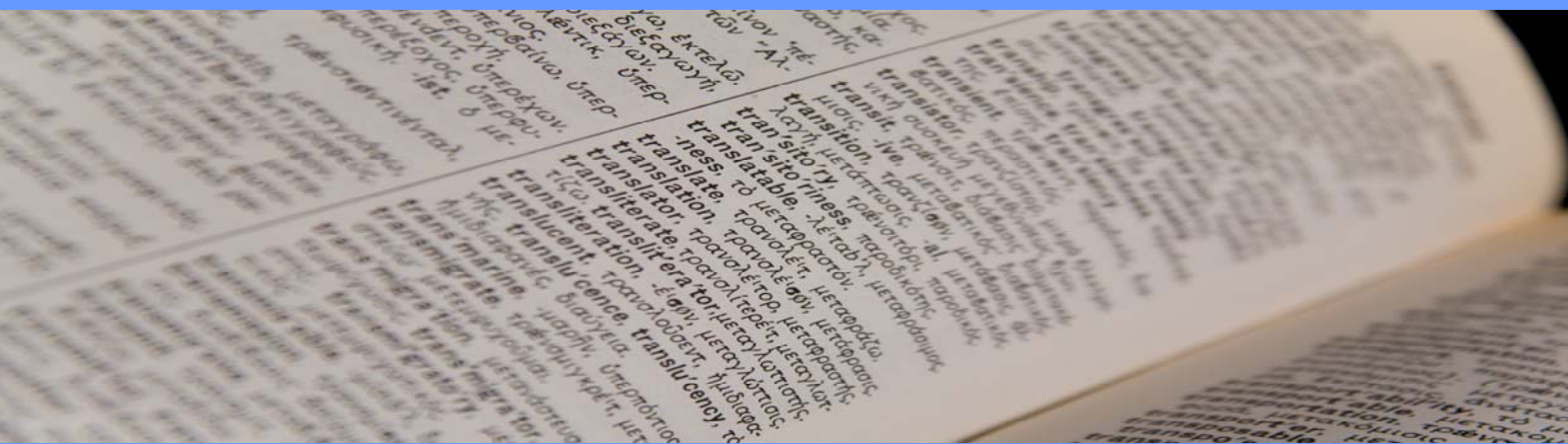


TRADUTTORE TRADITORE?

RECOGNIZING AND PROMOTING THE CRITICAL ROLE OF TRANSLATION IN A GLOBAL CULTURE

SALZBURG GLOBAL SEMINAR

SESSION 461 REPORT



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SALZBURG GLOBAL SEMINAR

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DISCLAIMER

This report reflects many of the points raised and issues discussed during the February meeting, but is not an exhaustive exploration of the themes nor does it purport to reflect a consensus amongst the participants on the issues and ideas presented. The report seeks to reflect and summarize the multi-layered and nuanced discussions that took place. The report does not claim to reflect the views of the donors, the author, nor does it necessarily reflect the views of the Salzburg Global Seminar.



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Working group members consider the role of literary translation in the educational process during a session in the Chinese Room

INTRODUCTION

In February 2009, the Salzburg Global Seminar convened a conference at Schloss Leopoldskron entitled **“Traduttore Traditore? Recognizing and Promoting the Critical Role of Translation in a Global Culture.”** As an organization committed to seeking solutions to issues of global concern and to promoting dialogue among cultures for more than sixty years, the Salzburg Global Seminar felt this was an issue particularly deserving of greater focus and attention. To this end, and with the generous support of The Edward T. Cone Foundation, the Seminar brought together more than seventy literary translators and writers, agents, publishers, critics, scholars, cultural authorities, and translation advocates from around the world to shed new light on the unsung art of literary translation and on the vital role translators play in making literature accessible to international audiences.

The programme was guided by two invited co-chairs, translators John Balcom, past president of the American Literary Translators Association and an associate professor at the Graduate School of Translation and Interpretation in Monterey, California, and Peter Bush, past chair of the International Federation of Translators Literary Translation Committee and a visiting professor at the University of Málaga, who also served as panel moderators.

The five-day residential programme comprised a number of plenary elements – a keynote lecture, seven panel discussions, whose subjects ranged from broad context to individual case-studies (Taking Stock: Translation in a Globalised World; What Can Translators and Their Associations Do to Promote Translation?; How Can International Organisations and the Public Sector Be Advocates?; The Publishing World, Friend and/or Foe?; Building an Audience for Translation; NGOs, Philanthropists and Translation Centres as Activists; and The Role of the Academy in Promoting Translation) as well as a number of other more informal presentations and roundtables.

In addition to the plenary programme, four working groups met over the course of the week to focus attention and expertise on four specific questions, and taking into account the discussions in the plenary proceedings, to produce a series of concrete recommendations to be put to stakeholders at the end of the Seminar. The four working topics, and the headings under which the recommendations fall, are:

- How is it possible to influence the publishing world?
- How can we make the case for public and private sector funding?
- What is the role of literary translation in the educational process?
- What can translators and their associations do to promote literary translation?

Some of the main themes that emerged over the course of the week included ways to create greater demand for translation through various audience-building efforts driven by book fairs, libraries, schools, prizes, the media, and the web; the importance of English as a “platform language” to dramatically increase the chances of a book being translated into other, less common languages; how to counter the “invisibility” of the translator, often working in isolation, and empower him/her to be a visible advocate for literature in translation; how to use the new media as a tool for marketing, making translations more available, and reaching new audiences; and, finally, how to influence the Academy (at all educational levels) to include translation as a critical component in curricula, including better translation training, global reading lists, and a change in the widely held view that translation is an activity inferior to original scholarly research.

This report summarises the Seminar's plenary discussions – the presentations given, the issues and concerns raised – and presents the final recommendations drawn up by the four working groups. These will be circulated to key stakeholders around the world identified by Seminar participants. Participants and readers of this report should feel empowered and motivated to collaborate to raise its issues and promote its recommendations to other networks and organisations.



Participants from all corners of the world discuss the critical role of literary translation

PART I: PLENARY SESSIONS

KEYNOTE LECTURE

The first substantive session of the Seminar was Esther Allen's keynote lecture entitled *The Meaning of Translation*. The lecture began by exploring a paradox, a unifying desire that people should speak the same language to aid with communication and a simultaneous pluralist desire that people should speak many different languages. An unpacking of an image from Dante's *Inferno* introduced this theme, with the giant Nimrod shouting in the lost language of Babel, and the question thereby raised of whether plurality in language is to be disapproved of (the view of Virgil, the speaker of Latin, the dominant language) or appreciated (the view of pluralist Dante, the poet and translator).



Keynote lecturer Esther Allen

Translation is often seen in terms of its failings – what is lost, the ways in which it is never adequate to its task, the ways it diminishes the original. Translation, the argument goes, is *always* inferior, *always* 'debased'. It is simultaneously an inevitable aspect of linguistic pluralism, but at the same time a threat to it – translations identified as such are harder to sell in bookshops, readers shun translations from shame at their own linguistic deficiencies. So why not read a Chinese writer who writes in English, rather than one translated from Chinese, and dispense with the inconvenience of translation altogether? And if intelligibility is something to be aspired towards, a *lingua franca* should surely be desirable too, or even a future that is completely monolingual?

Translation seeks to find a synthesis between languages that do things differently, between inconsistent cultural systems. A literary translation is a reading of a literary work – to be accepted on the same terms as a performance of a work, or an actor reading on an audio-book; it is not just the work itself but a comment on the work, that transforms it, reflecting the translator's taste and intentions.

The role of the translator has long been limited, expected to be a handmaiden whose services are called on at will, rather than a proactive player (one distinguished translator claimed never to have managed to instigate a single translation project himself), but this is changing, increasingly, with translators called on to be not merely linguists-for-hire but critics and spokespersons for other-language literature. Indeed the whole translation sphere in the last decade has grown up with the emergence of new publishers, websites, academic programmes, book fairs and festivals, etc. – the U.S. even has a President fluent in Indonesian!

