

BORIS PAHOR'S PROSE IN ITALIAN AND FRENCH: THE CASE OF *THE VILLA BY THE LAKE*

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ABSTRACT

This article discusses Boris Pahor's novel Vila ob jezeru in Italian and indirect French translation. After an introduction to Pahor's language and style and an overview of his works translated into Italian and French, we highlight the main differences between the two Slovenian editions of Vila ob jezeru (1955 and 1993) and the three Italian versions (2002, 2004 and 2012). The analysis focuses on the translation of proper nouns, footnotes and stylistically marked vocabulary, and reveals some significant deviations from the source text in both target languages, although not always in the same places, showing that the Italian manuscript submitted to the French translator must have been significantly modified later by the Italian publisher.

Keywords: Boris Pahor, *The Villa by the Lake*, translation, proper nouns, footnotes, dialect, colloquial expressions, Italian, French

LA PROSA DI BORIS PAHOR IN ITALIANO E FRANCESE: IL CASO DEL ROMANZO *LA VILLA SUL LAGO*

SINTESI

Questo articolo discute il romanzo di Boris Pahor La villa sul lago in italiano e la sua traduzione indiretta in francese. Dopo un'introduzione sulla lingua e sullo stile dello scrittore, seguita da una panoramica delle sue opere tradotte in italiano e francese, mettiamo in evidenza le principali differenze tra le due edizioni slovene del romanzo Vila ob jezeru (1955 e 1993) e le tre versioni in lingua italiana (2002, 2004 e 2012). L'analisi si concentra sulla traduzione dei nomi propri, delle note a piè di pagina e del vocabolario stilisticamente segnato e rivela alcune divergenze significative dal testo di partenza in entrambe le lingue di arrivo (anche se non sempre nelle stesse posizioni), mostrando che il manoscritto italiano consegnato al traduttore francese era stato modificato successivamente in maniera significativa da parte dell'editore italiano.

Parole chiave: Boris Pahor, *La villa sul lago*, traduzione, nomi propri, note a piè di pagina, dialetto, espressioni colloquiali, italiano, francese

INTRODUCTION

Boris Pahor was born in Trieste (Italy) in 1913 to Slovenian parents and is one of the best known and most translated Slovenian authors.¹ In 108 years he has experienced many violent and traumatic events, especially during the First World War, such as the arson of the *Narodni dom* (Slovenian Cultural Centre) in Trieste in 1920 and the dictatorship of the Duce, whose policy of forced Italianization (e.g. Johnston, 2019, 136) and ban on the public use of the Slovenian language² marked Pahor's youth (Rojc, 2006, 420), as well as during the Second World War, the last year of which Pahor had to spend in the concentration camps of Dachau, Natzweiler-Struthof, Dora-Mittelbau, Harzungen and finally Bergen-Belsen (Rojc, 2013, 143). After a long convalescent stay in France to cure the tuberculosis he had contracted in the camps, he returned to his hometown, graduated from the University of Padua in 1947, and a year later published his first work, the collection *Moj tržaški naslov* (*My Trieste Address*), which was followed by dozens more.

In his works, Pahor exposed the atrocities of the great totalitarian systems and the German camps, which is why his name is often mentioned in connection with those of the writers Primo Levi and Imre Kertész. Consequently, his novels belong to 'concentration-camp literature' (Paternu, 2014). In addition to the themes of fascism, national oppression (e.g. the fascist violence against the Slovenian population living in Italy), the experience of exile and the Nazi concentration camps, his writing is characterized by the themes of Slovenian national consciousness, Trieste and its hinterland, the Adriatic Sea and the Karst,³ but also of love, which is often presented as a regenerating force that makes it possible to 'forget' the horrors of war.

Although Pahor began writing and publishing his first literary texts in the 1930s,⁴ it was not until the 1990s that he started to gain recognition abroad. Before that, no one was interested in publishing him (Rojc, 2013, 264).⁵ Pahor wanted to be recognized by Italy and his works to be published in Italian, but his Paris-based friend, the philosopher, writer, and photographer Evgen Bavčar, predicted that Italy would not

be willing to publish him until he was recognized in France and Germany (Zajc & Burlin, 2010). Through friends abroad and the French magazine *Esprit*, Pahor made efforts to ensure that 20th-century Slovenian authors living in Trieste would become known in Europe, but it was not until the late 1980s that things finally started to look up. Thanks to Evgen Bavčar, who promised Pahor to help Slovenian literature from Trieste break into the French market (Rojc, 2013, 263–264), Pahor entered the French literary scene in 1990 with the translation of his best-known work *Nekropola* (Rojc, 2013, 264). As French editor Pierre-Guillaume de Roux explains in a documentary on Pahor (Zajc & Burlin, 2010), when he got his hands on the Italian translation of *Nekropola*, which had lain in Pahor's drawer for twenty years (Rojc, 2013, 264), he knew that France had to get to know Boris Pahor immediately. The publication of *Nekropola* in France was the beginning of a great publishing story (Zajc & Burlin, 2010), which gave Pahor access to other markets and slowly brought him international recognition. France was thus the first country to recognize Pahor's literary value (Rojc, 2013, 266), while Italy began to show interest in Pahor's prose only in the 2000s, after the publication of *Necropoli* (1997). However, his real breakthrough on the Italian cultural scene began in 2004 with the publication of *La villa sul lago* (*The Villa by the Lake*) as a supplement to the Trieste newspaper *Il Piccolo*, which sold more than 4,000 copies within a few days. He gained general recognition from 2008 onwards following his confident appearance on the late-night show *Che tempo che fa*, which was watched by around four million viewers. As a result, a revised translation of *Necropoli* (Fazi, 2008), printed in 140,000 copies, became the book of the year, Pahor received various awards, meetings were organized throughout Italy and articles about Pahor appeared in the most important Italian newspapers, all of which represented a success for the whole Slovenian community of Trieste and for Slovenian culture (Rojc, 2013, 270–272). Even in Slovenia, Pahor was not properly appreciated⁶ until he was already over 90 years old (Rojc, 2013, 266) and after he had already become well-known in Europe (Rojc, 2013, 269).

1 The article was written in the framework of the research program P6-0265, financed by the Slovenian Research Agency (ARRS).

2 On Mussolini's non-acknowledgement of the Slovenian ethnicity, culture, and way of life, cf. Johnston (2019, 130–134).

3 On the representation of Trieste and its surroundings in literature, the Slovenian Triestine community, and the national identity of Slovenians living in Trieste, see also Toroš (2021b).

4 His very first texts were published under the pseudonym Jožko Ambrožič (his mother's surname) in the journal *Mladika*, while those published in Edvard Kocbek's journal *Dejanje* in the period 1939–1940 already bore his real name (Rojc, 2006, 421; Rojc, 2013, 85).

5 In fact, according to COBISS, only one of his works was translated before the 1990s, i.e. *Vila ob jezeru* into Serbian in 1958 (*Vila na jezeru*, translated by Roksanda Njeguš, Belgrade, Kosmos).

6 Because of his political beliefs, his support for Edvard Kocbek, who condemned the mass killings of Slovenian Home Guard prisoners of war by the Yugoslav communist regime after World War II in an interview published in *Zaliv* magazine in 1975 (Tuma, 2014, 16), and his opposition to various regimes, ideologies and ideas, Pahor was denied entry to Yugoslavia in 1979 and was not really appreciated in Slovenia until its independence (1991) and democratization.

