

**Translations from Turkish in Croatia, 1990-2010**  
a study by the Next Page Foundation

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## Introduction

In the 1920s, a period of intense translations from Turkish set in and lasted until World War II, before coming to an end in communist Yugoslavia. Contemporary Turkey now barely existed in the mind of Croatian people, which is shown by the fact that the number of translations was exceptionally small in the period from 1945-1991, until the proclamation of Croatian independence. Moreover, the University of Zagreb, which is the largest, oldest, and probably the most significant in the country, never launched an initiative for establishing a chair of Oriental (Middle Eastern) Studies during that period. However, the chair of South Asian Studies did evolve, since its foundation was supported by good political relations between SFRY and India, whereas Arabic and Turkish Studies were left to the eastern parts of Yugoslavia and flourished in the cultural centres of those parts of the country that had historically been a part of the Ottoman Empire: Belgrade, Sarajevo, Prishtina, and Skopje.

From 1945 until the late 1960, only a dozen literary works were translated from Turkish into Croatian: seven novels,<sup>1</sup> several short stories, and a small number of poems by classical and modern authors, included into the *Anthology of World Lyrical Poetry* (Zagreb, 1956 and 1965).<sup>2</sup> After that, interest in Turkish authors subsided completely. To be sure, in 1985 a selection of contemporary Turkish short stories was published in the Split journal *Mogućnosti* (issues 10-11-12), but it had practically no echo among publishers or the readership. Apart from the general lack of social or cultural interest in Turkey and contemporary Turkish issues, the indifferent reaction to this thematic issue must have also been due to the inexpert choice of short stories and particularly the unsatisfactory quality of translation (the contributions had been translated by a number of different persons), since some of them were mediocre, as if done by students.

As for the translations of Croatian authors into Turkish (at that time they were known as "Yugoslav" writers in Turkey), the situation was even more disastrous. However, after Ivo Andrić received the Nobel Prize for literature in 1961, there was a growing interest among the Turkish publishers for "Yugoslav" writers, and the fact that Andrić's works were exceptionally well received in Turkey can partly be explained by the fact that his novels and short stories are set in the Ottoman period of Bosnian history. For that reason, Andrić's works were systematically translated from the 1960s onwards, either from the Serbian original (Andrić is considered the national author of Serbs, Croats, and Bosnians alike), or from other European languages: *The Bridge on the Drina* (1962),<sup>3</sup> *Chronicles of Travnik* (1963), *The Damned Yard* (1964.), a collection of short stories entitled *Tales from Bosnia* (1965), *The Tale of Serf Sinan*

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<sup>1</sup> H. Z. Ušaklgić: *Saliha hanuma: roman iz burnih dana Carigrada* [Saliha Hanım], Zagreb, 1953 (translated by F. Spaho); idem: *Bilježnica jednog pokojnika* [Bir Ölü'nün Defteri], Zagreb, 1953 (translated by E. N. Bulbulović); R. N. Güntekin: *Grmuša* [Çalikuşu], Zagreb, 1962 (translated by F. Spaho); Y. K. Karaosmanoğlu: *Nur Baba* [Nur Baba], Zagreb, 1945 (translated by F. Sulejmanpašić); idem: *Kuća pod najam* [Kiralı Konak], Zagreb, 1958 (translated by N. Filipović); R. A. Sevengil: *Goli ljudi* [Çıplaklar], Zagreb, 1945 (translated by H. Bjelavac).

<sup>2</sup> These data have been taken over from: Azra Abadžić Navaey, *Hrvatska književna enciklopedija* [Encyclopaedia of Croatian Literature] (manuscript).

<sup>3</sup> In 2000, the fifth edition of the novel was published.

(1976), and a number of shorter pieces in anthologies and journals. Croatian literature was only of minor significance for the Turkish publishers. In the 1970s and 1980s, journals of the Turkish minority in Yugoslavia (*Sesler*, *Birlik*, and *Tan*) published a number of poems by Miroslav Krleža, translated by H. Mercan, N. Zekeriya, and İ. Emin. As for his prose writings, only some short stories were translated: *Battle at Bistrice Lesna* (1978) and *Thousand and One Death* (1982), as well as excerpts from *Banquet in Blitva* (1982) and *The Glemboys* (1973).<sup>4</sup>

After the proclamation of Croatian independence, with the stronger diplomatic initiative aimed at achieving the recognition of independent Croatia by as many states as possible, it was only logical to expect that, in its search for international support, Croatia will seek to come closer to the Arab countries and Turkey, not only politically, but also economically and culturally. That, however, happened only to some extent: "friendly relations between Croatia and Turkey" and a "close friendship between the Croatian and Turkish peoples" (S. Demirel) were established, but the relations with the Arab countries did not evolve in the same direction (there is still no chair of Arabic Studies in Croatia). It may have been the result of the favourable political climate, but also of the efforts of several professors from the Faculty of Philosophy, who were aware of the relevance of Turkish Studies for the research on the Croatian history of the Ottoman period, that influenced the decision of the Ministry of Sciences and University Education and the University of Zagreb to establish a Chair of Turkish Studies at the University's Faculty of Philosophy.

