

Australian Literature in Serbian Translation¹

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The primary aim of this paper is to trace the history of the reception of Australian literature in Serbia, from the first-recorded translation to the present.² The pattern of reception established and analysed in the paper reveals three distinct spikes of interest in Australian literature over the period being examined, and one considerable dip. However, before focusing attention on the texts, it is necessary to briefly discuss the socio-political and linguistic conditions that are closely related to their reception. What needs to be recognised is that the reception of Australian literature in Serbia started when Serbia was one of six republics which, together with its two autonomous provinces, comprised the Federal People's Republic of Yugoslavia (1946-1963), later renamed into the Socialist Federal Republic of Yugoslavia (SFRY, 1963-1991). The official language in Serbia at the time was 'Serbo-Croatian' (or Serbo-Croat or Croato-Serbian). The term 'Serbo-Croatian' was the officially-sanctioned hyponym used to refer to the languages spoken by peoples in the republics of Croatia, Bosnia and Herzegovina, Montenegro and Serbia. Consequently, the reception of Australian literature, as presented in this paper, includes translations into Serbo-Croatian until 1991; that is, before the break-up of the SFRY, when Serbo-Croatian speaking republics formed a linguistic whole and represented a unified literary scene and a single literary market.³ From 1991 until 2003, the reception of Australian literature examined in this paper includes translations into Serbian which were published in the republics of Serbia and Montenegro, which at the time formed the Federal Republic of Yugoslavia, FRY. The country was renamed Serbia and Montenegro in 2003 and bibliographical records in Serbia from then on list only translations published in Serbia, even though Montenegro formally separated three years later, in 2006.

The major bibliographical sources consulted in order to gather information about published translations are the *Bibliografija Jugoslavije* (*The Bibliography of Yugoslavia*) and the *Bibliografija Srbije* (*The Bibliography of Serbia*). *The Bibliography of Serbia*, the current national bibliography, records the details of texts published in Serbia. It is compiled *de visu* based on the holdings of the two largest libraries in the country, the National Library of Serbia, founded in 1832 and situated in Belgrade, and the Library of Matica Srpska, founded in 1826 and situated in Novi Sad. In the period from 1950 to 2002, texts published in the Republic of Serbia—along with publishing activities of other republics comprising the SFRY and the FRY—were recorded in the *Bibliography of Yugoslavia*.⁴ Since 2003, according to the Act of Library Activity (*Official Gazette of the Republic of Serbia*, no. 34/1994) *The Bibliography of Serbia* is compiled and published by the National Library of Serbia.⁵ *The Bibliography of Yugoslavia/Serbia* includes monographs, periodicals, articles and contributions in periodic publications, and non-literary materials. The section of the *Bibliography* titled 'Monographic Publications—Translations', registers monographs translated and published in Yugoslavia/Serbia. That section has been consulted as the source of translated novels, collections of stories and collections of poetry. The section of the *Bibliography* titled 'Articles and Contributions in Periodicals. Series C. Art, sport, philology, literature', has been consulted as the source of information about the translations of individual short stories and poems published in newspapers, journals and magazines.⁶

Based on the collected data about the published translations recorded in *The Bibliography of Yugoslavia* (1950-2002) and *The Bibliography of Serbia* (2003-2012), Table 1 offers a quantitative expression of the reception of Australian literature:

Table 1

Number of translated works

Period	All translations	Translations of fiction	Translations of poetry
1954-1958	9	9	0
1959-1963	15	13	2
1964-1968	5	5	0
1969-1973	1	1	0
1974-1978	64	14	50
1979-1983	41	22	19
1984-1988	39	35	4
1989-1993	134	69	65
1994-1998	18	17	1
1999-2003	15	9	6
2004-2008	122	87	35
2009-2012	54	53	1

Drawing on statistics from the *Index Translationum*, the number of translations of Australian literary works into Serbo-Croatian and Serbian could be set against a wider background of translated literature from the English language. By contrast, there were 1557 literary translations from English into Serbo-Croatian until 1992, and 5973 literary translations from English into Serbian since 1992.

The numbers from Table 1 provide a graphic representation as shown in Figure 1. For the convenience of a graphic representation and the manageability of data the time span of 60 years of the reception has been divided into 12 five-year periods.

