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## Canadian Writing in Croatia

### Abstract

The paper focuses on translated titles of Canadian writing in Croatia, beginning with an assumption that translations are crucial vehicles of cultural transfer. Translations from both English and French are considered, including translations published in books, anthologies and literary magazines, as well as works dealing with and/or set in Canada written by non-Canadian authors. The first translations, almost exclusively of adventure and Native novels, were published at the beginning of the 20<sup>th</sup> century, but it was not until the 1970s that Canadian literature began attracting more attention in the Croatian cultural milieu. Since the 1970s a considerable number of contemporary and now canonical authors have been translated in Croatia, among them Margaret Atwood, Barry Callaghan and Robertson Davies. Most of the translations were published during the last two decades, starting with the national independence of Croatia and in the context of re-establishing its unique cultural and linguistic heritage through new Croatian translations of world literature. But the highest number of Canadian translations was published starting with the year 2000, mostly from the genre of fiction, including science fiction and fantasy, with many authors being women authors and writers considered representative of multicultural literature. The article will offer a general overview of translated fiction and non-fiction, and consider the patterns of translations of both the prevailingly Anglophone Canadian writers as well as Francophone Canadian authors.

### Résumé

Cet article a pour sujet les traductions des œuvres littéraires canadiennes en Croatie, en partant de l'hypothèse que les traductions littéraires jouent un rôle important dans les transferts culturels. Les traductions de l'anglais et du français sont pris en considération, celles publiées dans le format de livre, dans les anthologies et dans les magazines littéraires. Les premières traductions des romans d'aventures et des romans sur la vie des indigènes ont été publiées au début du XX<sup>e</sup> siècle. C'est pendant les années 1970 que la littérature canadienne commence à être plus présente dans la culture croate. Un nombre considérable de textes des écrivains maintenant classiques a été traduit et publié en Croatie, parmi eux les textes de Margaret Atwood, Barry Callaghan et Robertson Davies. La plupart des traductions ont été publiées pendant les deux dernières décennies, après l'indépendance de la Croatie. L'apparition des nouvelles traductions croates des écrivains classiques et modernes étrangères est liée avec le désir du rétablissement de l'héritage culturel et linguistique en Croatie. À partir de l'année 2000 ont été traduits généralement les textes écrits par une écrivaine, la science-fiction, le fantasy ou des auteurs qui représentent l'aspect multiculturel de la littérature canadienne. Cet article donne un aperçu général des traductions des œuvres canadiennes en croate, en prenant en considération les écrivains anglophone et francophones.

### Le Canada en huit langues

Traduire le Canada en Europe centrale



Literary translations have always functioned as one of the most important vehicles of cultural transfer. They have served to shape the views and perceptions of a certain national literature and culture in some other cultural context. Translations of Canadian literature are no exception. The aim of this paper is to determine the level of presence of Canadian literature and literature dealing with Canada through translations into the Croatian cultural context and to establish what kind of image of Canada, its literature and its culture has been created through the texts translated over the course of the past hundred years.

One of the main challenges in establishing which works to take into consideration during the research was the particular context of Croatia as a part of Yugoslavia, and the fact that for decades the Croatian language was not considered separate or independent from the Serbian language, but rather part of a single official language – Serbo-Croat. These circumstances have largely contributed to the fact that numerous works of world literature were never translated into Croatian itself, but into either Serbian (employing the Cyrillic alphabet) or Serbo-Croat, with Belgrade as the prevailing centre of the publishing scene in the former Yugoslavia. Therefore it was quite a challenge to find works that had been specifically translated into Croatian, and we chose to concentrate on works published in Croatia to ease the distinction. Furthermore, due to such historical and political circumstances, especially after the formation of Croatia as an independent country in the early 1990s, as well as the necessity for (re-) establishing a national language and a new publishing scene, with numerous canonical works of world literature being translated into Croatian language for the first time, it is not surprising that we found most of the Canadian translations into Croatian dating from after Croatia's proclamation of independence, or rather in the past two decades.

World War II and the war in ex-Yugoslavia at the beginning of the 1990s clearly mark the ending and beginning of three different phases in the history of translations of Canadian writing in Croatia. The first half of the 20<sup>th</sup> century was marked with rare but valuable translations of adventure novels and novels that describe Canadian wilderness and nature, the second half of the century was marked with translations of the then contemporary and now canonical Canadian authors, and the past fifteen years with translations of younger, contemporary authors who have become known world-wide thanks to the international literary prizes they had been awarded.

