

**(UN)BRIDGING THE GAP:
THE CASE OF TRANSLATIONS
FROM YUGOSLAV LITERATURE INTO TURKISH
(1962-2001)**

by

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ABSTRACT

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The purpose of the present study is to examine and analyze the factors instrumental in the translations from Yugoslav literature into Turkish. Turkish and the 'Yugoslav' peoples lived together for more than 500 years under the Ottoman rule. However, this coexistence had a minuscule role in the flow of literary translations from Yugoslav literature into Turkish.

After reviewing the works of scholars of translation, literature, and history and providing a historical account of Yugoslav literature, this study dwells upon the Yugoslav literature in Turkish translation. As translations from Yugoslav literature into Turkish are traced from 1962 up to 2001, forewords and afterwords written by translators and editors, and the backgrounds of these translators are scanned. Finally, the socio-political and cultural relations between two peoples throughout history are explored.

The examination of these aspects reveals that translations from Yugoslav literature into Turkish have three main factors. The first factor is the power relations, i.e. the Western dominance in cultural life visible in literary standards and international literary awards. The second factor is the official ideology of the Republican period that can be defined as ‘the official amnesia’ towards the Balkans in general and the ‘former’ Yugoslavia in particular. Finally, the third factor is the limited number of translators and publishers dedicating their efforts to translating Yugoslav literature into Turkish.

KISA ÖZET

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Bu çalışmanın amacı, Yugoslav edebiyatından Türkçe'ye yapılan çevirilerde etkili olan olguları incelemek ve çözümlenektir. Türk ve Yugoslav halkları, beş yüzyıldan uzun bir süre Osmanlı egemenliği altında birlikte yaşamışlardır. Ancak bu ortak yaşamın, Yugoslav edebiyatından Türkçe'ye yapılan çevirilere etkisi asgari seviyededir.

Çeviri, edebiyat ve tarih alanlarındaki kuramcılarının çalışmaları ele alınıp Yugoslav edebiyatının tarih boyunca gösterdiği özellikler üzerinde durulduktan sonra, Yugoslav edebiyatından Türkçe'ye yapılan çeviriler üzerinde odaklanılmıştır. 1962-2001 yılları arasındaki çeviriler taranırken çevirmenler ve yayımcılar tarafından yazılan önsözler, sonsözler ve çevirmenlerin özellikleri değerlendirilmiştir. Son olarak, iki halk arasındaki toplumsal, siyasal ve kültürel ilişkiler incelenmiştir.

Bu veriler incelendiğinde, Yugoslav edebiyatından Türkçe'ye yapılan çevirilerde üç temel olgu görülmektedir. İlki, güç ilişkileri, başka bir deyişle, Batı'nın –edebi ölçütler, uluslararası edebiyat ödülleri gibi alanlarda açıkça görülen- edebiyat ve kültür hayatı üzerindeki hakimiyetidir. İkinci olgu, Cumhuriyet döneminin –genel olarak Balkanlar'a, özel olarak Yugoslavya'ya yönelik 'resmi unutuş' olarak da nitelendirilebilecek- resmi ideolojisidir. Üçüncü ve son olgu ise, sınırlı sayıdaki çevirmenin ve yayıncının Yugoslav edebiyatından Türkçe'ye çeviri yapma çabalarıdır.

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Mostar Bridge taken from *Balkan As Metaphor. Between Globalization and Fragmentation*, Cambridge, Massachusetts: The MIT Press, 2002.

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*... men learned from the angels of God how to build bridges, and
therefore, after fountains, the greatest blessing is to build a bridge
and the greatest sin to interfere with it.*

from The Bridge on the Drina by Ivo Andrić

INTRODUCTION

The aim of this study is to reveal the factors that have influenced literary translations from Yugoslav literature into Turkish. As the literary historian and critic Sveta Lukić pointed out more than three decades ago, America and Western Europe represent the main literary markets and these areas determine and set the standards for the evaluation of literary works all over the world. According to Lukić (1972: 158), there is no doubt that such a market exerts a certain pressure on literature and this pressure is even more obvious in the case of Yugoslav literature. Lukić

(1972: 160) claimed that “although the exchange of culture and art among different cultures could be easier and livelier than ever before due to developments in technology, this exchange flows primarily in one direction, from ‘the United States and Europe’ to certain countries”.

Lukić (1972: 158) stated that only a certain type of Yugoslav literary work can be exported to other areas in the world, and “such work either must be ‘Balkan’, ‘oriental’, ‘peasant’, and must include dark motives, killings, and primitivism”. Moreover, Lukić (1972: 158) explained that “other intellectual works (e.g. those dealing with the revolution) have undeservedly remained in the shadow and they have no ‘export’ value”.

These striking observations made by Lukić decades ago are livelier than ever today, in an era of globalization. I agree with Lukić and claim that there is a strong tendency in the world to choose for translation those literary works that conform to the Western canons, in other words, works that bear Western perspectives of communities or stereotypes, and this approach is apparent in the translations from Yugoslav literature into Turkish. I also would like to add that works that somehow include ‘backwardness’ or ‘exotic’ colors can easily have an access to main literary markets.

Ivo Andrić received a Nobel Prize in 1961 for his novel *Na Drini Čuprija* (*The Bridge on the Drina*) and this event marks the emergence of the Yugoslav literature on world stage. *The Bridge on the Drina*, for

example, bears all the 'necessary' qualities for export. It tells about a bridge that connects the East and the West, and gives a socio-political panorama of the land focusing on that bridge throughout centuries. It projects vision of the old dichotomy: the East versus the West and/ or the Old World versus the New World. It also includes descriptions of individuals who belong to specific nationalities, that is, stereotypes. The novel and the author were introduced as in the following in the presentation speech of the Nobel Prize in 1961 (The full text of the speech and Ivo Andrić's banquet speech can be found Appendix I):

Na Drini Čuprija is the heroic story of the famous bridge which the vizier Mehmed Pasha had built during the middle of the sixteenth century near the Bosnian city of Visegrad. Firmly placed on its eleven arches of light-coloured stone, richly ornamented, and raised in the middle by a superstructure, it proudly perpetuated the memory of an era throughout the following eventful centuries until it was blown up in the First World War. The vizier had wanted it to be a passage that would unite East and West in the centre of the Ottoman Empire. Armies and caravans would cross the Drina on this bridge, which for many generations symbolized permanence and continuity underneath the contingencies of history. This bridge became the scene for every important event in this *strange corner* of the world. Andrić's local chronicle is amplified by the powerful voice of the river, and it is, finally, *a heroic and bloody act* in world history that is played here. ... Generally speaking, Andrić combines modern psychological insight with the fatalism of the *Arabian Nights*. He feels a great tenderness for mankind, but he does not shrink from *horror and violence*, the most visible proof to him of the real presence of evil in the world. As a writer he possesses a whole network of original themes that

belong only to him; he opens the chronicle of the world, so to speak, at an unknown page, and from the depth of *the suffering souls of the Balkan slaves* he appeals to our sensibility”.

(<http://nobelprize.org/literature/laureates/1961/index.html>) (Italics are mine.)

This introduction reveals, to some extent, what the Western world expects from a literary work in order to be awarded and presented to the rest of the world.

As stated at the beginning, the Western world represents the main literary markets, and evaluates and markets literary works from each part of the world. Thus, this condition has a great impact on the translational activities throughout the world. In other words, which works are to be translated is –on the whole- determined by the Western market. Thus, I claim that although Turkey and the land that can be cited as the ‘former’ Yugoslavia share a centuries-long historical past and have common cultural characteristics, there have not been many translations from Yugoslav literature (as from other Balkan literatures) into Turkish. Therefore, I believe that Lukić’s argument (1972: 159) that “the literature of all the Slavs, with the exception of the Russians, is underrated” applies for the Turkish literary life.

At this point, I would like to summarize the main steps of my argument: The first book translated from Yugoslav literature into Turkish is *Na Drini Čuprija* (*The Bridge on the Drina*) by Ivo Andrić. (Here the

translations of short stories and poetry published in literary magazines are not taken into account.) The book was translated in 1962, right after it was awarded with a Nobel Prize in 1961.

Another peak point of translations from Yugoslav literature appears right after the Bosnian War that came to an end by Dayton Peace Agreement in 1995.

After the translation of *The Bridge on the Drina*, only 52 different titles from 36 authors were translated into Turkish by the end of 2001 and 6 anthologies were published throughout these years. (The bibliography of translations and the related chart can be found in Appendix II and III.)

Among the authors translated into Turkish Ivo Andrić has been the most widely translated 'Yugoslav' author who wrote in Serbo-Croatian.

Half of the titles were translated from Serbo-Croatian, the language of the source texts, into Turkish, while the rest of the titles were translated from English, German, French or Russian. Some 'Yugoslav' literary works were also written either in Macedonian or Albanian. Here I use the term 'Yugoslav' because these works were produced in the former Yugoslavia.

My hypothesis is that although these two countries share a massive historical and cultural past, the literary exchange between Turkey and the former Yugoslavia has been minuscule and determined by the Western World until now. Literary works that conform to Western 'stereotyping' have been chosen for translation. My research shows that literary

translations from Yugoslav literature into Turkish have taken place in line with the mainstream literary –or political- trends set by the Western World despite the immense cultural and historical past of more than five hundred years of Turkey and the former Yugoslavia. Thus, it reveals that translation, being not only a form of inter-lingual communication but also a form of intercultural communication, cannot, by itself, develop bonds but is under the pressure of the standards placed by the Western world that is, the power relations in the literary poly-system.

I am aware that social facts are the products of complex processes and nothing can be the work of a single factor only. There should be other reasons of the scarcity of translational activities from Yugoslav literature into Turkish. Last, but not least, the human factor, the ‘individual’ efforts of translators and publishers should also be taken into consideration.

Thus, I build my hypothesis on three premises: The Western dominance in cultural life, the particularities of the Turkish revolution and the ensuing official ideology of the Republican period, and the limited number of translators and publishers dedicating their efforts to translating Yugoslav literature into Turkish. Taking all these factors into consideration and viewing the process as a complex interaction of structural/objective (universal and local) and subjective (human) tendencies, now I can put forward my hypothesis in full: I claim that the flow of translation from Yugoslav literature into the Turkish literary system has been constrained

by an 'amnesia' which itself is engendered by the prevailing Western standards, the official ideology of the Turkish Republic, and a limited staff of translators and publishers.

In Chapter One, I would like to establish the theoretical framework of my hypothesis. To do this, I will employ approaches of scholars of translation, literature, and history such as Douglas Robinson, Lawrence Venuti, Aijaz Ahmad, Richard Jacquemond, Mischa Gabowitsch, and Sveta Lukić.

In Chapter Two, I would like to give a historical description of the Yugoslav literature. Here, I prefer to refer to the literary system as 'Yugoslav literature' or 'Yugoslav literatures' since I believe it is a name that encompasses all the individual parts in the system, that is, the Serbian, Croatian, Bosnian, Kosovar, Macedonian, and Montenegrin literary systems especially during the period I examined. Therefore, this is an effort to remain impartial. On the other hand, the term 'Bosnian literature' which is used worldwide especially after the Bosnian War in 1991 is ruled out as it seems to include only the Muslim Bosnian literature, and exclude the others. The problem of naming the literature is crucial since each literary system has denied the 'others' and has not even given place to them in their literary curricula taught in schools, as if they have never existed, and as if these nations have not lived together side by side for centuries.

In Chapter Three, I will dwell upon the history of Yugoslav literature as it appeared in the Turkish literary system. I would like to explain which works were translated by whom and when, and I believe that this evidence will elucidate the approaches to or the perceptions of the Yugoslav literature.

In Chapter Four, right after putting forth the translations done from Yugoslav literature, I will provide information on the translators and individuals who have been instrumental and/or who were involved in the translational activities.

In Chapter Five, I will explain the socio-political inclinations throughout these years by employing the arguments covered in Tanıl Bora's, Günay Göksu Özdoğan-Kemâli Saybaşı's, and Maria Todorova's works, and by mentioning historical and cultural turning points of the time.

Finally, in the conclusion, I will analyze and discuss the findings elicited in the previous chapters, and try to reach a conclusion on the full picture of translations from the Yugoslav literature and comment on why it has not been as canonized as the other literary systems within the Turkish literary system despite centuries of coexistence and cultural ties.

PART I

CHAPTER I: THEORETICAL FRAMEWORK

Translation is –in the narrowest sense of the word- the act of transferring (a speech or writing) from one language to another. This definition does not cover the political and/or cultural consequences of translation. In order to understand what lies beyond this narrow definition, the drive for translation should be explored. The main drive for translation is to ‘learn’ about the person, community or culture that is translated.

In this part, I would like to address the approaches of scholars of translation, literature, and history in order to explain and support my hypothesis.

1.1 Douglas Robinson:

Douglas Robinson in *Translation and Empire, Postcolonial Theories Explained* (1997: 8) claims that “Translation has traditionally been thought of in highly mechanical ways: as an impersonal process of transferring a meaning from a source text to a target text without changing it significantly”. However, this traditional perspective seems to miss a crucial point, that is, the context and environment in which translation takes place. The context of translational activity should be studied and analyzed in order to understand the real aim of the task. Similarly, Robinson (1997: 79) argues that “translation in its multifarious social,

cultural, economic, and political contexts *is* impossibly more complex a field of study than abstract linguistic equivalence (which is already complex enough)".

Another important step in understanding the real meaning of the task of translation is to recognize the aim that translation serves for. Robinson's following statement (1997: 6) reveals a striking perspective toward the past and present function of translation: "Translation has been used to control and 'educate' and generally shape colonized populations in the past; translation in the present remains steeped in the political and cultural complexities of postcoloniality".

1.2 Lawrence Venuti:

Venuti in *Scandals of Translation* (1998) puts forth a similar perspective on this topic. He gives statistical information on translations done from English and into English, and reveals an asymmetry or an imbalance that discloses the interrelationships between elements of literary life. More translations are done from English into other languages of the world than into English, and in line with this fact he suggests that (1998: 88) translation is employed in order to create hegemony over other countries: "This asymmetry in translation patterns ensures that the United States and the United Kingdom enjoy a hegemony over foreign countries that is

not simply political and economic as the particular case may be, but cultural as well”.

Venuti (1998: 158) underlines the power of translation in understanding the sociopolitical relations throughout time: “Translation is uniquely revealing of the asymmetries that have structured international affairs for centuries. ... Here translation is a cultural practice that is deeply implicated in relations of domination and dependence, equally capable of maintaining or disrupting them”. At this point, I would also like to cite Tejaswini Niranjana (1992: 2) for the interpretation of the relationship between translation and power: “translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism”.

Moreover, Venuti gives an example of canon formation through translation. He argues that translations from Japanese into English were used to ‘reinforce the established criteria for canonicity’ and that translation can change the ‘domestic representation of a foreign culture’ (1998: 73). In translations from Japanese into English, Japan was represented as “an exoticized, aestheticized, and quintessentially *foreign* land quite antithetical to its prewar image of a bellicose and imminently threatening power” (1998: 72). Venuti also quotes Fowler to support his argument:

American publishers, Fowler argued, established a canon of Japanese fiction in English that was not only unrepresentative, but based on a well-defined stereotype that has determined reader expectation for roughly forty years. Moreover, the cultural stereotyping performed by this canon extended beyond English, since English translations of Japanese fiction were routinely translated into other European languages during the same period. In effect, “the tastes of English-speaking readers have by and large dictated tastes of the entire Western world with regard to Japanese fiction”.

In other words, Venuti states that translation has been and is being used in order to create political, ideological, cultural, and literary hegemony over other cultures, countries, and to establish representations of nations, communities, and cultures in line with the interests of certain institutions –publishers, academics, ideologies, etc. This framework, I believe, is true for the literary translations from Yugoslav literature into Turkish and also into other languages. The evidence for this could be the translation of the novel *The Bridge on the Drina* which received a Nobel Prize for the qualities it embodies, namely, its ‘exotic’, barbarian, oriental, and primitive colors that represent the Balkans, that have always been thought of as ‘in-the-middle’, between the East and West, Christianity and Islam, modern and primitive world.

