SLOVENIAN TRANSLATIONS
OF PUSHKIN'S POETRY AND PROSE
( 1853 - 1901 )

by

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ABSTRACT

The purpose of this study is to present in a concise form information concerning the extent and quality of Slovenian translations of Pushkin's poetry and prose. The author has investigated as fully as possible the renderings of all the known Slovenian translators of Pushkin, who were active during the second half of the nineteenth century. Particular attention has been focused on the authorship of the published translations, collection of full bibliographical data and evaluation of the quality of the Slovenian renderings.

A brief survey of the contents of the chapters will show broadly how the author has approached this task.

Chapter I provides a short descriptive history of translation, explores in general terms the traditional and customary approach to translation and reviews the commonly accepted criteria and agreed upon principles governing translation. Furthermore, a brief comparative evaluation of existing resemblances and diversities of the Russian and Slovenian languages has been included.

Chapter II provides a historical review of the Slovene-Russian cultural contacts, which date back to the sixteenth century, and then discusses the socio-cultural
development of the Slovenian nation in the nineteenth century, taking especially into account the influence of the Slavophiles and Russophiles on the development of the Slovenian literature.

Chapter III is devoted to the examination of the existing Slovenian renderings of Pushkin's poetry and prose; it provides short sketches of their authors, analyses the available bibliographical data, compares some of the renderings with the original texts, examines their language and attempts to assess their poetic failings or merits. Finally, added is a list of articles about Pushkin and translations which appeared in the Slovenian periodical publications.

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PREFACE

"Pushkin has likened translators to horses changed at the posthouses of civilization. The greatest reward I can think of is that students may use my work as a pony."

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CHAPTER ONE

SHORT DESCRIPTIVE HISTORY OF THE CREATIVE FIELD KNOWN AS TRANSLATION

The immediate objective of the first chapter is to discuss the history and principles of the translation process as our main topic strives to examine the rendering of Pushkin's poetry by a number of Slovenian translators into their native language.

Language being a tool for communication has among its fundamental characteristics one which we can call that of transmissibility. It is the latter on which translation is contingent, especially if one adopts the view that language as such is an interpretation of man's thought.

For many centuries thoughts and concepts passed from one people to another by way of translation. Consequently, the function of translation is the building of cultural bridges between peoples and therefore it can be regarded as one of the pillars of world civilization. Since the beginning of time the multitude of tongues has been accompanied by the existence of translation. Along with the original thought, translation has helped create new values which the translators have released from the vacuum created by the insular nature of a given tongue.
It was the symbolic significance of religion which gave the first impulse to translation. Practically all the religious scriptures of the major religions have in the past been translated. We find that sections of the Holy Scriptures have been at one time or another rendered into 1202 languages. In its entire form, the Old Testament has been translated into 228 languages and the New Testament into 285. Translation by analogy served not only in transmitting the word of God, but also in passing on the word of man which found its highest level in the form of literature.

Although the translations of the earliest texts into a modern language are of comparatively recent date, they nevertheless enable us to construe a mental image of far-off epochs. Now modern man can read in his native language about the dawn of mankind in translated works on religion, philosophy, astronomy, mathematics, aesthetics, and finally, history. Furthermore, through the translator


Strangely enough Nida, in one of his earlier articles, "Principles of Translation as Exemplified by Bible Translating", On Translation, Reuben Arthur Brower, ed., Cambridge, Harvard University Press, 1959, p. 11., quotes that the Scriptures, at least in part, have been translated into 1109 languages, of which 210 possess the entire Bible and 271 more the New Testament.

2 The oldest specimen of Babylonian Literature inscribed upon the stele of King Gudaca dated at about 4000 B.C.
the authors of old poetry, legends, fables and fairy tales speak to us once again.

Of all the liberal arts, literature is regarded as the oldest and through centuries it helped preserve past civilization from oblivion. No doubt, the art of writing had been invented in various forms by different civilizations. It appears, however, that the best system was developed by the ancient Semites as it became the basis of the Indo-European, Mongolo-Tartar and Malay alphabets.

Although interpreters were first mentioned in hieroglyphics, which originated in the Upper Nile region during the reign of pharaoh Neferirka-Re around 2500 B.C., translation of purely literary texts emerged to a greater degree in the post-Hellenic period when Greek literature found its way to Rome. It is relative to this period that such Romans as Livius Andronicus, the soldier-poet Ennius, Plautus, Terence and Cattulus went on record as the translators of the Odyssey, the plays of Euripides, the Greek comedy and the works of Sappho. The year 476 A.D., when the last emperor of Rome was dethroned, is generally considered the historical turning point, at which the old Roman power definitely faded and the dawn of a new era began.

If the known history of civilization is any guide, it would be reasonable to suppose that an accelerated exchange of ideas, ideals, and knowledge came about between nations soon after the migration of the peoples reached
its terminal point. Since the Ten Commandments had passed the test of time, Christianity by then was well on its way to glory. The Church, which in medieval Europe soon became a political institution, must be considered the greatest single force in the literature of that era. By analogy, calligraphy and translation became activities of prime importance in the monasteries. Thus, one can readily agree with the commonly held view that such monastic orders as the Benedictines were for some five hundred years the bearers of culture in Europe.

The modern age may be said to have begun in the middle of the fifteenth century with Gutenberg's invention of printing. Speaking on the subject, Göt he said:

"Die Buchdruckerkunst ist ein Factum, von dem ein zweiter Teil der Welt-und-Kunstgeschichte datiert, welcher von dem ersten ganz verschieden ist." ... 3

It is small wonder, therefore, that the great poet made such a statement, if one is to consider that now it was possible securely to preserve and rapidly to transmit the knowledge of mankind. With Gutenberg's "Open Sesame", science as well as the liberal arts came into full bloom. To this revolutionary invention, furthermore, must be conceded a decisive influence on the development of translation, for it gave birth to an invisible army of translators

who toiled tirelessly, although they were not to reap the glory.

In concluding these brief notes on the history of translation, it seems advisable also to discuss certain commonly adopted views on the principles of translation in general and especially those pertaining to poetry.

If a translation is found that reads as if it were the original, it must be presumed that the translator has succeeded in rendering the literary value embodying the sounds, thoughts, images, emotions and elegance of the original. This widely accepted doctrine on translation in itself conforms to the principle of equivalent effect regarded by Dr. Rieu as:

"... signifying that the translation is best which comes nearest to creating in its audience the same impression as was made by the original on its contemporaries." 4

There remains little doubt that quality in literary translations depends on faithfulness to the original. Although a translation ideally should render the idea and the form of the model, the very nature of two even syntactically quite similar languages will defeat an attempt at literal rendering.

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As Professor Brower of Harvard has so aptly remarked:

"In some two thousand years of study by some of the best minds in the western world, a few good things, but only a few, have been said about the making of literature." 5

It is, therefore, not surprising that the centuries old debate as to how to translate has not as yet succeeded in bringing about a sensible and practical solution to the problem.

The very art or craft of translation, whichever it may be, has been questioned by many critics. Such critics were of little help for it is now well established that translators have helped the growth of literature as much as authors and certainly more than their critics. Before going on to look at the controversial codes of translation the creative approach of the author versus that of the translator should be briefly examined.

Whereas the author, gifted with ultimate feeling for his native tongue, appears to be consciously or subconsciously guided by his genius in the creation of literary art, the translator in his endeavour to render the original into another language is untiringly striving to distinguish terms of expression from the purported content and the form from the substance. If the hypothesis is accepted, that the

substance of the content deals with animate and inanimate objects, i.e. with the reality of the world around us, and that the form of the content helps in deriving an image, then the substance of the term may be regarded as being a signal which, by evoking a psychological reaction, gives impetus to the process of communication.

In summary, the translator, when compared with the author, is burdened with the problem of inter-relating the terms and contents, the two basic categories necessary for communication to be effective, not only in the language of the original, but also in his own. It is by reason of tremendous complexity that the craft of translation, therefore, has had many practitioners compared with the art of translation, which has but few masters.

Since the activity of translating literature has been for centuries generally classified as subsidiary art, and has consequently not been able to achieve the dignity usually accorded to original authorship, to this date not one genius accredited in the field of literature or linguistics has found it worth while to produce a treatise with the aim to codify a peremptory set of guiding principles for translators. It may be that this cannot be achieved. Should the latter be the case, then the conclusion could be drawn that a literary translation must not be better than the model, nor can it be equivalent in perfection to the original. The theory advocating literal translations
and faithfulness to form, which prevailed during the middle ages, must by necessity give way to the theory commonly adhered to over the past three centuries where meaning should be preferable to form. The latter principle, no doubt, has more validity if it is taken into consideration that as early as the first century B.C. Cicero, while translating Demosthenes, commented that he did not aim at a literal rendering, but instead tried to reproduce in the "combined whole" the meaning and the force of Demosthenes' individual words.6

Perhaps A.F. Tytler, professor of universal history, in his work on translation, came closest to the last mentioned maxim when he sets down the following general laws of translation:

1. That the translation should give a complete transcript of the ideas of the original work.
2. That the style and manner of writing should be of the same character as that of the original.
3. That the translation should have all the ease of the original composition.7

6 А. В. ФЕДОРОВ, ВВЕДЕНИЕ В ТЕОРИЮ ПЕРЕВОДА, (МОСКВА, 1958), p. 27.
ON THE TRANSLATION OF POETRY

It can be stated that all of us, being members of the human species and subject to consciousness, react to our mental and physical experiences. Consequently, every day we engage in the countless, but common activity of evaluation. For instance, we complete a given task or finish a meal and invariably we say or think how pleasant or unpleasant, how good or bad our experience was. We may go even further in our reaction and consider the reason. In short, we evaluate and more often than not analyse our experiences.

Among others we read a given work of literature and react in some manner. Finding it very interesting and pleasure-evoking, we probably will recommend it to someone else. If, however, such a work disappoints us, we quite often do not bother to finish reading it. Thus, we are on our way to completing a cycle by experiencing, by reacting, by evaluating and finally, by acting again.

The purpose of these illustrations is to point out that even the most casual reader of poetry, whether in its original form or in translation, will first make some observations, then apply some criteria to his observations, resulting in the forming of judgement, and finally draw some qualitative conclusions.

Poetry is an art expressing the beauty and significance of life itself, it is a communication of intense
feeling through the media of words. The theme of a poem is only of relative importance, but the feeling which it evokes would appear to be the primary purpose of poetry, as it is shared by the poet and reader alike. Although such poetic devices as verse, rhyme, meter and patterns of sound and rhythm are the poet's necessary tools, it is his tone with which he describes his intensity of feeling.

As reading poetry is an intellectual task, it should be followed by interpretation and judgement. Interpretation involves the meaning of the poem. What is the poet trying to say? What is his intention? What feelings arise from the thematic experience? Where are the clues to these questions? The mood and the tone of the poem may provide the answer. Judgement, on the other hand, involves the examination of the theme of the poem from the point of view of its effectiveness in communicating a message and evoking feelings.

The very nature of a given poem, universally deemed worthy of translation, implies that it contains ideas, which have not yet been expressed in the literature of the reader's language.

Considering that translating conventional business or political writings into another language is a difficult task, one can appreciate that translating literary works in prose is a most difficult undertaking and surpassed in complexity only by the translation of verse. No wonder then,
if it is said that a perfect verse translation is as difficult to achieve as the perfect grace of the ballerina whose hands and feet are tied.

It was in the year 1771 that A. P. Sumarokov, a great poet and prolific translator from French, Latin, and German, wrote the following epistle pertaining to the art of translation:

"ПОСЕМ СКАЖУ, КАКОЙ ПОХВАЛЕН ПЕРЕВОД:
ИМЕЕТ В СЛОГЕ ВСЯК РАЗЛИЧИЕ НАРОД.
ЧТО ОЧЕНЬ ХОРОШО НА ЯЗЫКЕ ФРАНЦУЗСКОМ,
ТО МОЖЕТ В ТОЧНОСТИ БЫТЬ СКАРЕДНО НА РУССКОМ.
НЕ МНИ, ПЕРЕВОДЯ, ЧТО СКЛАД В ТВОРЦЕ ГОТОВ;
ТВОРЕЦ ДАРИТ МЫСЛЬ, НО НЕ ДАРИТ СЛОВ.
В СПРЯЖЕНИЕ РЕЧЕЙ ЕГО ТЫ НЕ ВДАВАЙСЯ
И СВОЙСТВЕННО СЕБЕ СЛОВАМИ УКРАШАЙСЯ.
НА ЧТО СТЕПЕНЬ В СТЕПЕНЬ ПОСЛЕДОВАТЬ ЕМУ?
СТУПЯ ЛИШЬ ТЕМ ПУТЕМ И ОБЛАСТЬ ДАЙ УМУ.
ТЫ СИМ, КАК ТВОЙ ТВОРЕЦ ПИСЬМОМ СВОИМ НИ СЛАВЕН,
ДОСТИГНЕШЬ ДО НЕГО И БУДЕШЬ САМ С НИМ РАВЕН.
ХОТЬ ПЕРЕД ТОБОЙ В ТРИ ПУДА ЛЕКСИКОН,
НЕ МНИ, ЧТОБ ПОМОЩЬ ДАЛ ТЕБЕ ВЕЛИКУ ОН,
КОЛЬ РЕЧИ И СЛОВА ПОСТАВИШЬ БЕЗ ПОРЯДКА;
И БУДЕТ ПЕРЕВОД ТВОЙ НЕКАЯ ЗАГАДКА,
КОТОРУЮ НИКТО НЕ ОТГАДАЕТ ВВЕК;
ТО ДАРОМ, ЧТО СЛОВА ВСЕ ТОЧНО ТЫ НАРЕК.
КОГДА ПЕРЕВОДИТЕ ЗАХОЧЕШЬ БЕСПОРОЧНО,
НЕ ТО,--ТВОРЦОВ МНЕ ДУХ ЯВИ И СИЛУ ТОЧНО." 8

If a translator of poetry wishes to remain faithful to the poet's originality, he should to a certain degree, suppress his own personality and try for an indubitable anonymity in rendering a translation. Yet, he must have the liberty to take into account the mentality and the taste of the native reader for whom he is translating.

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Sometimes, in order to bring out the meaning of a stanza, it may be necessary for the translator to recast the syntax utterly even though the two languages may be quite similar syntactically. Long practical experience in translating poetry tends further to develop the intuitive power in the translator, who thus finds it easier to communicate with the native reader rather than merely present him with a reproduction of the shell of the original.

It is interesting to note that the nineteenth century Slovenia, dominated as it was by Austria, had a relatively high number of intellectuals who attached special importance to the translation of foreign prose as well as poetry into their native tongue, for it became early apparent to them that translation was a most effective means of establishing the vernacular as a literary language.

Unfortunately, however, too many unqualified individuals engaged on impulse in translating not only from German, which they no doubt had mastered in school, but also from Russian.

Taking into consideration that during his entire creative period the great Russian poet Pushkin devoted substantial attention and energy to translate classical and contemporary poetry and prose into his native language, 9

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9 Pushkin translated from the literary works of such old Greek poets as Anakeont, the Latin poets Horace and Juvenal, the Italians Ariosto and Alfieri, the English writers Byron, Shakespeare, Coleridge and the French writer Voltaire.
one wonders why the nineteenth century Slovenian translators of Pushkin's poetry and prose neglected to study the great master's own approach to the conventions of translation. No doubt they would have found that Pushkin preferred free translation to a literal one as he felt that the former is better suited to preserving the local colour and the national-historical characteristics of the original.\footnote{10}

In viewing the prolific activity of the nineteenth century Slovenian translators, pertaining particularly to the renderings of Russian literature into the vernacular, one can see that notwithstanding some exceptions, the majority did not take the time to weigh the original material in their mind, gain the necessary knowledge of Russian, and to subject their renderings to sounder values and principles. Many translators, as it will be demonstrated later, in their zeal to publish, were rather ignorant of the Russian language, and moreover, they neglected to develop the contemporary qualities of their own Slovenian tongue.

It may be that professional jealousy, political and social differences, and even self-conceit were throttling the badly needed cooperative spirit in nineteenth century Slovenian literary circles.

\footnote{10} ЛЕВИН & ФЕДОРОВ, op. cit., p. 153.
BASIC LINGUISTIC DIFFERENCES BETWEEN THE RUSSIAN AND THE SLOVENIAN LANGUAGES

Although belonging to the Slavic group of languages, Russian and Slovenian differ from each other in many respects and, with the exception of the so-called root-words, similarities between them are rather limited.

The first point to be noted is the difference between the Cyrillic alphabet of Russian and the Latin alphabet used by the Slovenes. Fortunately, however, both languages have adequate provisions in their respective alphabets for expressing characteristically Slavic sounds such as: я : ѣ, ѣ : щ, and in the case of the Russian ѣ the Slovenian šč, where recourse is had to diacritic signs rather than the clumsier structure of the Polish szcz.

Speaking of the Slovenian literary language, one must call attention to the fact that, unlike the Russian language, it has the so-called free accent feature only in a limited number of words under inflection e.g. пеč - пеčí, ôče - očeta, 모ž - možá, тєle - teléta etc.

The Slovenian language makes use of the following vowels: a, e, o, а, i, ̃, o, у. It should be noted that the vocalic р, as in врт, прт, врба etc., is also performing the function of a vowel and therefore can be stressed.
The Slovenian vowels are regarded to be long when stressed. When unstressed, or stressed with the grave accent, they are short. In Slovenian the following stress markers are used:

- circumflex. Long, stressed vowels, e.g. vêslo, vôda, pôtok, žêna.
- acute. Long, stressed vowels, e.g. méra, mísliti, králj, réka.
- grave. Short, stressed vowels, e.g. mordà, zdàj, meglà, pès.

While the acute and the grave stress markers can be placed over any vowel, the circumflex one may be placed only over e and o. Short stressed vowels occur only in final or single syllables e.g. seznam, zdàj, whereas we find the long stressed vowels at the beginning or in the middle of a word. As even the forty odd Slovenian dialects vary their stresses e.g. mótka : matîka, it is of great importance that the correct stress is observed in the literary language.

The consonants in Slovenian, as in Russian, are subject to regressive assimilation and all final consonants are voiceless e.g. sneg : snek. Of interest is also the consonant l, which is pronounced as our English w in certain cases when it is found in final position or before another consonant; e.g. sem dal : sem daw, bóîha : bóîwha. It should be noted, however, that this hard l must not alter the preceding vowel e.g. hotél : hotèw, and not be pronounced as in some Slovenian dialects u with zero; e.g. hotél : hôtu#.
Similarly, the labiodental v, when in final position or in the initial position preceding a consonant, is pronounced as our English bilabial w e.g. prav : praw, vzeti : wzeti.

Finally, it should be mentioned that the inflection of the Slovenian language, unlike Russian and the majority of other modern languages, still makes use of the grammatical dual e.g.:

- Nom. Sing. Pesnik piše - The poet is writing
- Nom. Dual Pesnika pišeta - The two poets are writing
- Nom. Plur. Pesniki pišejo - The poets are writing

The Slovenian literary language evolved from a multitude of dialects, the core of which were from the geographical regions known as Dolenjska, Kranjska and Styria. The sixteenth century originators of Slovenian literature Primoz Trubar, Jurij Dalmatin and Adam Bohoric wrote in their native Dolenjsko dialect. A century later Sebastian Krelj injected into his writings vernacular peculiarities of the Kranjsko region. At the turn of the eighteenth century, however, the writers Jurij Japelj, Blaž Kumerdej, Anton Linhart, Valentin Vodnik, Matevž Ravnihar, and the famous linguist Jernej Kopitar replaced in the Slovenian literary language the then still prevalent Dolenjsko word forms e.g. gospud, snejg, mejsto, kej, nejmam etc., with Kranjsko word forms e.g. gospod, sneg, mesto, kaj, nimam etc.
The writers and poets Miha Kastelic, Janez Cigler, Urban Jarnik, France Prešern and other authors contributing to the first Slovenian literary almanac Kranjska Čbelica, which in its yearly volumes (1830, 1831, 1832, 1834 and 1848) published native prose and poetry, have set the standards for a unified literary language. These standards called for purely native forms to govern the literary language. By the mid nineteenth century, the members of the literary circle "Young Slovenians" Luka Svetec, Franc Cegnar, Matija Cigale and Fran Levstik brought about the substitution of the conjunction da for the colloquial de, replaced in their writings the letter e for i, which until then denoted the Slovenian diphthong e.g. pevec : pevic, dolžen : dolžin, and substituted the superlative naj for nar e.g. najlepši : narlepši.