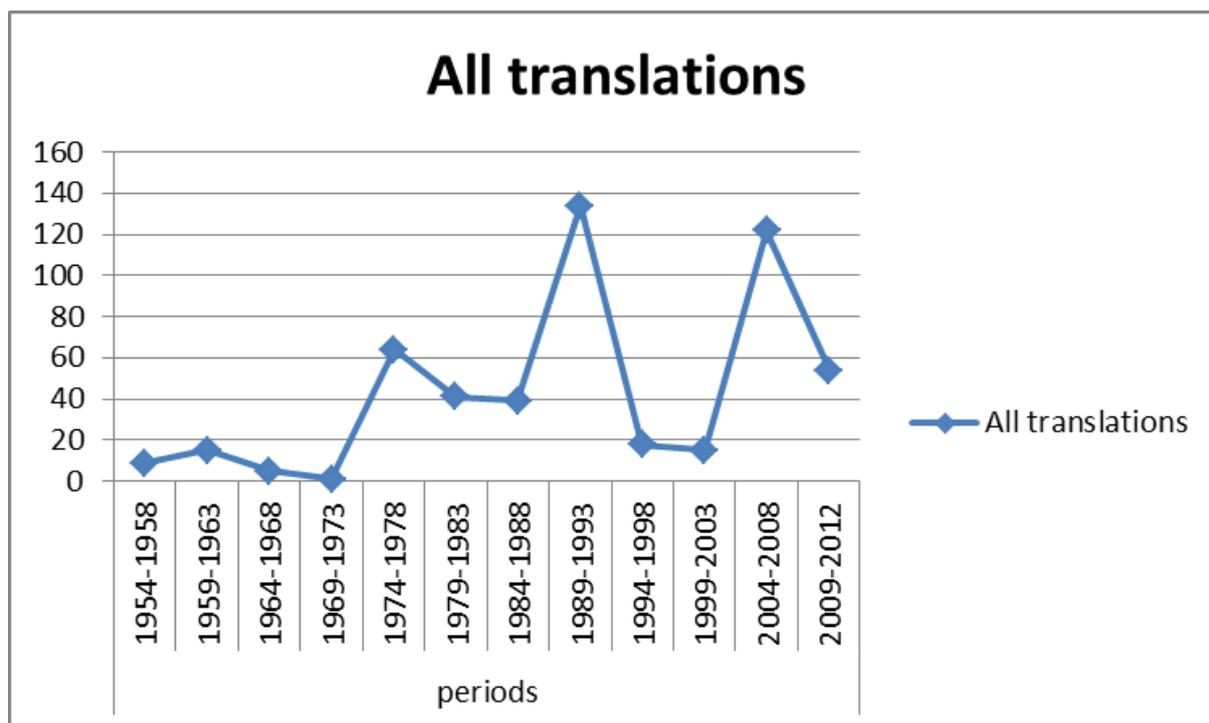


Figure 1. Translations of poetry and fiction

Australian literature first appeared in the Serbo-Croatian-speaking republics of Yugoslavia in 1954, with the publication of a collection of short stories titled *Iz savremene australijske proze* (*From Contemporary Australian Fiction*). The editor and translator was Dragoslav Andrić, a Serbian writer, playwright, lexicographer and publicist. He graduated from the English Department of the Faculty of Philology, University of Belgrade, translating from English, French, German, Russian and Dutch. Andrić is most widely-remembered as a compiler of anthologies of fiction and poetry, and a distinguished translator of over 130 books of poetry, fiction and drama. In the field of literary translation, Andrić received major awards in Serbia (such as ‘The Best Translation of the Year’ and ‘Life Achievement Award’) and, as a Fulbright scholar taught a course on creative translation of literature at the University of Chicago in 1991. His work as a translator was also guided by his relentless endeavour to introduce writers from distant countries to Yugoslav/Serbian readers. Such a mission produced anthologies such as *Anthology of Classic Chinese Poetry*, *Anthology of Classic Japanese Poetry*, *Anthology of Afro-American Poetry*, *Anthology of Contemporary Flemish Short Stories*, collections of stories by Bret Harte or F. S. Fitzgerald, as well as the collection of Australian short stories previously mentioned. Andrić’s anthology of contemporary Australian fiction was the first book of Australian literature ever published in any of the Balkan countries (Bihalji-Merin 84; Đoković 17-18). It includes 15 authors and 17 stories, listed below:⁷

- Marjorie Barnard (‘Beauty is Strength’)
- John Cleary (‘Hello, Joe’)
- Don Edwards (‘He Walks Home with His Wife’)
- John Ewers (‘Harvest’)
- Ken Levis (‘The Kid’)
- Alan Marshall (‘Out of the way, mug!’ and ‘Tell Us about the Turkey, Jo’)
- John Morrison (‘Night Shift’)

Russell Oakes ('No-one Spoke')
Shawn O'Leary ('Sleep')
Vance Palmer ('The Stump')
Hal Porter ('Act One, Scene One')
Olaf Ruhen ('The Dark of the Moon')
Eric Otto Schlunke ('The Heretic of Isola')
Carl Shannon ('Hardship, Yer Lovely Creature!')
Dal Stivens ('You Go, Florence Nightingale' and 'You Call Me by my Proper Name')

In his four-page long 'Afterword', Andrić briefly sketches the trajectory of the development of Australian literature and stresses the importance of the *Bulletin* writers, concluding that contemporary authors have grown out of the *Bulletin's* critical influence.⁸ Speaking of Australian literature at the time of the anthology's publication, Andrić stresses its 'youth and rapid development . . . freshness . . . and vitality', stating that 'although it is undoubtedly young, it has already reached maturity' (237-40). The contemporaneity of Andrić's anthology and his familiarity with the Australian literary scene of the day is evidenced by the fact that half of the authors who appear in his collection are found in Ken Levis' selection titled *Coast to Coast: Australian Stories 1951-1952*, published in Sydney two years prior. While it might be remarkable in its contemporaneity and also in being the first translation of Australian literature in the Balkans, *Iz savremene australijske proze* reflects almost exclusively white male writers from the Australian literary scene in the early 1950s and before, the same feature noticeable in Levis' collection. Indeed, in 1983, Elizabeth Webby invented the term 'WACM—white, Anglo-Celtic, male' in order to denote 'what had been till then the dominant tradition in Australian literature' (Webby 51).

