BOOKS ACROSS BORDERS: GERMAN-ENGLISH LITERARY TRANSLATION IN THE CONTEMPORARY GERMAN AND ANGLO-AMERICAN CONTEXTS

BY

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Abstract

This thesis examines discourses and practices surrounding German-English translated books in the contemporary German and Anglo-American contexts, focusing on works published as trade fiction. It thereby provides the chronological extension to an existing line of studies that evaluate the production and reception of German-English literary translations in the second half of the twentieth century: notably, the survey volumes by Uta Kreuter (1985), Mark Rectanus (1990a) and, more recently, Wiebke Sievers (2007) who concludes her assessment period in 1999. Continuing the investigation into the twenty-first century, the present thesis combines research into new developments in selected focal territories – Germany, the UK and US – with an enquiry into the contemporary relevance of political and other borders in the circulation of German-English translated books. It thus offers an up-to-date account of activities for German-English translation in these territories; at the same time, it contributes to sociologically oriented scholarship on a methodological and theoretical level.

The period under consideration is notable in two key respects. First, it coincides with technological innovations that are transforming the book business and calling into question existing communications paradigms (Bhaskar 2013). Assessing the impact of these innovations, the thesis examines changing licensing, publishing and retail practices for German-English translated books and evaluates the role of institutional and other frameworks in the circulation of literary products and texts. Second, activities for the translation of literature in the UK and US have proliferated since the early 2000s, indicating a need to move beyond Lawrence Venuti's diagnosis of an Anglo-American disregard for translated literature (1995), which provides the backdrop for Sievers's account of German-English translation in the UK (2007). Accordingly, the thesis considers German-English translated books in the context of this upsurge in projects to celebrate translation in the UK and US, and explores the intersection of activities for translation into English with programmes sponsored by intermediaries in Germany to promote the translation of German-language works.

The advancement of the thesis through the 'macro, mezzo and micro' levels of analysis serves, on the one hand, to illuminate different aspects of German-English literary translation and, on the other, to interrogate models for sociological translation research (Sapiro 2008). The investigation begins with an analysis of accounts of global translation

production, revealing deficiencies in proposed mappings of translational activity and highlighting the deployment of statistical data on book translation for polemical or promotional ends. Drawing on original fieldwork and primary sources, it then considers publishing practices and support programmes for German-English translation in the UK and US, and examines the translational fortunes of selected German-language books and their UK and US editions, thereby connecting with current scholarship on the Anglo-American book business (Thompson 2012) and with research in German Studies associated with the 'transnational' paradigm (Taberner 2011a).

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List of Abbreviations

ACE	Arts Council England
AKBP	Auswärtige Kultur- und Bildungspolitik
AOS	And Other Stories Publishing
AuM	Ausstellungs- und Messe GmbH
BBiZ	*Buch und Buchhandel in Zahlen*
BCLT	British Centre for Literary Translation
BKM	Beauftragte[r] der Bundesregierung für Kultur und Medien
BMUKK	Bundesministeriums für Unterricht, Kunst und Kultur (Österreich)
Börsenverein	Börsenverein des deutschen Buchhandels
CIC	Community Interest Company
DRM	Digital Rights Management
EUK	Europäisches Übersetzer-Kollegium Nordrhein-Westfalen in Straelen
FAZ	*Frankfurter Allgemeine Zeitung*
GBO	German Book Office New York, Inc.
IFFP	Independent Foreign Fiction Prize
IfA	Institut für Auslandsbeziehungen e.V.
ISBN	International Standard Book Number
KSB	Kulturstiftung des Bundes
LAF	Literature Across Frontiers
LCB	Literarisches Colloquium Berlin
MVB	Marketing- und Verlagsservice des Buchhandels GmbH
NBA	Net Book Agreement
NBG	New Books in German
TA	Translators Association, UK
TLS	*Times Literary Supplement*

1. Introduction: German-English Translated Books in the Contemporary German and Anglo-American Contexts

> *An analysis of the British disregard for German literature has to take into account that […] it was not only German fiction that was largely being ignored but foreign literature in general. From the 1950s to the 1990s translations published in Britain have amounted to a relatively stable 2-4% of the publications in total.*
> (Wiebke Sievers, *Contemporary German Prose in Britain and France*, 2007, pp. 41–42)

This thesis examines discourses and practices surrounding German-English translated books in the contemporary German and Anglo-American contexts, focusing on works published as trade fiction. It thereby provides the chronological extension to an existing line of studies that evaluate the production and reception of German-English literary translations in the second half of the twentieth century: notably, the survey volumes by Uta Kreuter (1985), Mark Rectanus (1990a) and, more recently, Wiebke Sievers (2007) who concludes her assessment period in 1999. Continuing the investigation into the twenty-first century, the present thesis combines research into new developments in selected focal territories – Germany, the UK and US – with an enquiry into the contemporary relevance of political and other borders in the circulation of German-English translated books. It thus offers an up-to-date account of activities for German-English translation in these territories; at the same time, it contributes to sociologically oriented scholarship on a methodological and theoretical level.

The period under consideration is notable in two key respects. First, it coincides with technological innovations that are changing the book trade in fundamental ways and calling into question broader research paradigms. As Michael Bhaskar notes, the 'sense that the written word is seeing the greatest transformation since Gutenberg' has become a cliché, but is nevertheless 'not unwarranted' (2013, 41). In the book industry, digital technology has led to the emergence of ebooks as a mainstream format, the growth of online retail and direct-to-consumer sales, and the rise of self-publishing and new business models, with lower barriers than ever to producing and disseminating print and digital editions. Beyond the book industry, the spread of digital forms and connectivity has contributed to a rethinking of

communications paradigms and traditional assumptions about the links between cultural activity and place. The present study assesses changing practices for licensing, publishing and distributing German-English translations in the digital age, and responds to the methodological challenge through an examination of the role of different institutional frameworks and borders in the circulation of books.

The second key development for the study of German-English translation in the contemporary period is the proliferation of activities for translated literature in the UK and US. According to the available data, books translated from foreign languages continue to account for only a small proportion of overall production in the British and American publishing industries.[1] However, awareness of this statistic – the now notorious 'three percent' – has spread in recent years, accompanied by a rise in festivals, prizes and online forums for translation, small publishers specializing in international fiction, and the growth of Translation Studies as an academic discipline in the UK and US (Büchler and Guthrie 2011, 16; A. Clark 2012; Sapiro 2010, 434–5). Moving beyond diagnoses of an Anglo-American disregard for translated literature (Venuti 1995; Sievers 2007), the present study considers the production and circulation of new German-English translated books in the context of this recent upsurge in activities to celebrate translation in the UK and US, while attending to factors specific to German-English translation.

The analysis of discourses and practices in the German context takes its starting point from claims about the minor global role of German-language books, as put forward by broadsheet commentators and organizations promoting German-language literature. Thus Volker Hage, writing in a special issue of the *Spiegel* on 'Die Deutschen – 60 Jahre nach Kriegsende', identifies an apparent absence of books translated from German and traces the perceived problem to a particular aesthetic, wondering rhetorically 'liegt es am deutschen Roman?' (2005, 210). The situation of 'deutsche Literatur international' (Börsenverein and Goethe-Institut e.V. 2007) has similarly been a source of concern for official cultural intermediaries in Germany, with renewed efforts to promote translation from German and raise the profile of literature in German at home. Connecting with research in German Studies (Taberner 2011a; 2011b), the present study examines translational aspects of recent anxieties about German-language literature's global currency, and considers their intersection with

[1] See Donahaye (2012) and Post (2015) on statistics for translated book production in the UK and US respectively. Quantitative methodologies are discussed in Chapter 2 of this study.

contemporary practices for German-English books, including through an analysis of new promotional schemes.

Throughout the study, the aim is to engage with proposed research methodologies while illuminating circumstances and developments in the circulation of German-English translated books. This engagement begins in the following section, which examines the findings and evaluative criteria of previous studies of post-1945 German-English translation. The remainder of this chapter then sets out the framework and scope of the study, introduces the subsequent chapters, summarizes the state of current scholarship on key themes, and discusses a range of relevant theoretical considerations.

1.1 Charting German-English Literary Translation: Scholarly Perspectives

> *Investigation of the contribution and debt of German literature to English-language literature, as well as the contribution and debt of English and American to German literature, increases in interest and importance as the cultural relationships of these nations grow ever closer with increasing social, economic, and political contact.*
> (W. LaMarr Kopp, *German Literature in the United States 1945 – 1960*, 1967, p. 6)

The translation of German-language literature into English has long been a subject of scholarly interest. Surveying German-English translation in the late 1960s, W. LaMarr Kopp looks back on earlier studies and sees the rise of works on literary exchange between German and English as evidence of 'how rich a field of scholarly research this theme affords' (1967, 5). His own contribution, a record of translated editions published in the US in the period 1945-1960, is presented as 'one side of a reciprocal relationship' between Germany and the United States, documenting, through a title list of some nine hundred separate volumes, the 'vast panorama of German literature which has undeniably become a part of America's recent literary experience' (1967, 14). Surveys of German-English translation focusing on more recent decades have not shared this view of German-language literature in English or indeed this perception of reciprocal exchange. Whether this reflects a change in circumstances or a

change in the perception of these circumstances is by no means easy to discern, but Uta Kreuter, writing on the translation of German books in Britain in the years 1960-1981, describes the 1970s as a 'Flaut' (1985, 249), while Mark Rectanus opens his study of books translated from German in the US of the 1980s by noting that few works are translated and fewer still are widely received (1990a, 4). For Wiebke Sievers, surveying German-English translation in Britain, the final two decades of the twentieth century are characterised by the 'rejection of contemporary German prose' (2007, 3). In addition to these book-length surveys, several articles and essays call attention to the lack of 'any reception' (Sander 1992, 297) for books translated from German and the 'lopsided' (Rosenberg 1997, 1) nature of German-English literary exchange. Indeed, if scholarship from earlier decades frequently begins with the assumption (or assertion) that German-English translation merits investigation because of its past and present significance within British or American literary culture, as indicated by overviews of previous research in LaMarr Kopp (1967, 8–10) and Kreuter (1985, 16–17), studies of the twentieth century's latter decades seem to draw their impetus from recording or investigating its minor role.

Of course, the role of German-English literary translation can be gauged in various ways, meaning that even synchronic perspectives can lead to different findings – which makes it difficult to discern diachronic changes on the basis of the studies described above. Taken together, these studies describe the history of German-English translated books through the second half of the twentieth century in the UK and US, but the resulting narrative is complicated not only by variations in scope – from the focus on either the American or the British context to diverging criteria (generic, geo-political, chronological) for the inclusion of German-language works – but also by the different approaches taken to assessing the role and importance of translation from the German. For LaMarr Kopp, the list of translated titles included in the second part of his study, *German Literature in the United States 1945-1960*, represents a 'record of the reception accorded to German literature, measured, not by aesthetic standards of excellence, but by statistical evidence' (1967, 14). Unlike bibliographies such as Bayard Quincy Morgan's monumental catalogue (1922; 1938; 1965), the title list does not include comments on the quality of the translations; instead LaMarr Kopp seeks to measure the 'currency' (1967, 15) of German literature in the US through the number of works available in translation, although the discursive chapters comprising the first part of his study suggest that even he does not consider a title list alone to constitute evidence of German literature's significance in the US.

As we shall see, quantitative assessments of translation are a common feature of more recent discussions of the global place of German-language literature, with the (in)significance of the latter often expressed through figures on new title production. However, while such statistics are generally drawn from data in *Buch und Buchhandel in Zahlen* (Börsenverein des Deutschen Buchhandels) covering the annual licensing for translation of copyright books published in Germany, LaMarr Kopp's title list includes translated editions of works from the Middle High German period onwards. Not least for this reason it is difficult to compare levels of title production – and indeed scholarly interpretations thereof – over time. Clearly, though, title production is only one possible measure of German-English literary translation, and LaMarr Kopp's accompanying discussion of reception suggests that several writers active during the postwar era enjoyed critical attention and/or popular circulation in the US.[2] In contrast to later studies, LaMarr Kopp does not situate German-English translation in relation to the overall US market nor does he – despite his emphasis on 'mutual cultural interrelationships' (1967, 7) – compare German-English translation with translation in the other direction. His study, which highlights the significance of just 'one side of a reciprocal relationship' (14), can be understood in line with a tradition of earlier scholarship dedicated to profiling the role played by German settlers and German culture in the US (1–3). Eschewing aesthetic criteria, LaMarr Kopp seems to value translation mainly in terms of his perception of the continued German cultural influence in America after the Second World War, 'when things German represented primarily either the products of an enemy or an emigrant' (13).

Whereas LaMarr Kopp's study does not seek to answer the question as to 'why certain books have appeared' (14), Uta Kreuter's *Übersetzung und Literaturkritik. Aspekte der Rezeption zeitgenössischer deutschsprachiger Literatur in Großbritannien 1960-1981* (1985) sets out to examine German-English literary translation in its economic, social and political context, considering the role of cultural agents in Germany (primarily publishers and agents of foreign cultural policy) as well as British publishers, translators and critics. Kreuter's approach is broadly sociological: the first part of her study considers changing

[2] LaMarr Kopp highlights the critical reception of Thomas Mann and the bestselling success of Erich Maria Remarque and Annemarie Selinko in the period under investigation (1967, 127–140). However, several other writers discussed in this section (Hans Fallada, Franz Werfel) had passed away by the mid-1940s, perhaps lending credence to the assertion, cited and cursorily dismissed in LaMarr Kopp's introduction, that few living German authors were known in the US at the time (1967, 11).

perceptions of translation, charting above all what she terms a 'weltweite Neubesinnung' (23) on translation as a means of achieving cross-cultural understanding after 1945, and places German-English literary translation in the context of the British publishing industry, discussing the economics of publishing translations, the working conditions of translators and the criteria by which translation quality is judged. The second part reviews the reception of German-language literature in the *Times Literary Supplement*, building on a line of enquiry pursued in earlier studies (Regn 1975; David 1978) and discussing the textual features singled out for criticism or praise. The two parts of the study are presented as an attempt to move away from a narrow understanding of the reception of literature in translation as 'die Reaktion der Leser und deren Wertung im Spiegel von literaturkritischen Rezensionen' (18) by expanding the discussion to include, on the one hand, the processes of intermediating and producing translated works, and, on the other, the role of critical commentary in the subsequent intermediation of these works to readers in the target context, with reviews conceived as an 'überaus leistungsfähiges Mittel zur Rezeptionssteuerung' (19).

At the beginning of her study, Kreuter poses the question of the purpose of literary translation, considering not only what translation from the German might mean in the British context but also what translation into English might mean from a German perspective. However, although she references economic and aesthetic factors in her discussion of the role of German-language literature in the British 'translation industry' and the reception of works in the *TLS*, her account of 'was Literaturvermittlung und –austausch sowie die Tatsache, dass unsere Literatur im Ausland rezipiert wird, für uns selbst bedeuten können' (19) focuses on translation as a form of cultural exchange between the populations of states. Translation is thus described as an 'unentbehrliches Moment der Vermittlung und Verständigung zwischen den Völkern' (29), while German-English literary translation is said to have contributed substantially to the rehabilitation of the FRG's image – 'diese inzwischen erfolgte Wiederanerkennung unseres Landes im Ausland' (50) – in the decades after the Second World War. This view is informed by Kreuter's account of critical evaluations of contemporary German-language literature in the *TLS*, including her contention that stereotypical conceptions of the 'Schwerfälligkeit' of German literature and the German 'Lebensart' (250) have been overturned by the appearance in translation of postwar German-language works. Arguing that 'zeitgenössische Literatur das Verständnis für unser Land sehr wohl vertiefen kann' (59), Kreuter calls for increased state funding and support from the FRG for the translation of German-language literature in the UK and elsewhere.

The problems with Kreuter's conception of translated literature as an effective vehicle for promoting cross-cultural understanding and furthering foreign cultural policy are highlighted in later surveys, discussed below, but Ingrid von Rosenberg's extended essay 'Englische Literatur in Deutschland – Deutsche Literatur in England: Eine Analyse gegenwärtiger Verlagspolitik mit Blick auf die kulturpolitischen Folgen' (1997) shares her political and ideological concerns. Surveying the years 1981-1997, Rosenberg explicitly takes her lead from Kreuter and sets out to examine the material conditions under which translated books are produced, and the impact of their circulation on cultural relations between the populations of states (1–3). In Rosenberg's essay, however, 'das erhebliche Ungleichgewicht des englisch-deutschen Austauschs' (4) becomes a central issue, with German-English translation in Britain compared to English-German translation in Germany in terms of the number of titles translated in each direction as well as with regard to their market presence and commercial value – low in the case of German-English translations in Britain, high in the case of works translated from English in Germany. Rosenberg also discusses contrasting perceptions of the stylistic qualities of English-language literature and German-language writing, but her explanation for the disparity in translation flow and reception is based on historical and political factors: the importance of Anglo-American culture for the FRG in the period since 1945, the minor role of German in the British education system, and – specifically with regard to German-English translation – the emergence of publishing conglomerates in Britain (23–5). Rosenberg casts doubt on the capacity of state institutions to influence translation production, taking the simplistic view that such influence could be exercised only in the form of compulsion – 'die offizielle Kulturpolitik kann, da wir nicht in Diktaturen leben, keine entscheidene Rolle spielen' (23) – but concludes by presenting the asymmetrical exchange of literature as detrimental to cultural understanding: 'Während das deutsche Lesepublikum die Möglichkeit hat, Kultur und Mentalität der Engländer gut kennenzulernen, läuft das englische Gefahr, immer weniger von seinen Nachbarn zu erfahren' (25).

The idealistic and essentialistic understanding of the value and purpose of German-English literary translation informing the studies of Kreuter and Rosenberg is called into question in the concluding chapter of Mark Rectanus's *German Literature in the United States: Licensing Translations in the International Marketplace* (1990a). Challenging Kreuter's evaluation of the political and ethical importance of German-English translation,

Rectanus argues not only that state translation support has little influence on translation production, but also that literary translation has limited potential in the US for promoting understanding or furthering FRG policy aims of self-presentation and dialogue (140–153).[3] While Rectanus's conclusions differ from those of Kreuter, his approach is broadly similar, with German-English translation considered in the context of the publishing industry. Focusing on literary transfer from the FRG to the US in the 1980s, Rectanus describes in detail the 'actual process of licensing a literary work' (4), discussing the rights market, book fairs and the specific roles of publishers, agents and scouts. For Rectanus, literary translation is governed principally by economics: rights trading is discussed as 'an essential economic component of the publishing industry' (8), with the publishing and translation boom in the postwar decades associated not, as in Kreuter's study (1985, 26), with ideological factors, but with the 'economic necessity of tapping new and existing markets' (Rectanus 1990a, 7). In the case of German-English translation, Rectanus ascribes the low number of translations in the US to the increasingly commercialized American literary marketplace in which attention is focused on 'lucrative fiction at the top of the list' (66).

Rectanus highlights changes in the US publishing industry from the 1970s onwards, paying particular attention to new developments in bookselling and distribution (above all, the dominant role of retail chains) and the resulting pressure on midlist titles – books that are not expected to be highly profitable – into which category the majority of German-English (and indeed other) translations are seen to fall. Noting that a small number of translations nonetheless achieve high sales and wide distribution, Rectanus describes translation in the US as a 'two-tier system', with the upper tier occupied by bestsellers with high first printings and widespread promotion and the lower tier consisting of midlist books that receive only limited investment and distribution (99–100). For Rectanus, entry for German-English translations to the upper tier is determined by commercial success in the German market (Ibid.), and he also sees the reviewing apparatus as 'largely determined by market factors' (135). Indeed, Rectanus generally discusses the value of German-language literature, including stylistic qualities (54–55; 151), in line with commercial worth, yet he fails to explore the full implications of his observation that the market for German-English translation is shaped by 'perceptions' – specifically US readers' 'perceptions of the authors, themes and context within which the works were produced' (56). Thus in his analysis of the translation of foreign

[3] See also the related article 'Translations, Translation Theory and Cultural Policy' (Rectanus 1991).

bestsellers, Rectanus sees sales in the German market as providing 'objective, financial data upon which the licensing decision can be based' (99) and does not account for the role of what Thompson terms 'collective belief' (2012, 194) in trade publishing. Rectanus tends not to treat market forces as social constructs or consider the role of other motivations in publishing (the search for prestige, aesthetic or ideological agendas), and so sees little possibility for change. Reviewing the data from *Buch und Buchhandel in Zahlen*, he concludes that the 'licensing and translation of contemporary German literature in the United States is stagnating' (142), with existing market conditions indicating that demand for German-English translation is unlikely to increase (152–3).

In these various studies, discussions of literary exchange, cross-cultural understanding and licensing focus on the FRG – whether explicitly, through a consideration of the transfer of German-language books published within that state, or implicitly when discussing exchanges or cross-cultural relations, in which perceptions of, and relations with, the FRG are under review. However, Rectanus examines the translation of works by East German writers in a separate article on 'GDR Literature in the International Book Market: From Confrontation to Assimilation' (1990b). For Rectanus, the translation of GDR literature in the US and other Western countries was 'characterized' (13) by the Cold War, with improved political relations from the 1970s onwards resulting in stronger cultural ties. At the same time, he notes that translations in the US of works by GDR writers were mainly licensed by publishers in the FRG. Rather than exploring the role of GDR publishers with regard to German-English translation or further examining the apparent non-currency of translations licensed in the GDR, he focuses on the West German market as a 'filter' (14), and reiterates key points from his survey of literary transfer from the FRG to the US. His conclusion that GDR literature was 'simply German literature' (15) for international publishers in the West fits with his predominantly economic analysis of literary transfer but leaves open the question of the political significance attributed to GDR writers such as Christa Wolf, whose works he notes were widely distributed and reviewed in the US (14).

Assessing the translation of German literature in the ten years preceding and following unification, Wiebke Sievers sees GDR literature in particular as a 'remarkable absence' (2007, 53) on the British market but characterizes the overall British response to German literature throughout the period as indifferent (39). Her survey, entitled *Contemporary German Prose in Britain and France (1980-1999): A Case Study of the*

Significance of Otherness in Translation, is governed by a theoretical preoccupation with translation as a negotiation with otherness and considers German-English translation in the context of the 'British rejection of the foreign other' (41). Consequently, the apparent lack of British interest in German writing is not ascribed to factors relating to German literary production, and the argument that the minor role of German literature might be attributable to a 'particular style of German writing' (41) is expressly dismissed. While Sievers discusses commercial developments in the British market and sees 'growing conglomeration' (52) in British publishing as adding to the marginalization of German-English translation, the 'root cause' is cited as 'Anglo-American cultural hegemony' (44) with reference to the work of Lawrence Venuti. Thus a chapter on 'Otherness in Translation Practice' (39-67) covers aspects familiar from discussions of the translation industry from Kreuter (1985) onwards, but these are presented by Sievers as secondary to 'cultural Anglo-Americanization' (44), which is understood to operate on a global scale, also accounting for the strong presence of Anglo-American literature on German bestseller lists.

The significance of German literature in Britain is evaluated in the first part of 'Otherness in Translation Practice' mainly with reference to translated title production and market presence, but the remainder of Sievers's study examines the presentation (including translation and marketing choices) and critical reception of individual novels. Identifying strategies of 'appropriation and normalization' on the part of British translators (37), 'one-dimensional' discourse in the publishers' presentation of texts (60), and a 'demand for sameness' from critics (52), Sievers sees further evidence of the British disregard for (German-English) translation and above all of the rejection of otherness. Her elaboration of a notion of otherness based on the work of Benjamin and Derrida is contrasted to the view of translation as a vehicle for cross-cultural understanding, which Sievers sees as governed by ethnocentrism and by a conception of the foreign other that serves the self (189). Thus, while Sievers (like Kreuter) views the importance of translation mainly in ethical and political terms, she positions her study directly and explicitly in opposition to accounts of translation that highlight communication and exchange such as Kreuter's (1985). Accordingly, Sievers does not discuss German-English translation in relation to Germany's foreign cultural policy and calls instead for an approach to translation that avoids reducing difference to national terms – a concern which stands to some degree in tension with the scope of her study, which considers the translation of contemporary German literature, defined as works produced

during the period of her survey by writers living in East, West or post-unification Germany or of German descent (193).

1.2 The Present Study: Chapters and Scope

> *While foreign books enjoy a good reputation in Germany, the same cannot be said of German literature abroad. A recent study on translation and publishing licences […] shows that on the whole contemporary fiction is not faring too well outside the country. The ratio of imported and exported books is 3 to 1, meaning fewer foreign audiences read German authors than vice versa.*
> (DW-World, 'German Literature Gets Bad Rap Abroad', 2004)

> *The sad statistics indicate that in the United States and the United Kingdom […] only two to three percent of books published each year are literary translations. This is not the universal nature of the translating beast: in western Europe, in countries like France or Germany, Italy or Spain, and in Latin America, the number is anywhere from twenty-five to forty percent.*
> (Edith Grossman, *Why Translation Matters*, 2010, 27–28)

Discussing developments throughout the 2000s and early 2010s, the present study considers activities for German-English translation in the UK, US and Germany. It thus assesses the circulation of new German-English translated books in the UK and US, as well as taking up Kreuter's enquiry into support for German-English translation in Germany (1985, 19), adopting her broadly dual focus but not her conception of translation as exchange between states. Accordingly, the study does not limit the scope of the investigation to a definition of German-English translated books that posits Germany as the literary 'source'. It thereby departs from the approach employed by Kreuter, who proceeds according to a definition of literature from Germany drawn from German foreign policy (1985, 16), and by Sievers, who nominates the location or heritage of writers in Germany as her criterion (2007, 193). Instead, it considers how German-English literary translation is circumscribed variously in particular

activities, aiming to investigate the role of different boundaries – economic, geographical, linguistic, political – in the circulation of books. Rather than seeking to survey German-English translation comprehensively, the analysis focuses on publishing practices, promotional initiatives and broadsheet commentary relating to books produced as trade fiction. Through this approach, outlined in section 1.4, the study illuminates particular circumstances and developments, and, at the same time, engages with broader methodological and theoretical issues in sociologically oriented research.

Progressing through the 'macro, mezzo and micro' levels (Sapiro 2008, 163), the study begins with accounts of global translation and the place of German-language literature therein, then considers publishing practices for German-English translation in the UK and US and the workings of promotional initiatives, examining the translational fortunes of selected German-language books and their UK and US editions. The main discussion commences in Chapter 2, which focuses on quantitative assessments of global translation production. The chapter proceeds from the observation that statements by cultural intermediaries from Germany suggest that literature in German or from Germany is underrepresented globally, whereas Heilbron identifies it as 'central' (1999). The first half of the chapter considers these contrasting claims, demonstrating, on the one hand, the deficiencies of Heilbron's work as a macro-analytical framework, and, on the other, the shortcomings in the method of accounting employed by cultural intermediaries from Germany. The second half examines possible interpretations of quantitative information on translated book production and reviews the role of statistics for books translated from English in Venuti's diagnosis of Anglo-American cultural imperialism and xenophobia (1995, 13–14). The discussion attends to the mobilization of numerical data for polemical or promotional purposes, and considers commonalities between translational discourses in the German and Anglo-American contexts.

Chapter 3 picks up from Sievers's survey of practices in the 1980s and 1990s (2007, 39–67) and considers new developments in the production of German-English books for the Anglo-American market. The first section examines her account of the minor role of translation in the British publishing industry and relates her observations to Thompson's discussion of conditions in a 'winner-takes-more market' in which success backs success (2012, 399). The chapter then describes significant changes: the uptake of digital technologies, new support mechanisms for English-language translation, and increased awareness of low levels of translational activity. It highlights the new status of literary

translation as a defined area of interest and examines the opportunities created for new small translation publishers. Through three detailed studies of start-up companies, the chapter analyses new modes of publishing German-English translated books and investigates the interplay between online and offline activities. The final section considers the current array of German-English translation publishers and traces a shift in discourses on the state of translation.

Chapter 4 continues the mezzo-level investigation but moves the focus to translation promotion in Germany, considering the creation and workings of the Deutscher Buchpreis. Awarded as a prize for German-language novels in Frankfurt, the Buchpreis departs from the conventional format of translation initatives and suggests a connection between literary promotion at home and abroad. The chapter compares the Buchpreis with other German-English translation projects, then examines its workings in the German market. Proceeding to the micro level, it follows the trajectories of winning books in English and examines the intersection between translation projects in the German and Anglo-American contexts. The study's conclusions are presented in Chapter 5.

A final section on organizations and initatives supporting German-English translation provides the kind of concrete and very specific detail that is lacking in most of the theoretical approaches to the question of translation intermediation. Based on extensive original research and critical appraisal of sources, it describes the activities of key institutions in the FRG, major global programmes and specific initiatives for German-English literary translation in the UK and US. It forms an integral part of the study, showing the shortcomings of approaches that fail to distinguish between different institutional frameworks, and demonstrating the need to test claims against practices.

1.3 Other Related Studies and Primary Sources

> *Is there a German Sonderweg, which condemns German fiction to remain provincial, navel-gazing and unmarketable abroad? Is German writing too philosophical, or too moralistic, or simply too dull? Is the German novel too German – or not German enough?*

(Stuart Taberner, 'Introduction: The Novel in German Since 1990', 2011, p. 3)

A similar trend in favor of translation arose more recently in the US. Translating was conceived by some actors in the literary upmarket production as a means to combat the growing hegemony of English in the world and the closure of American culture as revealed by the dramatic fall of the share of translations in the American book production.
(Gisèle Sapiro, 'Globalization and Cultural Diversity in the Book Market', (2010), 434)

In addition to the accounts of German-English translation discussed above, this study is informed by, and builds on, existing scholarship in several related fields. Discourses in the German media on the deficient state and status of contemporary fiction in German are examined in recent essays by Stuart Taberner (2011b; 2011a), continuing an existing line of enquiry in studies of literary developments in post-unification Germany.[4] Focusing on polemical statements about the condition of German-language fiction by Frank Schirrmacher, Uwe Wittstock and other commentators in the 1990s, Taberner characterizes these discourses as 'debates on German literature's "transnational value"' (2011a, 636), specified as its 'recognizability, commerciability, and global reach' (Ibid.), and identifies an 'enduring anxiety, expressed in repeated debates since 1990, that today's German-language writing is hopelessly provincial' (626). His analyses of these debates point to the imbrication of statements about German-language literature's global currency with claims about its aesthetic quality and the promotion of particular agendas: a return to modernism, as advocated by Schirrmacher, Bohrer and Greiner, and increased 'readability', as argued by Wittstock, Hielscher, and Politycki, who coined, and later rejected, the term *Neue Lesbarkeit* (2011b, 2–3; 2011a, 636–7). Taberner also notes the implicit, and, at times, explicit, representation of German or German-language literary history as a *Sonderweg* or special path diverging from the 'normal' course (2011b, 1–2), and makes connections between literary and political

[4] As Finlay notes, literary debates in the German media have 'attracted considerable national and international attention from professional critics and academics' (2007, 21). As background to the present discussion, see, in particular, Taberner (2002; 2004a; 2005; 2007a); Taberner and Cooke (2006); and Taberner and Finlay (2002). A foundational text for accounts of critical discourses in these and other volumes is Brockmann's 'The Politics of German Literature' (1992).

agendas, characterized as inter-generational conflict: 'conservatives versus "old" West German left-liberals versus self-consciously apolitical younger writers' (3).