With the foundation of the chair, conditions were created for an institutional involvement with Turkish language, culture, and literature, as well as the training of Croatian scholars and translators in the field of Turkish Studies. And yet, another decade was to pass before the Croatian public would rediscover the Turks and Turkish culture, especially through literature and film. Recently, Turkish soap operas have become extremely popular with the general public! Even the greatest optimists and endorsers of Croatian-Turkish cultural relations could not have predicted this sort of development back in the 1990s. Naturally, Croatian interest in Turkish literature has coincided with the success of Orhan Pamuk on the international literary scene.

The earliest translations from Turkish in independent Croatia saw the light of day owing to good Croatian-Turkish relations and the pragmatic reasons for which these relations were nurtured, rather than the interest of publishers or readers in Turkish literature. Nevertheless, this observation is by no means intended to underrate the significance of those first translations.

The long years of silence concerning the translation of Turkish literary authors came to an end in 1994 with the publication of a multilingual book of poetry entitled *Love is a Cup of Chicken Soup* by Yüksel Söylemez, diplomat, poet, and the first Turkish ambassador to the Republic of Croatia. The collection was translated from English by famous Croatian poet and translator Luko Paljetak. Three years later, a small book of political essays and speeches written by the then Turkish president, Süleyman Demirel (*View from the Bosphorus*, see Bibliography) was published in Zagreb. The translation was prompted by the Croatian Ministry of Foreign Affairs and Hido Bišćević, who was the Croatian ambassador in Turkey at the time. Croatian president Franjo

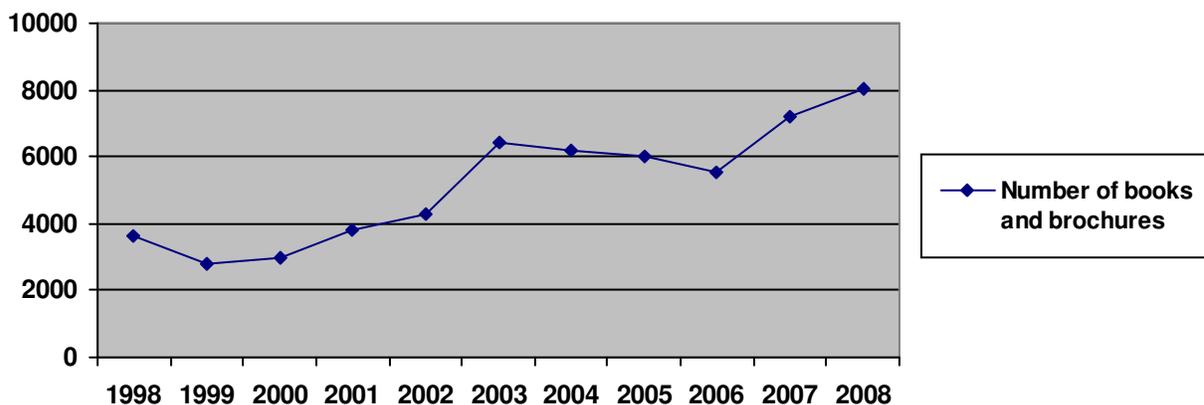
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<sup>4</sup> Azra Abadžić Navaey, op. cit.

Tudman wrote a brief foreword and Demirel added a short address to the Croatian readership. On the occasion of his visit to Croatia, he was presented with a personal copy of the book. Since only twenty-odd pages were translated from English and the rest from Turkish, *View from the Bosphorus* can be considered the first translation from Turkish in independent Croatia.

## **Publishing and the Translation Market in Croatia – An Overview**

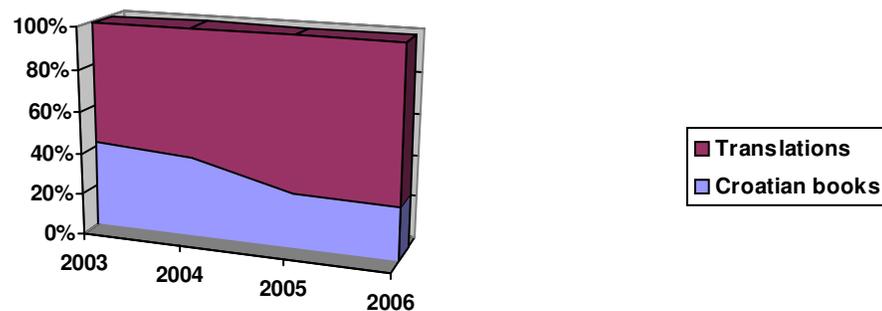
During the Croatian Liberation War in the first half of the 1990s, the Croatian book market was in a severe crisis; while a considerable number of citizens were fighting for survival, cultural interests could have only secondary significance. Many respectable publishing houses that had been closely linked with the system of conducting business in Yugoslavia and depended on its large market now had to be closed down. The state and social institutions reached relative stability only at the decade's end. The Ministry of Culture began to show considerable understanding for the need of developing the publishing and library activity, various sponsoring resources were established, and the Ministry also obliged itself to purchase a certain number of all published books for the Croatian libraries. The Croatian Institute for Statistics offers some relevant data concerning the publication of books and brochures (the latter being defined as non-periodical printed publications with no less than 5 and no more than 48 pages, cover excluded; in the state statistics, they are documented along with books) from 1998 onwards. These statistical data are the best testimony of the stabilization and development of publishing activity in Croatia.



