

THE FIRST TRANSLATIONS OF *LEATHERSTOCKING TALES* IN SLOVENE

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Abstract

The Leatherstocking Tales represent what is probably the most valuable contribution of James Fenimore Cooper to the development of American literature. This article surveys briefly the first translation of the series, by highlighting the domestication and the foreignization procedures which were applied to make the books accessible for the target audience. Secondly, it discusses the interplay of domestication and foreignization with regard to the forms and functions of proper names.

INTRODUCTION

James Fenimore Cooper, one of the first American men of letters who developed and popularised widely diverse literary forms, has been honoured with the title of the “founding father of the American historical novel, exploring the contradictions of American society in a time of profound change” (Gray 107). James Fenimore Cooper was born in Gulington, New Jersey and brought up in Cooperstown in the New York State. Leaving Yale University without taking a degree, he became a navy officer and then a country gentleman in Cooperstown. His first book, *Precaution* (1820) was a failure; his second book, *The Spy: the Tale of the Neutral Ground* (1821), in which he created the character of the hero under the influence of Sir Walter Scott, was an immediate success. One of the reviewers even “hailed Cooper as the first who deserved the appellation of a distinguished American novel writer” (Gray 108). Just two years later other books followed, among which was the first of the *Leatherstocking Tales*, *The Pioneers; or, The Sources of the Susquehanna: A Descriptive Tale* (1823). The book introduced the hero Natty Bumppo who is also the protagonist of the other four novels of the same series: *The Last of the Mohicans: A Narrative of 1757* (1826), *The Prairie: A Tale* (1827), *The Pathfinder; or the Inland Sea* (1840) and *The Deerslayer; or The First War-Path: A Tale* (1841).

The thirteen-year time-lapse between the publication of *The Prairie* and of *The Pathfinder* was important for the reception of the series by the source American public; however, it did not have any impact on the reception of the series by Slovene readers. The translations of all five novels were published on the threshold of the twentieth cen-

ture: *The Deerslayer* and *The Last of the Mohicans* in 1900, and *The Pathfinder*, *The Prairie* and *The Pioneers* in 1901. Another lucky circumstance that accompanied the Slovene translations is that the publication chronology of the series enabled Slovene readers to follow the narrative chronology. Hence the chronological order of events described in the five novels was respected by presenting first the hero Natty Bumppo in his early twenties in *Deerslayer*, then in *The Last of the Mohicans*, where Natty, who is called Hawkeye, is in his thirties. In the translations that followed, the main protagonist is in his forties in *The Pathfinder*, in *The Pioneers* he is Leatherstocking in his seventies, and in *The Prairie* he is the old trapper in his eighties. The five translations were numbered accordingly: *The Deerslayer* described as Part I and *The Prairie* as Part V.

The first translations of the Leatherstocking series prove that at the start of the 20th century Slovenes followed the same literary trends as the rest of the western world.¹ Each of the translations testifies to the bridging of the gap between American culture and its literature and Slovene culture and its literary lore. The term 'culture' in the present context refers to "the way of life and its manifestations that are peculiar to the community that uses a particular language as its means of expression", in accordance with Peter Newmark's view presented in the book *About Translation*.

The notion of translation and of the "related concepts such as adaptation and rewriting" (Lambert in Baker 130) is treated differently in various literary traditions. In this paper the term is used for any rendering of the text into another language in order to enable the non-source audience to read it (Anderman and Rogers, 2003). Hence, the term adaptation will have a status free from negative connotations and will be considered as a constituent part of the translation process. However, since translation is also "concerned with moral and with factual truth" (Newmark 1), the messages conveyed by the translations will be compared to the messages of the original texts. Accordingly, translations will be inspected also with respect to the "translation of culture" (Anderman and Rogers 88), focusing on the procedures of domestication and foreignization. Domestication is applied in order to render the texts more accessible to non-target readers, and foreignization to enable the readers to experience the foreign. Both strategies are as a rule combined in mainstream and cross-over literature. *The Leatherstocking Tales* have been written with an adult audience in mind but have from a relatively early date come also to be read by younger readers. This is, according to Griswold, a frequent phenomenon in the world of literature where "great writers wrote books for an audience composed of both children and adults" (Griswold 248). In the case of translation of such works, domestication is one of the prerequisites enabling also non-mature readers, together with those who are looking for an undemanding text, to be able to enjoy the books. In such a context, the translation of culture-bound elements, particularly proper names, is especially significant; hence this paper will discuss also the interplay of domestication and foreignization as revealed in the forms and functions of proper names.