Issues raised in the questions that followed the lecture included: the role of writers in promoting interest in translation (English-language writers typically have little interest in translation, little awareness and understanding of translation issues; Haruki Murakami, in contrast, can use his fame as a writer to enhance the status of books he translates himself; and it was pointed out that seven of the 21 writers on *Granta's* 'Best Young American Novelists' list do not have English as a first language); the role of translators in the scouting / acquisitions process (writing reports for publishers, which are sometimes not taken seriously when written by those seen as possible prospective translators for the book in question); the need for editors to trust their translators (including for readers' reports) especially in less 'major' languages which editors are unlikely to read themselves; the question of power /

authority (who decides what does / doesn't get published?) and how this will always trump any 'trust' that exists between editor and translator; and the fact that most readers in the English-speaking world have no category for 'foreign language' literature, no sense of the particular quality of a book written out of another culture (no one would go into a bookshop with a request for "something that's been translated, please") – the key here is the creation of demand, to get around publishers' notions that translated literature is 'not what people want'.

Many of the issues raised in the keynote lecture and in the questions that followed it would be taken up and discussed at later stages in the Seminar; these discussions are described below.

PANEL I: TAKING STOCK: TRANSLATION IN A GLOBALISED WORLD

The backbone of the Seminar comprised a series of seven plenary panel discussions. The first of these offered three perspectives on the world of translation, from three continents. The topic recognised that the newly globalised world brought both new challenges (publishing is more globalised) and new benefits (communications are more globalised).

The first presentation described a publishing venture in India that uses predominantly the English language (but also Hindi and others) as the vehicle for transmitting literature from one of India's many languages to readers from another. *Katha* was founded in 1988 as a challenge to the traditional publishing industry in India. It emphasised the importance of 'story' and aspired towards the impossible goal of translating every language in the country (stories from 21 languages translated thus far), choosing stories long familiar to one language and allowing them to be discovered by the rest of the country. In addition it now has an educational arm bringing translated stories into schools in Delhi and beyond – this is to expand dramatically following enthusiastic invitations from government. In some places, of course, the first challenge is to get young people reading at all, and the reading of translated stories can follow.



Katha founder Geeta Dharmarajan brings literature in twenty-one languages to children in India

The Swedish perspective offered both a view on the role of the translator, and translation, in general, and a snapshot of the translated literature scene in Sweden. While a good translation can be a blessing to mankind, a bad one can kill a work. The responsibility of the translator is not only to the reader but to the writer, the translator mustn't seek to excel, to change the writer, to normalise – where a writer *can* stray from norms, a translator must convey the writer without doing this. (Chinese to English translation often has a lot of 'normalising', sometimes at the express demand of the publisher). A distinction was drawn between a so-called 'professional' translator and an 'amateur' – the difference resides not in the quality of the work, but in the idea that the 'amateur' works only on texts chosen because s/he believes them to be of high literary value.

The publishing industry in Sweden in some respects can be seen as being very open to translated literature, with very high percentages of literature being translated from other languages as opposed to originating in Sweden. However this is also misleading, owing to the massive proportion of trans-

lations coming from a small number of outside languages (in 2005-2007, 74% of translated works came from the U.S. and U.K. alone – followed by French and German and other European languages); the representation of Africa, Asia and Latin America remains tiny.

Like *Katha*, the Poetry Inside Out educational programme from San Francisco's *Center for the Art of Translation* (CAT) provided a model for engaging young people with translation, through the running of in-school poetry-translation workshops for bilingual third-to-eighth-grade students. There are 437 languages spoken in homes in the U.S.; the election of Indonesian-speaking Barack Obama to the White House is an additional reminder that it is a country of immigrants. Translation work is a good exercise for language learners, while also improving their English. In addition the CAT has a publishing arm, whose publications include a forthcoming Poetry Inside Out anthology; and a dual-language literature translation magazine to accommodate all the material being generated by keen translators, and to highlight the translators' role.

This subject was taken up by one questioner who emphasised the importance of promoting reading to young people as *enjoyable* – giving the example of J.K. Rowling and Stephenie Meier who sell to massive young readerships as 'fun'. There is a tension between reading (and for our purposes the reading of translated work) which is part of the curriculum and thus can be seen as useful (about getting better jobs) and reading as something young people can do for pleasure (as many do with, e.g., graphic novels). Can translation be used to help encourage a shift from the former to the latter?

PANEL II: WHAT CAN TRANSLATORS AND THEIR ASSOCIATIONS DO TO PROMOTE TRANSLATION?

The role of the translator – and associations of translators – to promote translation (an issue raised by the keynote speaker) was the subject of the next panel. Ideally associations should help to enhance professionalism among translators, should protect translators and their work, and promote translations and literature in society. Examples were presented of three associations – one international, one regional and one national.

For many people the world is limited – to a couple of days' travel from their village, say. One of the great benefits of translation is that it expands horizons, making world-views truly global. FIT is the *Fédération Internationale des Traducteurs* – the International Translators' Federation, whose role is to work internationally – not replacing the national associations, in other words, but working specifi-



FIT President Marion Boers

cally on an international scale: using local information to compare and learn internationally, disseminating information about grants, working with other international organisations on common projects, benchmarking and standard-setting (e.g. norms regarding conditions of work and pay) and so forth. FIT can encourage associations to learn from each other and cross-pollinate good ideas, as well as through these exchanges fostering the genesis of totally new ideas. Awareness-raising is one obvious crucial target – prizes are a good way of generating publicity, but are often limited by financial constraints and (in the case of FIT's

prizes) by a lack of entries. Particular countries may have other particular problems, too – in South Africa, for example, there is the lack of a reading culture, a very small culture of book publishing, while many people are multi-lingual, knowledge of English is privileged above other languages for political reasons. Here, too, solutions have involved awareness-raising (a prize for outstanding translation). It should be possible to make progress in a country like this, with its liberal language policy and its great sense of language, even though there are so many other pressing problems here too.

Coming down in scale from the international to the regional, the next perspective given was that of CEATL, which represents European Translators' Associations, who over the past three years had been conducting a Europe-wide survey of the conditions and pay of translators. The focus here, it should be noted, is on *translators*, rather than *translation*. (It was pointed out that while there is E.U. subsidy for *translations*, this is not the same as subsidies for *translators*.) The survey distinguished between three categories of translator: "Professional" (i.e. full-time), "Active" (who translate professionally but make money partly elsewhere) and "Fictitious" (approximating what is possible for a 'typical' professional – for calculation purposes only). Translator earnings were found to be overwhelmingly based on fees, with only a negligible portion of total income coming from royalties. In countries where fees are recommended by an association, the actual fee paid is usually significantly less than that recommended. The average income of the "fictitious" translator was compared for each country to a wage in the manufacturing / services sector; in every single case the translator's income was lower, sometimes significantly so. These factors have an impact on quality, with translators having to increase output to make ends meet. The survey concluded with recommendations proposed in 4 areas: Working conditions, Visibility, Incentives for Publishers, Incentives to take up translation (and to continue to work as a translator). The recommendations and detailed exposition of the survey's findings are available at <www.ceatl.eu/docs/surveyuk.pdf>.

Following the international organisation and the pan-European cluster of associations, the third model described on this panel came from Spain, and took the form of a small translators' collective. Seven translators make up *Anuvela*, a group who collaborate not only as a conventional association – discussing conditions, helping with queries, comparing terms, representation, etc. – but who also share a common space and actually collaborate on the translation work itself. *Anuvela* as a collective is commissioned to carry out a translation, and some combination of the seven translators will share the work out between them (making it possible therefore to turn work around much more quickly); information about how specific terms are to be translated is shared in a running glossary, and one member of the team is appointed to deal with the publishers and to ensure smoothness and consistency of the final text. All seven translators also work individually in addition to their *Anuvela* collaborations.