Although the definite article is absent in both Russian and Slovenian, the demonstrative article in the latter language sometimes performs the function of the definite article. In comparison with the Slovenian language, in which the copulative verb "to be" is actively used e.g. on je učitelj, the Russian, omitting this in the present tense, will say: ОН УЧИТЕЛЬ. To conclude, we may point out that the Slovenian language does not have the equivalent sound of the Russian ы.
CHAPTER TWO

SLOVENIAN CULTURAL CONTACTS WITH RUSSIA

Whereas it is possible to establish points of reference for the development of the mature literatures making up the mutual heritage of western culture during the Reformation, the same cannot be said of Slovenian literature.

Nevertheless, a chronological analysis of the Slovenian cultural nuclei will show that certain Slovenian humanists and scholars of that period did take part in nearly all the more important historical and cultural developments in Western and Eastern Europe.

To illustrate this assertion one can name, for example, Georges d'Esclavonie, who in 1403 was appointed to the chair of philosophy at the University of Paris. At the University of Vienna held a chair in 1388 Lenart of Kranj. Among the last Scholastics during the fifteenth century in Vienna were Mihael and Gregor of Kranj and Andrej of Ljubljana. Their Slovenian adversaries were the prominent humanists Matvž Cerdonis, a printer in Padua, the philosopher Matija Hvale, Pavel Obersteiner, Brikcij Preprost and the jurist Martin Pegius, the first translator into German of Justinian's Corpus iuris, in Vienna.

The first Slovene, who in the sixteenth century
had contact with Russia and her people, was Sigismund Žiga Herberstein of Vipava (1486 - 1566). As the court emissary of the Holy Roman emperor, Maximilian I. of Austria (1459 - 1519), Herberstein made more than fifty journeys of a diplomatic nature all over the then known world.

Following his official visits to Russia in the years 1516 - 1518 and 1526 - 1527, Herberstein, who was a keen observer of the land, the people, their customs and languages, wrote the first geography of Eastern Europe. It contained a detailed description of Moscow and the territory between Siberia, the Arctic and the Black Sea.

His book *Rerum Moscoviticarum commentarii* was published in 1549 in Vienna.1 Herberstein translated his Latin version shortly afterwards, and under the title *Moscovia*, his book was published in the German language in 1557. Since then, this book has been reprinted in Germany alone on eight occasions, three reprints appeared in Czech translation and several in the Italian language.

Acknowledging Herberstein's valuable work which acquainted Western Europe with the land, the people and the culture of Russia, some two hundred years later this book was reprinted in its original Latin form by order of Empress Catherine the Great.

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It is rather interesting to note that Herberstein himself translated his book into German during a time when the Latin language still prevailed in German literature; and especially, if we consider that the German language came into general use in the school system some hundred years after his death.

The first Slovenian translation of *Rerum Moscoviticarum commentarii* was published under the title *Moskovski zapiski* in 1951. It appeared in print as an anniversary edition commemorating the literary activity of Herberstein and that of his contemporary Primož Trubar (1505 - 1586), whose *Abecedarium* was published in 1550 as the first Slovenian reader.

It can be stated that Herberstein's Slavic orientation was based not only on his historical and socio-cultural interests, but rather on his recognition of the linguistic and ethnic inter-relationship of the Slavs. That Herberstein was proud of his Slovenian origin and of his mother tongue, which no doubt served him well in communicating with the Eastern Slavs whom he encountered on his journeys, his own comments give testimony:


* See footnotes on page 21
Russia was not again dealt with or mentioned in Slovenian literature until the late eighteenth century, when the linguist Blaž Kumerdej (1738 - 1805) wrote in German the treatise Über die Sprachkunde der Slaven und Russen, which he in 1781 delivered to the Russian Academy of Sciences in St. Petersburg.

Valentin Vodnik (1758 - 1819), who in his own day held the position of the most favored Slovenian poet, wrote in the newspaper Ljubljanske novice of May 29, 1799 an article glorifying the arrival of the Russian army in Ljubljana. The scene for Vodnik's emotion-filled article was set, when under the command of General Kashin and the princes Mavorov and Volkonski, in pursuit of the army of Napoleon, for the first time in history Russian soldiers set foot on the territory of Slovenia.

By quoting an excerpt from his article one can show that the importance of his writing lies not in his account of events, but rather in Vodnik's attempt to arouse in the natives the spirit of nationalism and pride in their

3 Cankar, op. cit., p. 314.
4 Cankar, op. cit., p. 584.
Slavic origin. The impact of Vodnik's patriotism is felt in these lines:

"Ena nova perkazen je za nas Krajnec, de so naše stari bratje peršli nas ne li obiskati, temuč tudi pred sovražnikam branit. Pred polgredi tavanžent letmi so pervi Slovenci v te naše kraje peršli, oni so bili od Rusov in drugih Slovencov roda; od tega pride razločik, zakaj mi lahko zastopimo rusovski jezik; oni so namreč Slovenci, inu korenina, od katire so naši očaki rojeni. ...

Zdaj vidimo z očmi, kakišne mogoče inu velike brate mi po sveti imamo, kateri so naš Slovenski jezik vselej čist ohranili. Proti letim se imamo bližati, kaderkoli čemo jezik čistiti. Pa se tudi od njih učiti, kader je treba deželo pred sovražnikam branit..." 5

In fact, Vodnik here instilled ideas which later, in the nineteenth century, were embodied in the Slovenian Russophile and Slavophile movements.

Since the lesson in nationalism lasted as long as the Slovenians showed interest, the aforementioned event was again reviewed in the mid-nineteenth century, when the Slovenes were once again professing great friendship for "Mother Russia" in a frenzy of rebellion against the absolutistic rule of Bach.

5 Kreft, op. cit., p. 92.

In free translation the above quoted excerpt reads: "A new vision is for us Carniolians, that our old brothers came not only to visit us, but also to defend us from enemies. Fifteen centuries ago the first Slovenes came to these regions of ours. They were of Russian and other Slavic origins. This is the reason why we can easily understand the Russian language. For they are Slovenes and the roots from which our forefathers were born. We can now see how powerful and great brothers we have in the world, who kept our Slavic language pure. We should turn to them whenever we wish to purify our language, and learn from them how to defend our land from the enemy."
In the book Celska kronika, published in 1854, the Slovenian priest and writer of historical novels Ignacij Orožen (1819 - 1900) gave a detailed review of the Russian military campaign of 1799 in Slovenia.

A further worthy of mention event was the visit of Tsar Aleksandar I of Russia (1777 - 1825) when, together with Emperor of Austria Francis I (1768 - 1835), he in 1821 attended the Congress of the Holy Alliance in Ljubljana. As the allied powers met in conference to decide the permanent form of the European Holy Alliance, formed nominally to support Christian principles of government, really to suppress popular movements, this event in general and the crowned participants in particular, obtained a sensational coverage in the Slovenian press of the day. Furthermore, this event served the writer Ivan Tavčar (1851 - 1923) as a theme for his novel "Izza kongresa", which was published in feuilleton form in the belletristic journal Ljubljanski zvon from 1905 - 1908.

Although the famous linguist and mentor of Vuk Karadžić, Jernej Kopitar (1780 - 1844), discarded the Slavophile orientation, then prevalent among the young Slovenian intelligentsia, as false and instead propagated his idea of Austro-Slavism, he nevertheless under the

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influence of Dobrovský showed a passionate interest for the Russian language and literature.

Very productive in the field of linguistics, Kopitar, who since 1823 occupied the office of the censor of Slavic literatures in Austria, was promoting the study of Slavic languages and pressed for publication of a German-Ukrainian dictionary. He prevailed upon Bishop Snigursky to establish in Galicia a Slavic printing and publishing centre as well as to open at the Theological Academy of Przemysl a department for the study of the Ukrainian and Church Slavonic languages.

In 1811 Kopitar met in Vienna with the members of the Russian Academy of Sciences Nikolai N. Novosilcov (1761 - 1836) and Peter I. Köppen (1793 - 1864). The latter, following his second visit with Kopitar in 1836, acquainted his fellow academicians in St. Petersburg with Kopitar's book *Glagolita Clozianus*, which was published that same year in Vienna.

Written in Latin, this book represents one of Kopitar's more important contributions to studies in the field of Slavic linguistics. In it he researches the Old-Slovenian manuscript known as the Freising Leaves, written in Latin characters and containing prayers, confessions and homilies, believed to date from approximately 980 A.D. It is known that Kopitar regularly communicated with such
outstanding individuals as Hanka, Palacký, Šafařík, Kollár, Linde, Humboldt, Fr. Schlegel, J. Grimm, Mickiewicz, Adelung, Pogodin and the linguist Aleksander Vostokov, who, several years before Kopitar's Glagolita Clozianus published his own treatise concerning the Freising manuscripts. 

Kopitar's contemporary Matija Čop (1800 - 1849), a speaker of nineteen languages, knew well that the key to the type of society which exists in any foreign-dominated country is the extent and the system of its education. In his boundless patriotism, therefore, he as a teacher aimed at injecting into the lethargic Slovenian masses the spirit of the language and the literature which the other Slavic nations had to offer.

While instructing at the University of Lvov from 1822 - 1827 Čop collected an extensive library of Polish, Czech, Slovak, Ukrainian and Russian books. These he brought to Ljubljana where he worked as a librarian until his untimely death by drowning. It should be mentioned here that in Čop's collections several of Pushkin's works in verse and prose were found, and that the question arises whether his closest friend France Prešern (1800 - 1849), the foremost Slovenian poet, had the opportunity to study his great Russian contemporary Pushkin.

In the year 1841 the famed Russian philologist I. Sreznevski (1812 - 1880) visited Slovenia. He met in
Vienna with Jernej Kopitar and with the poet and translator from Russian Stanko Vraz (1810 - 1851). In Ljubljana Sreznevski met with France Prešern and the linguist Franc Metelko (1789 - 1860). While travelling through Slovenia he met with the poet Urban Jarnik (1784 - 1844), the Slavophile Jakob Zupan and the linguist Matija Majar-Ziljski (1809 - 1892), who later, during the expansion of the Russophile idea, published the first Russian grammar for the use of the Slovenes.

As a direct result of Sreznevski's visit the attention of Slovenian literary circles was henceforth oriented towards Russia.

It was in the early nineteenth century that Western Europe became more closely acquainted with Russian literature. The spirit of Russia was first introduced to England by John Bowring's *Russian Anthology*, of which the first volume was published in 1821 and the second in 1823.

His contemporary, Karl Friedrich Borg, published in 1820 his first, and in 1823, his second volume of Russian poetry under the title *Poetische Erzeugnisse der Russen*. In 1828 Otto Goetz followed with his *Stimmen des russischen Volkes*.

Irrespective of the biting criticism, summarized by the Russian poet and literary critic A. Bestužev (1797 - 1837) in the sentence: ... "РУССКИЕ ЦВЕТЫ ПОТЕРЯЛИ ТАМ НЕ
Emil Duprée de Saint-Maur's *Anthologie russe*, published in 1823, should be mentioned here as well.

The above-mentioned curtain-raisers were in the West soon followed by a score of translators from Russian, for example E. Mengden, Wm. Rolstone, L. Viardot, Ch. Moreau de la Meltière, E. de Loulay, H. Delaveau, F. Lebenstein, F. Bodenstedt, A. Viedert, A. Boltz, G. L. Patucci, B. Linde and others.

By analogy the Slavic nation located nearest to Western Europe, namely the Slovenes, attempting to retain and to foster their national identity, have also kept abreast of cultural achievements in the Slavic as well as non-Slavic countries.

They inevitably came to the conclusion that their relatively young native literature could not afford to do without well translated classical and contemporary foreign literature. Consequently, it seems that the Slovenes in the early nineteenth century had an even greater need for good translators than for mediocre authors, especially since their literary language was still in its infancy.

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7 LEVIN & FEDOROV, *op. cit.*, p. 147.
THE SOCIO-CULTURAL LIFE IN SLOVENIA
DURING THE LATE NINETEENTH CENTURY

The political, social and cultural development of the Slovenian nation started with the recognition of their native language during the period of enlightenment in the late eighteenth century and romanticism in the early nineteenth century.

The most westerly group of the South Slavic peoples, the Slovenes, who during the middle ages had lost their political and economic independence to the neighbouring Austrians, were for centuries kept isolated from the other Slavic nations, a fact which noticeably delayed their cultural growth. Suddenly, owing to the collapse of the feudal system, and despite the lack of a native literary heritage, Slovenia experienced the birth of nationalism.

Lacking capital resources, Slovenia remained during the nineteenth century largely a primitive, non-industrial country. The economy, based primarily on agriculture and on artisan type of industry, could hardly compete with the other more enterprising domains of the Habsburg monarchy.

Slovenia remaining subjected to the Habsburg rule well into the twentieth century, and having maintained only sporadic contacts with the stronger Slavic nations such as
the Croats, the Serbs, the Czechs, the Poles and the Russians, was a prime target of the germanizing attempts of the Habsburg monarchy. In the process of assimilating the ethnic fragments, by separating them, Austria divided Slovenia into six administrative regions, each with its separate Diet. Unfortunately for the Slovenes, in all the Diets the German element commanded a majority. The local authority, on the other hand, was left with the Slovenian Germanophiles.

The population of nineteenth century Slovenia was not very homogenous. Although the urbanization of the country was gradually progressing, the Slovenes remained a predominantly rural people and their secularization gained ground only slowly. The iron rule, imposed on Slovenia following the revolution in 1848, assured German control over the school system. Yet the people, whose South Slavic nationalism was aroused during the French revolution and the Napoleonic conquest in the Balkans, continued to resist germanization and, by emphatically retaining their native language and culture, remained Slovenes.

The Slovenes, lacking a native aristocracy and bourgeoisie, responded favorably to the leadership of a small, largely Vienna-trained group of intellectuals, which for all practical purposes constituted during the period of romanticism in the thirties, and the period of romantic-
realism in the sixties, the nationalistic socio-political élite of Slovenia. Thus it transpired that the Slovenian nationalistic movement came to rest with the rural people, whose sons and daughters formed the nineteenth century "Young Slovenian" intelligentsia, and who lived under the great influence of a patriotic lower clergy.

Perhaps one can better understand the phenomenally nationalistic standpoint taken by the Slovenian population, if one considers that their patriotic clergy, according to Dr. J. Rogač, were guided by the following thought:

"Mati me je rodila Slovenca, država sprejela Avstrijca, cerkev krstila katoličana, posvetila tudi duhovnika; Nemca v sebi - njega se ne zavedam ne pred Bogom, ne pred ljudmi." 8

The aspirations of the Slovenes to attain their political freedom in the mid-nineteenth century, however, were impeded by the formation of two politically opposed camps of leaders. On the one hand, the conservative elements identified with movement of the "Stari Slovenci"; on the other hand, the liberal intelligentsia, who formed the core of the "Mladi Slovenci", brought the Slovenian political program into confusion. Whereas the conservatives


In free translation the above quoted excerpt reads: Mother bore me as a Slovene, the state accepted me as an Austrian, the church baptized me as a Catholic, ordained me also as a priest; As a German I do not perceive myself before God or before people.
moved cautiously and, by employing appeasement techniques, tried to come to a status quo arrangement with the Dual Monarchy, and further, were quite content to accept an equality status of all ethnic groups within the monarchy, the liberals demanded nothing less than the political, cultural and economic independence for Slovenia. While the former adopted Palacky's idea of a Slavic federation within the Habsburg monarchy, the latter supported Kollár's idea of a universal Slavic state, which was to be led by Russia, or else, advocated the formation of a South Slavic state, in which Slovenia would find its rightful place. In other words, the camp of the Young-Slovenes was characterized as a national liberal movement to emancipate Slavdom.

The Young-Slovenes became the heralds of a new period of Slovenian literature known as romantic-realism, which before the turn of the nineteenth century became the catalyst for the emergence of the very productive literary movement, the "Slovenian modern".

A number of Young-Slovenes, who were very active in the field of journalism, launched such politically progressive newspapers as: Naprej (1863), Triglav (1865), Slovenec (1865), Slovenski Gospodar (1867), Slovenski Narod (1868) and the humoristic journal Pavliha (1870). In these publications the liberals mercilessly attacked the conservatives for their passivity and the Slovenian Germanophiles for their blind servitude.
THE RUSSOPHILE ORIENTATION
OF THE SLOVENIAN LITERATI

The epoch of activity of the "Young Slovenes" likewise marked the beginning of a Pan-Slavic orientation in general, and a Russophile tendency in particular, among a significant number of patriotic Slovenes. Such were the writer, literary critic and founder of the "Young Slovenes" Fran Levstik (1831 - 1887), the writers Josip Jurčič (1844 - 1881), Josip Stritar (1836 - 1923) and Valentin Zarnik (1837 - 1888), the patriotic priest Davorin Trstenjak (1817 - 1890), the leader of the Slovenian liberal camp Josip Vošnjak (1834 - 1911), and along with many others, Anton Tomšič, the editor of the first Slovenian political newspaper Slovenski Narod.9

Perhaps the following excerpt from an article, whose writer remains unknown, and which was published in the Slovenski Narod, could help to illustrate the Russophile leanings prevailing among the young Slovenian nationalists:

"Za barbarstvo se nė morem navdušiti! ni pel Göthe, marveč Lermontov. Če smo torej navdušeni za napreček Rusije, ni smo tega napredka veseli, ker bi morali prinašal moč njeni dinastiji, temuč: 'bože cara hrani' se pri nas inostranih Slovanih glasi: 'bože daj bratovskemu nam narodu ruskemu srečo, bože ohranii najkrepkejega sina Slave'. Kakor nemška, temna

9 Published three times weekly. The first number of the Slovenski Narod was published on April 2nd, 1868 in Maribor.
To counteract such sentimental thinking of the non-Russian Slavophiles, the Russian journal ГОЛОС published in 1869 an article, in which it was stated that the power of Russia would not collapse in the event that the West and the South Slavs became germanized. The article

In free translation the quoted excerpt reads: 'I do not feel inspired by barbarism!' commented not Gothe, but Ler-montov. If, therefore, we are enthused by the progress of Russia, we do not rejoice at the possibility that such progress would strengthen her dynasty, but instead: 'God save the tsar' we, the alien Slavs, read: 'God give our brotherly Russian nation good fortune, God save the most vigorous son of Glory!' ... As dark as the future of the Germans, is also the future of the Slavs, and presently no one can foresee it. Should misfortune befall Austria from the very same nation which she up to now regarded as her favourite, then, indeed, every Slovene would become rather a Russian than a Prussian. For Slavs we are, and such we remain. Since we as Slavs can rely on Slavdom, we do not wish to die a nation's death. Such is our political program. For if we did not have the same, Germany and Italy would consider us a heap of dung. Therefore, long live the spiritual and the political solidarity of the Slavs!
further offered alien Slavophiles the advice to forget their vain dreams about a universal Slavic state, for Russia would never expand her borders beyond the rivers Pruth and Danube.11

Interestingly enough, many of the early South and West Slavic Slavophiles were imbued with a strong love for Russia and faith in her great destiny. In such a frame of mind they propounded the idea of Russian superiority.