Nekropola (translated into English as *Pilgrim Among the Shadows* (1995) and *Necropolis* (2010)), first published in Slovenian in 1967, has to date been translated into more than fifteen languages⁷ and reprinted several times (e.g. five times in the case of the French translation *Pèlerin parmi les ombres*). In contrast, the novel *Vila ob jezeru* (*The Villa by the Lake*), which first appeared in Slovenian in 1955, has not received as much attention as *Nekropola*. From a translation point of view, however, as this article will show, it certainly deserves attention, since it is the only work by Pahor to have been translated from Italian into French, while all his other works were translated directly from Slovenian into both French and Italian, and since the 1955 version differs considerably from the one published in 1993. The novel *Vila ob jezeru* and its Italian and indirect French translations are therefore the focus of this article.

After an introduction to the language and style of Boris Pahor, we will give an overview of those works of his which have so far been translated into Italian and French. We will then highlight the main differences between the two Slovenian editions and the three Italian editions (published in 2002, 2004 and 2012). Special attention will be paid to the translation of proper nouns, footnotes and stylistically marked vocabulary. In accordance with the principles and practice of translation (e.g. Newmark, 1988), we expected that proper nouns would remain unchanged in Italian and French, with the exception of toponyms or place names, which would be adapted to the conventions of the target language, while footnotes would be faithfully translated into both languages. In the category of stylistically marked vocabulary, we are interested in the translation of dialectal and colloquial expressions, which can be a real challenge. Due to its indirectness, i.e. the fact that it is a translation of a translation, we hypothesized that the French translation would be less faithful to the Slovenian source text and that numerous dialectal and colloquial expressions would be lost due to the neutralization of the vocabulary (Newmark, 1988, 195). We therefore hypothesized that the French translation would be more domesticating or target-oriented, which is usually the case when translating from peripheral to central languages (Ožbot, 2012, 37). The analysis will mainly refer to examples from the 1993 Slovenian edition, the 2002 Italian translation and the 1998 French translation. For the purposes of this study, interviews were conducted with Boris Pahor and the two translators (i.e. Marija Kacin and Benito Merlino)⁸ to clarify some issues that arose during the analysis.

PAHOR'S LANGUAGE AND STYLE

Boris Pahor started elementary school in his mother tongue, Slovenian, but after the 1923 reform of the Italian educational system, the so-called Gentile reform, he had to continue his education in Italian, as the Slovenian language was banned from all spheres of life due to the rise of fascism and the accompanying forced Italianization (Bernard, 2002, 548), which was truly shocking and traumatic for the young Pahor (Rojc, 2006, 423). From then on, he received no formal education in Slovenian and had to learn Slovenian grammar and literature on his own (Rojc, 2013, 57). As a student, Pahor began writing in Italian, but soon realized his true, Slovenian identity (Rojc, 2013, 81). He began to secretly study Slovenian literature and the standard Slovenian language, writing down all the words he did not understand in the notebooks he still keeps (Rojc, 2013, 82). With no formal education in Slovenian, he slowly improved his native language and developed his Slovenian vocabulary "only on the basis of Prešeren and the books he got, and his notes" (Rojc, 2013, 82). This self-taught writer felt a great desire and need to express himself in Slovenian or 'Trieste Slovenian', because for the Slovenians living in Trieste, the Slovenian language represents an "identification with the community" (Bernard, 2002, 554). Given the historical context, his decision to write his novels in Slovenian was undoubtedly daring, but for Pahor, "fidelity to one's mother tongue is the most important ethical requirement of man" (Bernard, 2002, 550), and Trieste Slovenian is his trademark and the main motivation for his literary work (Bernard, 2002, 554). Pahor is thus a man aware of his identity and a cultural mediator who represents the Slovenian perspective abroad through his work. This is also true for other Slovenian authors belonging to the Slovenian minority abroad, such as Cvetka Lipuš in Austria (cf. Žigon et al., 2020).

The Slovenian language is also a key element of Pahor's work, because apart from his dissertation and some articles, his work is written exclusively in this language. According to Rojc (2013, 424), Pahor's language, especially in terms of lexis, is truly specific, which has angered Slovenian language purists on many occasions, mainly because the author never submitted to the standardized rules proposed by SAZU, the Slovenian Academy of Sciences and Arts. The influence of Italian language and culture can be felt in his work (Rojc, 2013, 257).⁹ It is full of Italianisms, dialectal and colloquial expressions, culturally specific words and neologisms. Interestingly, these words and expressions

7 Namely into Albanian, Catalan, Croatian, Dutch, English, Esperanto, Finnish, French, German, Italian, Macedonian, Portuguese, Romanian, Russian, Serbian, Spanish and Swedish.

8 Due to the situation surrounding the Covid-19 crisis, the interviews with Pahor and Kacin were conducted by telephone, and that with Merlino via LinkedIn. They took place in the spring and summer of 2021.

9 This is also true for other authors of the Slovenian minority living in Italy (e.g. Toroš, 2021a, 357).

have gradually found their place in the dictionary of standard Slovenian SSKJ: for example, *borjač* 'Karst courtyard', *baladur* 'outer passage', *žolt* 'yellow' and *rus* 'cockroach' (Rojc, 2006, 423–424).

At the beginning of his writing career, Slovenian literary critics were reticent about his novels.¹⁰ Pahor was aware that he lacked the suppleness to express himself in Slovenian due to his lack of education and writing experience, and he was aware of the need to revise his language (Rojc, 2013, 257). After the war, he learned not only how to live, but also how to write (Rojc, 2013, 257). Among other things, Pahor admits that it took him a long time to learn Slovenian word order, but also that he did not care much about it. What really interested him was finding the right expression for what he wanted to say, without paying attention to aesthetics or trying to make his writing fancier or more literary (Rojc, 2013, 257–258). For Pahor, "the greatest concern was to highlight the contribution of the littoral element to Slovenian cultural history, especially to Slovenian literature" (Rojc, 2013, 258).

The language and style of Pahor have been the subject of several studies. Among others, Mitja Skubic (1984) published a detailed study of the influence of Italian on the standard Slovenian spoken in Trieste. The Italian influence seems to be most noticeable in vocabulary and syntax. Thus, Pahor's prose is full of words such as *karabinjeri*, *repatriiranec*, *lojalni*, *manganel*, *škvadra*, all of which derive from Italian. According to Skubic (1984, 318), it seems that the author uses these Italian expressions, Italian-Slovenian hybrids and expressions from the Trieste dialect (sometimes even from Venetian) to reflect the atmosphere of this cosmopolitan city and its hinterland. Moreover, these expressions of Pahor's have to do with daily life, kinship, the sea, agriculture, etc.

In reading Pahor, one can note an undeniable duality: Some Romanisms have a literary, intellectual origin, while others derive from the spoken language of Trieste. This close symbiosis between Slovenian and Italian life in the Trieste region is marked linguistically by the presence of borrowings and calques (direct translations), often syntactic in nature, which also prove to be trademarks of Pahor's style (Skubic, 1984, 318). Pahor's language is undoubtedly that of a "cultivated writer, but for a large part of the calques it can be said to be vernacular, for through his writing breathes the authentic Triestine and the language of the Karst" (Skubic, 1984, 320).