The first translations of Canadian authors in Croatia date back to the first half of the 20<sup>th</sup> century. The number of published translations is relatively small and they all seem to belong to the genre of adventure, exotic or Native novels. Ernest Thompson Seton's short stories were translated and published in the volumes *Arno i drugi junaci* (*Arno and Other Heroes*) already in 1917 and *Lobo i druge pripovijesti iz životinjskog svijeta* (*Lobo and Other Tales from the Animal World*) in 1919. The magazine *Priroda* (*Nature*) also published, during the period between 1915 and 1925, ten translations of Seton's short stories on animal life. *Pustolovine kanadskog poručnika G. H. G. Smytha* (it has so far proved impossible to identify either the original title, which translates roughly into English as *Adventures of the Canadian Lieutenant G. H. G. Smyth*, or the author), was published in 1925, Allen Roy Evans's *Reindeer Trek* (*Sobovi: roman činjenica*) in 1944, Jules Verne's *Le Pays des fourrures* (*Zemlja krzna*) in 1946 and Kenneth Conibear's *Northland Footprint, or Lives on Little Bent Tree Lake* (*Životinje dalekog sjevera: dabrovi, mošusni miševi, lisice, risovi, losovi, medvjedi, kanadska šojka*) during the same year. It is interesting that Conibear's

book was translated from its French (*Bêtes du Grand Nord*) and not its English version. The first translation of James Oliver Curwood, an American author who drew a lot of his inspiration from the Canadian wilderness and set many of his novels in the Canadian North, dates to as early as 1930: *Zečja omča-kosa djevojačka: roman iz arktičkih krajeva Sjeverne Amerike* (the descriptively translated title most likely refers to a translation of *Isobel: a Romance of the Northern Trail*). Other novels by Curwood were translated during the 1950s and 1960s (such as *Son of Kazan*, *The Grizzly King*, *A Gentlemen of Courage*, *The Danger Trail*, *Nomads of the North* and *Kazan, the Wolf Dog*). To this group of translated books on the Big North and arctic wilderness seem to belong Jack London's novels, such as *Call of the Wild* (*Zov divljine*), first translated in 1951. The same novel was republished in 1961, 1991, 1994 and 1996. Seton's texts, mainly adventure stories about hunters and animals set in the wild, as well as the other titles mentioned that were translated during the first half of the 20th century, as the only translated texts representing Canada in Croatia, feature it as a country of exotic wilderness, trekking, close encounters with wild animals and native tribes – thus contributing to the classical notion of Can Lit being closely characterised by the Canadian connection to nature.

During the 1950s, besides the aforementioned authors already present in Croatia, not a single new translated text written by a Canadian author was published in Croatia. That fact is understandable taking into consideration the political, social and cultural situation of that period. Croatia, as a part of former Yugoslavia, had an untypical geopolitical position during the Cold War. Soon after World War II, the then ruler of the country, Josip Broz Tito, started to show signs of independence from Moscow, and consequently the Socialist Federative Republic of Yugoslavia was accused of seditionist politics and excluded from the Eastern Bloc in 1948. Intimidated by the threat of Soviet military intervention and aware that the country was on the verge of famine (being economically dependent on the USSR), Tito had no other solution but to turn to the West. During the next few years, Yugoslavia received a significant amount of help (in money, loans, weapons and food) from the US, Great Britain and France. Western forces helped Yugoslavia economically, hoping that the country would serve as an example to the other communist countries that sought independence from Moscow, and they could thus weaken the monolithic communist bloc (Cf. Jakovina, 2002; Jakovina, 2003; Goldstein, 2008). Tito wanted to prove that Yugoslavia was more democratic and open to the West than other communist countries, so he allowed the country to open up culturally toward the West. After several years of cultural contacts limited exclusively to the USSR, the literary and art scenes were quietly encouraged to open up to Western influences and to (politically controlled) exchange with the Western cultural scene (Cf. Župan, 2007). The works of William Faulkner, Ernest Hemingway, Thomas Mann, Jean-Paul Sartre, Albert Camus, T. S. Eliot, André Breton, André Malraux, W. H. Auden, Virginia Woolf, John Dos Passos, Gertrude Stein, Charles Baudelaire, André Gide and many others were translated and published. During that decade, socialist realism disappeared from the art scene and modernism was welcomed in every field of artistic production.

