

C O N T E N T S

I.	THE PRODUCTION OF INNOVATIVE CONTENT: WELL-KNOWN MEDIA, BRAND NEW APPLICATIONS	2
I.1.	<i>comiXculture: The Different Approach to Differences</i>	2
I.2.	<i>Our Stories Project</i>	6
II.	TRANSLATION FLOWS ACROSS THE EURO-MED REGION	9
II.1.	<i>The Encounters Publishing Grant Scheme</i>	10
II.2.	<i>Surveys of Translation Flows between Arabic and Turkish, and the Languages of Eastern Europe</i>	14
III.	TRANSLATION AND TRANSITION: Bulgarian literary translations abroad after 1989	16
IV.	OTHER PROJECTS	17
IV.1.	<i>The Research Project "Why Do We Speak Like That? Language Changes in the Transition Period"</i>	17
IV.2.	<i>Multiplication Effects and Follow-ups on Earlier Projects: In Brief</i>	17
V.	EVENTS & OTHER COLLABORATIONS	19
V.1.	<i>Young Comics Artists "Migrated" to Haarlem for a Workshop</i>	19
V.2.	<i>Anna Lindh Foundation Creative Writing Workshop</i>	19
V.3.	<i>Next Page Embarks on an Eastern Partnership Project Proposal</i>	19
VI.	FUNDING 2010.....	21
VI.1.	<i>Donors and Partners</i>	21
VI.2.	<i>Financial Statement 2010</i>	22
	Appendix I: <i>Translations Published Throught the Year 2010</i>	i

I. THE PRODUCTION OF INNOVATIVE CONTENT: WELL-KNOWN MEDIA, BRAND NEW APPLICATIONS

I.1. *comiXculture: The Different Approach to Differences*

Background

While protection of minorities' rights and diversity issues have been on the political agendas of both government and intergovernmental organizations in the Balkans and CEE for at least the last decade, little has changed in the commonly encountered frustration and unrecognized racism of the majority populations, including young people. Different opinion polls as well as more in-depth studies of young people's attitudes continue to reveal a widely spread, not-yet-violent "racism by inertia", which, moreover, is often sustained by the mainstream media. A key goal of *comiXculture* is to bring into play the art genres of comics, graphic novels and multiple-choice (game) books as means for tackling socio-political issues. The comics genre, besides its highly commercial employment by global companies, has always posed a challenge towards social inertia and clichés, including racist stereotypes. They do so by centering stories on characters of diverse racial, ethnic or cultural backgrounds, placing their stories in a multicultural environment or basing their works on the real-life experiences and sensitivities of ethnically different personages.

Aims and Instruments

By making use of the potential of the comics genre to convincingly discuss contemporary issues, the *comiXculture* initiative aims at triggering a discussion, especially among younger people, about issues of diversity, e/immigration, and differences. With this idea in mind, we decided to:

- target the younger generation in Bulgaria and also to encourage the development of the comics scene in the country with the first phase of the *comiXculture I* project. The initiative was aimed at: 1) the young comics artists in Bulgaria - Next Page and its partners organized a training workshop for them with the established British artists John McCrea and Hunt Emerson; and 2) a general youth audience. In co-production with commercial publishers, we published *Storyborders*, a collection of original comics works by young artists and one eight-year-old Roma boy featuring short stories on diversity issues, as well as a Bulgarian adaptation of the game-book *Ciganyi.Labirintus* by Peter Kardos and Gabor Nyari;
- Encouraged by the unexpectedly high interest and positive responses to *comiXculture I* in Bulgaria, we launched its natural, international continuation: *the comiXculture II* project. It involves renowned comics artists from Eastern Europe and the Arab world, who are given chance to personally experience unfamiliar cultural contexts and artistically reflect on them. Further, the initiative fosters the creation of original comics works on sensitive social issues, which are then published in high-quality, mass-circulating magazines.



Experiencing Life of a Roma Boy

Gypsies. A Labyrinth was published in 2009. The Bulgarian edition of the Hungarian original was translated by Svetla Kiosseva and published in cooperation with *Kralitza Mab* publishing house. The book is adapted for the Bulgarian context, allowing the reader to identify with the main character and to experience familiar surroundings through his eyes.

Gypsies. A Labyrinth is entertaining, yet serious and challenging reading. The main character is a Roma boy. His story begins when he is 18 years old and is leaving the children's home where he grew up. From this moment on, his life is in the hands of

the reader, who builds his destiny through the choices made. In developing the story, the player becomes acquainted with the boy's dreams, hopes and wishes. At the same time, in each step, he faces the social stereotypes and the boundaries imposed by society. And of course, luck, both good and bad, plays a role in shaping the story and leads the player towards one of the many possible ends of the labyrinth.

Developments in 2010

➤ *Storyborders*, (*Razliki v kartinki*), *Next Page* and *Roborid Publishers* (Sofia, 2010), the first contemporary Bulgarian collection of comic stories for grownups, has been published. It all started with an attempt to see how the abstract topic of differences could be put into stories in which words and pictures coexist peacefully.



It took more than a year of work by six Bulgarian illustrators and an eight-year-old Roma boy, several artistic workshops, two demanding editors, one fantastic graphic designer and plenty of synchronization energy to end up with this wonderful volume. The book is a charming combination of graphic styles and a variety of approaches to

the topic, including several eccentric ones which undoubtedly will be useful to anybody who prefers to think before acting.

The official launch event of collection, organized in an artistic space in Sofia, was attended by more than 60 people including the authors, young visual artists, an international group of comics authors involved *Next Page's comiXculture II* initiative, visual artists and many young comics fans. Since pencils and paper were on hand, the event gradually turned into a collective drawing session for professional artists and amateurs alike.

Storyborders attracted significant media interest. The collection was presented on four television channels, including Bulgarian National Television, thus reviews appeared on many internet sites for culture and in publications in mass-circulating newspapers and magazines, such as *Dnevnik* and *One Week in Sofia*.

The collection is widely available in bookstores across the country. Also, *Next Page* donated more than 80 copies of the collection to young artists, art schools, university libraries, social service centers, etc.

The first meeting of *comiXculture II's* selected participants took place in Beirut, Lebanon, in December 2009. Eight East European comics artists and five Lebanese illustrators met to jointly explore the multiple faces of the post-war city, to discuss issues of diversity and to share professional knowledge. They also took part in the "Comics Encounters" festival organized by La Maison du Livre in Academie Libanaise des Beaux-Arts (ALBA), which was part of the official program of *Beirut World Book Capital 2009*.

Besides many discussions on professional topics, the five-day workshop naturally turned out to be an intense process of getting to know each other “out of the box”. For the artists coming from various countries in Eastern Europe, often neighboring one another, yet still separated by differing ideologies and historical narratives, it was exciting to compare and contrast the development of this art in each country and to look at the socio-political forces which have affected it. Moreover, they had the chance to explore Beirut beyond the well-beaten touristic tracks, thanks to the local participants’ excellent guidance. They took their guests to the best falafel shop in the city and invited them to try Lebanon’s favorite cheese - *labneh*; they showed the visitors around the newly rebuilt downtown, but also took them to see the former Palestinian refugee camp, which has now become a rather ghettoized district of Beirut. One of the constant topics of discussion among the ex-Yugoslav and Lebanese artists was the experience of growing up in and living through wartime.