1.3 Richard Jacquemond:

To give a similar but more detailed interpretation of the fact that translation develops within the power relations, I would like to refer to Richard Jacquemond and his article titled “Translation and Cultural Hegemony: The Case of French-Arabic Translation” (1992: 139):

Translation is not only the intellectual creative process by which a text written in a given language is transferred into another. ... In the case of translation, the operation becomes doubly complicated since, by definition, two languages, and thus two cultures and two societies are involved. A political economy of translation is consequently bound to be set within the general framework of the political economy of intercultural exchange, whose tendencies follow the global trends of international trade. Thus it is no surprise that the global translation flux is predominantly North-North, while South-South translation is almost nonexistent and North-South translation is unequal: cultural hegemony confirms, to a great extent, economic hegemony.

Jacquemond’s claim offers a clear explanation and interpretation to why literary works of the former Yugoslavia were not translated into Turkish as much as the literary works of other European or Western communities. Robinson (1997: 31-32) argues that the best introduction to the problems of translating across power differentials is offered by Jacquemond, and he summarizes Jacquemond’s hypotheses:

1. A dominated culture will invariably translate far more of a hegemonic culture than the latter will of the former;
2. When a hegemonic culture does translate works produced by the dominated culture, those works will be perceived and presented as difficult, mysterious, inscrutable, esoteric, and in need of a small cadre of intellectuals to interpret them, while a dominated culture will translate a hegemonic culture's works accessibly for the masses;
3. A hegemonic culture will only translate those works by authors in a dominated culture that fit the former's preconceived notions of the latter;
4. Authors in a dominated culture who dream of reaching a large audience will tend to write for translation into a hegemonic language, and this will require some degree of compliance with stereotypes.

Jacquemond in his article explains the flow of exchange between Arab literature and French, and explores the reasons of Nobel laureate Naguib Mahfouz's success in the Western market. He argues that (1992: 148) "this hegemony of Western discourse over the Arab world's endogenous discourse ensures the prevalence of dominant Western representations of Arab culture". This interpretation is in line with Venuti's argument on representation which referred to literary translations from Japanese into English and other languages. Jacquemond claims that (1992: 151) "the works chosen for translation were those that stressed the gap between the authors' modernist ideals and the 'backwardness' of

traditional society". This argument is also true for the works of Ivo Andrić and also Meša Selimović who, as modern authors describe the primitive Balkan society under the influence of the Ottoman Empire with all necessary exotic colors.

Jacquemond (1992: 152-153) underlines the importance of the Nobel Prize in the marketing of literary works:

The very limited sales of these translations in the French market shows that they rarely found their way to the ordinary reader, with the notable exception of the work of Naguib Mahfouz, especially after he received the Nobel Prize for Literature in 1988. ... Conversely, modern Arabic literature remains neglected by academia... It is arguable that the main reason for Mahfouz's relative success has to be located within his work rather than in his Nobel Prize. (Mahfouz's numerous works do not all fit into this broad definition, but the ones that do not are never chosen for translation: the post-1967 short stories, for instance) It is these same factors that made him the most acceptable Arab candidate for a Nobel Prize, and that, more than the prize itself, led to his being more widely translated and read.

This example has a lot in common with the case of literary translations from Yugoslav literature into Turkish. The works that were chosen for translation bear the Western representations of the primitive, exotic, barbarian, Balkan and/or Yugoslavian culture such as works of Ivo Andrić who has been translated the most into Turkish. His works are excellent representations of the intricate history and ethnicity of Yugoslavia. It is also very interesting that he was the first author translated into Turkish

after he was awarded with the Nobel Prize of Literature in 1961 "for the epic force with which he has traced themes and depicted human destinies drawn from the history of his country" (For the full text see Appendix I). Although *The Bridge on the Drina* was published in 1945, the first translation of his work in Turkish appeared in 1962 after being canonized through the Nobel Prize in 1961. Similar to Naguib Mahfouz, not all his works fit into the standards of literary translation and they are not chosen for translation. For example, his books titled *Lica* (Faces) and *Zapisi o Goji* (Notes on Goya) have never been translated into Turkish.

1.4 Aijaz Ahmad:

All these facts stated by the scholars cited up to now reveal that literary translation is a mediated process. Aijaz Ahmad (1997: 53) argues this in *In Defense of History: Marxism and the Postmodern Agenda*:

I have also said that countries of the third world have little direct access to each other's cultural productions. Indians, for example, do not import novels from Latin America. We read only those Latin American novels which get translated and published in English, in places like London and New York. In order to read such novels critically, an Indian would typically read the scholarship about Latin America that is produced in the same Atlantic zones. I do not mean that there is only one ideology that determines which Latin American novels will be translated or how they will be read. But I do mean that my knowledge of such novels is highly mediated, virtually determined by the complexes of knowledge assembled in Anglo-American universities and publishing houses.

This point of view underlines the fact that some literatures remain unrepresented or underrepresented in the literary market due to ideological reasons. Ahmad also claims that (1997: 58) “what you call Western domination is actually a capitalist universalization, in which the dominant ideologies and cultural artifacts are produced in the core countries and either exported to or copied in the rest of the world”. Therefore, it is quite normal or understandable that the works of a once-Communist society like the former Yugoslavia would not be chosen for translation and marketed throughout the world as much as the works of other countries. Ahmad’s interpretation of mediated translation is also revealed in his book titled *In Theory Classes, Nations, Literatures* (1992: 45):

‘[L]iterature’ from other zones of the ‘Third World’ – African, say, or Arab or Caribbean- comes to us not directly or autonomously but through grids of accumulation, interpretation, and relocation which are governed from the metropolitan countries. By the time a Latin American novel arrives in Delhi, *it has been selected, translated, published, reviewed, explicated and allotted a place in the burgeoning archive of ‘Third World Literature’ through a complex set of metropolitan mediations.* That is to say, it arrives here with those processes of circulation and classification already inscribed in its very texture. It is in the metropolitan country, in any case, that a literary text is first designated a Third World text, leveled into an archive of other such texts, and then globally redistributed with that aura attached to it. (Italics are mine)

This argument clearly explains why products of Yugoslav literature were late to appear in Turkish, and why certain works were translated.

1.5 Sveta Lukić:

Literary historian and critic Sveta Lukić (1972: 159) provides a similar interpretation on why Yugoslav literature remained untranslated or unknown when compared to other literatures and why they have not paid attention to other Slav literatures:

[T]he literature of all the Slavs, with the exception of the Russians, is underrated in the world market. After World War II, however, the lesser Slav literatures have produced more significant works on the whole than the Russians, and yet Russian writers are internationally better known and translated. To make matters even worse, not only are the Slav and Balkan literatures generally underrated, they also underrate each other. Look at our own literary market which in twenty years has translated and introduced no other Balkan or Slav literature except the Polish.

This argument is striking in that it reveals how dominant power relations or Western ideology can be to affect the relations between neighbouring communities. At this point, Lukić (1972: 159) draws attention to the translations done during or after political or ideological changes that would be source of interest for the rest of the world:

Acceptance of literary works from other socialist countries, even Russia in the last ten years, follows what may be called the 'five minute rule'. When a socialist country begins to liberate itself from Stalinist bureaucracy and dogmatism, interest in this country and in its literature rises in the world market. But this interest soon passes like any passion.

This explains why the number of translations from Yugoslav literature into Turkish and other languages increased right after the Bosnian War in 1991. The war and the dissolution of the socialist country drew attention of the world to this country but only 'for five minutes'.

Finally, Lukić (1972: 159) summarizes his argument so far: "It is unnecessary to reiterate the assertion that non-European literatures are underrepresented and underestimated in the world market. The cultures of Asia, Africa, and Latin America share the same fate."

1.6 Mischa Gabowitsch:

Mischa Gabowitsch, a Russian translator and academic, draws attention to a similar reality regarding relations between Russia and Turkey in his article titled "At the margins of Europe: Russia and Turkey". He (2005a) claims that there are no significant cultural relations between the two countries although they have been neighbours for hundreds of years, and they still have strong economic ties:

With the notable but rule-confirming exception of Nazım Hikmet's adventurous escape from Turkey in 1950 and subsequent life in Russia, cultural exchange was largely confined to scattered literary translations -- of Russian literature into Turkish more than vice-versa -- and rare officially-sanctioned visits by writers and critics. ... Underlying this distrust is a lack of mutual knowledge and cultural ties. The lifting of the Iron Curtain has resulted in a flood of translations of western European authors and a never-ending series of visits by French, German, and North American artists and musicians. However the presence of Turkish culture in Russia is limited to Tarkan, whose lyrics no one bothers to understand, and some novels by Orhan Pamuk, which few people have read.

Here Gabowitsch (2005b: 29) gives some striking information about the recent literary translations from Turkish into Russian:

As regards literary translations, the leaden years of 1970s and 1980s, nowadays, seem to be a golden age. *Inostrannova Literatura*, the main literary magazine included a few poems by Fazıl Hüsnü Dağlarca translated by Fazıl İskender in November 2001. Apart from this and Orhan Pamuk's three novels translated by the late Vera Feonova, no other Turkish works were published by the magazine throughout the post-Soviet period. †

† Except where indicated, all translations are mine.

Gabowitsch (2005a) continues to support his argument with more contrastive examples from literary life:

In Turkey, the situation is somewhat better; however, even here nineteenth century Russian culture remains much better known than that of the present day. Despite the significant economic links between the two near-neighbours, cultural relations are virtually non-existent, and always take a detour via the West. Turgut Bey, the character in Orhan Pamuk's *Snow* who translates Turgenev from the French, is a case in point; Pamuk himself, whose novels were translated into Russian only after their initial success in the West, is another.

Gabowitsch (2005b: 29) cites the translations of Orhan Pamuk's novels published in Russia:

Kara Kitap which was published in 1990 was translated into English in 1995. However, it was published in Russia in 2001 (*Inostrannova Literatura*, June 2001). English and Russian translations of *Benim Adım Kırmızı* were published at the same time (1998). Vera Feonova's translation of *Beyaz Kale* (1985) was published after her death (March 2004), nearly twenty years after the original.

Finally, Gabowitsch (2005a) explains that the reason behind the lack of cultural ties is that both countries are focused on the 'West' rather than trying to establish strong relations with their neighbors or near-neighbors despite their historical background:

Culture, too, is geared towards western Europe and 'the West' in general. The West, and especially Germany, home to the biggest Russian and Turkish diasporas, as well as the United States and France, act as magnets, attracting and repelling by turn. Those who want to prove their Europeanness, as well as those who spend their time denying their country's European identity, need to speak the language of the West. This is reinforced by the fact that cultural exchange is used by the European Union as a substitute for political cooperation. Russia and Turkey are not unique in this respect, of course -- they share this fate with most of the developing (or, in the case of Russia, non-developing) countries that are now euphemistically called 'emerging markets', and indeed, with most non-Western countries.

Gabowitsch's argument about the relations between Russia and Turkey -just like Richard Jacquemond's claim on translations between Arabic and French- supports my point of view for which I will provide more detailed examples in the following chapters.

To sum up, when translational patterns are analysed, it is clearly seen that translation is more than just a linguistic transfer from one language to another, and can be used in order to create effects on politics, ideologies, cultures which may result in creating hegemony over others. It is also clear that the Western world dominates the translation activities and representations of other countries and cultures all over the world. Literary works that bear the stereotypes and Western representations of the exotic, 'backward' 'other' are widely accepted in the

Western world. Thus, these types of literary works are selected to be translated and marketed so that the Western ideology and values can be introduced to the rest of the world. Works that do not conform to and reinforce these dominant conventions remain neglected or forgotten. Thus, I argue that this rule applies for the translations from Yugoslav literature into Turkish and I will try to prove this pattern by analyzing the history of translations from this literature and the socio-political relations between these two countries.

PART TWO

CHAPTER II: A HISTORICAL ACCOUNT OF YUGOSLAV LITERATURE

Serbo-Croatian as a language belongs to the Slavonic group of languages within the Indo-European language family along with Romance and Germanic languages. The main qualities of the language are described in the preface of the *Scar on the Stone* edited by Chris Agee (1998) as in the following:

What was known officially as Serbo-Croat(ian) is now a language without a common name in common use. It is called Bosnian, Croatian, or Serbian depending on who or where you are. These names were always used in preference to the official term, even though most of the words in all three would have been roughly the same. 'Bosnian', however, tended before independence to denote the dialect, the peasant patois; and Bosnians of all backgrounds used the same Turkish words. In purely linguistic terms, the dialect continua of Serbo-Croat(ian) were no complex than for any long-established mother tongue covering an area of similar size (Anglo-Scots, say). But, of course, the difference between an accent, a dialect, and a language is vastly more complex than vocabulary, for questions of identity, cultural authority, and statehood intrude. Language is a totem of personal and collective self-definition. Nowadays, in any event, Bosnian is the 'Serbo-Croat(ian)' spoken by all those who keep faith, in some sense, with Bosnia in its historic form.

It is the native tongue of more than 18 million people in present-day Serbia, Montenegro, Croatia, and Bosnia and Herzegovina.

Below I will give an account of the periods of literature in the history of Yugoslavia. Most of the historical information is taken from *Contemporary Serbian Literature* (1964) by Ante Kadic, *Contemporary Yugoslav Literature* (1972) by Sveta Lukić, *Çağdaş Boşnak Edebiyatı Antolojisi* by Fahri Kaya (1997), and the *Columbia Encyclopedia*.

By making use of the information in these resources I have divided the history of literature into six different periods depending on the political turning points in the region that were reflected in the literary works.

2.1 Kingdom of Bosnia 1377-1463:

Literature in Serbo-Croatian language started with the oral tradition of epic poetry. Written literature, which was composed of biographies of holy saints, began to appear in the Middle Ages. At the end of the fourteenth century –especially after the Kosovo War in 1389- the encounter with the Ottoman Empire forces marked the opening of a new era. This event had a major role in the history of the Serbian epics. Epics which had been about kings and holy saints by then, began to be composed on the encounter with the Turkish forces- an ‘other’ world. Similar themes had been seen in literary works during the five hundred years of Ottoman rule.

2.2 Ottoman Empire 1463-1878:

Under the Ottoman rule the oral tradition of folk poetry developed. *Sevdalinkas*, namely folk songs on love, are the best examples of this period which is characterized by great richness. The literature influenced by the Ottoman rule and Renaissance reached its apogee in the epic called *Osman* composed by Ivan Gundulić.

By the end of eighteenth century, nationalist movements throughout Europe had their repercussions in the region. There were two revolts against the Ottoman Empire, in 1804 and 1815, and the peoples of the different parts of the Balkan Peninsula started to win their independence from the Empire.

Literature also displayed nationalist awakenings. Folk literature, folk songs, and oral poetry were again promoted as the favorite themes of literature. The philologist, ethnologist, and national ideologist Vuk Stefanović Karadžić compiled folk songs, tales, sayings, and poetry. Karadžić was one of the prominent figures in European folklore. His collections of folk literature (e.g, *Serbian Folk Songs I-IV*, *Serbian Folk Tales*, *Serbian Folk Sayings*) were received well all over Europe. Serbian folk songs were translated into many languages, and authors like Goethe wrote about them. These folk songs were also imitated by many other languages. As regards philology, Karadžić wrote the first grammar and the first dictionary (*The Serbian Dictionary* in 1818). He created the

modern alphabet by reforming the traditional Cyrillic alphabet and developed the standard Serbian literary language on the basis of the vernacular dialects. He is the creator of pure Serbo-Croatian prose and style. In the nineteenth century Karadžić helped preserve and promote the literature by collecting national ballads and epic poetry.

The bishop and ruler of Montenegro, Petar Petrović Njegoš, who is also another epic poet, in 1847 wrote the epic *Mountain Wrath (Gorski Vijenac)* which “earned him the designation of the Montenegrin Shakespeare” as stated in the *Columbia Encyclopedia*. The epic poem represents three different civilizations that appear in the region, that is, European, Islamic, and Yugoslavian civilizations, and it has been translated into many languages.