According to Jevnikar & Cenda (2013, 64), Pahor's works are fresh, varied, and refined, while literary historian Matjaž Kmecl describes Pahor's style as "characterized by a varied sentence structure, surprising associative connections, [...] rich description that

is especially visible in lyrical digressions, frequent eruptive disorder, and numerous regionalisms and Italianisms in the language, especially in the syntax" (Jevnikar & Cenda, 2013, 64).

In addition to style, a key element contributing to his popularity is his precise yet sensitive description of events, emotions, and stories. Pahor is a poet of life and its beauties, a spokesman for democracy and humanity, and an activist against social and national differences (Jevnikar & Cenda, 2013, 65). His style is clear and distinct so that his messages of peace, love and tolerance towards others can be easily recognized by the reader (Rojc, 2006, 422).

TRANSLATIONS OF PAHOR'S WORKS INTO FRENCH AND ITALIAN

The first novel by Pahor to be translated into French (1990) and Italian (1997) was *Nekropola*, which is also the most reprinted to date. It was followed by ten more novels (not counting reprints and new editions), translated into each of the two languages and published mainly in France and Italy. According to the data available in the Slovenian online bibliographic system COBISS, the following translations (in chronological order, including reprints and new editions) had been published by the end of October 2021:

Translations into French:

Pèlerin parmi les ombres/Nekropola
(translated by Andrée Lück-Gaye – Paris, La Table ronde, 1990, cop. 1996, 2005, 2007, 2012; Ljubljana, Slovenian Book Agency, 2011)

Printemps difficile/Spopad s pomladjo
(translated by Andrée Lück-Gaye – Paris, Phébus, 1995; Paris, Libretto, 2013)

La villa sur le lac/Vila ob jezeru
(translated from Italian by Benito Merlino – Paris, Bartillat, 1998)

Arrêt sur le Ponte Vecchio (collection of short stories)
(translated by Andrée Lück-Gaye and Claude Vincenot – Paris, Éditions des Syrtes, 1999; Paris, 10/18, 2006)

La Porte dorée/Zibelka sveta
(translated by Andrée Lück-Gaye – Monaco, Éditions du Rocher, 2001)

Jours obscurs/Zatemnitev
(translated by Antonia Bernard – Paris, Phébus, 2001)

10 Indeed, they were reticent until Pahor was recognized in France and elsewhere after the success of *Nekropola*.

Dans le labyrinthe/V labirintu
(translated by Antonia Bernard – Paris, Phébus, 2003)

Le jardin des plantes/Zgodba o reki, kripti in dvorljivem golobu
(translated by Antonia Bernard – Monaco, Éditions du Rocher, 2007)

L'appel du navire/Parnik trobi nji
(translated by Antonia Bernard – Paris, Phébus, 2008)

Quand Ulysse revient à Trieste/Mesto v zalivu
(translated by Jure Kozamernik – Paris, Pierre-Guillaume de Roux, 2013)

Place Oberdan à Trieste/Trg Oberdan
(translated by Andrée Lück-Gaye – Paris, Pierre-Guillaume de Roux, 2017, cop. 2018)

Translations into Italian:

Necropoli/Nekropola
(translated by Ezio Martin – San Canzian d'Isonzo, Edizioni del Consorzio culturale del Monfalconese, 1997; translated by Ezio Martin and revised by Valerio Aioli – Ronchi dei Legionari, Edizioni del Consorzio culturale del Monfalconese, 2005; Rome, Fazi, 2008, cop. 2008, 2009)

Il rogo nel porto/Grmada v pristanu
(translated by Mirella Urdih Merkù, Diomira Fabjan Bajc and Mara Debeljuh – Rovereto, Nicolodi, 2001, cop. 2004)

La villa sul lago/Vila ob jezeru
(translated by Marija Kacin – Rovereto, Nicolodi, 2002, cop. 2004; Trieste, Editoriale FVG, 2004; Rovereto, Zandonai, 2012)

Il petalo giallo/Zibelka sveta
(translated by Diomira Fabjan Bajc – Rovereto, Nicolodi, 2004; Rovereto, Zandonai, 2007, cop. 2008)

Il rogo nel porto/Kres v pristanu
(translated by Mirella Urdih Merkù, Diomira Fabjan Bajc and Mara Debeljuh – Rovereto, Zandonai, 2008, cop. 2009; Milan, La nave di Teseo, 2020)

Una primavera difficile/Spopad s pomladjo
(translated by Mirella Urdih Merkù – Rovereto, Zandonai, 2009; Milan, La nave di Teseo, 2016)

Qui è proibito parlare/Parnik trobi nji
(translated by Martina Clerici – Rome, Fazi, 2009)

Piazza Oberdan/Trg Oberdan
(translated by Michele Obit – Portogruaro, Nuovadimensione, 2010)

Dentro il labirinto/V labirintu
(translated by Martina Clerici – Rome, Fazi, 2011)

La città nel golfo/Mesto v zalivu
(translated by Marija Kacin – Milan, Romanzo Bompiani, 2014, cop. 2015)

Nomadi senz'oasi/Nomadi brez oaze (bilingual edition)
(translated by Martina Clerici – Trieste, Associazione temporanea di scopo Jezik – Lingua/Trst, Ciljno začasno združenje Jezik – Lingua, 2014)

VILA OB JEZERU IN SLOVENIAN

The novel *Vila ob jezeru*, first published under this title¹¹ in Slovenian by the publishing house Obzorja in 1955, is set in the idyllic surroundings of Lake Garda, with the villa of the title referring to Mussolini's residence. The story revolves around Mirko Godina, a Slovenian architect from Trieste, who returns for a few days in 1948, three years after World War II, to the shores of Lake Garda, where he had spent a few months before being sent to the German concentration camps. During his visit, Mirko meets Luciana, a daughter of Signora Amalia, the patroness of an old inn, who defends with tenacity and a certain nostalgia the era of Mussolini, whom she describes as a man of 'great benevolence'. Luciana, still a teenager, is a young labourer who works in a textile factory. During long walks in the countryside and by the lake, the two fall in love and are gradually able to imagine a future and a new life after the 'barbarism'. This powerful love affair enables Mirko to make Luciana aware of what fascism was and of the atrocities committed by the supporters of this regime. In a way, then, the protagonist resembles Pygmalion in that he transforms a young working girl from an admirer of the Duce into a free woman (Bernard, 2002, 556). Luciana symbolically breaks ties with the Duce by throwing his picture into the lake. According to Antonia Bernard

11 Jevnikar & Cenda (2013, 64) state that the novel was first published in 1950 under the title *Laneni kosmiči v laseh* (literally: *Flax Flakes in the Hair*) in the Trieste literary magazine *Razgledi*, but according to our research, it was not published in its entirety. This short novel consisted of only eight chapters, which Pahor incorporated almost entirely into the novel *Vila ob jezeru* with additional explanations, descriptions, etc. According to Kmecl (in Mlekuž, 2013, 136), "some Slovenian authors use their short prose as a basis for longer literary works", which also happened in the case of *Vila ob jezeru*.