The first noticeable spike indicated in Figure 1 points toward an increased interest in Australian authors in the period from 1974 to 1978. This may not be surprising, given that Patrick White was awarded the Nobel Prize for literature in 1973. That White's success triggered the interest of Yugoslav translators and readership is supported by the fact that six short stories (four in literary magazines and two, 'The Night the Prowler' and 'The Cockatoos,' in the form of the book titled *The Night, the Prowler*) and the novel *Voss* (1957) were translated in that period. It should be noted that the translation of *Voss* also sparked several pieces of critical reception, which appeared in the same year as the translation (1974). In 1977, the literary journal *Mostovi (Bridges)* devoted an issue to Australian literature, featuring translated short stories by Henry Lawson, John Morrison, Hal Porter and Katherine Susannah Prichard as well as two poems by Rosemary Dobson and one by Katherine Gallagher; they were translated by different people. An informative introduction about Australian literature and life and work of the authors included in the selection, written by Vidosava Janković, a professor of English Language and Literature at the University of Belgrade at the time. At the time when the Balmain writers⁹ were establishing their reputation, the daily newspaper *Politika (Politics)* published short stories by key Australian writers such as Peter Carey and Christine Townend, translated by a notable writer and translator from English, David Albahari. In addition, this period sees increased interest in Australian poetry. Indeed, 50 out of 64 translated works in this period are poems, with several literary journals publishing poems by Australian authors. Translated by Nikola Marčetić, a renowned Croatian writer, translator and researcher, poems were published in *Odjek (Echo)* in 1974 and *Stvaranje (Creation)* and, in 1976 *Revija (Review)*, published a number of verses by Gavin Blackwood, Anthony Borovac, Patrick Campbell, Ann Craig, Rosemary Dobson, Louis Sadwick, Randolph Stow, A. D. Hope and Judith Wright.

The period between the first noticeable rise in interest in Australian literature in Serbia from 1974 to 1978, and the years of the greatest reception (in terms of the number of translated works) from 1989 to 1993, coincides with the time when translators David Albahari, Velimir B. Kostov and Adrijana Marčetić completed a large amount of work. The number of translated works in this period is comparably smaller than in some other periods but literary merit of the translated works meant it was as important as those periods of more intense translation and publication. Velimir B. Kostov, a distinguished poet and translator in Bulgarian and English, translated poems by Michael Dransfield, Antigone Kefala, Geoffrey Lehmann, Roger McDonald, Judith Rodriguez, Peter Skrzynecki, Andrew Taylor, Richard Tipping and Vicki Viidikas, mostly for the journal *Bagdala*,¹⁰ which dedicated one issue to Australian literature. For the same 1983 issue of *Bagdala*, Kostov translated stories of Michael Wilding, Elizabeth Harrower, Peter Carey, Frank Moorhouse and Desmond O'Grady. The poems and stories are preceded by Kostov's article, 'Poetry and Short Stories of Australia.' Albahari translated stories by Peter Carey and Michael Wilding, and six poems by David Malouf, which appeared in *Književna reč* and *Gradac*, respectively. Furthermore, his translations of Peter Carey, Kris Hemensley, Rudi Krausmann, Frank Moorhouse, Dal Stevens, Christine Townend and Michael Wilding were published in a 1981 issue of the journal *Gradina (Hill-fort)*. For the same issue, Albahari translated Brian Kiernan's essay, 'New Australian Literature'. Adrijana Marčetić, a literary scholar and translator, mostly translated stories by Peter Carey for various literary journals. There was a continued interest in the works of Patrick White, but also a wave of popular interest in Colleen McCullough's bestsellers. *The Aunt's Story* (1948), *The Eye of the Storm* (1973), *Twyborn Affair* (1979), an extract from *The Tree of Man* (1955) and two short stories. *The Thorn Birds* (1977) went into three editions, *An Indecent Obsession* (1981) went into two editions, and *Tim, A Creed for the Third Millennium* (1985) and *The Ladies of Missalonghi* (1987) were also translated.

The greatest spike in the reception of Australian literature within the framework of five-year periods adopted in this article occurred from 1989 to 1993. However, the SFRY ceased to exist in 1991 and by the start of 1992, Serbo-Croatian ceased to be a designation used officially across all parts of the former-SFRY. Also, from 1991-1992, *The Bibliography of Yugoslavia* stopped recording translations published in Croatia, and Bosnia and Herzegovina. The number of translated works reveals an equal interest in poetry and fiction. In 1989, the literary journal *Quorum* published poems by Judith Beveridge, Pamela Brown, Lucinda Cestaldi, Aileen Corpus, Anna Couani, Silvana Gardner, Elaine Golding, Susan Hampton, Lesbia Harford, Isabel Hartman, Kate Llewellyn, Wendy Jenkins, Kate Jennings, Chris Mansell, Anna Munster, Dorothy Porter, Gig Ryan, Edith Speers, Thalia, Vicki Viidikas and Anna Wickham. The translator of these verses, Borivoj Radaković, is himself an accomplished writer and playwright who graduated from the Department of Yugoslav and Comparative Literature in Zagreb and has also made his name as a translator of contemporary literature in English. A dozen other journals (such as *Odjek*, *Delo [Work]*, *Književnost [Literature]*, *Književna reč [The Literary Word]*, *Sveske [Notebooks]*, *Književne novine [The Literary newspaper]*, and *Gradina*) published poems by Thomas Shapcott, Fay Zwicky, Nick Cave and Douglas Stewart. In 1990, the second collection of Australian short stories, *Komuna te ne želi: savremena australijska priča (The Commune Does Not Want You: Contemporary Australian Short Stories)*, was published in Yugoslavia. The selection and translation was done by Milisav Savić, a fiction writer, literary historian, translator from English and Italian and editor of several anthologies (an anthology of contemporary American short stories titled *Psihopolis*, *Contemporary Italian Short Story*, *The Modern Global Short Story*, and an anthology of Serbian short stories entitled *The Most Beautiful*

