Norms employed in Slovene translations of Anglophone post-colonial novels between 1971 and 1981

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Povzetek

Postkolonialni romani v angleškem jeziku so se v slovenščino začeli prevajati v 60. letih 20. stoletja, kmalu potem, ko je v nacionalnih državah, ki so nastale po razpadu britanskega imperija, vzniknila postkolonialna književnost. Postkolonialna besedila so kulturno in jezikovno večplastna, njihova posebnost pa je tudi reprezentacija lokalne izreke, ki je v obliki nestandardne angleščine umeščena v okvir standardne angleščine. Prvi prevajalci postkolonialnih romanov so se soočali s problemom, kako jezikovno kulturno heterogenost prenesti v slovenščino. V prispevku na osnovi šestih slovenskih prevodov postkolonialnih romanov, izdanih v letih med 1971, ko je izšel prevod romana *Široko Sargaško morje* Jean Rhys, in 1981, ko je izšel prevod romana *Bog, kamnosek* Alvina Bennetta, ugotavljam, da so v omenjenem desetletju prevajalci uporabljali različne prevajalske strategije pri prevajanju nestandardnih elementov v ciljni jezik: nedoločniške strukture, nevtralizacijo, podomačevanje in idiosinkratične rešitve. Predstavim in primerjam prevodne norme, ki so bile slovenskim prevajalcev vodilo pri prevajanju kulturnospecifičnih elementov v postkolonialnih romanih v obdobju med 1971 in 1981, in ocenjujem, v kolikšni meri je na njihove odločitve vplival prevajalčev osebni habitus.

Ključne besede: prevodne norme, postkolonialna književnost, kulturnospecifični jezik, nevtralizacija, podomačevanje, prevajalčev habitus.

1 INTRODUCTION

When talking about the life span of norms, Toury (1995) proposes that translational norms are unstable, changing entities: sometimes they change rather quickly, at other times, they are more enduring. He then adds that substantial changes often occur within one's life-time. It is therefore fascinating that in a decade between 1971 and 1981 four different norms can be observed in Slovene translations of postcolonial novels.

This paper examines a time frame in translation history, forty years ago, when the first novels, now considered postcolonial, were translated into Slovene. The paper attempts to answer the questions:

- Who commissioned the translations of postcolonial novels in 1970s and who translated them?

- What norms governed the translators' decisions in rendering representations of postcolonial language varieties into Slovene and what was the influence of translators' personal habitus on decision-making?

1.1 Postcolonial literature in English language

Postcolonial literature critically scrutinises the colonial relationship and sets out to resist colonialist perspective (Boehmer 2005: 3). It addresses the problems and consequences of colonization, i.e. questions relating to the political and cultural independence of formerly subjugated people. Postcolonial literary works in English language deal with realities and human relations in colonial and postcolonial societies marked by the hegemony of the British Empire. The common themes that they address are: expectations and problems of decolonization, assertion of the indigenous cultural identity, revisitation and revision of colonial history, etc.

Despite its inherent criticism of colonial hegemony, most postcolonial literature is written in former colonial languages. Writing in a dominant language permits the authors to find space in global literary market while providing them with an opportunity to inform a wider audience about the realities in formerly colonised world (Bandia 2008). Postcolonial writing, however, is not linguistically homogeneous. Authors, originating either from Africa, West Indies or other former British colonies, deliberately use multiple language varieties within the same discourse to depict the cultural and linguistic realities of the colonial or postcolonial settings while challenging the dominant position

of the imperial language. Ashcroft et al. (2002: 37-38) propose that postcolonial literature first denies (*abrogation*) the categories of imperial culture, its aesthetic standards, the apparent terms of "correct" use and the assumptions of traditional and unchangeable meaning; in the second part of the process, the same language is used in various ways to express social experiences in the postcolonial world (*appropriation*).

Postcolonial fiction draws on a variety of linguistic features from postcolonial societies. During colonisation, English has undergone transformations reflective of the socio-economic stratification of society and was instrumental in the formation of local hybrid language varieties, such as pidgins and creoles. Some of these hybrid languages, which began as contact languages, have evolved into lingua francas spoken by large populations from various ethnic groups and diverse sociocultural backgrounds (Bandia 2008).