This graph clearly shows that one may speak of a genuine evolution of publishing activity in Croatia only from the first decade of the new millennium. It was early in that decade that KIS – Library Info-System ([www.knjiga.hr](http://www.knjiga.hr)) was launched, which can supply a good amount of information concerning power relations on the Croatian book market; only it remained a private initiative and was never properly institutionalized. During the past decade, it published 15 issues

of its gazette *Op.a: kulturni magazin i katalog knjiga* [Nota bene: Cultural magazine and book catalogue], which was extinguished in 2007.

Between 2003 and 2006, KIS also produced some of the most crucial statistics about the relationship between Croatian books and translations, which shows a tendency of increase (even dominance!) of translations (primarily from English) and can certainly be considered relevant for the present situation as well. English has also served as the most frequent intermediary language for literary works translated from languages that the Croats experience as distant. That is important to emphasize because several Turkish books have been translated from English, among others the first novel by Orhan Pamuk ever published in Croatia, *The White Castle* (see Bibliography).



For purposes of better contextualization, it may be useful to compare the two largest book markets on the territory of former Yugoslavia, Croatian and Serbian, which was done by the aforementioned magazine for the year of 2004. Even though the situation has meanwhile improved, especially in Serbia, some differences may have remained relevant. The Serbian market is larger: in 2004, the number of books published in Serbia surpassed those published in Croatia by 40%. One must also keep in mind that the state subsidies, as seen from the acquisition system, are far larger in Croatia. Whereas the Serbian Ministry of Culture secured EUR 429,115 for the acquisition, for the Croatian Ministry it was EUR 2,925,340 – six times more!!! That is indeed a huge divergence, even if considering the fact that in Croatia books are about twice more expensive. The concentration of capital had already advanced in Croatia by that time, whereas in Serbia it became manifest only recently – in 2004, there were 5 publishing houses with over 100 employees in Croatia and only one publisher of this size in Serbia.

It is only since the fall of SFRY and the proclamation of Croatian independence in 1991 that we can speak of an autonomous Croatian book market. Until that time, it was part of the Yugoslav book market, although with a high degree of cultural and linguistic, even financial independence. One should also emphasize the relative detachment – owing to major linguistic differences – of the Slovenian and Macedonian literary regions from the “Shtokavian” ones, which included the republics of Serbia, Montenegro, Bosnia and Herzegovina, and Croatia. For it was on the basis of the Shtokavian dialect that the Serbs and the Croats had standardized their languages late in the nineteenth century, creating two literary spheres that were very close to

each other, yet also separate on account of important historical, cultural, religious, political, and other differences. BiH and Montenegro have only recently, in their independent states, started profiling their own literary and linguistic identities. Wars of the 1990s raised new barriers, communicational and cultural, which have become permeable only in the past decade, so that in the past few years we have witnessed a new convergence of these literary domains.

Translations of books by Orhan Pamuk into Croatian, Bosnian, and Serbian have been good indicators of the complex problem of these relationships. While compiling our bibliography, we have taken the place of publication for our criterion, since the names of different languages would have brought us into a cul-de-sac (which some of the Shtokavian dialects express with a Turkish word: *ćorsokak* – *kör sokak*). All translations published by the Croatian publishing house of Vuković & Runjić from Zagreb, which had initiated the translation of Pamuk's books in the countries of former Yugoslavia, have also been published at the distinguished publishing house of Buybook in Sarajevo, with a different graphic design, but with no changes in the text itself, only some minor lexical interventions. The same text, however, is considered in Croatia to be a Croatian translation, whereas in Bosnia and Herzegovina it is considered a Bosnian translation (cf. [www.knjiga.ba](http://www.knjiga.ba)). Buybook has published six such translations: *Snow* (2007), *Istanbul* (2007), *The Silent House* (2008), *The Museum of Innocence* (2009), *The Black Book* (2010), and *My Name is Red* (2010). On the other hand, the Bosnian translation of Enver Ibrahimkadić has been published both by Libris in Sarajevo and by Geopoetika in Belgrade. It should be added that the Serbian publisher advertised it in the following words: *This is an opportunity for the readers in Serbian language to be among the first in the world (after the original language) to witness the process in which the Turkish laureate came to receive the Nobel Prize...* Of course, the same translation in Bosnia is considered to be Bosnian, not Serbian.

The fact that, on the level of standardization, Croatian, Serbian, Bosnian, and even Montenegrin idioms are varieties of the same language makes it additionally difficult to enforce the issues of copyright in cases of unauthorized appropriation, usage, or plagiarism. In 2007, translations of novels by Orhan Pamuk became the subject of fierce polemics and controversy, covered by the Croatian political weekly *Feral Tribune* and the Croatian State Television (HRT). In *Feral Tribune* no. 1114 (26 January 2007), journalist Ivan Lasić published an article called "Robbed in Translation," in which Ekrem Čaušević stated that Ivan Panović, the Serbian translator of *My Name is Red* (*Zovem se Crveno*, Geopolitika, Belgrade, 2006) had plagiarized the Croatian translation by merely "turning it into an "ekavian" variant and adapting it lexically to Serbian language". That article caused an indignant reaction of the novel's translator and publisher, Vladislav Bajac (*Feral Tribune* no. 1115 from 2 February 2007). His response elicited another reply by Čaušević (*Feral Tribune* no. 1116 from 9 February 2007), who stated that two translators could never translate a literary work in an identical fashion "because translation is not a game in which elements can be assembled only in a single, predefined way." Čaušević compared translating from Turkish with building structures out of Lego elements, "which two persons in two separate rooms could never spontaneously assemble in the same way, since the possible combinations are innumerable." The polemics ended there. There was no legal trial because of the lack of international regulations concerning copyright between the countries of former Yugoslavia. That was also the reason why the Croatian translation of *My Name Is Red*

could be subsequently plagiarized and published by small publishers from Republika Srpska and Vojvodina without causing any further upheaval.