(2002, 550), *Vila ob jezeru* is perhaps the brightest of Pahor's novels, although it deals with the difficult and confusing times of the post-war period. It is divided into three parts, each describing a day spent by Mirko Godina at the lake, and is dedicated to Pahor's sister Evelina.

Almost forty years later, in 1993, *Vila ob jezeru* was republished by the Mohorjeva publishing house on the occasion of the author's eightieth birthday. Interestingly, a brief comparison reveals discrepancies between the 1955 and 1993 versions, although this is not mentioned in the 1993 version.¹² The first noticeable difference is that thirteen footnotes were added in the 1993 edition that were not included in the 1955 version. In addition, there are frequent changes in word order, spelling,¹³ vocabulary,¹⁴ conjunctions,¹⁵ punctuation,¹⁶ and layout,¹⁷ but we also discovered the addition or omission of information¹⁸ compared to the 1955 version. Moreover, we can also observe changes in proper names (e.g. Sandro from the 1955 edition becomes Enrico in the 1993 version) and some major changes in content (e.g. the character of Carmen is a teacher in the 1955 version, while she becomes a clerk (*uradnica*) in the 1993 version). It seems that these changes were made by Pahor himself, as evidenced by his statement in Rojc (2013, 257): "When I rewrote *Vila ob jezeru* some time ago, I realized how necessary it was to revise my earlier Slovenian."¹⁹ In the examples showing these changes (see the relevant notes), we can observe, among other things, changes of meaning in the 1993 version (*kaznovati* (to punish) vs. *obesiti* (to hang) in the 1955 version), but also changes of register (the conjunction *zaradi* (because of) from the 1955 version is replaced by *zavoljo* (because of), the latter being more literary and slightly archaic). When we make a comparison between source and target (i.e. translated) texts, we first need to find out which version of the source text served as the basis for the translation. Otherwise, if we compare the translations with the 'wrong' source

text, we might find big differences and conclude that a certain translation does not correspond to the source text. This would have been an easy mistake to make in the translation analysis of *Vila ob jezeru*. Therefore, it would have been very helpful if the 1993 version had contained the information that the text was a version of the 1955 novel rewritten by Pahor himself.

VILA OB JEZERU IN ITALIAN AND FRENCH TRANSLATIONS

To date, *Vila ob jezeru* has been translated into Serbian (*Vila na jezeru*, 1958), French (*La villa sur le lac*, 1998), Italian (*La villa sul lago*, 2002, cop. 2004; 2004, 2012) and German (*Villa am See*, 2009). An English translation has not yet been published.

The translation of *Vila ob jezeru* into Italian was done by Marija Kacin, a friend of Boris Pahor²⁰ who lives and works in Trieste. Originally from Gorizia (Italy), she taught Italian at many Slovenian high schools in Trieste and later devoted herself to research. She has translated several literary texts into Slovenian and Italian, including Pahor's work *Mesto v zalivu* (*La città nel golfo/The City in the Gulf*). *La villa sul lago* was first published in Italian by Nicolodi in 2002 and reprinted by the same publisher in 2004. According to our analysis, the two editions are identical.

In 2004, the translation by Marija Kacin was published by Editoriale FVG from Trieste and distributed as a supplement to the daily newspaper *Il Piccolo*. Within a few days, more than 4,000 copies were sold, which was a great success for Pahor in Italy. Apart from the punctuation added after the direct speech,²¹ this translation is identical to the one published by Nicolodi.

According to Latella (2017, 3–4), it was Nicolodi who discovered Boris Pahor in Italy and published several of his works, namely *Il rogo nel porto* (*Grmada v pristanu*, 1972) in 2001 (reprinted in 2004), *La villa sul lago* in 2002 (reprinted in 2004) and *Il petalo giallo* (*Zibelka sveta*, 1999) in 2004. After Nicolodi went out of

12 The only information given is that the book was edited by Bogdan Petric, but nowhere in the book are changes to the 1955 text mentioned.

13 E.g. *Mussolini* (1955) vs. *Musolini* or *Mussolini* (1993). According to Slovenian orthography, the name must be written with a double 's'.

14 E.g. change (1955 vs. 1993) of nouns or noun groups (*vojna* (war) vs. *vojska* (army); *majhen* vs. *mali trg* (small square); *točilni bank* vs. *pult* or *miza* (bar counter); *žica* (wire) vs. *kabel* (cable); *hip* vs. *trenutek* (moment); *prilika* vs. *priložnost* (opportunity, occasion); *vodja* vs. *voditelj* (leader)), verbs (*jesti* (to eat) vs. *otepati* (to eat heartily, expressive use); *obesiti* (to hang) vs. *kaznovati* (to punish)), adjectives (*neresen* (not serious) vs. *svobodomiseln* (free-thinking)) and adverbs (*takoj* (immediately) vs. *hitro* (quickly)), and pronominalization of proper names (e.g. *Mirko* vs. *on* (he)).

15 E.g. (1955 vs. 1993): *toda* vs. *a* (but), *in* vs. *pa* (and), *kajti* vs. *zakaj* (for), *nato* vs. *potem* (then), *zaradi* (because of) vs. *zavoljo* (more literary and archaic); some conjunctions (e.g. *nato* (then)) are left out.

16 E.g. adding punctuation (e.g. commas, semicolons) or changing it (e.g. converting colons to semicolons).

17 E.g. change in paragraphs, addition of chapter numbers, and different organization of chapters in the 1993 version.

18 E.g. omission of proper names (e.g. *Mirko*, *Mirko Godina*), and omission or shortening of clauses introducing direct speech.

19 Pahor's statement in Slovenian: "Ko sem pred časom predelal *Vilo ob jezeru*, sem ugotovil, kako je bilo potrebno, da se moja tedanja slovenščina lektorira." (Rojc, 2013, 257).

20 It was Pahor himself who suggested to the Italian publisher Nicolodi that Marija Kacin should undertake the translation of *Vila ob jezeru* into Italian (Marija Kacin, personal communication).

21 We have noted that a comma or period is added when the direct speech is an interrogative or exclamatory sentence, e.g.: "*Non c'è anima viva in questa casa?*" *chiese di proposito ad alta voce, allegro.*/"*Chi è?*" (Nicolodi, 2002) vs. "*Non c'è anima viva in questa casa?*", *chiese di proposito ad alta voce, allegro.*/"*Chi è?*". (Editoriale FVG, 2004).

business, the newly founded publishing house Zandonai continued Nicolodi's business from 2007, reprinting and publishing several more of Pahor's works in Italian. *La villa sul lago* was published again by Zandonai in 2012, but it was not a simple reprint. According to our analysis, the 2012 text, edited by Giusi Drago, is more readable, fresher and more modern; the Italian is more standardized and formal, more 'Italian' than in the 2002 and 2004 editions. The changes concern layout,²² word order, tenses, punctuation,²³ spelling²⁴ and vocabulary,²⁵ but also additions and omissions.²⁶

La villa sur le lac is the third novel by Pahor to be translated into French, after *Nekropola* (*Pèlerin parmi les ombres*, 1990) and *Spopad s pomladjo* (*Printemps difficile*, 1995), and the only novel translated from Italian rather than directly from Slovenian. The French translation is by Benito Merlino, an Italian poet, composer, journalist, author and translator living and working in Paris. Interestingly, it was published by Bartillat in 1998, four years before the publication of the Italian translation (2002) which served as the source text. The French translation has not been reprinted, unlike the Italian one, which has seen three editions and one reprint. Nevertheless, the novel *Vila ob jezeru* is generally less known and its foreign editions have not received as much attention²⁷ as those of *Nekropola*, Pahor's most famous work.