➤ **Sofia Workshop**

To keep the balance, it was only natural for the second *comiXculture II* workshop to take place in Sofia, Bulgaria at the end of April 2010. This time, the participants included four artists from Lebanon: Lena Merhej and Omar Khouri, (who jointly publish the comics magazine *Samandal*), and Ghadi Ghosn and David Habchy. The workshop also hosted Masa Borkovka and Vojtech Masek from the Czech NGO *Asta sme*, which is currently preparing a graphic novel with the real-life stories of Czech Roma. Last but not least, there was Aleksandar Zograf from Serbia, who also acted as an informal mentor for the project.



The Sofia workshop program had it all: public presentations, group discussions, meetings with Sofia artists, drawing and experiencing the city off the beaten track. The group was encouraged to explore the pulse of the city’s various neighborhoods, including one of the poorest Roma settlements, where language barriers were easily overcome by sharing music and illustrated books with its youngest inhabitants.

Furthermore, there was also a special exhibition featuring the seven artists from *comiXculture II* and an exciting evening of presentations of their work at a newly opened gallery for urban art. That was a unique chance for the young Bulgarian audience to listen to established and upcoming comics artists from so many diverse backgrounds. One of the audience comments posted online the day after says it all: “Had a blast! Thank you all.”

➤ **Haarlem Stripdagen**

In 2010, the famous bi-annual *Haarlem Comics Festival* had a special focus on Eastern Europe - *Komiks from the Other Half*. The *comiXculture* initiative was presented at the official press conference of the festival as one of the few current socially engaged comics projects. In addition, Next Page became the Bulgarian partner of the youth exchange “Migrating Comics. Perspectives of the European Traveler”, organized by *Platform Spartak* during the festival. Twenty young artists from Bulgaria, Poland, Czech Republic and the Netherlands together wrote and drew stories about travel, coming into contact with differences and the joy of diversity in all kind of journeys. For seven days, the participants had a workshop on making travel diaries and “comics jam” sessions.

➤ **Aniventure 2010**

In the beginning of September, the Bulgarian anime and manga club Nakama tirelessly organized the 5th annual festival Aniventure 2010. The diverse program included cosplay performances, drawing competitions, a talent alley, workshops, a geisha corner and music parties. Given the festival's broad agenda, the more than 1,000 visitors to Aniventure were not only fans of manga and Japanese culture, but also many young people interested in visual expression.

comiXculture contributed to the festival's atmosphere by offering the public an opportunity to browse some of the best examples of contemporary graphic novels and non-commercial comics addressing social topics, which we are happy to have in our library. Since the launch of the *comiXculture* initiative, Next Page has put extensive effort into gathering a compact library, which includes works by Joe Sacco, Marjane Satrapi, Aleksandar Zograf, catalogs of other socially-engaged projects, anthologies and magazines. The *comiXculture*'s reading corner was highly praised by visitors - which is not surprising, since many young people in Bulgaria love comics, but can usually only access them virtually.

➤ **Salon Stripa - Belgrade**

In early October, the 8th International Comics Festival took place in Belgrade, Serbia. Salon Stripa is one of the largest comics' conventions in the region, organized annually by the legendary Student Cultural Center. The four days of the festival are a colorful kaleidoscope representing all the major voices in the world of comics: scriptwriters, illustrators, publishers, critics and, of course, diehard comics fans.

comiXculture was one of the two international comics initiatives presented at Salon Stripa. At the project's stand in the main hall, visitors were able to browse through the comics works drawn for the project. Moreover, during "prime time" on Saturday night, *comiXculture* was presented by its coordinator Ina Doublekova and two of the artists involved - Vladimir Palibrk and Toma Pan. The panelists discussed first-hand experiences in combating stereotypes, the importance of artistic exchange and networking, and the difficulties of using a documentary approach in art.

➤ **Komikazen Festival & Follow-up Exhibition**

The Komikazen International Reality Comics Festival, dedicated to high-quality comics that address sensitive issues in contemporary society, is one of a kind. Komikazen was launched by the Associazione Culturale "Mirada" in 2005, driven by the need to "tell it like it is". With this agenda in mind, for the past six years they have brought together established comics artists who discuss reality in their work.

The 2010 Komikazen festival took place in various venues in Ravenna, Italy, on October 8-10. What is worth mentioning, however, is that for the first time an NGO project got invited to the festival: namely, Next Page Foundation's *comiXculture* initiative.

More than 40 pages of comics created for *comiXculture* were exhibited at the Youth Center of the Municipality of Ravenna from October 8 until November 7. The works included stories about Sofia and Beirut drawn by Omar Khouri, David Habchy, Ghadi Ghosn, Vladimir Palibrk, Toma Pan, Helena Klakocar, and Matei

Branea, as well as comics on diversity issues, including Ašta šme's story about a young homosexual Roma man living in Prague; Jakob Klemenčič's "Radio Boy", which follows an immigrant's route from Africa to Italy; and Aleksandar Zograf's "Exotic Neighbors", describing the life of Chinese newcomers at the flea market in Pancevo, Serbia.

1.2. *Our Stories Project*

Background

The Roma people have lived as a diaspora spread across Europe for centuries. Although the environment and conditions under which the Roma live differ from country to country, they are united not only by common cultural roots, but also by a history of social discrimination and racial persecution. Efforts to overcome poverty and discrimination and to improve Roma social and political participation - an integral part of the EU mission - cannot succeed without parallel efforts to strengthen Roma's positive self-identification and enrich European citizens' understanding of their Roma neighbors.

Next Page's *Our Stories* initiative was built upon the experience gained through the *VORBA (Viable Opportunities for Romani Book Access)* program, which aimed at fostering exchange, cross-border networking and facilitation of the distribution and access to Romani publications.

Aims and Instruments

Our Stories springs from the belief in the importance of reading as a factor for social inclusion and cultural participation of the Roma community. Thus, it works to strengthen the competences among the Roma authors and illustrators for multicultural book production targeted at Romani audiences between the ages of 7 and 14.

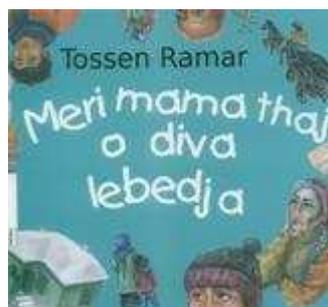
The *Our Stories* project is about bridging the enormous gap in reading materials for and about Roma by triggering the creation of contemporary, non-didactic texts which speak to kids and youngsters in a language that they understand, which build characters they can identify with and which are sensitive to the position of minorities, without moralization.

Telling Our Stories in Books Workshop

In June 2009, the second international workshop gathered together selected participants involved in the creative process of the *Our Stories* project: the authors, advisors and publishers from Bulgaria, Macedonia and Romania. They shared their experience on story-drafting, editing and preparing for publication. Each book was collectively revised separately in terms of content, graphic style and main assets.

Further, the participants outlined strategies for the promotion and dissemination of the books in order to approach all target audiences: Roma and majority young readers, Roma and mixed communities; Roma organizations involved in educational, cultural and media activities; and schools with non-Roma and Roma students.

Developments in 2010



➤ ***My Granny and the Wild Swans*** by Tossen Ramar, published simultaneously in Romani and Bulgarian languages, Stigmati Publishers, 2010, Sofia

In May 2010, *My Granny and the Wild Swans*, beautifully written and vibrantly illustrated by the Roma author Tossen Ramar, was published. It tells the story of a little Roma boy, who, encouraged by his grandmother, discovers the fascinating world of books in the city library. The tale sounds like a contemporary parable about how one can become the agent of his own integration without falling into the trap of stereotypes.