Following discussion of the examples of FIT, CEATL and *Anuvela*, the role of translators' associations was taken up as the subject for one of the four working groups to consider. The other groups would look at the role of the Academy in promoting translation; how to make the case for private and public sector funding; and how to influence the publishing world.

PANEL III: HOW CAN INTERNATIONAL ORGANISATIONS AND THE PUBLIC SECTOR BE ADVOCATES?

The latter two subjects – the public sector and international organisations, and current conditions in the publishing world – were also the focus of the next two panel discussions. The first of these brought together representatives from Arts Council England, the European Commission and UNESCO.

The job of Arts Council England (ACE) is to support art, the development of artists and the development of audiences. From a literature perspective this means giving readers access to the greatest literature – and writers too, as writers need to read broadly to develop their own practice; and promoting international exchange of ideas and understanding. Translation thus has a crucial role to play. (Literature should also reflect demographic changes within England, with resident readers now coming from all over the world.) The challenges faced include market failure, the low profile of translation, the shortage of translation skills in some languages, the resistance of audiences, high costs of publishing translations, including high promotion and publicity costs, the relatively small slice of the funding pie that is allocated to literature and the difficulty of building knowledge about international writing.



Antonia Byatt, Director of Literature Strategy at Arts Council England

The strategy of ACE (whose staff includes a full-time specialist ‘international literature officer’ post) includes a focus on audience development, and building the market / context, not merely one-off payments; it seeks to build partnerships to achieve more, more efficiently; to enable networking and knowledge sharing; and to raise the profile of international literature in translation. ACE supports the publishing of literature in translation (grants to publishers, etc.); it helps to explore new markets (e.g. the English-Chinese summer school); it contributes to the development of translators’ skills through supporting organisations such as the British Centre for Translation (described below); it helps to expand readership and improve distribution (through festivals and other live events, connecting with new audiences, reading groups, etc.); and conducts advocacy in the form of profile-raising activities (e.g. the *Independent Foreign Fiction Prize*) and research (discussion fora).

The perspective from the European Commission was quite different, since the current E.C. funding model (the ‘Cultural Programme’ for 2007-2013) is ‘non-sectoral’. In other words, the collective budget (400 million Euro) is bid for freely across sectors – i.e. with dance, drama, sculpture, literature, music, etc. all competing for the same funding pot. The Cultural Programme promotes cross-border mobility, encourages trans-national circulation of cultural / artistic output and fosters inter-cultural dialogue. In terms of translation there are certain funding strands that apply, on the whole for supporting large projects that require collaboration between several partners in several countries bidding jointly for larger sums. Successful projects are those that generate ‘added European value’, have effects that are sustained, promote excellence and ‘a high quality of partnership’. In addition the fund supports an E.U.-wide prize for literature (to be awarded September 2009) and a forthcoming conference on literary translation and culture.

UNESCO was presented as a quite different case again, with relatively small funds to allocate but whose usefulness comes in its capacity to bring people together. UNESCO has been responsible for a number of conventions (most famously that on heritage sites) and other documents that help governments develop national strategies; one of these was the 1976 Recommendation on the Legal Protection of Translators and Translation, which protects the status of translators – this should be more widely known. If there were enough pressure it would be possible to implement an actual convention relating to translation. Translators are key actors in the promotion of cultural diversity, in peace-building processes; they are involved in ‘building a world of comprehension and peace’; they are not just technical people but members of the intellectual community, who translate not for translation’s own sake but to protect cultural diversity and to protect languages (UNESCO works to save languages). Translators are important and should be bolder in demanding attention. Perhaps UNESCO deals too much with governments and not enough with individuals and the intellectual community? Initiatives mentioned include the UNESCO online *Atlas of World Languages in Danger* launched on February 19, 2009 to protect some 2500 at-risk languages; and the establishing of February 21 as International Mother Language Day.

In the questions that followed the three presentations some concerns were raised as to the efficacy of a cross-sectoral funding model, and the implementation of E.C. funding including prohibitively expensive and time-consuming auditing requirements. A particular case discussed was that of the *British Centre for Literary Translation* (having lost its residencies programme); with reference too to the RECIT network of translation houses in Europe who are now losing out because of complexities of applying for funding. The E.C. response was that decisions are taken by ‘external experts’ – and Seminar fellows are welcome to apply to be one. There was discussion about whether funding for *translation* – for publishers, with which to pay their translators – can be seen as the same as funding for *translators*. If translation is at the centre of things, translators are in turn at the centre of that; translators themselves could benefit from smaller funding schemes – at the moment too much is expected from those applying for large-scale project funding.

It was pointed out, finally, that UNESCO’s approach is primarily museistic – preserving, conserving – and that there should be more emphasis on the modern, on creative language, there should be more talk about linguistic rights in which the rights of every linguistic community are preserved. The speaker from UNESCO accepted that more could be done to encourage the diversity (and not just protection) of languages, and would welcome concrete proposals.

PANEL IV: THE PUBLISHING WORLD – FRIEND AND/OR FOE?

The three publishing perspectives that followed made clear the distinction – that would surface throughout the Seminar – between the situation (the context, the challenges, the potential solutions) in the English-speaking world as compared to that in other parts of the world. The first picture came from the U.S., and began with a broad-stroke picture of U.S. publishing, before looking at the case of *Penguin* and the *Penguin Classics* list in particular.

The U.S. market is dominated by seven or eight major publishing houses, owned by big conglomerates, of which only a handful of lists publish literary translations in any numbers (in addition to which, the industry has lately been contracting, has and lost many of the editors who championed translation). But in addition to these seven or eight major houses there are many good independents too who are doing valuable work in this area.



Penguin editor John Siciliano

Penguin – now a part of Pearson – was founded by Allen Lane with the mission of making quality books available at low prices; the first book published, André Maurois' *Ariel* in 1935, was a translation, as was the first in the Penguin Classics series ten years later. The Penguin Classics list currently publishes between sixty and a hundred titles a year, 40-60% of them translations. This includes new titles for the list and new translations of existing titles (e.g. *Hero of Our Time*). One current aim is to broaden the scope to underrepresented / unrepresented languages and parts of the world – the list recently acquired its first modern Japanese classic, modern Brazilian classic, modern Chinese classic, modern Yiddish classic, etc. Books can be promoted using hooks like anniversaries, using celebrity endorsements, using well-known contemporary writers to retell old stories (e.g. fairy tale retellings).

Acquiring books for Penguin outside the classics imprint – and e.g. the parallel-text short story anthologies – is a good way to identify books that may be the classics of the future. The many activities to support the promotion of translation that are underway currently (e.g. the Seminar itself) are not just positive as activist activity, they are also a good sign in themselves, reflecting good things already happening in the translation world. There is, in other words, some cause for optimism.

The picture was quite different in Germany, as described by a translator-turned-agent and a writer-publisher. The first, the agent, set up her own agency which now employs 14 staff and represents some 150 German writers. A surprisingly large amount is sold out of Germany to other countries, but on the whole it tends not to be for large sums of money. In the period 2005-8, some 400 titles (including 348 translations / translation licenses) were sold to 41 countries, but only eleven of these earned more than €10k. 30% of turnover comes from some 3% of books. Non-fiction is a good sell at the moment, and family history in particular. The books that are sold to the U.S. tended to be those with a U.S. connection, or relating to figures who are world-famous (e.g. an Einstein biography).