Serbian Stories). His anthology of contemporary Australian short stories included 23 stories by 18 authors, included below:

Glenda Adams ('A Snake Down Under')
Murray Bail ('The Drover's Wife')
Jean Bedford ('Campaign')
Barbara Brooks ('Friday Afternoon')
David Brooks ('The Misbehaviour of Things')
Peter Carey ('Happy Story')
Helen Garner ('The Life of Art')
Gerard Lee ('The Great White Forest')
Richard Lunn ('Mirrors')
Morris Lurie ('My Father: A Selected List of His Faults')
David Malouf ('The Empty Lunch-Tin')
Frank Moorhouse ('The Drover's Wife', 'The Commune Does Not Want You' and 'The Story Not Shown')
Gerald Murnane ('Land Deal')
Thomas Shapcott ('The Competition Portrait')
Ania Walwicz ('Hospital')
Vicki Viidikas ('Future', 'The Incomplete Portrait' and 'Steve and the Big Smoke')
Michael Wilding ('Reading the Signs' and 'The Words She Types')
Tim Winton ('Secrets')

Savić's 'Afterword' focuses on the so-called new wave of writing in Australian literature and singles out 'the famous five' (147), Frank Moorhouse, Michael Wilding, Murray Bail, Peter Carey and Morris Lurie. Speaking about their life and work, he outlines the publishing circumstances, literary climate and writing in Australia from the 1970s until 1990. He recommends Australian fiction to the Serbo-Croatian-speaking readership in the conclusion by citing Bob Dylan's lyrics, which express a person's longing to be on some Australian mountain range, with no particular reason to be there, but imagining that it could present some kind of change. In comparison with the anthology of 1954, Savić's selection indicates a more confident presence of female voices in Australian literature and he comments on a more pronounced presence of migrant and Aboriginal writers, 'which deal with previously neglected topics, primarily those of the position of the Aborigines and later generations of migrants' (147). In the same year as he edited the anthology of Australian short stories, Savić, as the editor-in-chief of the literary journal *Književna reč*, produced an issue devoted to Australian short stories; ten stories from the anthology also appeared in the journal. In 1993, he edited an anthology entitled *Moderna svetska mini priča (The Modern Global Short Story)*, where he included the stories of Glenda Adams, Morris Lurie and Frank Moorhouse. The stories by Australian authors in this anthology are not those which had appeared in *Komuna te ne želi*.

In addition to the efforts of Savić, the greatest contribution to the reception of Australian literature in this period came from the literary journal *Delo*, which devoted one issue to Australian literature in 1991. Besides poems by Thomas Shapcott and Fay Zwicky, and as a result of the work of several different translators, the journal published fiction by Thea Astley, Peter Carey, Garry Disher, Louise Dow, Sara Dowse, Marian Eldridge, Beverley Farmer, David Foster, Helen Garner, Kate Grenville, Rodney Hall, Marion Halligan, Mark

Henshaw, Elizabeth Jolley, Rod Jones, Morris Lurie, David Malouf, Frank Moorhouse, Sally Morgan, Gerald Murnane, D. J. O’Hearn, George Papaellinas and Michael Wilding.

During this period, when interest in Australian literature was high, stories by Glenda Adams, Morris Lurie, Frank Moorhouse, Michael Wilding and David Brooks appeared in the journal *Književnost*, while *Letopis Matice srpske (Annals of Matica Srpska)* published the works of Jenifer Compton and Ted Jenner, *Gradina* took on the works of Nick Cave and Michael Wilding, and *Shakespeare & Co* printed a story by Peter Carey. Besides the aforementioned publications, short stories by Michael Wilding were translated in *Književne novine, Most (The Bridge), Ovdje (Here), Odjek, Osvit (Dawning), Srpski književni glasnik (Serbian Literary Gazette)* and *Sveske*, which together with three interviews with Wilding—published in the journal *Sveske* and the daily newspapers *Dnevnik* and *Politika*—make him the most-translated and most-present Australian author in this period. It is important to note that these journals are mostly specialised literary journals with a long-standing tradition, established by publishing houses, libraries or associations of writers.¹¹ They are available to students in university libraries.

The number of 134 translated literary works in 1989-1993 is followed by a mere 18 in 1994-1998 and 15 in 1999-2003. This sudden and dramatic drop, however, is by no means to be understood to signal a lack of appreciation of Australian literature. Nor was it prompted by a change in the readership’s taste. In fact, the decline was largely due to historical and political developments. The 1990s were a time of political unrest, civil war and, ultimately, the disintegration of the SFRY. For Serbia and Montenegro, it was also a time of economic, scientific and cultural sanctions (1992-1995). Moreover, their infrastructure and economy were further damaged by the NATO bombing raids of 1999. Consequently, the economic crisis affected publishing, reducing the number of books translated and published on the one hand, while also resulting in the imposition of cultural isolation on the other, meaning that Serbian cultural workers and Serbian culture had little participation or communication with the larger international cultural community.