2.3 Austria-Hungary Empire 1878-1918:

One of the leading poets of the period is Aleksa Šantić (1868-1924) who wrote epic nationalist poems. Ante Kadić (1964: 20) describes the characteristics of the period and the prominent literary figures:

During this period which was characterized by gradual democratization and modernization of Serbia, by turmoil and sensational events, by wars and high hopes, Serbian cultural and literary life was blossoming. While Šantić was the poet of transition, the bridge between the old and new poets, Dučić abandoned entirely the earlier patterns and became the leader of the new, modernistic school.

Kadić (1964: 21) portrays the writer's political inclination and how it is reflected in his works:

Aleksa Šantić showed a stubborn opposition to the Austro-Hungarian domination. In 1918 Šantić saw the realization of his dream – the union of the Yugoslav peoples. (*He was*) an original poet whose chief characteristic was a certain nostalgia for the past, mingled with an ardent love for his oppressed country. Many of his poems have become an inseparable part of patriotic celebrations. He sang about the peasants and their hard labor; he glorified the attachment to the native land (“Here remain”).

Kadić (1964: 22) also provides examples of Šantić's works:

Šantić wrote some stories and verse dramas, the best of which are *Pod Maglom* (1907) and *Hasanaginica* (1911). He was also an assiduous translator of German poets, especially Heine. He is preferred to Dučić because of his patriotic and social themes.

Hasanaginica, which is considered as the best example of folk literature, was translated into German by Goethe. Author and translator Fahri Kaya (1997: 21) states that this ballad is the only example of folk literature in the world that has been translated most into other languages e.g. it has been translated into English sixteen times.

Borislav Stanković (1876-1927), another important author of the period wrote *Tainted Blood* (*Necista Krv*, 1911). According to the *Columbia Encyclopedia*, it is still considered one of the best novels of Yugoslav literature. Stanković is also one of the most translated authors in the former Yugoslavia. Petar Kočić, who was elected in 1910 to the parliament and defended the peasant class, was another prominent author of the period who fought against the feudal system in Yugoslavia.

2.4 Between the Two Wars 1918-1941:

Right after World War I, a new state was founded, and the changes in the political life brought dynamism to literature and culture. Following nationalism, expressionism was the literary current of the post-war period. Everything deemed 'old' was left behind. In literature, expressionism was the first to appear as an avant garde movement, in the 1920s.

Miloš Crnjanski was a notable author of the avant-garde current. Among his works are *The Lyrics of Ithaca* (1919), *Migrations* (1929), and *The Second Book of Migrations* (1962).

Rastko Petrović (1898-1949) is another prominent author of the period who produced *In Revelation* (1922). The novel which is about the life of the ancient divinities of this land, does not include any of the aspects of the old verse. Petrović is the first author among other Yugoslav authors who got interested in exotic and primitive cultures.

Ivo Andrić (1892-1975) and his contemporaries Isak Samokovilija (1889-1955), and Marko Marković (1896-1961) are prominent authors of prose.

Ivo Andrić's first narrative was *Put Alije Djerzeleza* (*The Journey of Ali Djerzelez*, 1920). However, after Andrić was awarded with the Nobel Prize in Literature in 1961 for his novel *The Bridge on the Drina* (*Na Drini Ćuprija*) which was written in 1941, his works began to be translated and published all over the world. Ivo Andrić has a famous trilogy: *Na Drini Ćuprija* (*The Bridge on the Drina*), *Travnička Hronika* (*The Travnik (Bosnian) Chronicle*), and *Gospodjica* (*The Spinster /Young Miss*). All books were published in 1945. His novels represent characteristics of Eastern and Western cultures that can be observed in Bosnia around a bridge built in the Ottoman period that connect peoples of the East and West. Andrić depicts this region which is composed of a variety of religions and nationalities and where East and West have confronted each other for many centuries due to their interests and influences. In *Gospodjica* (*The Spinster /Young Miss*) and *Nove pripovetke* (*New Stories*), 1948, Andrić covered problems of modern age. He focused on the psychology of characters, loneliness, the war and postwar periods. In *Prokleta Avlija* (*Devil's Yard*, 1954) Andrić described the experiences of a Bosnian Franciscan imprisoned in Istanbul. Literary historian Novica

Petković in the article *Twentieth Century Literature* explains the literary quality of Andrić's novel *Devil's Yard*:

The *Devil's Yard* (1954) shows all of Andrić's narrative skill: he transformed the ancient framing of a story within a story into the harmonious and complexly built structure of a short novel with multiple meanings. In terms of content and theme, it corresponds to collected experience and age old wisdom drawn both from eastern and western cultures, which met and intermingled in Bosnia.

(http://www.rastko.org.yu/isk/npetkovic-xx_literature.html)

In 1960 Andrić published another collection of stories, *Lica* (Faces). He has also written several essays, prominent among which is his notes on Goya (*Zapisi o Goji*).

2.5 Between World War II and the Breakup of the Federation 1945-1991:

World War II was equally as devastating as World War I for the people of the region. However, it had even deeper impacts on literature. Lukić (1972: 9) states that "in the first two years after the liberation and the revolution there was artistic liveliness" in the Yugoslav literary life.

World War II brought a totally new system to the Yugoslav peoples. Beside the resistance to the foreign occupation forces, there was also an internal schism among the people based on ideology. Two parallel resistance movements - the monarchists and the Partisans led by the

communists- arose. The establishment of the socialist order had effects on literature until the order was destroyed fifty years later. Literary development starting in 1945 cannot be properly understood if this new order is not taken into account. Apparently, literature depended on these general political and ideological changes. World War II produced a number of partisan poets, and war themes predominated in postwar writing.

Lukić (1972: 14) describes the postwar period in general terms: “In the years after 1950, literary life became stronger, richer and more freely flowing. Our first real modern works of art have their beginnings at this point. Literature spread and there was increasing variety”. Literary life in the sixties was defined by Lukić (1972: 19) as “[the] flowering of Yugoslav literature, and the work of a few young critics seeking a deeper interpretation and reevaluation of ... traditional national values is perhaps most characteristics of this period”.

According to Lukić (1972: 30), during the postwar period “poetry made notable gains, breaking as a whole with primitive folklorism, with naïve patriotic pedagogy, and with rhetoric”. In terms of prose, ‘the greatest and most obvious expansion’ was observed in the novel. “There has also been a growth in the short story, which has traditionally been a Yugoslav strong point” states Lukić (1972: 30).

At this point, I would like to provide brief information on the leading literary figures of the period. Vasko Popa (1922-1991) is the most controversial poet of the period. His works include *The Crust* (1953), *Field of Unrest*, *A Land Upright* (1972), *Wolf's Salt* (1976). His poetry is totally different from the traditional Yugoslav poetry. Subjectivity, personal feelings, and emotional connotations in poetic language are not to be found in most of Popa's poems. He is also one of the most often translated poets of Yugoslav literature. His works have been published in France, Britain, Germany, Austria, Poland, and many other countries.

Prominent prose writers of the period are: Mihailo Lalić (*The Wedding*) and Dobrica Ćosić (*Distant is the Sun*, *Roots*, *The Time of Death I-IV*). Their historical works represent cornerstones in Yugoslavia's both political and social lives. Ćosić deals with the dramatic developments and turning points in the social, ideological, and political life of the country during the first half of the twentieth century. Ćosić, one of Yugoslavia's most influential authors, afterwards became the President of the Federal Republic of Yugoslavia.

Meša Selimović (1910-1982), another important author of the period, displayed ancient dilemmas of Yugoslavia like Ivo Andrić did. *Dervish and Death* (*Dervis i Smrt*, 1966) and *The Fortress* (1970) are among the works that present the social problems of the previous centuries through the eyes of a character. However, his oriental milieu is

darker and crueler than that of Andrić. Selimović presents man's eternal fear and his suffering under ideological impositions in his works. *The Dervish and Death* (1966) is a narrative about a Moslem dervish in the eighteenth century. Selimović was deeply influenced by the execution of his brother and this book represents his emotional and ideological conflicts after his brother's death. This novel was later made into a film in Turkey (*Derviş ve Ölüm*).

World War I and political changes of the time influenced Izet Sarajlić, a prominent poet of the period. His revolutionist brother was also shot by the Italian fascists in 1942. This event had an enormous impact on his poetry. He published his first poems in 1948 and his poetry drew a lot of interest. He served as the president of the Yugoslav Writers Union during the Tito regime. His poems have been commonly translated into many languages. He was also wounded during the Serbian siege in 1995.

Antonije Isaković (*Grown Children*, 1953, *Fern and Fire*, 1962) and Miodrag Bulatović (*The Devils Are Coming*, 1955, *The Wolf and the Bell*, 1958, *The Red Rooster Flies Heavenward*, 1959) are other authors of the period. Isaković uses strong symbolic connotations. On the other hand, Bulatović, in fact, started a new developmental stage in prose as he suddenly changes tone and makes quick transitions from the serious statements to the parodies. Bulatović's novels have been translated into many languages.

Danilo Kiš (1935-1989) was acclaimed for his novels *Garden, Ashes* (1965), *The Hourglass* (1972), *A Tomb for Boris Davidovic* (*Grobnica Za Borisa Davidovica*) (1976). Danilo Kiš's work has gained the largest international audience during this period. Susan Sontag introduced Kiš to English-speaking readers.

Milorad Pavić, a notable author of Yugoslav literature, wrote a novel-dictionary titled *Dictionary of the Khazars* (1984) in which he told the story of Khazars from three different perspectives, i.e., according to three religions: Judaism, Christianity, and Islam. He brought a totally new form to literature with this work. The interplay between the real and the possible, between knowledge and fantasy is apparent in his works. His other works can be cited as *St. Mark's Horses* (1976), *A Landscape Painted in Tea* (1988), *Last Love in Constantinople* (1989), and *The Inner Side of the Wind* (1991). Pavić has been nominated for Nobel Prize several times and his works have been published in twenty-five languages all over the world.

After 1944 when Macedonian was recognized as one of the official languages of Yugoslavia, writers sought to develop a literature based on Macedonia's rich folk heritage.

Mateja Matevski known as a poet, literary and theatre critic, essayist, and translator is also one of the important Macedonian figures of the period. His works are: *Rains* (poetry, 1956), *The Equinox* (poetry,

1963), *Iris* (poetry, 1976), *The Circle* (poetry, 1977), *Lime Tree* (poetry, 1980), *The Birth of Tragedy* (poetry, 1985), *From Tradition to the Future* (criticism and essays, 1987), *Drama and Theatre* (theatre criticism and essays, 1987), *Moving Away* (poetry, 1990), *Black Tower* (poetry, 1992), *Carry Away* (poetry, 1996), *The Light of the Word* (criticism and essays), *The Dead One* (poetry, 1999), *Inner Area* (poetry, 2000). He is also a holder of the French Legion of Honour, Arts and Literature. Thirty books of his poetry have been published in twenty foreign languages. He has published over forty books of translations from Spanish, French, Slovenian, Russian, Albanian, and Serbian.

2.6 After the Breakup of the Federation 1991-2001:

The ethnic clashes and the war in the former Yugoslavia had an impact on literary life. Literary works were mainly on the war and the consequences of the war. In other words, realistic works began to be produced. However, the previous period was characterized as postmodern when we look at the works of Meša Selimović, Danilo Kiš, and Milorad Pavić.

As stated before, Yugoslav literature was very dynamic at the beginning of the twentieth century and especially after 1950s, Yugoslav authors received much acclaim and interest and have been translated into many languages.

As the Yugoslav federation came to an end in the early 1990s after the Bosnian War, the literary life also got heated and it provoked interest all over the world and literary works have been translated into many languages. However, the breakup of the federation caused the differences between the Yugoslav literatures widen. Thus, peoples of different ethnic origins now speak Bosnian, Croatian, or Serbian and they try to 'purify' them of each others' influences.

CHAPTER III: TRANSLATIONS FROM YUGOSLAV LITERATURE INTO TURKISH 1962 - 2001

The aim of this chapter is to provide a historical account of translations from Yugoslav literature into Turkish. To reach the necessary data, I conducted a research and examined all volumes of Turkish National Bibliography published from 1939 to 2001. Translations of works such as short stories and poetry that appeared in literary magazines are not covered in this study. On the other hand, anthologies of poetry and short stories are included. I also examined the translated books to see whether translators and/or publishers wrote any prefaces that could somehow help understanding why and how these books were translated and whether texts were translated from Serbo-Croatian or other languages. (For the full bibliography of books translated into Turkish, see Appendix II.)

During the research I found out that the first translation from Yugoslav literature into Turkish was published in May 1962. It was the novel of Ivo Andrić titled *Na Drini Čupriya* (*Drina Köprüsü*). It was translated by Nuriye Müstakimoğlu and published by Altın Kitaplar Yayınevi. It is indicated that the novel was “translated from the original text in Serbian”. It is interesting that the novel was translated into Turkish right after the author was awarded with a Nobel Prize in 1961 for this novel. This novel has been re-printed for so many times in forty years.

The name Hasan Âli Ediz, who wrote a preface to the first edition of the translated novel, has appeared as the co-translator of the novel starting from 1963. In the preface of the novel he (1962) stated that they would be so happy “if *The Bridge on the Drina* provides the opportunity to learn about Bosnia and Bosnians with whom we shared a common fate for more than 400 years and Ivo Andrić who is one of the greatest authors of today’s Yugoslavia”.

The second novel, which was translated into Turkish, was *Travnička Hronika (Gün Batarken)* by Ivo Andrić. The novel, which was translated from German by Tahir Alangu, was published in 1963 by Altın Kitaplar Yayınevi. In the preface, Alangu (1999: 7) explained that he translated this novel into Turkish “by taking into account the deep interest in the novel’s subject, characters, and issues that also embrace our history”. He (1999: 8) also explains in a striking way why Andrić received the prize and how important his novels are for our country:

In Yugoslavia there have been other novelists who were stronger and more renowned than Andrić before he received the Nobel Prize, and if we are to ask for names of authors to any Yugoslav reader, probably they would be naming other authors who are superior than Andrić. However, none of these authors could go beyond being a ‘local’ author and become a ‘Balkan’ author and catch up with Andrić in terms of dealing with common issues and qualities of coexistence of Balkan nations throughout history. Therefore, they were not able to get a Nobel or to become a famous author of his calibre, although they were translated into Western languages long before him (Andrić became well-

known in the West after 1951). Turkish readers have a special place for him. He has now understood the proximity of his works to our world in terms of their subject, attitudes and lives of his characters and [Turkish readers] could accept his works as if they were written by a Turkish author. *Travnik Kronika*, beyond genealogical proximity, enables us to see some facts of issues related to Balkan peoples and Ottoman history and observe them from a new perspective.

The third novel published in Turkish was *Prokleta Avlija (Uğursuz Avlu / Devil's Yard)* by Ivo Andrić. It was translated by Aydın Emeç, and published by Ağaoğlu Yayınevi in 1964. From which language the novel was translated is not indicated on the book.

The fourth novel that appeared in Turkish was *Bosanske Price (Bosna Hikayeleri)* which was again written by Ivo Andrić. It was published by Varlık Yayınevi in 1965. The translator of the novel was Zeyyat Selimoğlu.

In 1967 Branislav Nušić's comedy *Ramazanske Večeri (Ramazan Akşamları)*, which was written in 1898, was translated from 'Serbian' into Turkish by Professor Süreyya Yusuf and published by Varlık Yayınevi.

In 1968 Miodrag Bulatović's novel titled *Crveni Petao Leti Prema Nebu (The Red Rooster Flies Heavenward)* was translated by Mahmut Kıratlı. It was published by Varlık Yayınevi with the title *Kırmızı Horoz*. It was stated on the book that the book was translated from the original text in Serbo-Croatian.

In 1970 another novel by Miodrag Bulatović -*Godo Je Došao*- was published. The novel, which was written on Samuel Beckett's play, appeared in Turkish with the title *Godot Geldi - Eski Bir Tema Üzerine Çeşitleme*. The novel was translated into Turkish by Sevgi Sabuncu, and published by Bilgi Yayınevi. From which language it was translated is not indicated on the book.