As is obvious from the above-mentioned authors whose works were translated and published during the 1950s, most of the attention was given to Anglo-American and French authors. The 1950s, 1960s and 1970s were marked by translations and introduction to three literatures (British, American and French), while Russian authors were constantly present,



even though to a lesser degree than between 1945 and 1952. Between 1945 and 1985, 30% of all translated titles in Croatia were from Anglo-American literature, 24.5% from Romance language literatures, 23% from Slavic literatures, 15.5% from German and 7% from all the other literatures (such as Latin, Hungarian, Japanese and so on). If we take into consideration only the translated Anglo-American titles, then 58.7% of them were from American literature and 39.7% from English, while only 0.7% were from Australian and 0.9% from Canadian literature (Dragojević and Cacan, 1989; Dragojević and Cacan, 1991, 120-145).

Starting with the 1960s, the number of translated Canadian authors kept rising from one decade to the next, reaching its peak during the last ten years. The 1960s continued the pre-Second World War tradition of translating books on the Canadian wilderness and wildlife. Dušan Džamonja published his translation of Yves Thériault's *Agaguk, roman esquimau* in 1960. In his afterword, the translator interprets the novel as a realistic description of the consequences that intrusion of the Western Anglophone civilization had on the indigenous people, which he calls Eskimos, living in the Subarctic North. He finds the novel's value in its documentary and ethnographical description of the Eskimos and the metamorphosis of their traditional way of live, as well as in the descriptions of the exotic indigenous subarctic setting, covered with tundra and moss (Džamonja, 1960). Another Ernest Thompson Seton book was translated by Vlatko Marić and published in 1964, this time *Wild Animals at Home (Vinipeški vuk i druge pripovijetke)*. The book had seen six editions by 1980 (in 1969, 1972, 1974, 1977, 1980), which serves as proof of the considerable interest given to this kind of literature. There was reportedly another edition of the book back in 1948 that was translated from Russian, as stated by the translator Giga Gračan during the opening of the exhibition on new Canadian issues and Canadian translations in Croatia in 2003. The exhibition "Canadian Books and Canadian Authors in Croatia" was initiated by the Embassy of Canada in Zagreb, which organized it in collaboration with the Croatian National and Scientific Library, and it featured not only a collection of new Canadian books and notable translations into Croatian but also a publication of published translations and interviews with various authors, translators, editors and others involved in the publishing process, including Northrop Frye during his visit to Croatia, as well as Stephen Scobie, Leon Rooke and Margaret Atwood (Lovrenčić, 2003).

During the 1970s, translations of Leonard Cohen's poetry began appearing in the literary magazines *Mogućnosti* and *Dubrovnik*, but the translations of his texts in book length format have only been published during the last fifteen years (*Beautiful Losers* in 1998, *The Favourite Game* in 2005, *Book of Longing* in 2007 and *Book of Mercy* in 2010). Today, Leonard Cohen is one of five Canadian authors with the highest number of translated texts. He is widely appreciated as both a singer and songwriter as well as a poet and novelist. Without any doubt, he has drawn attention to his literary texts thanks to his music career, which nevertheless did not completely overshadow his literary career for the Croatian readership and audience, at least not during the last decade. That decade brought the publication of his novels, collections of poetry, a biography (written by Ira Nadel) and several critical studies on his literary texts. Cohen is seen as a canonical Canadian poet and writer, a literary postmodernist who experiments with narrative techniques, as much a great literary author as a pop star and musician (Šakić, 2005, 219-223). But still his novels and poetry are frequently read and interpreted through and with a comparison to his songs and music (Leskovar, 2011).

In 1981, Malcolm Lowry's novel *Under the Volcano* was translated by Luko Paljetak and published by Liber translation within the series "The English Novel in 10 Books". It had a re-edition in 2004 – Lowry, however, is still understood in Croatia solely as a British novelist, not a Canadian representative. In recent years, his work was published in the *Anthology of the Contemporary British Short Story* (2008). The 1980s actually featured a number of fiction translations in book length format, mostly by authors now considered to be a part of the Canadian canon. Among them was Margaret Atwood, who has been consistently published in Croatian in the past two decades, either in periodicals (*Dubrovnik*, *Mogućnosti*, *Forum* and *Quorum*), anthologies or separate titles (*The Handmaid's Tale*, *Surfacing*, *Alias Grace*, *The Robber Bride*, *Oryx and Crake*, *The Penelopiad*). Atwood's first translated novel in Croatian was *The Handmaid's Tale* (*Sluškinjina priča*), in 1988, a novel with which she had received international fame. *Oryx and Crake* was published by Profil in the collection "Femina" along with three other contemporary female authors, namely Angela Carter, Christa Wolf and Marguerite Duras. Atwood's literary values are highly recognized and she is perceived as one of the leading authors in the whole Anglophone world (on the book cover of *The Robber Bride*, 1999) or as a world famous author (on the book cover of the *The Penelopiad*, 2005). Margaret Atwood is perceived more as a female writer, a science fiction author and a winner of numerous literary prizes, and only then as a Canadian author.