Political aspects of the *Literaturstreite* are considered more extensively in Taberner's monograph *German Literature of the 1990s and Beyond: Normalization and the Berlin Republic* (2005) and his contributions to *German Literature in the Age of Globalisation* (2004b; 2004c) and *Contemporary German Fiction: Writing in the Berlin Republic* (2007b; 2007c). Following Brockmann's reading of early controversies in the 1990s as arguments about a new 'normality' for the Federal Republic (1992, 54), Taberner's analysis links discourses on a literary *Sonderweg* with wider discussions in Germany about the position and future of the unified state. He then develops this interpretation to include, on the one hand, the discursive construction of globalizing forces by the Schroeder government as an 'opportunity and […] requirement to achieve "normality" […] understood as the "normality" of the Berlin Republic's closest allies' (2004b, 6) and, on the other, concerns about the 'viability of German literature in the global marketplace' (2004b, 14), examined mainly in relation to arguments about the need or otherwise to adopt Anglo-American literary models and with reference to the textual features of selected novels. Frank Finlay's overview of the *Literaturstreite* (2007) similarly attends to the ideological and economic background of the controversies, but places them within a longer literary history of discussions about the condition of German-language literature and in the context of commercial developments in the German book market. Building on the analysis in Parkes (2002), which highlights recurring tropes from West German discussions and current commercial factors, Finlay identifies parallels with polemical commentary on German-language literature from Lessing onwards and discusses changes in the German *Literaturbetrieb*, including the increasing dominance of publishing conglomerates and the celebrification of writers.

In common with the present study, these various analyses examine aesthetic, commercial and ideological factors in the production and reception of contemporary German-language literature, but, significantly, their coverage of recent critical discourses is limited to commentary in the German media from the 1990s – in particular, polemical statements reprinted in anthologies (Anz 1991; Deiritz and Krauss 1991; Köhler and Moritz 1998) or published as books (Politycki 1998; Wittstock 1995) – and does not consider translational practices, although these are relevant to central areas of investigation, including interconnections between literature and politics, the 'kind of image the "new" Germany

wishes to present to the world' (Taberner 2004b, 14), and the position of contemporary German-language fiction in the domestic and global marketplace. Translation is clearly pertinent to Taberner's enquiry into literary 'transnationalism' and his proposed research direction into the 'extent to which there is a German *Sonderweg* within contemporary world literature' (2011a, 641), but his studies focus on the German context, examining translation only with regard to textual features of recent German-language fiction – Anglo-American stylistic models, foreign-language words or themes, Germans as translators (2011b, 11–16; 2011a, 638–640) – or insofar as it is part of the phenomenon referred to as globalization, which he analyses in relation to domestic discourses and events (2004b; 2004c). A consideration of representations of German-language literature's state and status by commentators in foreign-language contexts, alongside an analysis of translational practices, offers new perspectives on these areas of investigation. Primary sources consulted for the discussion of discourses on German-language literature and translation include the above-mentioned collections of broadsheet articles and other essays by journalist-critics and writers from the 1990s but also encompass more recent representations by literary commentators and cultural intermediaries in the German and Anglo-American media, mainly drawn from print and online editions of broadsheet newspapers, print and online resources from institutions promoting translation, and book publications by journalist-critics and scholars

The analysis of practices focuses on the circulation of books and draws on accounts of the contemporary German and Anglo-American book trade and scholarship on the production, intermediation and reception of translations in these contexts and beyond. For information on the German book trade, the study draws on recent reference works and overviews. *Das BuchMarktBuch* presents 'Grundbegriffe', explaining key terms, developments, organizations and professional groups in the German *Literaturbetrieb.* The most recent edition of *Literaturbetrieb in Deutschland* (Arnold and Beilein 2009) contains longer essays on selected literary professionals including publishers, agents, writers, critics and retailers, and on marketing, media and promotional mechanisms such as bestseller lists, prizes and literary institutions. Outlining developments in the German book trade, Beilein's contribution to the volume highlights increasing conglomeration and polarization, short-termism, the rise of literary agencies representing German-language writers in the domestic market, and a growing emphasis on marketing (32). These developments are discussed by other contributors in relation to conditions in the global book market, the acquisition of foreign-language titles by German publishers, and discourses on German-language literature in the

domestic media (see, for example, Holzmeier 2009, 49), but they can also be understood to play a role in practices surrounding the licensing and promotion of German-language books for translation: these interconnections are explored in the present study.

Translational activity in the German publishing industry and book market is the focus of Ernst Fischer's essay on 'Übersetzungen auf dem Markt: Institutionen und Steuerungsfaktoren' (2010), which considers, on the one hand, the circulation of translated books in Germany and, on the other, the role of German institutions engaged in promoting the translation of German-language books. For reasons discussed in Chapter 2, his statistical comparisons of licensing flow are problematic, but he offers a useful overview of the contemporary German translation industry and concludes with sections on the Ausstellungs- und Messe GmBH (AuM) and *Übersetzungsförderung*, discussing the AuM's activities including the Frankfurt Book Fair and its book offices abroad, and surveying various programmes sponsored by the Federal Government and its intermediary organizations such as the Goethe-Institut e.V. The handbook *Rights: Buying, Protecting, Selling* by Suhrkamp Verlag's Petra Hardt (2011) also draws attention to the role of different agents and institutions in the licensing trade, including rights professionals, translators, state-funded organizations, and other literary or trade institutions, and is particularly helpful on procedures employed by publishers selling translation rights. Hardt's volume is of interest for its publication history, which points to recent trends in the licensing of German-language books for translation: first published in Germany, the book was translated into Chinese and Arabic (xvi), and the English-language edition – issued by Seagull Books, an Indian company with a rapidly growing list of licensed English-language translations of copyright German-language works – addresses professionals 'establishing rights and royalty departments in Asia, Arab countries [sic] and Africa' (vii).

The acquisition of translation rights and the publication of translated books are not considered in John Thompson's *Merchants of Culture: The Publishing Business in the Twenty-First Century* (2012), a study of Anglo-American trade publishing from the 1960s to the present. This reflects the – oft-noted – circumstance that the licensing and production of foreign-language works in translation are not significant components of the activities of mainstream trade publishers in the UK and US. Translation is similarly not considered by Claire Squires in her account of the 'making' of contemporary literature in the UK (2007a) or by James English in his work on cultural prizes (2005a). Nonetheless, cross-read with other

material discussed here, these studies offer contextual and conceptual insights into German-English translation in the UK and US publishing industries and book markets, and into the circulation of books more generally. Thompson and Squires examine in detail many of the same commercial developments identified in earlier studies of German-English translation as contributing to the marginalization of literary translation in the UK and US book trade (Rectanus 1990a, 63–73; Sievers 2007, 39–67), and describe the general squeezing of the 'midlist' and the corresponding concentration of resources and attention on a smaller number of books understood to possess bestselling potential. However, their accounts of interactions between different agents in the book trade also highlight the social construction of the commercial and aesthetic value of books. Describing the creation of 'hoped-for bestsellers' (2012, 194), Thompson thus discusses the mutually reinforcing roles of 'buzz' and money (Ibid.) and explores links between advance payments to writers, marketing budgets, publicity and reviews. He also examines the advantages and opportunities available to small publishers, including the potential for calling on the support of other organizations and individuals through mutual favours or on ideological grounds (155–162). Squires (2007a, 40–101) attends in particular to marketing, including branding and constructions of aesthetic quality in the media and through mechanisms such as prizes, which is a particular theme of English's work (2002; 2005a; 2005b).

The above approaches are extended in the present study to the licensing, publication and reception of translated books in the Anglo-American context and promotional initiatives for the translation of German-language literature. The discussion of translation in the Anglo-American context pursues a direction indicated by Sievers, who tempers her remarks about the 'lack of interest in translations in Britain' (2007, 43) with the observation that 'the publishing world is not as one-dimensional as Venuti pictured it in his attack on Anglo-American cultural hegemony' (52). Reviewing developments in the 1980s and 1990s, Sievers notes the emergence in Britain of 'small and independent publishers who used translation as a medium to counter the general tendencies towards Anglo-Americanization […] supported by a surprising number of reviews in the British press' (Ibid.). Gisèle Sapiro identifies a similar development in her assessment of contemporary translated literature in the US, drawing attention to the recent emergence there of new publishers specializing in translated literature and festivals such as the PEN World Voices (2010, 434–435). Like Sievers (2007, 46), Sapiro associates the role of small publishers in promoting translated literature with an ideological commitment to diversity (2010, 434–435), but also notes that such initiatives 'could rely, for

this purpose, on the support of the nation-states, which implemented […] translation policies' (435). The present study takes up these themes, examining different factors in the recent celebration of literary translation in the UK and US, and exploring interconnections between discourses and practices surrounding German-English translation in the German and Anglo-American contexts. At the same time, it calls into question several of Sapiro's assumptions, including her understanding of the relation between source languages and source states, and her equation of small publishers with 'upmarket' or 'intellectual' works (425). The analysis draws on studies of digital-age publishing (Bhaskar 2013; H. Robinson 2012; Thompson 2012, 313–376) to consider new possibilities for circulating translations.

As an investigation into recent translational activity, the present study makes extensive use of primary sources and documents produced by institutions in Germany, the UK and US. For the examination of translational practices, this includes materials produced by organizations promoting German-English literary translation: notably, the German Federal Government and its *Mittlerorganisationen*; the Börsenverein des deutschen Buchhandels and its commercial subsidiary, the Ausstellungs- und Messe GmBH; the Deutscher Buchpreis; the London-based New Books in German; and the German Book Office in New York. It also includes materials produced by institutions promoting translated literature more generally in the UK and US, from literary associations and translation centres to individual publishers, as well as articles in the media on these ventures. Other sources consulted include handbooks on contemporary literary translation in the Anglo-American context such as *Translation in Practice* (Paul 2009), which offers practical guidelines for translators and publishers, and reports on translational activity prepared by organizations such as Literature Across Frontiers (2011a; 2011b; 2012a; 2012b; Arts Council England and Literature Across Frontiers 2014), as well as Andreas Wiesand's *Literaturförderung im internationalen Vergleich* (1980), which examines programmes supporting literature and translation in selected states around 1980.

Statistical sources are also discussed: principally, UNESCO's *Index Translationum*, offering data on translated works published in around 150 UNESCO states, including Germany, the UK and US; *Buch und Buchhandel in Zahlen* (*BBiZ*), compiled annually by the Börsenverein des deutschen Buchhandels and containing figures for translation production in Germany and licences issued by German publishers; the *Spiegel*'s lists of hardback *Belletristik* bestsellers and the searchable web archive of bestselling titles at *buchreport.de*; and bestseller lists compiled by the *Bookseller* and *Publishers Weekly* for the UK and US

respectively. The usefulness of quantitative sources is reviewed in Chapter 2, and their deployment by agents and organizations in the German and Anglo-American context is explored throughout the study.

1.4 Approach and Theoretical Considerations

> *The work is* [...] *made not twice, but hundreds of times, thousands of times, by all those who have an interest in it, who find a material or symbolic profit in reading it, classifying it, decoding it, commenting on it, reproducing it, criticizing it, combating it, knowing it, possessing it.*
> (Pierre Bourdieu, *The Rules of Art*, 1996, p. 170, tr. Susan Emanuel)

A key reference point for sociologically oriented scholarship on literature and translation is the work of French sociologist Pierre Bourdieu, in particular, his analyses of literary production, *The Field of Cultural Production* (1993) and *The Rules of Art* (1996). Examining the dual nature of literary works as material objects and symbolic goods, Bourdieu investigates the collective and relational aspects of literary activity, understood to encompass 'not only the […] production of the work but also the production of the value of the work or what amounts to the same thing, of the belief in the value of the work' (1996, 229). Drawing attention to the contributions of multiple agents and institutions to literature, he discusses the roles of writers, publishers, journalist-critics, scholars and other groups in the making of works and reputations, and analyses the relationship between commercial success and notions of quality or literary prestige. His ideas and their reworking in subsequent scholarship have contributed to the present study in various ways, providing points of departure for the consideration of different agents in the circulation of books, inspiring its interest in the interplay of aesthetic, commercial and ideological concerns, and informing its analysis of publishing dynamics and promotional initiatives – in particular, through perspectives arising from Thompson's enquiry into Anglo-American publishing practices as a 'field' (2012) and English's investigation into prizes as instruments for exchanging different types of 'capital' (2005a). Bourdieu's framework and terms, though, are not adopted in the study, which, for reasons that will now be discussed, calls into question their suitability for the analysis of

current processes of literary circulation, especially their application to the study of literature on a global scale.

Bourdieu's main works on literature focus on France, providing an account of the emergence of literary production as a 'field', meaning a relatively autonomous domain of activity, structured by the relations of the agents operating within it, and governed by its own logic and stakes.[5] Agents in a given field are understood by Bourdieu to possess particular dispositions ('habitus') and resources (types of 'capital') that derive from, and determine, their positions and position-takings therein. Describing the French literary field, Bourdieu identifies literary prestige ('symbolic capital' or recognition bestowed by recognized valuing instances in the field) as functioning in opposition to money or commercial success ('economic capital'), and argues that the value of particular works, and the belief in the value of literature, are constructed not only collectively but also relationally by the agents occupying and taking positions within the field:

> what 'makes reputations' is not […] this or that 'influential' person, this or that institution, review, magazine, academy, coterie, dealer or publisher; it is not even the whole set of what are sometimes called 'personalities of the world of arts and letters'; it is the field of production, understood as the system of objective relations between these agents or institutions and as the site of the struggles for the monopoly of the power to consecrate, in which the value of works of art and belief in that value are continuously generated. (1993, 78)

As John Speller notes, Bourdieu's focus on France has 'raised questions both about the generalisability of Bourdieu's theory, and its restriction to the national level' (2011, 23). Nonetheless, his work has been adapted for the analysis of literature in other languages and territories, as well as for the study of translation: Michaela Wolf (2007a, 16–22) outlines several approaches, and there are numerous other examples, notably Gisèle Sapiro's work (2003; 2008; 2010). The application of Bourdieu's ideas to literature in other contexts represents for Speller the 'best evidence' that field theory is 'transposable' (2011, 74). However, surveying such scholarship highlights difficulties in elucidating and adopting Bourdieu's concepts in research of translingual or multi-territorial scope. These difficulties

[5] See Bourdieu (1993; 1996). A summary as brief as this is necessarily reductive. For a more detailed account of Bourdieu's work on literature see Speller (2011); for a critical engagement with his concepts see Warde (2004).

reflect in part the 'puzzle of exegesis' arising from Bourdieu's tendency to redescribe and modify his concepts throughout his writings, as discussed by Alan Warde (2004, 3). Bourdieu's analyses of literary production are part of a much larger body of work, but even within his studies on literature he can be found to use near-synonyms while insisting on the specificity of certain terms, as Speller observes (2011, 57). From this perspective, it is perhaps unsurprising that there is little consensus as to which elements should be considered proper to literary fields as heuristic constructs and which aspects describe French literary production and can be rejected or redrawn. Thus the dualistic field structure opposing large-scale and small-scale production is assumed by Gisèle Sapiro (2008) to pertain to literary production in general, while James English replaces it with a literary 'full-contact marketplace' (2005a, 11). Similarly, English redefines the relation between economic and symbolic capital in his discussion of current Anglo-American literary production (2005a; 2005b), whereas Rebecca Braun treats symbolic capital as an author-centric notion of prestige distinct from Anglo-American commercial models of fame (2011, 230–324).

This raises the question as to whether Bourdieu's concepts can, or should, be deployed in descriptions of literary activity that differ markedly from his own accounts of the literary field in France. More acute, though, for the study of translation is a dilemma that results not only from Bourdieu's discussions of the literary field of production but also from field theory in general, namely, its focus on internal dynamics. As Nick Couldry puts it, 'How fields *interrelate* has always been a difficult question for a research program whose first concern is always with the internal workings of particular fields' (2003, 659). Bourdieu's proposed solution to this dilemma lies principally in correspondences between the structures of fields: the 'notion that sets of fields change in tandem through "homologies" between their internal operations' (Couldry 2003, 659). The vagueness of this idea has exercised translation researchers, who have suggested different ways of adapting field theory to account for the interaction of agents or works between areas of literary activity conceptualized as fields. For Wolf, 'Bourdieu's methodological devices are not entirely sufficient for the conceptualization of a "translation field", which takes into account the transfer operations between different fields' (2007b, 109), and she supplements field theory with Homi Bhabha's (1994) notion of the 'Third Space'. Other researchers have attempted to integrate elements of Bourdieu's conceptual apparatus into the framework of Actor-Network Theory, for example, Hekkanen (2009) and Kung (2009). On the macro level, Sapiro advocates a combination of field theory and the core-periphery model as a method for analysing the global circulation of books

(2008). Her approach builds expressly on Bourdieu's 'A Conservative Revolution in Publishing' (2008), first published in French in 1999 and one of his few pieces to situate French literary production in relation to literary activities elsewhere.[6]

In accordance with Bourdieu's approach, Sapiro conceptualizes an international or global field composed of fields of production in different states, attempting a 'displacement from the national to the global market of translation' (2008, 154). This move, though, highlights weaknesses that are already apparent in Bourdieu's article. Most seriously, there is no justification for the conceptualization of 'networks […] between publishers in different countries' (Sapiro 2008, 160) and 'the international scene […] where everyone knows and helps each other' (Bourdieu 2008, 150) as homologies between fields, rather than as 'objective relations between these agents or institutions' constituting a field (Bourdieu 1993, 78).[7] The key point here is conceptual rather than empirical – once links between agents in different domains of activity treated as fields become a topic for investigation, the understanding of these domains as fields is called into question, since fields are internally structured and constituted. Put crudely, it is necessary either to suppose that these cross-field networks do not affect the 'position-takings' of agents within the fields, although there is no reason to reach this conclusion, or to concede that these fields cannot be analysed as fields. In this respect, the mapping of a global or international field composed of fields within states involves a sleight of hand, since it permits Bourdieu and Sapiro to analyse global activity in terms of relations between territories demarcated in accordance with political borders rather than through an examination of all the interrelations between relevant agents in these territories, which in their discussions encompass not only publishers, but also writers, translators, critics, prize committees, other literary institutions, and all new and existing works.

Clearly, as a research programme, the mapping of these interrelations would pose formidable practical difficulties; no less problematic, though, is the notion that global publishing or global literary production possess a high degree of internal coherence, as their treatment as 'fields' would require us to assume. This is another general characteristic of

[6] See also Bourdieu's other notable essay with a translingual literary dimension, 'The Social Conditions of the International Circulation of Ideas' (1999), which discusses the transfer of philosophical writings between the intellectual fields of states – specifically, Germany and France.
[7] Similarly, Bachleitner and Wolf's account of the global 'field' places foreign rights professionals and other intermediaries in an (unexplained) 'internationalen, gewissermaßen hoheitsfreien Raum' (2010a, 13).

Bourdieu's framework, in which the key concepts of field, habitus, and capital are interlocked. In particular, Bourdieu conceptualizes symbolic capital – a non-material form of capital that exists entirely in the recognition of others – as something that can be accumulated, transferred, and approximately quantified, as he attempts to do through multicorrespondence analysis (2008, 127–137). This supposes sufficient consensus about immaterial properties to enable these properties to register and function as 'assets', and the idea of consensus is provided by the field as a domain of activity that is understood by participating agents, by dint of their habitus, as a 'game' with particular rules – which in turn, somewhat tautologously, defines the field and habitus, and means that none of these concepts can be detached from this framework without losing their specificity.[8] The problems posed by the supposition of internal coherence become all the more apparent when the scope of analysis is extended to a global scale. Sapiro claims – without examining her hypothesis empirically – that literary activity worldwide is structured by an opposition between large-scale commercial production and small-scale upmarket works (2008, 159–160) and casts publishing industries in territories in the role of agents, problematically schematizing their relations in terms of Heilbron's 'world system' and Pascale Casanova's *The World Republic of Letters* (2004).[9] Casanova's study also applies Bourdieu's framework on a global scale, envisaging a world structure or field comprising 'national literary spaces', positioned in accordance with their 'volume of literary capital' (108) and apparently ruled symbolically by 'Paris', said to possess the power to 'create literary value and extend terms of credit everywhere in the world' (127). The shortcomings of this model and Casanova's findings are discussed by Prendergast (2004).

In summary, there are significant problems with Bourdieu's framework for translingual or multi-territorial studies: if the field is extended to a global level, the task of researching positions and position-takings poses significant challenges and is liable to lead to

[8] See, for example, Speller (2011, 186) on the imbrication of capital, field and habitus.

[9] Sapiro does not offer any evidence to support her assertion that global literary activity is structured in this manner, and her empirical research deals only with publishing in France, Israel and the US (2008, 160). These territories are described as 'national publishing fields' (Ibid.), but various other terms are also employed in a confusing fashion. Take, for instance, the following statement (my italics) about formation of a global book market: 'If the *nation states* are still major *agents* in this market, it has become more autonomous from their control and they now have to adapt to its rules. Though still having their specific ways of functioning, due to their own history, the *national book markets* are increasingly embeddded in the international book market, which mediates between the globalization process and the changes in *national publishing markets*' (159). In her conclusion, Sapiro then refers to 'national or international markets like the francophone, anglophone, germanophone' as 'national or linguistic publishing fields' (163). The deficiencies of Heilbron's world system as a means of hierarchizing 'translational power relations between countries' (159) or any of these other variously circumscribed units are discussed in Chapter 2.

extremely reductive conclusions, whereas working with smaller fields reintroduces the problem of interrelations between internally constituted and structured domains. Moreover, the general suitability of Bourdieu's method for analysing contemporary cultural processes is called into question by diverse forms of contemporary mobility, including virtual connectivity, which indicate that his notion of systemic relationality is not an appropriate research ambition or conceptual tool for translational practices. A more flexible view of relationality, the general principle of which is adopted here, is put forward by anthropologist Ulf Hannerz, who conceptualizes cultural activity as arising from 'perspectives towards perspectives' without presupposing their reach (1992, 67). His discussion of cultural complexity shifts the heuristic focus from the tracing of relations to a consideration of factors with a role in the distribution of cultural meanings and goods such as the regulatory power of governments or the availability of products in particular markets. Arguing that 'culture is distributed, and includes understandings of distributions' (15), Hannerz explores the variable workings of different factors and frameworks and highlights how it is possible to circumscribe cultural activity in multiple ways. As Couldry notes, this approach moves away from the problematic model of 'unified cultures linked by a secondary level of connections' while continuing to attend to questions of localization (2000, 97).

Noting the limitations of Bourdieu's model and the need for greater conceptual flexibility, the present study proceeds from an enquiry into translational discourses and practices in selected territories and examines different mappings of literary activity. Rather than working with a fixed definition of German-English literary translation, it considers how literary translation from German is circumscribed variously in these discourses and practices, focusing on critical representations in the broadsheet media, sectors of the book trade concerned with general fiction and literary non-fiction, and promotional initiatives for translated books, all of which operate as 'research filters' for the present discussion, determining its object (Poupaud, Pym, and Torres 2009). The political borders of states function as further 'research filters' for the present study, which therefore takes into consideration institutions located within Germany, the UK and US. These territories, however, are not assumed to exist as discrete units of literary space or even to represent areas of maximal coherence: on the contrary, they are deployed as heuristic tools. Avoiding the implication that practices within these territories are self-contained or uniform, our discussion of general activities refers to contexts, which acknowledges social situatedness but allows for different reaches. More detailed analysis differentiates between institutional frameworks such

as the book market, governmental structures, the publishing industry or media. For the examination of translational activities, this study takes up certain ideas from Bourdieu, but employs them in more open-ended ways. In particular, it replaces his notion of 'consecration' – described as a 'transfer of symbolic capital' (2008, 123) – with 'endorsement' or 'recommendation', which draws attention to the potential for an action to influence others, but does not contain within it the assumption of positive recognition by a predefined group or suppose that the understanding of literary value is uniform. Similarly, where Bourdieu discusses 'symbolic capital', this study refers to notions of aesthetic quality and literary prestige, noting that these are variable and involve variable evaluations of textual and commercial factors.

Since the present study seeks to investigate different dynamics and mappings of literary activity, it avoids terminology that conflates different processes or concepts. This includes the metaphorical usage of economic and political vocabulary, such as the characterization of translations as 'exports' and the circulation of books as 'relations' between states, terms that fail to discriminate between linguistic transfer, the sale of commodities in foreign markets, and the activities of governments.[10] The present study shares themes with scholarship associated with the 'transnational' research paradigm, including an interest in borders and a view of global processes as complex and uneven: for Hannerz, this paradigm represents, by comparison with globalization, a 'more humble, and often a more adequate label for phenomena which can be of quite variable scale and distribution' (1996, 6), and, as Hopper suggests, it can be understood as 'part of the process of globalization, but also as an approach to studying it' that acknowledges the variable reach of cultural forces or forms that extend beyond borders (2007, 53). As a term, however, transnationalism is problematic, since it seems to postulate the existence of a primary set of fixed borders – the 'national' – which then tend to be construed as the borders of states: Pence and Zimmerman, for example, describe transnational research within the area of German studies as 'emphasizing the flow of people, ideas, capital, culture, and goods across national borders to and from Germany' (2012, 495). The primacy of political borders is called into question by the present study, which does not posit 'Germany' as a source and interrogates discourses and practices that construct the borders of literary activity along these lines. Consequently, the present study seeks not to replicate these discourses, for which reason it does not adopt the 'national' as an analytical

[10] For an example of such usages in Bourdieu's work, see his discussion of the 'international circulation of ideas' (1999).

category or refer to 'German literature', which could be taken to suggest a correspondence between literature in German and present-day Germany as a political entity. Instead it discusses German-language literature, meaning literature written in German; whenever the analysis relates specifically to current products of the German publishing industry, or to contemporary writers identified as German citizens or residents, this is stated. Formulations such as German(-language) literature or literature from German/y indicate that discourses on German literature as a category are under examination.

1.5 Research Levels and Modes

> *The sociology of translation practices* […] *is at odds with both the interpretative approach to the text and the economic analysis of translational exchanges*. […] *Breaking with both these reductive and opposite approaches, a proper sociological analysis embraces the whole set of social relations within which translations are produced and circulated.*
> (Johan Heilbron & Gisèle Sapiro, 'Outline for a Sociology of Translation', 2007, pp. 93-94, tr. Susan Emanuel)

The present study's contribution to the sociological analysis of translation is twofold: it examines discourses and practices surrounding German-English literary translation in the German and Anglo-American contexts, and interrogates proposed sociological models for translation research. Both investigative strands build on the theoretical considerations in the preceding section, and the chapters proceed through the three levels of research outlined by Sapiro in her recommendations for the global sociological analysis of translated books (2008). These are described (163) as:

- the 'macro' level, pertaining to 'flows of translation from one language to another […] according to the economic, political and cultural power relations between countries or linguistic communities';
- the 'mezzo' level, concerning 'publishers' strategies […] in the light of the relevant field';

- the ‘micro’ level, regarding the ‘process of selecting and translating one particular book’.

The study’s advancement through these stages serves, on the one hand, to examine different aspects of translational discourses and practices in the German and Anglo-American contexts, and, on the other, to interrogate proposed sociological approaches, including claims about the sociological mode of research such as advanced in the epigraph above.

The investigation thus begins in the next chapter at the ‘macro’ or global level, which is the starting point for Sapiro’s approach to the ‘field of publishing’ (2008) and for other prominent contributions to translation sociology, notably, Heilbron and Sapiro’s ‘Outline for a Sociology of Translation’ (2007) and Bachleitner and Wolf’s ‘Einleitung zur soziologischen Erforschung der literarischen Übersetzung im deutschsprachigen Raum’ (2010a), published in the main English-language and German-language survey volumes on sociological approaches to translation.[11] The chapter examines the ‘macro’ level through statistics on global translation production and their usage by cultural agents in the German and Anglo-American contexts and in scholarly accounts: in particular, Heilbron’s ‘world-system’ (1999), which plays a major role in the above-mentioned sociological essays, and Venuti’s deployment of data to make a case for more translation (1995, 13–14), which is also a method employed by cultural intermediaries seeking to promote the circulation of translated books. The chapter demonstrates the limitations of quantitative data for macro-level accounts: wider findings on the usefulness of the macro-mezzo-micro model are then presented in the final conclusion to this study.

[11] *Constructing a Sociology of Translation Studies* (Wolf and Fukari 2007) and *Streifzüge im translatorischen Feld* (Bachleitner and Wolf 2010b).

2. Balancing the Books: Translation Statistics, or Global Literature by the Numbers

> *55 to 60% of all book translations are made from a single language, and that is – obviously – English. [...] After English, there are two languages that have a central position: German and French. Each with a share of about 10% of the global translation market.*
> (Johan Heilbron, 'Structure and Dynamics of the World System of Translation', 2010, p. 2)

Statistics on translated book production feature prominently in contemporary assessments of the position or condition of different languages and territories in global translation. This approach to literary study – a mode of what Franco Moretti (2000, 57) terms 'distant reading', through which books are viewed as units within larger structures – is most clearly apparent in purely bibliometric accounts of translation such as the 'world system of translation' formulated by Johan Heilbron (1999; 2000; 2010), but many other studies employ numerical measurement alongside other methods of evaluation. Particular importance is accorded within such statistical analyses to the number of books translated from, into or between different languages (absolute numbers or tallies) and the proportion of translations among all books published in different languages and territories (translation rates). Johan Heilbron (1999, 431) thus identifies the 'uneven flows of book translations' and the 'varying role of translations' within domestic book production as pivotal to the understanding of the international circulation of translated books. His 'system' is built to account for these differences and positions languages and territories within a core-periphery structure, with English at the centre. Other scholars have read the figures more polemically, with Lawrence Venuti's analysis (1995) influential in this regard. Drawing on tallies for translation from English and the rate of translation in the UK and US, Venuti diagnoses Anglo-American cultural imperialism and xenophobia, and makes a case for greater visibility for translation (12–20). Percentages and ratios now frequently figure in calls for increased levels of translational activity, not only in scholarly circles, but also in statements by cultural intermediaries promoting translation in particular languages and territories. Thus 'three percent' serves as a byword among translators and publishers in the Anglo-American context, while statistical

comparisons of translational 'imports' and 'exports' are deployed by organizations such as the Goethe-Institut and Litrix.de.

This chapter compares and contrasts distant readings of translation as they relate to German/y and Anglo-American publishing. It proceeds from the observation that the deployment of the 'three percent' statistic is broadly consistent with accounts of global translation by Heilbron, Venuti and others, whereas the calculations of the Goethe-Institut, Litrix.de and other organizations and agents in the German context are not. In particular, the statistical account of Germany's translational status as a literary 'Importland' – incorporated into promotional material for Litrix.de and highlighting the apparently low numbers of books translated from German into other languages – contrasts strikingly with Heilbron's claim that large numbers of books are translated worldwide from German and that translations into German, and in Germany, are relatively few (1999, 434–439). This divergence holds wider interest, since both assessments have currency beyond their specific articulation: Heilbron's 'system' is presented as a framework for sociological analysis and has attained a degree of prominence in that capacity; and the comparisons of 'imports' and 'exports' in the 'Importland' calculations appear to corroborate the view, expressed periodically in the German broadsheets, that literature in German or from Germany is a minor presence internationally and at home. The chapter thus assesses these claims, reviewing the cited statistics, considering the methodology and interrogating the conclusions based thereon. Pursuing the question of possible interpretations of numerical data on translated book production, it also discusses Venuti's treatment of translation tallies and rates and considers the deployment of statistics in statements about the need for increased translation into English and from German. In so doing the chapter examines the epistemological status of the numbers from their generation to analytical application, and attends to their mobilization for polemical and promotional ends.