The number of translated works between 1994 and 1998 mostly consists of short stories, published in the journal *Sveske* in 1995. It published translations of work by Candida Baker, John Clanchy, Beverley Farmer, Gabrielle Lord, Ian Kennedy Williams and Janis Tait. Significantly, a selection of Peter Carey’s stories was translated by Marčetić and Albahari as *American Dreams* in 1996. Together with Marčetić and Albahari, it was Nadežda Obradović, a distinguished philologist, who maintained the presence of Australian literature in Serbian literary journals in this period. She translated the stories which were published in *Sveske* in 1995, and her translations of Michael Wilding’s works continued to appear in various journals such as *Zbilja (Reality), Sveske, Književne novine, Stvaranje* and *Književna reč*. In the period from 1999 to 2003—in addition to Colleen McCullough’s trilogy *The First Man of Rome*, which was translated in 2003—Obradović produced translations of Justin D’Ath, Grant Caldwell and Michael Wilding. However, perhaps most significantly, as a harbinger of better times to come for the reception of Australian literature, she edited and translated a collection of Australian short stories titled *Tako crna, tako plav: savremena australijska priča (So Black, So Fair: Contemporary Australian Short Stories)*. It was published in 2002 and contained 30 authors and their stories, as listed below:

Inez Baranay (‘Sex and Synchronicity on a Bad Day’)

Barbara Brandt ('Heading West')
Grant Caldwell ('A Very Difficult Story to Understand')
Peter Carey ('A Letter to Our Son')
Antonio Casella ('San Rocco Comes to Visit')
John Clanchy ('So Black, So Fair: a Greek Suite')
Charmian Clift ('Three Old Men of Lerici')
Margaret Coombs ('Nothing Happened')
Peter Cowan ('Requiem')
Justin D'Ath ('Paradise Ducks')
Beverley Farmer ('Snake')
Kate Grenville ('No Such Thing as a Free Lunch')
Rudi Krausmann ('Street of the Painters')
Stephen J. Lawrence ('Heart of Light')
Gabrielle Lord ('Masks')
Angelo Loukakis ('Being Here Now')
Morris Lurie ('My Greatest Ambition')
Alan Marshall ('Trees Can Speak')
Gerald Murnane ('Precious Bane')
Oodgeroo Noonuccal ('The Turtle')
Katherine Susannah Prichard ('N'Goola')
David P. Reiter ('Triangles')
Christina Stead ('A Harmless Affair')
Janis Tait ('The Wandering Albatross')
Judah Waten ('Mother')
Michael Wilding ('Kayf')
Ian Kennedy Williams ('Nin's Father')
Tim Winton ('My Father's Axe')
B. Wongar ('Crooked-Legged Mongrel')
Judith Wright ('The Weeping Fig')

Obradović's anthology is more comprehensive than the previous two, in terms of the number of authors represented. However, the collection has neither a foreword nor an afterword; instead, the editor addresses the readers on the book jacket, pointing out that the stories in the anthology express 'a multinational character of the smallest continent' and the 'richness and diversity of themes.' Serbian readers, of course, liked seeing the name of their former countryman B. Wongar contributing to the mentioned 'multinational character' of Australian literary scene.¹²

The third significant spike in the translation of Australian literature into Serbian coincides with the recovery of publishing activities in Serbia after the period of crisis, isolation and political unrest. Given that translations of poetry in the period from 2004 to 2008 can be found in only two literary magazines, *Polja (Fields)* and *Treći trg (The Third Square)*, it appears that prose fiction was, at the time, more appealing to Serbian translators and publishers than poetry. Tatjana Lukić, a poet from Yugoslavia who moved to Australia as a refugee in 1992, translated nine poems by John Leonard, which appeared in *Polja* in 2004. Two years later, *Treći trg* introduced a younger generation of Australian poets to the Serbian readership. Danijela Kambasković-Sawers's, a literary scholar, critic and poet who has been living in Australia since 1997, translated poems by Vivian Yue, Elizabeth Campbell, Bonny Cassidy, Graeme Miles, Elida Stevans, Michael Byrne, Petra White and Kristin Hannaford.

Fiction translated during this period varies in terms of genres, themes, the target audience and literary merit. Two Booker Prize-winning novels by Peter Carey, *Oscar and Lucinda* (1988) and *True History of the Kelly Gang* (2001) were translated in 2004, followed by a collection of short stories, *Exotic Pleasures*, translated in 2007 and the novel *Theft: A Love Story* (2006), translated in 2008. Patrick White's *The Aunt's Story*, originally translated in 1979, was republished in 2005 as part of the Nobel Prize-Winners edition issued by the Vega media publishing house. The interest in literary fiction was further expressed in the translations of J. M. Coetzee's *Diary of a Bad Year* (2007) and David Malouf's *An Imaginary Life* (1978), both translated in 2008, as well as Richard Flanagan's *Gould's Book of Fish* (2001), translated in 2005 and Michelle de Kretser's *The Hamilton Case* (2003), translated in 2006. This was also the period of a more pronounced interest by Serbian publishers in the works of B. Wongar. In 2004, a team of prominent literary scholars, university professors and translators—Ratomir Ristić, Milica Živković and Ljiljana Krstić—edited and translated *Cvet u pustinji* (*A Flower in the Desert*), a collection of Wongar's short stories. In 2005, his collection of poetry, *Bilma* (1984), was translated by Moma Dimić, a renowned Serbian poet, novelist, essayist and playwright. The same year saw the translation into Serbian of *The Last Pack of Dingoes* (1991) and one of his short stories appeared in the journal *Drama* in 2008.