PROPER NOUNS

In comparing the French and Italian translations, some important differences were noted. The greatest concerns the character of Carmen, a daughter of Signora Amalia, who in all the Italian editions becomes Bruno,²⁸ meaning a man and the son of Signora Amalia, not a daughter. Interestingly, the character of Carmen is retained in the French version, which confirms Marija Kacin's statement²⁹ that she did not change the original text and that this change must have been made

by Nicolodi.³⁰ As Marija Kacin further states, Pahor checked her translation and made sure that it matched the source text and was ready for publication. She never received correction sheets and was never informed of the changes. Moreover, no one ever apologized to her or to Boris Pahor for these changes.³¹

As we can see from the example in Table 1 below, the character of Carmen or Bruno in the Italian and French translations is an employee,³² which is an approximate translation of Carmen's position in the 1993 Slovenian text³³ and shows that Marija Kacin's Italian translation is based on the 1993 Slovenian source text. This can also be confirmed by the change in the character of Sandro (1955), who is renamed Enrico in the 1993 version. This name is retained in the translations.

Apart from the changes concerning Carmen/Bruno and Sandro/Enrico, the other personal names in the translations correspond to those used by Pahor in the 1993 version of the novel *Vila ob jezeru*.

We were also interested in the use of place names or toponyms, which form an important element in Pahor's works. It must be stressed that Boris Pahor comes from an area where the Italian and Slovenian languages have coexisted over the centuries, hence places there have both Italian and Slovenian names. While the author uses Slovenian names for places on Italian soil when such names exist (e.g. Devin, Gardsko jezero, Gorica, Kras, Rim, Rusi most, Trst), in the Italian translation, as expected, these are replaced by Italian names (Duino, lago di Garda, Gorizia, Carso, Roma, Ponterosso, Trieste). In the French translation, the Italian names are retained (Duino, Gorizia, Ponterosso, Trieste), except when a particular French version of the name prevails in French (lac de Garde, Karst, Rome). As for Koper, it becomes Capodistria in both languages, although Merlino could also have kept Koper, which appears in French encyclopaedias (e.g. Larousse), or could have used Capodistrie, which also exists and is adapted to the French spelling.

22 The chapters are not numbered, as they are in the Slovenian version of 1955.

23 E.g. the addition of commas and dashes, the different use of quotation marks (" (2002) vs. « (2012)).

24 E.g. *Monte Baldo* (2002) vs. *monte Baldo* (2012).

25 E.g. the frequent use of synonyms, sometimes changing the register from rather archaic (2002) to rather neutral, standard (2012): e.g. *egli* vs. *lui* (he), *ed* vs. *e* (and), *donnicciola* vs. *donnetta* (a hag).

26 E.g. to avoid repetition: "*Oh, sempre lo stesso, sempre un poeta, ma è invecchiato, molto invecchiato.*" (2002) vs. "*Oh, è sempre lo stesso, sempre un poeta, ma è invecchiato, e molto.*" (2012).

27 Interestingly, some Slovenian newspapers reported the publication of *Vila ob jezeru* in Italian and French, e.g.: *Primorski dnevnik*, 21. 3. 1998: *Vila ob jezeru* Borisa Pahorja dostopna francoskim bralcem, 10; *Primorski dnevnik*, 5. 12. 2002: *Vila ob jezeru* v italijanščini: pisatelj Boris Pahor, 7; *Novi glas*, 19. 6. 2003: *Dela Borisa Pahorja si utirajo pot med italijanske bralce*, 7.

28 Interestingly, there is a female character named Bruna in the source text, which is retained in Italian and French.

29 Personal communication by telephone.

30 Since neither Nicolodi nor Zandonai have stayed in business, we have not been able to discover the reasons for this change of name (and gender). It is possible that the editor of Nicolodi felt that in the post-World War II period, the position of clerk was more likely to be filled by a man, but this is only a hypothesis that we have not been able to clarify.

31 Marija Kacin told us that she fought hard to get the Italian publisher to reverse the changes they had made and for the translation to remain faithful to the Slovenian novel. She even sought legal advice, but was dissuaded from filing a lawsuit against the publisher, as this would only cost her a lot of money and time.

32 An employee means *uslužbenec* rather than *uradnik/uradnica* (a clerk), the latter being used in the Slovenian text.

33 In the 1955 Slovenian version, as already mentioned, Carmen is a teacher.

Table 1: An example from the Slovenian editions and the French and Italian translations of *Vila ob jezeru*, concerning the change of proper names.

1955 Slovenian text	1993 Slovenian text	1998 French translation	2002/2004 Italian translations	2012 Italian translation
O, Mirko Godina je bil nedvomno za gospo Amalio svobodomislec, toda ironičen in prijazen svobodomislec, ki skoraj ni dal prilike za spopad; hkrati pa je bil prijatelj njene hčerke Carmen in Sandrov prijatelj . (p. 13) [...]	O, nedvomno je za gospo Amalio svobodomislec, a zgovoren in prijazen svobodomislec, ki skoraj ne da priložnosti za spopad; hkrati pa znanec njene hčerke Carmen in Enricov prijatelj . [...]	Pour la signora Amalia, il n'est sans doute qu'un libre-penseur éloquent et gentil qui donne peu prise à l'affrontement ; il est aussi un ami de sa fille Carmen et un ami d'Enrico . (p. 17) [...]	O, per la signora Amalia egli è indubbiamente un libero pensatore, ma un libero pensatore loquace e gentile che dà poche occasioni di scontro; ed è pure un amico di suo figlio Bruno ed un amico di Enrico . (Nicolodi, p. 18; Editoriale FVG, p. 17) [...]	Certo, per la signora Amalia lui è senza dubbio un libero pensatore, ma un libero pensatore loquace e gentile che dà poche occasioni di scontro; ed è pure un amico di suo figlio Bruno e un amico di Enrico . [...]
Carmen? Seveda je ponosna nanjo, je učiteljica ³⁴ in zato je nekaj več v človeški družbi, je spoštovana, seveda, a kaj, ko pa lahko pride domov samo ob večjih praznikih! (p. 14)	Carmen? Seveda je ponosna nanjo, ki je uradnica ³⁵ in je spoštovana, a kaj, ko pa lahko pride domov samo ob večjih praznikih! (p. 11)	Carmen ? Sûr qu'elle en est fière, c'est une employée ³⁶ respectée, mais elle ne revient ici que pour les grandes fêtes ! (p. 18)	Bruno? Certo che ne va fiera, fa l'impiegato ³⁷ ed è rispettato, ma può venire a casa solo per le feste più importanti! (Nicolodi, p. 19; Editoriale FVG, p. 17)	Bruno? Certo che ne va fiera, fa l'impiegato ³⁸ e si fa rispettare, ma può tornare a casa solo per le feste più importanti! (p. 15)

The use of Italian names is a natural option not only in Italian translation, but also in French, when there is no recognized translation into French (unlike, for example, Vérone for Verona (see Table 6)). Interestingly, the name of Kontovel (a village near Trieste) is always retained in French, even though it is replaced by the Italian name Contovello in the Italian translation, while Mokolan³⁹ becomes Moncolano in both Italian and French (see Table 2). Even if the Slovenian name had been used in the manuscript by Marija Kacin, Merlino should have used the Italian name (i.e. Contovello) for the sake of consistency.