When referring to language varieties that evolved in contact situations through colonial and postcolonial history, Schneider (2007) uses the term Postcolonial Englishes (PCE). He claims that a number of similar grammatical phenomena appear in PCEs from different regions (ibid. 82), such as omission of the third-person singular marker on verbs, the use of present tense forms for the past tense, lack of inversion or of auxiliaries in *wh*-questions, multiple negation etc. Ashcroft et al. (2002) observe that the most common strategies of appropriation in postcolonial writing are untranslated words, interlanguage (the fusion of the linguistic structures of two languages), syntactic fusion (combining the syntax of a local vernacular with lexical forms of English), code-switching, code-mixing and vernacular transcription.

1.2 Translation of postcolonial novels

In the 1960s, with the British Empire drawing to its close, writers from already independent states or soon to be independent colonies began to gain prominence not only within the English-speaking world, but also globally. Postcolonial literature enters the world through translation, which has the central role in the struggle of marginalised cultures for acceptance and recognition in the global literary space (Bandia 2010).

Slovene publishers responded quickly to the emergence of postcolonial literature: Obzorja publishing house released the translation of Chinua Achebe's *Things Fall Apart* in 1964, five years after the original publication. Pomurska založba publishing house issued the collection Mostovi, dedicated to the so-called "overlooked" literatures: between 1977 and 1989, 79 novels from

different parts of the world were published in this collection. Pomurska založba published postcolonial novels even before the introduction of Mostovi, beginning with Jean Rhys's *Wide Sargasso Sea* in 1971. Two prominent figures are associated with Pomurska založba of 1970s. Jože Hradil was its managing editor from 1975 until 1992 and the only editor of the collection Mostovi. Jože Fistrovič, who worked as editor at Pomurska založba from 1979 to 1994, translated V.S. Naipaul's *The Mimic Men* in 1976.

Traditional translation theory assumes linguistic or cultural transfer between stable monolithic entities and perceives translation as bridging the gap between two distinct, autonomous and homogenous languages (Bandia 2008). Culturally and linguistically diverse postcolonial literature, however, calls for translation strategies which account for cultural and linguistic multiplicity and hybridity. Translating postcolonial novels with their thematic peculiarities as well as cultural and linguistic heterogeneity must have been a novel experience for the first Slovene translators of the genre, since there were hardly any norms active in the target culture to govern the approach of rendering into Slovene its culture-specific linguistic features.

2 CASE STUDY

The paper analyses extracts from six postcolonial novels translated into Slovene in the decade between 1971 and 1981: **Wide Sargasso Sea** by Jean Rhys was published in Slovene translation in 1971, five years after the original (1966); **The Mimic Men** by V.S. Naipaul was published in 1976, nine years after the original (1967). Chinua Achebe's Slovene translation of **Arrow of God** was published in 1977, ten years after the original (1967). The translation of **The Conservationist** by South African novelist Nadine Gordimer, was published in 1979, five years after the original (1974). **The Interpreters** by Wole Soyinka were published in Slovene translation in 1980, fifteen years after the original. The novel **God the Stonebreaker** by the Caribbean-born author Alvin Bennett was published in Slovene translation in 1981, seventeen years after the original (1964).

All novels contain representations of local hybrid language varieties: lects within creole continuum (in *Wide Sargasso Sea*, *God the Stonebreaker* and *The Mimic Men*); Nigerian Pidgin (in *The Interpreters* and *Arrow of God)* and South African Pidgin (in *The Conservationist)*.

The analysis is based on coupled pairs of target and source-text segments from the original and their Slovene translation, with focus on those segments in the original that contain representation of postcolonial language varieties. Extracts

are examples of code-switching in dialogues where one interlocutor speaks in standard English and the other in a non-standard variety. All examples of non-standard language are representations of locally-derived hybrid language varieties.

2.1 *Wide Sargasso Sea*

Wide Sargasso Sea (1966) was written by the Caribbean-born novelist Jean Rhys as a prequel to Charlotte Brontë's *Jane Eyre*. The setting is West Indies in the 19th century after the prohibition of slavery within the British Empire. The translation, *Široko Sargaško morje*, was published in 1971 by Pomurska založba. The editor was Franc Kolarič, the translator Olga Šiftar. *Široko Sargaško morje* was Šiftar's first literary translation. Later in life she translated mainly children's books and light literature. Her main commissioner remained Pomurska založba.