Thus, considering the influence which romantic sentimentalism had on the majority of the mid-nineteenth century Russophiles, Hans Kohn wrote:

"Though the few critical minds among the early Slavophiles were painfully aware how far from perfect Russia actually was, they were ready to take the undisputed 'fundamental' perfection of Russia for an actuality." 12

The Russophile thought gained momentum within the circle of the "Young Slovenes" after the year 1858, in which the Moscow Slavophiles founded their Slavic Benevolent Committee. It reached its culmination between the years 1861 and 1875, while the foundation was headed by the noted historian Mikhail Petrovich Pogodin (1800 - 1875),13 whose History, published in 1838, contains the following

11 Prijatelj, op. cit., p. 172.
rather arbitrary statement:

"The time of European nations is past, their strength runs out. ... Now the future belongs to the Slavs who will serve mankind." 14

Whereas the Slovenian Russophiles were supported and influenced particularly by the Kiev and the Moscow Slavic Benevolent Committees, the Serbian Russophiles found their mentor in the St. Petersburg foundation.

The explicit purpose of these foundations was the extension of moral and financial support to various cultural institutions of the Balkan Slavs as well as the distribution of scholarships to South Slavic students gaining their education in Russia. It is well known that, with the help of these foundations, a significant number of Slovenes had the opportunity to study in Russia.

One of them was the linguist Matija Majar Ziljski (1809 - 1892), who upon his return became an ardent advocate of the much contested and ultimately defeated "Illyrian" principle, which suggested that the Slovenian literary language should develop its own written forms based on the vernacular and the vocabulary universally used and equally understood by the Slovenes as well as the Croats. In his Russophile zeal, Majar wrote in the cyrillic script the book Zbornik narodnih pesmi, zagadok i poslovic ilirsko-slovenskih i nekoliko hrvatskih, which he

14 Kohn, op. cit., p. 103.
in 1869 submitted to the Imperial Society of Natural Sciences in Moscow.\textsuperscript{15}

In the year 1867 Majar, while attending the Slavic ethnographic exhibition in Moscow, donated for a permanent display a complete set of Carinthian national costumes.

For the Slovenes learning Russian Majar wrote in 1867 a Russian grammar. Significantly, its opening chapter contained a detailed treatise on such topics as Russian culture, literature, history and economics. The author writes with enthusiasm about the size and the might of Russia which, by abolishing serfdom in 1861, entered a new epoch of cultural and economic progress.\textsuperscript{16}

The first Slovenian scholar to turn his attention to the activity of the Russian literati was Dr. Fran Celestin (1845 - 1895). A prominent prose writer and literary critic, and incidentally one of the outstanding Slovenian Russophiles, Celestin studied classical philology at the University of Vienna. Upon graduating he obtained a scholarship from one of the Slavic Benevolent Committees and in 1869 resumed his studies in Russia. From 1870 to 1872 Celestin was teaching in Vladimir and Kharkov. From 1876 until he died in 1895 Celestin taught Russian literature and language in Zagreb.

\textsuperscript{15} Kreft, \textit{op. cit.}, p. 96.

\textsuperscript{16} Kreft, \textit{op. cit.}, p. 97.
In 1875 Celestin wrote in German the book *Russland seit Aufhebung der Leibeigenschaft*. A number of Celestin's essays, in which he portrayed individual Russian writers and poets, were published as follows: "Letters from Russia" (1870), "The Radical Currents in Russia" (1887), "Gogol" (1884), "Pushkin" (1884), "Lermontov" (1885), "Belinsky" (1866), "Aksakov" (1866), "Katkov" (1887) and "Dostoevsky" (1883).

In closing it should be mentioned that true to his Russophile zeal Celestin went on record as one of the earliest translators of numerous Slovenian and Croat poems into Russian.

Davorin Hostnik, who wrote under the pseudonym Krutorogov, studied Romance languages in Vienna. He arrived in Russia in 1880 where he settled permanently. While teaching in Borisoglebsk, and later in Rylsk, Hostnik kept for a number of years in close contact with his native Slovenia and remained a most active Russophile-oriented writer. From Russia Hostnik collaborated with Franc Podgornik's journal *Slovenski svet*, and from all his writings and translations radiated an intense love for his Slovenian homeland.

Hostnik, the Russophile, however, was not one-sided, because his talent was spontaneous. Thus, he compiled and, in 1897 published, a Russian-Slovenian dictionary.
to which was appended a short Russian grammar. Only three years later, in 1900, in Slovenia was published Hostnik's Slovenian-Russian dictionary to which he appended a short grammar of the Slovenian language.17

Previous to that, Davorin Martin Hostnik wrote an essay under the title, which translated reads: "Pushkin in Fifty Languages".18 Furthermore, he published in Russian journals numerous articles depicting the life and the land of the Slovenian people and translated into Russian Fran Levstik's classical novel Martin Krpan, in which the author satirically denounces the Imperial Court in Vienna, Austria's policy towards the Slovenes and the political backwardness of his people. Finally, Davorin M. Hostnik emerged as one of the most prolific, although the least competent, translators of Pushkin's prose and poetry into Slovenian.


18 M. Hostnik, "Puškin v petdeseterih jezikih" Ljubljanski zvon, 19/1899, 5, pp. 327 - 328.
In keeping with the theme, which illustrates the Russophile orientation of some of the "Young Slovenian" camp followers, one can in support point out the then prevailing tendency among the Slovenian writers to adopt certain romantic-sentimental sounding Russian pseudonyms, some of which I take the liberty to list here: Ivan Saveljev - Cankar Ivan (1876 - 1918), Aleksij - Glazer Janko (1893), Deželanov - Gorenec Leopold (1840 - 1871), Podkrimski - Govekar Fran (1871 - 1949), Simeon Pomolov - Simon Gregorčič (1856 - 1917), Krutorogov - Hostnik M. Davorin (1853 - ?), Samo Vasiljev - Kersnik Janko Jr. (1881), Mihajl Mihajlov - Kette Dragotin (1876 - 1899), Severjev - Križaj Jernej (1838 - 1890), Ivan Ivanov - Lah Ivan (1881 - 1931), Roman Romanov - Levstik Vladimir (1886 - 1957), Jaroslav - Meško Ksaver (1874 - 1964), Vojanov - Majster Rudolf (1875 - 1934), Silvin Sardenko - Merhar Ljudovik (1878 - 1942), Igorjevič - Murn Josip (1879 - 1901), Petruška - Peterlin Rađivoj (1879 - 1938), Semen Semenovič - Prijatelj Ivan (1875 - 1937), Nataša - Poljanec Ljudmila (1874 - 1948), Aleksej Nikolajev - Župančič Oton (1878 - 1949) etc.

As the majority of these writers lived and created during the literary period known as romantic realism, and were unhappy with the Austrian censorship looming over their heads, one can readily understand their thus manifested
rebellious spirit, and accept as valid the statement made by the famed critic of German romanticism Arnold Ruge that:

"Romanticism is rooted in the torment of the world and so one will find a people the more romantic and elegiac, the more unhappy its condition is." 19

CHAPTER THREE

SLOVENIAN TRANSLATIONS OF PUSHKIN'S
POETRY DURING THE YEARS 1853 - 1901

PUSHKIN'S BACKGROUND

Aleksandr Sergeevich Pushkin was born in 1799 of an aristocratic family in Moscow. Under the influence of his father and uncle, both admirers of French literature, and guided by his French tutors, Pushkin mastered the French language and at the tender age of twelve read Voltaire, Rousseau and Molière.

With the love for his native tongue young Pushkin was inspired by his grandmother and particularly by his devoted nurse, the good-natured Arina Rodionovna, who knew how to brighten Aleksander's formative years by narrating fairy tales and singing of old folk songs.

With a highly selective group of thirty young Russian nobles, Pushkin attended from the age of twelve till seventeen the preparatory Lyceum for a diplomatic career at Tsarskoe Selo. There Pushkin became a student of philosophy, history, literature and languages. But not all of his time was devoted to serious academic education. Pushkin, a somewhat impulsive individual, soon came under the sway of his youthful companions and their lust for pleasure.
Appointed in 1817 to the Civil Service, Pushkin found himself duty-wise more or less idle, and consequently devoted much of his time to writing of poetry and to leading an amorous life. Pushkin became actively involved with the then most liberally minded "Arzamas" literary society. By boldly ridiculing the Russian autocratic system with his satirical poetry, Pushkin managed to provoke the authorities to the point where he was exiled to Southern Russia.

Dismissed from the Civil Service in 1824, Pushkin, together with his faithful nurse Arina, continued his exile on his father's Mikhaylovskoe estate near Pskov. Here he was compelled to sit out the Decembrist's revolt.

In 1826, following his six years of exile, Pushkin resumed his life in Moscow and St. Petersburg society, although he remained subjected to close police surveillance. In 1831 he married the beautiful Natalya Nikolaevna. Seven years later, in 1837, Pushkin died in St. Petersburg following a duel with his wife's admirer and intrigue sowing young officer of the Guards Baron d'Anthès.

In keeping with the old Latin phrase "Poeta nascitur, non fit",¹ which without reservation applies to

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¹ A poet is born and not made.
Pushkin, it is felt necessary to enlarge upon the theme dealing with his literary growth.

Pushkin's genius came to light relatively early in his youth. For it was during the years he spent at the Lyceum, and while still inspired by Voltaire, that he wrote about 150 pieces of verse, mostly of the Hellenic type.²

In 1815, the greatly admired Russian ode-writer Derzhavin attended a public examination of the Lyceum student in Russian literature. He was overwhelmed by Pushkin's recital of his own composition "Reminiscences of Tsarskoe Selo". With Derzhavin's remark: "Let him remain a poet", made on this occasion, young Pushkin became widely accepted as Russia's coming poet.³

Using the theme from national folklore Pushkin composed five years later the fairy poem "Ruslan and Ludmila". The reading public, who received his poem with utmost enthusiasm, acclaimed Pushkin a master of Russian versification.

While exiled to Kishinyov in Bessarabia, and during his journey through the Caucasus and the Crimea, Pushkin studied the English language and became greatly

³ Ibid., p. 71.
inspired by Byron's poetry which defied the traditions of his day. Still under Byron's spell, the young poet wrote the 800-line tale in verse "The Prisoner of the Caucasus", where the poet for the first time turned his attention seriously to the theme of a woman's love.

Inspired by his short-lived love for a girl he met when he briefly joined a band of gypsies, Pushkin wrote the dramatic poem "The Gypsies". With this poem the poet lashes out at degenerate civilization. Following his visit to the old Tartar city of Bakhchisarai in the Crimea, and using the very romantic theme of the Khan's great, but unreturned love for a young captive Christian princess, Pushkin wrote the poem "The Fountain of Bakhchisarai". It was in exile that the young poet wrote the first chapter of his novel in verse "Evgenii Onyegin", the historical drama "Boris Godunov" and a number of lyrics.

On the Mikhaylovskoe estate Pushkin continued with his work on "Evgenii Onyegin", which he eventually completed in 1831. After spending six literary productive years of his life in exile, Pushkin established his primacy as Russia's greatest poet.

A prolific author, Pushkin upon rejoining St. Petersburg society continued to write poetry until his untimely death, although in his last years he showed a preference for prose, i.e. "The Captain's Daughter" and
"The Queen of Spades".

In connection with the topic of this thesis, of particular interest are Pushkin's poems: "The Elegy" (1820), "The Waggon of Life" (1823), "The Prophet" (1826), "The Winter Road" (1826), "The Upas-tree" (1828), "The three Springs" (1827), "The Poet" (1827), "Presentiment" (1828), "A Winter's Morning" (1829), "To the Slanderers of Russia" (1831), "The Cloud" (1835), and the three of his four little tragedies in verse, namely "The Stone Guest" (1830), "The Miserly Knight" (1830) and "A Feast at the Time of Plague" (1830).

Pushkin's diversified literary works in verse and prose found a sympathetic reception not only in Russia but in non-Russian countries as well. The question, whether Pushkin's literary genius can be objectively measured, remains unanswered, for not only is it sufficient to analyse Pushkin's poetic artistry, but into account must also be taken the disparing tastes of several generations of native and foreign readers of his works.

Should one, however, judge Pushkin by his popularity with the present-day Russian as well as the non-Russian reading public, then one will recognize in him the immortal poet. It is not, therefore, strange repeatedly to find scholarly references pointing out that Pushkin's genius influenced to a great extent such renowned poets and writers
as Lermontov, Tyutchev, Bunin, A.K. Tolstoi, L.N. Tolstoi, Blok, Goncharov, Turgenev, Esenin, and the foreigners Ivan Vazov, the founding spirit of Bulgarian prose, and the German poet Rainer Maria Rilke, who found inspiration in the character of Pimen from "Boris Godunov". Similarly, Pushkin's theme from his poem "The Gypsies" gave inspiration to Prosper Merimee's "Carmen", while the short story "The Shot" influenced Alexandre Dumas.

As a poet and humanist Pushkin, the master of Russian poetry and prose, occupies a well deserved place in the pantheon of world literature. Deeply grieved over Pushkin's premature death, his pupil and admirer Mikhail Yurievich Lermontov wrote a very appropriate necrology "On the Death of a Poet":

"ПОГИБ ПОЭТ, НЕВОЛЬНИК ЧЕСТИ,
ПАЛ ОКЛЕВЕТАННЫЙ МОЛВОЙ,
С СВИНЦОМ В ГРУДИ И ЖАЖДОЙ, МЕСТИ,
ПОНИКНУВ ГОРДОЮ ГЛАВОЙ ... 
ЗАМОЛКЛИ ЗВУКИ ДИВНЫХ ПЕСЕН"

Pushkin's popularity in the world of today has been amply demonstrated by the events which took place in the year 1937, when hardly a single country failed to commemorate the hundredth anniversary of the death of the great Russian poet. His immortality as a poet is further demonstrated by the fact that the year 1937 found Pushkin translated into 84 languages. France alone over the years recorded about 170 translations from Pushkin, and it is therefore not surprising when one learns that "The Captain's
Daughter ", for example, between the years 1853 and 1937, was published in French on twenty-seven occasions.

It should be added that the South Slavs turned to Russian literature when Pushkin was already well known and that they have continued to admire Pushkin's poetry in translation ever since.

In closing, we must mention, that Pushkin's life has been studied in striking detail by Russian as well as foreign scholars and that voluminous treatises have been written about his literary work.
PUSHKIN AND THE SLOVENES

Even a cursory glance at the catalogue of books, found in Pushkin's private library following his death, will show that the great poet had in his collection several West and South Slavic books. Although his interest was directed primarily towards the Serbs and their literature, as seen from his "Songs of the Western Slavs", he nevertheless was in possession of a Slovenian dictionary and a grammar.

Similarly, in Slovenia the first Russian originals of Pushkin's poems "The Fountain of Bakhchisaray", "Boris Godunov", "The Gypsies", "Poltava", "The Robber Brothers", as well as the German translations "Graf Nulin" and "Der Berggefangene", were in the possession of Pushkin's contemporary, the literary critic Matija Čop, who lived several years in Russia.

4 MODZALEVSKY, KATALOG PUSHKINSKOY BIBLIOTEKI V VYPUASKH AKADEMIYSKOGO IZDANIA PUSKHIN I EGO SOVREMENNIKH. KNIHY NA INOSTRANNYX Yazykax. pp. 296 - 297.


6 Kreft, op. cit., p. 93.
Whereas Pushkin's poetry and prose in Serbian translation appeared even during the poet's lifetime, and the Croats had the opportunity to read his "Queen of Spades" and "A Winter Evening", which were rendered into their native tongue by Popović and Stanko Vraz respectively, as early as the mid-forties, the Slovenes had their first recorded translation only in 1853.

In all fairness to them, however, it should be noted that the year 1853 did not bring about the first introduction of Pushkin's poetry in Slovenia for his poem "Delibash" had been published in German translation under the title "Deli-Bascha. Aus dem Russischen des Puschkin." in the Ljubljana weekly *Illyrisches Blatt* as early as 1838.7

The literary historian, and chairman of the "Slovenska Matica" from 1907 to 1914, Fran Ilesič (1871 - 1942) has established that "The Tale of the Fisherman and the Fish", which was published in 1853, became the first Slovenian translation from Pushkin.8 This first Slovenian rendering was published under the title "Ribar in Riba" in a Slovenian reader for high-schools, which was compiled by Professor Miklošič and published in Vienna in 1853.9

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8 Kreft, op. cit., p. 95.

9 Dr. F. Miklošič, *Slovensko berilo za peti do osmi gimnazijalni razred*, (Dunaj, 1853), pp. 59 - 64.
Even though some doubt may exist as to the true authorship of the first Slovenian rendering from Pushkin, the presence of markedly Styrian vocabulary features in the translated version of "The Tale of the Fisherman and the Fish" seems to point to Professor Miklošič as the originator.

As a translator of this tale in verse Miklošič is hardly inspiring. It seems that his only aim was to familiarize the high-school students with Pushkin's mastery in adapting the well known motifs from the Brothers Grimm to the spirit of Russian folk-poetry. Suffice it to say that this version of the tale in verse has not been reprinted since in any other Slovenian publication.

Nevertheless Miklošič deserves some further commentary. The son of a merchant, Miklošič was born in the Styrian village Radomerščak. He studied Jurisprudence and Philology. In 1849 Franc Miklošič was appointed professor of philology and five years later became rector of the University of Vienna.

Widely acknowledged as a first rate scholar, Miklošič published 38 books and 108 treatises, primarily concerning linguistics. Among his outstanding contributions to this field of studies we find one of the richest Slavic
etymological dictionaries and a comparative grammar of the
Slavic languages in four volumes. 10

Since we must limit ourselves to the purportedly
by Miklošič translated tale in verse "Ribar in riba"
it may be of interest to quote the opening lines of the
original and of the translated version:

Pushkin: 
"ЖИЛ СТАРИК СО СВОЕЮ СТАРУХОЙ
У САМОГО СИНЕГО МОРЯ;
ОНИ ЖИЛИ В ВЕТХОЙ ЗЕМЛЯНКЕ
РОВНО ТРИДЦАТЬ ЛЕТ И ТРИ ГОДА.
СТАРИК ЛОВИЛ НЕВОДОМ РЫБУ,
СТАРУХА ПРЯЛА СВОЮ ПРЯЖУ." ...

Miklošič: 
"Nekdaj živel je s svojo staro ženo
Ribar pri kraju morja sivega;
Živela sta v ubogi svoji bajti
že polnih trideset in leta tri.
Lovil je v morju ribe sivi starček,
In žena predla v bajti noč in dan." ...

A comparison shows that the accentual verse of
the original, which allows a rising and falling intonation
to be most effective, has been replaced in the translated

10  Etymologisches Wörterbuch der slovenischen Sprachen.
Von Franz Miklosich. Wien, 1886.

Vergleichende Grammatik der slavischen Sprachen.

I. Vergleichende Lautlehre der slavischen Sprachen. 1852.,
II. Vergleichende Stammbildungslehre der slavischen Sprachen.
1875., (24) + 504 s.
III. Vergleichende Formenlehre der slavischen Sprachen. 1856.,
(16) + 582 s. Zweite Ausgabe: 1876., (4) + 896 s.
IV. Vergleichende Syntax der slavischen Sprachen. 1868 -
version with a syllabic-accentual one. Pushkin's non-rhyming line with three stresses and a trochaic clausula has been replaced by the translator. Instead, the Slovenian version has the fixed metrical form of iambic pentameters, which tends to suppress the melodic intonation needed.

Thus the emphasized force of the meter has to a large degree destroyed the free flowing folk-inspired rhythm of the original. It should be noted, however, that the translator imitates in his rendering the non-rhyming lines of the original, and that his lines consist of ten and eleven syllables as compared to Pushkin's nine to ten fixed syllables per line.

The translator appears to have had a defective knowledge of Russian, as he for no other apparent reason, much too often mistranslated some basic words.

We see that Pushkin's СТАРИК has been unwisely replaced by ribar, СИНЕГО by sivega, which means grey, and not blue, as in the original. Worst of all, the translator ignored the semantic value of the Russian adjective ВЕТХОЙ, meaning in the context of the original "old, ramshackle or dilapidated ", and translates this word ubogi, meaning poor.