¹ Darja Mazi - Leskovar, *Ameriška mladinska proza v Sloveniji*. Magistrsko delo. (Unpublished M.A. thesis.) Rokopis. Ljubljana: Filozofska fakulteta, 1996.

THE TRANSLATIONS PREPARING THE GROUND FOR COOPER'S BOOKS

The ground for the translation of *The Leatherstocking Tales* was initially prepared by the first English literary text translated into Slovene: Benjamin Franklin's *Poor Richard's Almanac*. The book was published in 1812 under the title *Prava pot k dobrimu stanu, ali ena beseda ob pravim časi*. Since the book did not address a larger audience,² the first real literary and cultural encounters with America and its reality took place a few decades later with the publication of the translations of the works written by the Slovene missionary Friderik Irenej Baraga.³ In order to get support for his mission among Indian tribes, he undertook various types of research and wrote books about the life and customs of the Indians from the area of the Great Lakes. One of Baraga's most popular texts, *Popis navad in zadržanja Indijanov polnočne Amerike*, was translated from his original German version *Geschichte, Character, Sitten und Gebrauche der nord-amerikanischen Indier (The History, Character, Manners and Customs of the North American Indians)*⁴. The book was translated from German by Jožef Kek and published in 1837. Baraga's book prepared the ground for Cooper's series. Between the two, the great icebreaking translations of Harriet Beecher Stowe's *Uncle Tom's Cabin or Negro Life in the Slave States of America* (1852) attracted great attention from Slovene readers in 1853. However, the two Slovene versions of *Uncle Tom's Cabin* were not translated from the original but from the German translation⁵, while Cooper's novels, by contrast, were all translated from the original English text.

THE EARLIEST TRANSLATIONS OF LEATHERSTOCKING TALES IN SLOVENE

The first American author who was presented to Slovene readers with a whole series of books was James F. Cooper. The translations of tales in which he created "the man of the forest" (Moore 215), the frontiersman Natty Bumppo, were published under the title *Natanael Bumppo*. Since the name was presumed to cause an excessively foreignizing effect, the title of the series was given on the inner title page only. The jacket cover thus carries the Slovene title of each individual book. The cultural background of the stories and the type of the novel they all belong to are indicated with a visual clue – with a colour illustration of undisclosed illustrator appearing on each jacket cover. In the hope of attracting the attention of potential readers, the image is accompanied with a sentence which explains the scene and has thus the function of a caption. On the title

² The book, which was published in Graz, did not turn out to be a particularly widely read text.

³ Friderik Irenej Baraga, born in 1797 in Mala vas pri Dobrničju (Slovenia), died in 1868 as the first bishop of Marquett (USA). Baraga was the first Slovene missionary among the Ottawa and Ojibwa Indians about whom he wrote in his books.

⁴ The German original and the Slovene translation are extensively presented and commented in the article "Friderick Baraga and his Book on the Manners of American Indians" written by Breda Požar and published in *Acta Neophilologica* 6 (1973): 29–71.

⁵ *Uncle Tom's Cabin in the Slovene Language* by Darja Mazi – Leskovar in *Acta Neophilologica*, 31. 1–2 (1998): 115–121.

page, on the other hand, there are two inscriptions that are presumably intended to mitigate the strong foreignizing effect of the title of the series. The first is the introduction of the author's name with 'Written in English' and the second is 'A tale adapted for the young'. In such a way the potential readers were not only given the cultural context of the books, but were also promised easily-readable texts.

THE DEERSLAYER

The first adaptation of *The Deerslayer* was entitled *Strelec (Marksman)*. The first paragraph conveys the temporal and spatial framework of the story, indicating that it takes place around 1740 on the banks of the river Hudson. This setting for the action used to be a wilderness stretching into New England (1). In the English original, however, this information is embedded into a context conveying detailed historical and geographical background and appears in the third paragraph only. Clearly, taking into account the target text readers, the setting needed to be less specific. Besides, this reduction served the adaptation, enabling the translator to reduce the text to one fifth of its original length. These introduce the main hero of the series as Natanael Bumppo, called by his friends Natty or Deerslayer. He comes with his friend Chief Chingachgook of the Mohicans to the place that evokes memories of the events that took place fifteen years earlier.....