The linguistic and cultural diversity in the novel is expressed mainly through the speech of former black slaves who speak Jamaican Creole with lexical items from Patois. The extract is a part of a dialogue between Rochester and his white Creole wife Antoinette's servant Christophine. The representation of Jamaican

'I hope **you satisfy**, I hope **you well satisfy**,' she said, 'and no good to start your lies with me. I know what you do with that girl as well as you know. Better. Don't think **I frightened** of you either.'

'So she ran off to tell you I'd ill-treated her, did she? I ought to have guessed that.'

'**She don't tell** me a thing,' said Christophine. 'Not one single thing. Always the same. Nobody is to have any pride but you. **She have** more pride than you and **she say** nothing. I see her standing at my door with that look on her face and I know **something bad happen** to her. I know I must act quick and I act.' (Rhys 2000 [1966]: 96-97)

»Jaz **upati**, **vi zadovoljni**, jaz **upati**, **vi zelo zadovoljni**,« je rekla, »in nikar mi lagati; to **ne biti** dobro. Jaz **vedeti** tako dobro kot vi, kaj narediti z dekletom. Celo bolje. Tudi ne misliti, jaz **se vas bati**.«

»Torej je odhitela zato, da bi vam povedala, kako grdo sem ravnal z njo? Moral bi uganiti.«

»Meni **ne povedati** ničesar,« je dejala Christophine. »Niti ene same besede. Vedno enaki. Nihče ne sme imeti ponosa razen vas. Toda **ona bolj ponosna** in **ne povedati** ničesar. **Zagledati** jo, kako stoji pri mojih vratih, in **uganiti**, da se ji **zgoditi** nekaj hudega. **Vedeti**, da moram hitro kaj narediti, in zares narediti.« (Rhys 1971: 139-140)

Creole is expressed mainly through verb form: past time actions are expressed with present tense form: *she don't* [didn't] *tell me, something bad happen* [ed] *to her;* auxiliary *have* is used for 3rd person singular: *she have* [has]; omission of third-person singular marker on verbs: *she say*[s] *nothing;* passive is formed without auxiliary and/or past participle inflection –*ed: I hope you* [are] *satisfy* [ied], *I* [am] *frightened* etc.

The main approach the translator used in rendering the representation of Jamaican Creole into Slovene was by replacing non-standard verbal structures of the original with infinitival structures: *jaz upati, ne biti dobro, jaz vedeti, jaz se vas bati, ne povedati,* itd.

A similar strategy can be observed in 1962 translation of Astrid Lindgren's Pippi Longstocking and in translations of two Karl May's books *Med jastrebi, Zgodbe z divjega zahoda* (1968) and *Kafrski grob, Na tujih stezah* (1969). All three books were translated from German and in all black characters use infinitival structures in their speech (Grahek Križnar 2015).

2.2 *The Mimic Men*

The Mimic Men, written in 1967 by V.S. Naipaul, another Caribbean-born author, was published in the Slovene translation, *Posnemovalci*, in 1976 by Pomurska založba. *The Mimic Men* was translated by Jože Fistrovič. The editor was Jože Ternar. In 1977, The Slovenian Association of Literary Translators awarded Sovre Prize to Jože Fistrovič for the translation of *The Mimic Men*, in the explanation for their decision praising Fistrovič for accurately preserving not only the content of the text, but also its general artistic value. "He knew how to find good Slovene equivalents for many of Naipaul's features [...]. Fistrovič's linguistic ingenuity and flexibility are worthy of all attention. [...] "(Delo, Književni listi 13.4.1977).

The novel *The Mimic Men*, is a first-person narrative set on an imaginary island of Isabella in the Caribbean, strongly resembling Naipaul's native Trinidad. The book does not contain many examples of the representation of the vernacular, yet the translator neutralized all non-standard elements from the original.

In the extract, the main protagonist Singh's father takes his family on a Sunday trip. Code-switching is between the first-person narration and the speech of one of protagonist's sister's reaction to her father's careless driving. Her speech is the representation of Indian Caribbean diaspora vernacular: lack of auxiliary and inflection –*ed: you* [have] *knock* [ed], *you* [are] *going.*

'O God, Pa!' one of my sisters cried. **'You knock that lady's bucket out of her hand**.'