2.1 Making Translation Count(s): The Data

> *Quantitative research provides a type of data which is ideally independent of interpretations, I said earlier, and that is of course also its limit: it provides* data*, not interpretation.*

(Franco Moretti, *Graphs, Maps, Trees*, 2005, p. 9)

For Moretti, distant reading constitutes the best mode – perhaps the only mode – of comprehending world literature in its planetary dimensions: 'the more ambitious the project, the greater must the distance be' (2000, 57). Distant reading, he argues, constitutes '*a specific form of knowledge*: fewer elements, hence a sharper sense of their overall interconnection' (2005, 1). This is to be achieved by obtaining data on the unit of analysis in its different geographical or linguistic manifestations in order to perceive this unit in its world dimensions – as a 'collective' (4) or 'planetary system' (2000, 54). In this sense, distant reading depends in Moretti's system on cooperation, since it is based on data derived from other people's research: for the first five figures in *Graphs, Maps, Trees*, on bibliographies, catalogues and other sources of quantitative information on the novel in Britain, Japan, Italy, Spain and elsewhere (2005, 6–12). Describing the methodology, Moretti makes an epistemological distinction between the data derived from these sources and his subsequent readings thereof. The work of interpretation, he suggests, takes place only during this latter stage of analysis, with the identification of patterns and the attempt to address the question of 'why' (9). The data, by contrast, are said to be 'ideally independent from any individual researcher', for which reason they may be 'shared by others, and combined in more than one way' (5).

The idea that certain sources of information about literature, namely, those devoted to listing or counting, could provide data 'independent of interpretations' (9) seems oddly naïve, particularly since the units to be listed or counted – in Moretti's example, 'novels', and in the present discussion, 'translated books' – can be defined in different ways. Consequently, even the apparently straightforward process of counting published texts can lead to what Poupaud, Pym and Torres describe as 'undue existential dilemmas' and 'metaphysical wranglings' (2009, 268) concerning the mutable nature of the units to be counted, different cultural conceptions of translation, the partiality of all knowledge, and so forth. On a practical level, it means any given count of published translations will proceed according to particular definitional criteria, with implications for the comparability of individual sets of data and the extent to which they can be usefully 'combined' or 'shared'. At present, researchers looking for ready-made statistics on translated book production have the option of drawing on data collected and published separately by different institutions, or consulting UNESCO's *Index Translationum*, described as a 'world bibliography of translation' and currently the largest repository of listings and statistics on translated books. For a 'planetary' analysis, drawing on

separate collections of data would not suffice: a recent report by Literature Across Frontiers (2011c, 5) sets out to collate information on translation production in Europe but abandons this approach, owing to the absence of information on many individual publishing industries and the difficulties posed by accessing information on others. The report draws instead on the *Index*, which allows for rapid distant readings of a considerably greater linguistic and territorial scope: currently, the *Index* covers books translated from or into a total of around 1,100 languages in approximately 150 participating UNESCO states and presents these entries in an online database with pre-generated statistical tables and a comprehensive search facility.[12] This option does not, however, resolve the problem of heterogeneous procedures, since the bibliography is compiled in the cooperative manner described by Moretti and combines listings from individual counts, thus raising the same issues of comparability and compatibility.

These problems have been noted by researchers, who highlight inconsistencies in the criteria and data collection methods employed by agencies reporting to UNESCO.[13] Through these reporting agencies, each participating state provides listings of new translations in domestic book production, but definitional and methodological uniformity is not enforced. Discussing this circumstance, Heilbron, who draws on the *Index* for the – distant, planetary – purpose of understanding translation as a 'world system' observes that the 'statistics […] are not very reliable' (1999, 433). His criticisms focus on the comparability of the tallies and rates of translated books published in different states, but inconsistent definitions of the units to be counted and the failure of some states to 'make regular reports or […] report at all' (Literature Across Frontiers 2011c, 4) clearly not only affect the comparability of data on translated books in different states and the quality of data for these states, but also compromise the quality of the *Index* as a data set. Adding to these problems, discrepancies have been noted between the data collected by institutions responsible for reporting to UNESCO on the one hand, and the data recorded in the *Index* on the other, pointing to errors

[12] On the current contents, see UNESCO (2011), last accessed 13.02.2013. Prior to the bibliography's digitization for CD-ROM in 1993, summary data were published in UNESCO's *Statistical Yearbooks*, with tables detailing the number of translations by country of publication, original language and so forth (see, for example, UNESCO 1985).

[13] For examples of studies identifying problems with the *Index* see Literature Across Frontiers (2011c, 4); Luey (2001, 42); Pym (Poupaud, Pym, and Torres 2009, 269–270); Šajkevič (1992, 67); Wischenbart (2008, 10). There is a notable tendency for criticisms of the *Index* to be recycled, thus Benhamou, Flôres Jr, and Peltier (2009, 9) cite Ginsburgh, Weber, and Weyer (2011, 234), citing Heilbron (1999, 433), and justify the decision to use the *Index*'s data on the basis that others have done so. For criticism of early versions of the *Index* see Bayard Quincy Morgan's verdict on its usefulness as a source for his own monumental bibliography of German-English translation, in which he complains of incorrect ascriptions of source languages and omissions (1965, iv).

in the reporting procedure or in the management of the database. A separate Literature Across Frontiers study by Jasmine Donahaye on translation statistics for the UK and Ireland thus observes that various data feeds supplied by the British Library to UNESCO 'don't appear to have been used' (2012, 13).

Serious doubts, then, have been raised about the quality of the *Index*'s data, but they continue to serve as the basis for statistical readings, largely because, as Heilbron notes, 'these […] are the only international data which are readily available' (1999, 433). Consequently, information that is considered unreliable is, at the same time, and on occasion within the same study, relied upon to a lesser or greater extent. Anthony Pym addresses this circumstance when he tackles the question of 'What the *Index Translationum* is good for' (in: Poupaud, Pym, and Torres 2009, 269–270). Noting that it is 'mildly fashionable to use the UNESCO *Index Translationum* […] and then complain about its qualities' (269), Pym proposes some guidelines that acknowledge the deficiencies of the data and seek to work around them, whereby the *Index* is seen as a 'low-effort first step' (270), rather than the basis for final conclusions. The recommendations include working with larger time frames and using averages to compensate for fluctuations in data provision, and only ever using the database as a 'rough guide to large-scale quantitative relationships' in which 'aspects like different cultural concepts of "translation" are not likely to be of major consequence' (Ibid.). Pym also stresses that particular care should be taken when comparing data for translation tallies and rates for book production in different states, but recommends privileging proportional data:

> if one only looks at the proportion of books published to books translated […], it does not matter too much how that country defines what a book is, or how enthusiastic it is about collecting data. Presumably the definition and the enthusiasm will be roughly the same for both the numbers presented. (269–270)

The importance of focusing on large-scale relationships – and the perils of presuming – can be illustrated by considering how the data are affected when the criteria for defining the unit are changed. Changes in the criteria or methods for data collection in individual states are not noted in the *Index*, but an example of one such change and its consequences can be found in the source of data behind the 'Importland' calculations: *Buch und Buchhandel in Zahlen* (*BBiZ*), published annually by the Börsenverein des deutschen Buchhandels and

consulted by cultural agents and researchers interested in information specific to the book trade in Germany. Each year *BBiZ* provides statistics on the publication of new translated books, based until recently on a definition of 'new books' that included first editions only. Following a change to this definition in 2009, the tallies and rates for the previous years were recalculated to account for new as well as first editions (Figure 1, p. 52). If these statistics had been supplied to the *Index* (which is not the case – the *Index* receives data directly from the Deutsche National Bibliothek, rather than *BBiZ*), Germany's tally and the 'world' total for 2008 would be plus or minus 4,561 translations, depending on which definition was chosen (a total of either 7,342 first edition translations or 11,903 first and new editions, i.e. an increase of 62%), with the individual tallies for source languages of translations published in Germany and 'worldwide' also changing by an unknown quantity.[14] From this perspective, even when using the *Index* as a 'first step' and in awareness of the data's heterogeneity, it seems advisable to treat all differences, including within aggregated statistics, with caution.

Pym's other suggestions for improving the comparability of data for different publishing industries also seem questionable. The figures from *BBiZ* show the rate of translation in the German publishing industry rising with the revised definition of newness (from 8.8% to 12.6% of total new book production for 2008), suggesting that privileging proportional data for translation production in individual publishing industries does not resolve the difficulties presented by comparing statistics from different counts. It is also problematic to assume that data collection agencies will be equally enthusiastic about gathering information on translations and on books in general. Evidence to the contrary is supplied by Donahaye's report on translation into English, which indicates that agencies in the UK and Ireland are distinctly more committed to putting together data on new books published in these territories than to recording information on (these same) books specifically as translations or otherwise. As Donahaye notes, details of new books are collected and recorded by the British Library and metadata service providers, but within these systems there is 'no effective mechanism […] for collecting and analysing data on translated titles' (2012, 8), not least because translation is not always among the specified data fields (15).

[14] To put the two sets of *BBiZ* data for 'new translations' in context, the *Index*'s online database lists ca. 81,000 'new translations' worldwide for 2008, of which 10,487 are categorized as 'new translations' published in Germany. *BBiZ* lists either 7,342 or 11,903 for that year.

Pym nominates Heilbron's account of global translation as an example of an appropriate usage of translation statistics to explore 'large-scale quantitative relationships', describing it as a study that 'tests the validity of classifying languages in terms of their central or peripheral status within a world system' (in: Poupaud, Pym, and Torres 2009, 270). The basis of Heilbron's system is indeed a relatively cautious distant reading of the *Index* that draws only on aggregated statistics for source languages and classifies these languages within broad percentage categories (1999, 434). It thereby avoids tallies and rates for individual publishing industries and attempts only a broad schematization of numerical findings, revealing some striking quantitative differences, notably with respect to English. Heilbron's circumspect treatment of 'not very reliable data' (433) does not extend, however, to his interpretation of these percentage categories, which he proposes can explain or predict not only other statistics from the *Index*, but also wider translation practices, including the circulation of books in and from the German publishing industry (440). His model will be examined in the next section, followed by the contrasting account of Germany as a literary 'Importland', as calculated by Litrix.de throughout the 2000s.

2.2 Heilbron's 'World System' and German/y as 'Central' to Global Translation

> *How can one account for the uneven flows of book translations between language groups? And how can one explain the varying role of translations within different language groups? In proposing an answer to both questions, the various activities involved are considered to be interdependent and are therefore best understood as constituting an international or even a world-system.*
> (Johan Heilbron, 'Towards a Sociology of Translation: Book Translations as a Cultural World-System', 1999, pp. 431–432)

Heilbron offers his model of world translation as a possible solution to the 'most general issue in the sociology of translation: the translation of books considered as an international system' (1999, 431). This claim is based on a distant reading of the *Index* by language of origin, with languages categorized and ranked according to the proportion of 'world' translations for which they are recorded as a source. Adopting a core-periphery framework,

Heilbron proposes that 'a language is more central […] when it has a larger share in the total number of translated books worldwide (433). The resulting hierarchy of source languages places English at the core of the system, estimated as the source for over 40% of translations and identified as 'hyper-central' (434). An updated account of the rankings (2010, 2) raises the figure for English to 55-60% and categorizes French and German as 'central', accounting for approximately 10% each. Heilbron then classes several other languages as 'semi-central' at 1-3% each and the remainder as 'peripheral' at less than 1% each, with the difference between these two categories treated as less distinct.[15] This rough schematization of the *Index*'s recent data highlights the circumstance that the majority of new translated books are recorded as translated from English, with two further languages – French and German – recorded as sources for a large proportion of the rest.

For Heilbron, however, the core-periphery hierarchy is not merely a means of representing these findings spatially; he contends that it functions as a 'general sociological model' (1999, 429). Arguing that the position of a language determines other aspects of global and local translated book production, he proceeds to formulate a set of principles that are held to explain the 'uneven flows of book translations between various language groups' and the 'varying role of translations within different language groups' (431). Awkwardly for any attempt to test or adopt these principles, the nature of a 'language group' is not defined more closely, with Heilbron merely stipulating that they 'do not always coincide with nation states' (432). In practice, though, German and Germany are discussed interchangeably: thus Heilbron proposes that 'the more central a language […] the smaller the proportion of translations into this language' and seeks to confirm this hypothesis with statistics on 'translations in national book production' of selected states, citing rates for translated book production in the UK and US for English, France for French, and (West) Germany for German (439). This procedure is repeated in the 2010 account of the system, in which updated statistics are given:

> The general principle is: the more central the international position of a language/language group is, the lower the translation rate within that language. So you have – indeed – low translation rates for the US and the UK: between 2 and 4% of all published books. The rates in France and Germany are significantly higher: fluctuating between 12 and 18%

[15] See also Heilbron (1999, 434). In this earlier version, the third category is termed 'semi-peripheral' (Ibid.).

> of the national book production. Higher rates again for the semi-central languages (over 20%), and, the highest rates are usually found in peripheral language groups. (2010, 3-4)

As examples of rates for 'peripheral language groups', Heilbron cites percentages of over 30% for the publishing industries in Greece, Portugal, 'Scandinavian countries', and over 34% in the Netherlands (4).

This leaves the proposition of an inverse relation between centrality and translation rate untested for languages and untestable for the language groups, which have not been defined. We can accept on the basis of the cited examples a possible negative correlation between frequently translated languages and the rate of translation in (selected) publishing industries producing books in those languages, but, since correlation does not imply causation, there is no reason to suppose that the hierarchy of source languages can explain or predict any perceived patterns, although Heilbron nonetheless contends that the 'structure of the world system […] determines the level of importation' (1999, 439). The supporting evidence for other purported 'consequences of centrality' (435) is similarly thin, with the notion of the 'language group' serving mainly to permit unwarranted switches between languages and selected social entities. Heilbron thus proposes that the system's hierarchy can also be applied to quantify the role of states as sources for translated books, reformulating the proposed inverse relation between frequently translated languages and translation rate in languages to involve 'countries':

> The more central the cultural production of a country is, the more it serves as an example to other countries, and the less it is itself concerned with the cultural production from other countries. (439)

Reiterating this claim in 'Outline for a Sociology of Translation', Heilbron and Sapiro (2007) adopt terminology that suggests the principle should be applied to not only the publication in other languages of a country's (undefined) 'cultural production' but also foreign sales of books produced in publishing industries:

> The more central a language […] the lower the proportion of translations as compared to non translated texts. While the dominant countries 'export' their cultural products widely and translate little into their languages, the dominated countries 'export' little and 'import' a lot of foreign books, principally by translation. (96)

As the 'country' equated with German throughout the system, Germany should therefore frequently serve as a source or 'exporter' of literary works for translation or sale to foreign publishers – except by comparison with 'countries' figuring in the positions of the 'hyper-central' language of English, namely, the UK and US. However, the only evidence submitted in support of these claims is the presumed correspondence between 'language groups' and languages, as positioned hierarchically according to the *Index*'s data on languages of origin.

This presents us with a logical conundrum, since either the purported language group for German coincides with Germany, in which case there is no obvious means of categorizing other 'countries' with book production in German; or, it does not coincide with Germany, with the consequence that nothing can be ascertained about the individual role of Germany as a source or 'exporter', since the classification must apply to the group as a whole and not its components in isolation. In fact, throughout the 1999 article, which is based on data from the 1980s and earlier, Heilbron omits to specify whether his discussion of Germany pertains to the GDR or FRG, and he provides no guidance on how, for example, Switzerland with book production in four national languages might be positioned as a 'country' in the hierarchy. More seriously, a hierarchy derived from the *Index*'s data on languages of origin does not seem an appropriate proxy for any present-day entity or collection of present-day entities as suppliers or 'exporters' of literature for translation, since these data cover newly published books translated from languages, not translations of material newly written or published in languages, or translations licensed from publishing industries with book production in these languages. Contending that the 'flow of book translations between […] language groups can be analysed by using book statistics' (432), Heilbron thus appears to mistake the publication of translated books – and statistics on the publication of translated books – for evidence of actual social and economic relations. Worse still, his proposed sociological model – which has found extension and inclusion in methodological survey volumes – cannot differentiate between translations of public domain works, licensed copyright translations and works by historic and living writers, or examine the actual flow of licences between publishing industries in different states.[16] It depends for its operation as a 'system' on unsound concepts

[16] Heilbron and Sapiro's 'Outline for a Sociology of Translation' (2007) is part of Wolf and Fukari's English-language volume on sociological methodologies, *Constructing a Sociology of Translation* (2007); and Heilbron's 'Responding to Globalization' (2008) is included in the survey volume *Beyond Descriptive Translation Studies* (Pym, Shlesinger, and Simeoni 2008). The 'system' also provides the macro-framework in other articles on sociological methodology by Sapiro (2008; 2010) and is the basis for the macro-analytical approach described in Bachleitner and Wolf's introductory chapter (2010a) to their German-language

such as language groups and on unsupported assumptions about the position of publishing industries and other social agents and institutions within the purported hierarchy. The resulting suggested schematization of bilateral flows of translation between 'countries', which are variously coterminous with languages, publishing industries and 'national cultures' (439-440), is not only conceptually flawed, but also has no basis within the *Index*'s statistics that underlie the core-periphery structure, which makes his insistence that global and local translational activity can be explained by position within the system all the more unhelpful.[17]

In sum: the position of German as 'central' to world translation in Heilbron's system depends on the relatively high global proportion of new entries in the *Index* listed as translations from material in German written anywhere and in any era. The conclusions that can be drawn from this are extremely limited: the other 'consequences' of centrality are unsubstantiated on the level of languages, and we can abandon the notion of language groups. Certainly, it does not follow from the centrality of German as an overall source language that books translated from recently written or copyright material in German also have a relatively large presence globally or within individual publishing industries; and the relative numbers of books licensed from any given publishing industry have not been ascertained. This information cannot be derived from the *Index*'s statistics or gleaned from its bibliographic listings, which record original title, author and language of origin, but not date or place of production for source works or whether the translation was based on licensed copyright material. Consequently, Heilbron's adoption of economic vocabulary to describe the statistics as 'imports' and 'exports' is misleading, and his contention that 'in the international translation economy, there is no equilibrium between import and export' is no more than a reformulation of his hypothesis of an inverse correlation between the proportion of translations from a language and the proportion of translated books in a selected publishing industry (2010, 4). In fact, although Heilbron asserts that the existence of 'many translations out of [a] language […] corresponds to relatively few translations into this language' and applies this principle to translation from and in 'countries' (1999, 439; 2010, 3-4), he does not make these particular calculations, which – as cultural intermediaries have highlighted –

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sociological survey volume, *Streifzüge im translatorischen Feld* (2010b). The original 1999 version of the system features in Routledge's *Critical Readings in Translation Studies* (Baker 2010).

[17] See, for example, the logical short circuits in his attempt to explain 'responses to globalization' on the basis of position within the system, apparently supposing that this point can be validated by discussing the different responses of two 'countries' with purportedly different positions in the system: the Netherlands and France, each figuring in the place of a language group (2008, 188).

show an apparent excess of metaphorical 'imports' for German and the German publishing industry, directly contradicting his suppositions.

2.3 Germany as a Literary 'Importland' and the Deficit in Books Translated From German

> *Deutschland ist, was Literatur angeht, ein Importland: fast jede siebte Neuerscheinung auf dem deutschen Buchmarkt stammt von ausländischen Autoren, während jährlich nur etwa halb so viele Lizenzen für deutsche Titel ins Ausland vergeben werden. Vor allem im Bereich Belletristik ist ein deutliches Ungleichgewicht festzustellen: den ca. 2000 belletristischen Titeln, die jährlich aus dem angelsächsischen Sprachraum ins Deutsche übertragen werden, stehen nur rund 40 Titel gegenüber, die vom Deutschen ins Englische übersetzt werden.*
> ('Hintergrund', www.litrix.de)[18]

Reporting on literary translation for the West German government, Andreas Wiesand draws attention to the high tally of translated books in the domestic publishing industry, observing that 'nicht zuletzt infolge ihrer außerordentlich hohen jährlichen Titelproduktion ist in der Bundesrepublik Deutschland […] die Zahl der Übersetzungen ins Deutsche besonders groß' (1980, 84). This tally – a total of 6,105 new translated books in the West German publishing industry in 1978 – corresponds to a rate of translation of 10%, which is roughly equivalent to the figure quoted by Heilbron, based on the *Index*'s data from a similar time (1999, 439). However, whereas Heilbron compares rates for different publishing industries, noting the lower percentage of translated books in West Germany relative to reported rates for selected other states including Greece at 40%, Wiesand compares the tally of translated books in West Germany with the tally of books translated from German, as recorded in the *Index*. Signalling

[18] See Litrix.de (2011). The above paragraph was published on the Litrix.de website on its launch and last accessed in this form on 10.08.2011. The page was later updated: the revised 'Importland' account dispensed with the overall ratio, but stated that every eighth book published in Germany is a translation, and revised the figures for *Belletristik*. See Litrix.de (2014), last accessed 01.06.2014. Since then, the Litrix.de website has been redesigned: on last access – 28.02.2015 – the account of Germany as an 'Importland' was no longer available.

that the *Index*'s tally of translation from German should be expected to exceed translated books in the West German publishing industry, Wiesand finds the reverse to be true, calculating a literary 'Übersetzungsdefizit' for West Germany, with domestic translated books outnumbering books translated from German by 6,105 to 3,500 (1980, 84). Mistakenly representing this calculation as a comparison of the 'Einfuhr' of translation licences by West German publishers and the 'Ausfuhr' of licences from West Germany and elsewhere, he also arrives at a translational imbalance of – what are *metaphorical* – imports and exports, only in the reverse direction to Heilbron. Noting a particular discrepancy for literary works, he concludes that 'bislang kann vor allem die belletristische Literatur der Bundesrepublik außerhalb des deutschsprachigen Raums kaum als "Exportschlager" gelten' (87), and his closing remarks comprise suggestions for increasing and improving the Federal Government's measures for supporting translation.

This verdict and method of translational accounting are familiar from more recent discourses among cultural policy intermediaries and representatives of the German book trade, although the comparisons are now based on figures from the Börsenverein's annual statistical report *Buch und Buchhandel in Zahlen* (*BBiZ*) and weigh translation production in the German publishing industry against licence sales from the German publishing industry, also arriving at a perceived imbalance involving a greater number of translated books in Germany. This statistical line of argument is recorded by Rectanus (1990a, 28–29) and Rosenberg (1997, 5), discussing activities of Inter Nationes, the Ausstellungs- und Messe GmbH and the Goethe-Institut in the 1980s and 1990s, and it underpins the rationale for Litrix.de, founded in 2003 to promote recent German-language books to foreign-language publishers. The account of a translational 'Ungleichgewicht', presented on Litrix.de's website and cited in the epigraph above, compares translations and licences to describe Germany as a literary 'Importland', a metaphor also adopted by other cultural policy and book trade organizations in the 2000s, and featuring in publicity for the Deutscher Buchpreis, another initiative for the international promotion of German-language books, launched around that time.[19] Metaphors of unbalanced foreign trade and comparative calculations also find usage in critical arguments about purported deficiencies or singularities in German-language prose, supporting a *Spiegel* polemic from the early 1990s on German fiction as 'gedankenschwere

[19] See, for example, Börsenverein (2005c; 2006b); Börsenverein & Goethe-Institut (2007); Goethe-Institut (2007); Kulturstiftung des Bundes (2007a). See also articles in the journals *KulturAustausc*h, published by the Institut für Auslandsbeziehungen (Winckler 2004) and *Fluter*, published by the Bundeszentrale für politische Bildung (Mansbrügge 2004).

Nabelschau' (Spiegel staff 1992) and figuring in culture editor Volker Hage's mournful stocktaking of sixty years of postwar literature in a *Spiegel* special issue that celebrates the new wave of creativity in other art forms (2005).

Such deployment of the statistics to illustrate the need for promoting German-language literature or to validate critical claims about its status or qualities turns on the assumption that the lower number of licence sales constitutes a shortage and will be recognized as such. Problematically, though, the comparison between translated books and licence sales already involves a disproportion: it draws on appropriate statistics to quantify book translation in and from the German publishing industry; but it does not measure book translation *into* and from the German publishing industry, which is to say, licensing flow. Actual book 'imports' and 'exports' consist of books produced in a given state and offered for sale in another, so the terms are not applied correctly on either side of the comparison, and it is difficult to ascertain whether intermediaries and commentators deploying these comparisons and metaphors are mistakenly viewing or presenting translated books as licensed translations or merely treating the figures as a gauge of relative numbers of licensed translations – about which no firm conclusions can be drawn. As an advance on Wiesand's quantification of translation production in Germany against translation from source material in German, the comparison draws only on data pertaining directly to the German publishing industry, but the usefulness of comparing the respective figures is moot.

The method seems particularly suspect when the calculations are reconstructed on the basis of overall statistics for translation production and licensing in *BBiZ*. This provides us with two separate sets of figures for translated books for the period 2005—2008, thereby highlighting the problem with comparing data for two different types of unit, defined and counted through necessarily different procedures.[20] As illustrated in Figure 1 below, the outcome of the comparison can be reversed for three of these years, depending on which definition of new translated books is preferred (columns 3 or 4 versus column 5). To salvage

[20] *BBiZ* compiles figures for new translated books from listings in the *Deutsche Nationalbibliografie* and the *Verzeichnis Lieferbarer Bücher*, in accordance with the chosen criteria for new translated books, which, as previously discussed, changed in 2009 to encompass first and new editions; statistics in the section on 'Lizenzen' are derived from an annual survey of publishers conducted by the Börsenverein. In fact, *BBiZ* warns expressly against comparisons between translated books and licence sales on the grounds that the figures for licences are likely to represent an 'Untererfassung' because they depend on the participation of publishers in the survey (Börsenverein 2001, 75), but, in view of the other problems with such comparisons, this scarcely seems the most important of the possible objections.

anything from the calculation, we need to suppose that licensed translations are included within (both sets of?) tallies of translated books, which gives rise to the possibility that overall licence sales may actually have exceeded overall licence acquisitions at certain points, although this hypothesis too is fraught, since licence acquisitions and the publication of the resulting translations are liable to be separated by varying intervals of time. Concretely: licence sales outweigh translated books and possibly also licensed translations in 2007, but licences for translated books published in 2007 were potentially acquired in 2006 or earlier; similarly, licences acquired in 2007 may have led to translations published in later years, in which translated books appear to be back in the ascendant. Not only, then, are translated books in Germany an inadequate proxy for licensed translations, but licensed translations are an imperfect proxy for licence acquisitions, and *BBiZ* gives us no information on either.

Figure 1. Translation Rate, New Translations and Licence Sales in/from the German Publishing Industry, 2000-2010

Year	Translation Rate (1st Editions only)	Translation Rate (1st & New Editions)	New Translated Books (1st Editions only)	New Translated Books (1st & New Editions)	Licence Sales
2000	12.1		7,631		4,759
2001	10.6		6,819		5,337
2002	10.4		6,223		5,131
2003	12.3		7,574		7,022
2004	7.3		5,406		6,989
2005	7.9	12.5	6,132	11,214	7,491
2006	7.2	10.6	5,773	10,045	8,828
2007	7.2	9.1	6,160	8,786	9,225
2008	8.8	12.6	7,342	11,903	7,605
2009		12.7		11,800	6,278
2010		12.8		11,439	8,191

Compiled from *Buch und Buchhandel in Zahlen*, 2001-2011.[21]

[21] Each edition of *BBiZ* reports on the previous year (hence, *BBiZ 2001* provides statistics for 2000). Where statistics for a given year were amended in later editions, the amended statistics have been cited above. *BBiZ* compiles its statistics on new translated books from the listings in the *Deutsche Nationalbibliografie* and the *Verzeichnis Lieferbarer Bücher* (a catalogue of books in print in Germany); prior to 2002 (i.e. for the years 2000 and 2001 above), the figures were compiled solely on the basis of the *Deutsche Nationalbibliografie*'s bulletins (see the relevant editions of *BBiZ*). Figures on translated book production are included in the section of *BBiZ* on 'Übersetzungen in die deutsche Sprache', which cover translated books published in Germany, not translations

These problems persist even when the statistics appear to show considerable numerical differences between translated books and licence sales. This is true of the data for *Belletristik*, with *BBiZ* recording a consistently higher number of translated books than licence sales (Figure 2, p. 54). Comprising all genres of fiction and literary non-fiction, except children's literature, this is a key category of interest for cultural policy intermediaries and journalist-critics, and the apparent statistical finding that domestic works in this category are underrepresented in translation conforms with critical concerns and claims in the German broadsheets, as expressed polemically during the 1990s in the form of high-profile assertions about the minor status of contemporary German(-language) literature globally and the greater popularity of foreign writers in the German bestseller lists.[22] Reproducing features of these discourses, Deutsche Welle identifies a 3:1 ratio of 'imported and exported books' for the early 2000s and takes this finding to indicate that 'fewer foreign audiences read German authors than vice versa', concluding that 'contemporary German fiction is not faring too well outside the country' and suffers from a 'bad rap' abroad (DW staff 2004). Clearly, though, the mismatched comparison between translated books and licence sales prevents us from ascertaining anything about the possible ratio of licensed translations/licences, much less about the ratio of contemporary works, and the outcome of the calculation, even if the data were available, would not reveal how contemporary German(-language) works in this category are 'faring' globally, but would merely measure their numbers against translations of contemporary works in the German publishing industry, which does not seem a suitable measure for assessing global circulation or 'rap'.

In the case of English, the number of translated books – and the discrepancy between translated books and licence sales – seems particularly high. Litrix.de's calculations for *Belletristik* in the early 2000s put the figure at approximately 2,000 books translated from English in Germany to 40 licence sales for English from the German publishing industry. Volker Hage (2005, 213) cites 28 licence sales for English and notes that the 'Summe […] der epischen Importware' of books translated from English also exceeds the total number of *Belletristik* licences for all languages: 1,702 to 1,016. Here the limits of this method of

into the German language, as the title of the section suggests. Statistics in the section on 'Lizenzen' are derived from an annual survey of publishers conducted by the Börsenverein.

[22] See, for example, Frank Schirrmacher in the *FAZ* on the 'letzten Werke von weltliterarischen Rang', reprinted in Köhler and Moritz (1998, 16); Martin Hielscher in the *Neue Rundschau* on 'deutsche Gegenwartsliteratur' as a 'schwindende Größe', and Uwe Wittstock on the unpopularity of German(-language) novels (1998, 151).

accounting become maximally frustrating, as we have every reason to suppose from research into licensing practices that, underlying these figures, there is also a disparity in licence acquisitions and sales between publishers in Germany and their British and American counterparts.[23] However, even this – uncontroversial – conclusion cannot be drawn from the statistics. Instead we can only speculate on how many of the 1,702 books translated from source material in English were licensed translations, and how many of these licensed translations were acquired from publishers in any given state – not to mention how the 28 licences for English divide up between publishing industries in these (or potentially other) states, since *BBiZ* provides figures for *Belletristik* licence sales by destination language only and not by destination territory.

Figure 2. Translation Rate, New Translations & Licence Sales for *Belletristik* in/from the German Publishing Industry, 2000-2010

Year	Translation Rate (1st Editions only)	New Translated Books (1st Editions only)	Licence Sales
2000	38.2	2,876	743
2001	38.6	3,746	734
2002	31.1	2,580	783
2003	31	2,888	1,016
2004	20.7	2,192	1,089
2005	13.8	1,542	921
2006	21.5	2,438	1,084
2007	22	3,088	1,168
2008	24.5	3,623	800
2009	29.8	4,155	665
2010	30.3	4,396	1,027

Compiled from *Buch und Buchhandel in Zahlen*, 2001-2011.

[23] See the descriptive analyses of licensing and publishing practices in Rectanus (1990a), Sievers (2007, 39–48); and Fischer (2010). The quantitative measures cited for licensing acquisitions in these accounts should nonetheless be treated with caution: Rectanus, for example, attends to the distinction between translated books and licences (1990a, 75), but it is unclear whether this distinction has been heeded by those compiling the statistics that he cites (28). Similarly, Fischer reads the tallies in the *Index* for translation production in Germany and other UNESCO states and mistakes these for licensing figures, hence concluding without statistical basis that 'Deutschland ist […] insgesamt der größte Lizenznehmer unter allen Nationen der Welt' (2010, 34).