## Translations from Turkish into Croatian

### 1. General Statistics and Genre Classification

Table with books by Turkish authors published in Croatia (1991-2010):

YEAR	QUANTITY	GENRE	SOURCE LANGUAGE
1994	1	Literature (poetry)	English
1997	1	Political essays and speeches	Turkish and English
2001	1	Literature	English
2004	2	Historical source; literature	Turkish (Ottoman)
2006	2	Literature	Turkish
2007	1	Literature	English
2008	1	Literature	Turkish
2009	2	Literature	Turkish and English
2010	1	Literature	Turkish
total	12		

If we calculate the average of Turkish authors translated in the period from 1991 (the fall of Yugoslavia) until 2010, in Croatia it was 0.6 books per year, which is undoubtedly very little. However, if one takes into account the fact that during the almost fifty years of socialism fewer books were translated than after the achievement of Croatian independence, it seems that the situation has improved after all. And there is another significant difference between the socialist and post-socialist periods. Whereas in the former translations from Turkish were published in small editions and the readership consisted largely of Muslims living in Croatia, in the latter Pamuk became one of the most popular foreign authors, whose novels are continuously sold in editions that are very large for Croatian circumstances. (According to our estimation, the Croatian translation of *My Name Is Red* was alone sold in some 15 thousand copies.)

## 2. Book Publications by Genre

As for the genres of translated Turkish books, only two of the published 12 translations (2.4%) do not belong to literature proper (fiction). Within the latter genre, there is a huge disproportion between prose (11 titles) and poetry (1 title). In fact, there seem to have been no interest in Turkish poetry so far (which may be due to the meagre sales of poetry books in general) and the translation of the small collection *Love is a Cup of Chicken Soup* took place in very specific circumstances (see above) rather than at the initiative of a Croatian publisher or the Croatian readership, which is completely ignorant even of the greatest contemporary Turkish poets (such as Fazıl Hüsnü Dağlarca, Bedri Rahmi Eyüboğlu, or Hasan Hüseyin). Owing to the grave economic problems, which have had a strong impact on the publishing activity and the book market, it is quite unlikely that an anthology of contemporary Turkish poetry might appear soon, although that would certainly contribute to the cultural life of Croatian readers.

## 3. Other Publications

Table of translations of Turkish authors in periodicals:

	YEAR	QUANTITY	GENRE	SOURCE LANGUAGE
1	1994	1	Literature	French
2	1995	1	Humanities and social sciences	English
3	1996	1	Literature (poetry)	Turkish
4	2003	13	Various writings	Turkish
5	2006	1	Literature	Turkish

The item marked with (1) is a text by Kurdish author Mehmet Uzun (born in Turkey, near the town of Şanlıurfa, lived in exile in Sweden from 1977-2005) and (3) are poems by Turkish writer and translator Suat Engüllü from Macedonia. The item marked with (4) is an extensive selection of various texts published in the *Kolo* journal (ed. by Marta Andrić, published by Matica hrvatska) under the joint title *Turski kulturoskop* (A View into Turkish Culture) (see Bibliography). The aim of this enterprise was to acquaint the Croatian readership with Turkish authors from the field of humanistic and social sciences, as well as literature, and the idea to include such a contribution was inspired by the great interest for Orhan Pamuk in Croatia. Three

texts were dedicated to the relations between East and West and the Europeanization of Turkey, one to Turkish cinema, and nine to literature (including an interview with Orhan Pamuk). Item no. 5 is Pamuk's speech on the occasion of receiving the Nobel Prize, translated by Barbara Kerovec (see Bibliography).

#### **4. Translations from Croatian into Turkish**

Only one (!) book has been translated from Croatian into Turkish – an anthology of contemporary Croatian war poetry. The reason for such a limited production of translations has not been the lack of interest of Turkish publishers and/or readers in Croatian literature, but rather the fact that there seem to be no adequately trained translators in Croatia or in Turkey for that demanding task. The Croatian anthology was translated into Turkish by Suat Engüllü, Macedonian Turk, poet and translator.

#### **Translations of Croatian Authors via Other Languages**

With two books translated from Italian (*Mediterranean Breviary*) and French (*The Other Venice*), Predrag Matvejević has been the most translated Croatian author in Turkey since 1991. Two books by other authors were translated via English: *Sarajevo Marlboro* (short stories) by Miljenko Jergović and *Clara* (a novel) by Miro Gavran.

#### **Translators from Croatian – Working Conditions and Training**

Croatia has relatively few translators from Turkish. Most of them are employed at the Chair of Turkish Studies at the Faculty of Philosophy, University of Zagreb (five persons) and approximately the same number of graduated students of Turkish has been translating occasionally from Turkish. To be sure, not all of them are equally or even nearly equally active: some of them have gained reputation by more or less continually translating Orhan Pamuk's novels, while others engage in translation only occasionally and to a limited extent.

