyma are concerned, Baukart Slovenized them even more than Mulaček, e.g. *the Maine and the Rhine* (183) into *Men in Ren* (69) in Slovene. He corrected Irving by spelling Würzburg the way Germans do but was, on the other hand, inconsistent in his use of Slovene *Odenski gozd* (69) for *Odenwald* for he later on forgot that he had already used the Slovene name and returned to *Odenwald*. Baukart’s language in general is obsolete though somewhat less than Mulaček’s; he uses obsolete words such as *gospica* (young

lady), *solnce* (sun) etc. He is not consequent in translating the aristocratic titles – Baron Von Landshort and Count Von Altenburg have no equivalents of *Von* in Slovene translation whereas Herman *von* Starkenfaust becomes Hermann (!) *pl.* Starkenfaust (73), *pl.* meaning *plemeniti*, the Slovene equivalent of *von*. Baukart also translated the German quotation words I already mentioned when discussing Mulaček's translation thereby reducing the effect of genuine German spirit that Irving's story radiates. Baukart's language in general does not reproduce Irving's fine humorous touches mentioned earlier.

If we compare the above two translations it seems unlikely that Baukart knew about Mulaček's translation. The two versions are simply too different, using different syntax in many places, both translators turning Irving's sentences upside down in different places. We can say that both translations were pioneer works, one in the U.S. and the other in Slovenia. Like Mulaček's translation Baukart's can also be considered a decent enough rendering of Irving's tale. If read today, its partly obsolete language harmonizes rather well with Irving's equally archaic expression.

The third Slovene translation of Irving's tale appeared in 1998: the Karantanija Publishing Company published a collection "Lastovka: najlepše zgodbe sveta" (Swallow: world's most beautiful stories). The translator was Aleksandra Perič. A brief comparison of Irving's original with the new translation reveals some obvious differences. Perič did not translate the subtitle "A Traveller's Tale" that had been translated by Mulaček and Baukart, and she chose not to include the epigraph either. She may have done it to spare the young readers who were the target audience. Perič's translation of the title is "Demonski ženin". The word "demon" stands for "evil spirit, personification of evil, Devil, Satan" (Tavzes 192) meaning that Perič's translation is not precise. If we compare the three translations mentioned so far it is Mulaček's (awkward as it is) that captures the meaning of Irving's original title best.

Perič translates paragraph after paragraph. No part of the text is omitted (not counting smaller units such as words or phrases). She uses Slovene toponyma only in so far as they are customarily used such as *Ren* for *Rhine*. Otherwise she leaves them as they are, e.g. *Odenwald*. Perič also left some German nouns untranslated such as *Heldenbuch* and *Minnelieders* (46), however, she changed the meaning slightly in order to fit the word perfectly in the context: "[She] knew all the tender ballads of the Minnelieders by heart" (200) – "na pamet je znala prenekatero žalostno balado iz Minnelieders (46, my emphasis)"<sup>10</sup>. Perič was also consequent in the use of aristocratic titles in the full. She decided to leave them in the original thus keeping the German *von* instead of Slovene *pl.* (*plemeniti*). On the other hand Perič translated German quotes *Rhein-wein*, *Ferne-wein* and *Saus und Braus* as if following the example of Mulaček and Baukart. She did not correct Irving though in his misspelling of Wurzburg and paid attention to names that, with one exception, are spelled correctly. She only made a mistake once and "renamed" Herman von Starkenfaust into Hans (59). Otherwise Perič's translation is a modern one and reads smoothly. A closer inspection of her text would, in all probability, reveal some further inconsistencies,

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<sup>10</sup> Perič changed "of the Minnelieders" into "from the Minnelieders" thus correcting Irving who evidently mistook Minnelieders for Minnesaengers. However, the original sin is with Irving who pluralized German nouns that were already in plural.

such as for example her different Slovene equivalents for the English *goblin* – *prikazen* (52, meaning apparition) and *škrat* (53). Irving used some archaic words in his story and they were replaced by Perič with neutral, modern words.

One of Perič's most obvious deficiencies is reduction. She tends to omit small parts of Irving's text, especially in places where Irving shows a disposition towards expressive or even bombastic language – using words like *somewhat scandalized*, *negligence*, *marvelous story* (202; underlined words not translated, 60). The translation reads smoothly but it lacks Irving's fine humorous touch achieved by means of mock sophistication.

### Slovene translations of “Rip van Winkle”

Irving's story begins with an introduction that Baukart translated in the whole. He made a meaningful change in the subtitle; “A Posthumous Writing of Diedrich Knickerbocker” (my emphasis) is translated as *rokopis* (manuscript). Another important change was his inclusion of Shakespeare's quote from *Hamlet* (Act.I, Sc.2, 231-2) “more in sorrow than in anger” into the text without quotation marks thus integrating it into the text; in this way any reference to Shakespeare was obliterated.