Hage extends the calculation to include four other languages in a 'literarische Handelsbilanz': French (227 books translated from French to 16 licence sales for French), Italian (104 to 29), Russian (93 to 53), and Spanish with an 'Ausgleich' (86 apiece). Some of these figures seem intriguing – notably the figures for French and Italian – but they prompt questions rather than providing any answers. The selected languages, moreover, are the top source languages for *Belletristik* translated books in Germany, and a different set of statistical asymmetries is presented by the figures for top destination languages for licence sales: Spanish now leads the list (86 apiece), followed by Japanese (13 translated books to 79 licence sales), Czech (8 to 79), Greek (3 to 73) and Dutch (52 to 73).[24] From these figures, it seems likely that the number of licences issued by German publishers is actually greater than the number acquired from publishers in (some of?) the states in which books in these various languages are written and published, but there are still multiple uncertainties (how many publishing industries are involved in each comparison and what is the distribution of licence acquisitions/sales?), and it suffices to say that this second set of statistics is merely *more obviously* unsuitable for supporting Hage's claims about a shortage, since the first set does not demonstrate (or disprove) this point.

Whereas a lower number of licence sales is automatically considered a deficit in this method of comparison, the criterion for ascertaining appropriate levels of licensing is not entirely apparent. At times, the nominated reference point appears to be numerical parity, as suggested by the use of terms such as 'Ausgleich' to indicate approval (Hage 2005, 213) or 'Ungleichgewicht' to describe a problem (Litrix.de). On other occasions, it is suggested or asserted that the level of licensing from the German publishing industry should be commensurate with the overall number of books that it produces relative to publishing industries in other states (Winckler 2004) or with the success of Germany as an 'Exportland' in other domains (Spiegel staff 1997) – a view expressed forthrightly in the juxtaposition of the apparent unpopularity of books from Germany with the global demand for German-made cars (Spiegel staff 1992, 258). From this perspective, a greater number of licence sales than acquisitions, or a proportion of global licence sales that is relatively large, could nonetheless be taken to constitute a shortfall. Clearly, though, assessing this would require different statistics and a much more complex approach.

[24] Hage states that his statistics cover translated books and licence sales in 2003. My figures for top destination languages for *Belletristik* licence sales are taken from *BBiZ 2004* (Börsenverein), which reports on 2003.

In short, this method of accounting leaves room for a great deal of doubt: it supplies us with (approximate) figures for licence sales from the German publishing industry, but it does not permit us to quantify the flow of licensing with publishers in other states, much less the German publishing industry's share in global licensing – or indeed the relative global presence of contemporary novels from Germany or in German, as different applications of the figures variously suggest. Moreover, the criterion for ascertaining appropriate licensing flow is also in doubt, and the same figures could be read in contradictory ways. Thus, for example, the German publishing industry may acquire more licences than it issues, which would constitute a deficit according to the criterion of parity; but the number that it issues may nonetheless be higher than from other publishing industries, representing a large global 'share' – although not necessarily sufficiently large, according to a proportional model of whatever variety. Similar difficulties and ambiguities surround quantitative readings of translation production more generally. In fact, there is very little data available on levels of licensing within or between publishing industries and still less on the circulation of contemporary works, although this is not immediately apparent, since statistics on translated books are frequently confused with licensed translations or translations of contemporary literature or discussed vaguely as 'imports' and 'exports' without distinguishing between any of these categories or indeed between actual book 'imports' and 'exports', about which data are collected separately and recorded in monetary terms.[25] Moreover, although tallies and rates often figure in calls for increased translation, whether in material produced by cultural policy organizations in Germany or discourses in the Anglo-American context about translation into English, there is no consensus as to what might constitute an appropriate, normal, or ideal level of translation – or what a higher or lower rate of translation production or tally of licensing might reveal.

[25] According to Ganne and Minon (1992, 58), the Syndicat national de l'édition compiles statistics on licensing acquisitions and sales into/from the French publishing industry. Otherwise, it is rare to find figures that unambiguously relate to licensing, as opposed to translation production. Figures for translations of contemporary works are occasionally compiled by individual researchers according to their own criteria: thus Sievers (2007) collects data on translations published in France and the UK of works by contemporary German-language writers living in Germany/of German descent with work written and translated in the period 1980-1999, but her bibliography cannot be used to analyse licensing from German or German-language publishers. According to the trade brochure *Über:blick*, actual book exports from the German publishing exceeded book imports in the German book market in monetary value in 2007 by €1.4 bn to €653m (AuM 2010a, 20): monetary value is the customary, and more relevant, measure for imports and exports and not numbers of books, as per quantitative accounts of translation or licensing in which these terms are misapplied.

2.4 Reading Translation Statistics: Open and Closed Books

> *Mais si un fort taux de traduction dans la production éditoriale d'un pays peut illustrer une remarquable ouverture aux civilisations étrangères, l'importance des traductions peut également refléter une certaine forme de domination culturelle.* (Ganne and Minon, 'Géographies de la traduction', 1992, p. 56)

The best-known statistical account of translational asymmetry is surely the opening chapter of *The Translator's Invisibility*, in which Lawrence Venuti, marshalling evidence for his diagnosis of Anglo-American cultural imperialism and xenophobia, cites figures for the number of new translated books from English and for the rate of translation in the UK and US (1995, 13–14). Before linking these statistics to a 'trade imbalance' (14), which turns out to concern transactions between Anglo-American publishers and their foreign-language counterparts (i.e. licensing, not translation production), he sums up his quantitative findings, whereby the cited figures for translation rates in the UK and US publishing industries are redescribed as the rate of translation among English-*language* books:

> Since World War II, English has been the most translated language worldwide, but it isn't much translated into, given the number of English-language books published annually (Ibid.).

The 'trade imbalance' of licensing that these quantitative findings on translation production 'point to' (Ibid.), but do not substantiate (Venuti does not acknowledge the mismatch between new translated books and his account of a 'trade imbalance' between publishing industries, to which the statistics on translated books appear to be linked), is then said to 'underwrite' the 'global domination of Anglo-American culture' that is 'behind' the 'invisibility' of the translator, which, in turn, is 'symptomatic' of the above-mentioned Anglo-American imperialism and xenophobia (17). It would not be accurate to say, therefore, that Venuti *equates* the high number of books translated from English and the low rate of translation in the UK/US/English with a (licensing) 'trade imbalance' or with imperialistic/xenophobic Anglo-American attitudes towards 'cultural others' (Ibid.), since each finding is presented as gesturing in some (albeit undefined) way towards the next. If, as Venuti has subsequently stated, his 'data and ideas' have been misinterpreted (2008, ix), the fault does not lie with his readers alone.

Given the widespread statistical confusion over translated books/licensed translations and languages/publishing industries, it seems fitting that Venuti has been challenged over claims that he does not make explicitly. While not contesting the critique of Anglo-American cultural dominance, Pym (1999) questions the use of the term 'trade imbalance', assuming not unreasonably that it refers to the disparity between books translated from English and translation production in English, and argues that the low rate of translation in the UK and US could be explained by less 'pernicious' factors. Pym works through different mathematical scenarios according to which either the proportion of translations in new book production is equal across all units under investigation (in which case, owing to the differing number of books published in each unit, the absolute numbers of translations published in each unit will be unequal) or the absolute number of translations produced in each unit is equal (in which case, by the same token, the proportion of translations in each unit will be unequal).[26] These calculations do not directly concern the perceived 'trade imbalance' (which in Venuti's argument turns out to be a licensing imbalance, identified by means of qualitative techniques such as interviews), but Pym nonetheless makes the point that low translation rate cannot necessarily be taken to indicate cultural 'complacency', and he proposes instead that a 'low translation rate […] may be due to no more than a high number of books' produced in a given publishing industry (8).

This line of enquiry is pursued by Ginsburgh, Weber and Weyer (2011), who argue that the number of books translated from and into different languages is determined in large part by the respective number of current first-language speakers of the source and destination languages, the linguistic 'distance' between these languages, and the literacy rate and income per head for speakers of the destination language. However, there are serious problems with a paper on 'The Economics of Literary Translation' that adapts a model designed to explain (trade) 'exchanges between countries' (234) in order to account for source and destination languages for translated books – more precisely, for the publication of books translated into destination languages from source material written at any point in history, and hence not necessarily involving trade or other exchanges between agents in present-day states. The study appears to rest on similar misconceptions to Heilbron's system, adopting current first-language speakers of source languages as a proxy for source material in those languages, and

[26] Pym refers to these units as 'cultures', which allows for the idea that each unit does not necessarily consist of a single publishing industry but could include several, but the notion of 'cultures' carries with it associations that complicate rather than clarify what is simply a mathematical proposition.

the model is tested against data from the *Index* including tallies for target languages that cannot be regarded as reliable, which undermines the purpose of the test. The fact that the authors' results do not match the *Index*'s questionable statistics has therefore little bearing, but the disparity should not be attributed to 'idiosyncrasies in the partner countries or languages' (233), as they claim.

Despite the fundamental problems with Ginsburgh et al's model, we can nonetheless admit the general notion that evaluating statistics on translation production in/from languages or in publishing industries in relation to overall book production or with demographic, economic and educational factors might reduce (or increase) disparities between flows and/or rates, which, from the perspective of numerical parity, might seem greater (or lesser). Clearly, though, there is unlikely to be any consensus on which particular factors *should* be accounted for, and calculations based on such factors will necessarily derive from a distribution of assets that is already unequal. Arguments about proportionality (whether applied to translation production or licences) tend not to figure in accounts of translation motivated by concerns about existing inequalities, such as Venuti's critique of Anglo-American hegemony (1995), or by an interest in promoting cultural diversity – a principle frequently cited by sponsors of translation including, for example, English PEN (2014), and the German Federal Government, which funds Litrix.de, the Goethe-Institut, and other organizations to promote translation on its behalf (Deutsche Bundesregierung 2013, 49).

If we look to studies on diversity for advice on calculating a level of translation production in line with this principle, we discover that figures for tallies and rates will not suffice. Instead, the model proposed by Benhamou, Flôres and Peltier (2009) accounts for variety (the number of source languages in translation production, as per the *Index*'s statistics), balance (the extent to which these languages are equally represented) and disparity (measured according to 'linguistic distance'). This leads to some unexpected results, with the US ranking highly for 'cultural diversity', owing to the relatively balanced representation of source languages among its 'new translated books' – in other words, 'new translated books' from English dominate in foreign-language publishing industries, whereas in the book production of the US they do not (12-14). The introduction of 'balance' as a criterion not only problematizes the assumption that higher levels of translation signal a greater degree of cultural 'openness' but also calls into question the reverse but parallel assumption that a high level of translation signifies that a publishing industry or language is 'dominated', as

Heilbron and Sapiro contend (2007, 97).[27] However, the overall level of translation production is not accounted for in any way at all in Benhamou et al's rankings (i.e. 'variety', 'balance', and 'disparity' in new translated books are measured, but translation rate within wider book production is not), for which reason the authors consider their formula, and the calculations based thereon, to be deficient (2009, 16).

Benhamou et al. highlight other limitations that pertain to their analysis – and, indeed, to readings of translation statistics more generally. First, as they note, their study covers only the 'supply side' of translational activity in a given context (18), which is to say, the *Index*'s data relate solely to the activity of publishing translated books. The authors suggest, therefore, that their formula should include a metric for 'diversity consumed' (Ibid.), perhaps to be calculated on the basis of bestseller lists (see also Benhamou and Peltier 2007). Clearly, activities other than publication and sales could be nominated for inclusion in the assessment, but the more fundamental problem is that 'cultural diversity' within these activities cannot be measured solely in terms of the relative numbers of books translated from different languages and the 'variety', 'balance' and 'disparity' between these. As Benhamou et al. note, the 'cultural diversity' of books could also be evaluated on the basis of the 'variety of authors' origins, […] their religion, the differences in their biographies, and many other aspects' including content, length and style (2009, 2). Distinguishing between books solely by their linguistic origin does not account, then, for these possible differences between books of the *same* linguistic origin, including differences between non-translated books in the principal language/s of the publishing industry/market/entity under consideration. It also depends on the assumption that the linguistic origin of translated books serves to introduce cultural difference, as Benhamou et al. surmise (2009, 2–3).

In fact, Benhamou et al.'s hypothesis is based on the notion that cultural differences are 'reflected in […] languages' (2). Rather than rehearse the debates and controversies over what constitutes cultural difference and how this is reflected or otherwise in (literature in a given) language, we shall simply observe that Benhamou et al. do not address the question as to whether any such cultural differences are also reflected in translated books.[28] Precisely this

[27] See also the epigraph at the beginning of this section in which both interpretations – a high rate of translation as indicating 'une remarquable ouverture aux civilisations étrangères' or 'une certaine forme de domination culturelle' – are offered (Ganne and Minon 1992, 56).
[28] For a defence of the notion of diversity through literature in different languages, see Cronin (2003, 56); for a critical view, see Rectanus (1991, 325).

assumption, however, is contested by Venuti in his account of the 'translator's invisibility', of which his treatment of translation statistics is part (1995, 12–17). Indeed, according to Venuti, translational practices in the Anglo-American context serve to efface cultural difference and foreignness through an 'insidious domestication of foreign texts' (16-17), which occurs through the selection of 'foreign texts amenable to fluent translating' (17), their 'rewriting […] in the transparent discourse that prevails in English' (Ibid.) and through the particular values privileged by readers and reviewers (1) – a contention that has been taken a step further by Tim Parks (2011), who suggests an 'English skeleton' can be perceived beneath the surface of contemporary works written in other languages, as if translated from English. Again, rather than rehearse the debates and controversies, we will limit ourselves to observing that, within the terms of Venuti's argument, a large quantity of books translated from different languages does not necessarily reflect an appropriate attitude to 'cultural others' (1995, 17), since what ultimately counts is not *how many*, but *how* books from other languages are selected, translated and received. Consequently, the numbers and percentages – to which so much attention has been paid – would not seem so very important.

Should we agree, then, with Anthony Pym (1999, 4), that any perceived 'scandals' of translation lie not so much in the quantitative differences recorded in translation statistics as in the uses to which these statistics are put? On the basis of the above readings, we can conclude first, that whether the level of translation in/from a language or publishing industry is considered ('scandalously' or excessively) high or low depends on the measurements taken and the criteria applied; and second, that the deployment of translation statistics is frequently misleading or erroneous – including in Pym's article, and quite possibly in the present discussion, although every effort has been made to avoid such mistakes.[29] Certainly, distant reading cannot be relied upon to produce a 'more rational literary history', as Moretti hopes (2005, 4). There are also clear limits to the usefulness of the data for analysing the global or

[29] Pym takes Venuti to task for his 'deceptive percentages' (1999, 3) and seems not to notice that Venuti (1995, 12) provides absolute numbers for 'new translations' as well as rates – and that these absolute numbers (unlike those cited by Pym, who looks at a different timeframe) actually support Venuti's point that less is translated in the UK and US than in France, Germany and Italy, whether measured in terms of absolute numbers or rates. Pym's criticism, however, would be perfectly justified in many other instances – Heilbron and Sapiro's confounding description of a 'central country' as having 'less material […] translated into this language' (2007, 96–7) springs to mind. In fact, the two languages and countries that they associate with 'central' status – French and German; France and Germany – are at the top of the *Index*'s 'target' rankings for absolute numbers of translated books whether in languages or categorized by state, which directly contradicts their claim of 'less material' and plays a large role in accounts of Germany as an 'Importland' (although, as we have seen, these accounts do not consider comparative rates with other publishing industries, and figures for translated books in 'target' languages or states should be treated with utmost caution).

local circulation of translated books: even when generated reliably, statistics on translation production merely describe the number of translated books published in different publishing industries from source material in other languages; they do not describe the further circulation of these books or provide information about foreign trade. Similarly, tallies of licence sales give us the number of transactions from publishing industries, but they do not permit us to analyse economic dynamics, for which we require data on monetary transactions and revenue streams; and none of these quantities are a reliable means of gauging other practices, including, how literary works are written or regarded, and how translated books are produced or esteemed. Consequently, to be convincing, macro-level accounts of the circulation of translated books must supplement analyses of quantitative data with qualitative enquiry into practices through fieldwork or existing scholarship, which, on a global level, represents a task of considerable magnitude – and one that exceeds the scope of this study. Instead, data on German-English translated books will be discussed at the mezzo and micro levels of our investigation, focusing on practices in chosen territories and on case studies.

2.5 Calculating Translational Imbalances From German/y into English

> *Deutschsprachige Bücher und Autoren haben im Ausland einen schweren Stand: Knapp 1.700 literarische Buchtitel wurden im Jahr 2006 aus dem Englischen ins Deutsche übersetzt. Dem stehen 29 literarische Lizenzen gegenüber, die im selben Jahr ins englischsprachige Ausland vergeben wurden.*
> (Börsenverein & Goethe-Institut, 'Made in Germany: Deutsche Literatur International', 2007)

> *It's kind of strange to help popularize a statistic, especially one that's usually interpreted in pretty bleak ways. Back in the summer of 2007, that's exactly what we set out to do […] We decided that […] we would launch a blog. One that would focus on international literature – since Open Letter's mandate was to publish only works in translation – and would make readers aware of both the great books they should be reading, and the ones they couldn't thanks to the so-called 'Three*

> *Percent Problem', and the fact that only 3% of all the books published in the U.S. are in translation.*
> (Chad Post, 'Introduction', *The Three Percent Problem*, 2011)

In view of the statistics chosen above to exemplify the 'schweren Stand' of German-language writers, it would be tempting to conclude that accounts of a translational deficit for German/y are essentially about the large global presence of literature from English-language or Anglo-American sources, such as described by Venuti (1995, 14). The comparative calculation with English, specified here as 1,700 translated books versus 29 licence sales, not only offers a striking example of numerical asymmetry, but clearly also plays a major role in the outcome of an overall perceived deficit for *Belletristik* through the large differential between books translated from English and licences issued to English-language publishers – a differential that can be taken to encompass a greater number of licences acquired from, than issued to, British and American publishers, as described, but not quantified, in studies of translational practices. However, we have not ascertained whether further actual licensing discrepancies underlie the other cited statistical imbalances, or how these discrepancies would play into statements about a shortage of books translated from German/y – which other broadsheet commentators have diagnosed on the basis of metrics such as sales of German-language novels relative to translations in the domestic market or the purported low reputation of German-language fiction abroad. Moreover, such statements are imbricated in their various deployments with further factors, including the particular aesthetic and political agendas of commentators in literary debates (Taberner 2011b; 2011a), commercial developments within the German book trade (Finlay 2007), and cultural policy strategies that ascribe importance to translation as a means of achieving foreign goals (Auswärtiges Amt 2013b). Thus the relationship between accounts of translational shortages from German/y and actual translational circumstances is open to question, not least since the perceived minor role of German-language literature is a recurring historical trope, with discourses among contemporary intermediaries and commentators echoing and reproducing earlier concerns.[30]

[30] Volker Hage (2005, 210) expressly cites Stefan Zweig's 1911 evaluation of German literature as 'für den nationalen Hausgebrauch' to back up his argument about the minor international role of contemporary German-language novels. For an earlier version of arguments about the limited readability and reception of German-language literature, see, for example, Sacher-Masoch (1879). Discourses on translation into German have long been associated with anxieties about the status of literature in German, although with varying emphasis: see Koch (2000, 30) on debates in the early nineteenth century about the merits of German for the translation of literature from other languages and fears about the inferior quality of literature in German.

Accordingly, rather than reduce statements about the perceived minor presence of German-language literature to a numerical or actual problem with English, we can observe, first, that statistical accounts of the underrepresentation of German/y and the overrepresentation of English intersect on the subject of translation between German and English; and second, that the deployment of the statistics by intermediaries in the German and Anglo-American contexts citing the respective imbalances for promotional purposes creates the potential for overlapping translational objectives and activities in relation to translation production in the UK and US. Proceeding to the mezzo level of analysis, this intersection and overlap will be considered from different angles. The following chapter thus examines publishing practices for new German-English translated books within the context of recent activities celebrating literary translation in the UK and US and in relation to initiatives offering funding and support for books in translation. Programmes sponsored by organizations in the FRG are then discussed in greater detail in Chapter 4, which reviews new schemes and approaches, notably the Deutscher Buchpreis, founded in 2004 and featuring the statistical account and metaphor of Germany as an 'Importland' in its publicity materials. Together, these chapters take up Heilbron and Sapiro's suggestion that sociologically oriented research should examine the 'space of reception and […] the way in which relevant intermediaries (translators, critics, agents, publishers) shape social demand' (2007, 93).

3. Producing German-English Translated Books for the Anglo-American Market: The Business and Boundaries of Translation Publishing

> *More than 500 works in translation is* amazing*. It's also amazing that the numbers are trending upwards, with more and more small publishers with creative business models that eschew the traditional publishing establishment (like Frisch & Co., Restless Books, Phoneme Media, Readux Books) popping up. All of them specialize in translations, or at least publishing a lot of world literature in translation (and for the sake of convenience, when I say 'world literature', I mean literature written in a language other than English).* (Will Evans, 'I Want You to Start Your Own Publishing House', *Brooklyn Quarterly*, *2014*)

Addressing 'everyone who has ever asked themselves why certain books are or aren't translated and published in English', Will Evans of publishing start-up Deep Vellum appealed to readers of the spring 2014 issue of the *Brooklyn Quarterly* to 'get involved' and start their own publishing houses. In his publishing 'manifesto', Evans cites the need to counteract America's 'increasingly myopic and parochial […] literary culture' and the 'desperate need for more translations of world literature into English', summed up as the 'Three Percent Problem'. At the same time, he notes an encouraging increase in the annual total of published literary translations recorded in the University of Rochester's Translation Database, attributing this development in part to the emergence of 'more and more small publishers with creative business models' that specialize in translation. Such presses include commercial and not-for-profit companies experimenting with new technologies and systems for producing, selling and marketing translated books. These, though, are not the only new players publishing translations for the Anglo-American market: the top translation publisher by number of titles in the 2014 edition of the Translation Database is AmazonCrossing – an imprint of the online retail giant.

Noting the changing landscape of translation publishing, this chapter examines recent developments and current practices in the production of German-English translated books for

the Anglo-American market. Picking up from the account of translation publishing in Wiebke Sievers's survey of German-English translation in the 1980s and 1990s (2007, 39–67), it reviews the challenges and opportunities for publishers of translations in the UK and US and highlights key changes in the book business, in particular, the rise of digital formats, retail and media. These challenges, innovations and opportunities are examined in more detail through case studies of three companies employing different business models and strategies to produce and sell translated books. The activities of the selected companies are then situated in relation to wider trends in the publication of German-English translated books for distribution in the UK and US. The chapter applies insights from recent studies of Anglo-American publishing to developments in the licensing, production and distribution of translations, drawing on original fieldwork and primary sources. It thereby provides an up-to-date analysis of German-English translation publishing that accounts for technological changes, wider commercial factors in the book trade, and the celebration of translated literature on aesthetic or ideological grounds, while attending to circumstances and practices specific to German-English books.

3.1 Translated Literature in a 'Winner-Takes-More Market': Marginalization

> *What happens in a winner-takes-more market is that the key players focus their attention more and more on the winners. The big agencies want to present them, the large publishers want to publish them and the major retailers want to stock and display them, because these are the authors and the books where serious money can be made. Hence a relatively small number of authors and books tend to become the focus of attention in the field and to dominate the retail space […] These tend disproportionately to be the books published by the large corporate publishers – partly because the large publishers can afford to spend more to pay for the front-of-store displays but also because they are more able to pay the high advances that winners can command in the market for content. The result is that in the major retail spaces where books are most visible to readers and consumers, the winners tend to crowd out other books. Not entirely, of course;*

> *there will always be exceptions […] But this should not blind us to the fact that, despite the enormous volume and diversity in output, the marketplace for books is increasingly one in which the winners take more and everything else faces a harder and harder struggle to get noticed, bought and read.*
> (John B. Thompson, *Merchants of Culture: The Publishing Business in the Twenty-First Century*, 2012, p. 399)

In her account of German-English translation in the British book trade throughout the 1980s and 1990s, Wiebke Sievers refers to the increasing 'marginalization' of translated fiction (2007, 44–9), described not as a reduction in the overall number of new releases but as 'changes in the names of publishers' (46). Comparing her findings with earlier studies, she highlights, on the one hand, the low number of new titles from the – few – major companies that were previously notable for their role in German-English translation publishing and, on the other, the growing share of translations produced by new small presses with particular cultural and political aims (46-48). Her survey thus places German-English translation within the widely discussed long-term retreat of the Anglo-American publishing industry from translated literature of all provenances; at the same time, it points to the championing of translated literature by independent start-ups, which can be seen as an expression of the minor role of translation in the Anglo-American book business – and as a possible counter-movement to this trend.

Before following these developments into the 2000s, it is helpful to relate the changes described by Sievers to the general situation of trade publishing in the UK and US. Elaborating on the shift in the 'names of publishers', Sievers refers expressly to the process of conglomeration, which, by the end of the 1990s, had seen most of the major traditional British and American independent presses – among them, companies with a history of translation production – absorbed into a handful of corporately owned groups.[31] In the UK, five trade publishing groups dominated the industry around the year 2000: the Random House Group (with British imprints including Jonathan Cape, Secker & Warburg, William Heinemann and from 2002 onwards Harvill), Penguin (including the Hamish Hamilton, Penguin, Viking and other imprints), HarperCollins (including Fourth Estate), Hodder

[31] For detailed accounts of acquisitions and mergers since the 1960s see Greco (2005, 51–87); Thompson (2012, 101–146).

Headline (Hodder & Stoughton, Headline and other imprints) and Hachette UK (including the imprints Gollancz, John Murray, and Weidenfeld & Nicolson).[32] In the US, Random House USA, Penguin, HarperCollins and Simon & Schuster – all with numerous American imprints – ranked as the top four by trade market share.[33]

As Sievers notes, the corporate acquisition of these traditional independents has been associated with a retrenchment in translation publishing, described loosely by Terry Hale as a 'steady decline in the publishing of translations' that has 'coincided with the conglomerization of the […] publishing industry' (2009, 218). Scholarly and wider discussions cite various contributory factors, which in one way or another relate to practices aimed at achieving higher sales and the reported reputation of translations as unprofitable.[34] Highlighting a further wave of acquisitions during the assessment period of her study, Sievers states that the 'editors of several established publishing houses […] now integrated into conglomerates and reduced to imprints, in the last two decades gave in to commercial pressures' and left the '1990s niche market of German fiction in translation to smaller presses' (2007, 46). This unquestionably overstates the situation: certain presses conglomerated before or during the period remained actively engaged in German-English translation through the 1990s, as evidenced not least by Sievers's bibliography.[35] Nonetheless, this does not detract from her main point, which concerns – within what she describes as overall static numbers of new translations – the growing proportion of titles produced by recently established independents towards the end of the century. Her analysis draws particular attention to the relatively large role in her corpus of Quartet, Oldcastle Books, and Serpent's Tail, established, respectively, in 1972, 1985 and 1986, but her bibliographic listings also include other independents founded in the 1980s such as Bloomsbury, Dedalus, and Granta.

A greater share of German-English translations produced by newly established presses has clear implications for the likely reach of the books. As discussed in recent surveys

[32] See Squires (2007a, 21–22); Thompson (2012, 119–123).
[33] See Thompson (2005, 62; 2012, 113–115).
[34] Hale thus cites the 'pursuit of profit or, more precisely, the redirection of investment towards more potentially profitable areas of a conglomerate's activities', together with more formalized acquisitions procedures in which profitability is key (2009, 218). However, as Sievers points out, the explanatory force of increased emphasis on profit depends on the 'perception of translation as a loss-making business' (2007, 52).
[35] See Sievers (2007, 193–206) for the full details of her corpus of translated books and her research criteria. Her listings for the 1990s include new titles from Secker & Warburg (owned by Heinemann until 1985, then part of the Octopus group, and since 1997 an imprint of Random House) and several other corporate imprints including Chatto & Windus (acquired in 1987 by Random House), Collins Crime (Harper Collins) and Phoenix (the paperback imprint of Weidenfeld & Nicolson, then owned by Orion and now part of Hachette).

of Anglo-American publishing, the progressive absorption of established independents into corporate groups led not to a reduction in the overall number of publishers or the rate of title production but to increasing polarization, with the conglomerates progressively expanding in scale and revenue and, at the other end of the spectrum, new small outfits proliferating – but tending not to achieve major growth or high sales.[36] With greater resources for acquiring commercially successful authors and securing visibility in key physical retail spaces, the conglomerates commanded not only a large proportion of total annual consumer revenue throughout the 1990s, but also an overwhelming percentage of weekly and yearly bestsellers: at the same time, the gap between the most successful commercial titles and other books was also widening.[37] Thompson dubs this a 'winner-takes-more market' in which attention is focused on a small number of titles backed by the commercially powerful players, namely, the established literary agencies, the corporate publishers, the chain bookstores, and the mass retailers (2012, 399).

Translated books and foreign-language authors were generally excluded from this intensification and concentration of promotional energies: they are almost entirely absent from the ranks of high-profile, high-selling literary 'stars' and brand-name commercial writers of the period, and they can rarely be found in the bestseller charts. The success of Peter Høeg's *Smilla* novel published in Danish-English translation (1993) is commonly cited as the exception for the 1990s that proves the rule.[38] The lone reported German-English bestseller for the decade is Bernhard Schlink's *The Reader* (1997), acquired and translated by editor Carol Brown Janeway of Random House USA and sub-licensed to Orion imprint Weidenfeld & Nicolson. A reported 'word-of-mouth' success, the novel was selected for Oprah's Book Club in 1999, entered the *New York Times* bestseller charts, and achieved high sales in its UK and US editions.[39] As a rule, however, Sievers observes 'poor turnover' for

[36] See Squires (2007a, 20–23); Thompson (2012, 147–187)
[37] These trends have their roots in earlier decades, as their discussion in earlier studies – for example, Whiteside (1981) – demonstrates. For accounts of their progression since the 1980s see Clark & Phillips (2008, 15–27); Squires (2007a, 25–37); Thompson (2012). For more detailed data on the proportion of corporate bestsellers in the US market in the late 1990s see Maryles (1996; 1999).
[38] See, for example, Jaggi (2000); Hale (2009, 218); Robinson (2014). The novel was published in the UK as *Miss Smilla's Feeling for Snow* and in the US as *Smilla's Sense of Snow*. Examining the US top-ten charts for each year of the 1990s, Natasha Wimmer (2001) identifies an overall higher seller in the American market: Laura Esquivel's *Like Water for Chocolate* (1992, tr. C & T Christensen). However, she also notes that it is the lone translated title to feature in the top one hundred slots.
[39] On the publication history and bestseller status of the UK and US editions of Schlink's novel see Page (2002) and Smith (1999). As Thompson discusses, the 'Oprah Effect' on chosen novels is clearly identifiable (2012, 271–278). Following *The Reader*'s selection for the Book Club – the first translated novel to be picked for the

German-English books in the British market and suggests a self-reinforcing cycle of projected and actual low profitability (2007, 44).

Reflecting – and perpetuating – the generic status of translations as 'non-winners' was also the overall lack of competition for UK and US rights to foreign-language works and the corresponding low level of advances. Sievers states that bestselling books from the German-language market were increasingly overlooked by British companies in the latter decades of the twentieth century and that advances were sufficiently modest to allow small British and American presses to acquire works by established writers for relatively small sums (2007, 47–51). This apparent opportunity, though, came with considerable challenges since even relatively low advances must be recouped in revenue, and translations involve the additional cost of paying a translator, as well as higher financial and practical barriers to involving the author in publicity, and minimal potential for the on-selling of rights. With tighter marketing budgets and limited infrastructure, small presses were less well placed to sell sufficient copies to maintain profit margins, particularly in the marketplace of the 1990s, with rising levels of returns of unsold stock from retailers and higher discounts on sold copies.[40] For corporate imprints accustomed to paying six-figure sums for projected winners, the low level of advances for foreign-language works could be viewed as a potential saving. However, these six-figure sums were predicated on the belief – informed by past market trends – that the works in question were likely to sell; and large-scale investment in their acquisition tended to be followed by the diversion of resources from other titles in order to promote the – costlier – presumed assets and maximize their chances of success.[41] Low advances can thus be understood not only as a reflection of the commercial status of translated books in the 1990s but also as a factor reducing their likelihood of 'winning' top sales.