Throughout 2010, the book and its author clearly were a major occurrence in Bulgarian children's book publishing. It won the special prize from the jury at the First National Competition for Children's Books and received considerable media and audience attention. Stigmati Publishers published the book in a print run of 400 copies and distributed it through mainstream distribution networks in Bulgaria. In addition, Next Page carried out a targeted free distribution to more than 100 school libraries, local community centers (*chitalishta*), social services centers and Roma NGOs. Furthermore, *My Granny and the Wild Swans* was presented and discussed at the following events:



Goatmilk Memories Festival that takes place annually in the remote Bulgarian village of Bela Rechka and which has been attracting a growing international audience to discuss the relationship between personal stories and collective memory. Tossen Ramar's book was presented during the 2010 edition of the festival with two workshops in a row. First, a three-day theater workshop with primary-school students, predominantly from Roma backgrounds, took place in a school in the town of Vurshetz. The author read the book to the children and afterwards they had to choose their favorite words from it and to develop their own narratives. An account written by one of the teachers leading the workshop says it all: "*it all began with one class from the school, but gradually the whole school joined in and at the very end even children from the neighborhood, who do not attend this school, came to participate!*" The second workshop took place at the festival venue and involved the audience in a game, during which the participants had to imagine how a Roma child first feels when entering a mainstream school, what common stereotypes he or she faces, and what can be done to change them. Inevitably, this exercise was followed by a serious discussion on issues of social integration.

Readings in Roma Communities in Sofia and Plovdiv.

The project cooperated with two active teachers at the 75th school in the biggest Roma settlement in Sofia, *Fakulteto*. Over several class periods, pupils had to

prepare readings and short theater pieces based on written texts with the assistance of two professional actors from Roma backgrounds.

In another large neighborhood, *Filipovci*, in the city of Plovdiv, more than 60 students attended a dramatization based on the book and prepared by their classmates. Afterwards, the author had a conversation with the children in which he shared his personal story and asked them to have the courage to follow their dreams. It was clear that such a message, coming from an author with the same ethnic background, made a significant impact. At the end of the performance, free copies of the book, in its Bulgarian and Romani versions, were distributed among the actors and their audience.

II. TRANSLATION FLOWS ACROSS THE EURO-MED REGION

Background

A pervasive structural feature of globalization is that information tends to flow predominantly in one direction - from the rich “core” countries to the “periphery” of poorer countries in the east and south. Furthermore, the current “translation economy” in which English is the preferred language of mediation tends to forget that the range of authors, titles and topics that are available in English translation does not necessarily reflect the cultural demands of other audiences outside the UK and the US.

Since 2004 when the Foundation first started becoming engaged in the Arab-speaking world, we have worked on issues such as reading and development, translations from other “southern” countries into Arabic, production of local content for young adults, filling important gaps in data and research vital to the publishing sector’s development, as well as on strategies for the promotion of Arab writings abroad.

As of 2008, the Foundation focused its efforts on creating conditions for a cultural dialogue beyond the (Arabic) East and (European) West dichotomy, instead emphasizing interaction between Arabic and the languages of Eastern Europe and Turkey, which all appear “peripheral” to eurocentric cultural exchange.

Today’s Eastern Europe and particularly the new EU member states are just starting to develop a new interest in the global south due to the growing emigration from these countries and other factors. Furthermore, cultural actors from both regions share a common interest in topics ranging from historical ones (such as Ottoman history and its legacy, the political project of socialism, etc.) to current social issues (such as citizens’ participation deficit, the sense of political and cultural marginalization, recent experiences of war and displacement, immigration, vast social transformation and the failure of the market alone to answer to all human needs, women rights, Islam, etc.). Yet, if not supported by the necessary conditions for an intense intellectual and cultural dialogue, these contacts might remain framed by narrow security or economic considerations.

Aims and Instruments

Against the background of this strategic focus, we have decided to:

- Launch the *Encounters’s grant scheme* to support translations between Arabic and the languages of CEE/the Balkans. The scheme was designed with a view to independent publishers’ needs, monitoring and ensuring high quality translations and encouraging regional distribution, where applicable. Only translations of contemporary works (post-60s) of fiction, academic and popular academic essays and edited volumes were eligible. As an exception, proposals from printed and electronic journals for longer-term exchange programs were also considered.
- Help place any further cultural policy efforts in the Euro-Med area on a firmer ground by developing, commissioning, executing and distributing **studies on translation flows** between the languages of Eastern Europe and Arabic and Turkish.



In 2009, Next Page presented its *Encounters* initiative at the Abu Dhabi International Book Fair. At our stand, shared with Literature across Frontiers (LAF), we presented recent translations of Arab writings by East European publishers, the results of our recent survey on the translation flow between the two regions as well as our widely recognized study "What Arabs Read".

Although far less attractive than the stands of other funding organizations at the fair, the *Next Page/LAF* stand was, however, richer in informational materials and networking possibilities.

Notable features at this year's fair included the visibly increased presence of international publishers, the first-ever antiquarian book-fair in the region and the two-day conference on education. Indeed, the fair's cultural and professional program was too rich for one to attend all of it; however, *Next Page's* favorites this year included: the publishers' matchmaking session between Arab and international publishers, the incredible stands by *Goethe Institute* dedicated to German-language learning and the literary events with figures such as Rajaa Alsanea, Yasmina Khadra, Elias Khoury and others. Yet what we enjoyed most were the crowds of children and young adults flooding the fairgrounds to buy their favorite books.

Organized by KITAB, a joint venture between the Abu Dhabi Authority for Culture and Heritage and the Frankfurt Book Fair, the Abu Dhabi International Book Fair seems to be making real progress towards its ultimate goal - to become the hub for the Arab book markets and their link to the rest of the world.

Developments in 2010

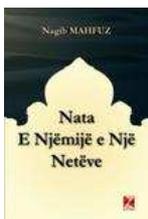
II.1. *The Encounters Publishing Grant Scheme*

In response to the widely distributed call for proposals in all Arab-speaking countries, as well as in Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Macedonia, Poland, Romania, Serbia, Slovakia, Slovenia, and Ukraine, Next Page received applications for co-funding for the translation of 30 books and three journals from a total of eight countries.

The program's advisory committee took into account the literary quality of the texts as well as the past track-records of the publishers and their ability to access reading audiences, the context of the recipient country and last but not least, the financial aspect of the applications.

In 2010, nine projects (seven books and two periodicals) of those selected for support were published:

Naguib Mahfouz, *Arabian Nights and Days*, transl. into Albanian: Hysen Sinani and Sulejman Tomçini, Zenit Publishing House (Tirana, 2010)



Zenit Publishing House, established in 1992, works to promote art, culture and literature, with special focus on introducing Albanian readers to excellent works from little-known cultural contexts. A primary justification for their choice to publish Naguib Mahfouz's text is that, although the Egyptian writer is a Nobel Prize Laureate, he is little known to Albanian readers. As a matter of fact, *Arabian Nights and Days* is the first major work by Mahfouz available in Albanian.

Furthermore, the text offers a chance for a smooth entrance into the world of modern Egyptian literature, because of its fine usage of classic themes as an allegory for contemporary society.

The Albanian translation was completed by Hysen Sinani, one of the most established Albanian translators, under the supervision and consultancy of Sulejman Tomçini, an Arabic language expert. The extremely high quality of the translation was certified by the independent evaluation ordered by Next Page, whose conclusion states that it simply “sounds excellent in Albanian”.