Three years later in 1973 Meša Selimović's novel *Derviš i Smrt* (*Dervish and Death*) was published by Varlık Yayınevi with the title *Derviş ve Ölüm*. The novel was translated from 'Serbian' by Mahmut Kıratlı. (On the cover of the edition published by L&M Yayınları (2006) it is indicated that the novel is a "masterpiece by the skilled author Meša Selimović that was translated into thirty different languages and was deemed worthy of many important literary awards".

In 1974 poetry selections of two prominent poets of their time were translated into Turkish by Necati Zekeriya. Vasko Popa's *Daleko u nama* (*İçimizdeki / Far Within Us*) and Izet Sarajlić's *Posveta* (*Sunu*) were published by Cem Yayınevi. There is no preface or introduction in both books.

Necati Zekeriya also translated and published an anthology of modern Yugoslav short stories in 1975 under the title *Çağdaş Yugoslav Hikayeleri Antolojisi*. The anthology was published by Varlık Yayınevi.

In 1976 Ivo Andrić's short story titled *Priča o Kmetu Simanu* and other short stories was published by Cem Yayinevi under the title *Irgat Siman*. The translators of the book were Adnan Özyalçiner and İlhami Emin. Adnan Özyalçiner stated in the preface that "Ivo Andrić was only renowned in his country until he received the Nobel Prize for Literature in 1961".

A year later in 1977 Dobrica Ćosić's novel *Daleko Je Sunce* (*Güneşe Doğru / Far Away is the Sun*), which is about World War II and the Partizans, was published by Okar Yayınları. It was translated by Alp Sevindik. The English title of the novel *Far Away is the Sun* appears on the cover of the book right under the Turkish title. *Drina Köprüsü* had six new editions by Çetin Ofset Basımevi in 1977.

In 1978 a collection of short stories by Ivo Andrić appeared in Turkish under the title *Ver Elini Çocukluk*. It is composed of Andrić's short stories based on his remembrances from his childhood. The novel which was translated by Necati Zekeriya was published by Bahar Matbaası under the Children's Literature Series. On the cover of the book it is stated that the book belongs to Ivo Andrić who is one of the most renowned authors of Yugoslavia which is 'a neighbour country'.

One of the other novels which were translated into Turkish in 1978 was *Tembeller Diyarı* by Mitar Maksimovic. It was translated by Fahri Kaya and published by Koza Yayınları under the Children's Literature

Series. There is no information about the author or the original language in the preface or on the cover. A selection of poems by the Macedonian poet Mateja Matevski was translated by Necati Zekeriya and published with the title *Güzellik Üçgeni* by Cem Yayınevi. The book includes Matevski's poems such as *Rains* and *The Circle*. Another literary work published by Cem Yayınevi in 1978 was *Yugoslavya'daki Çağdaş Arnavut Hikayeleri Antolojisi*. The short stories were compiled by Recep Çosya, and translated by Avni Çıtak.

In 1979 Necati Zekeriya produced and translated another anthology titled *Çağdaş Makedonya Şiiri (Modern Macedonian Poetry)* which was published by Koza Yayınları under World Authors Series.

In 1981 Blaje (Blaže) Koneski, who received the Golden Wreath Award in Struga in 1981 was translated by Necati Zekeriya. The book titled (*Yıldızları Örmek*) was published by Cem Yayınevi and it includes a preface by Fazıl Hüsnü Dağlarca who in 1974 received the same award.

Ivo Andrić's novels *Drina Köprüsü* and *Irgat Siman* were re-printed in 1983. At the end of *Irgat Siman* published in 1983 there is a commentary by Adnan Özyalçiner titled "Ivo Andrić'in Yapıtlarında Tarihsel Belirlemeler ve Türklerle İlişkileri". Here, Özyalçiner (1983: 233, 236) explains how Andrić narrated the coexistence of Turks and Yugoslavs and suggests the reasons why Andrić's works were well-received among Turkish readers:

Andrić's novels and short stories -which are strictly connected with Turkish-Yugoslav peoples' common history of 500 years and history, tradition, custom, folklore, and language that have roots in local events- are the most important aspect that cause Turkish readers to love him without feeling alienated and let [his works] become widespread. ... In almost all of Andrić's works bitter and sweet events of Ottoman history are related as a common fate or fate of humanity. Political, economic and social relations in the course of five hundred years caused the emergence and development of a common experience of Turks and Yugoslavs in the Balkans.

Again in 1983, Necati Zekeriya compiled another anthology titled *Çağdaş Yugoslav Şiiri Antolojisi*. The anthology was published by Cem Yayınevi. Necati Zekeriya also translated Radoslav Zlatanovic's poetry into Turkish which was published by Cem Yayınevi under the title *Kadını Yaşamak*. Necati Zekeriya translated another collection of poetry which was written in Albanian by Esad Mekuli, a poet who studied in Belgrade. The book titled *İki Kıyı* was again published by Cem Yayınevi.

In 1984 Hasan Mercan compiled poems of Rahman Dedaj, another Kosovar poet who wrote in Albanian and translated them into Turkish. The book was published under the title *Salı Günü* and was published by Milliyet Yayınları.

Hasan Mercan translated three poets into Turkish in 1985. The translations were published by Yalçın Yayınları. The first poet was Husein Tahmišćić. The title of the book was *Izabrane Pjesme (Salıncak)*. The

second poet was Mustafa Cico Arnautović, and the title of the book was *Nehirlerin Dili*. The last poet translated by Hasan Mercan was Josip Osti. The poems were translated from Serbo-Croatian and were published under the title *Parmak İzleri*.

In 1986 translations of Hasan Mercan continued to be published. The publishing house was again Yalçın Yayınları. The books were published under the titles *Cüzam Dağı (Ni Bos Ni Obuven)*, *Abidin*, and *Sarı At (Kali i Verdhë in Albanian)* which were written by Danilo Maric, Ismet Marković, and Azem Shkreli respectively.

At the end of 1986 one-act Yugoslav plays, which were compiled by Muharrem Şen D., were published under the title *Tek Perdelik Yugoslav Oyunları*. The book was published by Tekin Yayınevi. Hasan Mercan again translated and published other prominent figures of his time. The novels he translated were *Sirat ćuprija (Sırat Köprüsü)* and *Alipaşa (Ali Paşa)* by Mesud Islamovic and Danilo Maric respectively. Both novels were published by Yalçın Yayınları.

Next year in 1988 Hasan Mercan translated another novel by Mesud Islamovic which was titled *Bedr i Mag (Bedir ile Mağ)*. Yalçın Yayınları published the novel.

In 1989 Hasan Mercan once more translated another novel by Mesud Islamovic which was titled *Daira (Çevre)*. The novel was also published by Yalçın Yayınları.

In 1990 Fikret Cinko's novel *Azra* was translated into Turkish by Hasan Mercan which was published by Yaba Yayınları. Belkıs Çorakçı and Nusret Dişo Ülkü translated Bojin Pavlovski's novel titled *Gurbetin Doğusu* which was published by Güneş Yayınları.

In 1991 a collection of poems by Izet Sarajlić was published under the title *Istanbul Günleri*. It includes some of the poems which were published in 1974 under the title *Sunu*. Translations are done by Yüksel Pazarkaya and Necati Zekeriya. However, Pazarkaya (1990: 8) stated in the preface that he translated the poems from German by making use of Enzensberger's and Emine Kamber's translations. It was Varlık Yayınları which published the book.

Again in 1991, Hür Yumer translated Danilo Kiš's *Enciklopedija Mrtvih (Ölüler Ansiklopedisi)* from French which was published by Remzi Kitabevi. Nusret Dişo Ülkü translated Rade Siljan's poems under the title *Duvarlar içine alınmıştır (Walling-up the Shadow)* after it was awarded with Golden Wreath in Struga in 1990. The collection was published by Yalçın Yayınları.

Next year in 1992 Suat Engüllü translated Trajan Petrovski's poems which were published by Tekin Yayınevi under the title *Köprüler*. Petrovski was the Macedonian ambassador to Turkey.

In December 1993, Atullah Sadak translated Munir Gavrankapetanovic's *U Plamenu Kusnje: Sjecanje Mladog Muslimana*

which was published by Pınar Yayınları under the title *İmtihan Alevinde: Bir Genç Müslümanın Anıları*. The prologue (1993: 7-8) explains why this novel was chosen for translation and the historical and religious relationship between Turkey and Bosnia from an Islamist perspective:

Our relationship of more than 400 years with Bosnia-Herzegovina that started in 1462 as it joined the Ottoman-Islam geography, ended abruptly with the unfortunate war in 1878. After the Balkan War in 1912 we fell out-of-reach of Bosnia. Borders, obstacles, countries and years entered between us. ... Years passed by. In 1990s when Yugoslavia dissolved, Bosnia-Herzegovina was suddenly on the agenda of Muslims of Turkey. Our Bosnian brothers whom we forgot in the frontiers further away, whose place we had difficulty to point on maps caused great sorrow for us. After almost 100 years we embraced each other as if asking where we have been. ... Turkish people tried to learn about Bosnia and Bosnians in the course of dramatic developments that began in 1990s. It is so sad that you can find more books, studies, articles and documents, for example, on Native American Indians than on Bosnia-Herzegovina. And it is still the case. Is it a consequence of the century-long gap or is it a prerequisite of abstraction from the Muslim world? We do not know. Unfortunately, we know very little about Bosnian Muslims. ... What have those people lived through during the 25 years of Austrian rule and more than 70 years of Yugoslav rule? What kind of misfortune have they suffered? What is left from Ottoman-Islam culture in Bosnia? ... These questions appeared especially in 1990s. Regrettably, we still could not establish serious cultural and social relationships with Bosnian Muslims. For example, how many books have been translated from Bosnian into Turkish?

In 1995 Suat Engüllü translated Sande Stojčevski's poetry collection with the title *Sözün Özü: Şiirler*. The book was published by Tekin Yayınevi. Milorad Pavić's *Ruski Hrt (Le Levrier Russe)* was translated into Turkish under the title *Rus Tazısı* by Işık Ergüden. The novel was published by Mitos Yayınları. Finally, Suat Engüllü translated Radovan Pavlovski's poetry collection with the title *Dünyanın Gözbebeğine Gömün Beni (In the World's Eye Bury Me / Bury Me in the Pupil of the World)* which was published by Cem Yayınları.

In 1996 another work by Milorad Pavić was translated from French into Turkish by İsmail Yerguz. The dictionary-novel was titled *Hazarski Recnik (Hazar Sözlüğü-Dictionary of the Khazars)*, and it was published by Engin Matbaacılık. (On the cover of the 2001 edition of the novel by Agate Yayıncılık, it is stated that "the book was chosen the best book of the year in Yugoslavia in 1984 and that New York Times wrote the novel was one of the seven best novels of the year. In 1990 the book was a best-seller in France and UK. Again on the cover of the book all the international awards it received are indicated.)

In 1997 Nesrin Ertan translated the novel (*Iščezavanje Plavih Jahača / The Shriek*) by Nermina Kurspahic under the title *Çılgılık: Ölümle Direniş Arasında Bir Bosnalı'nın Romanı*. The novel was published by Sinegraf. In the prologue of the novel written by the editor Sedat Kalsın (1997:8) it says: "This book is the story of developments after this order

[‘Burn all the Turks!’ given by Mladic during the Bosnian War]. A bloody story that continues since 1878 and that is of Turkey’s concern after Bosnia-Herzegovina”.

Again in 1997, Barbaros Yasa translated Zlata Filipovic’s novel *Zlatin Dnevnik (Zlata’nın Günlüğü / Le Journal de Zlata)* from French. The novel was published by Papirüs Yayınevi.

In 1998 Suat Engüllü translated Zlatka Topčić’s novel under the title *Čudo u Bosni (Saraybosna’da Kâbus)*, and the book was published by Gendaş Yayınevi.

In 1999 Fahri Kaya compiled and published *An Anthology of Modern Macedonian Poetry*. The anthology was published by Ministry of Culture under the Turkish World Literature Series. Miodrag Bulatović’s novel *Godó Je Došao (Godot Geldi-Eski Bir Tema Üzerine Çeşitleme)* was published again. Trajan Petrovski’s poetry collection was translated and published under the title *Yansıma* by İnanç Yayınları. Suat Engüllü translated Mateja Matevski’s poems and had them published by Era Yayıncılık under the title *Kada Smo Išli u Istanbul (When We Were Going to Istanbul - Istanbul’a Gittiğimiz Zaman)*. Esad Bayram translated the Macedonian poet Vesna Acevska’s poems with the title *Saydamsızlıktan Bal Özü (Nered Vo Oglodaloto)* which was published by İnanç Yayınları. Nusret Dişo Ülkü translated Bozin Pavlovski’s novel *West-Aust (Uzakta Bir Ev)*, and it was published by Aksoy Yayıncılık. Ivo Andrić’s *Travnička*

Hronika (Travnik Günlüğü) with Tahir Alangu's translation was published for the first time by İletişim Yayınları. Nermin Saatçi translated Milorad Pavić's novel titled *Konji Svetoga Marka (Aziz Marko'nun Atları)* from French (*Les Cheveux De Saint-Marc*) which was published by Agate Yayıncılık.

In 2000 Feridun Aksın translated Velibor Colic's novel with the title *Sablasno Cudani Kratak Zivot Amadea Modigliana (Amadeo Modigliani'nin Olağanüstü Kısa Ve Garip Hayatı: Mozaik Roman)*. The novel was published by Yapı Kredi Kültür Sanat Yayıncılık. İletişim also published Ivo Andrić's *Na Drini Čupriya (Drina Köprüsü)* with the edition translated by Hasan Âli Ediz and Nuriye Müstakimoğlu. Orhan Suda's translations of Luan Starova were published by Yapı Kredi Kültür Sanat Yayıncılık under the title *Babamın Kitapları (Tatkovite Knigi / Les Livres De Mon Père)* and *Keçiler Dönemi (Vrijeme koza /The Time of The Goats / Le temps des chèvres)*. The translations were done from French.

In 2001 Meša Selimović's novel *Tvrđava (Kale)* was translated from 'Bosnian' into Turkish by Suat Engüllü and it was published by Ötüken Neşriyat. Beliz Coşar translated Miljenko Jergovic's novel *Sarajevo Marlboro* (published in Turkish with the title *Sarajevo Marlboro*) from English into Turkish, and it was published by İletişim Yayınları. The novel was translated from English. Finally, Milorad Pavić's dictionary-novel

Hazarski Recnik (Hazar Sözlüğü) which was translated by Ismail Yerguz, was published by Agate Yayıncılık.

CHAPTER IV: TRANSLATORS AND THEIR BIOGRAPHIES

This chapter deals with the translators who translated the works of Yugoslav literature into Turkish and their backgrounds in search of the reasons for their interests in this literature.

Information you will find below is mostly taken from *Edebiyatımızda İsimler Sözlüğü* (published in October 2004 by Varlık Yayınları) by Behçet Necatigil, *Şairler ve Yazarlar Sözlüğü* by Şükran Kurdakul (published in 1999 by İnkılap Kitabevi), *Edebiyat Dostları* by Mehmet Seyda (published in 1970 by Kıtış Yayınları), and websites of publishing houses that include translators' biographies .

Tahir Alangu:

He was born in Istanbul in 1916, and he died in Istanbul in 1973, June 19. He graduated from the Department of Turkish Language and Literature of Teachers' School in 1943. He taught literature at Galatasaray High School. He taught Folklore at Boğaziçi University until he died in 1969.

He published his first poems in a periodical called *Gündüz* in 1936. When he was at the university, he wrote essays on folklore and history of literature that were published in periodicals titled *Yeni Türk, Yurt, Tarihten Sesler* and *Değirmen*. He published his essays and critiques on novels and short stories after 1956 in the periodicals titled *Yenilik* and *Yeditepe*.

He published the summary of the epic, *Kalevela* in 1945. In 1965 his three-volume literary analysis titled *Cumhuriyetten Sonra Hikaye ve Roman (Short Story and Novel after the Republic)* was published. He wrote a novel-biography on Ömer Seyfettin which was published in 1968. He also compiled fairytales which were published under the titles *Billur Köşk Masalları* (1961) and *Keloğlan Masalları* (1967). After his death in 1973, *100 Famous Works from 8th Century to Present* was published in 1974. *Turkish Folklore Handbook* which was composed of course notes on folklore and folk literature was published in 1983.