As inaccurate as this translation may be, it may well have been effective in turning the attention of several generations of students to Pushkin and to Russian literature.
ZAKELJ ANTON (1816 - 1868)

Anton Zakelj, who used a derivative of his birthplace Ledine, a village above Idria, for his pseudonym Rodoljub Ledinski, developed into one of the earliest Slovenian Russophiles when still a member of the Russian circle of seminarists in Ljubljana, which was particularly active in the year 1841.

As early as 1852 the Ljubljana weekly *Novice* published in its 42nd number Zakelj's first translation from Russian, the poem "Damnation" by E.T. Rozen.

Zakelj's first and only translation from Pushkin was the poem "БРОЖУ ЛИ Я ВДОЛЬ УЛИЦ ШУМНЫХ", which was published under the title "Misli in želja" in 1855 in *Novice*.11

Although Zakelj was in his day regarded as a relatively gifted composer of Slovenian lyrical poetry, his transmission of Pushkin's theme of death turned out to be almost devoid of poetic qualities.

A comparison of his rendering, with that of Pushkin's original, will illustrate how Zakelj's unfortunate literalness hindered the comprehension of the native reader.

Pushkin: "БРОЖУ ЛЬ Я ВДОЛЬ УЛИЦ ШУМНЫХ, ВХОЖУ ЛЬ ВО МНОГОЛЮДНЫЙ ХРАМ, СИЖУ ЛЬ МЕЖ ЮНОШЕЙ БЕЗУМНЫХ, Я ПРЕДАЮСЬ МОИМ МЕЧТАМ. (Стanza 1)

ГЛЯЖУ ЛЬ НА ДУБ УЕДИНЕННЫЙ, Я МЫСЛЮ: ПАТРИАРХ ЛЕСОВ ПЕРЕЖИВЕТ МОЙ ВЕК ЗАБВЕННЫЙ, КАК ПЕРЕЖИЛ ОН ВЕК ОТЦОВ. (...... 3)

МЛАДЕНЦА ЛЬ МИЛОГО ЛАСКАЮ, УЖЕ Я ДУМАЮ: ПРОСТИ! ТЕБЕ Я МЕСТО УСТУПАЮ: МНЕ ВРЕМЯ ТЛЕТЬ, ТЕБЕ ЦВЕСТИ. (...... 4)

ДЕНЬ КАЖДЫЙ, КАЖДУЮ ГОДИНУ ПРИВЫК Я ДУМОЙ ПРОВОЖДАТЬ, ГРЯДУЩЕЙ СМЕРТИ ГОДОВШИНУ МЕЖ ИХ СТАРАЯСЬ УГАДАТЬ. (...... 5)

И ХОТЬ БЕСЧУВСТВЕННОМУ ТЕЛУ РАВНО ПОВСЮДУ ИСТЕЛЯТЬ, Но БЛИЖЕ К МИЛОМУ ПРЕДЕЛУ МНЕ ВСЕ Б ХОТЕЛОСЬ ПОЧИВАТЬ." (...... 7)

In the first stanza of this soliloquy, Pushkin introduces himself as a contemplating character, who no matter where he may go, finds himself out of place as his mind is infallibly preoccupied with the theme of death.

Žakelj: "Нaj hodim že po ul'cah šumnih, Naj idem v mnogoljudni hram, Al naj sedim sred družb brezumnih, Le lastnim mislim se rad vdam.

Naj vidim kje dob starodavni, Že mislim: 'patriarh lesov! Preživel boš moj vek težavni, Kot si preživel vek dedov'.

Kdar ljubo detešče milujem, 'Qi dete zdravstvuj!' - mislim koj - 'Življenja mesto ti spraznujem; Moj čas je stleti, - cvesti tvoj'.

In slednji dan, in slednje leto Sim vajen misel razmišljat', Kak svojo smert bi razodeto Zmed njih si mogel izčislat'?
Zakelj's opening stanza, on the other hand, is somewhat misleading in terms of meaning for he introduces, by using the monosyllable naj for the Russian ли, an individual, who wherever he may go, is subject to day-dreaming. Zakelj's superfluous word рад, literally meaning "gladly", incorrectly implies that the character in question had a choice of thought and that he consciously elected to think about death.

Much more problematic is Zakelj's frequent adoption of Russianism e.g. многолюдный, доб, лесов, здороваться, and изгнать, a direct loan from ИСЧИСЛЯТЬ, which, incidentally, does not even appear in the Russian original. Needless to say, the native reader had no idea of the meaning of this alien word, although in Zakelj's context it was to mean "УГАДАТЬ ГОДОВШИНУ".

Quite unacceptable to the native reader, furthermore, are Zakelj's grotesque lines e.g. "моё вре́мя сгу́бнуть - цве́сти тво́й ", "сим вая́н мисел размышля́ть ", and especially, "дома се влечи к мертве́кам ", which literally means "at home to lie among the corpses ". Zakelj, in writing the first of the aforementioned lines, which is supposed to transmit, in accordance with the original, the idea that for the poet it was time to moulder - for the child to bloom, probably wished
to remain close to ТЛЕТЬ and ЦВЕСТИ of the original. His distortion of the Slovenian words equivalent in meaning, тлёті in cvetёті, into stletі and cvestі, is to say the least, inexcusable.

"ПРИВИК Я ДУМОЙ ПРОВОЖДАТЬ ", Žakelj translates by " sim vajen misel razmišljat' ", and thus manages to miss the real meaning of Pushkin's line within the context of the stanza: " I have grown accustomed to seeing out each day, each year, with a parting thought, trying to guess among them the anniversary of my coming death ". " Misel razmišljat' ", we may add, has no meaning at all as the construction of this phrase is completely alien to the Slovenian language.

Considering that Pushkin in the last two lines of the seventh stanza gently and with feeling implies the wish to come to rest in a place that is dear to him, Žakelj's line " doma se vleči k mrtvecam " sounds shockingly unpolished, definitely out of place and outright banal.

We find that Žakelj has adopted the iambic tetrameter measure of the original and that he has closely imitated Pushkin's alternating rhyme e.g. bcbbc, of the first stanza and, with the exception of using again the bcbbc rhyme in the fourth stanza of his rendering, the abab rhyme of the original couplets.

In view of the fact that in his rendering Žakelj
kept so close to the external form of the original, and
burdened his verses even with uncalled for Russianisms,
one is astonished to find certain Russian words mistranslated, or replaced by words which have a different meaning.

Pushkin's "единенный", meaning "solitary", Žakelj translates by "стародавний", meaning "ancient", although he could have used the correct term "самотний". Similarly, two lines later, he translates " забвенный", archaic for " забытый", meaning "forgotten", by "тешавный", which implies the meaning "full of hardships".

Taking into consideration poor poetic quality of Žakelj's rendering, as demonstrated above, it comes as no surprise, that the editor of the first Slovenian anthology of Russian poetry, Ivan Vesel - Vesnin, found this particular translation unworthy of inclusion in his collection, and that Žakelj's only rendering from Pushkin sank relatively early into oblivion.

VESEL IVAN - VESNIN (1840 - 1900)

The principal collector, editor and translator for Slovenia's first anthology of Russian poetry, published in 1901 under the title "Ruska antologija v slovenskih prevodih", Ivan Vesel - Vesnin was, according to Professor

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12 I. Vesel et A. Aškerč (ed.), "Ruska antologija v slovenskih prevodih," (Gorica, 1901)
Ivan Prijatelj, instrumental in introducing Pushkin's poetry to the Slovenes.13

Ivan Vesel, a priest and one of the most prominent Slavophiles of his day, devoted himself almost exclusively to translating Russian literature into his native language.

Still a seminarist, Vesel came under the sway of the first notable Slovenian translator of Russian literature Anton Žakelj, who presented him with the book of Russian poetry СЕВРНЫЕ ЦВЕТЫ НА 1832 ГОД.

Young Vesel taught himself Russian - a fashion at his time for those students with any kind of passion for Slavdom. Using the pseudonym Vesnin, Ivan Vesel translated extensively from the works of Pushkin, Vyazemsky, Kozlov, Krylov, Delvig, Polonsky and others. For example, his translations, such as "Izmael-Bej" by Lermontov, were published in the poetry collection Cvetje iz domačih in tujih logov,14 and the rendering of Gogol's "The Inspector-General" in the dramaturgical journal Slovenska Talija.15 As to Ivan Vesel's


translations from Pushkin, it should be mentioned that 17 of his renderings were included in the Vesel - Aškerč anthology of Russian poetry.

Pushkin's narrowly patriotic poem "To the Slanderers of Russia", which he composed in 1831 in connection with the uprising of Polish nationalists and the consequent intervention of Russia, was the second of Vesel's translations from Pushkin.

Under the title "Obrekovalcem Ruske", Vesel's rendering was published in 1863 in the literary journal Slovenska lipa. It is to be noted that this translation by Vesel appeared in print two years sooner than his rendering of Pushkin's "Caucasus", which Professor Ivan Prijatelj erroneously considered to have been Vesel's first encounter with Pushkin's poetry.

Together with Ivan Vesel's renderings from Pushkin: "The Prophet", "To the Sea", "Guadalquivir", "The Song of Georgia" and "Elegy", the poem "To the Slanderers of Russia" was included in a miniature anthology of translations under the heading "Severni cveti", which was published in the official literary chronicle of the "Slovenska Matica" for the year 1870.

17 Prijatelj, op. cit., p. 64.
Considering that this poem represents one of Vesel - Vesnin's better renderings, an attempt will be made to analyze the first and the fourth stanzas, where Pushkin in the former refers to those French deputies who had advocated military intervention against Russia, and in the latter, to Russia's past encounter with Napoleon.

Pushkin:
"О ЧЕМ ШУМИТЕ ВЫ, НАРОДНЫЕ ВИТИИ?  
ЗАЧЕМ АНАФЕМОЙ ГРОЗИТЕ ВЫ РОССИИ?  
ЧТО ВОЗМУТИЛО ВАС? ВОЛНЕНИЯ ЛИТВЫ?  
ОСТАВЬТЕ: ЭТО СПОР СЛАВЯН МЕЖДУ СОБОЮ,  
ДОМАШНИЙ, СТАРЫЙ СПОР, УЖ ВЗВЕШЕННЫЙ СУДБОЮ,  
ВОПРОС, КОТОРОГО НЕ РАЗРЕШИТЕ ВЫ. ...

ЗА ЧТО Ж? ОТВЕТСТВУЙТЕ ЗА ТО ЛИ,  
ЧТО НА РАЗВАЛИНАХ ПЫЛАЮЩЕЙ МОСКВЫ  
МЫ НЕ ПРИЗНАЛИ НАГЛОЙ ВОЛИ  
ТОГО, ПОД КЕМ ДРОЖАЛИ ВЫ?  
ЗА ТО ЛЬ, ЧТО В БЕЗДНУ ПОВАЛИЛИ  
МЫ ТЯГОТЕЮЩИЙ НАД ЦАРСТВАМИ КУМИР  
И НАШЕЙ КРОВЬЮ ИСКУПИЛИ  
ЕВРОПЫ ВОЛЬНОСТЬ, ЧЕСТЬ И МИР?...

Vesel:
"Закаж говорники грумите в протите?  
Каж свети руски землji zdaj tako grozite?  
Кaj je zmotilo vas? al poljski vpori mar?  
Pustite: to medsobna je slovanska svaja,  
Domaca svaja, ki od starih let ostaja;  
Te razprtije ne razrešite nikdar. ...

Закaj? odgovorite mi:  
Ker ga na razvalini Moskve plameneči  
Priznali nismo tak hiteči,  
Pod katerim ste se tresli vi?  
Zato, ker v brezdnem smo zvaljali  
Silno težečo nad državami pošast?  
In z našo krvjo pridobili  
Prostost Evropi, mir in čast?...

A comparison of style in which these verses were written will show that Ivan Vesel - Vesnin has retained the deliberate matter-of-fact conciseness of the
original, which tends to emphasize the importance of the poet's message to the critics of Russia following the Polish rebellion, namely, those French deputies, who in Parliament made pro-Polish speeches demanding armed retaliation against Russia's meddling in Polish internal affairs.

Ivan Vesel constructed successfully his rendering in iambic meter of varying feet, which is the measure of the original. With the exception of line seven in the second quoted stanza by Vesel e.g. "In z nášo krvjó pridobíli ", where the natural word stresses are consistent with the metrical stresses of an amphibrachic tetrameter line, and where the translator infringed for the sake of the rhythmic demand by subjecting some strong syllables under natural stress to artificial stressing e.g. "In z nášo krvjo prídobíli ", Vesel's rendering has a consistent rhythm.

Fairly consistently the translator also imitates Pushkin's combination of feminine and masculine rhymes, and rhymed line endings, e.g. aabccb. Vesel was particularly successful in imitating Pushkin's inverted word-order, e.g. "Prostost Evropi, mir in čast ", which does not clash with the construction found in the original: "ЕВРОПЫ ВОЛЬНОСТЬ, ЧЕСТЬ И МИР ".

It should be noted that in Vesel's rendering of this poem Russianisms have been avoided, and that for the most part, his technique is skilled.
Prior to the publication of the aforementioned poem, Vesel - Vesnin translated into Slovenian the poem "A Winter Evening". It was published under the title "Zimski večer" in the journal *Slovenska lipa* in 1862. This Vesel's first translation from Pushkin was again published in 1873 in the journal *Zora*, in the anthology of Russian poetry in 1901 and in the American immigrant newspaper *Glas naroda* in 1917.¹⁹

One of Vesel - Vesnin's poetically less qualitative renderings from Pushkin was the poem "Caucasus", published in 1865.²⁰ The first stanza of the original and of the translated version is quoted for the purpose of illustrating some qualitative shortcomings:

Pushkin:  "КАВКАЗ ПОДО МНОЮ. ОДИН В ВЫШИНЕ
СТОЮ НАД СНЕГАМИ У КРАЯ СТРЕМНИНЫ,
ОРЕЛ, С ОТДАЛЕННОЙ ПОДНЯВШИСЬ ВЕРШИНОЙ,
ПАРИТ НЕПОДВИЖНО СО МНОЮ НАРАВНЕ.
ОТСЕЛЕ Я ВИЖУ ПОТОКОВ РОЖДЕНИЕ
И ПЕРВОЕ ГРОЗНЫХ ОБВАЛОВ ДВИЖЕЙ." ...  

Vesel:  "Kavkaz je pod mano. Jaz sem tu v višavi
stojim nad snegovi na kraju strmine,
le orel, ki dvignil se z daljne vrsine,
z menoj nepremično naravnost se stavi.
Tu vidim zdaj, kje se potoki rodijo
in vidim, kak grozni razpadi strmijo." ...  


Generally, Ivan Vesel managed accurately to depict the majestic nature of the Caucasian mountains, which were masterfully described in the poem by Pushkin. Vesel, furthermore, successfully adopted in his rendering the external form of the original, such as the measure of six amphibrachic four foot lines, the feminine rhyme and the rhythm, which coincides with the natural stress of the words.

Unfortunately, however, Vesel, by imitating to excess the syntax and the vocabulary of the original, offends the ear of a native reader. Pushkin's phrase, for example: "ПАРИТ НЕПОДВИЖНО СО МНОЙ НАРАВНЕ ", Vesel translates by " z menoj nepremično naravnost se stavi ", which has no meaning at all, although it appears that the translator by referring earlier to the "eagle" had in mind to say: "... lives motionless in the clouds alongside with me ". In any event, the word naravnost, as used in the context by Vesel, in Slovenian means "straight forward" and does not have the meaning "alongside", which is to be found in the original. The term vršine, borrowed from the original, is ill-conceived for the translator could have perfectly well used the common native word višine, which rhymes adequately with strmine. It comes, however, as a surprise that Vesel, who had a relatively sound knowledge of Russian, misinterpreted ОБВАЛ, meaning "avalanche",
by using the term *razpad*, literally " decay, ruin ", which he erroneously substituted for the proper Slovenian word *prepad*, meaning " precipice ", although this term itself does not correspond with the Russian *ОБВАЛ*, which he should have translated by *lavina*.

Vesel's subsequent translations from Pushkin's poetry, namely " The Devils ", " The Two Ravens ", and " The Cloud ", were published under their respective titles in 1873 in the journal *Zora*, and again in 1917, in the American immigrant newspaper *Glas naroda*. 21

In the Vesel - Aškerc anthology of Russian verse in translation were included the following seventeen of Vesel's renderings from Pushkin: " The Angel ", " May 26th 1828 ", " The Drowned Man ", " To the Sea ", " Exegi monumentum ", " Guadalquivir ", " I have outlived my desires ... ", " To Ovid ", " A Winter Evening ", " To Tolstoi ", " The Prophet ", " The Song of Georgia ", " Caucasus ", " Elegy ", " The Devils ", " To the Slanderers of Russia ", and " The Cloud ". 22


Professor Prijatelj was somewhat critical of the language used by Vesel in rendering the poem "The Prophet", as the translator occasionally departed from what is taken to be the standard significance of words in producing a specific effect, e.g.:

pushkin: "...и врвал грещный мой язык
и празднословий, и лукавый. ...

Vesel: "...In grešni jezik mi izdrži,
Ki je govoril tak lokavo. ...

Prijatelj, on the other hand, praised Vesel's translation of the poem "To the Sea". In this rendering Vesel succeeded to grasp and to transmit Pushkin's spontaneous overflow of feelings. Especially appealing to the reader is Vesel's sweetness of speech sounds in the opening stanza:

pushkin: "пощай, свободная стихия!
в последний раз передо мной
ты катишь волны голубые
и блещешь гордою красой." ...

Vesel: "Svobodno morje, bodi zdravo!
Poslednjič pred menoj vališ
Valovje grozno, temnoplavo,
V ponosu krasnem mi bleščiš." ...

Stylistically weaker, however, is stanza seven:

pushkin: "...ты ждал, ты звал...я был окован;
вотще рвалась душа моя:
могучей страстью очарован,
у берегов остался я..." ...

Vesel: "In čakal si...bil sem okovan;
Moj duh je še drugod se gnal;
Z mogočno strastjo očarovan
Na bregu milem sem ostal." ...
Thoroughly delightful is Vesel's rendering of Pushkin's "НОЧНОЙ ЗЕФИР ", which was published under the title "Guadalkvivir" on several occasions and which we quote in its entirety:23

Pushkin

"НОЧНОЙ ЗЕФИР
СТРУИТ ЗЕФИР.
ШУМИТ,
БЕЖИТ
ГВАДАЛКВИВИР.

ВОТ ВЗОШЛА ЛУНА ЗЛАТАЯ,
ТИШЕ...ЧУ...ГИТАРЫ ЗВОН
ВОТ ИСПАНКА МОЛОДАЯ
ОПЕРЛАСЯ НА БАЛКОН.

НОЧНОЙ ЗЕФИР
СТРУИТ ЗЕФИР.
ШУМИТ,
БЕЖИТ
ГВАДАЛКВИВИР.

СКИНЬ МАНТИЛЬЮ, АНГЕЛ МИЛЫЙ,
И ЯВИСЬ КАК ЯРКИЙ ДЕНЬ!
СКВОЗЬ ЧУГУННЫЕ ПЕРИЛЫ
НОЖКУ ДИВНУЮ ПРОДЕНЬ!

НОЧНОЙ ЗЕФИР
СТРУИТ ЗЕФИР.
ШУМИТ,
БЕЖИТ
ГВАДАЛКВИВИР.

Vesel:

"Lehak zefir
Pihlja nemir,
Sumi
Beži
Guadalkvivir.

Glej, izšla je luna zlata,
Tih; čuj; gitare glas ...

... Na balkon španjolka mlada  
Je oprla se ta čas.  

Lehak zefir  
Pihlja nemir,  
Šumi  
Beži  
Guadalkvivir.  

Spusti plašč, moj angelj sladki,  
In kot jasen dan sijaj!  
Vidim naj ta hipec kratki  
Ti nožico skoz držaj!  