The translation brings out above all the story of the Deerslayer's fights and struggles with the Iroquois Indians and of his friendship with Chingachgook, called also Great Snake or Serpent. The Slovene adaptation is primarily a narration of fighting and clashes between Indians and whites, between Indian tribes themselves and between Englishmen and Frenchmen. Natty is presented as a brave and loyal frontiersman, respected by his friends and feared by his enemies. However, his personality is only partly revealed. Readers get no insight into his emotional life and they are only allowed to discover fragments of his reflections and his serious consideration of moral issues. The part of the novel presenting Natty's romantic affair with a beautiful girl, Judith, does not appear in the target text; only the story of the young Indian chief and his sweetheart Wah-ta-Wah is rendered into translation. The dialogues in which Deerslayer expresses his ideas on life and death, good and evil, race and religion, customs and traditions are either completely omitted or very briefly summarized. Natty's moral image is rendered above all through the opinions he has about scalping, about killing and self-defence and about loyalty and friendship. Hence, the intellectual and moral background of the protagonist's views are only partly disclosed, contrary to the original where they are clearly explained on various occasions.

The message of the novel, which is not conveyed by the central hero only, is furthermore truncated, since the adaptation does not allow space to present the development of those traits of other characters which undergo radical changes due to their encounters with Natty. For example, there is no summarizing of a section where the white scalp trafficker decides to abandon his cruel business. In accordance with the whole structure of the adaptation, the final paragraphs, in which Cooper comments on the passing of time, and the oblivion into which the crimes that Deerslayer and Chingachgook witnessed have fallen, are also shortened. However, the melancholic tone of the closing passage

is faithfully rendered and the Serpent's son, Uncas, is introduced. He will appear in the eponymous novel *The Last of the Mohicans*.

THE LAST OF THE MOHICANS

The 'literary life' of Natanael Bumppo continued for the Slovene readers in *Poslednji Mohikanec Natanael Bumppo* (1900). The best known book about the character who was to become the "anticipation of later Western heroes" (Gray 109) turned out also as the most popular book among the target readers.

Like in *The Deerslayer*, in this adaptation also, the tale is reduced to a story full of action. The commentaries on the historical, geographical, socio-political and moral issues that are integral parts of the story are reduced to a minimum. Most of them are deleted and only the ones that appear to be indispensable for the understanding of the story, in which Hawkeye tries to help the endangered Mohican Indians and the white Munro sisters, are briefly summarised. For instance, in the first chapter of *The Last of the Mohicans*, Cooper describes the historical circumstances on which the story is based and comments on the stance of Europe with regard to the wars and the fights with Indians. The Slovene adaptation leaves out the author's reflection altogether and sets only the locale and the time frame for the story: "The events I would like to describe took place on the territory among the Great Lakes and the sources of the Hudson River, in the third year of the war between England and France" (1). Such a strategy reflects the translator's aim of reducing the text, which he manages by condensing parts of the tale and by leaving out whole episodes and chapters. Hence, the thirty-three original chapters are rendered in six Slovene chapters. In consistency with such a reduction, all the quotations from literary works which introduce individual chapters in the original, are also omitted.

Despite the reduction, which enables an important degree of domestication, *The Last of the Mohicans* has a strong foreignizing effect. The primary source of foreignization is simply the backward glance of the author, the American who converted the unique American "eighteenth-century experience into a nineteenth-century work of literature" (Merchant 85). The section of American history offered to the Slovene audience is, very much as in *The Deerslayer*, presented in its specific, double perspective. The main hero is not only ready to express his standpoint but is also able to step into the moccasins of the American Indian. However, as Hawkeye cannot represent the variety of white settlers and the multitude of viewpoints of the white fictional characters, the Native Americans that he encounters belong to various ethnic groups and have different perspectives on the whites. Neither of the two racial groups is uniform and the encounters between them are the source of the strong foreignizing effect to the novel.