In 1964 Alangu translated Ivo Andrić's *Travnička Hronika (Gün Batarken)*. Mehmet Seyda (1970) mentions this translation in Alangu's biography:

Moreover, Alangu, translated Ivo Andrić's *Travnička Hronika* -which Andrić describes as his best book -into Turkish in 1964 with the title *Gün Batarken*. This book was chosen carefully among [Andrić's] other books. The most successful portraits of Ottoman statesmen were rendered in this book. [Alangu] saw how the relations between a novel and a chronicle could get so dense in this book.

In 1999, long after Alangu's death, İletişim Yayınları published his translation with the title *Travnik Günlüğü* as a tribute to him.

Hasan Âli Ediz:

He was born in Priboy, a small town near Austrian border of Bosnia in 1904 and died in Istanbul in July 3, 1972. He learned Serbo-Croatian while he was studying in Goražde. In 1913, right after the Balkan War, he moved to Istanbul with his family. He graduated from Vefa High School in 1922. Then he continued to the School of Medicine until he was arrested in 1923 as he was a member of the *Aydınlık* circle. In 1924 he escaped from Turkey. He studied economy and sociology in Moscow. Then he came back to Turkey and worked at the State Books Office in Istanbul. After 1935 he wrote many articles which were published in newspapers.

He was renowned for his translations. He translated works of prominent Russian authors such as Dostoyevsky, Gorky, Pushkin, Tolstoy, Chekhov, and Ehrenburg directly from Russian. He introduced many new Russian authors to the Turkish literary life. He wrote literary analyses on Russian literature (e.g. *Aleksandr Puşkin ve Klasik Rus Edebiyatı: 1. Hayatı, 2. Edebi Şahsiyeti, 3. Bir yazısı: Maça Kızı*, 1937). He translated nearly fifty books into Turkish. There was also a Hasan Âli Ediz Translation Award given for his name.

Suat Engüllü:

He was born in Skopje (Üsküp) in 1950. He studied French Language and Literature in Skopje, but he was unable to complete his studies. He

worked as a journalist and he wrote for the newspapers which were published in Turkish. He was the editor of the *Sesler* magazine. He served as a member of the Macedonian Youth Organization. He moved to Turkey in 1988.

He wrote poems, short stories, critiques, essays, and articles on various subjects. His well-known poetry books are *Süzgen* (1972), *Zamandışı İzdüşümler* (1974), and *Bir Sevimle Bir Devrim* (1980). Currently he is working at the Istanbul University Publishing House and Film Center. He translates from Turkish into Macedonian, and from Macedonian and Serbo-Croatian into Turkish.

Fahri Kaya:

He was born in Kumanovo, Macedonia in 1930. He taught for many years. He was graduated from the Oriental Studies of the University of Belgrade. For the most of his life, he worked as a journalist. He was the editor of the *Birlik* newspaper which was published in Turkish in Skopje. He also published *Sesler*, a prominent literary magazine.

In the Macedonian literary environment he is known as a poet, author, and critic. He served as the Minister of Culture of the Republic of Macedonia. He was also a member of the Senate. Besides writing poems for children, he translated nearly seventy authors and poets (e.g. Yahya Kemal, Ahmet Haşim) from Turkish into Macedonian. He compiled the

Anthology of Macedonian Poetry which was published by Ministry of Culture. He also published *The Anthology of Modern Turkish Poetry in the Former Yugoslavia*. He introduced Turkish literature in Macedonia. *The Anthology of Modern Bosnian Literature* was also compiled by him.

Hasan Mercan:

He was born in Prizren in 1944. When he was a student, he started working at the *Birlik* newspaper. He could not complete his studies. He worked as an intern at the *Cumhuriyet* newspaper. For forty years he worked as a journalist and TV producer. He edited children's magazines such as *Tomurcuk*, *Kuş*, and *Sevinç*, and the literary magazine titled *Çiğ*. He also wrote poems, and short stories. Most of his poems were published in *Varlık*. He translated many books from Serbo-Croatian and Albanian languages into Turkish. His novel *Namus Köprüsü* was published in Turkey with a preface written by Yaşar Kemal. His works have been translated into eighteen languages.

Zeyyat Selimoğlu:

He was born in Istanbul in March 31, 1922. He died in Istanbul in June 30, 2000. He graduated from the German High School and the Faculty of Law of Istanbul University. He worked as a scriptwriter and translator.

He mainly translated Böll and Lenz. He translated nearly thirty books. His essay titled *Rize'nin Köylerinden* was awarded with the Yunus Nadi Award in 1949. With this award he was introduced to the literary world.

He was renowned for his short stories, plays and translations from German into Turkish. He was awarded with the TRT Art Award in 1970 for his play titled *Koca Denizde İki Nokta*. His short stories are mainly about the sea and sailors. He also wrote novels and books for children.

Nusret Dişo Ülkü:

He was born in Prizren in 1938. He is a renowned poet in Macedonia. He worked as a teacher and journalist. He was the editor of the children's magazine, *Sevinç*. He also wrote poems for children. He translated books from the Macedonian and Yugoslavian literature. His renowned works are *Diyceklerim* (poetry, 1965), *Üçgen* (poetry, 1972), *Ozanlar Güncesi* (1974), *Deniz ve Ben* (poetry, 1983).

Necati Zekeriya:

He was born in Skopje in 1929. He died in Sremska Kamenica in 1988, June 10. He graduated from the Teachers' School in the former Yugoslavia. He studied philosophy. When he was 19, he taught in Turkish schools. He was the director of the children's magazines (e.g. *Sevinç*,

Tomurcuk) published in Skopje. In 1969 he became the chief editor of the newspaper titled *Birlik*.

Behçet Necatigil described him as an ambassador of culture between two countries, Turkey and the former Yugoslavia. He introduced the modern Turkish literature to the former Yugoslavia. He also introduced modern Yugoslav literature to Turkey. He translated Radovan Pavlovski, Vasko Popa, and Izet Sarajlić. He also published many anthologies: *Makedon Hikayeleri Antolojisi* (1969), *Çağdaş Yugoslav Hikayeleri Antolojisi* (1975), and *Çağdaş Makedonya Şiiri* (1978). In 1983 he was awarded with the Zmay Award in Yugoslavia as he introduced Zmay, a prominent figure of Yugoslav children's literature, to Turkey through translation.

He also wrote poetry, short stories, and books for children which were also published in Turkey.

İlhami Emin:

He was born in 1931 in Radovis within the borders of the former Yugoslavia. He studied at the Skopje School of Pedagogy. He wrote articles for the *Nova Makedonia* newspaper. He worked at the Turkish Department of the Skopje Radio, and then at the *Birlik* newspaper. He managed the Peoples Theatre (Halklar Tiyatrosu). For a period he chaired the Authors Union of Macedonia. He translated literary works

from Serbo-Croatian and Macedonian into Turkish. He also wrote plays. His well-known works are *Taş Ötesi* (poetry, 1965), *Yabancılar* (play, 1969), *Gülkıllıç* (poetry, 1971), *Gülçiçek* (poetry, 1972), *Gülçiçekhane* (poetry, 1974), and *Yörükçe* (poetry, 1984).

Yüksel Pazarkaya:

He was born in İzmir in 1940. He pursued his higher education in Stuttgart University where he became a chemical engineer. He also worked as an assistant at the departments of literature and drama of the same university. He published many books on Turkish literature in Germany. He published the *Anadil* magazine in Germany after 1980. His well-known works are *Moderne Türkische Lyrik* (1971), *Oturma İzni* (short stories, 1977), *İncindiğin Yerdir Gurbet* (poetry, 1979), *Ben Aranıyor* (novel, 1989).

Süreyya Yusuf:

He was born in 1923 in Köprülü, Yugoslavia. He studied at the Skopje Madrasah. He completed his higher education at the Department of Oriental Studies at the University of Belgrade. His poems, articles, and short stories were published in various newspapers and magazines such as *Birlik*, *Sesler*, and *Çevren*.

Adnan Özyalçiner:

Özyalçiner who is known as a short story writer was born in Istanbul in 1934. He was graduated from Istanbul High School for Boys in 1955. He studied at the Department of Turkish Language and Literature for a while. He worked at several newspapers and magazines. Between 1980 and 1984 he was the editor of *YAZKO Edebiyat* and between 1984 and 1986 he was the editor of *Gösteri*. He served at the General Secretariat of the Turkish Authors Union between 1974 and 1989. He described the working class in his works. His renowned works are *Sur*, *Gözleri Bağlı Adam*, *Cambazlar Savaşı Yitirdi*, and *Çamlıca*.

Sevgi Sabuncu (Soysal):

She was born in Istanbul in 1936, and she died in 1976. She studied Classical Philology at the Faculty of Language, History and Geography. She studied archeology and drama at Göttingen University in Germany. Her renowned novels are *Tante Rosa* (1968) and *Yürümek* (1970).

Esad Bayram:

He was born in Ohri in 1934. He worked as a teacher and a district officer. His works were published in *Birlik* newspaper and *Sesler* literary magazine. He wrote more than forty books in Turkish and Macedonian. His latest poetry book is titled *Dünya Çelengi*. He is one of the founders of

the International Struga Poetry Evenings†. He still lives in Skopje. He writes articles for the *Bugün* newspaper in Macedonia (http://www.sapancaiiiraksamlari.com/Sairler--Esad_BAYRAM--.html).

Mahmut Kıratlı:

He was born in Skopje in 1929, and he died in Istanbul in 1988. He graduated from the Turkish Teachers' Courses that were opened in order to meet the needs of teachers in Turkish primary schools opened right after World War II. First, he taught at Cumalı in East Macedonia. Then he moved to Skopje, and continued to teach at 'Tefeyyüz' Primary School.

† The Struga Poetry Evenings started in 1962 with a series of readings by a number of Macedonian poets in honor of the two brothers, Konstantin and Dimitar Miladinov, great intellectuals, teachers, and writers, born in Struga at the beginning of the nineteenth century. Konstantin Miladinov has been considered the founder of modern Macedonian poetry and each year the festival officially opens with his memorable poem "Longing for the South" ("T'ga za jug") written during his student days in Moscow. As from 1963, when many poets from all Yugoslav republics also joined the festival, the "Miladinov Brothers" award was established for the best poetry book published in the Republic of Macedonia between two Struga poetry festivals. By 1966, the SPE turned into an international poetry event and, consequently, an international poetry award called "The Golden Wreath" was established, given to a world-renowned living poet for his poetic *oeuvre* or life achievement in the field of poetry. The first recipient of this award was W. H. Auden. Two years ago the SPE and UNESCO established a close cooperation and jointly promoted a new award called "The Bridges of Struga" for the best first poetry book by young authors from all over the world. Despite the tremendous difficulties and harsh realities that the festival has had to live with ... the Festival managed to go on and is currently the oldest festival in the world, held in continuation for 45 years. It has successfully flourished and is now one of the most important poetry events in the modern world. And that is a tribute to world poetry and the poets.... During the 45 years of its existence the festival has hosted about 4.000 poets, translators, essayists and literary critics from about 95 countries of the world. As mentioned above the major award given to a foreign poet at the Struga Poetry Evenings Festival is the "Golden Wreath Award". The award was at first given for a best poem read during the festival, but starting from 1971 it has been given to a poet for his poetic *oeuvre*. In 1974 Fazıl Hüsni Dağlarca received the award. (<http://www.svp.org.mk/>)

He started to work as the first editor of the (first two editions of the) children's magazine, *Pioner* that was first published on September 15, 1950 which was afterwards named as *Sevinç*. He published his short stories in *Birlik* newspaper and *Sesler*. His short stories are the first examples of Turkish short stories in Macedonia.

He moved to Turkey right after the immigration surge in 1953. He continued to write in Turkey. His books published in Turkey are *Cengiz'in Marifeti* (1963), *Kumbara* (1963), *Kara Kartallar Çetesi* (1964), and *Yeşil Ekmek* (1985). He moved back to Yugoslavia in mid-1980s. He has many short stories that are not compiled in books. He translated important Yugoslav authors such as Miodrag Bulatović and Meša Selimović into Turkish. (<http://www.kultur.gov.tr/aregem/BelgeGoster.aspx?F6E10F8892433CFF8C37C091247A04E6D0652C231336A42D>).

Feridun Aksın:

He was born in Ordu, Turkey. He studied philosophy and history of art at Istanbul University. He published his poems and articles in various literary magazines such as *Varlık*, *Yenilik*, *Yeditepe*, *Pazar Postası*, and *Dost*. He got involved in politics after 1961. He lived in Paris between 1971 and 1992. He worked as an editor and columnist in various French and Turkish newspapers. He translated Antoine de Saint-Exupéry and George Sand into Turkish (<http://www.ykykultur.com.tr/yazar/cevirmen.asp?id=8>).

Hür Yumer:

He was born in Istanbul in 1955. He died in Istanbul in 1994. He studied Business Administration at Grenoble University. He taught French at Istanbul University. He was renowned with his literary translations from French. His well-known translations are Marguerite Yourcenar's *Doğu Öyküleri* (1985) and *Bir Ölüm Bağışlamak*, (1988); *Giacometti'nin Atölyesi* (by Jean Genet, 1990); and *Ölümler Ansiklopedisi* (by Danilo Kiš, 1991). His short story collection is titled *Ahdım Var* which was published in 1995 (<http://www.metiskitap.com/Scripts/Catalog/Author.asp?ID=7112>).

İsmail Yerguz:

He was born in Sapanca in 1948. He studied French Language and Literature at Istanbul University. He worked as a teacher, editor, translator, and director. He translated more than sixty books from Balzac, Breton, Boris Vian, Perec, Michel Butor, Marquez, Romain Gary, Milan Kundera, and Olivier Roy (<http://www.everestyayinlari.com/hakkinda/cevirmenler.html>).

Işık Ergüden:

He was born in 1960 in Istanbul. He studied at Galatasaray High School and English Language and Literature at Boğaziçi University. He translates from French, English, and Spanish into Turkish. He translated more than twenty books. He wrote articles that are published in magazines, and a narrative (<http://www.kabalciyayinevi.com/cevirmen.asp?CevirmenId=7>)

Orhan Suda:

He established Suda Yayınları in 1973. He edited *Yeni Adımlar* magazine. He translated Jacques Prévert (*Sözler*, 1997) and Luan Starova (*Babamın Kitapları*, 2000; *Keçiler Dönemi*, 2000). He compiled his letters and remembrances in *Bir Ömrün Kıyıları* in 2004. (<http://www.ykykultur.com.tr/yazar/cevirmen.asp?id=11>).

Belkıs Çorakçı:

She was born in Istanbul in 1938. She studied at the Academy of Economic and Commercial Sciences, and received training at the School of Interpretation of the University of Geneva. She translated more than 300 books. She mainly translates from English and French into Turkish. Currently, she works as a conference interpreter, and she is a part-time lecturer at Yeditepe University where she teaches 'Introduction to Simultaneous Interpreting'.

Aydın Emeç:

He was the editor of E Yayınları. He was a prolific translator. He translated Bulgakov, Ehrenburg, and Vasconcelos into Turkish.

I also would like to introduce Yaşar Nabi Nayır due to his personal contribution to translational activities between these two languages through his publishing house and literary magazine.

Yaşar Nabi Nayır:

He was born in Skopje in 1908. He died in Istanbul in 1981. During his childhood he traveled between Skopje and Istanbul with his family until they got settled in Istanbul in 1924. He graduated from Galatasaray High School in 1929. He worked at the Translation Office of the Ministry of National Education (1943-1946). In 1946 he founded Varlık Yayınevi which published the periodical *Varlık*. He published the monthly *Cep Dergisi* that covered modern world literature.

Nayır also wrote poems. He was known as a member of the ‘Yedi Meşaleciler’ group. He also wrote novels, short stories, plays, and articles. He translated Panait Istrati and Balzac. He produced anthologies under the pen name, Muzaffer Reşit. He also wrote articles on literature, and they were compiled in books such as *Balkanlar ve Türklük* (1936), *Edebiyatımızın Bugünkü Meseleleri* (1937), and *Edebiyat Dünyamız* (1971).