Irving's epigraph– five verses from William Cartwright's 17<sup>th</sup> century poem – was not translated in full, Baukart deleting the second line completely<sup>11</sup> – presumably to avoid a lengthy explanation of it in Slovene. Not a poet himself, Baukart's translation is rather awkward and reads as prose.

Irving's tale was translated by Baukart paragraph after paragraph including the final Note. This time there are no additional divisions into paragraphs. Baukart's translation of toponyma reveals some difficulties, such as in the case of *Fort Christina* that becomes *trdnjavica Christina* (little fort), however, Baukart explains it in his glossary of terms appended at the end as “Swedish settlement in Delamare (sic!)”. If we take the misspelling of Delaware aside, the explanation itself is insufficient. Baukart should provide further information<sup>12</sup> for Slovene readers to make them realize that Irving's mention of Fort Christina alludes to the constant friction between the Dutch, led by Peter Stuyvesant (whose name Irving also mentions), and the Swedes: the former claimed the area for themselves and the latter refused to give it up. An important historic event was thus reduced by the translator to his mention of a couple of proper nouns thus considerably impoverishing Irving's text of its historical undertone.

Baukart decided to leave the toponyma in their original form. His treatment of the Hudson, however, is peculiar for he personified it thus possibly misleading a reader ignorant in American geography into believing the Hudson was a man: “He saw at a distance the lordly Hudson...” (49) – “V daljavi je videl ponosnega Hudsona...” (17).

“Rip van Winkle” is a fine tale with a delicate humorous touch. This is partly achieved by means of carefully selected words and phrases – Irving oscillated between

<sup>11</sup> “From whence comes Wensday, that is Wodensday”.

<sup>12</sup> e.g. Fort Christina being the first Swedish settlement in North America and the principal settlement of the New Sweden colony, built in 1638 and named after Queen Christina of Sweden. It was also the first permanent settlement in the Delaware valley.



rare and bombastic words, between archaic and sophisticated vocabulary. His story is indeed replete with humor:

/.../ the unlucky Rip was at length routed by his *termagant* wife, who would suddenly break in upon the *tranquility* of the *assemblage*, and *call the members all to naught*, nor was that *august personage*, Nicholas Vedder himself, *sacred* from the daring tongue of this terrible *virago* / .../. (48-9, my emphasis)

Baukart's translation is in part mildly "neutral" in tone: his translation of the above terms was *jezična žena* (talkative wife), *družba* (company), *in pitala njene člane z ničvredneži* (a good, juicy Slovene phrase that captures the wrathful connotation of the original "...all to naught"); Baukart's translation *prevzvišeni* for *august* is also perfect – both expressions containing a good deal of irony. His translation of *sacred* though is *varna* (safe, f.) and *virago* is awkwardly translated as *polženska* (half-woman). Baukart sadly failed in finding a biting Slovene equivalent for *Dame*<sup>13</sup> in *Dame van Winkle*. He used the perfectly neutral and respectful *gospa* instead. Irving's characterization in the story is clearly black-and-white. His portrait of Rip is very sympathetic, the narrator making no attempt to conceal his partiality towards this lazy and easygoing Dutchman. His wife, on the other hand, is presented as a she-dragon, Rip's tormentor and parole officer in one. She has no sympathies of the narrator whatsoever. In Baukart's translation both characters turn out less extreme, somehow "flattened-out".

Numerous other subtleties of Irving's story get lost in translation, for example his mention of the *Union Hotel by Jonathan Doolittle* (56). Although adequately translated into Slovene, the obvious political connotation of the name was lost in Slovene for reasons already mentioned. Baukart added a short glossary of terms at the end of his text explaining some (not all) proper nouns used by Irving. These explanatory notes are, for the most part, too brief, a couple of times explaining a name with another one, the suggested pronunciation often wrong. In my opinion the notes are too brief and partly misleading to be of any real use to the reader.

Through Baukart's translation "Rip van Winkle" became available to Slovene readers for the first time ever, albeit in a somewhat impoverished form. It lacked Irving's delicate humorous touch as well as the historical undertone in many places.