Meanwhile looking at the market within Germany itself, 60% of books published there are translations, said the next speaker, himself a German independent publisher (and author) who publishes books from all over the world. But of these 60%, 60% in turn are translated from the Anglophone world. The rest of the world is less well represented. And there is, after all, a difference between Dante and Donald Duck. This publisher is looking for the *best* books – which are not always the easiest to find, and are not always the ones that usually get published, and are not the easiest to publish – indeed, he is sometimes looking for the most *difficult* books. But do we even need all these translations? And do we need so many retranslated classics? Sometimes the translator is more famous than the writer (many writers in Germany are translators too), and sometimes we do need to retranslate for every generation, when notions of language have changed completely. (Translation is the closest kind of reading, and classics do need to be newly read.)

Securing funding for translations is sometimes possible but depends on the country – it is are writing to get money out of the Italian bureaucracy, for example; some countries aren't proud to promote their literature, so aren't interested to help – so everything falls on the shoulders of publishers. Every country should establish its own translation support agency to support this work (and not just leave it to Brussels). Translation is important – and it is not just about how much translators get paid per page, but to do with bigger issues of the fundamentals of culture and understanding – translation, in fact, is much more important than writing.

The imbalance between the Anglophone world and the rest extends to the academic world, where academics everywhere can read what British / American academics are writ-

ing but not vice versa—so academics everywhere are pressured to write in English to attain a profile in the academic world. Important research can be prevented from being shared internationally; and other languages in the social sciences are dying.



Publisher, writer, editor, critic, and translator Michael Krüger

The discussion of publishers then returned to the Anglophone world, to a publisher in the U.K., Saqi Books, a family business founded in 1984 to publish books from Arabic translated into English. Most of Saqi's authors are – to use the CEATL distinction – “active” rather than “professional” (there are no “professional” poets). In 2005 Saqi set up the Telegram imprint to publish literature from other parts of the world, about half of which each year are translations – their books are recommended to them by writers, translators, people met at book fairs, etc.; often they come from other language translations (e.g. they come to English via French editions).

Translation always poses extra challenges – financing advances, marketing budgets (usually trying to promote new names); so at this time U.K. independents are looking very carefully at their lists, cutting back where possible (and there has been a general acquisitions freeze in the U.S.). At Saqi, decisions to acquire are still taken based on publishing enthusiasm, but this is certainly no longer the dominant model. And the model will change further – in the digital world will authors and translators still need publishers at all?

Following the presentations on publishing models, a question was raised about whether rates of pay should vary depending on the quality of the book, the difficulty of the book (whether dense and literary) and its expected success; where the translator's contract includes a royalty, this can make a substantial contribution to the translator in the case of a ‘bestseller’. Apparently not in the case of (for example) poetry, because ‘Enzensberger's Law’ states that in any country there are 1744 people who are interested in poetry – regardless of the size of the country.

There was some discussion of the role of translators themselves in finding work for publication. And it was suggested that things in the recession-hit U.S. will get better – translation will bounce back, thanks to the interest in a small number of very successful translations (Per Petterson, Bolaño, Sebald, etc.), as compared to a lot of new U.S. writing which is not very interesting – more editors who haven't published translated fiction before are now looking at it.

PANEL V: BUILDING AN AUDIENCE FOR TRANSLATION

The issue of creating incentives for publishers was also being discussed by one of the working groups, whose recommendations would be produced at the end of the Seminar. One of these incentives, of course, was public demand – demand for translated books inevitably makes publishers keener to publish them, and of course it makes the publishing process easier, and easier to fund. The question of how one might build an audience for translation was examined in the next panel, with examples of work from the U.K. and U.S.



Panelists speak on ways to build an audience for translation

The first example given was that of *Opening the Book*, a U.K.-based organisation that works with libraries (in the U.K., Europe and Australia) on campaigns to promote reading. Their work is reader-centred, seeking to change the ways libraries approach their readers, make them more active, extend their range. *Opening the Book*'s work is based on research they have conducted into how people use libraries – how they move around the space, how they choose, what the barriers are. *Opening the Book* considers why, when and how people read, how reading fits into their lives, how it affects them – and develops promotions that motivate and engage them. Transla-

tions are a particular challenge, with many readers expecting them to be 'boring' or 'highbrow', or just not for them; readers like to stay in their comfort zone, they like what they know (and anyway, with translations they sometimes can't even pronounce the characters' names...).

Effective promotions are those which start with the reader, which use hooks to connect to people's reading experiences, which don't hide the difficulty or difference of a book, and don't try to sell a book on the author's name / achievement / prizes / importance in their own country etc. One sample project was 'Give Me a Break', devised with libraries across Wales, which sought to convey the message that books are a good break from life... A bilingual English / Welsh promotion, it targeted readers aged 20-30, with new paperbacks. The success of the library projects requires buy-in from librarians, who receive training, who gain increased knowledge and confidence (e.g. with a 'wine and book tasting'), who are themselves enabled to read books they had not encountered before, and to have their attitudes changed (with the *Opening the Book* 'fruit and veg exercise', for example). In-library projects are complemented with, for example, online projects – such as the 'dating service' site that matches you with your perfect book, or www.whichbook.net that uses a set of different continuums to choose a book for you.

The U.S. project described next is one that operates primarily online – though it is false to see the dichotomy between print and online publishing as adversarial, rather each should benefit the other. The keystone of *Words Without Borders* (WWB) is its online magazine for international literature (at www.wordswithoutborders.org), but the organisation also organises events bringing writers to readers, and works with educators to bring translated literature to schools.

A third key aspect to the awareness-raising is the press; so the third presentation from this panel described the role of the literary press in the U.K., and one national daily newspaper – *The Independent* – in particular. *The Independent* is the smallest and youngest of the U.K.'s 'quality' papers, which has always been a pioneer, including in its championing of literature in translation. It runs daily reviews with an 8- to 10-page books section every Friday; some 25-30% of coverage is for books in translation. But of course there is still much that cannot be covered. But the focus should not be on the number (or percentage) of books translated, but more urgently on the size of the readership for each one.

The WWB online magazine is produced monthly, each month with its own theme. The founding editors all came from print publishing; working online (even the office is virtual) allows them to do just what they wanted to do in print but couldn't (because of issues relating to lead times, questions of space, cost, rapidity of response, etc.). The organisation is non-profit (donations are encouraged), and, crucially, access to the online magazine is free. WWB has published two anthologies, with two more on the way. There are many places that are thought of by certain groups in the U.S. in purely political terms, so the anthologies can challenge this – e.g. *Literature from the Axis of Evil*. The online-offline connection is also made through WWB's (online) introduction of translated literature not only to general readers but also to editors – half a dozen printed-book projects have come out of editors discovering books at WWB.

The concentration on 'the new' is relentless, so most of what gets reviewed are the translations of new books; there is insufficient review coverage of re-translations (new versions of Bulgakov, Bely, etc.). There have been a few conspicuous successes (2666, Carlos Ruiz Zafón, etc.), but the aim should be to encourage interest in the press to treat translation as a 'bread and butter' part of reading, recognising a kind of 'decent mediocrity'. In crime fiction this already applies – it is almost *better* to be a Swede than a Scot... The role of the media is to normalise, and also to make readers aware of the *extent* of the things they don't see – for every Cuban crime writer being reviewed, think of all the other ones behind him...

One important promotional initiative has been the *Independent* Foreign Fiction Prize (with loyal and consistent support from Arts Council England) for a translation into English of a work of fiction by a living writer. The prize is shared between author and translator – in this respect the prize is very unusual, or perhaps even unique. Hitherto it has felt too much like a European prize – to date José Eduardo Agualusa has been the only non-European winner, in 2007; 2008 brought another first, with Paul Verhaeghen unexpectedly winning both halves of the prize as author-translator. This year has seen 126 entries, from 44 publishers / imprints, about two-thirds of them independents. Many languages are represented this year, with the pack led by French (25), German (17) and Spanish (14); followed by Italian, Japanese, Portuguese, Swedish, Norwegian, Arabic, Chinese, Dutch, Hebrew, Russian, Hungarian, Icelandic and many others. There is one regrettable omission this year – no books were submitted that have been translated from non-English-language writing from the Indian subcontinent.