In 1979 he was awarded with the Grand Prize of the Ministry of Culture for his contribution as a publisher for 46 years. Yaşar Nabi Nayır Literature Award has been given to successful literary figures since 1982.

The backgrounds of translators reveal that –in general- people who had their origins in the related area were involved in translational activities. These translators who were known as poets and authors in the former Yugoslavia –such as Necati Zekeriya, Fahri Kaya, Hasan mercan, Suat Engüllü- spoke the two languages well. They were committed to introducing the two literatures to each other and also the works they translated conformed to their interests or political tendencies. It is clear that without the efforts of these few figures, there would be even fewer translations from this literature into Turkish.

PART THREE

CHAPTER V: ANALYSIS OF SOCIO-POLITICAL AND CULTURAL RELATIONS BETWEEN TURKEY AND THE FORMER YUGOSLAVIA OR THE ROOTS OF 'AMNESIA'

In this part I would like to provide a brief explanation about the five centuries of shared history of Turks and 'Yugoslav's. I am going to refer to *Milliyetçiliğin Kara Baharı* (1995) by Tanıl Bora, *Balkans: A Mirror of the New International Order* (1995) edited by Günay Göksu Özdoğan and Kemâli Saybaşılı, and *Geçmişten Günümüze Boşnaklar* (2000) by Aydın Babuna for the explanation.

Here I would like to use the same historical division I used in the chapter on Yugoslav literature. However, I will exclude the period of the Kingdom of Bosnia as there was no encounter between these two peoples before the Kosovo War in 1389.

5.1 Under the Rule of the Ottoman Empire 1463-1878

The Kosovo War in 1389 marks the emergence of the relations between the Ottoman forces and the South Eastern Europe. The Ottoman Empire conquered Bosnia in 1463, and the occupation of the whole region took more than 150 years. Bosnian Muslims, in a way, were identified with the

Ottoman Empire as an element that controlled the state in Bosnia-Herzegovina. There had been many grand viziers that came from Bosnia-Herzegovina through the system of *devşirme*. Aydın Babuna (2000: 15) states that “as the other communities with different religious beliefs struggled for their independence against the central authority during the last periods of the empire, Bosnian Muslims cast themselves in the Ottoman Empire’s lot”.

The failure of the Ottoman army in Vienna in 1683 paved the way for the attacks of the Austrian forces and its allies that would continue until the Treaty of Karlowitz was signed in 1699. Bosnia-Herzegovina that played a key role in the Ottoman raids against Europe, had also incurred an important role in the defense of the empire from then on. The Bosnian Muslim community had heavy losses during the battles against Austrian-Hungarian Empire, Venice, and Russia in the eighteenth century.

“Nationalist movements of Serbia and Montenegro in the nineteenth century, the conflicts between these communities and Bosnian Muslims gained an ideological character in time, and both sides started to see this confrontation as a conflict between Islam and Christianity” explains Babuna (2000: 20).

5.2 Under the Rule of the Austria-Hungary Empire 1878-1918

The decline of the Ottoman Empire continued during the second half of the nineteenth century. In 1877 a war broke out between the Ottoman Empire and Russia which resulted in the defeat of the Ottoman Empire. The Treaty of San Stefano concluded between the two powers at the end of this war demanded from the Ottoman Empire to hand over a vast region to Bulgaria. This meant that the Russian influence in the Balkans would increase. This development in the Balkans that did not promote the interests of Great Britain and Austria-Hungary got amended through an international congress held in Berlin under the pressure of these two powers. According to the renowned article 25 of the Berlin Congress, Austria-Hungary was given the right to occupy Bosnia. However, the right of the Ottoman sultan's sovereignty remained intact.

Babuna (2000: 23) suggests that "the occupation of Bosnia-Herzegovina by a central European country that had strong bureaucratic structure brought enormous changes for the Muslim community. These changes have been considered very important in terms of ethnic and political development of the Bosnian Muslims". Claiming that the Austria-Hungarian rule in Bosnia between 1878 and 1918 has been one of the most interesting periods in the history of Bosnian Muslims, Babuna (loc.cit) explains that, as a result of the occupation of Bosnia-

Herzegovina, the Habsburg monarchy, for the first time, ruled a community dominated by Muslims.

Bosnian Muslims at first resisted the occupying forces in Bosnia-Herzegovina. However, since communication between the Istanbul administration and Bosnian Muslims paused after the occupation, this resistance did not last long. This period of uncertainty and fear is depicted in a very detailed way in the *Travnik Chronicle (Travnička Hronika / Travnik Günlüğü)* by Ivo Andrić.

Describing the surges of immigration during the periods of political unrest after the occupation, Babuna (2000: 26-27) states that the Muslim community was the main ethnic group that was affected most during these surges. He adds that “calculations worked out by taking into consideration the demographic development after the census show that the approximate number of the people who immigrated to Turkey could be 150,000”.

These surges were followed by nationalist upsurges, and finally, by the Balkan Wars in 1912 and in 1913. Finally, World War I broke out with the assassination of the Archduke Francis Ferdinand of Austria in Sarajevo in 1914.

5.3 Between the Two Wars 1918-1941

As a result of World War I which ended in 1918, the maps of Europe and the Middle East changed totally. The Austria-Hungarian Empire was dissolved. As depicted by Babuna (2000: 191) a kingdom that composed of Serbs, Croats, and Slovenes was established in the region, Bosnian Muslims did not have the opportunity to express their national identities within this new state and they had to accept that they were either Serbian or Croatian. (This tendency was also observed in the literary milieu. Bosnian Muslim authors had to accept either Serbian or Croat identity or they were coerced to move to Turkey. [For detailed information on this issue, please see Fahri Kaya's preface in *Çağdaş Boşnak Edebiyatı Antolojisi* published in 1997.])

On the other hand, the Ottoman Empire collapsed, and the Allies started to occupy the country which, then, led to the War of Independence (1919-1923). Following the War of Independence the Republic of Turkey was established in 1923.

In *Milliyetçiliğin Kara Baharı* Tanıl Bora analyzes the Turkish national conception of the Balkans starting from the foundation of the Republic till 1990s as in the following:

In the official ideology of the years during the foundation of the Republic and the following decades, Balkan Wars and the loss of Rumelia are not treated with a special emphasis, and the pain of losing the Balkans is not 'discussed'. Conversely, we can speak of a tendency of 'forgetting' the

history of the Balkans and the historical-cultural relationship with the Balkans. The following lines that Falih Rifkî Atay, one of the popular ideologists of the Republic, wrote at the beginning of 1930s express the preference of burying historical relationship with the Balkans into the 'time far past': *'Mountains where old Turkish songs have been echoing and where shoes have perished, Monastir behind this horizon, Monastir to which we are accustomed as Turkish as Eyüp, far behind Kosovo, Skopje, tough surges of Ottoman reminiscence mix up inside my mind. These memories are pieces of the broken wings, ruptured flesh, chipped skin of the empire eagle, they are the pieces of a corpse which cannot be vitalized anymore'*. Forgetting the Balkans is commensurate with the official concept of history of the Republican ideology that excludes the idea of continuity between the Ottoman period and the Republic of Turkey. Atatürk while addressing at the Balkan Conference meeting in Ankara in October 1931, emphasizes the necessity of 'collaboration in the valley of culture and civilization acting upon the common history where even 'sorrowful memories' are shared with common portions' (also by indicating that 'the shares of Turks are not less painful' in this respect). These words reflect a conception of hands-off attitude, an 'objective' relation on a historical ground 'zeroed' by modernity/Westernization. The Ottoman presence in the Balkans has drawn attention as it presented the most grave evidence of the decay of the 'previous regime' when the history is considered from this 'distance'; the Ottoman history in the Balkans is interpreted as a retrospective story of corruption (1995: 259-260).

Bora also depicts the different approaches of the period toward the relations with the Balkans (From now on I would like to quote Bora's arguments in order to reveal what happened after the foundation of the

Republic since I believe his arguments are very strong and striking. Therefore, I did not prefer to paraphrase them.):

The approach of Turkism that 'dissociates' the Balkans does not only overlap with the Republican ideology that prefers to forget the Balkans but also overlaps with -or resembles- the mentality model of the Western Balkanology that illustrates the Balkans as a 'pit of hell' that should not be messed around in. The section within the intelligentsia of the Republican period which has the deepest interest in the Balkans is the conservative intelligentsia. Before anything else, the effort not to lose the historical continuity between the Republic of Turkey and the Ottomans has rendered the conservatives sensitive to the Balkans. That Ottomans evolved into a Balkan Empire during the 'classical' period which was the rise of the Ottomans, and that the developments in the Balkans had marked the period, render the nostalgia for the Balkans/Rumelia in a privileged place in the Ottoman nostalgia. Yahya Kemal's works would be sufficient to solidify the place of intelligentsia in conservative literature. The 'conquerors' agitation of the Rumelian soul is the 'leitmotiv' of most of his poems. (1995: 265)

At this point, Bora explains the reasons of conservatives' resistance towards forgetting the Balkans:

Resistance to forgetting the Balkans/Rumelia is an important component of -not political but- cultural opposition to Republican ideology by Turkish conservatism. ...From the viewpoint of conservative and Islamic thinking, the issue of 'disconnection' between Republican Turkey and the Balkans also overlaps with the issue of moving away from Islam as it also overlaps with the issue of losing the connection with the Ottoman history. The secular attitude of Kemalism and the modernization/ Westernization ideology prevented considering Islam as a bond in relations with the

Balkans. However, Islam had been the distinctive factor in Turkish and Muslim communities in the Balkans at the latest by the end of post World War II. Islam, the culture, and the mentality of the 'previous regime' continued to breathe as Turkish schools that provided education in only old alphabet and old style were allowed in Bulgaria, Greece, and Yugoslavia I (before World War I). Moreover, that Bulgaria and Greece sheltered anti-Kemalist oppositional religious scholars, caused anxiety in the republican administration towards the possibility of a restoration current among Balkan Turks and Muslims against Turkey and the Islam element in the Balkans started to be treated as a dangerous potential. The weakening of relations with Muslim communities in the Balkans who are considered as 'Ottoman remnants' as a result of the fact that 'Kemalist Turkey' abandons Islamic identity is a source of disturbance for the conservative intelligentsia (1995: 266-267).

How Atatürk and the people in exile in Anatolia handled the issue of the Balkans is also portrayed by Tanıl Bora:

A really dramatic and very important aspect of the Republic 'forgetting' the Balkans due to its results is the impact of Rumelia migrations in the community, and in the national memory. This event has not been mentioned very much by the nationalist-conservative intelligentsia except in a revengeful heroic literature. Without doubt, these migrations have a great impact on establishing the social atmosphere in Anatolia in 1910s and 1920s. The great trauma for the Muslims and the Turks of Rumelia was being exiled from their homelands under the Crimean threat, and by heavy casualties in their families. These migrant communities might have brought to the places they settled in Anatolia their dreadful pain and demoralization, and also feelings of hatred and revenge against non-Muslim communities together with the trauma. ... The fact that the traces of this revenge potential, the said pain, and demoralization in social life

and collective memory were not/could not be reflected in sociology or literature is an important deficiency in 'understanding' Turkey, and in 'comforting' the collective mind. Finally, let us deal with the real foreign affairs during the period of seventy years that we handle. In parallel with the 'forgetting' in the national memory, a hands-off attitude was dominant in the official Balkan policy of Turkey. The attitude that Mustafa Kemal adopted towards the issue of West Thrace before the Lausanne Peace Treaty was signed during the foundation period of the Republic signaled this policy. Mustafa Kemal preferred to 'leave the issue aside' since the 'benefit to be gained' will not 'compensate for the effort spent'. Thus, the expression of 'a permanent ground of dispute' for West Thrace between Bulgaria and Greece is an expression that summarizes how the Balkans as a whole is perceived under the leadership of the founder of the Republic (1995: 267-268).

Finally, Bora explains how Turkey adopted the isolationist approach toward the Balkans:

The main geopolitical anxiety in the Balkans policy during the first decades of the Republic was rendering the Balkans a buffer for the security of Turkey. Therefore, it was attempted to prevent the intervention of great powers; this preference was a reflection of isolationist-autarkist tendencies that gave importance to avoiding great powers from intervening in Turkey. This policy was followed by an argument that Balkan peoples were inclined to live together in peace and that only external powers could threaten this friendship. ... The short life of Balkan Treaty and the developments that brought the Balkans closer to European powers once more at the end of 1930s cooled down Turkey from 'Balkanism' and let isolationism take place in the Balkans (1995: 269).

However, some of the problems of World War I remained unsolved and new problems arose after the war. Therefore, this unrest resulted in the outbreak of World War II (1939-1945).

5.4 Between World War II and the Breakup of the Federation 1945-1991 (The Communist Regime)

The Kingdom of Yugoslavia was occupied by Axis Powers in 1941. In 1946 the Federal People's Republic of Yugoslavia was established from the remnants of the Kingdom of Yugoslavia. The republic was composed of six republics (Serbia, Montenegro, Croatia, Bosnia and Herzegovina, Macedonia, and Slovenia) and two autonomous regions (Kosovo and Vojvodina). The republic was renamed as Socialist Federal Republic of Yugoslavia in 1963, and it was governed by the President Josip Broz Tito.

Tanıl Bora in his book titled *Milliyetçiliğin Kara Baharı* also depicts the post-war period within the framework of the Turkish national conception of the Balkans:

The Balkans –after the period of silence between two wars that enabled a rehabilitating ‘forgetting’- has become a source of threat for Turkey during World War II. The ‘complications’ that could include Turkey to the war have become intense in the Balkans. According to the conjuncture of the years at the end of World War II, the high possibility of establishment of communist regimes in the Balkans and seizure of the power by the communists in Greek civil war have reinforced the perception of the Balkans as a ‘troublesome’ place in the Turkish national mentality. It can be said that Turkish nationalism and national policy have met the first

motifs of the Cold War stream as the Balkans have become communists. ... Following the 'oscillation' of the Balkan Treaty in 1956-1957 Turkey had withdrawn its Balkan policy. ... Finally, it can be said that both global and local developments especially following World War II have reinforced, dramatized and made permanent the viewpoint of the Turkish national conception that has perceived the Balkans as a threat (1995: 269-271).

Also in *Balkans: A Mirror of the New International Order* (1995: 21) the official approach of the Turkish Republic is described succinctly:

[I]n consequence of the official policy of breaking the links with the Ottoman past, a certain distance towards the Balkans characterized the approach of the republican elite. In the post-1960 period, on the other hand, there was some interest for the Balkans among the conservative circles. Turkist movement disregarded the Balkans and the Balkan Turks, and concentrated on Central Asia under the slogan of 'prisoner Turks'. Conservative and Islamist movement, on the other hand, as a result of an Ottoman nostalgia and opposition via the Islamic element involved in the relations with the Balkan people to the secular policy of the republic, was quite sensitive on the issue.

Meanwhile, especially after Tito's death in 1980, Yugoslavia became the scene of ethnic conflicts and clashes which then resulted in the Bosnian War in 1991.

5.5 After the Breakup of the Federation (Bosnian War) 1991 – 2001

The Bosnia-Herzegovina Peace Treaty was initiated in Dayton in November 21, 1995, and it was concluded in Paris on December 14. The breakup of the federation resulted in the foundation of small states in the region.

In the Introduction of the *Balkans: A Mirror of the New International Order* edited by Günay Göksu Özdoğan and Kemâli Saybaşılı (1995: 21) the postwar period is also portrayed in terms of the official policy:

The dissolution of the socialist systems throughout the Balkans and the conflicts, strife, war etc, that followed, brought about a great interest to the area. The reasons for the renewed interest in the area, range from such humanitarian considerations as the sufferings of the Bosnians, to the national security risks raised by the conflicts, and to aspects of the new role for Turkey as a regional power.

Here it would also be meaningful to remember Lukič's 'five minute rule' which summarizes the tendency to pay attention to socialist countries that liberate themselves from dogmatism which is bound to pass soon.