Finally, an error was discovered in the French translation. When Pahor mentions Kanal with a capital letter, he refers to the Grand Canal of Trieste (Canal(e) Grande di Trieste, Canale for short) and not to just any canal as suggested by the French word *canal* used by Merlino (see Table 3).

Based on the results of the analysis, the hypothesis that personal names would be retained in the translations cannot be fully confirmed, as the name of Carmen was changed to Bruno in Italian, which is a major change.

That all Slovenian place names were replaced by Italian names, on the other hand, was as expected, and Italian names were of course retained, as the novel is set in Italy. Apart from the mistranslation and the example of Kontovel, the Italian place names were either retained in French or, as suspected, adapted to French conventions where possible. Thus, as far as the translation of the toponyms is concerned, the Italian translation is entirely target-oriented or domesticating, while in the French translation foreignization prevails over domestication in the absence of a recognized translation in French.

FOOTNOTES

What proves that the source version Marija Kacin translated was the 1993 Slovenian version are the footnotes that appear in both the Italian and French translations. Unlike the 1955 novel, thirteen footnotes have been added in the 1993 Slovenian edition to provide additional information on historical events and places, as well as on cultural and linguistic features of the source text, which is set in Italy. In this respect,

34 "[...] he was a friend of **her daughter Carmen and Sandro's friend; Carmen?** [...] **she is a teacher** [...]."

35 "[...] he is an acquaintance of **her daughter Carmen and Enrico's friend; Carmen?** [...] **she is a clerk** [...]."

36 "[...] he is a friend of **her daughter Carmen and Enrico's friend; Carmen?** [...] **she is an employee** [...]."

37 "[...] he is a friend of **her son Bruno and Enrico's friend; Bruno?** [...] **he is an employee** [...]."

38 "[...] he is a friend of **her son Bruno and Enrico's friend; Bruno?** [...] **he is an employee** [...]."

39 The name refers to the area near the castle of Mokolan, later renamed Tower of Prosecco.

Table 2: An example of the use of place names in the Italian and French translations.

1993 Slovenian text	2002 Italian translation	1998 French translation
Takrat je oživel pred njim prav tako stopničasti svet pod Kontovelom , pod staro cesto in pri Mokolanih [...].	Gli si sparò davanti quel terreno, anch'esso a terrazzi, sotto Contovello , sotto la strada vecchia e nei pressi di Moncolano [...].	Il eut la vision de cet autre terrain, également en terrasses, au-dessous de Kontovel , et au-dessous de la vieille route aux environs de Moncolano [...].

Table 3: An example of a mistranslation of a toponym in French.

1993 Slovenian text	2002 Italian translation	1998 French translation
Bila je namreč ura, ko težaki postavljajo branjevkam stojnice ob Kanal u in sonce še ne ozarja njegove vode [...].	Era infatti l'ora in cui gli operai collocano, alle fruttivendole, le bancarelle lungo il Canale ed in cui il sole non ne tinge ancora di rosa le acque [...].	C'était l'heure où les vendeurs installent leurs étals de fruits le long du canal et où le soleil ne rosit pas encore l'eau [...].

Table 4: An example of the omission of a footnote in Italian and French.

1993 Slovenian text	2002 Italian translation	1998 French translation
Potem je dekle, ki je imela sklonjeno glavo, rekla: „To je tisti z 'Latnika'". [...] „ Ciao bello! ” * [...] „ Vieni, ti rimorchiamo! ” ** so vzkliknile v zboru. * Ciao, bello! – Servus, prijateljček! ⁴⁰ ** Vieni, ti rimorchiamo! – Pridi, da te povlečemo!	Poi la ragazza che teneva chino il capo disse: “Questo è quello della ‘Pergola’”. [...] “ Ciao, bello! ”. [...] “ Vieni, ti rimorchiamo! ” esclamarono in coro.	La fille à la tête baissée dit : – C'est celui de la « La Pergola ». [...] – Ciao, bello ! [...] – Viens, on va te remorquer ! s'écrièrent-elles.

the 1993 Slovenian text is more oriented towards the Slovenian readership.

The use of footnotes is a matter of preference and need. They should be brief and used sporadically, otherwise they complicate the reading. In terms of translation, Newmark (1988, 92) recommends inserting the additional information into the text whenever possible because “this does not interrupt the reader's flow of attention [...]. However, its disadvantage is that it blurs the distinction between the text and the translator's contribution, and it cannot be used for lengthy additions.”

According to our analysis, significant differences can be observed between the source and target texts in this respect, as only about half of the notes are retained in Nicolodi's 2002 translation (seven, one of which does not appear in the source text; seven notes have

been omitted) and in the French translation (six, three of which do not appear in the source text and two of which do not appear in the 2002 Italian translation; ten notes have been omitted), and only one in Zandonai's 2012 Italian edition. In the Italian translations, we can observe a justified omission of notes explaining Italian place names and vocabulary, while in the French, Italian words or phrases are either retained within the text if they are relatively easy for the target readers to understand (e.g. *Ciao, bello*), or translated into French and retained in the text itself (see Table 4). In this way, the text becomes more fluent, but the foreign (Italian) feel is sometimes lost in the French translation.

Pahor sometimes uses German and French in his text and explains these parts in footnotes to bring the text closer to the Slovenian reader. In the Italian translation, the French sentences have been retained and explained

40 “Servus, prijateljček!” seems a rather bizarre translation of an Italian phrase that Slovenians would understand perfectly well anyway.

Table 5: Examples of strategies used in relation to the foreign language.

1993 Slovenian text	2002 Italian translation	1998 French translation
Example 1		
<p>„Marie, c'est ravissant!“ *</p> <p>„Oui,“ ** je odsotno rekla.</p> <p>„Tu ne trouves pas?!“ *** je zaskrbljeno, karajoče in hkrati začudeno vzkliknil.</p> <p>„Oui, c'est beau,“ **** je prizanesljivo pritrdila [...].</p> <p>* Marie, c'est ravissant – Marija, kako je čudovito!</p> <p>** Oui – Da</p> <p>*** Tu ne trouves pas? – Se ti ne zdi?</p> <p>**** Oui, c'est beau – Da, lepo</p>	<p>“Marie, c'est ravissant !”.²</p> <p>“Oui”,³ disse lei, assente.</p> <p>“Tu ne trouves pas?!“⁴ esclamò preoccupato in un tono di rimprovero e di sorpresa insieme.</p> <p>“Oui, c'est beau”,⁵ annuì condiscendente [...].</p> <p>2. Maria, che stupendo.</p> <p>3. Sì.</p> <p>4. Non trovi?</p> <p>5. Sì, è bello.</p>	<p>– Marie, <i>comme</i>⁴¹ c'est ravissant !</p> <p>– Oui, répondait-elle, l'air absent.</p> <p>– Tu ne trouves pas ? exclama-t-il⁴² sur un ton de reproche mêlé d'étonnement.</p> <p>– Oui, c'est beau⁴, acquiesçait-elle, condescendante [...].</p> <p>1. Les phrases en italique sont en français dans le texte. (N.D.T.)⁴³</p>
Example 2		
<p>[...] bila je to majhna brošura nove zbirke kratkih del Thomasa Manna <i>Mario und der Zauberer</i>* v italijanskem prevodu.</p> <p>* Mario und der Zauberer – Mario in čarodej</p>	<p>[...] era la traduzione italiana di “Mario und der Zauberer”, nell'edizione economica della nuova raccolta di opere brevi di Thomas Mann.</p>	<p>[...] c'était la traduction italienne de <i>Mario et le magicien</i>, dans une édition bon marché du nouveau recueil de nouvelles de Thomas Mann.</p>

Table 6: An example of a footnote omitted in Italian and retained in French.