This was also the period in which genre, or popular fiction¹³ came to prominence on the Serbian literary market; they made up the majority of translated work in the period from 2004 to 2008. In 2005, the science fiction journal *Znak Sagite* (*The Sign of Sagitta*) devoted an entire issue to Australian science fiction and published stories by Lee Battersby, Michael Barry, Kirsten J. Bishop, Kim Westwood, Bill Congreve, Geoffrey Maloney, Matthew Farrer and Trent Jamieson. It seems that the publishing houses had decided to focus on bestselling authors such as Bradley Trevor Greive, Markus Zusak, Colin Falconer, Maggie Alderson and Colleen McCullough. In 2006, Greive's *Dear Dad: Father, Friend and Hero* (2005), *Friends to the End* (2004), *Looking for Mr. Right* (2001), *The Simple Truth about Love* (2005), *The Incredible Truth about Motherhood* (2003) and *The Meaning of Life* (2002) appeared in Serbian translation while *Tomorrow* (2003) appeared a year later. Markus Zusak's bestselling *The Book Thief* (2005) was introduced to the Serbian readership in 2008. The translation of Colin Falconer's *My Beautiful Spy* (2005) appeared in 2007 (and again in 2008, published by a different publishing house) and *The Sultan's Harem* (2005) in 2008. Maggie Alderson and her chick-lit novels proved inviting for Serbian publishers as four of her novels were translated: *Mad About the Boy* (2002) in 2004, *Handbags and Gladrags* (2004) in 2006 and *Pants on Fire* (2000) and *Cents and Sensibility* (2006) in 2007. The last two went into a second edition the following year. After achieving popularity with *The Thorn Birds*, which was first translated into Serbo-Croatian in 1979, Colleen McCullough's 'Masters of Rome' series revived the interest of the Serbian readership in her novels. *The Song of Troy* (1998) was translated in 2005, *The Grass Crown* (1991) in 2006 (volume one and two) and 2007 (volume 3), *The First man in Rome* (1990) in 2007, *Fortune's Favorites* (1993) in 2007 (volume 1), in 2008 (volume 2 and 3). Riding the wave of McCullough's popularity, *The Thorn Birds* was re-translated and published in 2007.

The period from 2004 to 2008 also includes a number of titles of literature for children and young adults. Lian Hearn's (Gillian Rubinstein) *Across the Nightingale's Floor* (2002) was translated in 2004. Nix Garth's young adult fantasy novels *Lirael* (2001) and *Sabriel* (1995) were translated in 2005; *Abhorsen* (2003) in 2008; Trudi Canavan's *The Magician's Guild* (2001) in 2006, *The Novice* (2002) in 2007 and *The High Lord* (2003) in 2008. Peter Whitfield's philosophical stories for children *Up and Down* (2004), *Bruno Dreams of Ice*

Cream (2004) and *No Presents, Please* (2004) were translated in 2006. However, the most-translated children's literature authors are Anna and Barbara Fienberg and Emily Rodda. The translations of the 'Tashi' series, including *Tashi* (1995), *Tashi and the Giants* (1995), *Tashi and the Genie* (1997), and *Tashi and the Ghosts* (1996) were published in 2005 while *Tashi and Baba Yaga* (1998), *Tashi and Demons* (1999), *Tashi and Big Stinker* (2001) and *Tashi and the Dancing Shoes* (2002) followed three years later. Rodda's *The Lake of Tears* (2001), *The Forests of Silence* (2000) and *The City of Rats* (2001) appeared in Serbian translation in 2006; *Dread Mountain* (2001) and *The Shifting Sands* (2001) were translated in 2007; and *The Maze of the Beast* (2001) in 2008.