Lehak zefir  
Pihlja nemir,  
Šumi  
Beži  
Guadalkvivir."

Doubtless Vesel - Vesnin's work as translator of  
Pushkin's poetry into Slovenian is most important in the  
wider frame of reference of this thesis. One must admit  
that his many renderings from Russian were generally of  
high poetic quality. It was for this reason that Professor  
Prijatelj honored the translator in his treatise written  
in 1901, by saying: "Ivan Vesel ni postal samostojen  
pesnik, ali postal je izvrsten interpret ruskih pesnikov,  
postal je tolmač, dostojen izvirnikov, postal in ostal je  
do danes najodličnejši slovenski pesnik-prelagatelj." 24

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24 Prijatelj, op. cit., pp. 63 - 64.

In free translation the above quoted excerpt reads: "Ivan  
Vesel did not become an original poetizer, but he became  
an excellent interpreter of Russian poets. Worthy of his  
models, he became and remained to this day Slovenia's  
most exquisite poet-translator."
In conclusion, we quote the original eulogy as well as the Russian translation of it, which the eminent Slovenian poet Simon Gregorčič (1844 - 1906) dedicated to his friend, brother priest and prolific translator of Russian literature Ivan Vesel - Vesnin:

"Imel ni hčere in imel ni sina - pač, pač! saj tu njegova je rodbina, tu polno krasnih ruskih mu otrok" ...

"У НЕГО НЕ БЫЛО НИ ДОЧЕРИ НИ СЫНА И ВСЕ ЖЕ ОСТАЛОСЬ СЕМЬЯ МНОГОЧИСЛЕННЫХ КРАСИВЫХ РУССКИХ ЕГО ДЕТЕЙ" ...

IVAN VESEL - KOSESKI (1798 - 1884)

The patriarch of the Slovenian Russophiles Janez Trdina (1830 - 1905), regarded Ivan Vesel, who adopted the pseudonym Koseski, which is a derivative of his birthplace Kosez, near Ljubljana, a poet equal to the great Prešern. It appears, however, that Trdina, in praising Koseski, did not take into account the fact that plain country people reading his poetry in the Novice complained about the publication of verses, which no one could understand: "Kaj nam podajate pesmi, ki jih nihče ne razume? "

25 Vesel et Aškerc, op. cit., appendix.

In free translation the above quoted excerpt reads: "Why are you presenting verses, which no one can understand."
It follows, that Vesel-Koseski's translations from Pushkin met to a large degree with the same fate. In total he rendered into Slovenian five of Pushkin's compositions: "The Tale of the Fisherman and the Fish", "The Tale of Tsar Saltan", "The Tale of the Dead Princess", "The Prisoner of the Caucasus" and "The Fountain of Bakhchisaray", all of which were published under their respective Slovenian titles in the Ljubljana journal Novice in 1869 and in a miniature anthology of Koseski's verses Razne dela in 1870.²⁷

Although many of the Slovenian translators of Pushkin's poetry and prose have on occasion imitated literally the vocabulary and the syntax of the original,


Vesel, "Car Saltan in knez Gvidon", Novice, 27/1869, No. 16, p. 125; No. 17, pp. 133 - 134; No. 18, pp. 141 - 142; No. 19, pp. 149 - 150; No. 20, pp. 157 - 158; No. 22, pp. 174 - 176.

Vesel, "Mertva carevna in sedmero vitezov", Novice, 27/1869, No. 7, pp. 54 - 55; No. 8, pp. 62 - 63; No. 9, pp. 70 - 71.


Vesel, "Bakčisarajski vodomet", Novice, 27/1869, No. 11, p. 86; No. 12, p. 94; No. 13, pp. 101 - 102; No. 14, pp. 110 - 111.

in their false belief that Pushkin's style would thus be retained, only a few ventured into exploring the stylistic opportunities which their native language had to offer.

From only a minute illustration, which the opening lines of Koseski's "Mertva carevna in sedmero vitezov" offer, one can see that the "Glorified" poet, who showed a tendency to disregard the set Slovenian phraseology, rendered a versification completely void of poetic style. In fact, he turns the style, common in his native language, into a farce. This comes not as a surprise if one considers that Koseski, lacking the knowledge of Russian, used as his model German renderings.

Pushkin:  
"ЦАРЬ С ЦАРИЦЕЮ ПРОСТИЛСЯ,  
В ПУТЬ-ДОРОГУ СНАРЯДИЛСЯ;  
И ЦАРИЦА У ОКНА  
СЕЛА ЖДАТЬ ЕГО ОДНА. " ... 

Koseski:  
"Car s carico poslovi se,  
Tuje v kraje zaverti se;  
Ona v oknu pase mar  
Kdaj de pride mili car. " ... 

Though Koseski, as it appears, did not avail himself of the Russian original, he imitated in his rendering the alternating feminine and masculine rhyme.

By adopting the measure of trochaic four foot lines, Koseski succeeded in imitating fairly consistently the rhythm of the original. Nevertheless, his choice of coining words into phrases, e.g. "Tuje v kraje zaverti se" and "Ona v oknu mase mar", seems anything but in good taste,
in fact, these phrases sound absurd and one can hardly believe that Koseski's *zaverti se*, literally meaning "to turn around in a circle", transmits the meaning "to equip oneself for the journey", as the original "В ПУТЬ-ДОРОГУ СНАРЯДИЛСЯ" suggests. On the other hand, Koseski's phrase *pase mar* is only an abased equivalent of the colloquial expression *pasti lenobo*, meaning "to laze or to loaf", and as such clashes unpleasantly with the suggested meaning of the original "she sat at the window alone to wait for him".

It transpires, that the unpolished style of the language in Koseski's rendering reminds one little, if at all, of the Grimm brother's "Schneewittchen" motif, which Pushkin has so masterfully adapted into a Russian folk-tale.

Vesel - Koseski's rendering abounds with superfluous qualifying verses of the translator's own composition, which increased the length of the translated version by some 440 lines, as compared with Pushkin's original. For example, Pushkin's simple verses, which characterize the princess, e.g. "НО ЦАРЕВНА МОЛОДАЯ, ТИХОМОЛКОМ РАСЦВЕТАЯ", and "БЕЛОЛИЦА, ЧЕРНОБРОВА, НРАВУ КРТКОГО ТАКОГО", Koseski's verbosity turns into:

"Po lepoti je slovela,
Po razumu glas imela,
Bivši serca rahla vsa,
Pa preudarka bistriga. ..."
... Belolična, černooka,  
Krasna hči plemen istoka,  
Vsiga znanstva mik in slast,  
Tudi možkim - hlopnna past! " ...

Vesel - Koseski's transgression in ending the rendering of this tale with the insipid verse " Tudi jaz sim zraven bil, mnogo vina v gerlo zlil! ", as opposed to Pushkin's much more refined " Я ТАМ БЫЛ, МЕД, ПИВО ПИЛ, ДА УСЫ ОБМОЧИЛ. ", was harshly criticised by Ivan Prijatelj, especially, as the Slovenes have their native and quite appropriate phrase " tudi jaz sem bil zraven in dobil sem iz naprstnika jesti in iz rešeta piti ", with which a folk-tale commonly ends.28

Summarizing the weak style of Koseski's renderings from Pushkin, Ivan Prijatelj writes: " ... vsak stih priča, da je prevajal s slovarjem v roki, besedo za besedo; in vse, kar je pel, je pel slovar, a nikdar Koseskega srce. "29


In free translation the above quoted phrase reads: " I too have been there, have eaten from a thimble and drank from a sieve ".

29 Prijatelj, op. cit., p. 69.

In free translation the above quoted excerpt reads: " ... every verse bears witness that he translated with a dictionary in his hand, word by word, and everything that he versified, was versified by the dictionary and not by Koseski's heart ".


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MENCINGER JANEZ (1838 - 1912)

Mencinger, who studied classical philology and jurisprudence, became a prominent Slovenian novelist and satirist. It is known that Mencinger's interest in Russian literature led him to learn Russian when still articling in the law office of the noted Slovenian patriot and amateur poet Dr. Jakob Razlag (1826 - 1880) in Krško.

A great Slavophile and one of the founding members of the "Young Slovenes", Janez Mencinger regarded "Mother Russia" as the protector of Slavdom. Nationally inclined, Mencinger wrote under the anagramatic pen name Nejaz Nemcigern, which alludes to "I do not like the Germans". It follows, that he avidly read and passionately propagated the reading of Russian literature. Thus enthused, Mencinger translated into Slovenian eleven poems from Pushkin. Under their respective Slovenian titles the following ten of his renderings were included in the Slovenian anthology of Russian poetry: "When I Roam in Thought Outside the City", "Truth", "The Nightingale and the Rose", "The Upas-tree", "The Light of Day has Dimmed", "Gold and Steel", "Message to Siberia", "The Three Springs", "Echo", and "The Rabble".  

His rendering of the poem "When I Roam in Thought Outside the City" was again published in the newspaper Slovenski narod in 1901.

In 1873, the translator's mentor Dr. Razlag, published a collection of Czech, Croat, Polish, Serbian, Bulgarian and Russian poetry titled Pesmarica, in which he included the second Slovenian rendering of Pushkin's poem "To the Slanderers of Russia" by Mencinger.31

Whereas the cited opening lines of Vesel-Vesnin's rendering of this poem show the translator's disposition towards at least some abandonment of the external form of the model,32 Mencinger tends loyally to cling to the original:

"Zakaj vi, narodov besedniki, kričite? Čemu s prokletjem sveti Rusiji grozite? Kaj vas je premotilo? Vstaja Litve mar? Mirujte; to domač med Slave je narodi In star prepir, uže pretehtan po osodi, Prašanje, ki ga vi ne razrešite nikdar." ...

It is interesting to see Mencinger ignoring the fact that the largely unsophisticated Slovenian reading public of his day was unable to associate the term Litva with Poland, whereas Vesnin's sensitivity in this respect resulted in his using the commonly accepted term Poljska instead.

31 Dr. J. R. Razlag, Pesmarica. (V Gradcu, 1868); V drugič in pomnoženo na svetlo dal Dr. J. R. Razlag, odvetnik v Lj., (Maribor, 1872-73), p. 197.

32 Please see page 60.
Although Vesnin's rhythm is stronger and more even-flowing, while Mencinger's relies heavily on secondary stress, thus weakening the syllable, both came relatively close to the rhythmic cadence of the original. Still, a certain stiffness and stylistic inferiority characterizes Mencinger's version.

Speaking of poetic values inherent in these two Slovenian renderings of this particular poem, Professor Prijatelj in his treatise maintains that: "V celoti prevod zaostaja za Veselovim, na nekaterih krajih pa ga nadkriljuje."33

The poem "Echo", rich in parallelism, to some degree illustrates Mencinger's ability as a translator:

Pushkin:  
"РЕВЕТ ЛИ ЗВЕРЬ В ЛЕСУ ГЛУХОМ,  
ТРУБИТ ЛИ РОГ, ГРЕМИТ ЛИ ГРОМ,  
ПОЕТ ЛИ ДЕВА ЗА ХОЛМОМ -  
НА ВСЯКИЙ ЗВУК  
СВОЙ ОТКЛИК В ВОЗДУХЕ ПУСТОМ  
РОДИШ ТЫ ВДРУГ.

ТЫ ВНЕМЛЕШЬ ГРОХОТУ ГРОМОВ  
И ГЛАСУ БУРИ И ВАЛОВ,  
И КРИКУ СЕЛЬСКИХ ПАСТУХОВ -  
И ШЛЕШЬ ОТВЕТ;  
ТЕБЕ Ж НЕТ ОТЗЫВА... ТАКОВ  
И ТЫ, ПОЕТ!"

33 Prijatelj, op. cit., p. 71.

In free translation the above quoted excerpt reads: "On the whole the translation is inferior to Vesel's although in some places it is superior."
Mencinger: "Če rjove zver skoz gluhi log,
če grom buči, če trobi rog,
če v hribu deva poje, - mnog rodiš odklik
v zrakovih praznih za prilog na slednji vik.

Poslušaš treskanje gromov,
šumenje burje in valov,
pastirjev vrišč; - na slednji zov
ti daš odvet.
Odziva tebi ni... Takov si ti, poet!"

From the onset it becomes clear that the translator, who allegedly had a sound knowledge of Russian, was not familiar with Russian idioms. It so follows that Mencinger blindly imitated the original word by word and erroneously translated в ЛЕСУ ГЛУХОМ, which within the context of the stanza means "in the impenetrable forest", by gluhi log, meaning "deaf forest" for it appears that he did not realize that the Russian term ГЛУХОМ, which is equivalent in meaning to the Slovenian gluhi, is here used idiomatically and acquires a different meaning.

Mencinger, in order to follow the count of syllables found in the model, quite improperly formed from zrak, meaning "air", the plural zrakovi nonexistent in Slovenian and, further, adopted such Russianisms as zov, odvet and takov. It appears that some of these stylistic and linguistic limitations in Mencinger's rendering tend to weaken the transmission of the gist of the poem as one has some difficulty to see in the tangle of words the poet deploping the fact that his poetry finds no echo.
It seems as if Mencinger rendered this poem rather mechanically by paying more attention to keeping within the rhythmic cadence and the rhyming structure of the original, than to recasting the poem into a stylistically more acceptable Slovenian form.

Considering the overall poetic value of his other translations from Pushkin, one regrets that Mencinger failed to reincarnate Pushkin in the spirit of the Slovenian tongue, as he, unfortunately, feared to abandon the shell of his models and felt safer in imitating profusely the Russian vocabulary and style. Certainly, his innovations in Slovenian vocabulary discredited Mencinger's renderings even more than his borrowings.

The translator, one assumes, must be at least master of his own language. Since he must observe the fixed codes of poetic style, idiom, syntax and phraseology of the native language and, if he must transgress in rendering a readable verse, it is the Russian style and idioms that must suffer.
AŠKERČ ANTON (1856 - 1912)

Born into a peasant family in the Styrian village Globoko, Aškerč became one of Slovenia's favourite poets. He studied theology and served seventeen years as a priest in various Styrian parishes. Due to his professed sympathy for the Slavophile movement, and the free-thinking spirit governing his literary work, Aškerč was perpetually in conflict with his superior, the Bishop of Lavant, in Maribor. Consequently Aškerč gave up his priesthood career, found employment as archivist with the city of Ljubljana and devoted his life to literature. The genre of his writings was socio-patriotic and sharply anti-Austrian.

A compulsive traveller, Aškerč in 1801 visited St. Petersburg, Moscow and Kiev, and in 1902, made a trip to the Crimea and the Caucasus. Upon his return home in 1903, Aškerč wrote the poem "Young Pushkin's Monument". from which a quotation of the opening lines in A. Sirotinin's translation illustrates the author's admiration of Russia's greatest poet:

"СКВОЗЬ ТЬМУ ВЕТВЕЙ ПРОБИЛСЯ СОЛНЦА ЛУЧ, И ТОЧНО ГЕНИЙ, С ВЫСОТЫ СЛЕТЕВШИЙ, ЧЕЛО ТВОЕ ПРИВЕТИЛЯ ЦЕЛУЕТ. ЕГО ТЫ ЧУЕШЬ ЛАСКОВЫЙ ПРИВЕТ, ТЫ ЧУВСТВУЕШЬ, НАД РУСЬЮ УТРО ВСТАЛО." ...

Russian rendering by A. Sirotinin published in СЛАВЯНСКИЕ ИЗВЕСТИЯ, СПБ., 1907, НО. 5.
Motivated by his Russian friend A. Sirotinin, Aškerc translated into his native language about 170 Russian poems. Anton Aškerc, who particularly admired the works of Saltykov - Shchedrin, translated from Pushkin, unfortunately, only his poem "The Tale of the Fisherman and the Fish".

His rendering, the third Slovenian version of this particular poem, was published under the title "Bajka o ribiču in ribici" in a Carinthian Catholic literary journal in 1889, and again in 1901, in the Vesel - Aškerc Slovenian anthology of Russian poetry.35

Aškerc, a very talented poet, has masterfully subordinated his translation to the melodic feature and the inverted verse style of the Slovenian folk-poetry. At the same time he managed to hold to the original fairly literally. Although the translator did not imitate the measure of his model, he nevertheless succeeded in preserving the rhythmic impulses common in free versification, and in regulating the tempo of his lines by using an alternation of even-flowing iambic and the more expressive amphibrachic meter.


Vesel et Aškerc, op. cit., p. 64.
The opening of the third Slovenian version of the poem "The Fisherman and the Fish", rendered by Anton Aškerc, reads as follows:

"Živel je starček s staroj ženoj svojoj
Na bregu kraj sinjega morja.
Živela tam v stari sta bajti
Baš tri in trideset že let.
Na ribjo lov je starček hodil z mrežoj,
A starika prela je prejo svojo.
Pa vrže on v morje neki dan sak, -
A sak mu zajme le samega blata;
Ko v drugič spusti v globočino sak, -
A sak mu zajme le trave morske;
Ko v tretjič spusti v globočino sak, -
Glej, sak zdaj mu zajme pa - ribico zlato,
Da, ribico zlato, ne vsakdanjo!" ...

The free-flowing rhythmic construction of this version by Aškerc, in contrast to the fixed measure and rhythm characterizing the rendering by Miklošič,36 functionally depicts the character of Pushkin's fisherman, whose poverty, simplicity and basic honesty clashes with the greediness displayed by his obdurate and insatiable wife. Thus Aškerc managed successfully to transmit the moral implied in the original.

Whereas Miklošič directs the reader of his version to assume the role of a listener, Aškerc, with his stylistically warmer presentation, aims at eliciting the reader's spontaneous identification with the personality of the Fisherman, whose life is governed by the four cardinal virtues: prudence, fortitude, temperance and justice.

36 Please see page 51.
Indicative of Russophile leanings is his view that the Slovenes ought to read Russian literature in the language of the original. Askerce, in lines which mark the height of enthusiasm, glorified the Russian language in a poem, from which are quoted stanzas 1, 2, 3, 8 and 9 as they were published in Kornilov's translation under the title "РУССКИЙ ЯЗЫК":

"ПРЕКРАСНЫЙ, БРАТСКИЙ НАШ ЯЗЫК СЛАВЯНСКИЙ!
МИЛА МНЕ ЗВУЧНЫХ СЛОВ ТВОИХ ВОЛНА,
ТЕБЕ НАВСТРЕЧУ В ГЛУБИНЕ СЕРДЕЧНОЙ
ПОЕТ РОДНАЯ, ТЕПЛАЯ СТРУНА.

О ИСПОЛИН - ПЕВЕЦ, ЯЗЫК НАШ РУССКИЙ!
НЕ ТЫ ЛИ МНЕ - ВСЕХ ЯЗЫКОВ МИЛЕЙ,
НЕ ГОВОРИЛА ЛЬ МАТЬ МОЯ СО МНОЮ
МЕЛОДИЕЙ СЛАДЧАЙШЕЮ ТВОЕЙ!

ТЫ - АРФА, ПОТРЯСАЮЩАЯ СЕРДЦЕ,
ИГРАЕТ НА ТЕБЕ ДУША МОЯ,
И МУЗЫКА ПОЭЗИИ МОГУЧЕЙ
ЗВУЧИТ БОГАТОЙ ПЕСНЕЙ БЫТИЯ.

РОДНОЙ НАШ БОГАТЬРЬ, ЯЗЫК СЛАВЯНСКИЙ,
БРАТ СТАРШИЙ, СОГЛАСИШЬ ЛЬ СТАТЬ РАБОМ?
НЕТ, ТЫ НЕ ЗАКУЕШЬ СЕБЯ В ОКОВЫ -
НЕ ПОМИРИТЬСЯ ДОБЛЕСТИ СО ЗЛОМ!

ВОБЕК НЕ СТАНЕШЬ ТЫ РАБОМ ТИРАНОВ!
РОЖДЕННЫЙ СВЕТОМ, К СВЕТУ ТЫ ЗОВЕШЬ,
ГЛАШАТАЙ ИСТИНЫ, ПЕВЕЦ СВОБОДЫ,
ИЗ ГРОЗНОЙ ТЬМЫ ТЫ К СОЛНЦУ НАС ВЕДЕШЬ!"

