

ment of this idea. He stresses Kopitar's belief in the possibility for the southern Slavs to develop their own languages and cultures within a multinational, multilingual Austrian empire that could serve as a counterbalance to the growing power of the German states as well as to Russia and Napoleonic France.

In the final paper of the collection Sergio Bonazza, of the University of Naples, summarizes the spirit of the whole conference in his defense of Kopitar against the traditional view of his fellow Slovenes, who in Bonazza's words "have not realized the European significance of the man himself, or his works and cultural activity" because they have judged him "exclusively from a Slovene point of view, which means gauging a person of European stature by regional standards." The only exception among Slovene scholars, in Bonazza's view, is Jože Pogačnik, whose 1977 monograph on Kopitar he calls a milestone on the way toward a more just appreciation of the man and his work.

The value of this little book is further enhanced by a brief chronology of Kopitar's life and by a 40-page appendix containing the facsimile text of three different editions of Kopitar's "Patriotische Phantasien eines Slaven," together with an introduction and annotation by Rado L. Lencek and an English translation by Miriam J. Levy.

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Prežihov Voranc, *The Self-Sown: Bilingual Edition of a Slovene Classic.*

Translated and Introduced by Irma M. Ožbalt. New Orleans: Založba Prometej, 1983. 111 pages.

Translation, ever the difficult art, involves far more than merely rendering the texts of one language in another. The successful, useful translation must be mediated, as well, so that the artist is made accessible to a readership he consciously never intended to address. Not only is Dr. Irma M. Ožbalt's translation of Prežihov Voranc's shortstory "Samorastniki" a successful and indeed elegant rendering in English of the Slovene original. Much more important Ožbalt provides her readers with the information they need to understand and appreciate a tale set in an unfamiliar place amongst a strange people. In the introduction and the annotations, as well as in the very text itself, Ožbalt mediates between the literal meaning of Voranc's words and the English-speaker's potential misunderstanding of them. The result is truly "translation," for Voranc has now for the first time been "brought over" into the English-speaking world.

Ožbalt's introduction to "Samorastniki" provides a careful, thorough evaluation, in an admirably concise fashion, of a writer whose qualities are still debated by Slovene readers. Basing herself on facts

rather than opinions, on a close reading of the text rather than abstract literary speculations, Ožbalt lays out for us the grim realities of Voranc's difficult life. Like a Slovene Gor'kij, he battled against enormous odds, and suffered to the very end of his days. Out of these experiences grew his artistry, and the translator is to be congratulated for perceiving this connection and providing her readers with the appropriate data. Likewise her analysis of the story itself, while citing some of the relevant scholarship on the author and his life, slices through a number of the misconceptions surrounding the work, offering in the process the translator's own convincing ideas about the significance of the tale and its artistic worth.

The bulk of the book is devoted, of course, to the translation itself. Založba Prometej and the translator are to be thanked for providing the Slovene original alongside the English version: though obviously a more difficult and expensive way of producing a book, the convenience of parallel texts makes all the effort worthwhile. Both the student and the scholar benefit by being able to look across the page at perplexing moments.

Though the translation is both excellent and clear, it is there, but only on rare occasions, that one might find some quibbles with Ožbalt's work, largely in matters of the exact equivalence of words, and once in a while in the style of the English. On p. 25, for example, "Karnice", the name of the estate about which Voranc writes, is followed by a plural verb: though true to the Slovene grammatical reality, a singular verb, as used elsewhere in the translation, is preferable in English (and no article). To translate "Danes so Karnice grofovsko last", Ožbalt says Karnice is "property of the county". But I think "property of some count" is more likely meant, especially in the light of the third paragraph on p. 107, which speaks of "noblemen" buying up old estates (there too I think "county" should be "count's"). Štajersko (also p. 107) should be rendered Styria in English; "surreptitiously" (p. 111) has two "t's". A line seems to be missing from the Slovene on p. 100 concerning Karnice disowning the father as well as the children. The sentence on p. 87 should read: "He arranged that the community *forbid* Ožbej to marry Meta"; while the phrase on p. 33 translating "postala široka z Ožbejem" should probably be rendered "became pregnant with Ožbej's child." Here and there there is an article too many or too few, though this, like all the others, is a very minor problem.

In a word, Irma Ožbalt and Založba Prometej have rendered a very valuable service to Slovene literature and its reputation in the English-speaking world. It is to be hoped only that both the scholar and the firm will apply their talent and treasure to other masterpieces of Slovene letters as well.

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