He had. The woman was at the road-side standpipe, bucketless, a picture of shock and amazement. My father looked back to see. And at that moment I saw a cyclist, leaning on his bike and chatting on the verge, suddenly, with the briskness of a character in an animated cartoon, twist the handle of his cycle out of the path of the Austin.

'O God, Pa! **Look where you going**!' (Naipaul [1967] 2001: 146)

»Bog pomagaj, očka!« je vzkliknila ena izmed mojih sestra. »**Tisti ženski si zbil vedro iz roke**.«

Res ji ga je. Ženska je stala pri obcestnem vodovodu, brez vedra, kot poosebljena osuplost in šok. Oče se je ozrl. In tisti trenutek sem zagledal kolesarja, ki je slonel ob svojem kolesu in klepetal v travi tik ob cesti, kako je na vrat na nos, kot kaka oseba v filmski risanki, pograbil balanco in rešil kolo pred austinom.

»Bog pomagaj, očka! **Glej, kje voziš**.« (Naipaul 1976: 163)

The strategy employed by Jože Fistrovič in translation of non-standard features in *The Mimic Men* is that of neutralisation, whereby the linguistic deviation from standard is ignored and homogenized.

2.3 *Arrow of God*

Nigerian author Chinua Achebe wrote his third novel *Arrow of God* in 1964. The Slovene translation *Božja puščica* was published in 1977 by Pomurska založba in the collection Mostovi. The translator was Alenka Moder Saje and the editor Jože Hradil. The novel is set in colonial Nigeria in the beginning of the 20th century and centres on Ezeulu, the chief priest of several Igbo villages, who confronts colonial powers and Christian missionaries. In the extract, two African policemen working for the colonial administration look for Ezeulu to take him to prison. To their countrymen they speak in the local vernacular (Standard English in the book), but to each other in Pidgin to impress and intimidate the villagers who do not speak Pidgin and do not know the difference between Pidgin and Standard English. Pidgin English is represented with the omission of plural marker: *two porson* [s]; negation with negative marker *no* before verb: *we no go return*, *I no wan make;* non-standard use of prepositions: *we cross for road, put trouble for we head;* highlighter *na* as an equating copula in focusing construction: *sometine na dat, sometine na dem, sometine na lie;* lexical items*: sometine* [maybe], waka [way]; vernacular transcription: dat [that], dem [them], nating [nothing] etc. Referring

to the same passage Bandia (1994) explains that the expression »no fit go for not-ing« is a derivation from a well-known statement often used by corrupt officials when they want to extort money from an individual, pushing their victims to the limit until they find a reason to extort a bribe from them, for as the saying goes, *"netting no fit go for nating"* (i.e. Nothing goes for nothing). Bandia argues that an adequate translation can be achieved here only through a careful rendering of both the content and the form of the expression, which are grounded in the sociocultural world-view of traditional African society.

The two policemen conferred in the white man's tongue to the great admiration of the villagers.

'**Sometine na dat two porson we cross for road**,' said the corporal.

'**Sometine na dem**,' said his companion. '**But we no go return back just like dat. All dis waka wey we waka come here no fit go for nating**.'

The corporal thought about it. The other continued:

'**Sometine na lie dem de lie. I no wan make dem put trouble for we head**.'

The corporal still thought about it. He was convinced that the men spoke the truth but it was necessary to frighten them a little, if only to coax a sizeable „kola" out of them. He addressed them in Ibo:

'We think that you may be telling us a lie and so we must make quite sure otherwise the white man will punish us. What we shall do then is to take two of you – handcuffed – to Ok-peri. If we find Ezeulu there we shall set you free; if not...' (Achebe 1989: 153-154)

Policaja sta spregovorila v belčevem jeziku, da so ju vaščani občudujoče pogledali.

»**Miš da ona dva srečala na cesti**,« je rekel desetar.