Still, the "clear and clean division of persons into groups" (Merchant 87) makes also the target story transparent. The foreignizing effect may have been furthermore mitigated by the motif of spying. The episodes of spying, on which the plot markedly depends, create the atmosphere of 'mystery' which may be viewed as intrinsically related to the unknown environment and thus facilitating the encounters of the target readers with the strange and unknown in the story as a whole. Slovene readers are

faced with spying as early as in the first chapter, while the source readers meet it in the second chapter of the original. However, it is through the constructive communication between Hawkeye and other characters that information is shared. The source text readers are faced with the first significant exchange between the white protagonist and Chingachgook in the third chapter, whilst the target readers are faced with it as early as the first chapter. The frontier scout is thus introduced as the intermediary between the two extremes: the redskins and the whites. The former are represented particularly through the opposition between the Hurons and Delawares and the latter through the rivalry between English and French colonizers. The adaptation of the first chapter thus prepares the potential audience to follow the action. As the story evolves, the racial identity which appears at the start of the novel to be the most important indicator of the difference between humans, loses its weight. The former initial standpoint of the Indians, according to which the white man is only a cruel colonizer, gradually gets new features. The Mohicans, thanks to the cooperation between the main character and their tribal chief, start discovering the complex nature of the white men, and the newcomers in turn learn about the differences existing between various tribes of native Americans. The message of the final scene of the book, however, cannot be grasped by Slovene readers because Hawkeye's ideas about brotherhood among all people have not been sufficiently covered by the adaptation.

THE PIONEERS

The Leatherstocking Tales open with *The Pioneers*, the volume which, according to D. H. Lawrence, contains "some of the loveliest, most glamorous pictures in all literature" (Berkovitch 684). According to Cooper's introduction from 1832, these pictures should illustrate the transformation of American society. The introduction, which was not translated in the 1901 Slovene adaptation, also claims that *The Pioneers* gives only a general picture of the society. The Slovene abbreviation of the long English title *The Pioneers; or, The Sources of the Susquehanna: A Descriptive Tale* with only the short *Naseljenci* (Settlers, Colonists), therefore appears to be a good solution. The information that the author gives about the setting is also reduced: the tale takes place in 1793 not far from the sources of the river Susquehanna in the state of New York. The original, conversely, mentions also the lake Otsego. Both names have a foreignizing effect, consequently, the choice to present only one Indian name, mitigates the degree of strangeness of the location. Additionally, it may be presumed that at the start of the 20th century the city of New York was already known to an average Slovene reader. Moreover, the settlement as the locale of the tale has a domesticating effect if compared to the untamed nature in which the rest of the narratives take place.

The Slovene target readers were thus offered a book which "treats history as an unfinished and strife-ridden process; an area of struggle between a rising and a doomed nation, the expanding American Republic and the beleaguered society of the natives" (Berkovitch 685). The new American civilization which is not represented only by the Native Americans, Englishmen and Frenchmen but also with a black American, is viewed primarily through the attitude which different groups show towards laws. Natty

Bumpo and his friends, Chingachgook and Oliver, believe that manmade law is useless for it does not encourage the proper relationship to the environment. Natty breaks a regulation and he is imprisoned even though the Judge recognises that by the norm of a higher law Leatherstocking is innocent. The law is not flexible and protects the new "market outlook" (Bercovitch 685) according to which nature is perceived as a source of limitless exploration. Still, in the course of the story the two views are increasingly difficult to tell apart. The marriage of the judge's daughter with Oliver is the most outstanding proof of the fusion of the two attitudes.

The translator adapted forty chapters into eight. He completely omitted a few chapters, as for example the seventh chapter in which Cooper explains the connections between various Indian tribes and introduces John the Mohican. Moreover, he left out the fourth and the thirteenth chapters in which Oliver Edwards, one of the major characters, is put into the limelight. In the fourth chapter the young man is introduced as a person of exceptional physical force and presence of spirit and in the thirteenth chapter the local inhabitants try to uncover why Oliver came to Templeton. Despite the omission of the information, the message of the narrative is communicated. It is obvious also from the Slovene text that the young man has been raised in the spirit of Natty and Chingachgook. When he eventually gets possession of the land that belonged to his ancestors, justice is done and he can enter the organised American society. Slovene readers have thus been shown another important aspect of the relationship between the Indians and the whites and between the newcomers and the first settlers of the USA.