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show – Random House printed an additional 600,000 copies for the American market, on top of the 115,000 copies sold since publication in 1997 (Donahue and Maryles 1999).

[40] On returns and discounts in the British industry, see Clark & Phillips (2008, 20–23); on the American industry, see Greco (2005, 37). The hike in discounts applied in particular to British publishers following the collapse of the Net Book Agreement (NBA) in the mid-1990s. The NBA operated as an informal retail price maintenance agreement between publishers and booksellers, according to which publishers would set fixed prices for their titles and booksellers would sell titles at those prices in return for a discount. It ran from 1900, was unsuccessfully challenged in 1962, came under fire from certain booksellers and publishers in the 1990s, and was ruled illegal in 1997. Since then, retailers have been free to sell books at their chosen price, with the consequence of increased competition among retailers on price and demands by key retailers for higher discounts from publishers. See Squires (2007a, 27–28); Thompson (2012, 51–58). By contrast, the Robinson-Patman Act in the US prohibits publishers from offering preferential terms (Thompson 2012, 33–34).

[41] See Squires (2007a, 26); Thompson (2012, 211).

Sievers notes that German-English literary titles produced by small companies were 'supported by a surprising number of reviews in the British press' (2007, 52), but sees this development as limited to the early 1990s. Identifying a drop-off in new titles from small presses most active in the first half of the decade, she quotes director Pete Aryton of Serpent's Tail in an interview from 1998 on the reasons for the decrease: 'This isn't a choice so much as a response to the fact that, in the UK, translations are very hard to sell' (48).

3.2 Championing Translation in a Niche: Translation Support and Technology

> *Niche publishing is coming into its own as a consequence of the shift to digital. The reason is that the more 'niche' a publishing topic, the easier it is to understand the interests of the readers. Digital publishing is ideal for communicating with such enthusiasts, in online forums and blogs as well as offline in special-interest events. Nowhere is loyalty easier to stimulate and reinforce than in a niche-interest consumer.*
> (Hal Robinson, 'Digital Publishing', *Logos*, 2012, p. 11)

By the time translator Stefan Tobler mooted the idea of a translation publishing collective in the journal of the Translators' Association of the UK in 2009, the situation for small publishers of translated books had changed in several key ways: English-language literary translation had gained new support mechanisms; its non-winning status had been much discussed; and the uptake of digital technologies had created new avenues for circulating content including social media and the delivery of books to end-users in digital format. In combination, these factors not only offered new possibilities for reducing expenses and securing assistance; they also helped to generate networks of translation supporters and presented publishers with opportunities for accessing buyers outside the mainstream marketplace. The emergence of these possibilities, networks and opportunities is outlined below, then considered in relation to the practices of three start-ups: Tobler's proposed collective And Other Stories (3.3), London-based Peirene Press (3.4) and digital-only Frisch & Co. (3.5).

Described by Thompson as a 'hidden revolution' (2012, 326), digital innovations since the 1980s have progressively lowered the barriers to producing conventional ink-on-paper books and created the option of a digital-only mode of publication that enables anyone with a bare minimum of resources to enter the publishing business and offer books for sale online as electronic files.[42] Experiments with e-publishing began in the late 1990s, but met with little interest from consumers. A decade later, though, a new generation of electronic-reading devices was adopted by purchasers, and the digital format was suddenly valorized. After the US launch of the Amazon Kindle e-reader in 2007, digital sales for large American trade publishers rose from around 0.1 percent of total revenue to an estimated 8 percent by the end of 2010.[43] Sales in the UK took longer to reach a sizable percentage, but the advent of the commerciable e-book was understood within the industry as a change to publishing's 'DNA'.[44] Enabling the publication of books in any location and their delivery to consumers anywhere in the world, the rise of the digital format raises questions about territorial restrictions and copyright. It also has far-reaching implications for cost calculations and processes. Thompson thus highlights operational and financial changes for digital-only publishers:

> If a book is delivered to end users in an electronic form rather than in the form of the physical book, it transforms the supply chain and turns the traditional financial model of book publishing on its head. It is no longer necessary to lock up resources in physical books (with the attendant costs of paper, printing and binding), store them in warehouses, ship them to bookstores and wholesalers, accept them as returns if they are not sold and ultimately write them down and pulp them if they turn out to be surplus to rquirements. (2012, 335)

The possible cost-efficiencies for digital producers of print books are less dramatic: desktop publishing offers easy entry to book production, and printing services introduced at the beginning of the 2000s enable shorter print runs at more affordable unit prices; alternatively, the Internet makes it easier for publishers to find cheaper traditional typesetters

[42] For a detailed account of the progressive digitisation of publishing see Thompson (2012, 313–315). On the e-book in the 2000s see also Bhaskar (2013, 47–48).
[43] See Thompson (2012, 321). These figures are based on information provided to Thompson by publishers. Industry-wide data collection for e-book sales presents new challenges.
[44] See Tivnan & Neill (2009). In the UK, other e-reading devices of the same generation found uptake but the worldwide version of the Kindle e-reader was not made available until October 2009 and it took until August 2010 for the UK Amazon website to open its Kindle store (B. Johnson 2009; Halliday 2010).

and printers in other territories.[45] Online retail has the advantage of furnishing virtual space for a publisher's entire front and backlist catalogue of titles, and through direct-to-consumer online sales it is possible to bypass third-party retailers and retain the customer's full payment. These factors, though, do not necessarily make it easier to sell copies, and channels to the physical marketplace have undergone a general contraction, with the further decline of American and British independent bookstores, and mergers and bankruptcies among the chains.[46] Indeed, there is general consensus that digital-era conditions have not made it easier *per se* to find readers or buyers for print or electronic books, and that, in fact, the 'gap between making a book available and establishing a market has never been wider' (Bhaskar 2013, 178).

Within and beyond the industry, the discussion of possible solutions to the problem of market-making has centred around a set of key concepts and technologies, and is concerned with the challenge that digital publishing presents to the continued functioning of the publisher as a necessary link in the book production chain.[47] Strategies for re-asserting the relevance of this role have highlighted ideas of curation, creative collaboration with producers and consumers, and community-building; and accounts of best-practice for publishers in the digital age focus on Web2.0 technologies.[48] Ranging from content-rich websites to interaction through blogs, social networking and filesharing sites, interactive online platforms can be utilized by large and small publishers, and have the advantage of enabling niche as well as mass marketing. Discussing digital-age approaches, Hal Robinson (2012, 11–12) thus emphasizes the suitability of Web2.0 technologies for engaging with niche consumers, and points to a distinction between convenience-based 'social' networks and topic-centred 'community' networks, noting the heightened potential for the latter to become markets for books. In Robinson's usage and in relation to digital media more generally, niche is therefore not understood in the sense of a neglected or low-value area; on the contrary, 'niche' describes a defined area of interest and its related communities of participants, implying the prizing within these circles of an otherwise marginal activity.

[45] See Thompson on desktop publishing and short-run digital printing (2012, 155; 330).
[46] For an in-depth account of conditions in British and American book retail in the 2000s see Thompson (2012, 155); for accounts of British retail practices see Clark & Phillips (2008, 236–250) and Squires (2007a, 23–37).
[47] For scholarly considerations see, for example, Bhaskar (2013), who sees the two key challenges of digital-age publishing as instability of copyright and disintermediation, understood as the 'unbundling of the publisher from the literary value chain' (61).
[48] See, for example, Bhaskar (2013); Robinson (2012) ;Thompson (2012, 244–258).

Precisely this prizing of a marginal activity can be observed in relation to English-language translation in the 2000s. Within the marketplace, we can also note the way in which various activities configure and celebrate translated literature as a genre, whether through the award of prizes or in the publishing output of new translation-specialized presses in the UK and US such as Archipelago (2003+), Haus (2003+), Bitter Lemon (2005+), Europa Editions (2005+), and Open Letter (2007+). Contributing to these developments were two main offline – and increasingly also online – factors: the increase in institutions and initiatives dedicated to translation in the Anglo-American contexts and beyond; and recurring discussions of the non-winning status of English-language translation. These two factors are not identical: the minor role of translation in the Anglo-American and wider English-language contexts is the declared founding motivation for certain new projects, but other initiatives are clearly governed largely by other institutional goals. Nonetheless, there is an identifiable tendency for new translational activities to spark discussions about translation's marginality, for discussions about translation's marginality to prompt initiatives, and for institutions and agents with variously motivated interests in English-language literary translation to work together or otherwise contribute to the celebration of English-language translation as an ideological necessity or aesthetically valuable pursuit. Such institutions operating separately and in concert for English-language translation in the UK and US include bodies with a commitment to translation from specific languages, such as the London-based New Books in German (1997+) and the German Book Office, New York (1998+); literary organizations like English PEN with its 'Writers in Translation' scheme (2005+) and PEN America with the US PEN Translation Fund (2003+); prizes such as the Oxford-Weidenfeld Prize (1999+), the revived International Foreign Fiction Prize (2000+), and the Best Translated Book Award (2008+); annual events including the World Voices Festival of International Literature (2005+), European Literature Night in London (2009+), and the Festival Neue Literatur in New York (2010+); online magazines dedicated to English-language translated literature such as *Words Without Borders* (2003+) and *Three Percent* (2007+); and established professional associations and academic centres with expanding activities such as the British Centre for Literary Translation (BCLT, 1989+) and the Translators' Association in the UK (TA, 1958+), as well as growing numbers of translator training programmes and translation studies departments.[49]

[49] On the rise of academic translation studies see Clark (2012) and Kemp (2012). On current German-English projects see the Appendix to the present study. For other initiatives and institutions supporting translation see the 'Resources' section of the website of Literature Across Frontiers (2001+) and on the PEN America website.

The activities of these and other institutions are recorded and broadcast in accounts of the minor role of English-language translation in the UK and US. Thus Maya Jaggi, reporting for the *Guardian* on why British publishers produce 'so few' translations, cites representatives from Arts Council England, the BCLT and TA (2000); Natasha Wimmer in *Publishers Weekly* discusses the 'U.S. Translation Blues' with American publishers and notes grants and promotional efforts from the German Book Office, French Publishers' Agency and other bodies (2001); Stephen Kinzer in the *New York Times* gathers evidence from numerous translation intermediaries on the many reasons why 'America Yawns at Foreign Fiction' (2003); Dinitia Smith, also writing for the *New York Times*, discusses 'shocking' translation statistics in her report on the inaugural World Voices Festival (2005); and Richard Lea in the *Guardian* wonders why the TA's translation awards are not more widely publicized in 'Lost: Translation' (2007). Lea also interviews Esther Allen, editor of the PEN/IRL report on the state of translation, in which she warns of a 'far starker picture' of publishing practices in the UK and US than the 'already alarming' statistic of three percent suggests (2007, 25). In turn, Allen's assessment is cited as the inspiration for the *Three Percent* website (2007+) dedicated to promoting translated books.[50]

The purpose of sketching some of these connections is not to argue that literary translation had become less marginal by the end of the 2000s (although it seems reasonable to suppose this is true in several respects), but rather to illustrate the increased championing of translation and its emergence as a common interest among a range of different institutions and agents.[51] This celebration of translation has several potential benefits for publishers of translated works that extend beyond possible sources of competitive funding: notably, the greater range of regular promotional platforms dedicated to published translations or translated writers, including some mainstream mechanisms such as the Independent Foreign Fiction Prize and the World Voices Festival; and the possibility of connecting with organizations and agents engaged in creating support bases for the practice of literary translation, and tapping into their offline and online communities. Increasing online activity

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For a point of contrast see Haroon's account of translation support in the 1990s, which records the beginnings of some of the above schemes (2001, 33–52).

[50] See Post (2011).

[51] We address the question of metrics and evaluation in the final section of this chapter.

has also extended the reach of potential supporting networks across territorial borders and seen the emergence of individual bloggers functioning as information hubs.[52]

The three presses considered below are extremely small – even smaller than the publishers described by Sievers in her account of increasing marginalization (2007, 44–9). Their activities begin in what Thompson (2012, 156) terms the 'economy of favours', referring to the workings of companies that set up and operate with little initial outlay, draw on partly paid labour or subsidies, share information with similar organizations, and benefit from support on the basis of shared values – which, as we will see, include translation. However, this does not signal that other larger players had ceased to engage in publishing translations by the late 2000s or that translations were even further from 'winning' in the marketplace: we will survey general developments in our concluding section, but for now we can observe that the year in which Tobler proposed his translation publishing collective also saw Stieg Larsson become the third highest-selling fiction author in the British market and achieve twenty-five weeks in the American charts (Maryles 2010; Tivnan and Stone 2010). Moreover, as we will see, our focal three presses also cross into the mainstream and attract attention through their small status, championing of translation and their operational innovations.

3.3 And Other Stories Publishing: A Community Enterprise

> *Here's a silly idea: what about a publisher that gets rid of money and balance books as much as possible? That starts without business loans, overheads and salaries. A little kitty would be necessary to finance printing, postage, launches and so on, but perhaps volunteer-led, or co-op, or non-profit publishing could work on next to nothing? The printing is not the main cost: you can print quality hardbacks in very low print runs for around £3 a copy. People's time and office overheads are much larger expenses.*
> (Stefan Tobler, 'Supply + Demand + Magic', *In Other Words*, 2009, p. 25)

[52] See, for example, the blogs of German-English translators Katy Derbyshire in Berlin (*lovegermanbooks*, 2008+) and Susan Bernofksy in Washington (*translationista*, 2010+).

And Other Stories (AOS) publishes around ten new print and electronic titles each year, dubbed 'world-class' literature, meaning literary fiction that is mostly, but not exclusively, in translation.[53] It began with a call for collaborators from Stefan Tobler, a literary translator from Portuguese and German and – at the time – a postgraduate student at the BCLT. Writing in the journal of the Translators Association of the UK, Tobler proposed a joint venture that would allow practitioners to 'share their great unpublished foreign books and talk about the best ways to publish them' in English (2009, 25). These 'best ways' were envisaged as decidedly uncommercial: the work would be based on 'friendly cooperation' among translators, sharing out tasks from the production of translations to editing or accounting, with merely a 'little kitty' for printing, postage and sundry expenses (Ibid.). In contrast to commercial publishers, sales projections would not determine the choice of works for translation, and there would be plenty of room for 'being an "amateur" in the best sense' (27).

Aspects of this proposal are still evident in the structure and workings of the publishing house founded by Tobler in January 2010. Unusually for a British trade press, it is set up as a Community Interest Company (CIC), meaning that profits must be reinvested. The main roles are occupied by paid employees – Tobler as publisher in High Wycombe, publicists in London and New York, and an editor in Rio de Janeiro – but there is no rented office space and everyone works from their respective homes. The company thus operates as a virtual kitchen-table enterprise, minimizing overheads. The idea of shared discussion about possible titles for translation is preserved through the company's reading-group programme, which invites interested parties to help evaluate nominated foreign-language books. Materials for the groups are made available on the AOS website, along with a comments forum, and meetings are organized in physical locations, usually by translators. Four discussion groups have been held for German-language literature, and AOS has published two German-English books: Clemens Meyer's *All the Lights* (2011, tr. K. Derbyshire), and Christoph Simon's *Zbinden's Progress* (2012, tr. D. McLaughlin), with the former recommended directly by its translator and the latter recommended by a reading group.[54]

Reading groups seem no more or less arbitrary than other techniques for commissioning translations, but their promotional potential is greater, and the approach can

[53] All information on AOS unless otherwise credited can be found on the website at andotherstories.org.
[54] See Stupp (2011), DeMarco (2012) and the 'Reading Groups' section on the AOS website.

be seen as a mechanism for generating regular word-of-mouth in translation circles, as a means of engaging participants as backers and buyers, and as an activity that draws attention to the company as an innovator. Word-of-mouth, buyers, and general publicity are necessary for the working of the company's main strategy: sales by subscription. AOS encourages supporters to pay in advance for printed copies of titles scheduled for publication the following year, emphasizing the importance of their help with producing books that other English-language publishers are 'unwilling to risk'. Its old-school funding model is coupled with twenty-first-century technology, and sign-up is via the AOS website, with a link to PayPal. The recruitment of subscribers to pay into the shared 'kitty' reflects the need for monetary resources to fund activities that in Tobler's original proposal could be performed on a voluntary basis within a cooperative (2009, 25). Importantly, though, the ideas from this original proposal were refined in discussion with other practitioners of translation, and it is unsurprising that the revised version placed an emphasis on proper payment for textual work.[55] AOS currently recompenses translators at full TA rates: £90 per thousand words, plus a royalty. Licensing fees are also paid to writers, designers are remunerated, and printing is contracted to a British firm as part of the company's stated community mission.

The model contains two additional elements: subsidies and mainstream retail. Start-up capital was provided in 2010 by Arts Council England (ACE) with a grant of £28,000, and the company has since been awarded further subventions, most recently, National Portfolio-funding of £120,000 over three years.[56] ACE's first grant enabled the company to start commissioning titles and launch its first subscriber appeal, which was passed through its social media, press releases, reading groups, and events in physical locations (AOS staff 2010). Details of the scheme appeared on other larger or smaller online platforms, including the *Guardian*'s book blog and the web pages of other translation publishers and supporters.[57] The outcome, though, points to the difficulty of covering costs without participating in the mainstream market – and to the critical role of the ACE grant and additional translation subsidies in pre-financing the books. The inaugural batch of four titles, including Meyer's *All the Lights* (2011), was purchased by around a hundred subscribers, which works out as a

[55] See Tobler & Lewis (2012, 42); Derbyshire (2009).
[56] See AOS staff (2010); Tobler (2013); Page (2014).
[57] See, for example, Derbyshire (2011a); Evers (2010); Lewis (2011).

contribution of about eight hundred pounds per title – far short of the amount required to cover costs.[58]

The decision to produce print copies over e-books adds significantly to costs, but facilitates promotion in bricks-and-mortar venues and in the mainstream media, providing a material product for display and presentation. AOS takes the traditional publicity route of author launches and events, but also recruits an additional endorser for each title, commissioning an English-language author to introduce new writers on and off the page. Meyer's book was introduced by writer Stuart Evers, who appeared with the author and translator at book launches in London; Barbara Trapido played a similar role for Christoph Simon. The schedule for both Meyer and Simon included the Edinburgh International Book Festival and its recently established programming strand for translated literature.[59] These activities provide – limited – retail opportunities as well as a stimulus for broadsheet and social media coverage, highlighting the interplay between physical, print and digital forums.[60]

Meyer and Simon also appeared alongside other past and current AOS writers, creating cross-promotional opportunities and – importantly – raising the profile of AOS as a company and a brand. This strategy is repeated in the physical features of the books, which provide details of other past and current titles and are designed as a recognizable series of numbered works – Meyer as book two, Simon as book seven. The books also contain the names of all subscribers, together with an appeal to sign up for advance copies or join the reading groups. The list of names thus serves not only to encourage subscriber-retention, but also to promote subscriber-recruitment through copies in mainstream circulation. These features mean that when titles sell well in the marketplace, the company's chances of future sales through the direct – non-discounted – avenue of subscription are improved, as well as its current balance sheets. At the same time, the company's provision of information about its workings has functioned as a publicity hook, with coverage of its reading groups and subscriptions in broadsheet articles, blogs and even comments from Man Booker judges,

[58] For details of subscribers see Meyer (2011). Subscription for all four books was priced at thirty-five pounds, so we can reckon with total advance revenue of around three and a half thousand pounds between four titles. The Goethe-Institut subsidized translation costs for Meyer.
[59] See AOS staff (2012). On the translation strand at the Edinburgh International Book Festival see Bunstead (2013).
[60] For broadsheet, blog and intermediary activity around Meyer's Edinburgh appearance see Waters (2011) in the *Herald*; Derbyshire at *lovegermanbooks* (2011b); Allen at *winstonsdad* (2011); Burdock at *robaroundbooks* (2011); and *New Books in German* (2011b, 23; 41). On Simon, see, for example, Sansom (2012) in the *Guardian* and Siddal at *lizzy'sliterarylife* (2012).

expressing support for small-sized ventures.[61] For Simon's book, the direct material benefits of this increased attention were a greater starting circulation of around 280 subscribers and re-launch in the American market when AOS signed up for US distribution.

In sum, the two German-English translations published by the translator-led CIC which was originally envisaged as a collective have found a degree of mainstream reception and circulation. This does not mean that the books have sold in large numbers and both titles are still in their first printings. For AOS, a combination of subscriptions and grants provides a buffer against the need to achieve high sales, but it faces the usual challenges for a small publisher in the retail environment, including greater distribution costs.

3.4 Peirene Press: Hand-Selling Translated Literature in North London

> *Quality over quantity. Is product expansion the only way to success? How is success measured when you stay small? Pereine publishes three titles a year, even though by now we could probably publish more. But we won't. I don't want to lose control of the quality. Because: the three titles form the basis of our work but by no means the end.*
> (Meike Ziervogel, 'Why Do I Run Peirene?', *things syntactical*, 24 June 2013)

Established in 2008, Peirene Press operates as an independent commercial business.[62] Founder and publisher Meike Ziervogel runs the company from home with the help of a part-time publishing assistant. Freelancers are employed for design and copy-editing, and mainstream sales are outsourced to third-party providers, but commissioning, editorial and other aspects of the business are run in-house. The focus is on contemporary European fiction, understood to exclude English-language works, and the company publishes three books per year. Each comes to no more than two hundred pages, which forms part of the marketing

[61] Deborah Levy's *Swimming Home* (2011), published by AOS in the same batch as Meyer's book, was shortlisted for the Man Booker in September 2012: see Masters (2012) on the judges' comments, which highlight the AOS subscription model. For examples of other coverage of AOS's reader-subscriber model see Broch (2012) in the *Guardian*; Diski (2012) in the *LRB*; Gleeson (2011) in the *Irish Times*; Maughan (2012) in the *New Statesman*; and Walsh (2014) in the *Guardian*.
[62] All information on Peirene unless otherwise credited can be found on the website at peirenepress.com.

strategy – 'thought provoking, well designed, short', according to the current tagline – and simultaneously reduces printing and translation costs. Ziervogel is German-born and also reads French and Arabic. She acquires only works that she has read in the original or in full translation, and her list so far include five German-language books: most recently, Birgit Vanderbeke's *The Mussel Feast* (2013, tr. J. Bulloch).[63] Her account of how she came to acquire rights to the book can be read online at her blog *things syntactical*, which engages readers through an account of her home-industry, describing – and performing – her personalized approach to selling books. This personalized approach makes a virtue of smallness, turning a mode of operation into a brand.

Publisher-based branding is a prominent concept in discussions about the particular challenges of the digital age, but it also addresses a long-standing problem for publishers of translations: how to launch an author with no name recognition in the English-language context. The function of branding here can be understood in terms of what Thompson terms 'platform', characterized as the 'position from which an author speaks – a combination of their credentials, visibility and promotability, epecially through the media', creating a 'pre-existing audience' for a book (2012, 87). Shifting to branding based on the publisher supplies a consistent platform to support each author and book, reducing the relevance of an author's individual profile and the specific appeal of the work. Subscription sales exemplify this approach, involving sign-up to the publisher's oeuvre. Similarly, paratextual features can emphasize familial links between a publisher's books or create a company story that operates as a publicity hook for each title, as noted in relation to AOS. Peirene not only sells by subscription and employs visual and narrative company themes, but also supplies actual presentational platforms for its authors and books, organizing company events and a market stand, which serve at the same time to establish and publicize the Peirene narrative online and off.

Pereine's first German-English translation – Friedrich Christian Delius's *Portrait of the Mother as a Young Woman* (2010, tr. J. Bulloch) – was launched at Ziervogel's North London home with welcome drinks and a reading by the author and translator, followed by dinner, whisky and coffee. Known as the Pereine Salon and proceeding according to a set format, the event generates an immediate audience of forty to fifty possible buyers and

[63] See also Delius (2010, tr. J. Bulloch); Politycki (2011, tr. A. Bell); Hotschnig (2011, tr. T. Lewis); Weihe (2012, tr. J. Bulloch).

backers for every new author – and for Pereine and its past and future books. The 'Supper Club', scheduled to precede the salon, also offers dinner and conversation with the author and publisher to sixteen participants, with discounted tickets for subscribers. The events build on past audiences and programmes, including the 'Experience', which saw Matthias Politycki present *Next World Novella* (2011, tr. A. Bell) in a bookshelving store and Richard Weihe read from *Sea of Ink* (2012, tr. J. Bulloch) in a university library with refreshments and jazz: reports on these and other Peirene events can be found online at different blogs.[64] In addition to the launch programme, the Pereine 'Reading Group' creates a fresh audience for an earlier publication: the December 2014 edition, held with wine and cheese in a London bookstore, featured Vanderbeke's *The Mussel Feast* (2013, tr. J. Bulloch) as the set text.

These events provide direct retail or publicity opportunities but attendees can also sign up to receive electronic newsletters or subscribe to printed copies of future books on the website, which offers the print backlist for sale as a complete set or in batches of three books. The e-newsletter and online subscription system have their material equivalents in the Peirene newspaper, produced annually and distributed by hand on the street, and the 'roaming store', which runs as a market stand in different London locations, selling subscriptions, hand-wrapped gift packs and individual copies. As with AOS titles, the jacket design is recognizably consistent, titles are numbered in order of publication, and all books contain details of the subscription scheme and other books. Within the overall brand, the annual output of three new titles is presented as a mini series with a common visual theme and narrative: for Politycki and Hotschnig as part of 'Male Dilemma' (2011). This encourages batch purchases and adds to the cross-promotional potential of titles circulating individually among readers or reviewers. In the physical marketplace, Peirene's books are also – or mainly – offered for sale in conventional stores, and the visual branding invites booksellers to display the books together. In the lead-up to Christmas 2014, branches of Waterstone's displayed the full Peirene range in promotional stands, and Ziervogel has highlighted the chain's support for her company.[65] Individual Peirene titles also appear on the shelves of key bookstores and on tables dedicated to the category of translated literature in chains such as Waterstone's and Foyles.

[64] See, for example, chasing bawa (2010) on the Delius salon; kimbofo at *reading matters* on the Politycki 'Experience' (2011); and lizzi (2012) at *little words* on the Weihe 'Experience'.
[65] See Ziervogel (2010a; 2010b).

All five German-English titles have received attention from the broadsheets and bloggers: the Peirene website includes sub-sections on 'what the press says' and 'what lit bloggers say' for each title, reporting and encouraging this coverage. The reviews indicate that Peirene's branding strategies pay off: not only is the company frequently referenced by reviewers, but the extent of coverage is striking for authors who are not – with the exception of Weihe – conventionally promotable, possessing neither youth nor currency in the usual sense: Vanderbeke's *The Mussel Feast* was first published in Germany twenty years earlier, but was launched in translation along with the other titles as 'European fiction for the first time in English'.[66] Most of the authors have also benefited from external promotional platforms for translated books, ranging from mainstream mechanisms such as the Independent Foreign Fiction Prize, the Edinburgh International Book Festival and European Literature Night to events at cultural institutes, coverage on institutional translation sites, and the Schlegel-Tieck translation prize.[67] The books have also received direct financial assistance in the form of translation subsidies from the Goethe-Institut, Pro Helvetia and the US PEN Translation Fund, as well as marketing grants from Arts Council England and English PEN.[68] The English PEN grant enabled Peirene to take its roaming store concept to three other UK cities over a few weeks in 2013, but successive applications to ACE to continue the programme have been turned down, and the store currently operates only in London, usually on a monthly basis except for the summer and Christmas periods.[69] This geographical restriction highlights the considerable resources required to hand-sell books, not least time – which is in limited supply within the existing company and must be paid for when tasks are outsourced. Initiatives such as the roaming store, subscription scheme and

[66] 'European fiction for the first time in English' is a Peirene tagline. For examples of coverage, see Fast (2010) on Delius and other Peirene titles in the *Spectator*; Lezard (2011) on Hotschnig in the *Guardian*; Popescu (2013) on Vanderbeke in the *Independent*; and the three part author-translator-publisher coverage at *lizzy's literary life* (Siddal 2014).

[67] Delius (2010, tr. J. Bulloch) and Politycki (2011, tr. A. Bell) were longlisted for the IFFP in 2012, and Politycki appeared at the Edinburgh International Book Festival that year. Vanderbeke read at the 2013 edition of European Literature Night and *The Mussel Feast* (2013, tr. J. Bulloch) was shortlisted for the IFFP in 2014. Bulloch's translation of Weihe (2012) was commended for the 2013 Schlegel-Tieck prize and his translation of Vanderbeke (2013) won in 2014. Cultural institutes sponsoring events with the authors include the German Embassy (the 2011 'Experience' with Politycki), the Goethe-Institut (an additional reading for Delius in 2010) and the Austrian Cultural Forum (the 2011 'Experience' with Hotschnig). For coverage by translation sites see, for example, English PEN (2013); Mansfield (2010) at Booktrust; *New Books in German* (2012c).

[68] See the front matter of the books: Delius (2010), Politycki (2011) and Vanderbeke (2013) received grants from the Goethe-Institut; Weihe (2012) was subsidised by Pro Helvetia; and the US PEN Heim fund covered the translation of Hotschnig (2011). The company received ACE grants in 2011 and 2012 for assistance with marketing. The English PEN grant came as part of its PEN Promotes! scheme.

[69] On the extension of the roaming store concept and PEN/ACE see Ziervogel (2013b; 2014b). In December 2014 the store ran nineteen times in London (2014a).

Peirene events enable certain savings over mainstream retail and marketing, but they are labour intensive and involve other material costs.

Peirene's small size permits it to offer personalized promotion, but smallness also sets certain limitations. Every book for Peirene is a lead frontlist title and it constantly re-promotes its backlist through events and the roaming store. Outside London, though, it operates mainly virtually or through the circulation of its books – and non-UK-based readers can purchase its books only through the website or from third-party online retailers as imports or e-books. Peirene sublicensed Bulloch's translation of Delius (2010) to Macmillan imprint FSG in the US, and it controls world rights to its other German-English titles, but it does not have American distribution. As with AOS, the main product remains the printed book, and the company's paradigmatically digital-age strategies of publisher-based branding and audience-building are rarely digital-only. Instead the company specializes in what Andrew Taylor in *The Author* terms 'retro-invention' (2014, 144): the re-invention of past literary practices for the twenty-first century – for example, websites offering subscriptions and salons that are played out in real life and on blogs. Retro-invention could also be taken to include the re-enactment of values associated with traditional independent publishing, now dubbed 'curation' and mediated in person, on page and online.[70] The success of these strategies is reflected in Peirene's print runs, which currently start at 3,000 copies; earlier titles were released in runs of 1,000 copies and have since entered second or third printings.

3.5 Frisch & Co.: Digital-Only with Suhrkamp

> *Given the number of difficulties arrayed against us, publishers of translated fiction would appear to be fighting a losing battle. However, there is a less frequently discussed source of our problems, one that we have a better chance of addressing and changing: ourselves. There are many things we – publishers and agents, translators and editors – are doing to make the whole business difficult for ourselves, a whole raft of assumptions we have been making for so long that they no longer seem*

[70] See, for example, Thompson on the mid-twentieth century independent houses 'run by individuals who […] owned the company outright […] knew what they wanted to publish and built their lists on the basis of their own judgement and taste' (2012, 102).