»**Miš da**,« je rekel njegov tovariš. »**Pa ne gremva tko dam. Taka dolga pot čist zastonj ne delamva**.«

Desetar je pomislil. Oni je nadaljeval:

»**Miš, da lažemjo. Ne nočem sitnosti na glavo**.«

Desetar je še zmeraj premišljeval. Bil je prepričan, da so povedali po resnici, vendar jih je moral malo prestrašiti, če ne drugega, da bi iztisnili iz njih kakšno veliko kolo. Nagovoril jih je v jeziku ibo:

»Mogoče nam lažete, zato se morava dobro prepričati, drugače bova kazno-vana. Zato bova odpeljala dva od vas – v lisicah – v Okperi. Če tam najde-va Ezuluja, ju bova spustila; če ne...« (Achebe 1977: 197-198)

The translator invented idiosyncratic solutions when rendering Nigerian Pidgin into Slovene: she omitted auxiliary [sva]: *miš da ona dva srečala;* she distorted Slovene words *miš* [misliš]; she formed verbs by adding suffix for dual or plural to 1st person singular form *delamva, gremva, lažemjo*; she used nominative instead of genitive *taka dolga pot čist zastonj ne delamva*. Significantly, the vowel alteration in noun *dam* [domov] and vowel reduction in adverb *čist* [čisto] resemble Ljubljana dialect.

2.4 *The Conservationist*

South African writer Nadine Gordimer's novel *The Conservationist* (1974) is set in apartheid era South Africa. Its protagonist Mehring is a rich white businessman who has bought a farm outside the city in search of a higher meaning of life. As he knows nothing about farming, the farm is in reality run by his black workers. The dialogue below is between Mehring and his black foreman Jacobus. Jacobus speaks creolized African English, probably basilect of people whose mother tongue is Zulu language. The novel was translated into Slovene as *Posestnik* by Boris M. Verbič in 1977, three years after the original. It was published

So there was no trouble? On Monday?

-Yes, **was no trouble**. **They say to me** I know **who is this man**. **I say** - me, I don't know **who is**, **the master tell** you nobody here can know. **The master tell** you already. Then **they ask** me, **who is find** him? And **I bring** Solomon and they **ask** him, **same, same**, you know **who is this man**? Solomon **he say**, no, I can't know. **I give** them that things in the kitchen, **I tell** them if you want you can phone master - (Mehring nods in approval towards his boots) - you can phone master in town.«

- Nobody phoned.

- No, I know. Then the white policeman he **go** down there with the van. - (Gordimer 1983: 26)

»Torej ni bilo nobenih sitnosti v ponedeljek?«

»Da, nič sitnosti. Rekli so mi, vem, kdo je mož. Rečem jaz, jaz ne vem, kdo, **master vam že povedal**. Nato **mene vprašati**, kdo **ga našel**? Jaz pa **pripeljati** Solomona in oni tudi njega **vprašati**, ti **poznati** tega moža? Solomon, on **reče**, ne, jaz ne morem poznati. Jaz njim **dati** reči iz kuhinje, jaz **reči**, če hočete, lahko pokličete mastra.« (Mehring pritrjujoče prikima proti svojim čevljem) — »vi mu lahko telefonirate v mesto.«

»Nihče ni telefoniral.«

»Ne, vem. Nato beli policaj, on z avtom tam doli **peljati**.« (Gordimer 1979: 33)

by Pomurska založba publishing house in the collection Mostovi. The editor was Jože Hradil. Boris M.Verbič was a professional translator and translated another two novels for Pomurska založba.

Jacobus uses present tense forms for events that happened in the past: *they say* [said] *to me, the master tell* [told] *you, they ask* [asked] *me, I bring* [brought] etc.; other examples of creolized language variety are the omission of the third-person singular marker on verbs: the master tell [s], he say [s]; lack of inversion in indirect speech: *I know who is this man;* reduplication: *same, same.*

In rendering non-standard verbal items into Slovene, the translator used two approaches: the omission of auxiliary: *master vam že povedal*, *kdo ga našel* and infinitival structures, the latter strategy much more prevalent: *mene vprašati, jaz pa pripeljati, oni tudi njega vprašati, ti poznati, jaz njim dati* etc.

2.5 *The Interpreters*

Nigerian author Wole Soyinka's novel *The Interpreters* (1965) is set in the 1960s post-independence and pre-civil war Nigeria. The main characters are five people who have studied and travelled abroad and have just returned to newly independent Nigeria. These intellectuals – interpreters of the new Nigeria – are trying to find their way within a society dominated by confusion, social climbing, and corruption. The novel was translated into Slovene under the title *Tolmači* in 1980 by Alenka Puhar for Mladinska knjiga, the collection Zvezda. The editor was Aleš Berger.