The Chair of Turkish Studies has had the leading role in training translators from Turkish. It was founded in 1994 at the Faculty of Philosophy, and today it is part of the Department of Hungarian, Turkish, and Jewish Studies. Even though the programme includes all that is important for Turkish and Ottoman studies, including the basics of Arabic and Persian languages, its focus is on contemporary Turkish language, which is studied over the period of

five years according to the Bologna system. Moreover, the students have the opportunity of spending twice two months in Turkey and improve their language skills at the distinguished language centre of TÖMER. Owing to that, they acquire good knowledge of the Turkish linguistic system and good communicational competences, but they still lack knowledge of the theory and practice of literary translation. Despite this unfavourable circumstance, a number of young translators have been trained at the Department owing to an informal "translators' workshop" led by Prof. Čaušević. The translation of *My Name Is Red* (Čaušević & Andrić), completed within that workshop, brought recognition to Marta Andrić, today an assistant professor at the Chair of Turkish Studies, who has meanwhile gained reputation with the readership and experts alike owing to her well-received and praised translations of Pamuk's novels *Snow* and *The Silent House*. In a similar way, two other students from the final year of Turkish Studies were involved in the translation of *The Black Book*: Jana Bušić, now a lecturer at the Chair of Turkish Studies, and Dražen Babić, who graduated from Turkish and English Studies. Provided an opportunity to continue their translation work, it can be assumed that they will evolve into high-quality translators from Turkish into Croatian. Shorter texts (short stories, essays, or articles) have also been translated by Barbara Kerovec (the translator of Pamuk's speech *My Father's Suitcase*) and Azra Abadžić Navaey, both assistant professors at the Chair of Turkish Studies, as well as Manja Ranosović and Ira Galić (the latter now studies translation at the Hacettepe University in Turkey).

According to the list of translator's fees set by the Croatian Literary Translators' Association ([www.dhkp.hr/honorar](http://www.dhkp.hr/honorar)), net fees for translating literary works are the following: 1. PROSE, 1<sup>st</sup> class (literature and relevant writings, highly demanding): HRK 80<sup>5</sup>; 2<sup>nd</sup> class (other literature): HRK 60; 2. POETRY, 1<sup>st</sup> class (highly demanding poetry): HRK 12, 2<sup>nd</sup> class (other poetry): HRK 8; 3. DRAMA, 1<sup>st</sup> class (highly demanding dramatic forms): HRK 70, 2<sup>nd</sup> class (other dramatic forms): HRK 50.

Prose is calculated according to the number of "translator's cards", one card consisting of 1800 characters (including spaces). Translations of poetry are calculated according to the number of verses and dramatic forms according to the number of pages, one page consisting of 30 lines.

According to the standard contract proposed by the aforesaid association, the commissioner is obliged to pay 25% of the agreed sum to the translator immediately after signing the contract, whereas the rest, calculated from the exact number of translated "cards", must be paid within eight days from receiving the translation.

In practice, however, things are not that simple. To be sure, the authors of this article speak from their own experience as translators, yet convinced that the situation is more or less the same in all of Croatia. Receiving 25% of the fee immediately after signing the contract belongs to the domain of "science fiction"; as for the rest of the fee, the publisher will often simply remain in debt with the translator, who will sometimes have to wait an entire year before receiving his or her money. Since pressing legal charges against the publisher hardly seems a good idea, since the trial would last for ages, the translator can do nothing else but wait

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<sup>5</sup> At the time of writing (23 October 2010), 1 EUR equalled 7.34 HRK.

patiently. Contracts sometimes contain paragraphs mentioning royalties and additional fees if the translation is published in more than one medium, yet these sums are insignificant when compared to the prospective profit of the publisher. In such circumstances, being a professional translator in Croatia is by no means an easy job.

The highest fee ever paid for a translation of Orhan Pamuk in Croatia was EUR 10 (fees are commonly expressed in Euros), but young translators, eager to enter the business, often agree to translate texts for far less. It is difficult to estimate the average fee for a high-quality translation and the proportion to which it may rise if the language in question is more difficult or rarer, as is the case with Turkish in Croatia. Even if a publishing house agrees on the "maximum" fee for the translator, it will try to compensate for the "favour" by compelling the translator to agree upon a larger edition or a longer period of renouncing at the copyright. According to the standard contract taken from the website of the Croatian Literary Translators' Association, the translator cedes to the commissioner (publisher) the exclusive right to print, publish, and sell the translated piece for a period of three years, calculated from the publication date. During that period, no more than 3000 copies may be produced. After the contract has expired, a new one is signed (if the publishing house is interested in a new edition and if it still owns the rights to publish the translation), perhaps with some alterations. In practice, however, the contract is often signed for a period of six or seven years, while the edition size may amount to five or even thousand sold copies. Moreover, there is an additional issue, which probably troubles all literary translators alike: some publishing houses never inform their translators on the number of copies sold in the past calendar year or even after the expiry of the contract (for the sake of signing a new one), so that the financial damage for the translators may multiply owing to the manipulations and unprofessional attitude of publishing houses, which can hardly be justified by the current economic crisis.