> *like assumptions, and we're currently being given a chance, if we take it, to reassess our situation and find new ways to work together to continue to publish the books we love.*
> (E.J. Van Lanen, 'Why I Publish Ebooks, or the Future of Literary Translation', *Frisch & Co.*, 20 May 2013)

Frisch & Co. was launched in 2012 as a digital-only worldwide publisher of contemporary literature in English-language translation.[71] In an essay for the company's blog, its founder E.J. Van Lanen, a former editor at the University of Rochester's translation press Open Letter Books, explains the circumstances and aims informing the venture, discussing existing challenges in translation publishing and highlighting new possibilities presented by digital technologies (2013). These possibilities begin – as Van Lanen notes – with the opportunity for establishing a publishing house without significant levels of start-up capital or outside help, and his essay is concerned with re-thinking the economics of English-language translation publishing and its high dependency on subsidies. His publishing model takes the cost savings of digital over print production as the basis for re-structuring the relationships between three key agents in the translation publishing process – the foreign-language rights holder, the acquiring English-language publisher, and the translator – with the goal of finding a 'way to publish translations without having to rely on grants' (Ibid.).

In his discussion of existing challenges and possible solutions, Van Lanen highlights three main aspects of the translation publishing process: finding projects, funding translation, and selling translated books. For Van Lanen, the sheer numbers of highly acclaimed foreign-language books and the wide array of new mechanisms of recommendation – the German Book Office, New Books in German, their equivalents for other languages, online magazines of sample translations – constitute the first problem, creating an unmanageably large translational 'slush pile' of world literature. His solution is to focus exclusively on foreign-language publishers' recommendations: specifically, the recommendations of selected established publishers, including Suhrkamp for German, Editorial Anagrama for Spanish, Edizione Nottetempo for Italian, and Atlas Contact for Dutch. This is one of many possible ways of filtering possible content, but it has several advantages over conventional approaches,

[71] All information on Frisch & Co. unless otherwise credited can be found on the website at frischand.co.

including the general promotional potential of innovation or novelty.[72] Most obviously, it establishes a distinctive and distinguished profile for the company from the moment of its creation: the inaugural press release draws attention to Suhrkamp's status as the 'venerable publisher of Hermann Hesse, Bertolt Brecht, Thomas Bernhard, Peter Handke and many other modern German-language luminaries' (Frisch & Co 2012), and the publishers that subsequently joined Frisch & Co.'s international publishing 'consortium' are also well known within their respective foreign-language contexts. The creation of longer-term partnerships between Frisch & Co. and these publishers is also part of the business plan, and the relationship with Suhrkamp has led to four published German-English translations, with three further translations underway.[73]

Frisch & Co.'s approach is premised on digital-only publishing, which enables books to be published from any given location and offered for sale around the world. In the company's first two years, Van Lanen released ten new translated titles, handling the entire process from commissioning the projects and translators to producing the books and making them available at a global level, all from his home in Berlin.[74] As he emphasizes in his essay (2013), the business model depends not only on the reduced overheads and costs of digital publishing in general, but also on a redistribution of financial risk and revenue between the company, the foreign-language rights holder and the translator. Conventionally, the translation publisher assumes the up-front risk of publishing a new title, paying a fee in advance to the rights holder and translator, as well as covering editorial costs, printing and distribution charges to get the books into mainstream retail spaces. In return, the translation publisher retains most of the revenue and if the title sells well, the foreign-language rights holder and translator receive a relatively small cut: less than ten percent for the foreign-language rights holder if the advance earns out, and no more than two percent for the translator if the initial payment has been structured as an advance. Van Lanen argues that this payment structure is dictated by the economics of print publishing, which require the translation publisher to take on considerable expense prior to selling a single copy, and so justifiably to claim the greater proportion of income. With a digital only publication, this upfront expense is reduced, as the cost of printing is eliminated and distribution charges are

[72] See, for example, the *Observer*'s article on Frisch & Co.: 'Why Translated Ebooks Are No Longer Foreign to Publishers: How to Pick and Choose the Best' (Bridle 2014).
[73] For published translations see Kim (2013, tr. B. Schmidt); Maier (2014, tr. J. Searle); Hahn (2014, tr. A. Posten); Tellkamp (2014, tr. M. Mitchell). For forthcoming translations see Maier (2014; 2016); Schindel (2016, tr. B. Martin).
[74] See Gehrmann (2013); Lovegrove (2013).

incurred only when a sale is made. He proposes a new model in which the three main parties agree to share the risk and divide the revenue more evenly, with the foreign rights holder and the translator foregoing advance payment and receiving higher royalties, and the translation publisher saving on the initial cost of these payments and relinquishing more of the revenue. His sample figures are based on sales of a $10 e-book, minus $4 for distribution and retail, with a proposed $3 for the foreign rights holder and $3 to be split between the translation publisher and translator.

For the foreign rights holder, increased risk means not receiving an initial payment it could potentially have secured from another translation publisher. However, foreign rights holders are free to pursue this option, so we can assume that their decision to licence titles to Frisch & Co. is an informed one. If the translated e-book sells, they stand to gain at least some revenue, but there are other, possibly greater benefits. As Van Lanen notes, 'having an English translation can be a boost to foreign rights sales and […] attract authors, many of whom would like to reach an English audience' (2013). He thus describes the venture as a 'service' to foreign-language publishers, who thereby 'release a few of their books into the English-language market without incurring any of the up-front costs that would be necessary to launch such an effort on their own' (Ibid.). In fact, Suhrkamp tried and failed to launch itself directly into the English-language market in the early 1980s when it opened a US branch, and digital publishing clearly increases the potential for such initiatives, but they nonetheless necessitate initial outlay, which in the Frisch & Co. arrangement is shifted to the translator and translation publisher.[75]

Whereas the foreign rights holder has the opportunity to make money from the selected title in the original and other markets, the re-distribution of payments means a potential loss of primary income for the translation publisher and translator. This has long been a risk for publishers, but translators are usually paid a per-word fee on submission of their work. While emphasizing his commitment to securing grants for translators, Van Lanen highlights the major role of subventions in English-language translation publishing, including for corporate imprints, and argues that this reliance on grants in an era of overall reduced funding for culture places translators in a vulnerable position and limits the production of

[75] See Rectanus (1990a, 51) on Suhrkamp's US office. An example of a recent print-based German-English partnership can be found in the publication by Haus in the UK of Rowohlt's illustrated biography series in translation (New Books in German 2011c). Lübbe recently invested considerable resources in an English-language launch of a multi-media e-book (Posth 2012), but it cannot be assumed that the title found buyers.

translations, since (small) publishers need grants to cover their costs but the money is not paid out until after publication of the book (2013). The Frisch & Co. model asks translator and publisher to 'agree to succeed and fail together, to the level that they're comfortable with, whatever that means for each specific project' (Ibid.) – and the extent of this success or failure can be understood to depend for the translator not least on the length of the book.[76] In practice, Frisch & Co. has secured grants for three of its four German-English translations from the Goethe-Institut (Maier 2014; Tellkamp 2014) and the scheme funded by the Austrian Bundesministerium für Unterricht, Kunst und Kultur (Kim 2013), indicating a new direction for these grant programmes, which have previously covered only print translations.[77]

If a grant is not awarded – as was the case for Posten's translation of Hahn (2014) – translator and translation publisher alike are dependent on sales of the translated titles, and the potential revenue from each individual copy is small. Frisch & Co.'s e-books are offered for sale on its website, which offers DRM-free copies of titles for individual purchase or as a five-batch subscription.[78] The company also works with third-party distributor Faber Factory, which negotiates terms with mainstream retail platforms – Amazon, Apple, Barnes & Noble, GooglePlay and Kobo – and offers Frisch & Co. titles on e-lending sites such as Oyster and Scribd. Distribution and retail remain significant expenses for e-book publishers, and Amazon in particular works with high discounts and co-promotional fees, reflecting its dominance of the e-book market, which makes it expensive to sell through Amazon and harder to achieve sales elsewhere.[79] Underlying this dilemma is the broader problem for digital-only publishers: discoverability. Readers do not encounter digital-only books in the bricks-and-mortar retail environment, and mainstream promotional mechanisms for translated literature do not tend to encompass e-books or authors of works in digital-only translation:

[76] Clearly, a translation publisher can work on multiple books in the course of a year, but a long translation consumes months of a translator's time. Digital-only makes it easier to publish long translations insofar as printing costs are eliminated, but the translator's time remains a cost to be covered by whatever means. The proposed loss of guaranteed income for translators may seem a counter-development to the increased emphasis in recent years on improving translators' conditions, but it can perhaps be understood more properly as its corollary, since in both instances translators are treated as creative writers with ownership of their texts.

[77] Frisch & Co. is eligible for these grants because the company is registered in Green Bay, Wisconsin, thereby meeting the criterion that publishers must be located outside Germany.

[78] Digital rights management technology or DRM seeks to control the use of content after sale; by contrast, DRM-free books can be read on any device.

[79] On the dominance of Amazon, including its 70% share of the US e-book market, see Milliot (2014). On Amazon's strategies for discounting, co-promotion, e-lending programmes and price control see Author staff (2014). Van Lanen has commented on the ways in which less popular books are disadvantaged by Amazon's presentation, noting 'since most translated fiction isn't popular, generally speaking, your books tend to languish in the dark back hallways of Amazon, which is a lonely, non-selling place for them to be' (Vassova 2014).

they are not eligible for the major translation prizes, there is no precedent for their appearance at festivals, broadsheets rarely review e-books, and e-book launches are not an established format. Nonetheless, Frisch & Co. launched Kim's *Anatomy of a Night* (2013, tr. B. Schmidt) at an event in Berlin, and the book has been reviewed on translation websites and blogs.[80] The reception of the other German-English translations in their digital-only format has been limited.

Digital-only, however, can turn into digital-first. Tellkamp's *The Tower* (2014, tr. M. Mitchell), for example, was published as an e-book collaboration between Frisch & Co. and Penguin, and as a hardback by Penguin UK after the latter acquired English-language print rights from Suhrkamp in late 2013. The 'service' role of Frisch & Co. can thus be seen to include intermediation between Suhrkamp and publishers of English-language print books, with the company creating not only a product but also inviting other English-language publishers to participate – which adds to the number of agents taking a cut from the e-book but increases the chances of sales. Tellkamp launched the book in London and the hardback edition was reviewed in the British broadsheets.[81] The coverage refers only to the hardback, but the e-book is available from the Penguin site, and the promotion of the print edition makes the translation visible in physical as well as virtual spaces. On the Frisch & Co. website the title appears with combined branding with Penguin and priced at over three times the cost of the other titles – which are offered to direct customers for around seven USD, even less than the sample calculation. Amazon undercuts the prices further and offers Frisch & Co. e-books for as little as four USD. This makes it very difficult for digital-only translation publishing ventures to generate revenue without achieving high sales, and the concurrent availability of a parallel print product can be understood not only to create additional promotional opportunities but also to allow higher prices to be charged for the real labour costs that underpin the publication of translations in any format.[82]

[80] See the links to blogs and online reviews on the page for Kim's novel on the Frisch & Co. website, including coverage by *World Literature Today, Three Percent*, and *Typographical Translation*.
[81] See Embassy of the Federal Republic of Germany London (2014a; 2014b); Cummins (2014) in the *Telegraph*; Mills (2014) in the *Sunday Times*; Tonkin (2014a) in the *Independent*.
[82] Note that AOS and Peirene do not offer e-books through their websites, except as giveaways – known as 'digital sampling' – and their prices for print copies far exceed Kindle editions of the same titles sold by Amazon. The point here is that the cost of printing is a lesser expense than labour, and buyers are prepared to pay for this labour in the format of a printed book.

Achieving high digital sales poses particular challenges for publishers of literary fiction because e-book consumption is strongest in genre writing: romance, SF, thrillers and so forth.[83] As Van Lanen (2013) notes, the 'size of the market for ebooks of translated literature is a complete unknown (though I imagine it to be a growing one)'. His venture depends not only on finding existing readers of digitally published translated literary fiction, but also on creating new ones.

3.6 Contemporary German-English Translation: Beyond the Niche?

> *Less than three percent of all books published in the UK and US each year are translations. At Amazon Publishing, we're working to change that. Since we launched AmazonCrossing in November 2010, we've translated over 100 books into English from 18 different countries and 14 languages. This would not have been possible without our talented translators – thank you for your dedication to helping great stories cross borders!*
> ('AmazonCrossing Thanks Our Translators and Authors', AmazonCrossing, 2014)

The beginning of the 2010s saw the arrival on the translation scene of a digital-age publisher with the resources to take full advantage of low licences fees as a business opportunity. Operating as one of fourteen Amazon publishing imprints, AmazonCrossing released over fifty new German-English titles in its first four years.[84] Challenging the view that publishing cannot be reduced to 'curatorial algorithms' (Bhaskar 2013), the company's stated approach to finding projects is based on data-mining from its foreign-language sites, which provide sales figures and other information to inform its choices. AmazonCrossing acquires world rights, and publishes in Kindle e-format, sometimes also producing print and audio editions. Its semi-automated commissioning leads mainly to mass-market fiction of a kind that mainstream English-language publishers rarely consider: German-English titles published in

[83] See the statistical discussion in Thompson (2012, 322–323).
[84] For information on AmazonCrossing see Amazon Publishing's website at apub.com, last accessed 01.03.2015. See the translation database at the *Three Percent* website. Note, though, that new titles are counted only once, which means that books co-published with print imprints do not necessarily show up as AmazonCrossing titles, so the total figure may be higher.

2014 include five books in the *Secret Files of Conan Donan* series by Raimon Weber, two by romance writer Carina Bartsch, an SF thriller by Andreas Eschbach, and the third volume in the *Long White Cloud* saga by Sarah Lark, also known as Christiane Gohl.[85]

Amazon announced its first topselling success in 2013, citing sales of a million copies for German-language writer Oliver Pötzsch. The press release highlights the author's 'great achievement' in reaching a mass English-language audience, and the figure is clearly meant to impress.[86] In several respects, though, a million copies seems surprisingly few, since they encompass three separate titles in Pötzsch's *Hangman's Daughter* series (tr. L. Chadeayne), including all digital, print and audio editions sold worldwide through Amazon and other channels. To offer a point of comparison, the three volumes of Stieg Larsson's *Dragon Tattoo* series each sold over a million print copies in the British market in 2010.[87] It is unclear from the available information how many of the reported million copies were e-books, but the figure was at 400,000 in August 2012, and – strikingly – the print editions included a paperback sublicensed to American corporate imprint Mariner.[88] These overall numbers and the co-publishing arrangement suggest, first, that achieving top-level sales in digital-only format is challenging even for a company like Amazon; and second, that sales in any format are harder to achieve without a parallel product in the bricks-and-mortar marketplace – with which Amazon is ordinarily in competition. Ullstein's foreign rights director observes that many of AmazonCrossing's German-English titles appear 'unterhalb der Wahrnehmungsgrenze' (Buchreport staff 2012).

Amazon's engagement with translation is not limited to its publishing imprint, and it also operates as a major new funder of translational activities. Its grants programme has provided support monies to not-for-profit presses such as Archipelago Books, topped up the bequest behind the US PEN/Heim Translation Fund, created a cash prize for the Best Translated Book Award, and paid for all author and translator fees at Words Without Borders.[89] It also operates a 'Literary Translation Store' on its US website and sponsors the Literary Translation Centre at the London Book Fair. On the one hand, this exemplifies the

[85] See the 2015 edition of the translation database at the *Three Percent* website.
[86] See Amazon (2013); Abrams (2013).
[87] See Stone & Tivnan (2011). Obviously, these are indeed top-level sales, but they serve to highlight that top-selling success on a par with mainstream publishers is not inevitable for Amazon – even with its proprietary formats, sales platforms in different territories and high global online visibility as an English-language retailer.
[88] See Buchreport (2013).
[89] See Post (2010); Words Without Borders (2010).

kind of activity that has come to characterize translation publishing in the contemporary American and British contexts: not only grants, promotional initiatives and prizes, cooperation between funders, and the configuration of translated literature as a genre in the marketplace, but also cross-promotion among publishers. Thus, for example, the start-up publishers discussed in the previous sections all provide links to the websites of other translation publishers or advertise other translated books in their newsletters; the *Three Percent* website connected with Open Letter Books is dedicated to reviewing translated books published elsewhere; and Harvill Secker runs a blog for translated literature on which AOS's call for subscribers was published. [90]

On the other hand, Amazon's championing of translation can be seen as disruptive in several ways, not least because it causes friction within translation communities and calls into question notions about translated literature as a niche category.[91] Its high production rate works actively to solve the 'three percent' problem, and the adoption of this trope for its marketing of commercial fiction highlights the way in which discussions of the need for more translation assume that translated books are valuable *per se*. Moreover, the imprint's choices depart from the conventional focus of English-language translation publishing on literary fiction that has facilitated the presentation of translated books as generically similar and tended to work against their commercial valorization. Even without Amazon, though, the range of translated books and translation publishers has increased, making blanket statements about either seem increasingly inadequate. Whereas Sievers (2007) describes German-English translation publishing of the 1990s as an activity for small publishers, the current Anglo-American landscape includes boutique presses, not-for-profits, AmazonCrossing's vertically integrated production, distribution and retail system, and corporate imprints and independents with conventional publishing models, as well as companies located in other territories, including Germany and Australia.[92]

[90] See, for example, the AOS monthly e-newsletter available from the website; the recommended list of publishers at peirenepress.com/links/publishers; the @frisch&co twitter handle; and the blog edited by Harvill Secker at vintage-books.co.uk/books/International_writing/, in particular the entry for Lewis (2011).
[91] See, for example, the post by publisher Dennis Johnson (2010) on the withdrawal of Melville House from the BTBA, and Zaitchik on Amazon grants as the 'devil's kiss' (2012). On the category of translated fiction see Ruppin's account of displaying translated titles at Foyles: 'We've found that a table full of the obscure writers from countries whose literary heritage is a closed book to most will attract great interest, just so long as there are a handful of recognisable titles amongst the range for reassurance' (2013). See also Tonkin's 'Books of the Year: Fiction in Translation' for the *Independent*'s end-of-year reviews (2014b)
[92] See, for example, the micro start-up Readux in Berlin at readux.net, or the Australian independent Text Publishing, which plays a signficant role in sub-licensing translations to corporate imprints in the UK and US:

Similarly, bestselling translated books can no longer be viewed as rule-proving exceptions of translation's general unprofitability, and several German-English translated titles have achieved six-figure sales or been launched as major commercial titles.[93] For Sievers, the era of 'big name' writers in translation had ended (2007, 46), but the current array runs from Pötzsch as a mass-market seller to the celebrated W.G. Sebald. Stefan Zweig and Hans Fallada have been adopted into the German-English modern canon; Günter Grass has been consistently translated and also retranslated; and several contemporary writers have growing bodies of translated works, among them Julia Franck, Daniel Kehlmann, Peter Stamm and Juli Zeh. Above all, it is no longer possible to discuss the production and reception of German-English translations in terms of a 'lack of interest in translation' (Sievers 2007, 66). This has also been acknowledged in recent commentary, which has shifted from a focus on deficient levels of production to calls for deepening or widening reception, with some commentators celebrating translation's apparent new popularity.[94] In several respects, translation publishing has become more mainstream; at the same time, practices are diverse, and new companies are experimenting with different models. Moreoever, as Van Lanen (2013) emphasizes, translation publishing is frequently 'subsidized publishing', irrespective of company size, and current levels of support for translation – from grant bodies, through digital networks and from broadsheet media – depend in part on the continued perception that translation still requires prizing and promoting as a niche activity.

Campbell (2014) describes a recent deal. New Zealand now also has translation publishers for children's books: Gecko Press and Book Island.

[93] See, for example, Oltermann (2012) on UK sales for Michael Hofmann's translation of Fallada's *Jeder stirbt für sich allein* (2009) and Deahl on the US edition (2012). Publishers Weekly (2010) records sales of nearly 450,000 for the US move tie-in edition of Schlink's *The Reader* (2008, tr. C. Janeway). See Tivnan & Stone (2010) for UK sales of Schlink and Pascal Mercier's *Night Train to Lisbon* (2008, tr. B. Harshav). See Alter (2013) on the US launch of crime writer Nele Neuhaus's *Snow White Must Die* (2013, tr. S. Murray), selected in the UK for the popular Richard and Judy Book Club (2013). See Tugend (2014) on Larssen's UK publisher expanding into the American market with Schenkel's *The Murder Farm* (2008, tr. A. Bell).

[94] See Abrams (2014) and Lewis (2012); on sales see Alberge (2014); on interest from publishers see Vogel (2014). These celebratory pieces clearly overstate the situation but nonetheless reveal shifts in practices as well as discourses.

4. Prizing New German-Language Novels Across Borders: the Deutscher Buchpreis in Germany, the UK and US

> *'Deutschsprachige Literatur hat seit langem wieder den qualitativen Standard der Weltliteratur erreicht, der einen Preis für den besten Roman nicht nur nützlich und wünschenswert, sondern der literarischen Sache wegen geradezu notwendig macht', so Gottfried Honnefelder […] bei der Begrüßung der rund 350 Gäste im Kaisersaal des Römer. Deutschland sei, was die Literatur angehe, ein Importland. Vor allem die Breite und Vielfalt der deutschen literarischen Landschaft wirke auf die Leser im Ausland unübersichtlich. 'Hier möchte der Deutsche Buchpreis eine Schneise schlagen und aus der großen Zahl der Neuveröffentlichungen eines Jahres den besten Roman und die besten Romane der Shortlist in den Mittelpunkt des internationalen Interesses rücken.'*
>
> ('Arno Geiger erhält den Deutschen Buchpreis für seinen Roman *Es geht uns gut*', Börsenverein des deutschen Buchhandels, 2005)

October 2005 saw the inaugural ceremony of the Deutscher Buchpreis, awarded on the eve of the Frankfurt Book Fair to the 'best' novel written in German and published in Germany, Austria or Switzerland that year.[95] Founded by Germany's main book trade association, the Börsenverein des Deutschen Buchhandels, and endowed with 37,500 Euros in prize monies, the Deutscher Buchpreis was a high-profile addition to the existing range of German-language prizes for literature and the first to focus exclusively on novels in German. This attachment to the genre of the novel plays a key part in the procedures adopted by the Buchpreis's organizers to achieve the stated aim of attracting attention to German-language literature 'beyond national borders', meaning throughout the German-speaking world and in foreign-language territories. Building on the book-of-the-year format, the approach combines strategies to create bestselling novels in the German market with efforts to extend the prizing process to include translation. Emphasizing this ambition, the inaugural press release – issued

[95] All information on the Buchpreis not otherwise credited can be found on the website, www.deutscher-buchpreis.de, last accessed 01.03.2015. For an earlier version of this chapter see Spencer (2013). A summary of key information about the aims and functioning of the prize is included in the second part of the Appendix.

in English as well as German – connects the cross-border aim of the prize with its scheduling to coincide with the world's biggest book fair for foreign rights:

> Als unabhängiger Literaturpreis zum Auftakt der weltweit größten Buchmesse wird er weit über unsere Branche und unser Land hinaus Aufmerksamkeit schaffen – für deutschsprachige Autoren, für das Lesen und das Leitmedium Buch. (Börsenverein 2004b)

Noting the suggested link between prizing and translation, this chapter considers the Buchpreis as a mechanism for influencing the circulation of German-language books within and across borders, focusing on its workings in the German context and in German-English translation. It proceeds from the observation that the hoped-for reach of the Buchpreis not only exceeds that of other German-language prizes, but also extends beyond the remit of translation projects for promoting German-language books. Statements about the Buchpreis's purpose contain discursive features familiar from translation projects such as Litrix.de, but add the suggestion that German-language literature should be prized – and purchased – at home. Thus, Gottfried Honnefelder, speaking at the inaugural ceremony on behalf of the organizers, highlights the disparity between translations from English in Germany and licences issued to English-language publishers, and also draws attention to the minor role of German-language novels in the domestic charts.[96] The interconnections between these two elements – translation and home sales – are examined below, beginning with a consideration of the Buchpreis in relation to other translation initatives. We then consider the prize's set-up and potential for involving agents in the domestic context, and examine the circulation of winning books in the German market, as well as following their translational trajectories in English. Expanding the mezzo level discussion to include the German context, the chapter analyses a major new promotional initiative and considers the way in which agents within and across different borders help to 'shape social demand' (Heilbron and Sapiro 2007, 93). It then proceeds to the micro level to consider the circulation of individual translated books.

[96] Speech at the Deutscher Buchpreis ceremony in Frankfurt, 17.10.2005 (transcript supplied by the Börsenverein).

4.1 Recommending German-Language Books For Translation Globally

> *Die Zusammenarbeit mit der Deutschen Welle ist Teil des internationalen Konzepts: So kooperiert der Börsenverein beim Deutschen Buchpreis mit dem Goethe-Institut, das den Preisträger-Titel in das Übersetzungsprogramm der Goethe-Institute aufnimmt und Lesungen des Preisträgers weltweit an ausgewählten Standorten organisiert. In diesem Jahr findet zudem eine Blinddate-Lesung mit einem der sechs Shortlist-Autoren im Amsterdamer Goethe-Institut statt. Auch die Frankfurter Buchmesse wirkt international für den Deutschen Buchpreis: Sie präsentiert die Longlist-Titel weltweit auf 20 internationalen Buchmessen und stellt sie im Katalog 'New Literary Releases from Germany' vor.*
> ('Weltweit wirken', Börsenverein des deutschen Buchhandels, 2006)

The basic promotional format of the Buchpreis is recommendation. Each year the project endorses a new novel by a German-language writer. This is also the underlying principle of Litrix.de and New Books in German, with the difference that their recommendations are customized to particular foreign-language territories. Litrix.de offers an obvious point of comparison with the Buchpreis, owing to shared features in their founding rationale: each adopts the metaphor of Germany as an 'Importland', highlights the disparity between translation production in Germany and licensing to foreign publishers, and refers to the 'Breite und Vielfalt' of the German literary landscape as a factor negatively affecting foreign-language readers' access to German-language books.[97] Litrix seeks to address this circumstance through the provision of book recommendations on its website, addressed to a global readership of literary professionals. The information is organized in the style of a foreign rights presenter, encompassing a description of the book's contents, author biography, details of the rights holder, and an extract from the book. English is employed as a global *lingua franca*, with the website also available in German and a third language to tie in with a programme of subsidies dedicated to specific language or region. The recommendations are

[97] Compare the Buchpreis epigraph to the previous section with the discussion of Litrix.de's statistics in Chapter 2.3. The 'Profil' section on the Litrix.de stated: 'Breite und Vielfalt der deutschen literarischen Landschaft wirken auf Leser aus dem Ausland gerade aufgrund der Sprachbarrieren oft unübersichtlich.' The paragraph was published on the Litrix.de website on its launch and last accessed in this form on 10.08.2011. Since then, the Litrix.de website has been redesigned: on last access – 28.02.2015 – the account was no longer available.

produced in the first instance by a committee in Germany, then a local 'jury' of book professionals working in the target language creates the final list.

English has not figured as a focal language for Litrix.de, not least because other projects cater to English-language territories, notably, the German Book Office New York (GBO) and London-based New Books in German. For most of the 2000s, each created a separate list of recommendations, but they now work together on New Books in German's twice-yearly journal, published online and distributed in print form. Issues of the journal contain information on recently published German-language books, selected in a process involving written reports from readers – mainly German-English translators – and editorial committees in London and New York, including guest members from the publishing sphere. As with Litrix.de's procedures, this selection process performs an operational function, cutting down the number of books to an appropriate figure and eliminating titles that are judged by publishing professionals to be unsuitable. At the same time, the official inclusion of these agents in the operation allows the project to make promotional claims about the suitability of its recommendations for publishers in the focal territories: New Books in German includes the names and photographs of guest committee members in each issue, together with a 'US Pick' label to identify books selected for – or by –North American publishers.[98] Customization has the added benefit of establishing relationships with active book professionals who may be in a position to take up current or future recommendations or – particularly in the case of translators – pass them on.

As a domestic prize with global ambitions, the Buchpreis does not have the opportunity to claim that its recommendations are made specifically for particular foreign-language territories, nor does it directly involve foreign-language agents in its selection procedures. Instead, it seeks to create a domestic endorsement that can be circulated globally, connecting the decision of its judges with bestseller status in the German market and high visibility in the German-language media – together with the suggestion of translatability. Discussing the role of cultural prizes, James English draws attention to the ways in which they bring together 'an usually wide range of cultural "players"' (2005a, 51). He sees prizes as 'facilitating cultural "market transactions", enabling the various agents of culture, with their different assets and interests and dispositions, to engage one another in a collective

[98] See, for example, New Books in German (2014b, 1, 41).

project of value production' (26). This applies to promotional initiatives more generally, but prizes have greater scope to involve institutions and agents from different spheres of activity in the recommendation process: not only can official procedures include sponsors and adminstrators running the project, judges and guest members participating in selections, and writers and publishers, who may be required to attend events or participate in marketing as a condition of entry; they may also invite – expressly or incidentally – the involvement of other agents, notably, journalists and bloggers, retailers, purchasers, translators, other publishers and cultural intermediaries in multiple locations.

Unusually for a domestic award, the Buchpreis's set-up and launch involved key organizations promoting literature in foreign-language territories, as well as institutions with a role in domestic literary and publishing practices. Thus the steering committee included not only the Börsenverein, the Federal Government's Commissioner for Media and Culture (BKM) and the *Spiegel*, but also the two biggest German organizations conducting activities for German-language literature abroad: the Ausstellungs- und Messe GmbH (AuM), which runs the Frankfurt Book Fair and operates with a wider remit to represent the German book trade internationally, including through the GBO; and the Goethe-Institut, acting as an arms-length foreign cultural policy institution with responsibility for the main German subsidy programme and Litrix.de.[99] These organizations contributed from the outset to producing and circulating the Buchpreis's recommendations, in particular to foreign-language book professionals. Through the AuM, flyers were distributed to publishers and agents at the Frankfurt Book Fair in the launch year, the project was presented at the 'Rights Directors' meeting, and commended books were showcased not only in Frankfurt but also at other international book fairs.[100] The Goethe-Institut undertook to back the Buchpreis's recommendations with subsidies and set up a programme to present winning and shortlisted writers at selected local branches.[101] Deutsche Welle also joined the project in its capacity as Germany's international broadcaster and online information service, and other organizations promoting translation from German have joined in the recommendation process, presenting Buchpreis-commended titles to their readerships, among them Litrix.de, the GBO and New

[99] For detailed information on the activities of these organizations see the first part of the Appendix. Also represented on the inaugural Buchpreis steering committee were three book trade representatives from Austria, Germany and Switzerland respectively; the editor of the *Börsenblatt*; the most recent winner of the Alfred-Kerr prize for literary journalism, and Florian Langenscheidt, the private patron of the award (Börsenverein 2004b).
[100] See Börsenverein (2006b).
[101] See Börsenverein (2005b).

Books in German, which now also operates as the online publisher of English-language samples from the shortlisted novels.

At the same time, the Buchpreis's organizers seek to engage the attention of foreign-language literary professionals directly through press contact and – above all – through the visibility of the prize and its commended titles in the domestic media and marketplace. Prior to the Buchpreis's creation, there were numerous awards for German-language literature, but none with a discernible influence on sales. The Buchpreis was designed to fill this apparent gap in the prizing landscape, creating its potential as a mechanism for translational recommendation.

4.2 Translatable Bestsellers At Home

> *Paris hat den Eiffelturm und den Prix Goncourt, London hat die Towerbridge und den Man Booker Prize, und Frankfurt? Deutschland hat zwar die größte Buchmesse der Welt und rund 5000 Literaturauszeichnungen, aber keinen Literaturpreis, dem die ganze Nation entgegenfiebert – bis jetzt. […] Von dieser Aufmerksamkeit für Literatur träumt der Börsenverein des Deutschen Buchhandels, der mit dem neuen Preis an die Wirkmacht des englischen Man Booker Prize und dem französischen Prix Goncourt aufschließen will. Es geht um die Belebung des deutschen Buchmarkts und um internationales Renommee. 'Wenn der Börsenverein dazu beitragen will, dass in zehn Jahren noch ein deutsches Buch im Ausland übersetzt wird, dann muss er sich diesen Preis leisten', sagt Gottfried Honnefelder.*
> (Gustav Mechlenburg, 'Es geht schon besser', *Financial Times Deutschland*, 2005)

Styled by its organizers as a German Goncourt or Man Booker, the Buchpreis follows procedures adapted from the British award, and seeks to secure the participation of retailers, journalists and, most importantly, purchasers in its recommendations. Like the Man Booker, the Buchpreis engages a panel of judges, convened by the steering committee each year.