One of the protagonists, Sagoe, tries to get a job as a journalist at a local newspaper. The extract is an example of code-switching between Sagoe and the waiter in the hotel where Sagoe is staying. The waiter, who speak Nigerian Pidgin, is angry at another guest who refuses to pay for his drink – the guest is the member of the newspaper's managing board and has come to the hotel to offer Sagoe a job in return for a bribe.

The waiter's speech contains some typical features of Nigerian Pidgin: negation word *no*: *e no wan*, *no fit take, e no fit beat me;* auxiliary *dey*: *Manager no dey;* lexical items: *wetin* [what], *ting* [thing], *e* [he].

The translator's overall approach to dealing with non-standard features was by ignoring syntactic deviation and using regular Slovene word order. Instead, she employed phonemic orthography of what sounds like Ljubljana dialect: vowel reductions: *pjačo, dovolm, čeb, sm, služb* etc.; vowel alterations: *kej, tacga, jes, naredu*; changing *-a* into *–i*: *tuki* [tukaj]; blending words: *čeb, bnej* etc.

'What is the matter?' he asked pushing the tray back into the waiter's hands.

'E no wan' pay for in drink.'

'Then you should have called the manager.'

'Manager no dey. I no fit take dat kind ting. Governor-General self, e no fit beat me in execution of my duty.'

'You realise he is my guest?'

'Wetin e wan make I do? E done pass my time for closing. I tell am say I...'

'Put the drinks on my bill. And stop shouting at me.' (Soyinka 1988: 92)

»Kaj je narobe?« je vprašal in potisnil pladenj natakarju v roke.

»**Noče plačat za pjačo**.«

»Potem bi morali poklicati šefa.«

»**Šefa ni več. Jes si pa ne dovolm kej tacga. Pa čeb bil sam predsednik, jes si že ne dovolm, da b me tepl, medtem k sm u služb.**«

»Pa vam je jasno, da je moj gost?«

»**Ja kaj bnej pa naredu? Že zdavni b moral zapret. Povedu sm mu...**«

»Zapišite pijačo na moj račun. In nehajte vpiti name.« (Soyinka 1980: 123)

2.6 *God the Stonebreaker*

Jamaican-born writer Alvin Gladstone Bennett published his second novel *God the Stonebreaker* in 1964, two years after British colony Jamaica gained independence (Stanič 1981: 277). It is a satirical portrayal of socially and racially stratified Jamaican society. The main protagonists are its most marginalised members. Even though Bennett is critical of social division, which is the cause of his characters' meagre existence, he also mocks their greediness and aspiration to exclusively material possessions (Grahek Križnar 2015). The novel was translated into Slovene as *Bog kamnosek* in 1981, seventeen years after the original, and published by Pomurska založba in the collection Mostovi. The editor was Jože Hradil. Much of her career as a translator, Alenka Stanič was associated with Pomurska založba. Apart from *God the Stonebreaker*, she translated five novels for the collection Mostovi.

The extract is a dialogue between the main woman character GB and the doctor. It is an example of code-switching between representation of Jamaican Creole, spoken by GB, and Standard English, spoken by the doctor.

Examples of Jamaican Creole in GB's speech are: the use of objective instead of subjective pronouns: *me* [I] *would 'ave, now me* [I] *is getting, why them* [they] *starving;* the absence of phoneme /h/ in the beginning of a word: *'ave* [have]*, 'ad* [had]; possessive pronoun form *mi* [my] *throat;* auxiliary in 3ʳᵈ person singular with 1ˢᵗ and 2ⁿᵈ person pronouns: *where was* [were] *you*, *me is* [I am] *getting;* colloquial lexical item: *docta* [doctor].

GB interrupted to tell the doctor how she received the damage to her ankle. The doctor again tried to tell her why the wound was so slow to respond to treatment. She was a diabetic, he said, and begged her to follow the instructions regarding diet.