Literary editor of
The Independent
Boyd Tonkin

Questions were raised about the extent to which *The Independent* is unique in its support of translated literature (less that it used to be, was the response – there has been some improvement). It was also pointed out that in the UK there is still a problem of breadth (as well as volume); although there is now a sudden growth in writing translated from Arabic, for example, there is still very little sign of African literatures. On Words Without Borders fellows asked about translators and whether they are paid (yes) and about funding – how is the site paid for? WWB receives extensive private donations, and a grant from the National Endowment for the Arts (NEA) – but it's precarious... Finding a sponsor, as with any kind of philanthropy, is about finding the right fit, finding the right person who wants to support the kind of work that WWB does.

PANEL VI: NGOs, PHILANTHROPISTS AND TRANSLATION CENTERS AS ACTIVISTS

Argentina is a part of the broader Spanish-speaking world, in which Spain is overwhelmingly the largest market force, and in particular the largest buyer of foreign books. These tend not to be re-translated, so appear in Argentina in Spanish-Spanish rather – publication in Barcelona doesn't ensure publication in Mexico City, publication in Mexico City doesn't guarantee publication in Buenos Aires, etc. The region is very diverse – a massive number of bookshops in Buenos Aires compared to Lima, stronger university cultures in some places than others. Argentina does have literary capital to build on – a golden age from the 1940s to the 1960s, with Argentina's publishing houses leading the world in translations to Spanish. But it's hard now to compete with Spain (its central location, strong currency, etc.); the perception among foreign publishers is that Argentina is very far away... ((This problem exists within Argentina too, where publishing professionals are so often dependent on decisions taken in Spain, and they themselves think they won't be taken seriously.))



Gabriela Adamo of
Fundación Typa

The *Fundación Typa*, based in Buenos Aires, has been working for seven years, trying to take advantage of the opportunities that Argentina brings, as 'virgin territory' where even a small initiative can produce great successes. *Typa* works both on a limited, concrete level, aiming for targeted results, but also on a more abstract level, seeking to change ways of thinking, demonstrating to local writers / publishers / readers the importance of what they do. They look at strategies from around the world and try to adapt them for the Argentinean context, and the country's scale and available budget. But it is difficult without support, and a lot of activism has been required to get its work in place. *Typa* brings 10 people from outside the country (writers, editors, publishers, etc.) to spend a week in Buenos Aires, to promote Argentinean writing. They talk to institutions who sponsor the arts, e.g. giving grants to au-

thors, and encourage them to do the same for translators. They try to address the problems of distortion by the Spanish market. And they are currently setting up their first series of bilingual translation workshops. Following *Typa's* individual subsidy programme, the government has set up a national subsidy programme in anticipation of Argentina's appearance as guest of honour at the 2010 Frankfurt Book Fair.

And so to Europe, and a picture from the Netherlands which in many respects could not be more different from the challenges posed by the context in Argentina. The Seminar was introduced now to the work of the *Foundation for the Production and Translation of Dutch Literature*, established by the Dutch Ministry of Culture in 1991 (the Ministry remains the Foundation's main funder), which aims to encourage the translation of Dutch literature abroad.

Culture is never hermetically sealed, its borders are porous – so *Weltliteratur* is not a Champions' League of great books, but an exchange, a conversation space. And though the publishing world is more international than ever, English is increasingly dominant, so small languages have to make an extra effort now. The success of the Dutch Foundation has been thanks to (a) its ambition – they think like successful publishers, they know their lists well, they make quick and well thought-through decisions; and (b) its independence – of publishers and government, so they only support books they can be genuinely passionate about, and thus earn the trust of international publishing partners. Relationships with international publishing partners are maintained through close contact and regular visits (book fairs, etc.), through the publication of a biennial brochure introducing ten books from Holland, and through an invitation for 8-10 foreign publishers to visit the local publishing scene every year. The Foundation compiles dossiers of sample translations, and publishers can apply for grants of up



Bas Pauw of the
Foundation for the
Production and Translation
of Dutch Literature

to 70% of their translation costs. The application process is simple and swift. The subsidy is awarded based partly on the proven quality of the translator's work, and depends on fair remuneration for the translator. The number of translations subsidised has risen from 39 in 1991 to 265 in 2008. Often the main difficulty is finding good translators to meet this demand.

The Foundation's writers' programme supports Dutch writers appearing abroad (working with festivals and publishers to stage events, supporting the publisher's attempts to find the writer an audience). And in Amsterdam there is a translation house, where five translators from Dutch can live and work for a month or two, perhaps consult the original writer, where workshops can be organised for specific target languages, etc. (More than forty translators from 20 countries are accommodated here each year.) Though Holland has long had a flourishing translation culture, the age of translators is growing and few new translators are appearing (to Dutch as well as from Dutch) so some effort must be made to attract and train them. Among other initiatives a pamphlet ('Translation By the Way') has been created to encourage new translators, making the case for the importance of translation. The E.U. should embrace translation as the European discipline *par excellence* in the next European Culture programme. RECIT, the Europe-wide network of international translation centres is a small-scale, very effective network, but many of these centres' existence has been threatened because of the new 'non-sectoral' E.C. funding model described above which has no earmarked literature money.

One of these centres, the British Centre for Literary Translation (BCLT) was founded by W.G. Sebald in 1989. The BCLT's original aim was to provide residencies, which for funding reasons can no longer be offered. The Centre is at the University of East Anglia, now in the School of Creative Writing; part of its funding comes from the University (infrastructure, space, staff, etc.) and part from Arts Council England who have supported it as a 'regularly funded organisation' – so far ACE must have contributed something in the region of £1 million to the Centre. In addition, project funding is sought from outside sources. (E.g. residences supported by the Charles Wallace India Trust.)

The BCLT runs an annual translation Summer School, which used to be funded by E.C. grant and is no longer covered – meaning that every national agency has to be applied to for separate funding, but meaning also that it has been possible to expand beyond European languages to, e.g. Arabic and Chinese. Through the Arts Council the Summer School model has been exported to China too. The

BCLT also runs an annual series of 'translation days', which have travelled across the country to feature in the programmes of high-profile literature festivals. There is an academic remit (as part of the University department) whose teaching load is borne by the Centre's Associate Director; and the BCLT itself organises conferences, sometimes in partnership – it benefits, too, from the University's encouragement of multi-disciplinary work. The Centre also publishes a twice-yearly translation journal, *In Other Words*. And it is worth noting that the scope of the Centre is public as well as academic, participating in tours with writers, off-campus events, and by its association with a growing number of translation prizes, which are now presented as part of a major public event also comprising the annual 'Sebald Lecture.'

Funding is always the main problem for the literary translation world, of course. Ring-fenced funding is needed (i.e. funding which is pre-assigned for a particular use, and cannot be allocated to anything else – in this case, funding which is ring-fenced for literature or literary translation); otherwise literature is always the poor relation – and literary translation is the poor relation of the poor relation... Ring-fenced funds could protect important schemes like translation centres and translation residency programmes currently under threat and worth saving. Paul Auster called translators "the shadow heroes of literature". And as Nobel Prize winner José Saramago said (himself a man who – uniquely – has chosen to share his fees with his translators), "Lamentably I can only write in Portuguese. It is my translators who make my work universal..."

In the questions that followed Panel 6, fellows echoed the concerns about the rising age of translators and the difficulty in attracting new people to join the profession (some will do the courses but having completed them then discover it is hard to find work and to make a living); money is needed, but in addition a higher sense of 'status' for translators in general would make it more appealing. The question of how political issues influence funding was also raised, and in particular of how funded organisations can maintain their independence (in China, for example).