THE PATHFINDER

The introductory paragraph of *Stezosledec*, which is the literary translation of *The Pathfinder*, does not create the foreignizing effect of the starting chapters in the previously presented novels. The temporal framework is rather vague: "the second half of the previous century." (1) The spatial framework is also quite loose; just "the woods around the Northern-American Great Lakes" (1). However, in the original, the place and time of action are not indicated as early as that: the only indication of the locale in the first paragraph is the proper noun, America, appearing in the context the "virgin forests of America (1). The aim to domesticate the text is additionally revealed by the interpolation of the third sentence in which the translator explains that the forest in which a group of two women and two men were walking could not be compared to the woods Slovene readers were familiar with.

"Vendar se neizmerni gozd nikakor ni dal primerjati našemu dobro oskrbovanemu gozdu, kjer pazi gozdar na dobra pota in takoj odpravi vsako drvo, ki ga podere vihar."⁶

Thus, despite the pronounced adaptation procedure which aimed at the considerable reduction of pages, very much as in the three novels already presented above,

⁶ However, the immense forest couldn't be compared to our (i.e. Slovene) woods which are so well cared for and where a forester is in charge of good paths and immediately removes every tree which has fallen in a storm (my transl.).

the translator considered it appropriate to emphasize that the reality described in the source text and the one which target readers are familiar with in their own environment may not be the same. Such an extension of the text proves that the translator was aware of the need to operate “at the frontiers of language and culture” (Bush 128) and that he wanted to prevent the readers from interpreting the text according to their specific cultural experiences. Therefore in spite of the initial linking of the text with familiar experience, the translator’s intervention is an attempt to emphasize those aspects of the fictional reality that are unknown or even alien to the reader. Such a move favours the foreignizing aspect of the text.

The discrepancy between reality on the one hand, and human perception and interpretation of it on the other, is one of the main themes of the novel and it is as such also presented in the Slovene adaptation. Even the cover picture on which the dying Sergeant Dunham, Pathfinder’s friend, puts his daughter’s hand into the hand of a young man Jasper, illustrates the scene from the novel where the reality does not correspond to the individual’s perception. The point is this picture portrays a scene where the girl’s father thinks that he is blessing her union with Pathfinder whom he favours as a future son-in-law. Natty, who has fallen in love with Mabel, eventually recognises that he does not really know himself and that he, a woodsman, needs the wilderness as much as the girl needs the town.

The other white fictional characters also have to go through a similar process of adaptation of their expectations to the situations in which they have to live. The French captain, for example, believes that his experience at sea ensures him all the qualities he needs for the navigation on the Great Lakes. Only when his lack of appropriate experience drives him into trouble, is he willing to recognise that in an unknown environment he has to develop other gifts. The humour arising from initial misinterpretations and from the different kinds of adaptations the characters have to go through in order to survive characterizes also the Slovene adaptation.

The Indians, conversely, are featured as the ones who mostly live in compliance with their nature and their gifts. The main hero, called also by his French name La Longue Carabine, believes that they are a remarkable race even though he, as a white man, cannot always approve of their deeds.

THE PRAIRIE

The last of *The Leatherstocking Tales*, was entitled *Na preriji*. Similarly to the other Slovene adaptations, the narrative is not preceded by any of the three introductions which Cooper wrote for his source readers. The first introduction from the year 1827 would have been, however, important for the Slovene readers as well, since it helps to understand the whole opus concerned with Natty Bumppo. Cooper explains that his books try not only to respect historic facts of the period his fiction is set into but also to introduce the Indians through their customs. His primary aim, however, is to present the life of the man who moved to escape from civilization and who has been considered a hero in whatever environment he has found himself.

The Prairie continues Natty's story from *The Pioneers*. After his code of natural justice has been defeated by the institutionalised code of social justice, he enters the area of the prairies. The Slovene adaptation defines the historic and geographical framework of the narrative. The period of the narrative is 1804, since it is stated in the first sentence that the events took place in the year after the unification of the French territories with the USA, which took place in 1803. The land of immigration, the position of the place where the action of the narrative takes place, is defined at the start of the first chapter. It is introduced as "the far away regions that previously belonged to the French Louisiana and which later joined the United States" (1). In the second paragraph, likewise on the first page, the topographic feature of the region is defined as 'the prairie.' It is the limitless prairie at the other side of the river Mississippi. In the first chapter of the original the place and time of the narrative are also specified. However, the source audience who was expected to be to a certain extent familiar with the geographical and historic facts related to the setting, is offered a whole range of footnotes giving additional information related either to the history or to the geography of the area in question. These footnotes are not translated and they are not necessary for the understanding of the abbreviated target story. The quotations from Shakespeare which introduce individual chapters are also omitted.