Publishing houses that publish translations from Turkish can apply for state subsidies, for each book separately. These subsidies are distributed by the Croatian Ministry of Culture and the Turkish Ministry of Culture and Tourism, which in the framework of its TEDA project grants financial support to foreign publishers of Turkish authors (<http://www.tedaproject.com>). But from what we have said above, it can be concluded that only a symbolic sum at best is set apart for increasing the translators' fees.

## **Mediators**

Translations of the most popular Turkish authors in Croatia have been published by two houses: ***Vuković & Runjić***, which has been publishing translations of Orhan Pamuk's novels since 2001, and ***Hena com***, which has published translations of Turkish authors, but from English language.

**Vuković & Runjić** publishing house has been active since 1999. It does not belong to major Croatian publishers, but has had considerable reputation and success for years, which it mainly owes to its translations of fiction. Besides Orhan Pamuk, their catalogue features novels by Haruki Murakami, Roberto Bolaño, W. G. Sebald, David Mitchell, Mario Vargas Llosa, and many others.

**Hena com** publishing house has been present on the Croatian market since 1995. Even though comparable to Vuković & Runjić in many aspects (among other things, it also has highly respectable writers in its catalogue, such as Bohumil Hrabal or Don DeLillo), it is a house that makes its living with commercial editions (such as novels by Ephraim Kishon or handbooks on nutrition) and student editions of the classics. Both Turkish books that *Hena com* has published are highly commercial: *The Missing Rose* by Serdar Özkan and *The Bastard of Istanbul* by Elif Şafak. These titles did not have an echo comparable to that of Pamuk's novels, but they are often borrowed from Zagreb's libraries, especially *The Bastard of Istanbul*, which has attracted first and foremost the female readership (and the number of female members of most Croatian libraries amounts to 75% !). It is probably not too erroneous to claim that it was Pamuk's novels that have paved the way for these Turkish authors to reach the Croatian readers.

Translations of Turkish authors can be found in all libraries throughout Croatia. The Croatian Ministry of Culture has played an exceptionally important role in popularizing literature, since it purchases a certain number of all published books within its acquisition programme and donates them to the libraries (see section II: Publishing and the Translation Market in Croatia – An Overview). One should also mention the fact that the network of Croatian libraries is very functional and the reader can find all the relevant information about books online.

Two large and important book fairs take place annually in Zagreb (Interliber) and Pula (Pula Book Fair). Both fairs include book signings and present new authors and books, and Pula Book Fair grants an award called "Kiklop" in twelve categories. In 2004, Orhan Pamuk was a guest at Pula Book Fair (8 December), where he was presented to the audience by the translators of his novels, Ekrem Čaušević and Marta Andrić, as well as book editor Milana Vuković Runjić. Pula Book Fair has less marketing relevance compared to Interliber in Zagreb, but concerning its programme, it is certainly the richest and most appreciated book fair in Croatia. In 2004, Pula Book Fair launched the Kiklop award for various categories in Croatian publishing. That year, a special Kiklop award was handed to Orhan Pamuk as the *Author of the Book Fair*. In 2006, Ekrem Čaušević's translation of *Istanbul: Memories and the City* won the Kiklop in the category of Best Book by a Foreign Author and in the category of Best Croatian Translation! In 2008, *Snow* was awarded in the category of the Foreign Book of the Year, and in 2009, *The Museum of Innocence* won the same award! All these facts speak of the immense popularity and fame that Orhan Pamuk enjoys in Croatia, and so do his translators and the publishing house of Vuković & Runjić.

## Reception

The reputation and stability of Vuković & Runjić have certainly contributed to the phenomenon of strong impact that Pamuk's novels have had in Croatia. That primarily refers to the bestseller among the Croatian translations of Pamuk's novels: *My Name Is Red*. Even though the Croatian translation came out in 2004, owing to the Nobel Prize (2006), its excellent translation, and the continuity of translation of Pamuk's novels, it has remained widely read to the present day. According to the data that we have collected through the largest library network in Croatia – *Libraries of the City of Zagreb* (KGZ) – there was a period of time when only *Harry Potter* and Dan Brown's novels were more popular! Statistics show that even five years after the Croatian translation was published (that is, in 2009!) this novel remained near the top of the list of popularity, which it now shared with Stephanie Meyer's series. *Snow* and *The Silent House* have also been widely read, and the most popular among Pamuk's novels today is *The Museum of Innocence*. Let us summarize: *Orhan Pamuk is one of the most widely read authors of the past decade in the libraries of Zagreb!*

That conclusion is, of course, supported by the lists of bestsellers occasionally published by KIS. It may with certainty be said that, during the past decade, the novels of Orhan Pamuk achieved better sales even with regard to the most popular Croatian authors, such as Renato Baretić, Ante Tomić, or Miljenko Jergović. By the end of 2004, only *Da Vinci Code* by Dan Brown had achieved better sales; at the end of 2005, the situation was similar, except that *Harry Potter* had overtaken both titles; in 2006 Orhan Pamuk won the Nobel Prize and was on the list of top sales with as many as three novels: *Snow* as No. 1, *Istanbul* as No. 2, and *My Name Is Red* as No. 5. As for the total sales in 2007, *My Name Is Red* was No. 4, *Istanbul* No. 5, and *Snow* No. 11. Since 2008, Pamuk has no longer been among the top ten as to the sales, but the abovementioned data from the public libraries of Zagreb show that he is still widely read.