PANEL VII: THE ROLE OF THE ACADEMY IN PROMOTING TRANSLATION

Finally, the group examined the role of the Academy in the promotion of literary translation, with reports from Italy (University of Urbino), the United States (UCLA) and Australia (Monash University, Melbourne). The Academy could be beneficial in training and supporting translators, as well as



Translator and professor
Michael Henry Heim

in teaching translation (and translations) and building audiences – in different ways the three cases presented were attempting to fulfil different parts of this potentially significant role.

Translators can be trained at UCLA, in a programme which has a replicable model (though of course one of many possible models) for teaching translation, which has evolved over the past 25 years' practice, and which continues to evolve. The 'Workshop in Literary Translation', most of whose participants tend to be post-graduate comparative literature students, is unusual in that it is not limited to a single source language

(though the target language is always English). It is not a language course, but a literature course – a creative writing course – to introduce translation and to allow students to decide whether or not it's for them. Students each translate about a page of any text, which they introduce, read aloud and

discuss in class. About fifteen minutes can be spent on each translation in a three-hour session (so inevitably this does limit the number of possible participants). Even where many/most students do not know the source language, their questions are about things they have noticed in the translation can flag up things in the original, making the translator return to the source text. The multiple languages make it possible to focus on the translation rather than on the language—the target is the subject, and the aim is to discuss the translation itself, the end product, rather than particular peculiarities of a particular language. So issues come up that aren't limited to specific languages. Any question is fair game; there is only one sentence that is banned in the group – “It sounds better.” The focus must be on *why*.

There are universities in Australia where ‘translation studies’ are recognised as a subject of study – but translation itself is not; assessment criteria do not recognise literary translation as critical work, whereas the truth is that it combines both, it combines scholarly critical work with creative work. It is a form of very rigorous, close critical reading, and also a set of exact creative choices. Literary studies in Australian universities and schools has been declining overall – modern language departments have to deal with the challenges of how to revive the study of literature, and how to preserve an interest in languages in a globalised English-dominated age. The old exclusive national paradigm of literary study has been exhausted – and globalisation has made reforming this paradigm imperative. (What would our reading look like today if we confined ourselves to things we could read in the original?) What is needed to replace the ‘national’ paradigm is a paradigm of ‘world literature’ – writing, in its original or translated, which (according to David Damrosch) circulates beyond its own culture/language; this is not merely a canon of great works but an entire mode of reading.

In Italy translation has traditionally tended not to be taken seriously within the Academy – it is simply ‘shifting text from one language to another’, after all, a technical sort of exercise, a mechanical job rather than a critical one. An academic may earn points for writing an introduction to an edition, might earn money for writing notes, but the translation work may just be delegated to a student. But since about 2003 there have been translation courses at universities, and the number and the demand have grown rapidly. In the past those who became translators tended to have ended up doing this more or less by chance, and were effectively trained up by their publishing houses, but publishers cannot afford to do this any longer, even though it is a massive sector of the market (69.2% of books bought by Italians are translations). If one is to train a translator to work in the publishing world, it is not enough merely to teach them linguistics, they need the sort of teaching they can only get from an experienced translator; yet what is still usually offered is lectures in language and literature and little space is given to practical translation (and even this is usually a language/literature course by another name, and not taught by people with much experience). But with the increased number of courses the amount of practical training is increasing too, with teaching by translators, but also even by copy-editors, too. The Academy has gone some way to help the status of translators, but until it comes to be recognised as a critical activity the role of the translator will continue to be secondary even within literary translation courses.

The questions that followed the panel’s presentations raised a new discussion about language students learning to translate into their second language, or whether when translating students should focus exclusively on translating into their mother tongue – is it possible ever to translate well into a target language that is not your first language? (Much Chinese-to-English translation is done by native speakers of Chinese, for example.) It was pointed out that there is a need to build national literatures in other languages; that to do this in a language like, for example, Kikuyu, it is necessary also to

translate writing from elsewhere *into* these languages – but there are often not enough people with these competencies. And returning to the question of translators' working conditions and status, attention was drawn to an apparent paradox within the Italian case, where there is a recent proliferation of academic courses and a seeming increase in professionalisation, and yet conditions for translators (including pay) are among the worst in Europe. One factor is that the representative association is not as effective as it might be; and conditions and pay are also market-led and reflect the Italian labour market, which is generally poor – this is not limited to literary translators.

The role of the Academy was also the subject examined by the fourth of the working groups, whose recommendations are presented in Part II of this report.

ROUNDTABLES: THE ROLE OF THE WRITER; OPPORTUNITIES OF NEW TECHNOLOGY; DIVERSITY REPORT

In addition to the seven panel discussions, Seminar participants also took part in two more informal round-tables, on the subjects of 'The Role of the Writer' and 'Publishing Initiatives' and 'Opportunities of New Technology.'

The first of these included a description of an ideal writer with an understanding of – and sympathy towards – the work of the translator. The translator-writer relationship can be very rewarding; it can be quite intransigent. (Is it true that many writers think the best translator is an invisible translator, and many translators think the best writer is a dead writer?) Fellows heard a writer's own description of her relationship with 'world literature', beginning right back with 'Gilgamesh', itself an unstable, changing text; the definition of translation was broadened, too, to include works such as translations produced by writers working within a single language (e.g. Ted Hughes's rewritings of an English Ovid into his own new versions). A translator-journalist with a bicultural background described how he could serve as a bridge not only between the two languages but also between the two cultures – understanding the difference between, e.g., a Chinese writer writing about China and translated into English, and a Chinese-American writer writing about China in English – he is able to recognise that of these, the voices that come out of China, translated, are more authentic. The role of the translator is to promote precisely that authenticity. Another writer described the importance of translation to writers in his language – Catalan – for whom translation is a part of their literary DNA; indeed, the movement for modern Catalan a century ago began with the translation of the classics into the language. (These translations at crucial times also shaped the language itself.) Catalan writers see themselves as being in dialogue with their European colleagues. Poets especially are committed to translation (and are often translators themselves too) – they cannot understand their own work, cannot find their voice, without understanding the traditions of translated foreign writers.

In the second round-table on New Technology, fellows were told about a few existing projects that used the internet as their primary platform, and discussed the benefits and drawbacks to such initiatives. There was general discussion about whether online publishing is a threat to print publishing, or whether (as most fellows seemed to feel) the two can be made to complement one another to the benefit of both. The examples discussed demonstrated not online work in isolation but how it can operate beneficially alongside and in collaboration with a print-publishing model: e.g. an online book club, a website / blog supporting a publisher to communicate with book readers and develop an audience, an online magazine that also leads to book deals or online tools that support book trans-

lators (an online setting for the community to meet, a collaborative online database, etc.). There are things it is possible to do online more easily than in print, and for most people choosing to use online / digital resources does not mean choosing *not* to read print too. The relationship to the message is different in different media – online it is possible to comment, to react more directly and more quickly. But there were concerns too. Books are important as surviving memories of the world; and it was suggested that there is a real threat to storytelling too – oral storytelling (in which you can rephrase yourself if you're not being understood by your listeners) was threatened by books (you're alone and the text is fixed but you can still stop and reflect), and now, further down the line, digital / online publishing is next (quick and transient), with each stage becoming increasingly alienating.