In order to reduce the original text to a third of its length, the translator has again put the stress on the action. The complex story about the trapper is presented in its most important aspects. Natty, called in this novel also the old man, joins a group of white people travelling through the wilderness of the Great Plains. Despite the abbreviations of the text, it is obvious also from the Slovene version that the hero can help the travellers because he knows how to act in this vast plain. By observing the behaviour of animals and Indians, he knows the manners and morals of prairie life. Hence, the group can survive the series of risks triggered by the natural environment. However, due to the presence of the unsympathetic and belligerent Indian Sioux and of the embittered outcast Ishmael Bush and his brother, Natty has also to deploy all his courage, moral rectitude and mediation skills. Finally, the travellers regain the American settlement but Natty prefers to stay with Hard Heart, the young chief of the Pawee tribe who has helped them in the prairie. The eleventh chapter of the adaptation shows how the old man dies as a loved and respected adviser of the Indians and as a dear friend of the ones he led in the prairie.

The text keeps many foreignizing aspects. The most outstanding are those related to the setting and the fictional characters. The prairie as a locale is a natural habitat unfamiliar to Slovenes. Accordingly, the animals, such as buffalos, were presumably unknown to an average reader. The Indian tribes and the differences between them represent another source of the impact of strangeness of this narrative. There are the Sioux who seem to have an almost animal-like nature and are opposed to the Pawnees, the noble and respectful friends of Natty. The reader is able to discover a similar opposition in the white group: the wise old man is represented as an ideal figure and his chief antagonist, Ishmael, even carries a Biblical name that in itself reveals his nature to the target readers at a time when the culture was still strongly marked by a knowledge of the Bible.

WHO IS THE FIRST TRANSLATOR OF *THE LEATHERSTOCKING TALES*?

It is obvious from the five translations of *The Leatherstocking Tales* that they have been translated by the same translator. Since the name does not appear either on the jacket cover or on the title page, it seems appropriate to raise the question of the name of their translator. The editor of the series, Janez Giontini, however, stated in the *List of the books published for the general public and young people* that *The Leatherstocking Tales* had been translated by Ivan Strelec. France Simonič included the same information in *Slovenska bibliografija 1550 – 1900*. Janez Stanonik, the author of the section “American – Slovene cultural relationship” in *Enciklopedija Slovenije* (Mladinska knjiga 1987) claims that the series was translated by Ivan Strelec, therefore we can consider Strelec as the first translator of the series into Slovene.⁷

THE TRANSLATION OF PROPER NAMES IN *THE LEATHERSTOCKING TALES*

The Natty Bumppo books are historical novels referring to the ‘real world’ of James F. Cooper: the 18th century USA. As such they contain a wide range of proper names referring to persons and places. Since proper names are strongly culturally marked, their form and function in the translated text are most indicative of the domestication and foreignization techniques applied in the translational procedures.

Domestication of personal names is achieved in several ways. In the case of English names which have a visually easily identifiable Slovene equivalent, the English names are replaced by the names familiar to the target audience. For example, Elisabeth and Louise become Elizabeta and Lujiza in *The Pioneers*⁸; Judith becomes Judita in *The Deerslayer*; Alice from *The Last of the Mohicans* becomes Alica; Paul from *The Prairie* turns into Pavel and Richard into Rihard. Biblical names used in *The Prairie* were considered to be familiar to the Slovene readers therefore the name Esther remains unchanged in the translation despite the existence of the Slovenized form Ester.

The situation is a little different with the translation of names which carry a meaning. For example, in *the Deerslayer*, Rivenoak is translated literally into Razklani hrast; in *The Pathfinder* the Arrowhead is Puščična ost. The many names of the main hero fall into the same category when they refer to some quality or possession of his. The Leatherstocking becomes Irhasta nogavica, Stezosledec corresponds to Pathfinder and Sokolje oko to Hawkeye. The same is true about the many names of Chingachgook. When he is called Serpent or Great Serpent, the translation calls him Kača or Velika Kača. Thus, also in the adaptations the translated names are used according to the usage in the original: whenever the quality or possession of the fictional character appears to be important for the situation in which they are caught or the circumstance they are part of, the components of the name are translated.