1993 Slovenian text	2002 Italian translation	1998 French translation
<p>[...] danes oblaki, ki plovejo hkrati iz Verone in Brescie ter neutrudno hitijo, a se obenem vendarle zbirajo, tako da so že zarana skrili sneg na tilniku Monte Balda.*</p> <p>* Monte Baldo je 2218 metrov visok hrib, ki zaslanja vzhodni breg Gardskega jezera.</p>	<p>[...] oggi un navigare di nubi che trascorrono al contempo da Verona e da Brescia, instancabili e frettolose, ma s'assemblano alfine sì d'aver celato già di buon mattino la neve sulle pendici del Monte Baldo.</p>	<p>[...] aujourd'hui, un va-et-vient de nuages arrivant en même temps de Vérone et de Brescia, infatigables et pressés, et s'unissant afin de cacher dès le matin la neige des pentes du mont Baldo¹.</p> <p>1. Le mont Baldo, 2 218 mètres d'altitude, se trouve sur la rive orientale du lac de Garde. (N.D.A.)</p>

in a footnote, while in the French translation a footnote would be superfluous (Table 5, Example 1). In the case of a book title by Thomas Mann in German (*Mario und der Zauberer*/*Mario and the Magician*), the German title is retained in the Italian translation with only additional quotation marks and no annotation, and is thus more foreignizing, while in Merlino's version (without annotation) the title is translated into French, which has a domesticating effect (Table 5, Example 2).⁴⁴

Some footnotes are found in French, although they do not appear in the Italian translation. Since the French translation corresponds to the Slovenian text and Merlino admitted that he never consulted it,⁴⁵ we can conclude that Marija Kacin kept the footnote in Italian and that it was later omitted by the publisher, probably because it was superfluous (Table 6).

The footnotes explaining the historical context of the novel were for the most part faithful to the original in

41 In the French translation we can see that the adverb *comme* (how) has been added to emphasize joy, slightly altering Pahor's source text.

42 It should be noted that the male speaker's concern ('zaskrbljeno' or 'preoccupato') is not reflected in the French version.

43 Our English translation of the French note: The italicized phrases are French in the text (translator's note).

44 The same is true of the English title *The Fountain* by Charles Morgan, retained in Italian and translated in the French edition (*Fontaine*).

45 Personal communication.

Table 7: An example of a retained footnote and an inconsistency in Italian.

1993 Slovenian text	2002 Italian translation	1998 French translation
[...] ko je bil tukaj vojak in so ga v gostilni spraševali, ali je obtoženec na tržaškem procesu, ki ima isti priimek kot on, njegov sorodnik.*	[...] allorquando egli si trovava qui a fare il soldato e nella trattoria gli andavano chiedendo se quell'imputato al processo di Trieste che portava il suo stesso cognome, fosse un suo parente. ¹	[...] à l'auberge on lui demanda si cet accusé au procès de Trieste, qui portait le même nom que lui, était de sa famille ¹ .
* Fašistično sodišče za zaščito države je 1941. leta obsodilo na smrt <u>osem</u> ⁴⁶ obtožencev, od teh so <u>tri</u> pomiloštili, <u>pet</u> pa je bilo ustreljenih na Opčinah pri Trstu.	1. Nel 1941 il tribunale speciale per la difesa dello Stato fascista condannò a morte <u>nove</u> imputati di cui <u>quattro</u> vennero graziati e <u>cinque</u> fucilati nel poligono di tiro ad Opicina presso Trieste.	1. En 1941, le tribunal spécial pour la défense de l'Etat fasciste condamna à mort huit accusés dont trois furent graciés et <u>cinq</u> fusillées sur le polygone de tire à Opicina près de Trieste. (N.D.A.)

Table 8: An example of stylistically marked vocabulary.

1993 Slovenian text	2002 Italian translation	1998 French translation
„Nu, viš, ljubezen pa je lepa, če ni organizirana z mislijo na poroko.“	“Beh, vedi, l'amore è bello se non è condizionato dall'idea del matrimonio.”	– Bah, tu vois, l'amour est beau s'il n'est pas conditionné par l'idée du mariage.

both translated languages, but we can also note some differences. For example, as we can see in the Italian translation in Table 7, nine (and not eight) people were sentenced to death, of whom four (and not three) were pardoned. We cannot tell whether this inconsistency is intentional or a simple error.⁴⁷ However, errors were also found in the French translation.⁴⁸

This brief analysis shows that different strategies were used quite inconsistently regarding footnotes in Pahor's 1993 version of the novel *Vila ob jezeru*: About half were omitted in both target languages (with the exception of the 2012 Italian translation, where only one footnote was retained), some were integrated into the text itself, and others were either retained or added. The footnotes that were retained were for the most part faithfully translated into the target languages. The results thus refute our hypothesis that all of Pahor's footnotes would be retained and faithfully translated into Italian and French. The Italian translation seems to be slightly more foreignizing than the French one, where domestication stands out. The strategies seem to depend on the translator's or editor's decision as to whether or not a particular footnote would be necessary for a particular readership.

STYLISTICALLY MARKED VOCABULARY

Boris Pahor comes from a diglossic reality and expresses himself in his novels not only in Slovenian, but also uses Italian expressions, hybrid expressions (Italo-Slovenian), Triestinian and sometimes Venetian dialects. Even though the standard Slovenian language predominates, dialectal and colloquial expressions form an important part of Pahor's style. They pose a real translation challenge, as they are often considered untranslatable or difficult to translate faithfully into a target language, which is why they are often replaced by more neutral language (Newmark, 1988, 195). We therefore hypothesized that dialectal and colloquial expressions, especially those that are archaic, would be mostly neutralized in the Italian and French translations of *Vila ob jezeru*. Since a thorough analysis of all expressions used in the novel and its translations is beyond the scope of this article, we will consider only some of the most interesting examples of interjections and verbs.

One of the most frequent interjections used by Pahor in dialogues is *nu* (21 occurrences), an archaic form of *no* (well). It is usually translated as *beh* in Italian and *bah* in French (see Table 8), both colloquial but without archaic connotation.

⁴⁶ All numbers in the three footnotes are underlined by the authors of the article.

⁴⁷ Perhaps the Italian publisher even researched the case and found the correct number was nine, but this hypothesis would need further testing.

⁴⁸ For example, in a footnote about the Blackshirts, retained in Italian and French, the village of Bazovica becomes 'Barovica' in the French translation.