However, Turkey was not powerful enough to dominate the scene and this attitude resulted in more confusion in the relations. This approach is explained in *Balkans: A Mirror of the New International Order* (1995: 28) as follows:

As to the Turkish diplomatic initiatives, before the war, Turkey supported the territorial integrity of Yugoslavia and preferred a diplomatic solution. During the war and afterwards, Turkish diplomatic activities were directed against Serbian aggression on the territory of Bosnia and Turkey defended a limited international military intervention in Bosnia in order to stop aggression, and to force the Serbs to negotiations. But indecision, hesitations and unwillingness etc, of both major governments and international organizations only 'served the Serbian aims' and gave 'a substantial damage to international law and community'.

Tanıl Bora (1995: 271-272) in his *Milliyetçiliğin Kara Baharı* also describes the Turkey's approach towards the region in 1990s:

In the turning point of 1980s/1990s, the disintegration of socialist regimes in the Balkans and especially the civil war(s) that began in Yugoslavia re'-Balkanized' the region and Turkey's interest towards this region had increased extremely rapidly. There were two reasons behind this interest. The first reason was the historical-cultural relations between Turkey and the communities (especially Bosnian Muslims) who were subject to danger in regions that were driven to the most intense crisis and who were unjustly treated in the Balkans, and whose relatives used to live in Turkey. The second and the more essential reason was the fact that Turkish national(ist) intelligentsia had set the short term target as becoming a 'great power', 'a regional power' and the long term target as becoming 'a super power' after the dissolution of two pole world. The Balkans were then determined as an area of influence that Turkey 'could never ignore' within this respect. Yugoslavia and especially the Bosnia-Herzegovina crisis had been considered as an area of exam where Turkey could prove the appropriateness of this mission that was found suitable for her and could 'exercise' for this mission.

Consequently, all these turning points and changes in the official perspectives have been reflected in the literary life. The increase in translations after wars, ethnic or ideological clashes or during periods of warm relations provides evidence for the fact that literary life is under the influence of power relations and politics. Moreover, choices related to the works to be translated (such as books on the Partizans, socialist regime, Ottomans, and Muslim clerics) provide an evidence for the interaction between literature and politics. In other words, literature and translation cannot be excluded from ideology or politics which will be analyzed in detail in the conclusion.

CONCLUSION

As many people would remember, during and after the Bosnian War in 1991 the former Yugoslavia was in the headlines for a long time. However, if one is to inquire about its culture or literature, not many people would remember much about it – perhaps except Ivo Andrić and his Nobel Prize. One of the reasons for this ignorance could be explained as the lack of worldwide promotion of the literature of this region. However, should one –especially, those of us who have lived together for centuries and shared the same fate- depend on worldwide marketing strategies to learn about this literature? Or do we need other means – such as wars, ideological strife or dissolutions- to bridge the gap between them and us? Why should we ignore each other now despite centuries of coexistence and common memory? These were the questions that appeared in my mind when I inquired about the reasons of the lack of interest to this literature displayed by the lack of translations into Turkish.

As explained in the Introduction, the purpose of this study was to examine and analyze the factors instrumental in the translations from Yugoslav literature into Turkish. With this purpose in mind, in the Introduction, the theoretical framework of the research was explained with references to a number of scholars. Then the development of Yugoslav literature was followed up to 2001. After that, translations from Yugoslav literature into Turkish were traced from 1962 up to 2001. The forewords

and afterwords written by translators and editors, and the backgrounds of the translators involved were scanned. Finally, the socio-political and cultural relations between two peoples throughout history were explored.

To conclude the study now I would like to evaluate the findings. The present study shows that the flow of translation from Yugoslav literature into the Turkish literary system has been constrained by an 'amnesia' which itself is engendered by the prevailing Western standards, the official ideology of the Turkish Republic, and a limited staff of translators and publishers.

Now I would like to go over each premise. I would like to start with the general tendency to forget about or ignore the Balkans and/or Yugoslavia. For example, Maria Todorova in *Imagining the Balkans* quotes Kipling's words to explain how the Balkans are viewed:

The Balkans is usually reported to the outside world only in time of terror and trouble; the rest of the time they are scornfully ignored ... This was the opening paragraph of a book written in 1940. It can be the opening paragraph of a book written in 1995 (1997: 184).

Here, at the end of my research, I can now claim that this could be the opening and concluding paragraph of a research written in 2006 because when we look at the translational activities throughout forty years we see that the number of translations increased during and after the war. As mentioned before, 'five minute rule' put forth by Lukić also provides an

interpretation of the increased interest in the region during the Bosnian War. According to the 'five minute rule', as socialist countries dissolve, they become a center of attention which is bound to pass soon. Thus, this was what happened to the former 'socialist' Yugoslavia in the course of the war. Evidence I provided, namely, the list of translations into Turkish in the course of forty years reveals that only during times of war and trouble and/or international interest in the area, translational activities have been active.

The fact that the first novel translated from Yugoslav literature into Turkish was *The Bridge on the Drina* in 1962 right after the Nobel Prize awarded in 1961 is also another striking example that reveals that the choices related to translation were made in line with the Western interest in the region. There is no doubt that Nobel Prize has a worldwide impact on translational activities. As I pointed out in Chapter One, Andrić –just like Mahfouz- was canonized and marketed thanks to this prize. *The Bridge on the Drina* was published in 1945 in Yugoslavia. However, there had not been any attempt to translate this novel or any other novels by Andrić into Turkish until it received a prize of worldwide importance. It is also very clear that this book conformed to the Western literary standards: besides its literary quality, it included 'stereotypes' of different cultures; 'exotic' coloration; primitive, barbarian notes; an ancient dichotomy of

East and West focusing on an old bridge built during the Ottoman time; and an orientalist perspective.

The other works translated into Turkish, more or less, had similar qualities. Apart from works that included stereotyping or features of the recent war, they either conformed to the socialist (e.g. *Daleko Je Sunce / Güneşe Doğru / Far Away is the Sun*) or conservative (e.g. *U Plamenu Kusnje: Sjecanje Mladog Muslimana / İmtihan Alevinde: Bir Genç Müslümanın Anıları*) ideology. Many other authors and poets of literary merit have not been translated into Turkish. Moreover, the quality of literary works translated into Turkish, I believe, merits individual studies.

On the other hand, we also observe a second factor which reveals the subjective (human) tendency. Valuable efforts and contributions of individuals such as Hasan Âli Ediz, Suat Engüllü, Necati Zekeriya, Hasan Mercan, Fahri Kaya, and Yaşar Nabi Nayır can never be ignored or denied. However, their efforts have always remained 'individual'. Except individual translations of poetry and short stories in literary magazines such as *Varlık* and *Türk Dili* there have never been planned or systematic efforts toward translating works of Yugoslav literature into Turkish in order to develop the relations between two countries and/or to learn more about the peoples living in the former Yugoslavia. These very few figures selected and translated novels, poetry, short stories, and dramas. It is

clear that without their efforts, we would have even fewer works from this literature.

These people also wrote about their approaches to this issue and tried to describe the current status. For example, translator, author, and literary historian Fahri Kaya (1997) claims that 'Bosnian' literature is not sufficiently known in Turkey and the present translations are not products of a planned or systematic work, but of coincidental selections. He believes that Yaşar Nabi Nayır, who is from Skopje, showed interest to this literature and published several samples of literary works in his literary magazine called *Varlık*. He argues that there are several reasons for the unsystematic and single-sided introduction. The first and most important reason is 'forgetting' and 'ignoring' the literature which was once an indispensable part of Ottoman literature. The second reason is the publishers' lack of interest. Therefore, Kaya published anthologies in order to put an end to this 'indifference and injustice' towards this literature to some extent.

Before proceeding further I also would like to take into consideration Behçet Necatigil's article on translations from Balkan literatures into Turkish. In this article, Necatigil gives an account of translations from Bulgarian, Greek, Hungarian, Roumenian, Albanian, and Yugoslavian literatures into Turkish between 1930s and 1978. He claims that translations from Yugoslav literature appear in Turkish much later

than other Balkan literatures. In the list of translations he provides it is seen that *Drina Köprüsü* was the first translation from this literature. However, translations of poetry or short stories that were published in literary magazines such as *Varlık*, *Yeditepe*, *Yeni Ufuklar*, and *Cep Dergisi* –even before 1962- are not taken into account in his article. Necatigil (1978: 142) explains his views on the scarcity of translations from this literature into Turkish as in the following:

translating poetry or short stories from Yugoslav literature has become the personal task of Necati Zekeriya among other Turkish people in Yugoslavia and the ones who immigrated to Turkey... Yugoslav literature became widespread and well-known in Turkey only after the Nobel Prize that Ivo Andrić received in 1961 as it is also the case in other literatures. However, most of the literary magazines remained indifferent toward this literature.

As mentioned in Chapter Five, there are also other socio-political, ideological, and cultural aspects that determined the relations between the two countries. Todorova (1997: 50) explains the Turkish approach towards the region by employing Tanıl Bora's statements:

[T]he Balkans were the first geographic region where the Ottomans began to lose territory, and this shaped a feeling of resentment and betrayal: 'The loss of Balkan territories has functioned as a major trauma leading to a deeper preoccupation with the survival of the state among both the members of the Ottoman ruling class and the adherents of the

Young Ottoman and Young Turk movements.’ The response to this trauma seems to have been an '*official tendency to forget about the Balkans*', a tendency grafted on the official republican ideology that rejected any continuity between the Ottoman Empire and Republican Turkey. ... The attitude toward the Balkans, however, is much more complex, and reflects ideological tendencies, group interests, and individual preferences. There is, for example, a meeting ground between the official Republican nationalist ideology and the radical Turkist-Turanist nationalism in their preference to forget about the Balkans not simply as the attribute of an undesirable imperial past but also the most troublesome region of Modern Europe. The stress on Anatolia in the construction of the territorial aspect of Turkish nationalism has led to the widespread idea that the Balkans diverted precious attention and energy from 'the pure Turkishness' of Anatolia, and in the end they 'betrayed' the Turks. (Italics are mine.)

Todorova (1997: 50) describes how conservatives, liberals and leftists who were against the official ideology, perceived the Balkans. We see these different approaches or perceptions in the choices of works to be translated. Some books include socialist notes as others serve the liberal or religious aims:

It is chiefly among conservative intellectuals opposed to the republican ideology that the memory of the Balkans is kept alive. This is not, however, the almost benevolent and romantic nostalgia of descendants of or even first-generation Turkish immigrants from the Balkans. On the contrary, it exhibits a hostile and haughty posture toward '*those hastily founded states [which] cannot even be as noble as a former slave who sits at the doorsteps of her master who has lost his fortune*'. At the same

time, there is a matching rise of interest toward the Balkans among leftist and Westernist liberals, often from a neo-Ottoman perspective. (Italics are mine.)

On the other hand, Tanıl Bora (1995: 273) gives his explanation of the ‘official amnesia’ related to Yugoslavia and compares the two countries’ official ideologies on forgetting:

Turkey’s policy regarding the ‘militant forgetting’ of history in the Balkans is similar to the practice that socialist Yugoslavia employed towards ‘national memories’ and the legacy of nationalisms in the country. The way that Yugoslavia followed in order to eliminate the legacy in the collective memory of the bloody national disputes in the country was considering this history as ‘officially’ ended, surmounted and never mentioning it as they forget it and render it forgotten. This memory which was put in the freezer without being enquired, faced, and sorted out –in short, without being ‘processed’- remained as it is. Forgetting was only temporary – and also as it was not discussed openly, the ‘memory’ was highly ready for the distortion of stories, myths etc. That is why, for example, Serbian nationalism in Yugoslavia could undergo ‘reincarnation’ through the motifs that existed 40-50 even 80-100 years ago; the nationalist stream could turn into anachronism and a dreadful fanaticism. I believe that the fact that the influence of the near past in the Balkans on the social structure and on the political culture was subject to ‘militant forgetting’ and not mentioned also in Turkey has prevented a healthy relationship with the social/collective memory – of course, it did not exhibit the same extent as Yugoslavia. We cannot ignore the part of this memory disability in the incoherence and ‘craze’ of the references, propositions employed today while considering the Balkans from different political-ideological perspectives in Turkey and also in the deep hesitations in setting the ‘distance’ of dealing with the Balkans itself.

All in all, I believe that this topic deserves detailed study in many aspects. In my research I tried to study only one aspect of this broad topic, namely, the translational activities from Yugoslav literature into Turkish. Puzzled by the fact that the literature of the former Yugoslavia has not been studied in depth in the Turkish literary life apart from Ivo Andrić (who, I am sure, has not been analysed in-depth as much as he and his works deserved), I wanted to make a start hoping that other colleagues and academics would contribute.

During my research, I encountered many challenges that I had to overcome. The first and –perhaps- the most important of these difficulties was the tendency of literary historians (of Serbian, Croat, or Muslim origins) to disregard authors of other origins and their works. In anthologies they do not include each other's works. They claim that these authors are not figures of their literatures, and they are not covered even in their curricula. Thus, single-sided works or literary essays and the overall tendency to ignore others placed an important obstacle before me in the effort to find 'objective' data on literature.

Another difficulty can be summarized as the lack of serious academic analysis on this issue. There was no inventory of translations from Yugoslav literature into Turkish. Therefore, I searched through all volumes of the *Turkish National Bibliography* published between 1939

and 2001 hoping to find translations from this literature. The only inventory I could find was Behçet Necatigil's brief inventory for the years 1962-1978. So, I made use of his inventory to double-check my own inventory. Providing an inventory was an indispensable step in my research since I believed –just like Necatigil- that without an inventory it was impossible to see our perception of the literature in the course of the time clearly. Therefore, Chapter Three is dedicated to the translations done in forty years.

Similarly, providing information on the Yugoslav literature in Chapter Two was indispensable because explaining the major turning points and literary currents would inform the reader of what was going on in the other literary milieu and facilitate the perception of the lack of interest toward the literature. Chapter Four is dedicated to translators' biographies. Providing information on translators was also a crucial step in order to find out and reveal *who* were involved in the process – and this could provide an insight or an answer to *why* they were involved. When backgrounds of translators are considered, it can clearly be observed that –in general- people who had their origins in the related area were involved in translational activities. There are, I believe, four main aspects of their involvement: first, they spoke the two languages well; secondly, they were poets or authors themselves; third, they were committed to

introducing the two literatures to each other; and fourth, the works conformed to their interests or political tendencies.

The third point that I covered was the socio-political relations between the two countries – and mainly, the Turkish official ideology toward the region throughout the years- in order to provide an insight to the political, cultural and/or intellectual climate that could –in turn- reveal the interest or the lack of interest in literature. This point is covered in Chapter Five.

To sum up, after centuries of coexistence, I believe, both cultural and literary exchange between two peoples should be livelier and more rewarding for both sides – here, the adjective ‘rewarding’ denotes the result of learning more about each other. However, Tanıl Bora (*Milliyetçiliğin Kara Baharı*, 1995: 288) gives an example that clearly reveals that status of ignorance and amnesia toward the peoples in the region:

The fact that the Human Rights Commission of the Grand National Assembly did not think of hiring a Bosnian-speaking translator while sending a delegation to Sarajevo in 1992 spring when the conflicts first started as they assumed that ‘the people who live there were originally Turks and they spoke Turkish’ is a striking example of both the ethnocentric ‘sprinkles’ that are seen in the Turkish national(ist) imagination and the lack of knowledge related to the Balkans in general.

I believe that my study on literary translations from Yugoslav literature into Turkish – in the end- also reveals the fact that Venuti (1998: 158) stated by claiming that “translation is uniquely revealing of the asymmetries that have structured international affairs for centuries... and translation is a cultural practice that is deeply implicated in relations of domination and dependence, equally capable of maintaining or disrupting them.”