The decline in the number of translated titles during the first half of the 1990s can be explained by the harsh political and economical situation. Another reason that made publishing difficult was the ongoing standardization of the Croatian language and spelling that was taking place at the time. The most intensive period of translation of Canadian writing started in the second half of 1990s and reached its peak during the past decade. Even though translations of Michael Ondaatje's texts were published in Croatian literary magazines (*Mogućnosti*, *Forum*, *Quorum* and *Dometi*) as early as the 1970s and 1980s, and *The Collected Works of Billy the Kid* (*Sabrana djela Billyja Kida*) appeared in 1995, the most successful period of his Croatian reception started in 1997, with the translation of the *The English Patient* (*Engleski pacijent*). During that same year, following the success of the *The English Patient* both as a book and as an Academy Award winning movie, the translation of *Coming Through Slaughter* (*Zvuk krvi*), written in 1976, was published. Since then, Ondaatje's presence in Croatian literary life has been constant, thanks to another edition of *The English Patient* as well as the first appearance of *Running in the Family* (*Obiteljsko naslijeđe*), *Anil's Ghost* (*Anilin duh*), *Divisadero* (*Divisadero*) and, most recently, *The Cat's Table* (*Mačji stol*). Michael Ondaatje is perceived more as a "world-famous writer", a "typical postmodern writer" or "one of the most important writers in the world today" than as a Canadian author. Book covers state only that he was born in Sri Lanka and now lives in Toronto, and present him more as a representative of postcolonial literature than of Canadian Literature. Only Biljana Romić writes in the preface to her translation of *Running in the Family* that Ondaatje's prose is "Canadian as much as Canada is a country of fluid identities, still in the process of creating its own identity" (Romić, 2001, 8). She sees Ondaatje's prose as inscribed in Canadian cultural and literary life with its distinctions, through which he constantly questions and changes Canadian literary life. During this period translations also appeared of texts written by Barry Callaghan, mostly thanks to the efforts of the translator Giga Gračan, who also translated various articles and selections of texts by Rob-



ertson Davies for different Croatian periodicals during the 1990s and 2000s. Callaghan's work is represented by two translations, both published by Konzor. *The Hogg Poems and Drawings* (Hogg, 1999) was translated by Giga Gračan and Borivoj Radaković, featuring Croatian and English versions of the poems, and *Crni Smijeh* (1998) featured a selection made by Branko Gorjup and translated by Zdenka Drucalović.

The period between 2000 and 2008 is considered a "Renaissance" of the Croatian publishing industry, judging by the number of published titles. During the 1990s approximately one thousand titles were published, which is not a high number in comparison with the period from 2000 to 2003 when five thousand books saw the light of day. The rise of the publishing industry and the growth of the number of published titles were initiated by the reduction of taxes on books from 22% to 0% and the introduction of State subsidies for publishers. The recession that started in 2008/2009 was followed by the decline of the publishing industry. For a few years before the recession, cheap and low quality books in the form of mass-market paperbacks started appearing at newsstands and consequently Croatian readers got used to buying cheaper books. The price became one of the main reasons for choosing to buy a certain book. That led publishing houses to start publishing only books that could guarantee them a commercial success, as profit became the main factor in the publishing houses' policies. Only literary genres and authors that can guarantee a certain number of sold books are chosen for translation. During the last three years most of the published books belong to genres such as thrillers, crime fiction, chick lit and books for young adults (such as *Harry Potter* and the *Twilight* series). For instance, during the last two years, a considerable number of new translations came from Scandinavian countries, almost exclusively of crime fiction, chosen to be published thanks to the huge commercial and critical success of Stieg Larsson's *Millenium* trilogy. Besides those world literature classical authors that are now part of elementary and high school curricula, mostly translations of books written by the winners of the most prestigious literary prizes and of authors that have previously been well received by Croatian readers (such as Amos Oz, Haruki Murakami, Orhan Pamuk, Jonathan Franzen) are being published.