As a poet and translator, Anton Aškerc, whose nationalistic sentiment amounted to outright passion, delighted the Slovenian reading public with a poetry full of vigor, passion, scorn and imagination.

His first collection of poems was published in 1890 under the title Balade in romance. Six years later, in 1896, Aškerc published a new collection titled Lirske in epske poezije. In the year 1900 Aškerc introduced himself to his readers as a writer of socio-political satires in verse by publishing his Nove poezije.

We pass from these observations to the first collection of Russian poetry in Slovenian translation, which Aškerc, following the death of the initiator of this anthology Ivan Vesel - Vesnin, published under the title Ruska antologija v slovenskih prevodih in 1901. In his capacity as the editor of this anthology, Aškerc presented Slovenia with an assortment of Russian lyrics covering the period from Derzhavin to Balmont, including 35 poems by Pushkin.
The noted publicist and prolific novelist Josip Jurčič emerged as Slovenia's first translator of Pushkin's prose. He translated the romantic novel "Dubrovski", in which the author built his plot against the background of a realistically depicted Russian serfdom era during the reign of Catherine II.

His rendering was published in 1870 in the newspaper Slovenski Narod. According to Dr. Prijatelj, Jurčič did not succeed in transmitting Pushkin's marvelous style of writing even though he rendered quite adequately the frame and the plot of the novel. One must admit, however, that Jurčič, being himself an experienced novelist, preserved in his translation the unity of Pushkin's original in which all the characters, actions, situations and language relate to a single objective, namely the love of the daughter of a self-willed feudal lord for a noble brigand, who is determined to avenge his father's ruin.

It is characteristic of Jurčič, a progressive writer, that he chose to produce his version in a rather free translation, which resulted in a delightfully readable Slovenian composition.

38 J. J., "Dubrovski", Slovenski Narod, (Maribor, 1870), No. 84 et al.
PLETERŠNIK MAKSI  (1840 - 1923)

The first Slovenian translator of the Russian epic "The Lay of Igor's Raid," the noted lexicographer and educator Maks Pletersnik, translated two of Pushkin's poems into his native language.

Signed only with the letter - Š-, his renderings of the poems "The Waggon of Life" and "The Painter - Barbarian" were published in 1874 in the semi-monthly literary journal Zora.

One must agree that the translator treated with care, and that he successfully conveyed to his readers Pushkin's theme, namely that mediocrity never triumphs over the everlasting classical art:

Pushkin:

"ХУДОЖНИК-БАРВАР КИСТЬЮ СОННОЙ
КАРТИНУ ГЕНИЯ ЧЕРНИТ
И СВОЙ РИСУНОК БЕЗЗАКОННЫЙ
НАД НЕЙ БЕССМЫСЛЕННО ЧЕРТИТ.

НО КРАСКИ ЧУЖДЫЕ, С ЛЕТАМИ,
СПАДАЮТ ВЕТОЙ ЧЕШУЕЙ;
СОЗДАНЬЕ ГЕНИЯ ПРЕД НАМИ
ВЫХОДИТ С ПРЕЖНЕЙ КРАСОТОЙ.

ТАК ИСЧЕЗАЮТ ЗАБЛУЖДЕНИЯ
С ИЗМУЧЕННОЙ ДУШИ МОЕЙ,
И ВОЗНИКАЮТ В НЕЙ ВИДЕНИЯ
ПЕРВОНАЧАЛЬНЫХ, ЧИСТЫХ ДНЕЙ."


Pleteršnik: "Umetnik-skaza s čopom hladno
Premaže sliko mojstersko,
In svoje risanje neskladno
Načrta tje brezmiselno.

Pa sčasoma te barve tuje
S podobe se odluščijo;
Spet mojstra delo občuduje
V krasoti prejšni nam oko.

Tako iz duše utrujene
Izgibljejo zdaj zmote me;
V njej spet podobe neskaljene
Nekdanjih vzdigajo se dni."

By adopting Pushkin's quatrain form and the four-foot iambic measure, the translator imitated the external shell of the poem. However, Pushkin's picturesque expressions and turns of speech, Pleteršnik has reset in phrases of his own fashioning. This rendering is significant in its adaptation of a dactylic rhyme, e.g. mojstersko : brezmiselno, which does not appear in the original, where masculine rhymes alternate only with feminine rhymes. The rhyming of utrujéne : neskaljéne, however, is somewhat awkward as it imposes an unnatural stress on the penultimate syllable versus the correct accentuation of the word, e.g. utrujéne.

Pleteršnik's rendering, which is not a word by word translation, can serve as proof of the possibility of interpreting Pushkin quite adequately by expressing thoughts through images in the spirit of the Slovenian language.
Shafran Franc, who studied in Russia on a scholarship provided by the Slavic Benevolent Committee, and who subsequently taught in a St. Petersburg high-school, wrote extensively about Russian literature. His articles, entitled "Pisma o ruseki literaturi", were published in the literary journal Zora.

From Pushkin's works in prose, namely the Belkin's tales, Shafran translated into Slovenian the short story "The Peasant Gentlewoman". His rendering was published as a continuing feuilleton in several consecutive numbers of the newspaper Slovenski Narod in 1875.41

Considering that he rendered into his native language a work in prose, and that he had the freedom of using the vocabulary and syntax of the Slovenian language in a style befitting the intellectual he was, his translation turned out to be of a very poor quality. Shafran endeavored to retain at all cost the style of his Russian source.

Rather than search for appropriate native expressions, he adopted numerous Russianisms, and often grammatically misconstructed native words into forms, which were completely alien to the Slovenian language of his day.

How close Štiftar's rendering parallels the Russian source, is illustrated by the following brief passages:

Pushkin: "... В БУДНИ ХОДИЛ ОН В ПЛИСОВОЙ КУРТКЕ, НО ПРАЗДНИКАМ НАДЕВАЛ СЮРТУК ИЗ СУКНА ДОМАШНЕЙ РАБОТЫ. ...
... САМ ЗАПИСЫВАЛ РАСХОД И НИЧЕГО НЕ ЧИТАЛ, КРОМЕ 'СЕНАТСКИХ ВЕДОМОСТЕЙ'. ..."

Štiftar: "... O delavnih je hodil v plisovej kurtki, v praznikih je oblačil jopič iz sukna domačega dela. ...
... Zapisoval stroške in nič druzega čital razen 'senatskih novin'. ..."

It must be pointed out that Štiftar's sentence construction did not agree with the Slovenian standarized literary language of his day. Instead of translating БНФКОБОПИ КОПИЕ by в суknjiču iz pliša, meaning "plush jacket ", he adopted the Russian terms, with which, as one may expect, the native reader was not familiar. Similarly, faulty was Štiftar's translation of КОПИЕ КИРОК ХИАОМЕПА by jopič iz sukna domačega dela, meaning "frock coat of cloth that had been manufactured at home ". Correctly the phrase should have been translated by jopič iz doma tkanega sukna.

Throughout Štiftar's rendering one finds Russianisms such as: imenje (имя), besil se je (Он был), mednika ( медника ), krasovicam (красавицам ), dostojinstva (достоинства ), veličja (величия ), образуеjo (образование ), otca (отца ), značitelneja (значительным ).
pozvolite (ПОЗВОЛТЕ), prosvećenje (ПРОСВЕЩЕНИЕ), bezpokojila jo je (БЕСПОКОЙЛО ЕЕ), uznati (УЗНАТЬ), naslaždenja (НАСЛАЖДЕНИЯ), molčliveja (МОЛЧАЛИВЕЕ), blagorazumji (БЛАГОРАЗУМИЯ) etc. To say the least, the native reader was unable to guess the meaning of not even one half of these alien terms.

Since in his translation Štiftar went so far as to imitate even the punctuation sequence found in the original, and generally retained the adverbial, transitional and participial phrases, be they independent, oppositional or parenthetical, one is surprised to find a number of mistranslations and general inaccuracies.

For example, in his negligence Štiftar translated Pushkin's РАВНОДУШНО by ravnopravno, meaning "having equality of rights ", which has nothing in common with the meaning of the original phrase, i.e. " he could not bring himself to speak indifferently of his neighbour's Anglomania ".

Pushkin's В СЕЛЕ ПРИЛУЧИНЕ, Štiftar, for some unknown reason, turns into в selu Aposovem. It appears that the translator, furthermore, has not been familiar with the meaning of the Russian term ИМЕНИННИЦА. Since accuracy was not one of his virtues, Štiftar translated Pushkin's misunderstood phrase, i.e. " the wife of the cook is going to celebrate today her name-day ", by " kuharjeva žena pri njih danes rešuje ". Within the context of his sentence the term rešuje, which could mean " to save, to deliver, to rescue, to solve " etc., makes no sense at all.
Completely foreign to the Slovenian language is Štiftar's occasional imitation of the Russian sentence construction where the preposition у is used in a possessive sense. It follows, that Pushkin's phrase, e.g. у ДОЧЕРИ ЕГО БЫЛА МАДАМ АНГЛИЧАНКА, Štiftar should not have translated by "pri njegovi hčerki je bila madama Angličanka ", but instead by "njegova hčerka je imela angleško vzgojiteljico ", meaning: "his daughter had an English governess ".

Although the Slovenian language in Štiftar's day still made occasional use of the adverbial participle, formed from the root of the perfective verb in the infinitive, e.g. rek-ši, biv-ši, stopiv-ši etc., the translator has greatly over-extended himself in this respect. Quite unnecessarily he burdened his style of writing with numerous dull sounding words, e.g. vozivši, zapravivši, pustivši, izgubivši, zamislivši, preživevši, zablisknivši etc.

In conclusion, it ought to be said that Štiftar's rendering was more or less worthless, that it was never again published and soon forgotten. Eight years later, however, a new version of Pushkin's "The Peasant Gentlewoman " was rendered by Ivan Pintar.
TERNOVEC BOGDAN (1843 - 1913)

Speaking of Slovenian renderings from Pushkin by Ternovec, who wrote under the pseudonym Lamurski, Professor Prijatelj has aptly remarked: "O prevodih Lamurskega v 'Slovenskem svetu' bi ne smel govoriti z literarnoumetniškega stališča". 42

Nevertheless, the one-time pupil of the great Slovenian Slavophile Janez Trdina, Ternovec, who as a county judge became a noted public figure, must be mentioned as being the author of Slovenian renderings of Pushkin's poems "The Black Shawl", "The Two Ravens", "The Mermaid", and the three stanzas known as "The Songs of Georgia" from the poem "The Prisoner of the Caucasus". 43

Unfortunately, Ternovec, not being himself a poet or a qualified translator, but merely a passion-driven

42 Prijatelj, op. cit., p. 83.

In free translation the above quoted excerpt reads: I should not speak of Lamurski's renderings, published in the 'Slovenski svet', from and artistic-literary point of view.


Russophile, showed little concern for the correctness of his language style. Instead, Ternovec - Lamurski used his Slovenian renderings as a sort of approximation and interpretation of the originals, which were for this reason published side by side with his Slovenian version. Going even further, these were accompanied by a cyrillic transcription of Lamurski's Slovenian text. For example, the opening stanza of his rendering "Songs of Georgia" reads as follows:

Pushkin:  "В РЕКЕ БЕЖИТ ГРЕМУЧИЙ ВАЛ:  
В ГОРАХ БЕЗМОЛВИЕ НОЧНОЕ;  
КАЗАК УСТАЛЫЙ ЗАДРЕМАЛ,  
СКЛОНЯЯСЬ НА КОПИЕ СТАЛЬНОЕ.  
НЕ СПИ, КАЗАК: ВО ТЬМЕ НОЧНОЙ  
ЧЕЧЕНЕЦ ХОДИТ ЗА РЕКОЙ" ...

Lamurski:  "Грме беžи po reki val;  
Тихота nočna vse zastira;  
Upehan je kazak zasпал,  
Na kopje svoje se opira.  
Ne spi, kazak: nočnõj temõj  
Cečenec hodi za rekõj" ...

LAMURSKI:  "ГРМЕ БЕЖИ ПО РЕКИ ВАЛ  
ТИХОТА НОЧНА ВСЕ ЗАСТИРА  
УПЕХАН ЈЕ КАЗАК ЗАСПАЛ,  
НА КОПЈЕ СВОЈЕ СЕ ОПИРА.  
НЕ СПИ, КАЗАК: НОЧНОЙ ТЕМОЙ  
ЧЕЧЕНЕЦ ХОДИ ЗА РЕКОЙ" ...

Lamurski is to be criticized above all for using arbitrary stresses and incorrect case forms, e.g. nočnõj temõj and kopaje ţarnoj se dobõj, where he left out the necessary prepositions. Next to his unwarranted use of Russianisms such as: stanica ( СТАНИЦЫ ), pevice ( ПЕВИЦЫ ), spešite ( СПЕШИТЕ ) etc., his rendering is marred by the
misconstructed gerundive form of vlačé, from ВЛАЧА, instead of the correct grammatical form vlekóč.

Lamurski's translations can hardly be regarded as poetically inspiring. Mostly literally paraphrased, his renderings bring out little of the desired effect, and as such are scarcely noteworthy. Valueless in any other respect, Lamurski's translations could have hardly been expected to exert a lasting influence on the reading public of his day.

ŠTREKELJ KAREL (1859 - 1912)

Although the first complete Slovenian rendering of Pushkin's novel in verse "Evgeni Onegin" was not published before the turn of the century, it is worth noting that, chronologically, a sample fragment from "Evgeni Onegin", namely stanza 32 of the sixth chapter, rendered by Professor Karel Štrekelj, was published as early as 1880. The rendering of this particular stanza by Štrekelj was quoted in Jožef Babnik's article "Ruski pesnik Puškin", and reads as follows:

"Tu nam leži. Na lepem čeli
Pozna se trud, pokoj sladak! ..... 

Srdce mu strela je prodrla;
Krvi vre iz njega tok gorák!
Pred enim dvigale še hipom
Te prši silne so moči.
Sovraštvo, up, ljubezen, želje;
Živo v žilah vrela kri!
Sedaj je, kakor v pustej hiši,
Temotno, tiho, mrzlo vse.
Zaprte so sedaj vse duri,
In okna se kot snek belé.
Gospod odšel je! Kdo ve kam -
To razodeti zna Bog sam." ...

One wonders as to why serious individuals like Professor Štrekelj, who demonstrated his talent in rendering a superb translation, left such gift untapped, but rather left the field of translation to others, who were generally driven by good intentions though they were of mediocre ability.

Considering the time in which it was published, Professor Štrekelj's rendering is poetically highly polished as well as stylistically beyond reproach.

It seems as if the translator retained with ease Pushkin's four-foot iambic measure, which brings the rendered verses close to the inflection of the Slovenian conversational language.
Pushkin's poetic expression in the poem, "The Two Ravens", which he adapted from the laconic Scottish ballad composed by Sir Walter Scott (1771-1832), and which he transposed into a Russian setting, found in the purest sense of the word its echo in the classically simple, crystal-clear and harmonious rendering by the versatile Slovenian poet, prosaist, dramatist and literary critic Fran Levstik, who wrote under the pen name Kaliper.

Levstik's rendering of the poem "The Two Ravens" was published in 1883 in the literary journal *Ljubljanski zvon*, which generally carried only original literary compositions.45

Pushkin:

"ВОРОН К ВОРОНУ ЛЕТИТ,
ВОРОН ВОРОНУ КРИЧИТ:
ВОРОН. ГДЕ Б НАМ ОТОБЕДАТЬ?
КАК БЫ НАМ О ТОМ ПРОВЕДЕТЬ?

ВОРОН ВОРОНУ В ОТВЕТ:
ЗНАЮ, БУДЕТ НАМ ОБЕД;
В ЧИСТОМ ПОЛЕ ПОД РАКИТОЙ
БОГАТЫРЬ ЛЕЖИТ УБИТЫЙ.

КЕМ УБИТ И ОТЧЕГО,
ЗНАЕТ СОКОЛ ЛИШЬ ЕГО,
ДА КОБЫЛКА ВОРОНАЯ,
ДА ХОЗЯЙКА МОЛОДАЯ.

СОКОЛ В РОЩУ УЛЕТЕЛ,
НА КОБЫЛКУ НЕДРУГ СЕЛ,
И ХОЗЯЙКА ЖДЕТ МИЛОГО
НЕ УБИТОГО, ЖИВОГО."

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45 Fran Levstik, "Dva vrana", Ljubljanski zvon. Leposlaven in znanstveni list. (Ljubljana, 3/1883), No. 8, p. 544.
Levstik: "K vranu črni vran leti,
Vranu črni vran kriči:
Vran! kje najdeva kosilo?
Kje kosilo in gostilo?

Vranu odgovarja vran:
Kosil bošev ves ta dan;
V čistem polji pri rakiti
Gospodar ubiti leži ti!

Kdo ubil, zakaj, kako?
Sokol njega ve samo;
Črni konjič vé iz grada,
Vé gospa njegova mlada.

Sokol zletel v gaj vesel,
Konj morilca nase vzel;
Živega gospa junaka,
Mrtvega doma ne čaka."

Fran Levstik adopted without difficulty the four-foot trochaic measure of the original. He took the liberty to compose his version in the grammatical spirit of the Slovenian language by choosing a word order construction which permitted the rhythm perfectly to agree with the natural word accentuation.

It is to be regretted that Levstik translated only this single poem from Pushkin. Being a poet in his own right, Levstik may have had in mind to demonstrate to the many unqualified translators of Pushkin's poetry that the Slovenian language is mature enough to offer a serious translator the necessary tools for correct expression. On the other hand, however, Levstik may have implied that it takes a poet to recreate the artistry of another poet.

In any event, we should add that Levstik's superb rendering, published in the exclusive journal Ljubljanski
zvon, was preceded by the editor's remark: "Kako je sloveniti ruske pesni, kaže naslednja, dovršeno iz Puškina preložena balada." In free translation this reads: "The following perfectly rendered ballad from Pushkin shows how to translate Russian poems into Slovenian."

J. K - j [ KOGEJ ]

Pushkin's work in prose "The Undertaker", in which the author satirizes the world of ghost-stories, was rendered into Slovenian by a certain J. K - j, and published in 1894 in the literary periodical Slovanska knjižnica.46

Considering that one of the less known Slovenian Slavophiles of his day, namely J. Kogej, translated partial extracts from Dostoyevski and P.N. Polevoi, it is assumed, that he was the author of the above translation. According to Dr. Prijatelj's brief comment, Kogej's version is quite adequately translated even though certain Russian terms were mistranslated, e.g. КРАШЕННЫЕ ГРОБЫ by pobarvane krste, instead of okrašene krste, ЗАПРАШИВАТЬ by prašati, instead of preceniti, УДОВОЛЬСТВИЕ by zadovoljnost, instead of the correct veselje, СТОЛ by klop, instead of miza etc.47

47 Prijatelj, op. cit., p. 85.
PINTAR IVAN ( 1854 - 1897 )

The Slovenian journalist Ivan Pintar, who translated several works of Lermontov, Turgenev, L.N. Tolstoi and A.J. Maksimov, rendered into Slovenian Pushkin's prose tales "The Shot", "The Peasant Gentlewoman" and "Dubrovski". These were published in feuilleton form in the newspaper Slovenski Narod in 1883.48

As one can see from the brief excerpt of Pintar's rendering of "The Shot", quoted here, the translator's journalistic wording generally agrees with Pushkin's naturalness of style and the tone with which he developed the motive of the postponement of vengeance. Thus, in the "ВЫСТРЕЛ" the original has:

"... КАЗАЛОСЬ, ЭТО ОГОРЧАЛО ЕГО; ПО КРАЙНЕЙ МЕРЕ Я ЗАМЕТИЛ РАЗА ДВА В НЕМ ЖЕЛАНИЕ СО МНОЮ ОБЪЯСНИТЬСЯ; НО Я ИЗБЕГАЛ ТАКИХ СЛУЧАЕВ, И СИЛЬВИО ОТ МЕНЯ ОТ= СТУПИЛСЯ. С ТЕХ ПОРО ВИДАЛСЯ Я С НИМ ТОЛЬКО ПРИ ТОВАРИЩАХ, И ПРЕЖНИЕ ОТКРОВЕННЫЕ РАЗГОВОРЫ НАШИ ПРЕКРАТИЛСЯ.