GB remained dumbstuck, then she asked cynically: 'Tell me, **docta**, where **was you** all the while? **Me** would **'ave** been so glad to know you when **me 'ad** to suck the salt to stop worm from coming up from my belly to **mi throat** to see what's **'appening** why **them** starving. That was the time for diet, because me didn't **'ave** any food. But now **me is** getting good nourishing food, **you is** telling me to cut out all the **t'ings me** like. Consider your mind again, **docta**; it isn't right and fair to me!'

'I'm trying to help you to enjoy years of happy eating! You'll soon be all right if you take my advice.' (Bennett [1964] 1973: 57-58)

BB je zdravnika prekinila, da bi mu pojasnila, kako si je poškodovala gleženj. Še enkrat ji je poskušal razložiti, zakaj se rana zdravi tako počasi. Rekel ji je, da je sladkorna bolnica in da se mora držati navodil glede diete.

Za nekaj dolgih trenutkov ji je vzelo sapo, potem je cinično vprašala: »Ti, **dohtar**, povej mi no, kje pa si bil vse do zdaj? Strašansko bi te bila vesela, če bi te poznala, ko sem morala lizati sol, da sem ustavila gliste, ki so mi iz **vampa** lezle v grlo gledat, kaj se dogaja, da stradajo. Takrat je bil čas za dieto, ker nisem imela kaj deti v usta. In zdaj, ko dobivam dobro, redilno **košto**, mi poveš, da moram črtati vse, kar mi je všeč. Vzemi no še enkrat pamet v roke, **dohtar**; tole ni prav in pošteno do mene!«

»Samo pomagati vam skušam, da bi še dolga leta uživali v jedi. Kmalu boste povsem v redu, če boste poslušali moj nasvet. (Bennett 1981: 67)

The translator's prevailing approach in rendering non-standard feature into Slovene is by ignoring syntactic and morphological deviations and compensating for them on the level of lexis. She used words of lower register and used them even as equivalents for words that are not marked in the original: *belly – vamp, food – košta*. The Slovene colloquial variation of doktor, *dohtar*, is a direct equivalent for *docta*.

3 DISCUSSION

The paper focuses on six postcolonial novels that were published in their Slovene translations between 1971 and 1981, and the translational norms that governed their translators' decision-making when representing hybrid language varieties in Slovene. The given time frame is notable as not only did the number of Slovene translations of postcolonial novels drastically increase after 1971, in only a decade, four different approaches were used by different translators in translating representations of pidgins or creoles.

The main commissioner of postcolonial novels in the given time frame was Pomurska založba publishing house. Only in the beginning of the next decade, in 1980, Mladinska knjiga publishing house participated with Wole Soyinka's translation of *The Interpreters*. Compared to the 1960s when novels by authors coming from former British colonies were only sporadically translated into Slovene, e.g. Chinua Achebe's *Things Fall Apart* in 1964 by Obzorja and Alan Paton's *Cry the Beloved Country* in 1968 by Prešernova družba, 1970s mark a period of much more deliberate and systematic translation of postcolonial literature into Slovene, particularly owing to Pomurska založba publishing house. The decisive factor for such publication policy must have been the human agents within the publishing house, particularly the managing editor and the only editor of the collection Mostovi, Jože Hradil. Pomurska založba also established a circle of translators who were repeatedly commissioned. Olga Šiftar, Alenka Moder Saje, Boris M. Verbič, Alenka Stanič and Jože Fistrovič regularly translated books for Pomurska založba. Translation was not a primary occupation for Alenka Puhar. Beside *The Interpreters*, she translated Orwell's *1984* for Mladinska knjiga in 1967.

In reference to the question what norms governed the translators' decision-making in translating representations of postcolonial language varieties into Slovene, the analyses of the chosen segments from six postcolonial novels published between 1971 and 1981 provide an insight into translators' general approach to dealing with those linguistic features that are indicative of postcolonial cross-linguistic and intercultural character.

Translators of *Wide Sargasso Sea* and *The Conservationist*, Olga Šiftar and Boris M. Verbič both gave priority to adequacy (Toury 1995) in translation. The non-standard verbal structures in the representations of Jamaican Creole in *Wide Sargasso Sea* and creolized African English in *The Conservationist* were translated into Slovene with infinitival verbal structures. The norm of having a black character use infinitives in their speech passed into Slovene in 1960s through the German translation of *Pippi Longstocking* and translations of Karl May's books (Grahek Križnar 2015). Olga Šiftar, who as an inexperienced translator was faced with a

very difficult task of translating linguistically extremely demanding *Wide Sargasso Sea*, may have in the manner of young translators "behaved in an extremely epigonic way" (Toury 1995 63), simply imitating the only obvious model. This seems much more understandable since her translation goes back to 1971, before translating lesser known literatures became a prevailing publishing policy at Pomurska založba. It is less clear why an experienced translator like Boris M. Verbič used the same strategy eight years later in his translation of *The Conservationist*.