Aleksandra Perič translated "Rip van Winkle" in 1998. She chose to forgo the subtitle and Cartwright's verses altogether. She did translate paragraph after paragraph though including the final Note. In the end she translated another appendix, a text titled "P.S." nonexistent in Irving's original, in my case the 1843 Tauchnitz edition. The language of her translation is modern Slovene. If we skim through it focusing on the points already discussed in previous translations, the comparison reveals the following: In her treatment of proper nouns Perič follows the rule determined by *Slovenski pravopis* (Slovene orthography) whereby well-known proper nouns should be used in their Slovene form and others in their original. *His Majesty George the*

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<sup>13</sup> According to *Webster's New Universal Dictionary of the English Language* (1977) there are 8 meanings to the word *dame*. I believe Irving meant "a title formerly given to a woman in authority, a head of the household (...)" (459). Irving's choice of word indicated the power of authority of Rip's bossy wife.

*Third* (47) thus becomes *njegovo veličanstvo Jurij Tretji* (11), the Appalachian family (43) becomes Apalači (6) but Fort Christina, Kaatskill Mountains, and most personal nouns remain unchanged, with the exception of Derrick Van Bummel whom Perič renames Derric (11). The Kyffhäuser mountain is changed into “gora Kypphauser” (28). Perič’s translation of Irving’s expressive language is sometimes more, sometimes less successful. She did well, for example in translating *a termagant wife* (44) with *ujedljiva žena* (7) but failed, like her predecessor, in finding a satisfactory equivalent for Irving’s sarcastic *Dame*.

Perič’s translation reveals some inconsistencies such as inaccuracy of equivalents, e.g. “Rip van Winkle was *thrice* blessed” (44) – “je bil Rip van Winkle *resnično* blagoslovljen” (truly blessed, 7); or leaving out words as in “Rip’s sole domestic adherent” (47), where Slovene translation contains no equivalent for *domestic*.

Perič’s translation follows in the footsteps of her predecessor in that it fails to reproduce Irving’s delicate humor and witty irony. The historical allusions are lost on young readers whose knowledge of early American history is presumably not sufficient to appreciate Irving’s masterful handling of the period of the Dutch settlement in Manhattan. There is no explanation of names such as Peter Stuyvesant, Hendrick Hudson or the Union Hotel whatsoever. As a result of this, young readers can appreciate Irving’s story mostly on the level of its plot whereas other textual subtleties remain for the most part unrecognized.

### Slovene translations of “The Legend of Sleepy Hollow”

Jan Baukart’s translation begins with a curious misinterpretation of the title: “Povest o dolini sna”. *Povest* is a Slovene name for a literary form “without a clear profile” (Kmecl 293); it is often synonymous with the short story although it can also mean a “longer, artistically less important literary work” (Ibid.) focusing on plot. Why Baukart avoided the word *legenda* is not clear. He also selected a poor equivalent for *Sleepy Hollow*; *Dolina sna* meaning *Valley of sleep*. The name of Diedrich Knickerbocker is mentioned in his translation albeit slightly changed into German sounding Ditrh whereas the verse epigraph, an excerpt from James Thomson’s poem “Castle of Indolence”, is turned into prose.

The main characteristics of Baukart’s translation can be summarized as follows: the Hudson is personified again but most of other proper nouns are left unchanged – Greensburg, Tarry Town, Katrina Van Tassel, Baltus Van Tassel, Brom Bones, Gunpowder and Major Andre. Baukart seems to have been aware of the symbolic connotation of some of the names for he provided explanatory notes some of which are inadequate and even funny. I rather doubt his readers profited from his explanation of *Tarry Town* as *mudno mesto* (66) or Ichabod’s last name as *žerjav*. In Slovene the latter means either a bird or a lifting engine. On the other hand *Brom Bones*’ last name is suggestive of his robust physical appearance, strength and determination of will, however, Baukart offers no explanation. Furthermore, Baukart’s change of Katrina Van Tassel’s name into Katarina is out of place. Katrina is a fine Dutch name, it matches the girl’s last name and rounds off her portrait as a typical Dutch country maiden.

Baukart's replacement of the name thus robs the girl's character of one of her most distinct characteristics.

Baukart's style in his translation of "The Legend of Sleepy Hollow" closely resembles the style of his other translations. He neutralized expressive phrases such as *roistering blade* (417) – *glasen fant* (loud boy, 44). From the perspective of a present-day reader his language sounds old-fashioned in vocabulary and syntax thus placing his translation of Irving's story within a historical context, albeit not the one Irving had in mind.

Aleksandra Perič translated Irving's title as "Legenda o speči dolini" (the legend of sleeping hollow); in my opinion the more adequate translation would be *legenda o zaspani/zaspanjani kotlini*. Perič's attitude toward proper nouns is the same as in "Rip van Winkle": less usual names left in the original, more common ones translated. Perič provides a footnote in explanation of *tarry* in Tarry Town thereby making the connection between the town's name and the propensity of its husbands to linger in the local tavern on market day. Whereas most of the characters' names remain unchanged, Perič decided to alter Derrick Van Bummel into Derric and Ichabod into Schabod, in the latter case following Baukart's example. Perič Slovenized certain toponyms that were composed of a proper and common noun, e.g. *Wiley's swamp* – *Wilejevo močvirje*. But she was not consistent as she left *Ten Pound Court* (43), *White Plains* (31) and *Raven Rock* (32) in their original form.