Elias Khoury, *Little Mountain*, transl. into Albanian: Hysen Sinani and Sulejman Tomçini, Zenit Publishing House (Tirana, 2010)



The second supported title of Zenit Publishing House is the novel *Little Mountain* by the Lebanese writer Elias Khoury. Despite its worldwide recognition, Khoury’s excellent writing is hardly known in the Albanian context. In addition, *Little Mountain* is often described as one of the finest novels about the Lebanese civil war - a series of events which have taken place in the contemporary world and which are familiar to the larger audience through journalistic accounts. Yet Khoury’s novel, with a foreword by Edward Said, offers a different, insightful perspective.

The excellent translation into Albanian is again the result of the collaboration between Sulejman Tomçini, who was doing the translation under the supervision of Hysen Sinani and, according to the external evaluator: “The novel is in excellent linguistic shape as far as the Albanian language is concerned.”

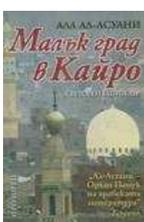
Mohamed Choukri, *For Bread Alone*, transl. into Bulgarian: Vesselina Raizhekova, Panorama Publishing House (Sofia, 2010)



Panorama, the Bulgarian Translators’ Union publishing house, specializes in publishing quality literature in excellent translation. The appearance of Mohamed Choukri’s *For Bread Alone* is an important contribution to the small body of contemporary Arabic literature available in Bulgarian, which is rarely translated and not very well-known. It introduces readers to a prominent writer and his scandalously sincere autobiographical novel, which made the Moroccan author famous around the world.

For Bread Alone was translated into Bulgarian by Vesselina Raizhekova, an eminent Arabic Studies professor and a very experienced translator. Her translation of the text is described by the external evaluator as “precise, carefully following the original text and translated into the finest Bulgarian language”.

Alaa Al Aswany, *The Yacoubian Building*, transl into Bulgarian: Nadejda Rozova, Prozoretz Publishing House (Sofia, 2010)

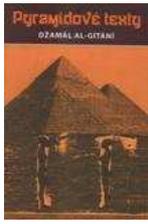


Prozoretz publishing house has won the most prestigious national book awards for its careful and responsible selection, translation and publication of high-quality novels and works in the humanities. Alaa Al Aswany’s *The Yacoubian Building*, is an important contemporary novel, which has been published in more than 30 languages. *The Yacoubian Building* was the best-selling Arabic novel in the world for 2002 and 2003, which makes its availability in Bulgarian an important gateway to

contemporary Egyptian and Arabic literature.

Al Aswany’s first translation into Bulgarian attracted much attention, especially in the online media, as reviews appeared in blogs and forums.

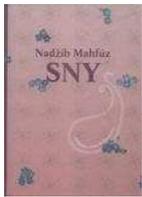
Gamal Al Ghitani, *Pyramid Texts*, transl. into Slovakian: Marek Brieška, Baum Publishing House (Bratislava, 2010)



Baum Publishing House works to offer the Slovak readers a chance to have a different literary experience besides the prevailing Eurocentric one. Further, they have a track record of publishing contemporary Arab authors.

Gamal Al Ghitani is already known to Slovak readers for his most famous novel, *Zayni Barakat*; however, the publication of the collection *Pyramid Texts* deepens knowledge about his work. Further, it strengthens the presence of contemporary Arabic literature. The text's excellent translation, as the evaluations certified, was done by Marek Brieška.

Naguib Mahfouz, *Dreams*, transl. into Slovakian: Marek Brieška, Drewo a srd Publishing House, (Bratislava, 2010)



Drewo a srd is an established publishing house in Slovakia, which has published more than 70 contemporary works in its seven years of existence. Their choice to publish Naguib Mahfouz's latest work, *Dreams*, was motivated by the fact that he is already familiar to Slovak readers, with two other titles, yet this text concludes his Nobel Prize winning trilogy.

Abdelrahman Munif, *Cities of Salt: The Wilderness*, transl. into Polish: Magdalena Kubarek, Smak Slowa Publishing House (Sopot, 2010)



Smak Slowa publishing house has existed since 2007 and focuses on the publication of social science works and literature in translation. The publication of Abdelrahman Munif's *Cities of Salt: The Wilderness*, allows Polish audiences access to the native author's voice for the first time. Moreover, *The Wilderness* appears as a part of series, presenting distinguished authors from an Arabic background, such as Nagib Mahrouz and Alaa Al Aswany.

The text was translated into Polish by Magdalena Kubarek - a young and promising translator, holding a Ph.D. in Arabic Studies from the Warsaw University. *The Wilderness's* Warsaw promotion attracted not only the general public, but also Poland's leading experts in Arabic studies as well as the Egyptian and Moroccan ambassadors.

Apokalipsa Review: Arabic Issue - Philosophy - Politics - Emancipation, March 2010, no. 139, transl. into Slovenian by Mohsan and Margit Alhady (Slovenia 2010), *Apokalipsa*, cultural journal, published monthly by the **Apokalipsa Cultural and Artistic Association**



Since 1993, the journal has established itself as an important voice in Slovenian cultural life. The issue dedicated to Arabic thought, published as the regular No. 139 of the magazine in March 2010, aims at challenging the dominant tradition of thinking about the Islamic world by offering reverse perspectives on various topics, ranging from ancient philosophy, to contemporary reflections on theology, human rights, East-West intercultural dialogue, and Islamic feminism. This issue of *Apokalipsa* presents selected texts by more than 12 Arabic authors translated into Slovenian by the most respected translators from Arabic - Mohsan and Margit Alhady.

World Literature Review

World Literature Review, a cultural magazine dedicated to high-quality literature in translation, is published quarterly by the Slovak Society of Literary Translation.



The aim of the issue, thoroughly dedicated to Arabic writing, is to bridge the gap created by the sporadic appearance and knowledge about contemporary Arabic literature by offering a chance for Slovenian readers to get acquainted with sample works by 17 authors. The selection and translation was done by a team of Arabic studies scholars and graduate students.

In 2010 we also saw the publication of yet another set of translations into Arabic supported by Next Page as part of our earlier programs:

Sandra Kalniete, *With Dance Shoes in the Siberian Snows*, transl. into Arabic by Amira Abo Elnoor (Dar Nevro, Egypt 2010), supported by the South-South Translation Project



With Dance Shoes in the Siberian Snows is a family history, and a testimony to more than fifty years of occupation in Latvia. It tells the story of human survival during both the Nazi and Soviet repressive regimes. The author, Sandra Kalniete, is a renowned politician and diplomat, ex-Minister of Foreign Affairs of Latvia, and the first Latvian Commissioner at the EU. Her poignant story, which reads like a novel, is the most translated Latvian book in recent history.

Voices from the Faultline. A Balkan Anthology, A. Johnson, and Zakalin Nezc, Eds., transl. into Arabic (Sphinx Agency), supported by the South-South Translation Project



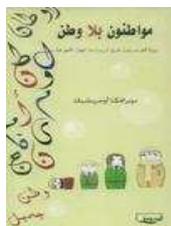
The anthology resembles a puzzle - seventy-one “pieces” by twenty-four contemporary Balkan writers, poets, and playwrights. Though a bit eclectic, it has been praised for the passion and zest of the works included. The English translation has been carefully reviewed by Robert Murray Davis from Oklahoma University, who points out a few promising names, including Alek Popov, Dragoljub Ackovic, Lidija Dimkovska, Nikolina Kulidjan, Venko Andonovski, and Vladimir Levchev. As for the rest of the writing, he claims it is “sincere without being vibrant”, which is possibly due to the overdone modernist and postmodernist influences.