In his awarded translation of *The Mimic Men*, Jože Fistrovič used the strategy of neutralisation. Kersnik (2013) contends that the strategy of neutralizing non-standard elements in postcolonial novels in English language is not very common, however, individual translators do use it. He provides the example of Toni Morrison's *Beloved* that Jože Stabej translated in 1993, neutralizing non-standard features of Afro-American English, and raising the register. The strategy of neutralisation is not uncommon in translations of postcolonial novels into other European languages, either. In all three translations of *Wide Sargasso Sea* into Spanish, translators neutralized representations of the Creole Continuum (Sumillera 2008, Grahek Križnar 2015).

Translation of Nigerian Pidgin in *Arrow of God* published by Pomurska založba in 1977, shows a new approach to dealing with non-standard linguistic features from colonial and postcolonial setting. Alenka Moder Saje invented idiosyncratic solutions, different from the approaches used by other translators of postcolonial fiction in the given time frame. Although she was focused on constructing artificial verb forms that can be understood by target readers, some of her lexical items resemble Ljubljana dialect, indicating the first move towards domestication in translation.

Alenka Puhar used the strategy of domestication, »a translation strategy that rewrites the foreign text in domestic dialects and discourses« (Venuti 1998: 67). She employed a well-thought and systematic strategy in translation of representation of Nigerian Pidgin in her translation of *The Interpreters* in 1980. She expressed the non-standard features on the level of lexis, instead of on the level of syntax and morphology, and then domesticated the lexical items so as to make them sound like Ljubljana dialect. A similar, albeit less drastic approach marks the translation of *God the Stonebreaker* a year later. Alenka Stanič likewise ignored syntactic and morphological deviations from the standard in representations of Jamaican Creole and compensated for them on the level of lexis. She did not, however, systemically domesticate the speech of the characters, but instead lowered the register of selective lexical items.

The decade between 1971 and 1981 seems to have been an exceptional period in the history of literary translation into Slovene. The introduction of postcolonial

literature as a new genre opened new questions for translators who were probably unaware of practical, let alone ethical implications of translating postcolonial literature with its linguistic and cultural heterogeneity, and who were without useful active norms in the target culture to refer to. They were after all translating into a culture of completely different historical and social context. Multiple translational norms in such a short span indicate a constant search for a better strategy than the one used by another translator before. What we witness is a movement from adequacy to acceptability, the development from artificial verbal forms, through neutralisation and idiosyncratic approach to domestication which survived as an accepted strategy for translating non-standard linguistic features in postcolonial literature in the coming decades[1].

4 CONCLUSION

The decade between 1971 and 1981 witnessed an increased interest in postcolonial literature, owing primarily to Pomurska založba publishing house. Linguistically and culturally hybrid postcolonial novels often use the combination of both standard and non-standard English, the non-standard being the representation of local vernacular.

Translation of such texts was a challenge for Slovene translators: the analysis of Slovene translations of six Anglophone postcolonial novels reveals four different strategies that translators used within the given time frame in translation of non-standard features into Slovene, from artificial verbal forms (2.1, 2.4) to neutralisation (2.2) and idiosyncratic solutions (2.3) and finally domestication (2.5, 2.6), thus indicating a shift from translation's adequacy to acceptability.

The article confirms that in situations when a new literary genre enters a target culture, more competing translational norms may exist side by side for some time before one becomes dominant. This was the case with domestication which up to this day has remained the prevailing strategy for translating non-standard linguistic features in postcolonial literature.

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1   See the translations of Chinua Achebe's *Anthills of the Savannah* by Jana Cedilnik in 1987, V.S. Naipaul's *The Mystic Masseur* by Miriam Drev in 2002, Chimamanda Ngozi Adichie's *Half of a Yellow Sun* by Gabriela Babnik in 2007 etc.

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