But let us look first at the period between 2000 and 2008, when the biggest number of Canadian authors was translated. Among them were some globally acclaimed contemporary authors such as Robertson Davies, Nancy Huston, Carol Shields, Alice Munro, Douglas Coupland and Yann Martel. Canadian texts were being chosen for translation either for their literary quality or because of their presumed commercial success. The popularity of a certain author was also a determining factor, so it is not surprising that there are many writers who have had several texts translated into Croatian. This is the case with, for instance, Margaret Atwood, Michael Ondaatje and Leonard Cohen. Besides commercial reasons, important factors in deciding which titles to translate were literary awards, film adaptations and the world recognition of the writer in question.

Canada was starting to be represented as a multicultural society, more so through the translations of Will Kymlicka's books (*Multicultural Citizenship; Liberalism, Community and Culture*) than through the translations of different fiction authors such as Rohinton Mistry (*Family Matters*), Wayson Choy (*Not Yet*) or Rawi Hage (*De Niro's Game*). Kymlicka is regularly taught at various university departments as an important theorist of multiculturalism. The aforementioned novels were published especially thanks to the efforts not only of the larger,



but also of newer small-sized publishing houses (such as Fraktura, Hena Com, OceanMore, Vuković&Runjić, etc.), which are trying to profile themselves as publishers of quality literature. The book covers, introductory texts and afterwords do not try to place Choy, Hage, Mistry, Martel or Ondaatje in the context of Canadian multicultural literature. They are presented simply as authors currently living in Canada, but who were born elsewhere (China, Lebanon, India, Spain, Sri Lanka) and whose works are mostly concerned with the representations of the life in their countries of origin. Ravi Hage and Yann Martel owe their translations partly to their awards, the IMPAC Award and the Booker Prize. However, even though Yann Martel's novel *Life of Pi* received a Booker in 2002, it was not translated into Croatian until 2009 (as *Pijev život*), and published as an illustrated edition, with illustrations by the Croatian artist Tomislav Torjanac. The original English special edition with Torjanac's illustrations first appeared in 2007, after he had won an international competition to illustrate the novel, so the fact that it got translated into Croatian could also be attributed to the fact that its illustrations were done by a Croatian illustrator. A second translation of a work by Yann Martel (*Beatrice and Virgil*) was published thanks to the success of *Life of Pi*. The book cover announces it simply as a new novel written by the author of *Life of Pi* and winner of the Booker Prize.

Even though Alice Munro is generally recognized as one of the best Canadian writers and one of the best short story writers in general, her first translation (*Hateship, Friendship, Courtship, Loveship, Marriage*) into Croatian appeared as recently as 2011, only after she had been awarded the Man Booker International Prize. As in the case of Alice Munro, the work of Nancy Huston and Timothy Findley has also become accessible to Croatian readers in translation only recently. Huston's novel *Fault Lines* appeared in 2010 and was translated from English, even though it was originally published in French. Findley's novel *Not Wanted on the Voyage*, as his first book-length translation into Croatian, appeared in 2011. Findley was introduced as a true representative of Canadian literature, and his novel as the most important work of one of the greatest Canadian authors.

Besides canonical and world-famous authors, a considerable amount of genre fiction has been translated too, especially various genres of speculative fiction written by authors such as William Gibson, E. Mayne Hull, R. Scott Bakker and A.E. van Vogt. The presence of the fantasy novelist Guy Gavriel Kay could even be considered a kind of phenomena since seven of his novels have been translated in the last ten years and some have even seen a second or third edition (*Tigana, The Lions of Al-Rassan, Lord of Emperors, Sailing to Sarantium, Song for Arbonne, The Last Light of the Sun, The Fionavar Tapestry*). Kay's novels published by Algoritam present Kay on their book covers almost exclusively as one of the greatest contemporary authors of speculative fiction, or to be more precise of fantasy novels. The fact that he is a Canadian author appears irrelevant. The author himself has visited Croatia twice, hosted by his Croatian publishing house, Algoritam. Algoritam also contributed to bringing the famous Canadian fantasy novelist and science fiction writer R. Scott Bakker to Croatia in 2009 as a guest of honour of the Croatian science fiction convention SFeraKon, which is the third largest convention of its kind in the whole of Europe, with a dedicated fandom of visitors and readers of not only science fiction, but also other genres of speculative fiction. Kay and Bakker are not the only Canadian authors to have visited Croatia. Among those who have visited Croatia and surely contributed to the popularization of Canadian literature are Margaret





Atwood, Barry Callaghan (who has visited Croatia on several occasions), Janet Kulyk Keefer, Erna Paris, Nelofer Pazira, Leon Rooke, Steven Scobie, Carol Shields and Northrop Frye.

