

*Ἀνθολογία Συγχρόνων Σλοβένων Ποιητῶν* (=Anthology of Contemporary Slovenian Poetry), Translated into Modern Greek by Marijan Tavčar, Editions «Δωδεκάτη Ὦρα», Athens 1972, pp. 80.

Translations contribute more than anything to a better understanding of other peoples. Almost everything important in English, French, German, Italian, Spanish literature is translated into Modern Greek, yet we practically know nothing about the literary production of our neighbouring countries, that is Albania, Yugoslavia, Bulgaria, Turkey etc. Whenever therefore a certain work of literature from the Balkan countries is translated into our language, it is accepted with gratitude. So being the case we should be grateful to Marijan Tavčar, who has compiled and presented in a pretty little book twenty six poets of Slovenia. I am now very sorry to say that Tavčar's work does not help us to make the acquaintance of Slovenian poetry whose richness and signifiante we only begin to suspect. His book is creepled by certain basic weaknesses.

Instead of a short but essential and condensed introduction to Slovenian poetry there is an extremely brief preface, mainly full of acknowledgements, which does not assist the reader to see where Slovenian poetry stands to-day. As far as the Greek translation is concerned I am also very sorry to say that it is a failure. Mr. Tavčar's knowledge of Modern Greek is very good indeed but this does not qualify him to translate from Slovenian into Greek. I understand that he is an excellent translator from Modern Greek into Slovenian, but Slovenian is his mother tongue and he has the feeling for it. To translate from Slovenian into Greek is an altogether different thing. He should not have taken the risk. His Greek is often marked by grammatical and syntactical errors: τοῦ μέλλοντος ζωῆ (p. 18), πλαταγιαίζει (p. 39), δεύτερα (p. 77) etc. On the whole his style is poor, awkward and sometimes funny: σὰν χαμένα σου ὄνειρα (p. 20), ὅπου ψάχνω τὸ σερνικοβότανο τῆς ἐκπληξῆς (p. 39), ἡ Σίβυλλα καμώνεται (p. 40), εἶχε ἐκδοθεῖ (i.e. the poet) στίς παρακάτω συλλογές (p. 52) προγευματίζω σέ μία κανονισμένη ἀγκαλιά (p. 72) and so on. There is nothing poetic in this Anthology but only a prosaic rendering of the Slovenian prototypes which do not function as poetry in their Greek form. Yet there are certain poems which in spite how poor the translation is, make an impression upon the reader, for instance Gradnik's «Eros-Death», Kocbek's «Prayer», Klopcic's «The three desires of a child», Zlobec's «Evening», Minatti's «The two of us», Zajc's «Dead things» and some others.

Mr. Tavčar had a chance to present his country's poetry to the Greek readers but I am afraid that he was involved in a very difficult job and that he overestimated his strength. He should have asked for the assistance of some native Greek and it is very strange indeed that he has not done so. What I do not understand is how his Greek publishers, D. Vlachoyannis and P. Panayotounis (who are both poets and who «ἐπεμελήθησαν», i.e. they took care of the Anthology, according to the note at the back of the book), have not protected and prevented Mr. Tavčar from this failure. To me they are more responsible for it than Mr. Tavčar, who should have better advisors in his literary projects.

K. MITSAKIS

Zygmunt Kubiak, *Antologia Poezji Nowogreckiej*, Warsaw, Panstwowy Instytut Wydawniczy, no date of publication, pp. 210.

The interest in modern Greek literature is rapidly growing every day all over the world. It is now generally recognized that there is a literary renaissance in modern Greece, particu-