Engin Geçtan, *The Smell of Fried Bonito*, transl. into Arabic by Murad Mahmoud Awad (Dar Kreidieh for Printing, Publishing & Distributing, Beirut, Lebanon 2010), supported by the South-South Translation Project



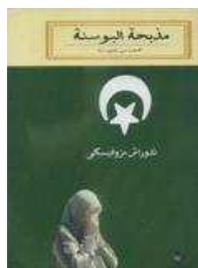
The Smell of Fried Bonito is the fourth novel by the Turkish psychotherapist and writer Engin Geçtan. It is a rediscovery of Istanbul’s charms, beauty, and magic, narrated in the form of a phantasmagorical journey through ages and cultures. Struggling with a sense of worldlessness and alienation, Engin Geçtan’s protagonist represents “the desire to live more than one life” in order to achieve self-knowledge. Besides the vivid descriptions of people and places, the novel meditates on concepts such as “self” and “other”, “native” and “foreign”, etc.

Dubravka Ugresic, *No Body's Home*, transl. into Arabic by Medhat Taha, (Al-Mahrosa Publishing House, Cairo 2010), supported by the South-South Translation Program



No Body's Home is a collection of essays, divided into four sections. The first part consists of very short feuilleton-like pieces. The other sections offer longer essays, mainly reflecting on home and abroad, traveling, Europe and Europeanness, literary geopolitics, and the consequences of globalization on national and other identities. It remains to be seen what Arab readers' reception of this author, emblematic of post-1989 Europe, might be.

Wojciech Tochman, *Like Eating a Stone: Surviving the Past in Bosnia*, transl. into Arabic by Ibrahim Omar (Dar Nevro, Egypt 2010), supported by the South-South Translation Program



The collection gathers accounts of Bosnian civilians, mainly women, told around the year 2000, as they travel through the post-war landscape, revealing the drastic and terrifying experience of Muslims during the war in Yugoslavia (1992-1995). A mother is looking for the bodies of her children; a wife does not know where and how her husband was killed; relatives are present at the opening of a mass grave. Through the technique of “minimal reportage”, the narrator succeeds in diving deeply into the traumatized world of the protagonists and speaking with their voices, which are driven to the extreme. While intentionally avoiding grand historical conclusions, Tochman's work implies that ethnic hatred leads to the destruction of reality, after which there is no chance for humanity to rebuild life. Wojciech Tochman is a Polish writer and journalist, who runs an organization looking for missing people in his own country. In 2003 the book was awarded the Polish Nike Literary Prize.

II.2. Surveys of Translation Flows between Arabic and Turkish, and the Languages of Eastern Europe

The surveys of translations between Arabic as well as Turkish and 11 languages of Central and Eastern Europe that we launched in 2010 are a continuation of our earlier efforts within the *Encounters* program. In 2010, Next Page joined Transeuropeans and the Anna Lindh Foundation in their project *Translating in the Mediterranean*, in partnership with over 15 organisations from all over the Union for the Mediterranean.

Sharing a common and wider vision of translation, of the central role that it must play in Euro-Mediterranean relationships, in the enrichment of languages, in the development of societies, in the production and circulation of knowledges and imaginaries, the partners gathered around this project shall use this inventory of translations as a basis for formulating and taking long-term action.

The Next Page studies cover the period from 1989 to 2010 and include translations of all genres published in book format, but also (whenever possible) in printed and online periodicals. As far as translations from Arabic and from Turkish are concerned, the studies present individual analyses by language combination (e.g. from Turkish to Czech or from Arabic to Polish), while for translations into Arabic

and into Turkish there are summary texts. Texts and bibliographies will be frequently updated, so follow our website for up-to-date information.

Full-text versions of the studies, summaries and bibliographies are available at the [Next Page website](#).

We are indebted to the following **consultants** for their pioneering work on the studies:

For translations from Arabic

Amina Isanović and Mirnes Duranović (Bosnia and Herzegovina), Nedelya Kitaeva (Bulgaria), Tatjana Paić-Vukić (Croatia), Barbora Černá and Štěpán Macháček (Czech Republic), László Tüske (Hungary), Oleg Volkov (Lithuania), Teon Dzingo (Macedonia), Marcin Mihalski (Poland), Laura Mariana Sitaru (Romania), Dragana Djordjevic (Serbia), Marek Brieska (Slovakia) and Barbara Skubic (Slovenia).

For translations from Turkish

Amina Isanović and Mirnes Duranović (Bosnia and Herzegovina), Azis Tas (Bulgaria), Ekrem Causević and Neven Usumović (Croatia), Petr Kucera (Czech Republic), Justina Pilkauskaite (Lithuania), Dragan Zajkovski (Macedonia), Magdaleno Ebo (Poland), Azel Mavi Anton (Romania), Mirjana Marinković (Serbia) and Gabriel Piricky (Slovakia).

III. TRANSLATION AND TRANSITION: Bulgarian literary translations abroad after 1989

Background

A few years ago, in 2006, in cooperation with KulturKontakt-Vienna, Next Page organized an international conference to share various practices for promoting translations from “small” or “underrepresented” languages. Almost five years after this conference, Bulgaria is the only country in the EU that does not have a consistent public policy for promoting its literature abroad.

Over the last ten years, with each new minister of culture the discussion about what to do for Bulgarian literature in translation has been renewed. But instead of following a strategy based on an analysis of achievements and failures, public funding for literature promotion goes to isolated one-time readings in embassies abroad. The National Culture Fund’s short-lived, under-funded translation grants program was closed down in 2010 with no prospects for renewing its activities.

Aims and instruments

In early 2010, Next Page gathered an international team of seven researchers to design and implement a study on the developments of Bulgarian literary translations abroad over the last 20 years, and to recommend appropriate steps for the future.

Developments in 2010

Throughout 2010 the study team:

- interviewed 60 people in publishing, literature, translation and cultural institutions outside of Bulgaria;
- compiled the first comprehensive bibliography of translations from Bulgarian published worldwide in the period 1989-2010. The bibliography was based on some 15 national bibliographies available in libraries across Europe, the UNESCO Index Translationum, and publishers’ catalogues, as well as numerous contributions by translators, authors and other individuals;
- conducted individual research studies on five language markets - German, Spanish, Italian, Czech and French - and wrote special analyses about them.
- Drafted a 70-page policy paper that traces translation trends in the past 20 years, lists obstacles and successes, and suggests policy approaches for better support of Bulgarian participation within global literary communication.



The full text of the study and its bibliography are available in Bulgarian on the [Next Page website](#).

IV. OTHER PROJECTS

IV.1. *The Research Project "Why Do We Speak Like That? Language Changes in the Transition Period"*

Background

One of the common features of East European transition has been the incredibly quick transformation of the heavy ideological language of socialist times into free democratic speech. However, the opening-up of the former socialist societies also brought into public language hundreds of previously unknown concepts and ideas, as well as the words for them. Translation (or adaptation) thus was vital in the 1990s and indirectly played a role in the way people thought about the societies they lived in - and doing so in their own languages.

Aims and Instruments

The project aims to document and research the significant process of cultural transfer via translation that took place over the last 20 years in three countries - Bulgaria, Serbia and Ukraine. It does so by commissioning research papers, organizing discussions between researchers, and assisting the publication of research results.

Developments in 2010

Ukraina Moderna with an Issue on Language Transformations and Translation



Ukraina Moderna is the intellectual journal of Ukraine that gathers renowned scholars, philosophers and theorists known well beyond the borders of Ukraine. Its issue devoted to the culture of translation focuses on a number of contributions produced within the Next Page international research project Why Do We Speak Like That?. These include Vakhtan Kebuladze on the role of translations in forming Ukrainian terminology in the humanities and social-political discourse; Volodymir Yermolenko on the usages of “Europe”; Andryi Kulakov on key media concepts; Mykola Riabchuk on the ambivalent discourse of an ambivalent transition; and Andiy Portnov on the role of translations in Ukrainian post-Soviet historiography. The issue starts with a discussion of the (im) possibility of translation and the task of handling asymmetries in cultural codes and scholarly traditions. Our devoted partner in Ukraine for this project is the Youth Humanities Centre at the National University of Kyiv-Mohyla Academy.