РАССЕЯННЫЕ ЖИТЕЛИ СТОЛИЦЫ НЕ ИМЕЮТ ПОНЯТИЯ О МНОГИХ ВПЕЧАТЛЕНИЯХ, СТОЛЬ ИЗВЕСТНЫХ ЖИТЕЛЯМ ДЕРЕВЕНЬ ИЛИ ГОРОДКОВ, НАПРИМЕР ОБ ОЖИДАНИИ ПОЧТО= ВОГО ДНЯ: ВО ВТОРНИК И ПЯТНИЦУ ПОЛКОВАЯ НАША ......

48 Ivan Pintar, "Strel", Slovenski narod, (Ljubljana, 1883), No. 1 - 4; "Bojarska hči kot kmetsko dekle", ibid., (1883), No. 5 - 6; "Dubrovski", ibid., (1883), No. 250 - 276.
Ivan Pintar translated the above passage by:

"... Videlo se je, da mi je to zameril in iz njega gorega vedenja spoznal sem, da bi se rad z mano o tem nekaj pogovoril. Ali jaz sem se izogibal vsake priložnosti; on, opazivši to, jel se me je tudi izogibati. Od zdaj videl sem ga samo v družbi svojih prijateljev in najine prijaznosti bilo je konec.

Srečni prebivalci stolic, ki imajo polno veselic, ne morejo si misliti, kako se vesele po malih mestih in selih prihoda pošte. Vsako sredo in vsak petek bila je polkova pisarna napolnena s častniki. Ta pričakoval je denarja, oni kakega pisma ali časopisa. Hitro odprli smo zavitke in pisma, in pripovedovali smo novice drug druzemu. V pisarni bilo je jako zivo. Silvijeova pisma prihajala so v poštnej vreci našega polka, tedaj je tudi on takrat prihalaj po nje. .."

Pintar in his rendering used a more individualistic sentence construction and occasionally diverted from the context of the original. Unfortunately, however, he condensed the rendering in some places leaving out whole passages, e.g. "... EMI BJOLO OKOLO TRIDCATI P'ATI LET, ...

BOLOŠEJO ČASTIJU VOJENNE, DA ROMANY, ... KAK BUDET UGOĐNO GOSPOĐINU BAN'JOMETU, ... J' MOLČAL, P'TUPJA ĠL'AZA, ... Ġ ĠAL'UNOM (TO, ČTO FRANČUŽE HAYVAJU 'bonnet de police'); ON ĖE HADEL, ...

" etc.

Furthermore, the translator often simplified some of the original passages by using native figures of speech, e.g. "Tičali smo vedno v svojih stanovanjih in k
nam ni zahajal nikdo brez uniforme ", and " V streljanji bil je tako izurjen, da ti je izbil s kroglo jabolko raz glave." etc., thus diverging from Pushkin's original: " МЫ СОБИРАЛИСЬ ДРУГ У ДРУГА, ГДЕ, КРОМЕ СВОИХ МУНИЦИРОВ, НЕ ВИДАЛИ НИЧЕГО ", and " ИСКУССТВО, ДО КОЕГО ДОСТИГ ОН, БЫЛО НЕИМОВЕРНО, И ЕСЛИ Б ОН ВЫЗВАЛСЯ ПУЛЕЙ СБИТЬ ГРУШУ С ФУРАЖКИ КОГО Б ТО НИ БЫЛО, НИКТО Б В НАШЕМ ПОЛКУ НЕ УСУМНИЛСЯ ПОДСТАВИТЬ ЕМУ СВОЕЙ ГОЛОВЫ." etc.

Ivan Pintar's dry and matter-of-fact newspaper language style, as used in his two remaining renderings is, however, a far cry from the warm personal tone and inflection of Belkin the narrator. His renderings, generally speaking, are barely more than descriptive and as such gave the Slovenian reader only a minimal opportunity to appreciate the works in prose by Pushkin.

F. G. [ GESTRIN ]

During the 1880's the Slovenian poet and prosaist Fran Gestrin (1865 - 1893), whose original compositions as well as translations were generally signed with the pseudonyms Ksaverij, Gornik, Osamelec, Skalar or Svoboda, devoted a great deal of his energy to translating from French, German, Czech, Polish and Russian.

In view of the fact that the rendering of Pushkin's
poem "I Have Outlived my Desires" was signed with the initials F. G., it is assumed that its author was Fran Gestrin. This particular rendering was published in 1886 in the literary and political journal Slovan.\textsuperscript{49}

Here one should mention that Professor Prijatelj, in his treatise "Puškin v slovenskih prevodih", left open the question, as to who the author of this rendering could have been.\textsuperscript{50}

Professor Preobraženski, who wrote the treatise "ПУШКИН У СЛОВЕНЦЕВ", on the other hand, attributed this rendering to a Fran Govekar.\textsuperscript{51}

The analysis of the available biographical and writing data of the latter, however, brought to light that Franc Govekar (1840 - 1890), a school teacher had, as a matter of fact, no record of ever translating from Russian. Although he occasionally published educational articles in Ljubljanski zvon, Učiteljski tovariš, Novice and Slovenski Narod, he never wrote for the journal Slovan, which carried the here discussed translation. By analogy, it follows, that Govekar Franc is not to be regarded as the author.


\textsuperscript{50} Prijatelj, op. cit., p. 78.

\textsuperscript{51} З. Н. ПРЕОБРАЖЕНСКИЙ, "ПУШКИН У СЛОВЕНЦЕВ", БЕЛГРАДСКИЙ ПУШКИНСКИЙ СБОРНИК, (БЕЛГРАД, 1937), p. 129.
Similarly, his son, the noted writer Fran Govekar (1871 - 1949), must be excluded as a possible translator since at the time of the publication of this rendering, he was only fifteen years old.

Be that as it may, the rendering discussed and quoted here, poetically, leaves much to be desired:

Pushkin: "Я ПЕРЕЖИЛ СВОИ ЖЕЛАНЬЯ,
Я РАЗЛЮБИЛ СВОИ МЕЧТЫ;
ОСТАЛИСЬ МНЕ ОДНИ СТРАДАНЬЯ,
ПЛОДЫ СЕРДЕЧНОЙ ПУСТОТЫ.

ПОД БУРЯМИ СУДЬБЫ ЖЕСТОКОЙ
УВЯЛ ЦВЕТУЩИЙ МОЙ ВЕНЕЦ -
ЖИВУ ПЕЧАЛЬНЫЙ, ОДИНОКОЙ,
И ЖДУ ПРИДЕТ ЛИ МОЙ КОНЕЦ?

ТАК, ПОЗДНИМ ХЛАДОМ ПОРАЖЕННЫЙ
КАК БУРИ СЛЫШЕН ЗИМНИЙ СВИСТ,
ОДИН - НА ВЕТКЕ ОБНАЖЕННОЙ
ТРЕПЕШЕТ ЗАПОЗДАЛЫЙ ЛИСТ!"

Gestrin: "Preživel svoja kopernenja,
Razljubil misli sem svoje!
Ostala so mi le trpljenja,
Praznote plodovi srčne.

Vihar usode je togôten
Cvetoči venec moj razdél!
Otožen čakam in samôten:
Kdaj konec meni bo prišél?

Od mraza poznega omámljen,
Ko slišati je burje svist,
Tako na vejici osamljjen
Trepeče zapozneli list."

The translator, who imitated his source quite literally, erred by subjecting his word order and choice of words to the four-foot iambic measure of the original.
Consequently, the naturalness of the rhythmic scheme in his verse suffers. One also finds fault with Gestrin's forced stressing of words, e.g. *preživél*, *svojé*, *plódovi*, *srčné* etc., which clashes with their natural accentuation: *preživél*, *svóje*, *plodóvi*, *sřčné* etc.

This rendering, one feels, could have been easily constructed in a better fashion if based on a trochaic measure, where the rhythm, i.e. stress cadence, agrees with the natural accentuation and intonation as illustrated here:

"Preživél sem svója hrepenénja,
- - / - / - / - / - / - / -
Tíhe sánje čas je ohladíl;
' - / - / - / - / - / - / -
Le ostála so mi še trplénja,
- - / - / - / - / - / - / -
Ki v pústem sřcu sem rodíl."

Even this rather hastily constructed example preserves a more naturally flowing intonation, agreement in the rhyming of words *hrepenénja* with *trplénja* and *ohladíl* with *rodíl*, and furthermore shows that, Russianisms such as *razljubíl* can be avoided, and *mísli*, standing for МЕЧТЫ, can be correctly rendered by *sánje*.

It follows, that Gestrin's rendering did not survive for long and that due to its poor quality of style it has not been republished since.
An unknown author, signed only with the letter - r, rendered into Slovenian Pushkin's historical novel "The Captain's Daughter". This rendering was published in 1883 in the *Slovenski Narod*.

Considering that Pintar's renderings of several prose works by Pushkin were published in that same year in the *Slovenski Narod*, the assumption has been made that Pintar could have been also the author of the above mentioned rendering. On the other hand, the author of this rendering may have been Štiftar, Dokler, or for that matter somebody else.

Professor Prijatelj, for one, was of the opinion that the language style of this rendering is much more refined than the one Pintar shows in his renderings.

The main weakness of the version by - r, lies in the fact that many Russian words, which read as if they were Slovenian, yet have a different meaning, have been adopted on their face value. Consequently, the central meaning of certain passages rendered, diverges from the meaning intended in the original. Thus, for example, - r

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52 - r, "Stotnikova hči", *Slovenski Narod*, (Ljubljana, 1883), No. 84 - 110.

translated Pushkin's phrase "...ВЫШЬ КАК ОН СМЕТАЕТ ПОРОШУ" by "...glej, kako pometa (veter) prah ", meaning "dust ",
This passage should correctly read "...glej, kako mete (veter) pršić ", meaning "powder snow ".

Ivan Prijatelj criticizes the translator particularly for omitting to render the Russian proverbs and for neglecting to parallel in his translation the German-coloured speech of the Russian general Andrej Karlovish. On the whole, however, this rendering must be considered to have been one of the better translations of Pushkin's prose in its day.

J. H. [ anon. ]

The first Slovenian rendering of Pushkin's short story, namely "The Queen of Spades ", which the author signed only with the initials J. H., was published in 1888 in the bi-weekly newspaper Edinost. 54

Since the second Slovenian rendering of "The Queen of Spades " came into being only three years later, namely in the year 1891, both versions will be discussed here. We should add, however, that the identity of the author of "Pikova dama ", who signed and hid behind the initials J. H., has never been established.

Z. D. [ DOKLER ]

Signed only with the initials Z. D., the second Slovenian version of Pushkin's "The Queen of Spades" was published in 1891 in the newspaper Slovenski Narod. 55

Both renderings, discussed here, were of a very poor quality. It seems as if their respective authors had difficulty to write in the Slovenian language style of their day. Furthermore, reading their product, one must conclude that the translators in question had a very inadequate knowledge of Russian. Consequently, Professor Prijatelj was extremely critical of their shortcomings as translators. 56

In view of the fact that the second Slovenian version, entitled "Pik dama", was signed with the initials Z. D., it is assumed that its author was a certain Z. Dokler. His superficial rendering abounds in Russianisms and in imitations of the Russian syntax of the original. For example, Dokler's rendering opens as follows:

"Igrali smo na karte pri gvardijskem častniku Narumovu. Dolga zimska noč je prešla, ne da bi opazili. K večerji smo sedli ob petih v jutro. Tem, ki so pri igri dobili, je jed dobro dišala, ostali ......


56 Prijatelj, op. cit., pp. 78 - 81.
so zamišljeni sedeli pred praznimi kuverti. No, šampanjec je jel delovati, razgovor se je oživil in vsi so se ga s časoma udeležili.

- Kako se ti je godili, Surin? upraša gospodar.
- Žgubil sem po navadi; priznati moram, da imam nesrečo; igral sem 'mirandolo', nikoli se nisem razburil, z ničemur me ne moreš vznemiriti, vendar vselej zgubim.
- Ali se ti nikoli nisi dal zapeljati, nisi nikoli stavil na 'rato'? Divim se tvoji vstrajnosti. ..."

Dokler failed correctly to translate even the first paragraph, for example, by omitting to render ОДНАЖДЫ, and using unnecessarily the preposition na in the phrase " igrali smo na karte ".

If Dokler's meaningless rendering of Pushkin's phrase "...СИДЕЛИ ПЕРЕД ПУСТЫМИ СВОИМИ ПРИБОРАМИ " into "...sedeli pred praznimi kuverti ", meaning " envelopes ", is any guide, than one can easily imagine how badly he translated the entire piece. The rendering abounds in Russianisms and innovations, e.g. babuška ( БАБУШКА ), poantuje ( ПОНТИРУЕТ from ПОНТЁР ), meaning " gambler ", begalo ( БЕГАЛ ), djeduški ( ДЕДУШКЕ ), pozvati ( ПОЗВАТЬ ) etc.

The rendering of " The Queen of Spades " by the anonymous J. H., however, was only slightly better than Dokler's version as their translations of the here quoted passages illustrate:

Pushkin: "...ОДНАЖДЫ ПРИ ДВОРЕ ОНА ПРОИГРАЛА НА СЛОВО ГЕРЦОГУ ОРЛЯНСКОМУ ЧТО-ТО ОЧЕНЬ МНОГО. ..."
Professor Prijatelj correctly maintained that both translators misunderstood the Russian idiom "на слово." Whereas J. H. at least alluded to the correct meaning, i.e. "on credit," by inserting the somewhat awkward qualifying clause "in to z besedo potrdila," Dokler mislead his readers by incorrectly writing that "she lost a sizable sum of money in the name of the duke of Orleans."

Pushkin: "...ПОКОЙНЫЙ ДЕДУШКА, СКОЛЬКО Я ПОМНЮ, БЫЛ РОД БАБУШКИНА ДВОРЕЦКОГО. ..."

J. H.: "...nekak pridvorni učitelj stare matere. ..."
Dokler: "...nekakov dvornik babuškin. ..."

Of course, as one could expect, both translators arrived at a wrong interpretation of the Russian idiom "род бабушкина дворецкого," which implies that his grandfather, as far as Tomski could remember, was a sort of hen-pecked hero, who feared his wife like fire. As illustrated by the above example, J. H. refers to some kind of grandmother's courtier, compared with Dokler, who refers to some kind of grandmother's court teacher.

Since these two renderings had no literary value whatsoever they were soon forgotten.
Pushkin's historical novel in prose, namely "The History of the Pugachov Rebellion", was rendered into Slovenian by an author, who signed only with the letter - o. In all probability the author of this rendering was Dr. Ljudevit Jenko, who in his day was the chairman of the "Russian Circle" in Ljubljana, and of whose Russophile activities during the 1890's Professor Ivan Hribar wrote in his book Moji spomini. The rendering by - o, entitled "Zgodovina Pugačovljevega punta", was published in the newspaper Slovenski Narod in 1890.

In the treatise "Puškin v slovenskih prevodih", where Professor Prijatelj devoted one paragraph to this rendering, the allegation was made that the translator must have been well acquainted with Russian: "neznani - o ni začetnik, on ne prevaja za vajo, to se vidi iz vsakega stavka." 

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57 Ivan Hribar, Moji spomini, (Ljubljana: V samozalozbi, 1928).

58 - o, "Zgodovina Pugačovljevega punta", Slovenski Narod, (Ljubljana, 1890), No. 33 - 79.

59 Prijatelj, op. cit., p. 82.

In free translation the above quoted excerpt reads: The unknown - o is not a novice, he does not translate to practice, which is seen from each of his sentences.
The author was less versed, or intentionally less concerned, with the style of his own language for he, according to Dr. Prijatelj, subjected his sentence construction to the cast of the Russian original, e.g. "...ПУГАЧОВ, ПОКА ЕГО ВЕЗЛИ, КЛАНЯЛСЯ ...", and wrote "... Пугачев mej tem, ko so ga peljali se je priklanjal ...", etc. Furthermore, the translator only superficially approximated in Slovenian certain Russian terms and phrases, e.g. mestne, instead of krajevne, razveli, instead of razpihovali in accordance with "ПАЛАЧИ РАЗВЕЯЛИ ПЕПЕЛ ". Similarly, "РАВЕНСТВО " is not ravnost, but enakost, meaning "equality ", and "СОВЕРШЕННОЕ СПОКОЙСТВО " is not završeno pomirjenje, but popoln mir, meaning "perfect calm ".

Besides, whatever importance one attaches to the translator's faulty style of writing, one must recognize that, on the whole, his rendering did succeed in transmitting the plot of the novel, in which the hero is the illiterate Emilian Pugachov, who in 1773 led the Ural Cossacks in rebellion against Catherine II of Russia.
HOSTNIK MARTIN (1853 - ?)

One of the foremost Slovenian Russophiles, whose activities were discussed in chapter II, namely Martin Hostnik, has translated into his native language Pushkin's poem "The Song of Oleg the Wise". Entitled "Pesen o veščem Olegu", his rendering was published in the journal *Slovanski svet* in 1895.\(^{60}\)

Considering that Martin Hostnik, who usually wrote under the pseudonym Krutorogov, had lived and worked as teacher in Russia since 1880, and furthermore, had tried to popularize the Russian language among the Slovenes, one may be tempted to find a rational excuse for Hostnik's profuse use of the Russian vocabulary in his rendering. It also stands to reason, that after an absence of fifteen years from his native land, Hostnik was more or less out of touch with his mother tongue. One could assume that, in this particular respect, his knowledge stagnated on the level of the Slovenian language characterized by Koseski's time.

Nevertheless, Hostnik must be given credit for being the one and only translator of Pushkin who, by projecting himself into the role of his reader, understood the latter's helplessness when confronted by alien terms.

\(^{60}\) M. Hostnik, "Pesen o veščem Olegu", A.S. Puškina., *Slovanski svet*, (Trst, 8/1895), No. 5, pp. 43 -44.
and who found it wise and necessary to complement his rendering with a brief Russian - Slovenian vocabulary.

In an attempt to illustrate Hostnik's style and method of translating, we quote stanzas 1, 2 and 7:

"Kak dnes prigotavlja se Vešči Oleg
Na mest k nerazumnim Hozarom.
Njih sela in njive, za bujni nabeg,
Namenil je mečem, požarom.
V oklepu cargrajskem z družino speši,
In vernega konja po polju podi.

Naproti iz lesa, kjer vse je temno,
Navdihneni ide kudesnik;
Pokoren Perunu je starec samo,
Zavetov bodočnosti vestnik;
V molitvah, gađanjih proživši ves vek;
I k modremu starcu se bliža Oleg. ..."

Tvoj konj se opasnih trudov ne boji;
Pokoren gospodovej volji,
Alj miren pod strelo on vražjo stoji,
Alj divja po bitvenem polji.
Ni hlad niti seča ne brigata ga:
No smrt ti od konja sprejmeš svojega." ...

By imitating the external form of his model, e.g. the amphibrachic measure, the alternating masculine and feminine rhyme sequence, the scheme of raising and falling intonation, and by literally paraphrasing Pushkin's each and every line, Hostnik presented little more than a Slovenian transcription of the vocabulary and the idioms of his model.

In Hostnik's 102 line rendering one finds no less than some fifty Russian expressions, e.g.: vešči, nerazumnim, sela, bujni nabeg, kudesnik, zavetov, gađanjih, vragov, volhvi, vojitelju, obmančivi val, kinžal, ščede, pobeditelja,
opasnih trudov, bitvenem polji, seča etc.