⁷ Ivan Strelec (1864–1914) was a teacher and headmaster. He was an amateur translator and besides *Natanael Bumppo*, he translated a few Czech articles related to teaching and learning.

⁸ All the titles of the books in this chapter refer to the equivalent Slovene versions.

A number of names which do not have an easily recognisable Slovene counterpart are domesticated through partial alteration. For example, in a few names containing letters which are pronounced differently in English and Slovene, the English letters in question are replaced by the Slovene letters which ensure a pronunciation similar to the original. For instance, Uncas becomes Unkas. Another type of adaptation is related to the cultural context. The name Hetty, for instance, which appears in *The Deerslayer*, is modified into Ketty. The modification may remind Slovene readers of the common name Katarina and its derivatives, but the adapted form has nevertheless not diminished the foreignizing impact of the girl's name, since the Slovene alphabet does not include the letter 'y' and the doubling of the identical consonants is not a normal feature in the target language. Hence the foreignizing connotation has not been abolished.

A strong foreignizing effect is derived from those personal names which remain in their original form. The most prominent example of such foreignization is the usage of the original when referring to the main character Nattanael Bumppo with his full name or with the shortened Natty. The hero is referred also with his French name La longue Carabine which, conversely, can be found also in its translated form which is Dolga puška. An alien cultural context is moreover underlined with other personal names which retain their original form. In each novel there are several characters carrying original appellations. Instances include Harry March in *The Deerslayer*, Hiram Dolittle and Billy Kirby in *The Pioneers*, Dunham and Mac Nab in *The Pathfinder*, Ellen Wade and Middleton in *The Prairie*, and Duncan and Heyward in *The Last of the Mohicans*. Similarly the names of French and German origin remain unchanged: Hartmann and Montcalm are relatively familiar to the Slovene cultural context: the former due to the traditionally strong cultural ties with the German speaking nations and the latter thanks to the historical experience from the Napoleonic era.

Despite the specificity of the target culture which must have influenced the decisions about different ways of translating personal names, it is obvious that the translator was rather inconsistent in applying the domestication techniques. For example, the name of Uncas is changed into Unkas, but the name of Duncan, used in the same novel, remains in its original form. The letter 'c' is not replaced by 'k'. The question arises as to whether the rationale behind the changed spelling is related to the frequency of the appearance of the name in the series: namely, Uncas is not in the focus only in the *The Last of the Mohicans* but is also mentioned in all other novels except *The Deerslayer* (which retell the events occurring before his birth). Duncan, conversely, is only one of the many characters in *The Last of the Mohicans*.

The names of tribes are also partly altered. As a rule the Slovene endings are added to the base forms in order to mark the gender, number and case of nouns or corresponding adjectives; this is a general and necessary strategy applied to all personal nouns and their corresponding adjectives. However, inconsistency can be observed in the way the lexical domestication is applied. Some forms adapt to the Slovene pronunciation and script, some only to one of them. For instance, the Mohicans become Mohikani, so that the right pronunciation is secured. However, Yankees are changed into Yenkezi despite the absence of the letter Y from the Slovene alphabet. On the other hand, the Iroquois are turned into Irokezi. The letter 'q', absent from the Slovene writing script, is replaced by the letter 'k'. A similar procedure is applied in the case of all the forms

of the name Delaware and its corresponding adjective. On the level of the script, 'w', a letter which is unknown to the Slovene alphabet, is replaced by the letter 'v'. Conversely, the letter 'w' remains in the form Pawneeji which is the Slovenized form of the name of the Pawnees.

The translation of geographical names is also inconsistent. The name of the country, the United States, is always rendered as Združene države, what is undoubtedly the result of the strong immigration that has been on the way for so long already that the Slovene name of the country completely established itself. On the contrary, New York and the rivers Mississippi and Hudson are always spelt in their original form. This applies also to the completely unknown locations like the fortress Edward or the river Susquehanna and the Champlain lake. Conversely, a few names are always translated. For instance, New England and The Great Lakes are translated as Nova Anglija, and as Velika jezera, respectively. The translation does not endanger understanding since these geographical entities must have been already familiar to the target public. It could be speculated that due to the writings of Baraga they were more familiar than the geographical names of other parts of the country.