IV.2. *Multiplication Effects and Follow-ups on Earlier Projects: In Brief*

- In the distant year 2006, MC Most of Serbia and Next Page developed a Survey of Book Market in Serbia, which was the first of its kind. Four years later, the Ministry of Culture of Serbia decided to fund an update of the study, using the same methodology to ensure comparability.
- Our groundbreaking report on readership in nine Arab countries continues to be the first thing that comes to mind when Next Page is mentioned in an

Arab context. Four years after its original publication, it is still being quoted at conferences and events related to publishing, libraries and reading.

- The very last book of a translation support program focusing on “outsiders” views on the history and societies of Southeastern Europe has come out in 2010.
- ***Podvizhnite Balkani* (The Fluid Balkans: collection of studies, NEXUS Project, 2000-2003)**, ed. by Al. Kiossev, translated into Bulgarian by Prosveta, Sofia 2010. Supported by the New Southeast European History Books Project

The collection presents translations of the results of the international research project on *How To Think about the Balkans: Culture, Region, Identities (2000-2003)*. It explores the various attitudes, constructions, and deconstructions of the Balkan space, surveys the unstable concepts of centre and periphery, follows the changing trajectories of migrant flows, and “dives” deep into the melting-pot of the multicultural Balkan cities. The collection gathers texts by contemporary scholars from Bulgaria, Hungary, Turkey, Greece, Romania, Serbia, and Croatia. For more information about the participants in NEXUS and their projects, visit their [web page](#).



V. EVENTS & OTHER COLLABORATIONS

V.1. *Young Comics Artists “Migrated” to Haarlem for a Workshop*

“When it was time to come back home everybody felt happily sad in that particular way, which shows that something wonderful had happened.” This is how Aleksandra Chaushova describes her experience as a participant in the “Migrating Comics. Perspective of the European Traveler” workshop that took place in the beginning of June in the Dutch comics capital - Haarlem. She is one of the four Bulgarian comics artists selected by Next Page as a partner for the organizers from Platform Spartak.



Twenty young artists from Bulgaria, Poland, the Czech Republic and the Netherlands together wrote and drew stories about travel, coming into contact with differences and the joy of diversity in all kind of journeys: in the future, in the belly of a cook, in a bus full of babushkas... During the first four days (and nights), spent in the historical fortress of Penningsveer, the participants had a workshop on making travel diaries and “comics jam” sessions. In the evenings, the adventure continued with cooking national meals together.

For the next three days, the artists moved to Haarlem, where they participated in the famous Haarlem comics festival “Haarlem Stripdagen”, this year with a special focus on Eastern Europe: *Komiks from the Other Half*. The agenda included animated movies from the East, presentations, a lot of drawing and excitement. As a final result, all the travel stories drawn during the workshop will be published in a book.

V.2. *Anna Lindh Foundation Creative Writing Workshop*

Since 2008, the Anna Lindh Foundation and The European Institute of the Mediterranean have jointly organized the short story contest “Sea of Words”. It targets young writers from 43 countries in the Euro-Mediterranean region and “is aimed at the production of short stories on re-establishing bridges of trust, dialogue and reconciliation in the Mediterranean and in Europe, with the objective of showing the different sensitivities and realities in the Euro-Mediterranean region, from the point of view of the youths who live there.”

At the end of October, a selection of 15 winners from the previous year gathered in Sofia, Bulgaria, for a creative writing workshop on the topic “Peace and Coexistence: Addressing Conflicts Through Creative Writing”.

comiXculture project editor Vassil Vidinsky (alias VBV) gave a lecture on the relationship between text and drawings in the process of comics creation. After the presentation, we received excited feedback from the participants indicating that this talk gave them a new perspective in the way they think about their writing. Ten of the young writers bravely accepted the challenge and transformed their short stories into comics scenarios. Finally, Aida Secic’s story “Irfan’s Guitar” was drawn into a four-page story by Vladimir Palibrk.

V.3. *Next Page Embarks on an Eastern Partnership Project Proposal*

In partnership with the National Publishers Association of Armenia, the Georgian Book Publishers and Booksellers Association and the International Renaissance Foundation of Ukraine, in November 2010 the Next Page Foundation put together

an ambitious program for strengthening the publishing sectors in Armenia, Georgia and Ukraine, for enhancing regional cooperation and opening up the countries' literary scenes for more intensive dialogue with the EU member states. A funding proposal was submitted at a EuropeAid call for proposals and got approved in August 2011.

VI.FUNDING 2010

VI.1. *Donors and Partners*

Our work in 2010 was made possible thanks to the trust and the financial support of

Open Society Institute (OSI)
and its MENA Program, Arts & Culture Program and Information Program

Erste Stiftung

as well as to the support of numerous other partner organizations such as

Anna Lindh Foundation for Dialogue between Cultures

Associazione Culturale *Mirada*

British Council - Bulgaria

Bulgarian Anime and Manga Club *Nakama*

Center for Culture and Debate *The Red House*

European Cultural Foundation

Georgian Book Publishers and Booksellers Association

Goethe Institute - Bulgaria

International Renaissance Foundation

Literature Across Frontiers

La Maison du Livre - Beirut

Ministry of Culture of Republic of Bulgaria

National Publishers Association of Armenia

Platform Spartak

Roboread Publishers

Ruediger Wischenbart Content & Consulting

Student Cultural Center - Belgrade

Studio Enthusiasm

Transeuropeans

Youth Humanities Centre at the National University of Kyiv-Mohyla Academy

And other partners listed on our website .

VI.2. Financial Statement 2010

STATEMENT OF ASSETS, LIABILITIES AND FUND BALANCE

As of 31 December 2010

uc=Bulgarian Leva (BGN)

	2010	2009
	BGN'000	BGN'000
Assets		
Equipment	0	0
Total non-current assets	0	0
Cash and cash equivalents	407	541
Receivables	1	14
Total current assets	408	555
Total assets	408	555
Liabilities and fund balance		
Current liabilities	1	3
Advances from donors	356	523
Total liabilities	357	526
Fund balance	51	29
Total liabilities and fund balance	408	555

Appendix I

TRANSLATIONS PUBLISHED THROUGHOUT YEAR 2010



Sandra Kalniete, *With Dance Shoes in the Siberian Snows*, transl. into Arabic by Amira Abo Elnoor, supported by South-South Translation Project

With Dance Shoes in the Siberian Snows is a family history, and a testimony to more than fifty years of occupation of Latvia. It tells the story of human survival during both the Nazi and Soviet repressive regimes. The author - Sandra Kalniete - is a renowned politician and diplomat, ex-Minister of Foreign Affairs of Latvia, and the first Latvian Commissioner at the EU. Her poignant story, which reads like a novel, is the most translated Latvian book in the recent history.