The final four-year period of reception of Australian literature in Serbia (2009-2012) should be understood as providing only a provisional record of published translations. The section of the *Bibliography* titled 'Articles and Contributions in Periodicals. Series C. Art, sport, philology, literature,' which registers translations of poems, short stories and novel extracts published in periodicals, contains data only up to 2009 (including 2009), while the section titled 'Monographic Publications—Translations,' which records translated novels and collections of poetry and fiction, contains data up to September 2012. It is also often the case that the publications reach the library after the official publication date and are therefore not included in the records until the following year, meaning that some titles from 2012 may be expected to appear in the *Bibliography* only in 2013. However, based on the recorded translations in this period, it can be concluded that the largest number of translated works refers to romance novels, such as Steven Carroll's *The Lover's Room* (1994, translated in 2009), Ann Oliver's *Business in the Bedroom* (2008, translated in 2009) or Phillipa Fioretti's *The Book of Love* (2010, translated in 2012), and especially to the genre of the so-called medical romance, such as Lilian Darcy's *A Proposal Worth Waiting For* (2008, translated in 2009) and *Long-Lost Son* (2007, translated in 2010), Melanie Milburne's *The Surgeon Boss's Bride* (2008, translated in 2010), Lucy Clark's—a husband and wife tandem, actually—*Her Very Special Baby* (2007, translated in 2010) and Carol Marinelli's *English Doctor, Italian Bride* (2009, translated in 2010). With the effects of the Global Financial Crisis of 2007-2008 and the Eurozone crisis since early 2009 being felt everywhere, it is perhaps no wonder that the publishers continued to favour international bestsellers by Australian authors, such as Kathy Lette's *How to Kill Your Husband (and Other Handy Household Hints)* (2006, translated in 2009), Bradley Trevor Greive's *Every Day Is Christmas* (2007, translated in 2009), Colleen McCullough's *An Indecent Obsession* (1981, translated in 2009), *Caesar's Women* (1996, translated in 2009), the second edition of *The Thorn Birds, Caesar: Let the Dice Fly* (1998, translated in 2009), John Rendall's *A Lion Called Christian* (1971, 2009, translated in 2010), Colin Falconer's *Anastasia* (2003, translated in 2012) and the second edition of his *My Beautiful Spy*, and Maggie Alderson's *How to Break Your Own Heart* (2008, translated in 2010) and the second edition of *Pants on Fire*. The number of children and young adult titles published during this period closely follows that of romance novels and/or bestsellers. The titles include Andy Griffiths' *Just Annoying!* (1998, translated in 2009), Sonya Hartnett's *The Ghost's Child* (2008, translated in 2009), Tiffany Mandrake's *Flax the Feral Fairy* (2009, translated in 2009), Melina Marchetta's *Saving Francesca* (2003, translated in 2010) and Marcus Zusak's *I am the Messenger* (2002, translated in 2011).

During this period, publishers were also interested in the works of canonical writers such as J. M. Coetzee, whose second edition of *Diary of a Bad Year* appeared in Serbian translation in 2009, and Peter Carey, whose novel *My Life as a Fake* (2003) was translated that same year. However, others paid attention to emerging authors, with Tara June Winch's *Swallow the Air* (2006) translated in 2010. This was also a period of very active interest in the work of B.

Wongar. In 2009, he was awarded an honorary doctorate by the University of Kragujevac and a collection of critical essays about his work, *Antropologija istine (Anthropology of Truth)*, was published two years later to honour the occasion. The first work to be translated in this period was his autobiographical work, *Dingoes Den* (1999, translated in 2010). It was followed by two novels, *Karan* (1985) and *Raki*, (1994) which appeared in 2011. The translation of *Walg* (1983) was published later, in 2012, and therefore had not been recorded by the *Bibliography* at the time of writing of this paper. Nor was the anthology of contemporary Australian fiction included, which was published in December 2012. Edited by an Australian-Serbian editorial pair, Michael Wilding and Nataša Kampmark, *Priče iz bezvremene zemlje (Tales from the Timeless Land)* contains short stories and novel extracts by 20 authors, listed below:

Venero Armanno ('I Feel So Strong' – an extract from *The Dirty Beat*)
Inez Baranay ('Witch Detective')
Carmel Bird ('My Beloved is Mine and I am His')
David Brooks ('The Dead')
Brian Castro ('The Reprieve')
Peter Corris ('The Judge')
Marele Day ('Ten-day Socks')
Garry Disher ('Mr Chatters')
Robert Drewe ('The Lap Pool')
Kate Grenville ('Hospitality')
Nicholas Hasluck ('1919: The Tiger's Lair')
Nicholas Jose ('Diamond Dog')
Nigel Krauth ('Just at the Point of Take-Off')
Melissa Lucashenko ('Tonsils')
Morris Lurie ('Anyone Home?')
Alex Miller (2nd chapter from *Autumn Laing*)
Frank Moorhouse (an excerpt from *Cold Light*)
Colin Talbot (an extract from *Lexi's Game*)
Michael Wilding ('Revenue Raising' – an extract from *Superfluous Men*) Alexis
Wright (an extract from *The Swan Book*)

The anthology is prefaced by two introductory texts, one by Wilding, on the nature of fiction and especially the genre of short stories, and the other by Kampmark, on the development of Australian prose fiction since the establishment of the first European settlement in 1788 until today,¹⁴ followed by short reviews of individual contributions in the anthology. Its contemporaneity is drawn from the fact that it includes pieces published no longer than 15 years ago, while two pieces were awaiting publication in Australia at the time of their translation into Serbian. Under such titles as 'Storytelling Under Different Stars' (B. Đ. 21), 'Like Angels Whispering From the Heavens' (Bešić 103) and 'The Richness of Variety' (Dragojlović 61), the anthology was greeted as an 'exciting read' which brings 'fresh and good stories' (Pisarev 22) while Vesna Trijić lauds the value of introductions, finds the history of Australian storytelling to be 'astonishing' (22) and concurs with Wilding's observations about the threat of populism to literature and compares it to the situation in Serbia (22).