Finally, my research study reveals an insight to the relationship between translation and politics through the study of translations from Yugoslav literature into Turkish by providing an inventory of translations done, information on backgrounds of translators involved in the process, a general overview of Yugoslav literature, and the historical account of socio-political and cultural relations between two countries. In doing this I employed valuable works of scholars of translation, literature, and history to set the theoretical framework of my study as a translation studies research. I hope this study provides an insight to the topic with all its parts that, I believe, were indispensable steps of my research. I would like to end by quoting Necatigil (1978: 154): “Each start provides convenience for the future -if it includes goodwill that could excuse missing points or omissions- for all the clues it provides”. I hope my study will serve as a means to ‘bridge the gap’ as much as it could by revealing the attempts to

'(un)bridge the gap' between two literatures, countries, and peoples throughout the years.

APPENDIX I

<http://nobelprize.org/literature/laureates/1961/index.html>

The Nobel Prize in Literature 1961

Presentation Speech by Anders Österling, Permanent Secretary of the Swedish Academy

The Nobel Prize in Literature has been awarded this year to the Yugoslav writer, Ivo Andrić, who has been acknowledged in his own country as a novelist of unusual stature, and who in recent years has found increasingly wide audiences as more and more of his works have come to be translated. He was born in 1892 to a family of artisans that had settled in Bosnia, a province still under Austrian rule when he was a child.

As a young Serbian student, he joined the national revolutionary movement, suffered persecution, and was imprisoned in 1914 when the war broke out. Nevertheless, he studied at several universities, finally obtaining his degree from Graz. For several years he served his country in the diplomatic service; at the outbreak of the Second World War he was the Yugoslav ambassador in Berlin. Only a few hours after his return to Belgrade, the city was bombed by German planes. Forced to retreat during the German occupation, Andrić nevertheless managed to survive and to write three remarkable novels. These are generally called the Bosnian trilogy, although they have nothing in common but their historical setting, which is symbolized by the crescent and the cross. The creation of this work, in the deafening roar of guns and in the shadow of a national catastrophe whose scope then seemed beyond calculation, is a singularly striking literary achievement. The publication of the trilogy did not take place until 1945.

The epic maturity of these chronicles in novel form, especially of his masterpiece *Na Drini Cuprija* (The Bridge on the Drina), 1945, was preceded by a phase during which Andrić, speaking in the first person of the lyric poet, sought to express the harsh pessimism of his young heart. It is significant that in the isolation of his years in prison he had found the greatest consolation in Kierkegaard. Later, in the asceticism of strict self-discipline, he discovered the way that could lead him back to what he called "the eternal unconscious and blessed patrimony", a discovery that also signified the introduction into his work of the objective epic form which he henceforth cultivated, making himself the interpreter of those ancestral experiences that make a people conscious of what it is.

Na Drini Cuprija is the heroic story of the famous bridge which the vizier Mehmed Pasha had built during the middle of the sixteenth century near the Bosnian city of Visegrad. Firmly placed on its eleven arches of light-coloured stone, richly ornamented, and raised in the middle by a superstructure, it proudly perpetuated the memory of an era throughout the following eventful centuries until it was blown up in the First World War. The vizier had wanted it to be a passage that would unite East and West in the centre of the Ottoman Empire. Armies and caravans would cross the Drina on this bridge, which for many generations symbolized permanence and continuity underneath the contingencies of history. This bridge became the scene for every important event in this strange corner of the world. Andrić's local chronicle is amplified by the powerful voice of the river, and it is, finally, a heroic and bloody act in world history that is played here.

In the following work, *Travnicka Hronika (Bosnian Story)*, 1945, the action

takes place at the time of the Napoleonic Wars. Here we witness the rivalry between the Austrian and French consuls in a desolated, old-fashioned city where a Turkish vizier has established his residence. We find ourselves in the midst of events which bring together tragic destinies. The discontent which stirs among the bazaars in the alleys of Travnik; the revolts of the Serbo-Croatian peasants; the religious wars between Mohammedans, Christians, and Jews - all of this contributes to create the atmosphere that, after a century of tension, was going to be rent by the lightning at Sarajevo. Again, Andrić's power is revealed in the breadth of his vision and the masterly control of his complex subject matter.

The third volume, *Gospodjica* (The Woman from Sarajevo), 1945, is different; it is a purely psychological study of avarice in its pathological and demoniac aspect. It tells the story of a merchant's daughter who lives alone in Sarajevo. Her bankrupt father had told her on his death-bed to defend her interests ruthlessly, since wealth is the only means of escape from the cruelties of existence. Although the portrait is strikingly successful, Andrić here confines himself to a subject that does not permit him a full display of his great narrative gifts. They are revealed fully, however, in a minor work that should receive at least a brief mention: *Prokleta Avlija* (Devil's Yard), 1954. A story set in an Istanbul prison, it is as colourful in its pattern as an Oriental tale and yet realistic and convincing.

Generally speaking, Andrić combines modern psychological insight with the fatalism of the *Arabian Nights*. He feels a great tenderness for mankind, but he does not shrink from horror and violence, the most visible proof to him of the real presence of evil in the world. As a writer he possesses a whole network of original themes that belong only to him; he

opens the chronicle of the world, so to speak, at an unknown page, and from the depth of the suffering souls of the Balkan slaves he appeals to our sensibility.

In one of his novellas, a young doctor recounting his experiences in the Bosnia of the 1920s says, "If you lie awake one whole night in Sarajevo, you learn to distinguish the voices of the Sarajevian night. With its rich and firm strokes the clock of the Catholic cathedral marks the hour of two. A long minute elapses; then you hear, a little more feeble, but shrill, the voice of the Orthodox Church, which also sounds its two strokes. Then, a little more harsh and far away, there is the voice of the Beg Mosque clock; it sounds eleven strokes, eleven ghostly Turkish hours, counted after the strange division of time in those far-off regions. The Jews have no bell to toll their hours, and God alone knows what time it is for them, God alone knows the number indicated on the calendar of the Sephardims and the Ashkenazims. Thus, even in the deep of the night, when everybody sleeps, the world is divided; it is divided over the counting of the lost hours of a night that is coming to an end."

Perhaps this suggestive nocturnal atmosphere also gives a key to the chief problems that have dominated Andrić's work. The study of history and philosophy has inevitably led him to ask what forces, in the blows and bitterness of antagonisms and conflicts, act to fashion a people and a nation. His own spiritual attitude is crucial in that respect. Considering these antagonisms with a deliberate and acquired serenity, he endeavours to see them all in the light of reason and with a profoundly human spirit. Herein lies, in the last analysis, the major theme of all his work; from the Balkans it brings to the entire world a stoic message, as our generation has experienced it.

Dear Sir - It is written on your diploma that the Nobel Prize has been bestowed upon you "for the epic force with which you have traced themes and depicted human destinies from your country's history." It is with great satisfaction that the Swedish Academy honours in you a worthy representative of a linguistic area which, up to now, has not appeared on the list of laureates. Extending to you our most sincere congratulations, I ask you to receive from the hands of His Majesty, the King, the Prize awarded to you.

From *Nobel Lectures, Literature 1901-1967*, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969

Ivo Andrić – Banquet Speech

Ivo Andrić's speech at the Nobel Banquet at the City Hall in Stockholm, December 10, 1961

(In Translation)

In carrying out the high duties entrusted to it, the Nobel Committee of the Swedish Academy has this year awarded the Nobel Prize in Literature, a signal mark of honour on the international scene, to a writer from a small country, as it is commonly called. In receiving this honour, I should like to make a few remarks about this country and to add a few considerations of a more general character about the storyteller's work to which you have graciously awarded your Prize.

My country is indeed a "small country between the worlds", as it has aptly been characterized by one of our writers, a country which, at break-neck speed and at the cost of great sacrifices and prodigious efforts, is trying in all fields, including the field of culture, to make up for those things of which it has been deprived by a singularly turbulent and hostile past. In choosing the recipient of this award you have cast a shining light upon the literary activity of that country, at the very moment when, thanks to a number of new names and original works, that country's literature is beginning to gain recognition through an honest endeavour to make its contribution to world literature. There is no doubt that your distinction of a writer of this country is an encouragement which calls for our gratitude; I am happy to have the opportunity to express this gratitude to you in this place and at this time, simply but sincerely.

It is a more difficult and more delicate task to tell you about the storyteller's work which you have honoured with your Prize. In fact, when it comes down to a writer and his work, can we expect him to be able to

speak of that work, when in reality his creation is but a part of himself? Some among us would rather consider the authors of works of art either as mute and absent contemporaries or as famous writers of the past, and think that the work of art speaks with a clearer and purer voice if the living voice of the author does not interfere. This attitude is neither uncommon nor particularly new. Even in his day Montesquieu contended that authors are not good judges of their own works. I remember reading with understanding admiration Goethe's rule: "The artist's task is to create, not to talk"; and many years later I was moved to find the same thought brilliantly expressed by the greatly mourned Albert Camus.

Let me then, as seems fitting to me, concentrate in this brief statement on the story and the storyteller in general. In thousands of languages, in the most diverse climes, from century to century, beginning with the very old stories told around the hearth in the huts of our remote ancestors down to the works of modern storytellers which are appearing at this moment in the publishing houses of the great cities of the world, it is the story of the human condition that is being spun and that men never weary of telling to one another. The manner of telling and the form of the story vary according to periods and circumstances, but the taste for telling and retelling a story remains the same: the narrative flows endlessly and never runs dry. Thus, at times, one might almost believe that from the first dawn of consciousness throughout the ages, mankind has constantly been telling itself the same story, though with infinite variations, to the rhythm of its breath and pulse. And one might say that after the fashion of the legendary and eloquent Scheherazade, this story attempts to stave off the executioner, to suspend the ineluctable decree of the fate that threatens us, and to prolong the illusion of life and of time. Or should the storyteller by his work help man to know and to recognize himself? Perhaps it is his calling to speak in the name of all those who did not have

the ability or who, crushed by life, did not have the power to express themselves. Or could it be that the storyteller tells his own story to himself, like the child who sings in the dark in order to assuage his own fear? Or finally, could the aim of these stories be to throw some light on the dark paths into which life hurls us at times and to tell us about this life, which we live blindly and unconsciously, something more than we can apprehend and comprehend in our weakness? And thus the words of a good storyteller often shed light on our acts and on our omissions, on what we should do and on what we should not have done. Hence one might wonder whether the true history of mankind is not to be found in these stories, oral or written, and whether we might not at least dimly catch the meaning of that history. And it matters little whether the story is set in the present or in the past.

Nevertheless, some will maintain that a story dealing with the past neglects, and to a certain degree turns its back on, the present. A writer of historical stories and novels could not in my opinion accept such a gratuitous judgment. He would rather be inclined to confess that he does not himself know very well when or how he moves from what is called the present into what we call the past, and that he crosses easily - as in a dream - the threshold of centuries. But in the end, do not past and present confront us with similar phenomena and with the same problems: to be a man, to have been born without knowing it or wanting it, to be thrown into the ocean of existence, to be obliged to swim, to exist; to have an identity; to resist the pressure and shocks from the outside and the unforeseen and unforeseeable acts - one's own and those of others - which so often exceed one's capacities? And what is more, to endure one's own thoughts about all this: in a word, to be human.

So it happens that beyond the imaginary demarcation line between past

and present the writer still finds himself eye to eye with the human condition, which he is bound to observe and understand as best he can, with which he must identify, giving it the strength of his breath and the warmth of his blood, which he must attempt to turn into the living texture of the story that he intends to translate for his readers, in such a way that the result be as beautiful, as simple, and as persuasive as possible.

How can a writer arrive at this aim, by what ways, by what means? For some it is by giving free rein to their imagination, for others it is by studying with long and painstaking care the instructions that history and social evolution afford. Some will endeavour to assimilate the substance and meaning of past epochs, others will proceed with the capricious and playful nonchalance of the prolific French novelist who once said, «What is history but a peg to hang my novels on? » In a word, there are a thousand ways and means for the novelist to arrive at his work, but what alone matters and alone is decisive is the work itself.

The author of historical novels could put as an epigraph to his works, in order to explain everything to everyone, once and for all, the old saying: “Cogitavi dies antiquos et annos aeternos in mente habui” (I have pondered the days of yore and I have kept in mind the years of eternity). But with or without epigraph, his work, by its very existence, suggests the same idea.

Still, these are ultimately nothing but questions of technique, tastes, and methods, a fascinating intellectual pastime concerning a work or having vaguely to do with it. In the end it matters little whether the writer evokes the past, describes the present, or even plunges boldly into the future. The main thing is the spirit which informs his story, the message that his work conveys to mankind; and it is obvious that rules and regulations do

not avail here. Each builds his story according to his own inward needs, according to the measure of his inclinations, innate or acquired, according to his conceptions and to the power of his means of expression. Each assumes the moral responsibility for his own story and each must be allowed to tell it freely. But, in conclusion, it is to be hoped that the story told by today's author to his contemporaries, irrespective of its form and content, should be neither tarnished by hate nor obscured by the noise of homicidal machines, but that it should be born out of love and inspired by the breadth of ideas of a free and serene human mind. For the storyteller and his work serve no purpose unless they serve, in one way or another, man and humanity. That is the essential point. And that is what I have attempted to bring out in these brief reflections inspired by the occasion and which, with your permission, I shall conclude as I began them, with the repeated expression of a profound and sincere gratitude.

<http://nobelprize.org/literature/laureates/1961/andric-speech-e.html>

From *Nobel Lectures, Literature 1901-1967*, Editor Horst Frenz, Elsevier Publishing Company, Amsterdam, 1969

Prior to the speech, G. Liljestrand, member of the Royal Academy of Sciences, addressed the laureate: Dr. Andrić, as a chronicler and a novelist, you have told us about your countrymen, their life and toil, their misfortunes and endurance, in peace as well as in war. You have yourself fought for their freedom and right to live their own life. Just as the bridge on the Drina brought East and West together, so your work has acted as a link, combining the culture of your country with that of other parts of our planet, a task, well worthy of a diplomat, who is also a great author.

APPENDIX II

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APPENDIX III

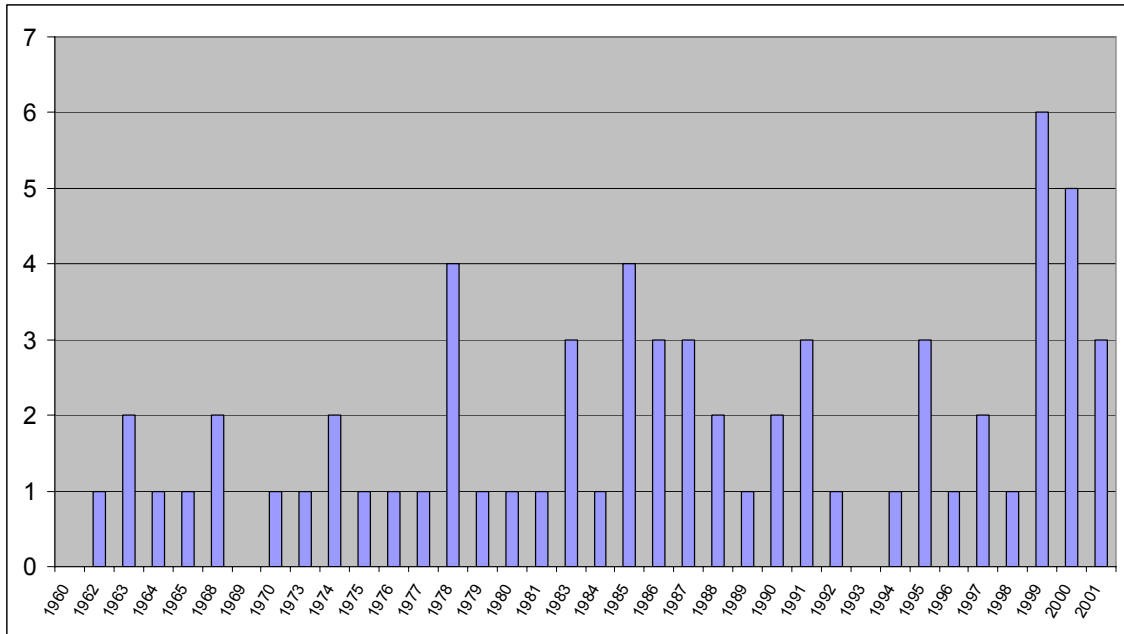


Chart I: Number of titles published between 1962 - 2001

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