In dialogues, Pahor's characters use other discourse markers to start a conversation, such as the colloquial verbal forms *viš* (look, you see; 14 occurrences) or *čuj/-te* (listen; 3 occurrences), which function as interjections. They are translated by standard neutral forms into Italian (*viš* as *vedi* (see Table 8) and *čuj* as *sai* (*čujte* as *senta*)) and consequently into French (*viš* as *tu vois* and *čuj/-te* as *écoute/-ez*). Moreover, the translation of *viš* is often omitted in French.

Finally, while reading *Vila ob jezeru*, we also came across some archaic verbs, such as *jeti* (to begin), *oštrcati se* (to shake) and *žmikati* (to wring out). All these verbs are replaced by standard neutral verbs in Italian (*prendere*, *rassettare* and *strizzare* respectively) and consequently in French (*commencer*, *s'ébrouer* and *tordre* respectively). The archaic connotation is thus lost in both target languages, and both translations are, as assumed, more domesticating, i.e. target-oriented. The results of our analysis thus prove that with regard to literary translation, indirect translation "is typically seen as detrimental to the quality of the text" (Kavalir & Chudoba, 2020, 548).

CONCLUDING REMARKS

After a brief overview of Boris Pahor's life and an insight into his language and style, this paper focused on the translation of his works into French and Italian. Although he was first discovered in France, he is now also known in Italy, where he has been translated to the same extent as in France. Given the very close relations between Italians and Slovenians throughout history, we would expect more translations from Slovenian into Italian than into French, but Boris Pahor is a special case, as due to the content of his works he first had to gain recognition elsewhere, and in fact did so in France—where the readership is traditionally more interested in the literature of rebellion (Ožbot, 2012, 49)—, and was only later to attract interest in Italy.

Special attention was paid to Pahor's novel *Vila ob jezeru*, which is the only one translated from Italian into French and not directly from Slovenian. We also found that there are two quite different Slovenian versions of the novel, published in 1955 and 1993. The latter edition does not inform the reader that it is a revised version, which could be a problem if a contrastive analysis were based on the wrong source text, highlighting the methodological principle that one should always first make sure which edition served as the source text of a translation.

The analysis revealed that the Italian translation was based on the 1993 Slovenian text, but many important deviations were discovered, such as the change of names, the omission of footnotes, and the neutralization/standardization of stylistically marked vocabulary. As Marija Kacin and Boris Pahor themselves explained, the translation Kacin gave to the Italian publisher was faithful to the source text. Since we have been unable to obtain either the manuscript from Kacin or a clarification from the publisher, who is no longer in business, we cannot say for sure what the publisher actually changed. It is interesting to note, however, that the French translation was published four years before the 2002 Italian translation. We have not been able to clarify this delay, but considering the changes made to Marija Kacin's manuscript, it seems that the Italian publisher took their time to prepare it for publication.

This study clearly shows that Merlino translated into French based on Marija Kacin's Italian manuscript.⁴⁹ It is interesting to ask why the French publisher commissioned the translation from Italian and not directly from Slovenian, even though there existed translators from Slovenian into French and two books by Pahor had previously been translated directly from Slovenian into French. As Pahor himself explained in a personal communication, an editor at Bartillat who had read the Italian manuscript and liked the story contacted him to ask if he would agree to the translation being made from Italian into French. As Pahor was very touched by the interest in publishing his novel in France, he agreed. It is possible that the French publisher chose this direction of translation because he knew Italian (as opposed to Slovenian) and had contacts with translators from Italian into French. Moreover, according to Marija Kacin, Pahor guaranteed Bartillat that the Italian translation submitted to Nicolodi was identical to the original Slovenian text. Our analysis confirms that the French publisher did indeed receive the unrevised Italian translation. However, even if the French version is closer to the source text in some aspects (e.g. Carmen's name),⁵⁰ indirectness has proved to be a disadvantage at least as far as the translation of stylistically marked vocabulary is concerned. We therefore agree with Markič (2006, 136) "that second-hand translation often fails, i.e. that mistakes made in the first translation carry over to all other translations made on the basis of the first translation". Direct translation should therefore be preferred to indirect translation when suitable translators are available, and the direction of translation should not depend on the linguistic skills of the editor, as was the case with the translation of *Vila ob jezeru* into French.

49 In a personal message on LinkedIn, Merlino said he received the manuscript in an "awkward Italian". If true, that might justify some linguistic changes, but not, for example, the change from Carmen to Bruno, which was not made in the French translation. However, since Marija Kacin could not provide us with the manuscript she gave to Nicolodi, we cannot comment on the other possible changes to her translation.

50 If the French translation had been made on the basis of the published Italian translation, there would probably be even more changes and inconsistencies compared to the Slovenian text.

PROZA BORISA PAHORJA V ITALIJANŠČINI IN FRANCOŠČINI: PRIMER VILE OB JEZERU

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POVZETEK

Članek obravnava roman *Vila ob jezeru* in njegove prevode v italijanščino in francoščino. Gre za manj poznano delo Borisa Pahorja, ki pa je izredno zanimivo s prevajalskega stališča, tudi zato, ker je bil francoski prevod narejen na osnovi italijanskega. V teoretičnem delu orišemo pisateljev jezik in slog, čemur sledi pregled Pahorjevih del, do sedaj prevedenih v francoščino in italijanščino. V osrednjem delu najprej primerjamo obe slovenski izdaji romana (1955 in 1993) in ugotovimo, da se precej razlikujeta, čeprav v verziji iz leta 1993 to nikjer ni omenjeno. Poznavanje tega dejstva je nujno za prevodno analizo, saj bi prevodne odmike sicer po pomoti lahko pripisali prevajalcu in ne temu, da je bil prevod narejen na osnovi druge različice izhodiščnega besedila. Razlike se pokažejo tudi med tremi izdajami prevoda v italijanščini. Kontrastivna analiza, ki temelji na romanu iz leta 1993, na italijanskem prevodu iz leta 2002 in posrednem francoskem prevodu iz leta 1998, pod drobnogled vzame prevajanje lastnih imen, opomb in slogovno zaznamovanega besedišča. V italijanskem prevodu odkrijemo spremembo imena in spola enega od likov in s pomočjo intervjujev s Pahorjem in prevajalko v italijanščino zaključimo, da je italijanska založba pomembno posegla v prevod. V francoskem prevodu, ki je bil narejen na osnovi italijanskega, te spremembe ni, saj temelji na prvotnem rokopisu, ki ga je prevajalka oddala založbi. Precejšnje razlike v primerjavi z izvirnikom smo opazili tudi pri prevodih opomb, in sicer v obeh jezikih. Pri prevajanju zemljepisnih imen pričakovano izstopa podomačitvena strategija v italijanščini, medtem ko se v francoščini mešata podomačitvena in potujitvena strategija. Slogovno zaznamovano besedišče je v italijanščini in posledično v francoščini nadomeščeno z nezaznamovanim, zaradi česar se nekatere posebnosti Pahorjevega izražanja v prevodih izgubijo.

Ključne besede: Boris Pahor, *Vila ob jezeru*, prevajanje, lastna imena, opombe, dialekt, pogovorni izrazi, italijanščina, francoščina

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