Perič obviously misinterpreted *Mynheer* Van Tassel as a female first name. Other deficiencies of her translation include untranslated parts of the original: when speaking of Cotton Mather, Irving mentions *A New England Almanack* whereas the title is missing in the translation. Perič further omits Cotton Mather's name in relation to his *History of New England Witchcraft*; the title itself adapted into *Zgodovina umetnosti čarovništva Nove Anglije* (History of the Art of New England Witchcraft) as if Mather's attitude to witchcraft were positive which is not the case.

On the whole, Perič's translation represents a simplified rendering of Irving's story. The actual degree of simplification, however, would require a detailed comparison of Irving's original and Perič's translation.

### Critical response to Irving's work in Slovenia

The first to respond to Irving's work in Slovenia was Jan Baukart in his introduction to *Šest angleških povesti* (1922) titled "Predgovor" (Foreword). Baukart initially said he selected six tales written by "three English or Anglo-American writers respectively" (n.p.), i.e. Washington Irving, Edgar Allan Poe and Charles Dickens. His footnotes suggested a simplified and somewhat approximate phonetic transcription of the names. In his next paragraph Baukart asserted his reader that no work by Washington Irving had been translated into Slovene by then. It seems very likely Baukart knew nothing about Mulaček's translation of "The Spectre Bridegroom" from 1905. He speculated as to the reasons suggesting that Irving's tales were simple, without complex plot and "particularly lacking in psychological insight that is nowadays considered as one of the most important criteria of artistic perfection" (my transla-

tion, n.p.). Yet Baukart said Irving's tales nevertheless contained something in place of the above mentioned deficiency, namely a pleasant style and fine, typically English (!) dry humor as well as unobtrusive enthusiasm for the noble and the beautiful, especially the beauty of life itself. Baukart then went on to mention the key facts of Irving's life whereby he emphasized his mother's Dutch origin as well as the period of Irving's life spent among the Dutch in New York. According to Baukart that spurred Irving into writing *Zgodovina države New York* (A history of New York). Baukart mentioned the *Sketchbook* as Irving's finest work as well as the source he translated from. *Bracebridge hall*, however, was "famous because with it [Irving] introduced into English literature (sic!) so-called "kratka povest" (short story) that remains to be one of the most important as well as the most fruitful literary forms"(n.p.).

Both books of translations by Aleksandra Perič were followed by an Afterword written by Dušan Čater. He provides a brief biography of Washington Irving (sixteen lines altogether) followed by "Irvingovo literarno življenje" (Irving's literary life) where Čater briefly presents Irving's most important works by their titles. *A History of New York* is described as the result of Irving's youthful wanderings across the landscape of New York where he gathered information on the earliest Dutch immigrants. The findings were used in his humorous presentations popular among the descendants of the Dutch and elsewhere (95-6). "Irvingov prostor v ameriški literaturi" (Irving's position in American Literature) begins with Čater's statement of the so-called cyclic nature of Irving's work. Čater goes on to say that Irving did not aim to achieve psychological depth in his writing as his treatment of themes was rather superficial. What saved him was his unique mixture of humor and pathos. Irving was the first major writer to write short stories about America and the first American writer to be read in Europe (96-7).

This is followed by a brief survey of literary periods in America with Čater stressing the fact that truly American literature began only in the Romantic period. Čater mentions some typical characteristics of American Romanticism without naming any other Romantic authors.

The final chapter on "Rip van Winkle" begins with a short plot summary. According to Čater the story belongs among classic American literature - Irving's intention being to write a legend about a Dutch settler, the one who discovered the Hudson (!). In his conclusion Čater presents original titles of stories included in the book.

The Appendix in *Legenda o speči dolini* is identical with the exception of the final chapter that, naturally, speaks about "The Legend of Sleepy Hollow". Following a brief plot summary Čater speculates on Irving's use of his pen name Diedrich Knickerbocker as being, in all probability, a fictitious one. Like the previous one, this essay also ends with a list of Irving's tales included in the book.

In my evaluation of Slovene translations of some of Irving's best tales I focused on the elements that most evidently determine Irving's uniquely humorous style as well as define his stories within the historical context of the early days of Dutch settlement in New York. I did not attempt a thorough evaluation of Irving's work in Slovene translation; a detailed critical evaluation of Irving's translated work in Slovenia has yet to be done.

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