## Assessments and Recommendations

Translations of Turkish authors can be considered as high-quality ones and have certainly contributed to the excellent reception of Orhan Pamuk in Croatia. That claim is supported by the fact that they were more than once nominated for the Kiklop award at Pula Book Fair (see above) and that in 2006, the publishing house of Vuković & Runjić nominated Marta Andrić and her translation of *Snow* for the annual award "Iso Velikanović" in the field of translation of literary works, granted each year by the Croatian Ministry of Culture.

Eventually, it should be noted that the graphic design and the printing quality of these books are high-quality achievements.

It is difficult to predict whether the "Pamuk's decade" will help Turkish literature to attract a more permanent interest of Croatian readers and publishers. If that turns out to be the case,

the Croatian book market will be enriched by many new titles of Turkish literary authors, which are only waiting to be discovered.

## Appendix

### The bibliography of translations from Turkish to Croatian in the period 1989 – 2010

#### Books

1994

**Ljubav je šalica pileće juhe** / Yüksel Söylemez; translated from English by Luko Paljetak... et al. Zagreb: Bill commerce, 1994; 187 pp; 18 cm. Title of the original: Love is a Cup of Chicken Soup

ISBN 953-6303-02-7

1997

**Pogled s Bospora: izabrani politički eseji i govori** / Süleyman Demirel; translated from Turkish by Ekrem Čaušević, from English by Miroslav Kovačić. Zagreb: Hrvatska sveučilišna naklada and Hrvatski institut za povijest, 1997; 156 pp; 22 cm. Title of the original: Boğaz'dan Bakış [View from the Bosphorus: Selected political essays and speeches]

ISBN 953-169-007-3

2001

**Bijeli zamak** / Orhan Pamuk; translated from English by Marinko Raos. Zagreb: Vuković & Runjić, 2001; 207 pp; 20 cm. Title of the original: The white castle [Beyaz Kale]

ISBN 953-6791-21-8

2004

**Autobiografija Osman-age Temišvarskog** / Osman Aga of Temesvar; edited and translated from Ottoman Turkish by Ekrem Čaušević; [map by Ivica Rendulić]. Zagreb: Srednja Europa, 2004; XVI + 147 pp, facsimile; foreword and notes by Dino Mujadžević, pp. III-X; notes of the translator, pp. XI-XVI; 25 cm. Title of the original: Autobiographie des Dolmetschers Osman Ağa aus Temeschwar (ed. R. Kreutel)

ISBN 953-6979-23-3

**Zovem se Crvena** / Orhan Pamuk; translated from Turkish by Ekrem Čaušević and Marta Andrić. Zagreb: Vuković & Runjić, 2004; XVI + 455 pp; 22 cm. Title of the original: Benim Adım Kırmızı [My name is Red]

ISBN 953-6791-47-1

2006

**Istanbul: grad, sjećanja** / Orhan Pamuk; translated from Turkish by Ekrem Čaušević. Zagreb: Vuković & Runjić, 2006; 414 pp; ill. 22 cm; Title of the original: İstanbul: hatıralar ve şehir [Memories and the city]

ISBN 953-6791-81-1

**Snijeg** / Orhan Pamuk; translated from Turkish by Marta Andrić. Zagreb: Vuković & Runjić, 2006; 403 pp; 25 cm. Title of the original: Kar [Snow]

ISBN 953-6791-79-X

2007

**Glas ruže** / Serdar Özkan; translated from English by Vera Vujović. Zagreb: Hena com, 2007; 169 pp; 22 cm. Title of the original: The Missing Rose [Kayıp gül]

ISBN 978-953-259-012-8

2008

**Tiha kuća** / Orhan Pamuk; translated from Turkish by Marta Andrić. Zagreb: Vuković & Runjić, 2008; 324 pp; 22 cm. Title of the original: Sessiz Ev [The silent house]

ISBN 978-953-286-021-4

2009

**Muzej nevinosti** / Orhan Pamuk; translated from Turkish by Ekrem Čaušević and Kerima Filan. Zagreb: Vuković & Runjić, 2009; 571 pp, [1] sheet with the city map; 22 cm. Title of the original: Masumiyet Müzesi [The museum of innocence]

ISBN 978-953-286-032-0

**Kopile Istanbula** / Elif Shafak; translated from English by Mirna Čubranić. Zagreb: Hena com, 2009; 351 pp; 22 cm. Title of the original: Bastard of Istanbul [Baba ve piç]

ISBN 978-953-259-025-8

2010

**Crna knjiga** / Orhan Pamuk; translated from Turkish by Ekrem Čaušević, Jana Bušić, and Dražen Babić. Zagreb: Vuković & Runjić, 2010; 428 pp; 24 cm. Title of the original: Kara Kitap [The black book]

ISBN 978-953-286-046-7

## Journals

1994

A Kurdish author from Turkey

**Narod prognanika** / Mehmed Uzun; translated by Ana Prpić. Zagreb: *Lettre internationale*. European quarterly 4-13/14 (1994), pp. 75-77 [The nation of exiles]

1995

**Kako zapakirati islam: kulturalna politika u krajoliku komercijalne televizije** / Ayşe Öncü; translated from English by Goran Vujasinović. Zagreb: *Medijska istraživanja*: znanstveno-stručni časopis za novinarstvo i medije = Media research: Croatian journal for journalism and the media 1/2 (1995), pp. 261-278 [Packaging Islam: Cultural politics on the landscape of Turkish commercial television]

1996

A Turkish author from Macedonia

**Ljubav, ipak ljubav!** / Suat Engüllü; translated from English by Suat Engüllü and Andrina Luić. Zagreb: *Književna smotra*: journal for world literature 28 (1996), 101/102(3/4); pp. 65-68 [Love, love after all!]