Voices from the Faultline. A Balkan Anthology, A. Johnson, and Zakalin Nezc, Eds., Translation into Arabic supported by South-South Translation Project

The anthology resembles a puzzle - seventy-one “pieces” by twenty-four contemporary Balkan writers, poets, and playwrights. Though being a bit eclectic, it is praised for the passion and zest of the works included. The English translation has been carefully reviewed by Robert Murray Davis from Oklahoma University, who points out a few promising names as Alek Popov, Dragoljub Ackovic, Lidija Dimkovska, Nikolina Kulidjan, Venko Andonovski, and Vladimir Levchev. As for the rest of the writing, he claims it “is sincere without being vibrant”, which is possibly due to the overdone modernist and postmodernist influences.



Naguib Mahfouz, *Arabians Nights And Days*, transl. into Albanian by Hysen Sinani and Sulejman Tomçini (Zenit Editions, Tirana 2010), supported by Encounters Project

This collection of seventeen interrelated tales by the Nobel laureate Naguib Mahfouz uses as its main hypotext *A Thousand and One Nights*. The author refashions in a modern perspective some classic Arabian stories, characters and motifs, such as genies, flying carpets, Aladdin, Ali Baba, etc. Along with traditional topics - obsessive love, reincarnations, betrayal - Mahfouz concentrates on human hypocrisy, anxiety, and lost integrity. Though preserving the poetic and magical subtlety of the original, Mahfouz’s writing is at the same time deeply ironic; his realism - both psychological and historical.

To fully preserve those layers of Mahfouz’s writing is a crucial task, and not an easy one, for the translators. The brilliant Albanian translation is a result of collaboration between Hysen Sinani and Sulejman Tomçini - both among the most renowned contemporary Albanian linguists and translators. The rich vocabulary and the cultivated style of the translation manage to both keep the fairy-tale elements and to depart from them following the author’s intention. No doubt that it is only through translations of such a high quality as this one that a more sustainable interest in contemporary Arabic prose can arouse.



Podvizhnite Balkani (Fluid Balkans: collection of studies, NEXUS Project, 2000-2003), ed. by Al. Kiossev, translated into Bulgarian by Prosveta, Sofia 2010. Supported by New Southeast European History Books Project

The collection presents translations of the results of the international research project on *How to Think about the Balkans: Culture, Region, Identities (2000-2003)*. It explores the various attitudes, constructions, and deconstructions of the Balkan space, surveys the unstable concepts of centre and periphery, follows the changing trajectories of migrant flows, and “dives” deep into the melting-pot of the multicultural Balkan cities. The collection gathers texts by contemporary scholars from Bulgaria, Hungary, Turkey, Greece, Romania,

Serbia, and Croatia. For more information about the participants in NEXUS and their projects visit their [web page](#).



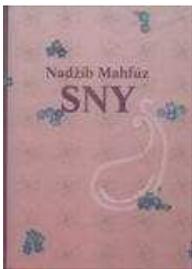
Engin Geçtan, *The Smell of Fried Bonito*, transl. into Arabic by Murad Mahmoud Awad (Dar Kreidieh for Printing, Publishing Engin Geçtan, *The Smell of Fried Bonito*, transl. into Arabic by Murad Mahmoud Awad (Dar Kreidieh for Printing, Publishing & Distributing, Beirut, Lebanon 2010), supported by South-South Translation Project

The Smell of Fried Bonito is the fourth novel of the Turkish psychotherapist and writer Engin Geçtan. It is a rediscovery of Istanbul's charms, beauty, and magic, narrated in the form of a phantasmatic journey through ages and cultures. Struggling with the sense of worldlessness and alienation, Engin Geçtan's protagonist represents "the desire to live more than one life" in order to achieve self-knowledge. Besides the vivid descriptions of people and places, the novel meditates on concepts like "self" and "the other", "native" and "foreign", etc.



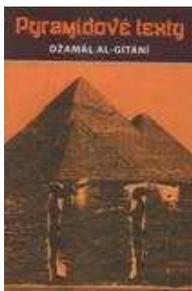
Apokalipsa Review: Arabic issue - Philosophy - Politics - Emancipation, March 2010, no. 139, transl. into Slovenian by Mohsan and Margit Alhady (Slovenia 2010), supported by Encounters Project

The new issue of the Slovenian cultural monthly Apokalipsa reveals the horizons of Islamic philosophy, critical theory, and political science. The volume covers a broad scope of topics and schools - from the emblematic treatise of Averroes where he defends the use of the Aristotelian philosophy within the Islamic thought, to contemporary reflections on theology, human rights, East-West intercultural dialogue, and Islamic feminism.



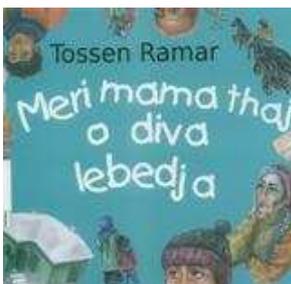
Naguib Mahfouz, *Dreams*, transl. into Slovakian by Marek Brieška (Drewo a srd, Bratislava 2010), supported by Encounters Project

This is a collection of 104 dreams, dreamt and retold by Mahfouz, who appears in the dual position of "dreamer" and "author". Some of the pieces are short surrealistic descriptions without any interpreting touch. Others sound more like elaborate night thoughts. There are also novella-like dreams, which consist of phantasm scenarios, colored by some autobiographical allusions. As a whole, the book sounds as a dream-diary, wavering between concrete and abstract, vividly realistic and visionary.



Gamal Al-Ghitani, *Pyramid Texts*, transl. into Slovakian by Marek Brieška (Baum, Slovakia 2010) supported by Encounters Project

The collection Pyramid texts is literally built as a pyramid. It consists of 14 pieces, each of which is shorter than the previous - the last one is just three words long and it says: "Nothing. Nothing. Nothing." The whole concept is grounded in the mysterious form of the pyramid, made of internal paths. Gamal Al-Ghitani's internal paths lead from pure narratives to mystical impressions, from threading through the visible to grasping the "unknowable". A book of slow climbing and reading.



Tossen Ramar, *My Granny and the Wild Swans* (Moyata baba i divite lebedi), Next Page and Stigmati Publishers, Sofia 2010, in Romani and in Bulgarian language, supported by Our Stories project of Next Page

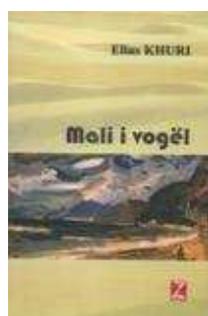
My Granny and the Wild Swans is beautifully written and vibrantly illustrated by the Romani author Tossen Ramar. It tells the story of a little Roma boy, who, encouraged by his grandmother, discovers the fascinating world of books in the city library. The tale sounds like a contemporary parable about how one can become the subject of his own integration without

falling into the trap of stereotypes. The book is written and published in the framework of *Our Stories project* that encourages new contemporary writing for Roma children.



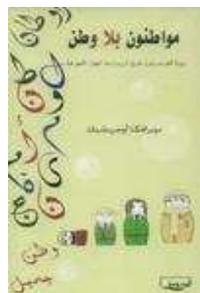
Storyborders (Razliki v kartinki), Next Page and Roborid Publishers, Sofia 2010, supported by *comiXculture I* project of Next Page

Yes, it is finally out! The first Bulgarian collection of comic stories for grownups entitled *Storyborders* and published as a result of several artistic workshops in 2009/2010. It all started with an attempt to see how the abstract topic of differences can be put into stories in which words and pictures coexist peacefully. It took more than a year of work by six Bulgarian illustrators and a 8-years Romani boy, two demanding editors, one fantastic graphic designer and plenty of synchronization energy to get to this wonderful edition. The book is a charming combination of graphic styles and a variety of approaches to the topic, including several eccentric ones which undoubtedly will be of use for anybody who prefers to think before acting.