Roundtable discussants consider the opportunities offered by new technologies

The Seminar also received a presentation on the 'Diversity Report', which compiled an analysis of European publishing statistics of (e.g.) trends within languages from year to year. Translations from English are obviously the greatest in number; if you remove these, there are many more from French

and German than from other languages. Language is associated with power, so with the demise of the Soviet Union the number of books being translated from Russian dropped immediately; others, meanwhile, such as Spanish, Italian and Swedish, are rising. But 78.14% of translations are still from just three languages, and 90.32% from the top eight. And apart from those at the top of the hierarchy, there is also a decrease in the exchange between countries even when those countries have much else to share (common culture, etc.). But there are some surprises too; a title-based European bestseller list saw Stieg Larsson taking the number one position (it is not a case – as one might expect – of Harry Potter Takes All...). It was noted too that 1999 saw a spike in translations from Eastern Europe following Hungary's role at the Frankfurt Book Fair – a good demonstration of the impact that such initiatives can have. [The full report can be found at < <http://wischenbart.de/diversity/index.htm>>].

SUMMING-UP THE ISSUES

Though the sessions ranged very widely over many subjects relating to translation and translators, over many parts of the world, over many and varied problems, concerns and opportunities, there were nonetheless a number of issues and questions that recurred regularly during the course of the Seminar.

One distinction which had to be drawn repeatedly during discussions was that between the English-speaking world (predominantly the U.K. and U.S.) and the rest of the world. The U.K. and U.S. are acknowledged to have an across-the-board shortage of translated literature being produced, and what is being produced has a relatively low profile. In other countries the problems are quite different – in most of Europe (excluding the U.K.) the percentage of books translated was relatively high, but one recurring issue was that of diversity, with a very high proportion of these translations coming from English, French and German – the aim here might then be not to increase numbers overall, but to increase the range of languages / countries / cultures from which translations originate in those markets where a small number of origins predominate (i.e. most of Europe). Outside Europe some of these problems existed, but were sometimes also compounded by a total absence of funding, a lack of basic literacy, political troubles, etc.

In many countries the working conditions of translators were considered a significant problem – with pay being sufficiently low that translators have to earn money from other supplementary jobs, or translate in huge volume to make ends meet (with inevitable consequences for quality); there were concerns about translators' rights too, including contracts regularly drawn up without any royalty provision, the lack of representation from adequate associations and the shortage of training and other academic support.

The specific role of the translator was much discussed, too, in particular the ways in which that role can extend beyond the actual translation work to include some contribution to the commissioning process, to the promotion of the book, etc. Translators' expertise makes them well placed to advise publishers on acquisitions (through reader's reports, recommendations, etc.), and to be active in the marketing of the book, not only offering advice but also appearing at events, giving interviews, etc. This in turn would improve the profile of the translator in particular and of translations in general. Questions were raised, however, of whether this expanded role of the translator (scout, agent, writer of reports, advocate) was necessarily always desirable, since this is nearly all expected to be unpaid, especially in those cases where translators have no royalty and therefore no personal reward for a book's success.

Two different kinds of scheme to create incentives for publishers to translate were suggested, adapted, discussed during the course of the week: those which support supply (giving publishers a 'push' through funding, etc.) and those which encourage demand (and a 'pull' on the market which is an incentive to production).



Session participants in Parker Hall

Various funding models were discussed, and questions raised about the optimal scale – should the funding go to massive, trans-national projects, aimed at massive change, or smaller projects – possibly funding a book at a time? How might applications for funds be made simpler, and how might their long-term success, the legacy of funded projects, be ensured? In most countries there is no funding available for translators – funding for translation is awarded to publishers. Should there be funds to which translators can apply directly?

Meanwhile, building demand is of course all about readership, a matter of growing the number of readers, and growing the awareness of translated books, both specific titles and as a ‘category’. Prizes like the *Independent Foreign Fiction Prize* were often cited as effective tools for awareness-raising.

A distinction was repeatedly drawn between larger, more ‘commercial’ conglomerate-owned publishers, and smaller independent publishers. In the U.K. and the U.S. (predominantly, but also beyond these usual examples) much of the most interesting work was acknowledged to be coming from the smaller houses, but these are always vulnerable (and usually forced to operate on shoe-string budgets), especially in this economic climate.

But while the economic climate was in general a cause for concern, there were positive changes afoot too. This is a time of massive technological development, with the digital world bringing great opportunities; and on the evidence of the varied projects described by the Seminar’s fellows, and the high levels of dynamism and imagination that underpin them, there is much to be optimistic about.

Of the positive outcomes of the Seminar (including the recommendations which follow), one of the ones most readily acknowledged was its ‘networking’ benefit, the possibility for people who work on different aspects of the translation chain (writers, agents, translators, publishers, funders, reader development agencies, promoters, reviewers...), and people who work in different parts of the world, to meet and exchange ideas, to share good practice and learn from each other’s experiences. Each branch of stakeholders has an important role to play in improving conditions for translations and translators – quantity, quality, prominence and diversity in the case of the former, and remuneration, rights, representation, professional development and visibility for the latter. The Seminar’s recommendations, presented below, accordingly target a broad range of different stakeholders, and seek to cover many of the issues summarised above.



Participants during a panel in Parker Hall

PART II: WORKING GROUP RECOMMENDATIONS

During the course of the Seminar, in parallel with the plenary panel discussions, four working groups met to work towards a set of practical recommendations in four key areas:

- How is it possible to influence the publishing world?
- How can we make the case for public and private sector funding?
- What is the role of literary translation in the educational process?
- What can translators and their associations do to promote literary translation?

Their headline recommendations are below. More detailed notes can be found on the session website, www.salzburgglobal.org/go/461wrapup

[A] HOW IS IT POSSIBLE TO INFLUENCE THE PUBLISHING WORLD?

It was necessary within this group to make the distinction again between publishers in English-language markets and others, but it was felt that some of the initiatives that would help increase the flow of translated literature into the U.K. and U.S. might also be useful ways of broadening the range of literatures that make up the translated sector of other markets. The aim is not merely to increase numbers, however, but to improve the chances of success of each title – increasing the possible reach of each book. It is important that any initiatives have a long-term perspective that considers sustainability – not, in other words, simply throwing money at one individual title after another.

The recommendations

Information for publishers:

- There should be an increase in the number and ambition of exchange programmes, and share information about the many successes that have resulted from these.
- Publishers should receive more and (importantly) better-quality sample translations of a wide range of books; and reliable reviews of un-translated titles, reports from reliable readers – and all this information should be gathered into a single online location.
- Step-by-step guidelines should be produced on how to publish a translation for publishers who never have before.
- Information about all funding sources should be gathered into a single online location.
- Publishers should also be given more ammunition (from translators themselves, for example) to help them make a clearer, more focused case for the importance of translation and funding. [See the arguments suggested in ‘How can we make the case...’ below.]

Funding and financial issues:

- There should be funding to support a network of translation centres around the world, often within an academic setting – in other words, funding should support not merely translation costs, but should be enabling professional development of translators, too. [See the recommendations under ‘What is the role of literary translation in the Educational Process...’ below.]

- Funding for publishers should consider not just translation costs but there should be also more funds targeted specifically for marketing.
- National / regional funding agencies could also work more closely on developing demand (reading groups, festivals, library-wide promotions, etc.) and not merely with funding the supply.

Audience development:

- Publishers need more focus on early adopters as a way of mobilising readers in larger numbers
- Book clubs can be brought in through backlist classics that are often translations.
Use prizes more effectively to move books onto the next country in the chain – e.g. a chair of judges of a European prize writing directly to select U.S. publishers personally recommending the winning / short-listed book(s); high-quality sample translations into English being commissioned for all short-listed books as a matter of course, etc.

The role of the translator:

- Empower translators to help promote the books they translate, where they want to do so, they can be a book's best advocate
- Publishers' contracts should include royalty clauses to enable the translator to share in success – and there could be a reasonable expectation for the translator to do more to help to promote the book, in turn. Some translators' associations could learn from others' "model contracts" in this regard.