Considerable attention has been given to the translations of non-fiction titles, such as *Digital Democracy* edited by Cynthia J. Alexander and Leslie A. Pal, Earl H. Fry's *The Canadian Political System*, which was published within the book series "Political Systems and Comparative Political Studies", John Colapinto's *About the Author* and *As Nature Made Him*, books by Arthur Kroker (*Technology and the Canadian Mind*), New York Times best-selling author Malcolm Gladwell (*The Tipping Point; Blink; Outliers; What the Dog Saw and Other Adventures*) and Marshall McLuhan. Even though Croatian readers were familiar with McLuhan's work through secondary sources, or rather books on McLuhan's theories by Croatian and international scholars, his own classic *Understanding Media* was not translated until 2008. It is interesting to note that Kroker's title was translated into Croatian by Živan Filipi with the descriptive title *Tehnologija i društveni um: promišljanja kanadskih filozofa Innis-McLuhan-Grant*, which would literally translate into English as *Technology and the Social Mind: Reflections of Canadian Philosophers Innis-McLuhan-Grant*. A number of texts of Canadian literary criticism (Northrop Frye, Linda Hutcheon, Josette Féral) have been translated as well. The work of Northrop Frye has received extraordinary reception. In Croatia, his works, especially *Anatomy of Criticism*, have become an indispensable part of the university curriculum. Frye was even awarded an honorary doctorate by the University of Zagreb in 1990.

Since the early 1980s, a considerable number of works of fiction and non-fiction of religious or spiritual subjects have been translated into Croatian, by authors such as Michael D. O'Brien, Henri Nouwen, Roger J. Morneau and Jean Vanier. Most of them appeared in the 1990s and 2000s, when several of their titles experienced re-editions, among them O'Brien's *Father Elijah – An Apocalypse* (2002, 2003, and 2007), Vanier's *Our Journey Home* (2002 and 2007) and Morneau's *A Trip into the Supernatural*.

So far, two anthologies of Canadian poetry (one in 1972, the other in 2007, with a reprint in a different format in 2011) and two of short stories (one in 1991 and the other in 2009) have been published. *Panorama novije kanadske poezije* (*Overview of the New Canadian Poetry*) was edited by Luko Paljetak and published in the literary magazine *Mogućnosti* in 1972. Paljetak, who himself is a highly distinguished author, translated the poetry of all eleven authors presented (Raymond Knister, John Glassco, Dorothy Livesay, Anne Wilkinson, James Reaney, Phyllis Webb, Lionel Kearns, Leonard Cohen, Michael Ondaatje, Margaret Atwood and Gwendolyn McEwan). The 2007 *Suvremena kanadska poezija* (*Anthology of Contemporary Canadian Poetry*) was published in the same magazine, *Mogućnosti*, this time edited by Petar Opačić. The only poets that were included in both anthologies were Margaret Atwood, Michael Ondaatje, Phyllis Webb and Lionel Kearns. The 2007 anthology also featured poetry written by Bill Bissett, Robin Blaser, George Bowering, Victor Coleman, Frank Davey, Chris Dewdney, Brian Fawcett, D. G. Jones, Robert Kroetsch, Daphne Marlatt, David MacFadden, Barry MacKinnon, John Newlove, bpNichol, George Stanley and Fred Wah. The anthology was actually republished as a separate volume entitled *Kanadska postmodernistička poezija – antologija* (*Canadian Postmodernist Poetry – An Anthology*), edited, translated and annotated by Petar Opačić. The edition deals explicitly with poems from the 1980s onwards. The anthologies of short stories also present different authors. The

earlier anthology was published in 1991, edited by Liljanka Lovrinčević and Branko Gorjup, who were also the translators of all the published stories. The second anthology, *Život na sjeveru (Northern Exposure)*, was edited by Antonija Primorac (long-standing member and former Vice-President of the Croatian-Canadian Academic Society) with support from the editor Roman Simić Bodrožić, whose renowned annual European Short Story Festival has long surpassed European boundaries, along with the editions of short stories he edited for the Publishing House Profil, so an anthology of Canadian short stories seemed like a natural choice. Only Margaret Atwood, Timothy Findley and Alice Munro's short stories appear in both anthologies. Besides Liljanka Lovrinčević and Branko Gorjan, special attention should be also given to Luko Paljetak and Giga Gračan, who have been promoting Canadian literature for decades.