2003

A View into Turkish Culture

Zagreb: *Kolo*: Journal of Matica hrvatska 13/1 (2003)

**Sve što nismo uspjeli europeizirati** / Mümtaz'er Türköne; translated from Turkish by Barbara Kerovec; pp. 363-371 [All that we could not Europeanize]

**"Istok – Zapad": klasifikacija bez suštine** / Alev Alatlı; translated from Turkish by Barbara Kerovec; pp. 372-375 ["East – West": Classification without an essence]

**Kinematografija između istoka i zapada** / Sadık Yalsızuçanlar; translated from Turkish by Manja Ranosović; pp. 376-381 [Cinema between East and West]

**Turska (ne)mogućnost modernizacije: turska postmodernizacija** / Mehmet Ali Kılıçbay; translated from Turkish by Barbara Kerovec; pp. 382-385 [Turkish (in)capability to modernize: Turkish postmodernization]

**Između stega politike i formalizma: turska književnost na granicama opasnosti od gubitka svojega povijesnog i društvenog pokretača** / Kurtulus Kayalı; translated from Turkish by Azra Abadžić Navaey; pp. 386-399 [Between the forces of politics and formalism: Turkish literature on the border of losing its historical and social momentum]

**Razgovor s Orhanom Pamukom: "Pisanje romana nosi užitak promatranja događaja pomalo odozgor, poput uživanja u pogledu s balkona"** / Fatma Oran; translated from Turkish by Marta Andrić; pp. 400-409 [Interview with Orhan Pamuk: "Writing a novel gives you the joy of observing the events somewhat from above, like enjoying the view from your balcony"]

**Stvari koje bi se trebale znati** / Semra Topal; translated from Turkish by Barbara Kerovec; pp. 412-422 [Things that one should know]

**Sjećanje ostaje** / Tarik Dursun K.; translated from Turkish by Azra Abadžić-Navaey; pp. 423-429 [Memories remain]

**Vjetar je kazivao ljubav** / Atilla Birkiye; translated from Turkish by Marta Andrić; pp. 430-432 [Wind was telling about love]

**Rijeka** / Füzuzan; translated from Turkish by Ira Galić; pp. 433-441 [The river]

**A u vašoj zemlji nema magaraca?** / Aziz Nesin; translated from Turkish by Marta Andrić; pp. 442-452 [Don't you have donkeys in your country?]

**Zovem se Crvena: (odlomci iz romana)** / Orhan Pamuk; translated from Turkish by Ekrem Čaušević and Marta Andrić; pp. 453-461 [My name is Red: (excerpts from the novel)]

**Na graničnom prijelazu nema incidenata** / Kemal Kurt; translated by Manja Ranosović; pp. 462-470 [No incidents at the border crossing]

2006

**Kovčeg mojega oca:** govor povodom dodjele Nobelove nagrade 7. prosinca 2006. / Orhan Pamuk; [translated from Turkish by Barbara Kerovec]; *Europski glasnik = European Gazette* 11 (2006), pp. [7]-18. Title of the original: Babamın Bavulu [Speech on the occasion of receiving the Nobel Prize on 7 December, 2006]

### **Bibliography of translations of Croatian authors into Turkish language (1989-2010)**

1998

**Bu Dehşet Anında – Çağdaş Hırvat Savaş Şiiri Antolijisi** / (hazırlayanlar: İ. Sanader and A. Stamać); translated from Croatian by Suat Engüllü; İstanbul: Era Yayıncılık Ltd. Şti; 1998; 160 pp; 13X19 cm. Title of the original : U ovom strašnom času – Antologija suvremene hrvatske ratne lirike

ISBN 975-7882-82-8

1999.

**Akdenizin Kitabı** / Predrag Matvejević; translated from Italian language by Tolga Esmer; İstanbul: Yapı Kredi Yayınları, 1999; 245 pp; 13,5x21 cm. Title of the original: Mediteranski brevijar

ISBN: 975-08-0126-1

2001.

**Sarajevo Marlboro** / M. Jergović; translated from English by Beliz Coşar. İstanbul: İletişim Yayınevi, 2001; 172 pp; 13,5x19,5 cm. Title of the original : Sarajevski Marlboro

ISBN 975470886X

2003.

**Öteki Venedik** / Predrag Matvejević; translated from French language by Birsal Uzma. İstanbul: Yapı Kredi Kültür Sanat Yayıncılık, 2003; 128 pp; 13,5x21 cm. Title of the original: Druga Venecija

ISBN 9750812095

**Clara** / M. Gavran; translated from English by Emin Sınır. İstanbul: Dharma Yayınları / Yeni Çağ Dizisi, 2003; 272 pp; 14 x 20 cm. Title of the original: Klara

ISBN 975-8729-10-1

(translated from Croatian language by Marina Miladinov)