As far as the usage of French is concerned, the translator has acted consistently. A few sentences which Cooper puts into the mouth of fictional characters of French origin are not translated into Slovene. Consequently, a Frenchman asks 'Qui vire?' also in the Slovene translation of *The Last of the Mohicans*. Even though it is obvious that the average Slovene reader was expected to understand basic French, such sentences contribute to the foreignizing impact of the translation. They highlight the image of the United States as a multicultural society.

Foreignization is moreover created by the introduction of "the so-called realia, words and phrases that are so heavily and exclusively grounded in one culture" (Robinson 222). The objects typical of the Indian culture, like moccasins and wigwams, are mentioned at several places. The spelling of the former is inconsistent, while the latter has always the same form as in the origin. An instance of the direct transposition of the term used in the Anglo-American culture is the usage of the term sheriff in the Slovene translation of *The Pioneers*. Moreover, despite the radical adaptation of the texts, individual narratives include a few culturally bound sayings. They all contain the names of animals which are not represented in the Slovene fauna. In *The Prairie* brings a saying that "one cannot compare a horse to a salmon". A few pages afterwards there is a saying "a buffalo cannot be a bat" (75). On the other hand, the Indian culture is presented as to be unfamiliar with the donkey, an animal very familiar to the Slovenes: the Sioux women are shown as being frightened when they hear the strange sound of this beast.

A foreignizing effect of the adaptations is thus underlined with the translations of those sections of the texts where the unfamiliar fauna and flora are mentioned. For instance, buffalos and alligators do not live in our ecosystems. The same applies to various types of landscape such as the prairie, and to ecosystems which cannot be met in the Central European context. Hence the setting itself is a strong foreignizing factor. Another source of foreignization is the cast of fictional characters representing various Indian tribes and languages. Despite the reduction of issues due to the adaptations, the translations introduce a whole panoply of themes completely foreign not only to the Slovene context but also to the European framework.

CONCLUSION

The translations of *The Leatherstocking Tales* represent an important landmark in the history of translation of American literature into Slovene. This article, which has deliberately avoided a close analysis of the translation devices used by the first translator, has focused only on the strategies of foreignization and domestication. These strongly culturally bound narratives with settings and protagonists foreign to the experience of the target audience address the readers in an adapted form. The adaptations are not only considerably shorter than the originals, but they are also significantly simplified. Accordingly, they illustrate above all the domesticating translation strategies, such as simplification and omission. Explanation and extension are applied only exceptionally which is understandable since the parts of the text which would not allow for simplification have as a rule been omitted. Consequently, the adaptations bring to the readers mainly stories full of action in which the characters are allowed to express their opinions only to the extent required for the understanding of the basic plot of the individual book. Despite such a translation strategy, books have raised a few issues, completely alien to the target environment.

Even though the texts were translated by the same person, the adaptations treat culturally bound elements, particularly proper names, in a number of ways. The names which retain their original form underline the foreignizing impact of the whole series. The names of German and French origin as well as Biblical names remain unchanged which is connected with the supposed cultural background of the target audience. "Even though there are no rules for the translation of proper names" (Nord 182), the expectation is that their usage is consistent. However, in these translations, various inconsistencies can be detected not only in the application of the domestication of different personal names but also in the usage of the forms of the same name. Conversely, geographical names and the names of tribes, which are also adapted in conformity with either the domestication or the foreignization strategies, are consistently used. While it is impossible after this lapse of time to know what kind of impact such inconsistencies had upon Slovene readers of that period, it remains very instructive to see these relatively early attempts to render such a characteristic range of culturally specific features into a form acceptable to readers from a very different background.

These first translations of *The Leatherstocking Tales* have provided the Slovene readers with a literary experience based on such an interplay of domestication and foreignization which enabled the expansion of the sphere of mutual understanding between the American and Slovene cultures. Further development of this "zone of mutual translatability" (Nikolajeva 29) was later facilitated by translations of other American authors and in 1926 with a new and more extensive translation of *The Last of the Mohicans*.

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