Book submissions are solicited from publishers in Austria, Germany and Switzerland, with each publisher entitled to submit two works. This marks a significant departure from pre-existing German-language prizes, the most prestigious of which traditionally have not been book awards.[102] Both the Man Booker and the Buchpreis stipulate that submitted works must be full-length novels, either published since the last prize cycle or scheduled to be published before the shortlist is announced, thereby guaranteeing that commended books (specifically, novels – the most popular literary form) will be available for sale, review and purchase during the key phase of the prizing process.[103] Publishers are not only assigned a formalized role in the submissions process for both prizes but are also enlisted in marketing commended books. The Man Booker requires a financial contribution towards 'general publicity' from publishers of shortlisted and winning titles; taking a different tack, the Buchpreis states in its conditions that publishers of shortlisted titles must refer to the prize in their marketing and furnish the eventual winner with stickers or paper bands. The Buchpreis also solicits retailers' participation in the marketing effort by supplying gratis marketing packages (branded posters, display shelves and so forth) to booksellers for the various stages of the prize.

Following the Man Booker format, the Buchpreis comprises three separate selection rounds for the longlist, shortlist and winner. This again departs from previous German-language prizing, where standard practice, as Todd says of pre-Booker British prizes, was 'simply and nakedly' to make the award (1996, 75). The multi-stage approach provides the framework for branded marketing and point-of-sale campaigns as outlined above, and encourages media participation, giving journalists a ready-made news cycle. From the outset, the Buchpreis administrators devoted considerable resources to PR initiatives. The *Spiegel* operated as an official media partner during the first three years of running, and wider press attention was sought by means of regular press releases and meetings with news media. For James English, prizes such as the Man Booker depend on 'scandal' as a means of ensuring journalistic 'outrage' and engagement, and reinforcing the notion of truly 'deserving' winners. From this perspective, the journalistic response to the creation of the Buchpreis is striking. Far from supplying the kind of anti-prize discourse that English considers typical of, and necessary for, the functioning of awards, commentators in the major German newspapers

[102] Thus the Georg-Büchner-Preis and Joseph-Breitbach-Preis are awarded for a writer's œuvre, the Ingeborg-Bachmann-Preis for a reading from an unpublished work. Prior to the Buchpreis, single-book awards tended to be framed as 'Förderpreise' (talent prizes).
[103] For Man Booker submission guidelines and requirements see www.manbooker.co.uk, last accessed 01.12.2013.

welcomed the Buchpreis, in some cases specifically applauding its usefulness as a tool for the promotion and sale of German-language books.[104]

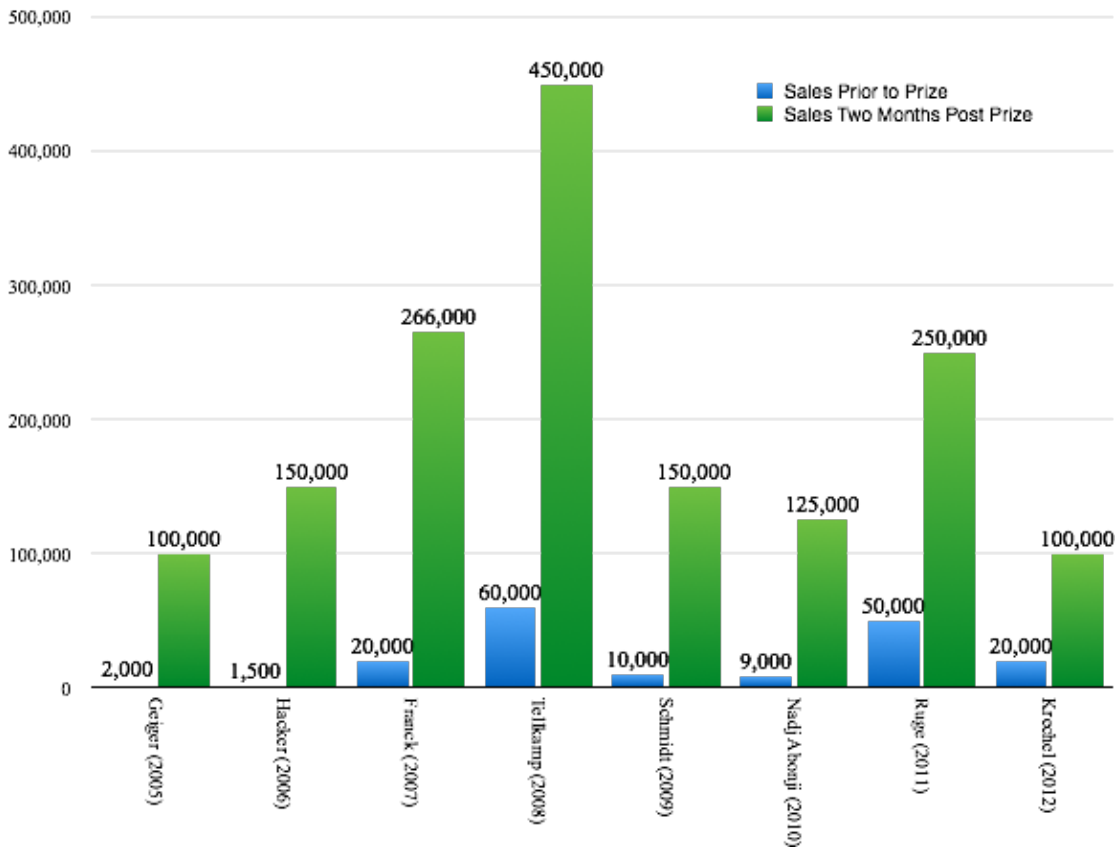
The warm reception of the prize highlights the way in which the promise of a representative literary award for Germany and for translation from German intersects with – and revives – earlier discourses in the German context on the minor currency of German literary institutions and German-language writers.[105] Thus Wittstock in the *Welt* prefaces his support for the Buchpreis with the claim that Germany suffers from an extraordinary number of prizes with an unusual inability to generate sales (2004); Mangold in the *Süddeutsche* highlights the need for a prize to unite Germany's 'föderales Herz' and attract foreign-language publishers in 'Scharen' (2005); Richter in the *Tagesspiegel* discusses the Buchpreis in relation to German-language literature's 'chronisches Exportproblem' (2005); and Krekeler in the *Welt* reviews the alarming statistics for translation from German and translated bestsellers at home and asserts that 'deutsche Literatur findet, ebenso wie die deutsche Sprache, kaum mehr statt' (2005). Through statements about Germany as an 'Importland' and the need for a representative prize for German-language literature as *Weltliteratur* (Börsenverein 2005d), the Buchpreis's organizers mobilized these concerns explicitly and they are implicated in the German-language workings – and in particular, the workings in Germany – of the prize.[106]

The sales success of the winning novel took many by surprise. Gustav Mechlenburg, reporting on the inaugural ceremony in October 2005, comments on the level of enthusiasm but states that 'garantierten Auflagen von über 100 000 Stück, wie sie die ausländischen Preise bewirken, sind in Frankfurt aber sicherlich nicht zu erwarten'. By the end of the year, Arno Geiger's winning novel (2005) had sold 100,000 copies and was still in the *Spiegel*'s list of top twenty hardback bestsellers, having entered the chart straight after the award. Subsequent Buchpreis-winners have also attained six-figure sales and bestseller rankings:

[104] Mechlenburg highlights the widespread acceptance of the Buchpreis in his account of the inaugural ceremony, noting 'kaum ein Literaturpreis wurde bereits im Vorfeld wohlwollender empfangen' (2005). See also Greiner (2005); Krause (2005); and the examples below.
[105] See the summary of scholarship on 1990s discourses in Chapter 1.3.
[106] A differently focused study would consider the narrative of the Buchpreis in the Austrian and Swiss media and markets, including the response to a projected representative prize in Germany. It should be noted that the constellation of founding organizations means that promotional activities are focused on the retailers and media in Germany: non-members of the Börsenverein must pay for marketing packages; advertisements are run in the Börsenverein's *Börsenblatt*; the *Spiegel* was the founding media sponsor; and events with writers take place mainly in Germany.

Figure 3 shows reported sales of the first eight Buchpreis-winning novels immediately before and two months after the prize. In each instance, post-prize sales outstrip pre-prize sales, but the pre-prize period varies from book to book (Figure 4). The sales history of Hacker's *Die Habenichtse* (2006) and Schmidt's *Du stirbst nicht* (2009) is particularly striking in this regard. Both novels appeared as part of their respective publishers' spring programme, over six months before the award. By October, sales of novels published in February or March would normally be in steep decline, but following the award of the Buchpreis, these novels experienced a second and more successful commercial life.

Figure 3. Sales of Winning Titles (2005 – 2012) Immediately Before and Two Months After the Award of the Prize



Sales figures supplied by the Börsenverein.

All ten winning novels so far have entered the *Spiegel* chart or climbed further up the rankings following the award. However, the fact that four novels – the 2007, 2008, 2011 and

2014 winners – were already bestsellers could be seen to conflict with the aim of the prize as understood by critics at the time of its creation. Writing in the *Zeit* in the run-up to the first award, Greiner states that the Buchpreis aims to generate attention for 'jene literarischen Titel […], die sonst zwar den Beifall der Kritik, nicht aber den der Käufer und Leser gewinnen' (2005). The pre-award appearance in the charts of novels by Franck (her fifth book, seventh prize and first bestseller), Tellkamp (his third novel, sixth award and first bestseller), Ruge (a debut that had already won two awards, one for a reading from the unpublished script) and Seiler (the first novel from a prize-winning poet) points not only to the slipperiness of 'jene literarischen Titel' as a category but also to the impossibility of isolating – let alone quantifying – the Buchpreis's commercial influence. Indeed, all four novels had been longlisted prior to entering the charts and Franck's novel was published only two days before the announcement of the shortlist, with the Buchpreis thus part of the novel's critical reception and commercial record from the start. Nonetheless, a Buchpreis win can be seen to provide an immediate commercial boost, with large numbers of winning novels reportedly ordered in the aftermath of the ceremony: 37,000 before noon the following day in the case of Franck's novel (Heimann 2007).

Figure 4. Performance of Winning Titles (2005 – 2014) in the *Spiegel* Bestseller Charts

Author	Title	Publication Date	Prize Awarded	*Spiegel* Ranking at Time of Prize	Weeks in Top 20	Highest Ranking
Geiger	*Es geht uns gut*	19.08.05	17.10.05		17	3
Hacker	*Die Habenichtse*	13.03.06	02.10.06		18	1
Franck	*Die Mittagsfrau*	10.09.07	08.10.07	20	29	1
Tellkamp	*Der Turm*	15.09.08	13.10.08	13	40	1
Schmidt	*Du stirbst nicht*	27.02.09	12.10.09		9	4
Nadj Abonji	*Tauben fliegen auf*	28.07.10	04.10.10		5	9
Ruge	*In Zeiten des abnehmenden Lichts*	01.09.11	10.10.11	12	26	1
Krechel	*Landgericht*	21.08.12	08.10.12		6	5
Mora	*Das Ungeheuer*	02.09.13	07.10.13		4	4
Seiler	*Kruso*	02.09.14	06.10.14	12	22	1

Compiled from *Spiegel* weekly bestseller lists.[107]

[107] All data on *Spiegel* bestsellers is accessible through the archive at www.spiegel.de. Lists published in the print edition comprise sales data for the week ending eight days previously, thus the rankings published in the *Spiegel* at the time of the prize (and listed above) do not cover sales in the week preceding the prize. If this latter data is selected instead, Franck ranks at #14 at the time of the Buchpreis, Tellkamp at #9, Ruge at #16 and Seiler at #9. In the week following the prize, they climb up the charts, with Franck at #2, Tellkamp at #1, Ruge at #1 and Seiler at #1.

Figure 5. Breakdown of Titles by Language of Origin in the Annual *Spiegel* Bestseller Lists

Year	German	English	Other
2001	3	10	7
2002	3	12	5
2003	3	11	6
2004	4	10	6
2005	3	11	6
2006	9	9	2
2007	9	9	2
2008	7	8	5
2009	11	9	0
2010	8	8	4
2011	10	5	5
2012	7	10	3
2013	8	8	4

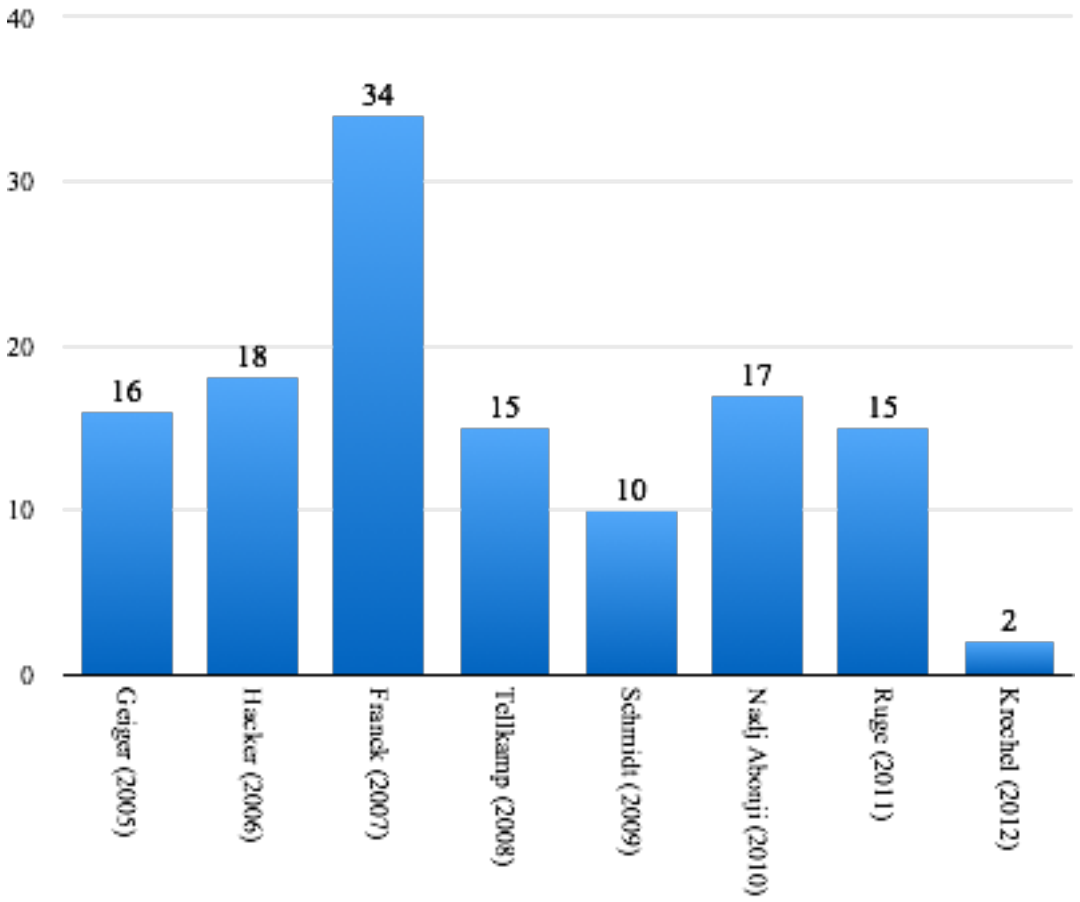
Compiled from *Spiegel* Top Twenty Hardback *Belletristik* Titles of the Year, 2001—2013.

4.3 Buchpreis-winners Abroad: Translatable Novels in English

> *'Die Mittagsfrau' schlägt seitdem alle Rekorde […] Übersetzungsrechte wurden bisher von 22 Ländern erworben, darunter Albanien, Brasilien, China, Italien, Frankreich, England. Ein verdienter Sieg nicht nur für die Schriftstellerin und die noch junge, 2005 gegründete Institution Deutscher Buchpreis, sondern auch für das Ansehen deutschsprachiger Erzählkunst in der Welt. Zur Erinnerung: Noch vor nicht allzu ferner Zeit wurde ängstlich gefragt, ob es diese Erzählkunst überhaubt noch gebe.*
> ('Atemraubend', *Spiegel*, 2007)

Buchpreis-winning novels have been translated into around forty languages. Figure 6 shows the number of foreign-language licences sold for each title up to the end of 2012. Clearly, these figures cannot be interpreted as direct evidence that the Buchpreis influences sales of foreign rights: we can suppose that it plays a role in shaping the visibility of winning novels for publishers in foreign-language territories, but its workings cannot be isolated or quantified. Kovač and Wischenbart, comparing the Buchpreis, the Man Booker and the Goncourt on the basis of published translations and book sales in twelve European countries, conclude that the Buchpreis is 'still far from having the international appeal' (2010, 37) of the other awards, with the Man Booker said to exercise greater influence than the Goncourt (3). Strictly, though, their assessment is based on the fact that Buchpreis-winning novels in their sample had sold into fewer languages and registered less frequently on foreign-language bestseller lists than winners of the other prizes, something which could be read in terms of general trends governing translation from these languages or other ways unconnected to the workings of the prizes. Similarly, it is possible to compare rights sales for Buchpreis-winning novels with those for other German-language novels, but, given the complexity of variables (from textual features and writers' status to personal relations between publishers and so forth), it is difficult to draw any meaningful conclusions on this basis.

Figure 6. Foreign Rights Sales By Language For Buchpreis-winning Titles 2005 – 2012



Information supplied by the Börsenverein and German-language publishers.

Six of the ten winning novels have been translated into English and a seventh is on its way (Figure 7). The publishing histories of the German-English translations vary considerably and do not conform to claims in the German press about the translation of Buchpreis-winners. Thus Volker Weidermann writes that inaugural winner Arno Geiger 'trat mit […] *Es geht uns gut schon* kurz nach der Bekanntgabe seines Sieges eine Reise durch die nationalen und internationalen Bestsellerlisten an' (2006). This may be true of editions in other foreign languages, but Geiger's novel appeared in English (2011, tr. M. Poglitsch Bauer) after an interval of six years with a small American academic press. The particular mission of the press – founded 'with the premise that Austrian literature is unique and deserves its own identity' – also complicates ideas about the role of Buchpreis-winning writers as avatars of Germanness, as discussed by Rebecca Braun (2014). In her article on 'changing notions of Germanness', she argues that the Buchpreis constructs its winners as 'Prize Germans […]

Figure 7. Buchpreis-winning Novels and German-English Translated Editions

Original Publication Year	Author	Title in Translation (Translator)	Translation Publication Year	Translation Publisher(s)
2005	Geiger	*We Are Doing Fine* (Poglitsch Bauer)	2011	Ariadne Press
2006	Hacker	*The Have-Nots* (Atkins)	2008	Europa Editions
2007	Franck	*The Blind Side of the Heart* (Bell) *The Blindness of the Heart* (Bell)	2009 2010	Harvill Secker Grove
2008	Tellkamp	*The Tower* (Mitchell)	2014	Frisch & Co. Penguin
2009	Schmidt			
2010	Nadj Abondji	*Fly Away, Pigeon* (Lewis)	2014	Seagull Books
2011	Ruge	*In Times of Fading Light* (Bell)	2013	Faber Graywolf
2012	Krechel			
2013	Mora			
2014	Seiler	In Preparation	*2016*	Scribe Publications

celebrity names and faces to be proudly exhibited and traded in line with wider global constructions of Germany's cultural value' (48). Problematically, it is not clear how she understands 'Germanness', which seems at times to relate specifically to Germany and at other times to encompass all 'non-minority' writing in German. In English-language translation, however, the Buchpreis's sixth winner, Melinda Nadj Abonji – understood by Braun to evade 'the German/non-German polarization' (51) – is published by Seagull Books (2014, tr. T. Lewis) in its 'Swiss List'.

Particularly at the time of the Buchpreis's creation, the potential for the winning books' commerciability to be reproduced in English was limited by the relatively small number of corporates engaging in translation. Assessing English-language translations of Prix Goncourt winners, Pickford notes that they are frequently published by independent companies, occassionally by university presses and sometimes by corporate imprints (2011, 225). The same is true of Buchpreis winners in English – which is to say, publishing practices for Buchpreis winners have conformed to English-language translation publishing tendencies. In line with these tendencies, translations of winning books into English have been supported by subsidies. Thus, for example, Ruge's *In Zeiten des abnehmenden Lichts* (2011) was acquired by American nonprofit Graywolf Press for its Lannan Translation series, drawing on a grant from the Lannan Foundation dedicated to the publication of 'two books a year that otherwise would not have been translated and published'.[108] UK rights were sublicensed to the medium-sized British independent Faber, and the co-published English-language translation (2013, tr. A. Bell) was additionally supported by a grant from the Goethe-Institut. The Goethe-Institut similarly supported the English-language translation of Julia Franck's 2007 winning novel, published by British corporate Harvill Secker and American independent Grove Press; and subsidized the translation of Uwe Tellkamp's *Der Turm* (2008). We have already discussed the partnership between Tellkamp's German publisher Suhrkamp and digital-only Frisch & Co. that led to the publication of *The Tower* in English.[109] A similar arrangement made possible the publication of Nadj Abonji's novel by Seagull, a Calcutta company with registered offices in the UK and US. Its 'Swiss List' is run as a co-venture with the Swiss Arts Council's Indian branch, Pro Helvetia New Dehli (2013).

The small size of some of these companies means that the circulation to date of some of these translations is likely to be low. Published in Ariadne's 'Studies in Austrian Literature, Culture and Thought' series, the English-language edition of Geiger's novel retails at over thirty dollars in the US and twenty-five pounds in the UK, indicating that the book is not aimed at a mainstream readership. Seagull Books publishes exclusively in hardback and distributes its books through the University of Chicago Press, meaning that they are not widely available in bricks-and-mortar retail spaces in the US, and the English-language translation is not listed on the websites of British stores such as Foyles. Katharine Hacker's 2006 winning novel was one of the first German-English translations (2008, tr. H. Atkins) to

[108] See Graywolf Press (2013).
[109] Franck (2009; 2010 tr. A. Bell); Tellkamp (2014, tr. M. Mitchell). See Chapter 3.5.

be published by Europa Editions, a small New York independent founded by Italian publisher Edizione E/O that publishes literary fiction with a mainstream emphasis. The translation was reviewed by American and British print media, but clearly does not count among the company's more commercially successful titles.[110] Tellkamp's *The Tower* (2014, tr. M. Mitchell) is available in the American market only as an imported hardback from Penguin UK or as an e-book, and the book has been reviewed in the British broadsheets but not in American print media.[111] Anthea Bell's translations of Franck and Ruge were reviewed widely in the American and British press and the books also attracted the attention of prize juries.[112] Sales figures for the translations are not available publicly, but none of the Buchpreis winners have figured in the American or British bestseller charts.

The extent to which publishers have taken up the Buchpreis's recommendation in the marketing of translated editions varies. It is employed as a strapline for Hacker (2008) and for the UK editions of Franck (2009) and Ruge (2013), which add the tag 'International Bestseller'. After the shortlisting of Anthea Bell's translation of Franck (2009) for the Independent Foreign Fiction Prize, the Buchpreis recommendation was replaced with a reference to the British translation prize, which could be taken to indicate and construct the awards hierarchy at the time. Other German-English editions sought to attract the attention of reviewers, retailers and purchasers through endorsements from English-language sources including writer A.S. Byatt (Franck, 2010), the name of the translator Anthea Bell (Ruge 2013a) and the *TLS* (Tellkamp, 2014). In reviews of Buchpreis-winning books the award is sometimes mentioned and sometimes not. Conceivably, it may play a role in editorial decisions about whether to assign column space, but this cannot be evaluated easily.

The decision of publishers and critics to incorporate mention of the Buchpreis into their texts can be understood to affect the overall visibility of the Buchpreis in the Anglo-American context, where the German-language workings of the prize receive only limited attention in mainstream media. In fact, the only prize awarded outside the English-speaking world that generates serial and sustained media attention for foreign-language writers in the American and British media is the literary Nobel, which has invited reporting and

[110] See Rich (2009) on the company's sales successes.
[111] See Cummins (2014) in the *Telegraph*; Mills (2014) in the *Sunday Times*; Tonkin (2014a) in the *Independent*.
[112] Thus, for example, the UK edition of Franck's novel (2009, tr. A. Bell) was shortlisted for the Independent Foreign Fiction Prize in 2010, and the US edition (2010) was included in the PEN World Voices tour and longlisted for the Best Translated Book Award. The UK edition of Ruge's novel (2013, tr. A. Bell) was shortlisted for the Oxford-Weidenfeld Prize in 2014.

commentary as a 'win/lose competition, global in scale, nationalist in appeal' (English 2005a, 259) for over a century. The Nobel is widely credited with boosting sales in the American and British markets, but the perception of this effect – which is not usually sufficient to register on bestseller lists – depends on works being available in translation at the time of the awards. Serpent's Tail held the world English-language rights to four novels by Jelinek when she won in 2004: the *International Herald Tribune* quotes publisher Pete Aryton on immediate reprints of 50,000 for *The Piano Teacher* and 20,000 for the other titles (Riding 2004). The announcement of Herta Müller as the 2009 Nobel laureate came shortly before the award of the fifth Buchpreis, for which Müller had been shortlisted. The Buchpreis judges decided in favour of Kathrin Schmidt's *Du stirbst nicht* (2009), which is yet to be translated into English. By contrast, the *Guardian* describes a 'fierce auction' for the English-language rights to Müller's *Atemschaukel* (2009), acquired by British independent Portobello Books (Flood 2009).

This type of media commentary on reprints and acquistions is part of the Nobel's narrative in the American and British contexts, and forms part of its translational recommendation. The Buchpreis, however, does not have a clear story in English: licences for translation have been acquired at different time intervals ranging from pre-Buchpreis for Ruge to six years post-prize for Tellkamp; English-language editions have appeared with academic presses and with larger companies with varying resonance; and some of the translations are not obviously identifiable as Buchpreis-winners unless you are searching for them. In the absence of homogenizing procedures of the kind employed in the German context, high sales and media attention are not guaranteed for translations of the books into English – which is to say, winning novels do not appear translatable *per se*. This calls into question discourses in the German context that link the German-language circulation of winning novels with aesthetic features of the texts: 'leicht lesbar, leicht übersetzbar, möglichst weltweit anschlussfähig', according to critic Sigrid Löffler in a negative variation of the prize's founding idea (Schulte 2011). At the same time, there can be little doubt that the Buchpreis's new recommendations are highly visible to English-language publishers interested in acquiring German-language books for translations: Buchpreis-winners are at the centre of media and market attention in the German context, they are assimilated into the activities of projects such as New Books in German, they are discussed by translation bloggers, and they are acquired by publishers in other foreign-language territories, which generates international industry buzz. Moreover, the Buchpreis as a story – or, more properly,

stories – is dynamic and can be changed by new releases from previously translated writers such as Franck or by new acquisitions.[113] The winner of the 2014 Buchpreis was sold to Australian independent publisher Scribe, which put out a press release reporting – or promoting – its acquisition and thereby also the German prize:

> We have acquired World English rights in *Kruso*, by Lutz Seiler, which was awarded the recently announced 2014 German Book Prize — that country's equivalent to the Man Booker Prize. Seiler is a multi-award-winning poet and short-story writer. *Kruso*, his first novel, has sold over 120,000 copies in Germany since its publication in September. We acquired the rights at auction from Nora Mercurio at Suhrkamp Verlag.

4.4 World Literature Translated From German

> *Viele Jahre galt deutsche Gegenwartsliteratur im Ausland als zu schwer, zu sperrig und zu langweilig. Doch jetzt trifft eine jüngere Autorengeneration den internationalen Zeitgeist. […] Beinahe jedes renommierte deutsche Verlagshaus hat derzeit beeindrückende Erfolgsgeschichten zu erzählen. Mit deutschen Autoren, so scheint es, geht es im Ausland bergauf.*
> (Verena Araghi, 'Lust auf deutsche Leichtigkeit', 2006)

Discussing the Man Booker, Claire Squires comments on a poster produced to commemorate its thirtieth anniversary, showing thumbnail covers of past winners:

> This offers the most instant and also most long-lasting definition of the Prize. This is that the Prize is most emphatically constituted by the decisions it makes, via the books that have won it. For what else, in the end, is the Booker but a composite of its winners, and the book trade activity and media and critical analyses which have surrounded them? (2007b, 81)

[113] See Franck (2013; 2014).

Through translation, the Buchpreis has definitions in numerous languages; its narrative in the German context, however, includes the idea of translation around the world. The prize's organizers provide 'Medienpakete' with information on licence sales for winning novels, replacing the view of Germany as an 'Importland' with evidence of translation. The *FAZ*'s Volker Weidermann typifies the mood in the German broadsheets in the Buchpreis's inaugural year with the celebratory announcement 'Neue deutsche Literatur: Die Geschichten des Erfolgs' (2005). His article reports record levels of foreign rights sales and praises the efficacy of the Buchpreis as a rights motor. Commentators and cultural intermediaries welcomed German-language literature's apparent newfound popularity, suggesting that the books were also aesthetically more appealing. Daniel Kehlmann's *Die Vermessung der Welt* (2005), shortlisted for the 2005 Buchpreis and a topseller in the German charts is associated in particular with claims about a new 'light' German aesthetic that is apparently more translatable. The German press reported his foreign rights successes and he was named as Germany's first *Weltliterator*.[114] According to fellow writer Krausser, 'Seit es Kehlmann gibt, wird deutsche Literatur im Ausland, vor allem im englischsprachigen Ausland, nicht mehr wie syrische Lyrik behandelt' (2008). In the period of the writing of this study, translational discourses have thus shifted not only in the Anglo-American but also the German context.

In interviews and essays, Kehlmann presents himself as a counterpoint to a presumed literary *Sonderweg*, explicitly invoking discourses that surrounded the Buchpreis at the time of its creation (Harding 2006). This idea of a divergent German path does not withstand translational readings, which encounter similar discourses on exceptionalism elsewhere or find little reason to view German practices as divergent, insofar as there is no clear norm.[115] The Buchpreis, though, appears to have resolved internal anxieties about the translatability of literature in German, as reflected in new approaches among cultural intermediaries. Strikingly, the account of Germany as a literary 'Importland' can no longer be found on Litrix.de's website.

[114] See Lovenberg (2006); Barner & Blamberger (2012).
[115] We can note, for example, that the Man Booker and Goncourt appear to be the only prizes known for significant sales effects, and that similar negative discourses on prizes appear in French commentary (Pickford 2011). Echoing 'Importland' discourses, the question of 'why French books don't sell abroad' has recently been raised by French cultural intermediaries (Schofield 2013).

5. Conclusion: German-English Literary Translation in the Contemporary Anglo-American and German Contexts: From Macro to Micro

> *The glass of translated literature in the English-speaking world is not running over but it is more than half-full.*
> (Tess Lewis, 'Never Let a Good Crisis Go to Waste', *12 Swiss Books*, 2012, p. 19.)

Whereas Sievers, surveying German-English translation in the 1980s and 1990s, discusses the production and reception of translated literature solely in terms of printed books, bricks-and-mortar stores, and traditional literary journalism (2007, 39—67), the present study – completed mid-way through the 2010s – finds e-publishing, online distribution, and social media have a role to play in addition to these conventional formats and forums. These changes have implications not only for translational practices but also for translation research. At the beginning of this study, we set out to consider contemporary German-English literary translation at the macro, mezzo and micro levels. We chose three main areas of translational activity: critical representations in the broadsheet media, sectors of the book trade concerned with general fiction and non-fiction, and promotional initiatives for translated books. Narrowing the enquiry, we elected to focus on institutions in three territories: Germany, the UK and US. Our aim was to combine research into new developments with an enquiry into the contemporary relevance of political and other borders. Importantly, we chose not to posit Germany as a 'source' for the translations under examination, seeking intead to interrogate and challenge scholarly and other discourses that construct the borders of literary activity along these lines.