To sum up, Canadian literature has been present in Croatian literary life mainly through the translations of Anglophone authors. The number of works translated from French is considerably smaller, and is reduced more or less to the translations of Yves Theriault (*Agakuk, roman esquimau*, translated in 1960), Marie de l'Incarnation (*Le témoignage de Marie de l'Incarnation, ursuline de Tours et de Québec*), Gaetan Soucy (*La petite fille qui aimait trop les allumettes*), Monique LaRue (*La Gloire de Cassiodore*), Anne Hébert (*L'enfant chargé de songes*), Jacques Poulin (*Les Grandes marées*) and Jean-Pierre Davidts (*Le petit prince retrouve*). Those translations are only a small part of the Francophone Canadian literature, which, it can be concluded without any doubt, remains largely unknown to the Croatian literary audience. LaRue's novel was in part published thanks to the efforts of Evaine LeCalve Ivičević, a former President of the Croatian-Canadian Academic Society and constant promoter of Canadian Francophone literature, which she also teaches as an undergraduate course at the University of Zagreb.

Fiction is by far more translated than drama or poetry (most translations of poetry were published in literary periodicals). Short stories published in literary magazines and anthologies offer the most comprehensive insight into contemporary Canadian literature. Canonical authors are translated just as much as contemporary ones, but nonetheless Margaret Atwood and Michael Ondaatje remain the authors with the highest number of translations and the first to be associated with Canadian literature in Croatia. Judging by the number of translations, another name worth noting would be Guy Gavriel Kay, but he is an author perceived more as a speculative fiction author than as a Canadian novelist. In this sense, we might conclude that Canadian literature has largely found its way into Croatian translations thanks to its genre literature, if we consider not only science fiction, but the first Croatian translations of Can Lit which were mostly adventure novels, some crime novels, etc.

At the beginning of the 2000s, the Embassy of Canada in Croatia started to promote Canadian literature more actively. They invited Don Sparling, as Convenor of the Central European Steering Committee for Canadian Studies, to visit Zagreb in 2002, where he met with numerous academics from the University of Zagreb as well as other individuals interested in Canada and Canadian culture. The aim was to encourage Croatian academics to renew the local tradition of Canadian Studies. Since then, Canadian literature has become a part of the university curriculum. Courses on Canadian literature can be taken at several departments of English Language and Literature in the country, along with Francophone Canadian literature taught



at the University of Zagreb. Especially with the foundation in Zagreb in the early 2000s of the Croatian-Canadian Academic Society, which was an initiative of several scholars employed at various university departments and professionals passionate about Canadian Studies, as well as with extensive support from the Canada Council for the Arts, Canadian culture and literature have had more and more exposure in Croatia, including encouraging translations of Canadian literature, for example Monique LaRue's *La Gloire de Cassiodore*. Furthermore, several members of the Society have been active translators, promoters and scholars dealing with Canadian works, also discovering new possibilities provided by various grants from the Canadian Government and CEACS. Such examples of translations as a result of the strivings of individuals passionate about Canadian Studies guarantee a promising future for the reception of Canadian literature and culture in Croatia, whose interest in Canadian Studies includes various areas of the humanities and social sciences, from the study of literature and cultural studies to law and political science. Canadian political interests in Croatia, also as a recent member of NATO, include the introduction of norms and values inherent in Canadian social reality (e.g. dealing with diversity, tolerance, multiculturalism, democracy, good government, minority and human rights) that would help Croatia come to terms with its past in the re-construction of a stable, modern society.

Thanks to the support of the Canada Council for the Arts a considerable number of Canadian authors have been published and translated in Croatia, among them Nancy Huston, Alice Munro, Gaetan Soucy, Jacques Poulin, Leonard Cohen, Michael Ondaatje, Rawi Hage and Anne Hébert. But there are many Canadian authors that have yet to be translated, especially those writing in French, who remain almost an unexplored territory for Croatian readers.

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