Although this rendering is from an artistic point of view completely worthless, it allows one to assume that Hostnik's aim was not to transpose Pushkin's work into Slovenian, but instead to point out to his reader the striking closeness of the Slovenian and the Russian languages.

Hypothetically speaking, many of his readers may have realised that learning Russian would not be too difficult a task. With the help of a dictionary, a given reader of Hostnik's rendering would soon have learned some fifty Russian words. Thus stimulated and encouraged, the reader would helpfully continue to seek some advance knowledge of Russian, which ultimately would enable him to enjoy Russian literature in the original.

This hypothesis could be further substantiated by the known fact that Hostnik was instrumental in arranging with a St. Petersburg book store in the year 1887, incidentally the year of the fiftieth anniversary of Pushkin's death, the mailing of some hundred copies of Pushkin's works to Ljubljana. Somewhat later, the mailing of additional copies followed.61

61 M. Hostnik, "Puškin v petdeseterih jezikih", Ljubljanski zvon, (Ljubljana, 19/1899), No. 5, pp. 327-328.
PRIJATELJ IVAN (1875 - 1937)

As it befits a literary critic of Prijatelj's grandeur, and considering that he was the author of the first Slovenian treatise, which analyzed the then known translations from Pushkin, one is pleased to find him in the role of a translator of Russian literature. Professor Prijatelj, who profusely translated from the works of Tyutchev, Tolstoy, Koltsov, Polonsky, Nadson, Sologub and others, rendered into Slovenian Pushkin's novel "The Captain's Daughter", and the poem "The Three Springs". Although we are here concerned only with his above mentioned two renderings, which were published before the turn of the century, we must add that Prijatelj, some ten years later, translated Pushkin's historical novel in verse "Evgeni Onegin", which was surpassed only by a new version composed by Mile Klopčič half a century later.


Prijatelj, the son of a merchant, studied classical philology at the University of Vienna. Subsequently he worked as a librarian for the famed linguist Vatroslav Jagić. Profoundly interested in Russian life, culture and literature, Prijatelj travelled in 1903 to St. Petersburg and spent the next year in Moscow. Upon his return in 1905, and till 1918, he worked as a librarian in Vienna and taught Russian in the Vienna Export Academy as well as in the Oriental Academy. Following the formation of the Yugoslav state in 1918, Prijatelj was appointed professor of Slavic literatures at the University of Ljubljana.

It is self-evident that Ivan Prijatelj's background and keen interest in literature made him a well qualified translator, especially, as he undertook this task with serious determination, which is characterized by the supreme poetic quality of the following rendering of the poem "The Three Springs":

Pushkin:

"В СТЕПИ МИРСКОЙ, ПЕЧАЛЬНОЙ И БЕЗБРЕЖНОЙ,
ТАИНСТВЕННО ПРОБИЛСЯ ТРИ КЛЮЧА:
КЛЮЧ ЮНОСТИ--КЛЮЧ БЫСТРЫЙ И МЯТЕЖНЫЙ--
КИПИТ, БЕЖИТ, СВЕРКАЯ И ЖУРЧА;
КАСТАЛЬСКИЙ КЛЮЧ ВОЛНОЮ ВДОХНОВЕНЬЯ
В СТЕПИ МИРСКОЙ ИЗГНАНИКОВ ПОЙТ;
ПОСЛЕДНИЙ КЛЮЧ - ХОЛОДНЫЙ КЛЮЧ ЗАБВЕНЬЯ:
ОНИ СЛАШЕ ВСЕХ ЖАР СЕРДЦА УТОЛИТ."
Prijatelj: "V brezkončni, žalostni sveta planjavi
iz zemlje trije tajni viri vro:
Mladosti vir v vore bistri in vihrawi
kipi, beži, šumlja ljubko.
Z navdušenja valovi vrelec drugi
izgnance v stepi svetni napojo.
In tretji vir - pozabe vir pa v tugi
vseh src plamen s sladkostjo pogasi."

Although Prijatelj retained in his rendering the
five-foot iambic measure of the original, thus preserving
the identical rhythm, he wisely abandoned literal paraphrasing.
The construction of his word order is based on the most
correct style, and even though he substituted certain
images of his own fashioning for those found in the original,
he nevertheless transmitted Pushkin's central idea in all
its clarity.

One may say that in Prijatelj's rendering Pushkin
speaks in the Slovenian tongue. This particular rendering
became an artistic end in itself. As such, it was widely
regarded worthy of serving as a model translation for many
an aspiring translator of Russian poetry.

MEDVED ANTON (1869 - 1910)

The priest and poet Anton Medved, who was known
as a liberal and a partisan of the literary movement
"Slovenia Modern ", translated into his native language
two poems from Lermontov and three poems from Pushkin.
Only his renderings "The Black Shawl" and "The Amulet" were originally published in 1898 in Slovenka, a supplementary publication of the political-cultural journal Edinost. They were again published three years later in the anthology of Russian poetry. His rendering of the poem "ЧТО В ИМЕНИ ТЕБЕ МОЕМ", however, remained in manuscript until 1909.

Medved, who adopted the four-foot trochaic measure of the original in his rendering entitled "Talisman", remained generally very close to Pushkin's imagery. Of interest is particularly the opening stanza, where the translator sets the tone for a continuous melodic intonation closely akin to that of his source:

Pushkin: "ТАМ ГДЕ МОРЕ ВЕЧНО ПЛЕЩЕТ
НА ПУСТИННЫЕ СКАЛЫ,
ГДЕ ЛУНА ТЕПЛЕЕ БЛЕЩЕТ
В СЛАДКИЙ ЧАС ВЕЧЕРНЕЙ МГЛЫ." ...

Medved: "Kjer plesoče morje bije
Ob skalovje v jednomer,
Kjer topleje luna sije
V sladki čas megla zvečer." ...

66 Anton Medved, "Črni sal", Slovenka, (Trst, 2/1898), No. 23, p. 532; "Talisman", ibid., No. 21, p. 494.


Considering that Medved was a competent composer of poetry, it appears strange, that he adopted in his rendering several Russianisms and constructed neologisms such as: **musulman** (МУСУЛЬМАН), **iztok** (ВОСТОК), **mogila** (МОГИЛА), **naslajaje** and **laskaje** etc.

In rendering "The Black Shawl", however, Medved, rather than borrow from the original source certain terms, difficult to translate, and paraphrase Pushkin literally, composed some lines of his own fashioning e.g.:

Pushkin: ... "ОДНАЖДЫ Я СОЗВАЛ ВЕСЕЛЫХ ГОСТЕЙ; 
КО МНЕ ПОСТУПАЛСЯ ПРЕЗРЕННЫЙ ЕВРЕЙ;" ...

Medved: ... "Приятели скликал в гости недав
Кар зид ми нерамен потрка скривает." ...

As Anton Medved has already taken the liberty of translating freely by altering some of the lines in order to retain the amphibrachic metre and the masculine rhyming scheme of the original, one is inclined to be even more critical of the translator arbitrarily altering the natural stress in such words as **záme**, **doživél**, **prošnje** and **večer** to **zamé**, **dožívél**, **prošnjé** and **véčer**.

Generally, Medved's renderings failed to satisfy the demand for an artistic interpretation of the great Russian poet Pushkin.
One associates the poet Dragotin Kette, who wrote under the pseudonym Mihajlov Mihael, with the literary movement "Slovenian Modern". It was Kette who introduced into Slovenian poetry the free rhyme and certain new sonnet forms. Orphaned while still a small child, Kette died of tuberculosis at the age of twenty-three. Even though he died young, Kette left to the Slovenes a rich legacy of poetical works.

When still a high-school student in Novo Mesto and later in Ljubljana, Kette studied Russian and translated several Russian poems into his native language. Among his renderings from Russian were three poems from Pushkin, namely "The Rose", "The Angel" and "The Flower". His rendering of the poem, "The Flower", was posthumously published in the Vesel - Aškerc Ruska antologija v slovenskih prevodih in 1901. For no apparent reason, Aškerc, who continued with the editing of the above mentioned anthology following the death of Ivan Vesel (Vesnin) in 1900, changed Kette's original title "Cvetka" into its plural form "Cvetke".

Kette's remaining two renderings from Pushkin, entitled "Roža" and "Angelj", were for the first time published in the almanac of the Society of the Slavic
apostles Cyril and Methodius for the year 1904. Kette's renderings of the poems "The Rose" and "The Flower" were particularly successful. In the former, his verses run surprisingly smoothly:

Pushkin: 

"ГДЕ НАША РОЗА, 
ДРУЗЬЯ МОЙ?
УВЯЛА РОЗА, 
ДИТЯ ЗАРИ.
Не говори: 
ТАК ВЯНЕТ МЛАДОСТЬ!
Не говори: 
БОТ ЖИЗНИ РАДОСТЬ!
ЦВЕТКУ СКАЖИ: 
ПРОСТИ, ЖАЛЕЮ!
И НА ЛИЛЕЮ 
НАМ УКАЖИ!"

Kette: 

"кje nasa roža,
Ljubi moji?
Uvela roža
Tukaj leži.
Ne govori:
Tak mladost gine,
Ne govori:
Tak radost mine,
Cvetku dej tam:
Adijo, mili,
In na cvet lili
Pokaži nam!"

Kette adopted in his rendering the two-foot iambic measure of the original, and his rhyming combinations follow exactly the alternating feminine and masculine rhyme scheme of the original.

Whereas Kette translated the above poem almost word by word, in his version of the poem "The Flower", he shows less fidelity to the model, for he sought to recreate Pushkin's words in the spirit of the Slovenian language.

Still, he followed his source closely enough for a comparison of images to be of value:

Pushkin:

"ЦВЕТОК ЗАСОХШИЙ, БЕЗУХАННЫЙ,
ЗАБЫТЫЙ В КНИГЕ ВИЖУ Я;
И ВОТ УЖЕ МЕЧТЮ СТРАННОЙ
ДУША НАПОЛНИЛАСЬ МОЯ:

ГДЕ ЦВЕЛ? КОГДА? КАКОЙ ВЕСНОЙ?
И ДОЛГО ЛЬ ЦВЕЛ? И СОРВАН КЕМ,
ЧУЖОЙ, ЗНАКОМОЙ ЛИ РУКОЮ?
И ПОЛОЖЕН СЮДА ЗАЧЕМ?

НА ПАМЯТЬ НЕЖНОГО ЛЬ СВИДАНЬЯ,
ИЛИ РАЗЛУКИ РОКОВОЙ,
ИЛЬ ОДИНОКОГО ГУЛЯНЬЯ
В ТИШИ ПОЛЕЙ, В ТЕНИ ЛЕСНОЙ?

И ЖИВ ЛИ ТОТ, И ТА ЖИВА ЛИ?
И НЫЧЕ ГДЕ ИХ УГОЛОК?
ИЛИ УЖЕ ОНИ УВЯЛИ,
КАК СЕЙ НЕВЕДОМЫЙ ЦВЕТОК?

Kette:

"Usehla cvetka tu se skriva
V spominski knjigi pred menoj,
In glej, že fantazija živa
Prevzela vsa je pogled moj.

Katera pomlad te je vsklila?
Jn kje in kdaj? In v knjigo tu
Čegava roka te shranila?
In ohranila te čemu?

V spomin li dražega prihoda,
V ločitve žalne li spomin?
V spomin samotnega sprehoda
Sred poljskih, logovih tišin?

In živ li on, li ona živa?
Kje srečna in vesela sta?
Morda kot cvetka ljubezniva
Umrla, ovenela sta."

Although in form there is a close correspondence
with the original, one can observe a greater divergence in
Kette's expressions, which, nevertheless, bring about the
same imaginary effect as those of Pushkin, for his rendering
has a magnificent lyric quality.
The highly popular Slovenian poet, whose sentimental and melodious lyrics earned him the complimentary epithet "goriški slavček", meaning "The Gorizia Nightingale", translated from Pushkin the poems "The Avalanche", "To Mme. Kern (Я ПОМНИЮ ЧУДНОЕ МГНОВЕНЬЕ)" and "A Winter Morning". These three renderings by Gregorcic were published for the first time by his brother-priest Anton Aškerc in 1901.

One of the most characteristic example of his remarkable ability to translate is his matchless rendering of the poem "A Winter Morning", where Gregorcic treated Pushkin's description of a sunny winter's morning scene with a marvelous poetic touch. The following opening stanza will illustrate how well Gregorcic perceived and transposed Pushkin's evocative thoughts:

Pushkin: "МОРОЗ И СОЛНЦЕ; ДЕНЬ ЧУДЕСНЫЙ!
ЕШЕ ТЫ ДРЕМЛЕШЬ, ДРУГ ПРЕЛЕСТНЫЙ -
ПОРА, КРАСАВИЦА, ПРОСНИСЬ:
ОТКРОЙ СОМКНУТЫ МЕГОЙ ВЗОРЫ
НАВСТРЕЧУ СЕВЕРНОЙ АВРОРЫ,
ЗВЕЗДОЮ СЕВЕРА ЯВИСЬ!" ...
Gregorcic: "Mraz!..solnec!..jutro divno jasno!
In ti še dremlješ, bitje krasno?
Prekrasna, vstati bode čas!
Oči mi nežne spet otvori,
In severni pokaji zori
Kot zvezda severna obraz." ... 

It is known that Gregorčič studied the Czech and the Serbo-Croat languages, but it has never been established if and when he acquainted himself with Russian. Nevertheless, the aforementioned rendering shows that Gregorčič studied the original poem in depth for he interpreted Pushkin's metaphorical line "ОТКРОЙ СОМКНУТЫ НЕГОЙ ВЗОРЫ ", standing for " ОТКРОЙ ГЛАЗА, ОЧНИСЬ ОТ ПРИЯТНОГО СНА ", by the less poetic sentence, though clearly transposed in the spirit of the Slovenian language, " oči mi nežne spet otvori ".

With a true poet's flair Gregorčič has preserved in his rendering the rhythmic cadence of the original. His count of syllables closely follows the number of syllables found in the original, the iambic tetrameter structure remains identical and the rhyming scheme of alternating feminine and masculine endings corresponds with Pushkin's rhyming. The masterfully composed rendering by Gregorčič entails all of Pushkin's exaltations of the beauty of the wintery nature.

Although the translation has not been written in the soft and sentimental tone of its model, it remains most faithful to the original in detail as well as in spirit.
CHAPTER FOUR

CONCLUSION

If one considers that, according to the statistical data collected by P. D. Draganov of St. Petersburg in 1899,\textsuperscript{71} Pushkin had been translated chronologically into numerous languages as follows: German (1823), Swedish (1825), French (1826), Polish (1826), Serbian (1826), Italian (1828), Czech (1830), English (1835), Dutch (1837), Danish (1843), Anglo-American (1849), then it follows that the first Slovenian rendering, namely the translation of Pushkin's "The Tale of the Fisherman and the Fish", published in 1853, came into being relatively late.

The study here presented shows that the principal Slovenian translators of Pushkin's works in verse and prose were followers of the Russophile and Slavophile movements. Their primary aim appears to have been to inspire their contemporaries with an almost metaphysical longing for an order of life which the idea of Slavdom was expected to bring about.

Thus Russian literature, which was always closely connected with the life of the people, was embraced by the

\textsuperscript{71} M. Hostnik, "Puškin v petdeseterih jezikih", Ljubljanski zvon, (Ljubljana, 19/1899), No. 5, p. 327.
politically awaking Slovenian patriots as an opportune medium to bring into their midst new ideas and a sense of belonging to one of the great communities of Slavic people.

Bearing in mind that the peculiar richness of Russian literature brought to each generation new vitality, it is not surprising to see the Slovenes drawn to the eloquent lyric poetry of Lermontov and Pushkin. The meagre contacts of the Slovenes with Russia prior to the mid-nineteenth century, which we discussed briefly in chapter II, offered the Austria-dominated Slovenian nation little historical support for their growing sense of national pride.

This gap, however, had been bridged during the second half of the nineteenth century, when a significant number of translators from Russian emerged in Slovenia. Although the majority of these translators were ideologically biased and poorly versed in the art of translating, a number of them devoted their interest to translating from Pushkin. Fortunately, however, there were also some individuals, who had all the necessary qualities of a serious translator, and who put artistry before politics. As the study shows, some individuals did make an honest attempt at rendering a translation from Pushkin acceptable in their day, others seemed satisfied with merely paraphrasing the original into Slovenian.
If one considers the multitude of renderings from Pushkin published in the second half of the nineteenth century, one regrets the fact that Slovenia produced during that period only a small number of translators who lived up to Pushkin's definition of a translator: "ПЕРЕВОДЧИК - ПОЧТОВЫЕ ЛОШАДИ ПРОСВЕЩЕНИЯ". 72

Although this study terminates with the publication of the first composite anthology of Russian poetry in Slovenian translation, published in 1901, it must not be thought that further interest in translating Pushkin's works diminished.

The twentieth century Slovenian translators of Pushkin, Lermontov, Gogol, Turgenev, Dostoevsky, Tolstoy, Chekhov and many other Russian authors, carried on their work, which, as it stands to reason, surpass the quality of the earlier Slovenian renderings discussed here.

If one were to continue beyond the limits of this study, one would inevitably have to call attention to the artistically greatly improved renderings of such modern Slovenian translators of Pushkin's poetry and prose as Tine Debeljak, Rado Bordon, Mile Klopčič, Vera Brnčič, Božo


* "The translator is the mail-express pony of enlightenment."
Vodušek, Oton Župančič, Vlado Borštnik, Vladimir Levstik, Ivan Hribar, Josip Vidmar, Jože Udovič and several others.

An example of the high poetic quality of more recent Slovenian renderings of Pushkin's poetry, is to be found in the two simultaneously translated versions of the poem "I Loved You", one by the renowned poet Župančič, the other by the most capable translator from Russian, Mile Klopcič.

Pushkin: "Я ВАС ЛЮБИЛ: ЛЮБОВЬ ЕЩЕ, БЫТЬ МОЖЕТ,
В ДУШЕ МОЕЙ УГАСЛА НЕ СОВСЕМ;
НО ПУСТЬ ОНА ВАС БОЛЬШЕ НЕ ТРЕВОЖИТ;
Я НЕ ХОЧУ ПЕЧАЛИТЬ ВАС НИЧЕМ.
Я ВАС ЛЮБИЛ БЕЗМОЛВНО, БЕЗНАДЕЖНО,
ТО РОБОСТЬЮ, ТО РЕВНОСТЬЮ ТОМИМ;
Я ВАС ЛЮБИЛ ТАК ИСКРЕННО, ТАК НЕЖНО,
КАК ДАЙ ВАМ БОГ ЛЮБИМОЙ БЫТЬ ДРУГИМ."

Župančič: "Ljubil sem vas: mogoče v moji duši
še ni ugasnil ves ljubezni žar,
vendar naj nič pokoja vam ne ruši,
z ničemer begal vas ne bom nikdar.
Ljubil sem vas molče, brez vsake nade,
poln plahosti in ljubosumnja muk,
ljubil sem vas z močjo ljubezni mlade,
kot Bog daj, da bi ljubil vas kdo drug."

Klopcič: "Ljubil sem vas: ljubezen morebiti
globoko v duši tli mi še ves čas,
vendar miru ňe smem vam več kaliti,
z ničemer nočem žalostiti vas.
Ljubil sem vas zdaj plaho, zdaj ognjeno,
brez nade, brez besede v mraku muk,
tako prenežno in tako iskreno,
kot Bog daj, da bi ljubil vas kdo drug."

Both renderings were published in commemoration of the hundredth anniversary of the death of the great Russian poet, in 1937.

In closing, it should be mentioned that, unlike the numerous renderings from Pushkin published prior to the year 1901, which were found scattered in a multitude of periodicals, journals and newspapers, and which as such were inaccessible to the reading public after a brief period of time, the modern Slovenian renderings of almost the entire prose and poetry of Pushkin have found their Slovenian pantheon in a six volume anthology published between the years 1950 and 1967.  


...continued


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