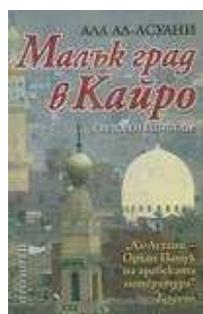
Khoury, Elias, *Little Mountain*, translated into Albanian by Hysen Sinani and Sulejman Tomçini (Zenit Editions, Tirana 2010), supported by the Encounters Program of Next Page

Little Mountain (1977) is the second novel by the worldwide known Lebanese writer, intellectual, and defender of the Palestinian cause Elias Khoury. It is set during the Lebanese Civil War in the Christian neighborhood of Beirut - Ashrafiyya - a little mountain inside the capital city. Through a postmodern piling up of five different narrating voices the author depicts the war chaos, the blast of anger, and the flash of hope. Through a fragmented chronicle of the war events, Khoury gives a shape of his progressive vision of Lebanon, and advocates for secular and democratic values.



Ugresic, Dubravka, *No Body's Home*, transl. into Arabic by Medhat Taha, (Al-Mahrosa Publishing House, Cairo 2010), supported by the South-South Translation Program of Next Page

No Body's Home is a collection of essays, divided into four sections. The first part consists of very short feuilleton-like pieces. The other sections offer longer essays, mainly reflecting on home and abroad, traveling, Europe and Europeanness, literary geopolitics, and consequences of globalization on national and other identities. It remains to be seen what would the Arab readers' reception of this emblematic for post-1989 Europe author be.



Al Aswany, Alaa, *The Yacoubian Building*, transl. into Bulgarian by Nadejda Rozova ("Prozoretz" Publishing House, Sofia 2010), supported by the Encounters Program of Next Page

After numerous translations throughout the world, this best selling Arabic novel for 2002 and 2003 has been translated for the first time into Bulgarian. Written in the vein of roman à clef, *The Yacoubian Building* is set in 1990 at the time of the first Gulf War, and is a thorough scanning of modern Egyptian society since the Revolution of 1952. It talks about poverty, immigration, corruption of the political system, and the dangers of the extremist Islam, but also introduces the tabooed topic of homosexuality.



Ukraina Moderna with an Issue on Language Transformations and Translation
Ukraina Moderna is the intellectual journal of Ukraine that gathers renown scholars, philosophers and theorists known well beyond the borders of Ukraine. Its latest issue devoted to the culture of translation focuses on a number of contributions produced within the Next Page international research project **Why Do We Speak Like That?**. These include Vakhtan Kebuladze on the role of translations in forming Ukrainian terminology in humanities and social-political discourse; Volodymir Yermolenko on the usages of “Europe”; Andryi Kulakov on key media concepts; Mykola Riabchuk on the ambivalent discourse of an ambivalent transition and Andiy Portnov on the role of translations in Ukrainian post-Soviet historiography. The issue starts with a discussion on the

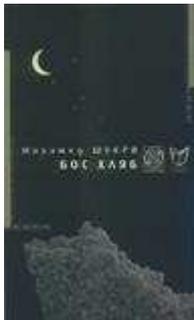
(im)possibility of translation and the task of handling asymmetries in cultural codes and scholarly traditions. Our devoted partner in Ukraine for this project is the Youth Humanities Centre at the National University of Kyiv-Mohyla Academy.



Tochman, Wojciech, *Like Eating a Stone: Surviving the Past in Bosnia*, transl. into Arabic by Ibrahim Omar (Dar Nevro, Egypt 2010), supported by the South-South Translation Program of Next Page

The collection gathers accounts of Bosnian civilians, mainly women, told around year 2000, when they travel through the post-war landscape, revealing the drastic and terrifying experience of Muslims during the war in Yugoslavia (1992-1995). A mother is looking for the bodies of her children; a wife does not know where and how her husband was killed; relatives are present at the opening of a mass grave. Through the technique of “minimal reportage” the narrator succeeds to dive deeply into the traumatized world of the protagonists, and speak with their voices, driven to the extreme. While intentionally avoiding grand historical conclusions, Tochman’s work implies

that ethnic hatred leads to reality destruction, after which there is no chance for the humanity to rebuild life. Wojciech Tochman is a Polish writer and journalist, who runs an own organization for looking for missing people in his country. In 2003 the book is awarded the Polish Nike Literary Prize in 2003.



Choukri, Mohamed, *For Bread Alone*, transl. into Bulgarian by Vesselina Raizhekova, Panorama Publishing House (Sofia, 2010), supported by Next Page’s Encounters Project.

This autobiographical novel is a stark account of the Moroccan author’s hardscrabble youth as a street child surrounded by misery, prostitution, violence and drug abuse. Choukri only learned to read and write at the age of 21 and first appeared on the Tangier literary scene in the 1960s, where his work resonated with western ex-pat writers including Samuel Beckett and William Burroughs. Choukri’s friend Tennessee Williams described *For Bread Alone*, which appeared in 1973, as “a true document of human desperation, shattering in its impact.”

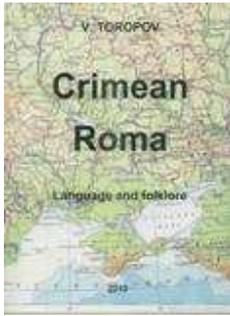
Choukri’s reception in the Arab world was less enthusiastic given his explicit descriptions of sexual experiences and drug use - in fact, the novel was banned in Morocco until 2000. The Bulgarian Translators’ Union lauds the Bulgarian edition as an important contribution to the small body of contemporary Arabic literature available in Bulgarian, as it introduces readers to a “powerful, authentic and extraordinary writer and his shockingly relentless and scandalously sincere book.” The Sofia premiere in November attracted broad interest, especially among young readers, as twenty students performed a text based on excerpts from the novel.



Munif, Abdelrahman, *Cities of Salt: The Wilderness*, transl. into Polish by Magdalena Kubarek, Smak Słowa Publishing House (Sopot, 2010), supported by Next Page’s Encounters project.

The epic novel, originally published in 1984 in Beirut, details the demise of a Bedouin oasis community when Americans discover oil in an unnamed Gulf emirate in the 1930s. Although the author holds a PhD in oil economics, Munif tells the story not from the point of view of an omnipotent narrator, but

through the eyes of numerous Bedouin characters, who are astonished and suspicious as the foreigners and their “sinister” machinery including bulldozers, cars and telephones upend the traditional way of life. A scathing critique of both American and Arab hypocrisy, it has been banned in several Middle Eastern countries, including Saudi Arabia. As Edward Said notes, *Cities of Salt* is “the only serious work of fiction that tries to show the effect of oil, Americans and the local oligarchy on a Gulf country.” The new translation allows Polish audiences access to the native author’s voice for the first time. The book’s Warsaw promotion attracted not only the general public, but also Poland’s leading experts in Arabic studies as well as the Egyptian and Moroccan ambassadors.



Toropov, V.G., *Crimean Roma: Language and Folklore*, “Unona” Publishing House (Ivanovo, 2010), supported by the Next Page’s VORBAproject. *Crimean Roma: Language and Folklore* aims at giving insights to the reader about matters such as philosophy, culture, sense of belonging to the small ethnic group of Crimean Roma, who, according to some sources, appeared for a first time in the Crimea in the first half of 17th century. V.G. Toropov, dedicated almost thirty years to study the language and culture of this small ethnic group. The book is a collection of records of texts, words and phrases from the heritage of Crimean Roma from the period between the second half of the 19th and the beginning of the 21st century. Each record is published in the original language (Romani, Russian or Tartar) and accompanied by an English translation and commentaries.