When the records for this period of reception are complete, there is little doubt that the number of translated works will exceed that of any of the previous periods. The sheer fact that translations are rising in number might give reason for optimism in terms of the presence of Australian literature in Serbia. On the other hand, the literary value of the works chosen for translation and the quality of those translations might undermine such optimism. Starting with 1954 and ending in the 1990s, the reception of Australian literature may have been dependent on the efforts of individual enthusiasts and the number of translations may not have been impressive, but those enthusiasts were often distinguished authors, literary scholars and critics, philologists and translators who made sure that what little Australian literature was served to the readers in Yugoslavia/Serbia was fresh, delectable and nutritious. However, in the last decade, when publishing decisions became increasingly driven by commercial interests, decisions about what to translate were informed less by scholars, and more by publishers' perceptions of public taste. Consequently, with few notable exceptions and few publishing houses that are trying to resist the trend, popular literature came to dominate the scene. In spite of the fact that the increase of interest in Australian titles coincides with the increase of interest in popular titles, the last decade of reception of Australian literature has brought to Serbia some notable authors and their works so that the continuity of the presence in Serbia of the best Australian literature has been preserved.

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² This paper relies on publications listed under the rubric of Australian literature in *The Bibliography of Yugoslavia / Serbia*, which includes literary works (poetry, fiction and drama) published in Australia and by Australian authors.

³ The term 'Serbo-Croatian' is no longer used in any of the successor states of the SFRY. Also, it should be added that while an exchange of translated titles between the publishing houses in each republic existed, translations published in a particular republic usually reflected the linguistic codes of that republic with respect to orthography and alphabet used. On the other hand, the notion of 'Yugoslav literature' also existed, which was dominated by texts produced in the republics of Croatia, Bosnia and Herzegovina, Montenegro and Serbia, with the addition of literature written in Slovenian and Macedonian. At the same time, the notions of 'Serbian literature' and 'Croatian literature,' as well as (to a much lesser extent) 'Bosnian-Herzegovinian literature' and 'Montenegrin literature' existed before and have outlived the notion of the 'Serbo-Croatian literary scene.' So, it is important to have in mind that a common literary scene of the four republics was smaller than the notion of a Yugoslav literary scene and that there existed the notions of smaller national literatures which continued to live on in the minds of most authors and readers.

⁴ Published by the Yugoslav Institute of Bibliography and Information.

⁵ Since 2005, the *Bibliography* is available in electronic form at the Library's Web site (www.nb.rs).

⁶ A more detailed history of *The Bibliography of Yugoslavia* and *The Bibliography of Serbia* can be found in the paper presented by Vesna Injac, deputy director of the National Library of Serbia, at the World Library and Information Congress: 76th IFLA General Conference and Assembly, 10-15 August, Gothenburg, Sweden. The paper is available at <http://conference.ifla.org/past/2010/91-injac-en.pdf>.

⁷ For readers' convenience, the writers are listed in alphabetical order although they are ordered differently in the anthology. The same applies for other anthologies listed in this paper.

⁸ The Sydney *Bulletin* was a magazine founded in 1880 by two Sydney journalists, J. F. Archibald and John Haynes. In addition to running political and business news, the *Bulletin* had the so-called Red Page, filled with literary content. It invited contributions from its readers from all over Australia, mostly working men (both bushworkers and city-dwellers), who sent their poems, ballads and short stories. Writers such as Henry Lawson or Banjo Peterson, today considered to be classics, had their start in the *Bulletin*.

⁹ The Balmain Group includes writers such as Michael Wilding, Frank Moorhouse, Morris Lurie, Peter Carey, Murray Bail, Kris Hemensley, Vicky Viidikas and Christine Townend. In the 1970s, they were brought together in the Sydney suburb of Balmain by their shared dissatisfaction with the prevailing modes of writing and publishing in Australia. In order to break the confines of formal realism, they developed forms of surrealism and explored the possibilities of fantasy; they interrogated some of the most entrenched mythologies and eroded the values of old religious, social and writing forms. Their writing is also sometimes referred to as the new wave of writing.

¹⁰ The journal is named after the hill and park of Bagdala overlooking the town of Kruševac, Serbia.

¹¹ For example, the first issue of *Letopis Matice Srpske* (Novi Sad, Serbia) appeared in 1824, *Gradina* (Niš, Serbia) in 1900, *Književnost* (Belgrade, Serbia) in 1946, *Odjek* (Sarajevo, Bosnia and Herzegovina) in 1947 etc. *Književnost* was established by a major publishing house in Belgrade called Prosveta, *Letopis Matice Srpske* by the Library of Matica Srpska, *Književne novine* by the Association of Serbian Writers, *Sveske* by the Association of the Writers of Pančevo etc.

¹² B. Wongar was born 1932 in Serbia as Sreten Božić. In 1950s, he left the post-World War II Yugoslavia for France and then, in 1960, he arrived in Australia. Wongar is the name given to him by the Aboriginal tribe he lived with and his writing (novels, short stories and poetry) mostly depicts the fate of Australian Aboriginals. He is best known for his nuclear cycle: novels *Walg*, *Karan*, *Gabo Djara*, *Raki and Mada*. In 2009, he was awarded an honorary doctorate by the University of Kragujevac, Serbia.

¹³ The term genre (or popular) fiction generally refers to novels which have a wide readership and in its unflattering connotations the term implies that such novels may not possess much literary merit. The most frequent types of genre fiction are science fiction, detective story, thriller, western, historical romance or love story. (see Cuddon 729; Baldick 140)

¹⁴ The introduction written by Kampmark has separate sections dealing with the writing of settlers / invaders and that of Aboriginal inhabitants of Australia.

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