Recommendations will be sent to selected publishers and publishing organisations; select press outlets; funding agencies and international cultural agencies; translators' associations; organisers of translation prizes.

[B] HOW CAN WE MAKE THE CASE FOR PUBLIC AND PRIVATE SECTOR FUNDING?

The argument for funding can be framed in four ways:

Translation brings cultural experience, understanding and tolerance – sharing experience, promoting open minds and open, cohesive societies.

Translation brings commercial benefits – through the visibility of a culture (it brings value to tourism, business, etc.), building the creative economy (writers, translators, publishers) and in some cases (e.g. the E.U.) can build regional identity.

Translation encourages freedom of expression – it addresses the imbalance in the global dialogue, encourages new voices and diversity, and writers can be protected by an international reputation.

Translation enriches our own literary community and our own writers – world literature helps to develop forms within our own literature, allows local writers to be players in a world forum, raising aspirations and quality (through exposure to new influences), and makes the writing in the target language more dynamic too.

The recommendations

- There should be evidence and stories collated which prove the need for and usefulness of funding. A working group from the translation sector (translators and others) should explore methodologies for evaluating success – quantitative data and qualitative value. (UNESCO should be petitioned to improve their translation database to make more accurate data available about translations worldwide.)
- Funding agencies should collaborate with one another on international projects to make best use of resources. The sector should collaborate on larger-scale translation-related projects where appropriate to make greater impact and attract funding. The E.U. should recognise the unique value of the network of translation centres and fund accordingly.
- Steps should be taken to improve dialogue between funders and the sector. The sector should engage funders, should use writers and translators as advocates, and build face-to-face relationships. In turn funders should offer a range of support to the sector based on their expertise in the literary field and market.
- Funders should invest in developing readerships, supporting projects that target new readers and broaden the audience. The sector should propose innovative projects to help to develop audiences for literature in translation.
- Public funders should seek to develop public-private funding partnerships to maximise resources, and broker relationships between private funders and the sector.

[C] WHAT IS THE ROLE OF LITERARY TRANSLATION IN THE EDUCATIONAL PROCESS?

It is an imperative that translation be given a central position in the educational process. The translator is a scholar, a writer, a mediator; the translator preserves linguistic diversity by enabling people to continue to express themselves in their own language while reaching broad audiences. Thanks to the translator we gain access to information, ideas, and works of art that would otherwise be closed to us. We call upon educational policy makers and policy implementers to recognize the value of translation and to accord it the place in the curriculum it deserves. To that end we make the following recommendations:

The recommendations

- Translation should have a place in the university curriculum at both the undergraduate and post-graduate levels. Translation courses will make students more conscious and more skilful writers, will encourage enrolment in advanced language courses, will promote the development of close reading and literary analysis.
- Instructors teaching courses in which students read foreign authors in translation should highlight the fact that the works have been translated; students need awareness of the cultural and linguistic diversity of the texts they study.
- Literature in translation should be introduced into anthologies for both primary and secondary education, and in courses that train primary- and secondary-school teachers to teach literature. Literature brings foreign cultures alive; textbooks for, for example, history and geography could also benefit from the inclusion of translated literary works.

- Literature in translation should be introduced into anthologies for both primary and secondary education, and in courses that train primary– and secondary school teachers to teach literature. Literature brings foreign cultures alive; textbooks for, for example, history and geography could also benefit from the inclusion of translated literary works.
- Educational institutions should establish relationships with relevant cultural institutions – local and international cultural centres, translation centres, public libraries, private book groups, online groups, etc. This would allow specialists to share skills and encourage the reading of translated literature beyond school years.
- Universities should recognise the translation of literary and academic works as scholarship and evaluate it as such. Every translation is an interpretation and requires rigorous research and analysis.
- Translation should be integrated into the curriculum even in courses not directly dealing with translation. Translation can help students learn to write their native language even without the use of another language. Instructors may ask students to “translate” a scholarly text into a more colloquial one or a text with archaisms into a more contemporary text.
- Translation should be integrated into activities outside the classroom. Students in a translation course can work with theater students on a play, produce an on-line translation journal showcasing their work, form a translation society to invite translators to speak about their work, or constitute a translation bureau to translate documents for immigrants.
- Translation from a foreign language into the native language should be used as a tool for advanced language learning. Comparing source language and target language points up differences between languages at the most basic cognitive level. Every choice of lexical item or syntactic construction forces the translator to grapple with those differences. Students can offer workshops in schools on bilingual poetry or story writing for children who have a home language that differs from the local language.

Recommendations will be sent to educational policy-makers (e.g. ministries of education and culture).

N.B. The question of *how* the recommendations should be implemented will vary greatly from one context to another (the English-speaking world, for example, currently has few centres for translation, and few teachers of language who are concerned with translation). Some thoughts about the ‘how’ are included in the fuller notes from the group’s work (available on the session website); these therefore are recommendations not for *policy-makers* but *policy-implementers*.

[D] WHAT CAN TRANSLATORS AND THEIR ASSOCIATIONS DO TO PROMOTE LITERARY TRANSLATION?

This group explored four themes relating to the work:

1) Legal and financial circumstances of translators

There is no easy solution as different countries have different legal systems. In some countries they are not classified as creative artists. It is the role of the association to ensure that members have necessary information and their interests are protected; an association needs to be strong to negotiate effectively, and there is strength in numbers. Much depends on the contract being fair (hence fair rates) and its being enforceable (some countries lack the legal protection for contracts that makes it possible to enforce copyright).

2) Visibility

The translator is invisible, and could be made visible, but some countries have no organisations to make this happen. And if translators are invisible to the public, their issues (conditions, pay, etc.) will inevitably be invisible too. Strategies are needed to highlight translation and what it involves, including performance-based strategies / events.

The recommendations

- The best copyright / contract law provisions around the world should be assembled by FIT in a database for consultation by countries / associations where no such law exists; there might also be a primer on contract / copyright law.
- Associations should lobby for copyright law if there is none in their country and monitor this to make sure it is enforced.
- Associations should ensure that translators are aware of local contract and copyright law and their rights.
- In countries without translators' associations, the establishment of these should be supported by those already existing in other countries.
- Translators should have access to literary agents or copyright lawyers to assist with negotiation – associations could retain these (out of a part of membership fees) as a benefit of membership, or maintain a list of those agents / lawyers willing to offer this service.
- Associations should advocate for translators to be classified as creative artists and receive related benefits.
- In countries where copyright collecting agencies do not exist, this model should be explored.
- Efforts should be made to showcase literary translation at book fairs, especially with events that involve public interaction.

- Publishers should be encouraged to involve translators in the promotion of translated literature.
- Associations could increase the visibility of translators through eye-catching advertising campaign for universities, libraries, etc. (An example suggested labelled translators' headshots with the name of the author they translated – "Meet the translators – your new old friends.")
- Associations and translators should seek greater media coverage, and not merely interviews / reviews – e.g. a short story in various translations?
- Translators and their associations should make better use of the web, by creating their own resources (e.g. translators' blogs) and by taking advantage of existing high-profile sites (adding translators' names to Wikipedia articles about books; alerting Google to International Translation Day and lobbying for them to foreground it, etc.).
- Alongside visibility in books and book promotion, associations and translators should consider means of improving visibility in the graphic/performing arts.
- Translators' houses and translators' centres (with regular residencies) should be supported – local associations should petition the European Commission and other funders to do this. And local arts councils should be petitioned for general support for translation.
- Some of the 'Visibility' recommendations arising from the CEATL survey should be taken up. (www.ceatl.eu/docs/surveyuk.pdf)
- Associations should lobby organisers of writing prizes to have specific translators' prizes.
- Associations and translators should support WALTIC, where translators and writers participate on an equal footing.

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Session 461 Group Photo

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View of Lake Leopoldskron and the Untersberg from the Schloss terrace



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