For Sapiro, research at the 'macro' level pertains to 'flows of translation from one language to another […] according to the economic, political and cultural power relations between countries or linguistic communities' (2008, 163). We proceeded through an examination of statistics on global translation production and their usage by cultural agents in the German and Anglo-American contexts and in scholarly accounts by Heilbron (1999) and Venuti (1995). The first half of our analysis compared Heilbron's account of the 'central' role of German/y in global translation with claims by cultural intermediaries from Germany that

contemporary literature in German is underrepresented. Heilbron offers his model of world translation as a possible solution to the 'most general issue in the sociology of translation: the translation of books considered as a world system' (1999, 431). This system arranges statistics from the *Index Translationum* in a hierarchy of languages, which Heilbron takes to represent social entities, leading him to make unsupported claims about the position of publishing industries and other social agents in world translation. Our discussion revealed the fundamental flaws in his model and findings, and highlighted the need for sociological research to attend to the different dynamics and frameworks at work in global translation. In particular, it is necessary to distinguish between, on the one hand, licensed translations of copyright works and, on the other, 'new translations', the former entailing a legal and usually also a financial transaction, and the latter providing no information on the type of project involved. Discussing translations in terms of 'imports' and 'exports' is unhelpful, since it fails to discriminate between linguistic transfer and the sale of commodities in foreign markets, implying a trade relation when there may be none.

The metaphor of Germany as a translational 'Importland' was deployed by institutions including Litrix.de, the Deutscher Buchpreis and the Goethe-Institut in the 2000s as a means of demonstrating the need to promote German-language books abroad. The concept of Germany as an importer is based on a method of accounting adopted by cultural intermediaries in earlier decades and appears to corroborate the view, expressed periodically in the German broadsheets, that literature in German or from Germany is a minor presence internationally and at home. Problematically, though, the calculations weigh 'new translations' published in Germany against licences issued by German publishers, and the calculations begins with a disproportion, meaning that the figures do not support claims about the underrepresentation of German-language literature or books in translation. Our analysis drew attention to the lack of available data for assessing licensing between publishing industries and questioned the idea of symmetrical licensing flow as a norm, noting the competing claims of other criteria such as proportionality.

We then turned to Venuti's deployment of translation statistics in his diagnosis of Anglo-American cultural imperialism and xenophobia (1995, 13–14). On closer examination, his statistics merely gesture in undefined ways towards his argument, suggesting but not supplying evidential value. Examining different proposed benchmarks for assessing cultural diversity in book production, we explored the contradictory ways in which translation

statistics can be read, and noted that quantities are ultimately unimportant to Venuti's call for more translation, which concerns not *how many*, but *how* books from other languages are selected, translated and received (1995, 12–17). Nevertheless, quantity is the implied emphasis in discussions of the 'three percent' problem, and the statistic has become a byword for the need to promote translation in the UK and US. Our analysis of translation discourses at the macro level highlighted shared features between statistical accounts of the underrepresentation of German/y and the dearth of the translations in English. These accounts intersect on the subject of German-English translation, creating the potential for overlapping translational objectives with regard to translation production in the UK and US, which we explored at the mezzo level.

Chapters 3 and 4 took up Heilbron and Sapiro's suggestion that sociologically oriented research should examine the 'space of reception and […] the way in which relevant intermediaries (translators, critics, agents, publishers) shape social demand' (2007, 93). Chapter 3 examined developments in the production of new German-English translated books within the context of activities celebrating literary translation in the Anglo-American context. It picked up from Sievers's survey of practices in the 1980s and 1990s, which describes the growing marginalization of translated books in the British book trade (2007, 39–67). Her study places German-English translation within the widely discussed long-term retreat of the Anglo-American publishing industry from translated literature of all provenances; at the same time, it points to possible counter-movements, including an interest in translation among small presses and sections of the broadsheet press (52). We related her findings to studies of trade publishing in the UK and US, noting the challenges of publishing translations in what Thompson describes as a 'winner-takes-more market' in which success backs success (2012, 399). Translated books and foreign-language authors were generally excluded from the intensification and concentration of promotional energies that took place during the assessment period of Sievers's study. This created opportunities for small publishers to enter translation publishing, but Sievers emphasizes the difficulty of selling translated books, which can be understood in relation to the rising cost of achieving visibility in the bricks-and-mortar marketplace.

From the vantage point of the mid-2010s, we can see Sievers's study as part of the counter-movement to the marginalization of translation. Drawing on Venuti's analysis of Anglo-American cultural hegemony (1995), Sievers also diagnoses a problematic disregard

for translated literature. This increased awareness of and concern about translation in the Anglo-American context is one of three main developments that we outlined for the 2000s, also tracing the profileration of support mechanisms for translation and increased uptake of digital technologies in the publishing industry. These technologies have made it cheaper and easier than ever before to produce books and offer them for sale. However, there is general consensus that digital-era conditions have not made it easier to find readers or purchasers. Thompson describes this nexus between opportunity and challenge:

> To publish in the sense of making a book *available* to the public is easy – and never easier than it is today, when texts posted online could be said to be 'published' in some sense. But to publish in the sense of making a book *known to the public*, visible to them and attracting a sufficient quantum of their attention to encourage them to buy the book and perhaps even to read it, is extremely difficult – and never more difficult than it is today, when the sheer volume of content available to consumers and readers is enough to drown out even the most determined and well resourced marketing effort. (2012, 21)

In our analysis we reviewed proposed solutions to the problem of market-making, noting ideas of curation, collaboration and community building, including through Web2.0 technologies, which have particular potential for reaching niche consumers. Attending to this understanding of the 'niche' as a defined area of interest, we drew attention to the celebration of translation in the 2000s and the potential benefits for publishers of translated works.

Our more detailed discussion looked at three start-up presses with unconventional business models: And Other Stories, Peirene and Frisch & Co. The last is the most obviously digital-age in set-up, producing e-books only. Our consideration of these presses highlighted digital aspects of their workings, including online subscription sign-up and networking with supporters and purchasers, but also identified the continued importance of print products and physical locations. In particular, Peirene exemplifies digital-age strategies of company branding, curation and audience building, but specializes in 'retro-invention' (Taylor 2014, 144), not only selling direct to purchasers online but also selling in person at markets and events. We noted the success of these strategies alongside their limitations, since they depend on the personal engagement and presence of the publisher. As a digital-only publisher, Frisch & Co. can operate anywhere with potentially global reach. We examined the company's partnership with Suhrkamp and its unusual business model, which asks the translator to share

the risk of translation publishing. This is an alternative solution to the one proposed by AOS, which protects translators' incomes but seeks to secure large-scale grant income for its not-for-profit operations. Our consideration of Frisch & Co. highlighted the problem of discoverability for digital-only publishers, illustrating again the continued importance of activities in physical locations. The uptake of the company's edition of Tellkamp's *The Tower* (2014) pointed to synergies between digital and print. Perhaps surprisingly, we identified similar issues in our examination of AmazonCrossing, an industrial-sized enterprise in contrast to Frisch & Co. AmazonCrossing uses semi-automated commissioning techniques and operates as a vertically integrated publisher, retailer and distributor, but its biggest sales success also included a sublicensed paperback edition marketed in physical retail and public spaces by a mainstream corporate.

In our concluding section we considered existing practices of 'coopetition' or 'partnering, sharing or building networks with former rivals' (Bhaskar) in translation publishing, and the potentially disruptive role of Amazon not only as a translation publisher but as a sponsor and supporter of the sector. We outlined the ways in which the situation of German-English translation publishing has changed since Sievers's account of marginalization throughout the 1980s and 1990s (2007), showing the strengthening of trends to celebrate translation and make it more mainstream. At the same time it is clear that current levels of support for translation – from grant bodies, through digital networks and from broadsheet media – depend in part on the continued perception that translation still requires prizing and promoting as a niche activity.

In Chapter 4 we examined a new promotional initiative for German-language books, reviewing the possibilities of the Deutscher Buchpreis as a mechanism to influence the circulation of German-language books within and across borders, and focusing on its workings in the German context and in German-English translation. The Buchpreis draws on the 'Importland' calculations discussed above and directs its appeal for translational support at German-language agents as well as foreign-language publishers. We compared its workings with other translation initiatives that seek to recommend German-language books to publishers, considering Litrix.de as an initiative founded with a similar rationale, and New Books in German as a key programme for German-English translation. Prizes have particular potential to involve agents from different spheres of activities in their workings, and we showed the way in which the Buchpreis's organizers conduct their own programmes in

foreign-language territories and enlist the support of other projects. The Buchpreis was styled as the German Man Booker and employed procedures to generate high sales in the domestic market with the promise of creating translatable books. Notably, the aim of operating as a representative award for German/y requires the participation of publishers and writers in all three main German-speaking territories, and the Buchpreis was set up to include them in its processes. However, through the constellation of founding organizations, its promotional activities are focused on the German market and media, and this creates an intense space of reception in Germany, aided by discourses that speak to particular concerns about Germany and by the *Spiegel* charts – which, in common with all bestseller lists, not only reports sales within a given territory but also promotes them.

In German-English translation, the fortunes of bestselling Buchpreis-winners are diverse. We followed the trajectories of six novels into English, relating their reception to general trends in English-language translation publishing and noting the limitations of the prizing project as a means of generating sales in the Anglo-American context. These micro-level readings of translation reception contrast with the assumption in the German context that the novels will be translatable – a view that has been expressed with negative as well as positive emphasis by commentators. The novels are not equally visible or identifiable as Buchpreis-winners, which means that the Buchpreis does not have a clear story in English. Its official narrative in German includes licence sales into English as well as other languages, replacing the view of Germany as an 'Importland' with evidence of translation, and this has been accompanied by discourses on German-language literature's new international popularity.

In the course of the preparation of this study, translational discourses and practices have shifted noticeably, and digital technologies have become increasingly important. This amplifies the methodological problems discussed in Chapter 2. How should e-books be traced and counted? What qualifies as a book? Should self-published translations be treated differently? Do the quantities matter when anyone can publish? The criterion of publisher location for categorizing data is also problematic when the book circulates virtually and not in physical locations. The University of Rochester's *Three Percent* aims to count translations in the American market, and its listings include e-books published by the Wisconsin-registered Frisch & Co., which operates as a home business in Berlin. However, its e-book of Uwe Tellkamp's *The Tower* (2014, tr. M. Mitchell) does not feature in the database,

presumably because it was co-published with Penguin in the UK. The database also includes self-published titles that are available from Amazon as e-books or through print-on-demand. Here the criterion is the ISBN and its country of registration. This raises further questions. Should all books available online be included? Availability is not the same as visibility, as we have seen, but this also applies to print titles. These considerations also complicate attempts to trace the reach of ideas or literary reception.

Throughout the study we have attended to the differences between literature in the German language, books published in Germany, and works written by writers who are German. The Appendix pays close attention to the different criteria employed by funding organizations that assist the production and circulation of translations from German. The entries show the shortcomings of approaches that fail to distinguish between different institutional frameworks. Heilbron and Sapiro's 'Outline for a Sociology of Translation' (2007) treats languages as co-terminous with publishing industries, cultures and states. It claims to escape the reductionism of economic approaches; in practice, the authors do not consider economic dynamics and – worse still – describe other processes in economic vocabulary. It is unclear whether their essay is intended as a research programme or a description of current translational activities: it could not be adopted as a framework for this study. The following Appendix is a comprehensive response to their generalized claims about translation, which seemingly have yet to be fully tested against the range of practices we have shown to exist.

Appendix: Organizations and Initiatives Supporting German-Language Literature in (English-Language) Translation

Numerous organizations and initiatives worldwide provide support for German-language literature in translation. This appendix features a selection, focusing on those operating in the three main territories discussed within the thesis: the FRG, UK and US. The three-part structure reflects thematic interests explored within the discursive chapters. The first section covers key institutions in the FRG with a role in sponsoring activities for literary translation from German; the second describes major programmes with a remit for circulating book translations of German-language literature in multiple languages and territories; the third considers organizations and initiatives specifically targeting German-English literary translation in the UK and US.[116] Containing information on the founding and sponsoring organizations, the main activities and procedures, target groups, other official participants, and eligibility criteria, each entry is the result of extensive original research, based on a critical appraisal of official details provided by founders and administrators, cross-read with additional material such as scholarly articles, reports from other participating individuals and organizations, and coverage in the press. Bibliographic references are provided, categorized as 'documentation' in the case of official statements from founders and administrators or 'other sources'.

The appendix follows three intentions. First, it serves as a pendant to the preceding chapters of this study and has informed the analysis and discussion throughout. In particular, it provides more detailed information on schemes for translation from German that have contributed to the recent expansion of support for, and celebration of, literary translation in the UK and US, discussed in Chapter 3. These schemes are numerous and varied, as the third section of the appendix indicates, but they constitute only a fraction of the myriad initiatives currently operating for translation into English in the UK and US, in their totality also including projects dedicated to translation from languages other than German, covering translation from all languages, or with a changing linguistic or territorial focus. The array of schemes featured in the three sections of the appendix also offers a wider context for the analysis in Chapter 4, which reviews recent programmes sponsored by organizations in

[116] The exception here is Pro Helvetia and its grant programmes, which also cover the translation of works in the various recognized languages of Switzerland by writers identified as Swiss.

Germany, examining the Deutscher Buchpreis as a new approach to translation promotion. Other approaches – targeting, variously, translators, publishers and readers – are described more closely in the entries below. More broadly, the appendix takes up the study's thematic interest in borders, attending to the territorial location of the sponsors and the scope of the schemes they support. Through close attention to the criteria for German-language works covered by funding initiatives, it shows overlaps between schemes sponsored by the governments of Austria, Germany and Switzerland, revealing, on the one hand, the relevance of political boundaries as a factor that privileges certain works for promotion, and, on the other, the different official mappings of literary production and the ways in which they exceed the borders of the state.[117]

Second, the appendix is intended as a resource for practitioners seeking information about support for German-English translational activities and as a starting point for future research. Currently, the Literature Across Frontiers website is the most useful repository of general information on support for translation in the UK and various other territories, containing short entries on grants, prizes and so forth. The translation section of the PEN America website offers an eclectic selection of links and information for the US. The present appendix takes a narrower but more in-depth approach, concentrating solely on translation from German and providing detailed information on each scheme. It describes the range of translation support available in 2014; for future researchers, it presents an archive of activities that shows the breadth of initiatives in operation and includes references to source material and further information on individual schemes. Whereas past treatments of support for German-English translation have focused on West German foreign cultural policy, the entries in section 1 reveal the numerous non-governmental institutions in present-day Germany involved in supporting translation, while sections 2 and 3 point to the activities of institutions outside Germany, including the governments of Austria and Switzerland and organizations

[117] Compare, for example, the eligibility criteria for schemes funded by the German Federal Government: notably, the subsidy programme 'Übersetzungen deutscher Bücher in eine Fremdsprache' for authors identified as Germans; the contributions to the Ausstellungs- und Messe GmbH for support to publishers from Germany; Litrix.de, which promotes German-language books written by writers identified as Germans or published in Germany; and the Schlegel-Tieck-Preis, which rewards translations of books published in German within the last century. In each case these schemes are dedicated to 'deutsche Literatur' or 'deutsche Bücher', terms that are employed interchangeably for these various schemes, the criteria for which overlap with mappings of works for promotion under the label of Austrian and Swiss literature – see Übersetzungskostenzuschuss der Kunstsektion des Bundesministeriums für Unterricht, Kunst und Kultur (Österreich) and Beiträge an Übersetzungen (Pro Helvetia).

elsewhere, thereby indicating new research directions that extend beyond foreign policy or take a comparative approach.[118]

Third, the appendix aims to function as a response to the account of translation support in Heilbron and Sapiro's 'Outline for a Sociology of Translation', in which they draw on isolated examples from particular territories to make general assertions about the role of 'state authorities', their abandoned 'export circuits', and their purported new focus on the organization of 'commercial exchanges' (2007, 101). The range of activities sponsored by the German Federal Government, its system of *Mittlerorganisationen*, and its partnerships with other institutions and foreign governments reveal a considerably more complex situation than Heilbron and Sapiro indicate with their – problematically vague – claims. Their discussion of translation support as 'export' (99-101) fails to distinguish between the different activities sponsored by governmental institutions, only some of which involve the promotion of the economic products of the state; moreover, their understanding of translations as 'transnational' transfer between states (95) does not account for the non-coincidence of linguistic and political borders or for the multiple agents involved in producing and promoting foreign-language works and translations, as recorded in the entries below. The appendix thus seeks to show the shortcomings of this conceptualization of translation and translation intermediation, as well as demonstrating the need for generalized claims to be tested against practices.

[118] See Kreuter (1985); Rectanus (1990a; 1991); Rosenberg (1997).

1. Key Sponsors in the Federal Republic of Germany

Ausstellungs- und Messe GmbH des Börsenverein des deutschen Buchhandels e.V.
Website: www.book-fair.com
Head office: Ausstellungs- und Messe GmbH, Braubachstraße 16, 60311 Frankfurt am Main, Germany
Stated aim: To organize the Frankfurt Book Fair as an annual event and to operate the Frankfurt Academy as an international conference brand; also to serve as the foreign trade organization of the German book industry and fulfil a foreign cultural policy mandate, as agreed with the Auswärtiges Amt of the Federal Republic of Germany, by representing German publishers abroad and encouraging cultural exchange and the free dissemination of the written word.
Target foreign-language participants: Book and media professionals around the world.
Background: The Ausstellungs- und Messe GmbH (AuM) was founded in 1964 by the Börsenverein as a subsidiary company to take over the running of the Frankfurt Book Fair and engage in activities for the promotion of West Germany's book trade abroad, cooperating with the FRG's Auswärtiges Amt to organize book exhibitions and other trade activities around the world. Since unification, it has promoted the book trade and book culture of the enlarged Federal Republic abroad, and continues to play a role in foreign cultural policy.
Format & key activities: As the organizer of the Frankfurt Book Fair, the AuM is the company behind the world's biggest annual licensing fair for publishers. Within and beyond Frankfurt, it is engaged in numerous activities relating to the commerce and culture of books, including the running of year-round industry courses and seminars at venues around the world under the umbrella of the Frankfurt Academy, organized jointly with the Börsenverein. The AuM also offers representation to German publishers on collective stands at book fairs in other markets, operates a foreign network of German Book Offices and Book Information Centres (currently in Moscow, New York, Beijing and New Delhi), organizes themed exhibitions or *Buchkollektionen* to showcase German books at international trade events and cultural venues, publishes the rights list 'Children's Books on Tour', runs the Frankfurt Fellowship Programme that offers trips to Germany for foreign-language publishers, and hosts the 'Weltempfang' centre for politics and translation at the Frankfurt Book Fair. Many of these activities are conducted within the terms of its foreign cultural policy mandate as public-private ventures with sponsorship from the Auswärtiges Amt or in cooperation with

other foreign policy institutions, including the Goethe-Institut e.V. The AuM is an official partner of the Deutscher Buchpreis, and participates in the organization and funding of New Books in German.

Governing bodies & sponsors: The AuM GmbH is a subsidiary company of the Börsenverein e.V. and operates on a commercial basis. Its activities abroad are organized by its International Division, which maintains its presence at trade fairs in other markets, as well as through its network of foreign bureaus. The AuM receives funding for various programmes from the Federal Government of Germany, including subsidies from the Bundesministerium für Wirtschaft und Energie (previously, the Bundesministerium für Wirtschaft und Technologie) for the organization of collective stands at certain trade fairs and monies from the Auswärtiges Amt for activities to be conducted within the scope of its public-private partnership.

Documentation: AuM (2010b; 2011; 2014a; 2014b)

Other Sources: Bauer (2009, 142); Deutsche Bundesregierung (2010, 10; 31; 2013, 67); Hardt (2011, 56); Stock (2007, 68); Voss (2010)

See also: *Auswärtiges Amt; Börsenverein*; *Deutscher Buchpreis*; *German Book Office New York, Inc.*; *Goethe-Institut*; *New Books in German*

Auswärtiges Amt der Bundesrepublik Deutschland

Website: www.auswaertiges-amt.de

Head office: Auswärtiges Amt, Werderscher Markt, 110117 Berlin, Germany

Stated aim: To represent Germany's interests to the world, promote international exchange and offer protection and assistance to Germans abroad.

Background: Since unification, the Auswärtiges Amt has operated as the foreign ministry of the enlarged Federal Republic of Germany for the governments under Kohl, Schröder and Merkel. It is currently led by Bundesaußenminister Frank-Walter Steinmeier (December 2013+).

Format & key activities: The Auswärtiges Amt is the federal ministry responsible for formulating and conducting Germany's foreign policy. This includes specifying the aims, strategies and activities to be undertaken for *Auswärtige Kultur- und Bildungspolitik* (AKBP) as the 'dritte Säule' or third pillar of foreign policy alongside diplomatic and economic affairs. Activities identified as advantageous for AKBP have traditionally included programmes for literature and translation, with an emphasis on presenting literary culture from contemporary

Germany abroad. The Auswärtiges Amt is also the principal ministry responsible for the implementation of AKBP, including through *Mittlerorganisationen* funded from its budget such as the Goethe-Institut e.V. Support for external literary activities from the Auswärtiges Amt takes various forms, currently encompassing prizes awarded by its embassies for translation from German; institutional funding and dedicated monies for activities conducted by the Goethe-Institut such as its subsidy scheme 'Übersetzungen deutscher Bücher in eine Fremdsprache', *Lesereisen* for German writers, translation workshops and the initiative Litrix.de; contributions to the AuM GmbH for the representation of German publishers at international trade fairs, for the running of its book information centres and offices abroad, for cultural events at the Frankfurt Book Fair, and for invitational programmes for foreign publishers; co-sponsorship of Geisteswissenschaften International for the translation of scholarly books from Germany; funding for translation between Germany and other states in the TRADUKI network; programmes for translators of German-language literature with the Literarisches Colloquium Berlin; grants for German-language translations of literary works from Asia, Africa and Latin America through Litprom; and numerous other measures. The Auswärtiges Amt is also responsible for coordinating the activities of other federal ministries, offices and *Mittler* engaged in foreign policy: for literature and translation, principally the Beauftragte(r) der Bundesregierung für Angelegenheiten der Kultur und Medien, the Kulturstiftung des Bundes, and the Bundesministerium für Wirtschaft und Energie.

Governing bodies & sponsors: The Auswärtiges Amt is a ministry of the Federal Government of Germany, represented in cabinet by the Bundesaußenminister, as selected by the Chancellor. The Bundesaußenminister conducts the business of the Auswärtiges Amt independently but within the Chancellor's guidelines and with the support of the cabinet. Its various activities are funded from the federal budget, as approved by the Bundestag and Bundesrat. Dedicated monies are allocated to the Auswärtiges Amt for the purposes of AKBP: 784.79 million euros in 2012, representing 57.5% of the total funds allocated for AKBP across the Federal Government's ministries. The Auswärtiges Amt disburses a significant proportion of its monies for AKBP to *Mittlerorganisation*: 32.5% of its expenditure in 2012. It seeks – and encourages these intermediary organizations to find – additional sponsorship from private institutions. *Mittlerorganisationen* funded from its budget operate within its guidelines and in acccordance with agreed aims. The Auswärtiges Amt is represented on the boards of these organizations and on the *Stiftungsrat* of the Kulturstiftung des Bundes. It presently maintains a network of 227 foreign missions, including 153 embassies. The current conceptual basis for AKBP is outlined in the Auswärtiges Amt's 2011 strategy paper

'Auswärtige Kultur- und Bildungspolitik in Zeiten der Globalisierung'. Reports on AKBP are submitted annually to the Bundestag under the title 'Bericht der Bundesregierung – Auswärtige Kultur- und Bildungspolitik', most recently for the period June 2012 – September 2013.

Documentation: Auswärtiges Amt (2000; 2011; 2011; 2013b; 2013a); Deutsche Bundesregierung (2001; 2002; 2003; 2004; 2005; 2006; 2007; 2009; 2010; 2011; 2012; 2013).

Other Sources: Beyme (2012, 201–209); Bauer (2009); Biewer (2009); Council of Europe (2013, D6–13); Kettner (2009); Kreuter (1985, 44–59); Pieper (2010); Singer (2009).

See also: *AuM; BKM; Europäisches Übersetzer-Kollegium; Geisteswissenschaften International*; *Goethe-Institut; Helen und Kurt Wolff-Übersetzerpreis; KSB; Literarisches Colloquium Berlin; Litrix.de; Schlegel-Tieck Prize*.

Beauftragte(r) der Bundesregierung für Angelegenheiten der Kultur und Medien (BKM)

Website: www.kulturstaatsminister.de

Head office: BKM, Graurheindorfer Str. 198, 53117 Bonn, Germany

Stated aim: To conduct activities for cultural and media policy at a federal level.

Background: The office of the Beauftragte(r) der Bundesregierung für Angelegenheiten der Kultur und Medien (BKM) was created in 1998 to consolidate federal competencies for culture and media. The serving commissioner is also a minister of state, currently Monika Grütters (December 2013+).

Format & key activities: The BKM is responsible for cultural and media affairs of state-wide or international importance. Its main activities relevant to the cross-border circulation of German-language consist in funding for the Kulturstiftung des Bundes, membership of the Akademie Deutscher Buchpreis, the representation of Germany's cultural and media interests on international and supranational bodies including the European Union and the Council of Europe, the award of literary and translation prizes for selected languages and territories, and so forth.

Governing bodies & sponsors: The BKM is led by the Staatsminister(in) für Kultur und Medien, selected by the Chancellor. It has the status of a federal commission rather than a cabinet ministry. Since the principal responsibility for cultural affairs lies with the *Länder* and *Kommunen*, its operational scope is limited to activities understood to fall within federal competency, including programmes for foreign cultural policy and certain measures of state-wide relevance such as legal regulations governing media and culture, support for cuture in

the German capital, remembrance and cultural heritage. In 2012 it received 17.4% of the overall federal budget allocated for AKBP. It finances various *Mittlerorganisationen* including Deutsche Welle and funds the Kulturstiftung des Bundes as a federal foundation.
Documentation: Deutsche Bundesregierung (2013; 2014a; 2014b; 2014c)
Other Sources: Beyme (2012, 143–146); Council of Europe (2013, D 6–9; D 16); Maaß (2009a, 249–250)
See also: *Auswärtiges Amt; Deutscher Buchpreis; KSB; Literarisches Colloquium Berlin*

Börsenverein des deutschen Buchhandels e.V
Website: www.boersenverein.de
Head office: Börsenverein des deutschen Buchhandels e.V, Braubachstraße 16, 60311 Frankfurt am Main, Germany
Stated aim: To represent the interests of its members and promote the production, sale and distribution of books; in particular, to achieve satisfactory economic and political conditions for organizations and individuals active in the German book trade, and to operate in support of the cultural value of reading and books.
Background: The present-day Börsenverein is an amalgamation of the book trade associations of East and West Germany, which merged in 1991. It represents publishers, booksellers and the intermediate book trade business, with a current membership of around 5,700 companies.
Format & key activities: The Börsenverein's work is focused primarily on conditions in the domestic book trade and on promoting the cultural value of books in Germany. Nonetheless, it also engages in various initiatives for the promotion of Germany's book trade and German-language books abroad, including currently as an organizer and sponsor of Geisteswissenschaften International and through the award of the Deutscher Buchpreis. Historically, the Börsenverein organized book exhibitions and representation at foreign trade fairs, but these activities are now undertaken by its subsidiary, the Ausstellungs- und Messe GmbH (AuM).
Governing bodies & sponsors: The Börsenverein is a non-profit incorporated association or *eingetragener Verein*, with fee-paying members. Commercial activities are conducted by its business subsidiaries, the AuM GmbH and the Marketing- und Verlagsservice des Buchhandels GmbH (MVB), whereas the Börsenverein e.V. is responsible for lobbying work and member services, with all cash flows contributed to its non-profit engagement on behalf of its members and in support of reading and books. The Börsenverein's representative

organs are elected by its membership and include a management board that runs the Börsenverein des Deutschen Buchhandels Stiftung (founder of the Deutscher Buchpreis) and sub-committees representing branches of the book trade, including a Verleger-Ausschuss (the office of which administers the Geisteswissenschaften International scheme).
Documentation: Börsenverein (2009b; 2014a; 2014b; 2014c)
Other Sources: Bode (2010); Deutsche Bundesregierung (2013, 67)
See also: *AuM, Auswärtiges Amt; BKM*; *Deutscher Buchpreis*; *Geisteswissenschaften International*; *New Books in German*

Bundesregierung Deutschland
See: *Auswärtiges Amt & BKM.*

Europäisches Übersetzer-Kollegium Nordrhein-Westfalen in Straelen e.V.
Website: www.euk-straelen.de
Head office: Europäisches Übersetzer-Kollegium, Kuhstr. 15-19, 47638 Straelen, Germany
Stated aim: To raise the profile of foreign literature in Germany and German literature abroad; to improve the quality of academic and literary translations; and to promote the status of translation internationally.
Background: The Europäisches Übersetzer-Kollegium (EUK) was founded in 1978 with funding from the regional authorities of Nordrhein-Westfalen and under the patronage of Heinrich Böll, Samuel Beckett, Max Frisch, Robert Minder and Mario Wandruszka. It has been based in its current premises since 1985.
Format & key activities: The EUK houses a large specialist library for translators, with reference works in multiple languages and dialects. It offers residencies in its on-site studio apartments for translators from around the world; runs workshops for translators; awards a prize dedicated in different years to translators into German and translators from German, with sponsorship from the Kunststiftung NRW; and operates the Stralener Atriumsgespräche which bring together translators from around the world working on translations of the same German-language book. It also participates in the Schriftzüge series funded by the Goethe-Institut for translators from eastern Europe and Asia, and in the ViceVersa series financed from the Deutscher Übersetzerfonds and by the Robert Bosch Stiftung, under the patronage of the Auswärtiges Amt with support from additional sponsors.
Governing bodies & sponsors: The EUK is a non-profit incorporated association or *eingetragener Verein*. It is financed by the regional authorities of Nordrhein-Westfalen,

which cover the operating costs. Additional monies are provided by the municipality of Straelen, the Kunststiftung NRW, the DAAD, the Deutscher Übersetzerfonds; the Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg, and Perewest.
Documentation: Europäisches Übersetzer-Kollegium (2014a; 2014b; 2014c; 2014d; 2014d; 2014e)
Other Sources: Literarisches Colloquium Berlin (2014a); Wiesand (1980, 51–53)
See also: *Auswärtiges Amt; Goethe-Institut; Literarisches Colloquium Berlin; Robert Bosch Stiftung*

Goethe-Institut e.V.
Website: www.goethe.de
Head office: Goethe-Institut e.V, Dachauer Str. 122, 80637 Munich, Germany
Stated aim: To implement foreign cultural and educational policy on behalf of the Federal Government of Germany with particular emphasis on promoting the study of the German language abroad, fostering international cultural exchange, and communicating a *Deutschlandbild* by providing information on contemporary Germany.
Target foreign-language participants: Individuals and organizations around the world.
Background: The present-day institute is an amalgamation of two organizations founded in former West Germany: the Goethe-Institut, established in 1951 for the initial purpose of language teaching and since the 1960s operational internationally in the wider promotion of cultural activities as part of foreign cultural policy; and Inter Nationes, established in 1952 by the Bundespresseamt for the international distribution of information about Germany. Following unification, these organizations continued to serve as intermediaries of foreign cultural policy for the enlarged Germany until they were fused in 2000. The amalgamated institute operated initially as the Goethe-Institut Inter Nationes e.V. and from 2003 onwards as the Goethe-Institut e.V.
Format & key activities: The Goethe-Institut is the Federal Government of Germany's largest *Mittlerorganisation* for foreign cultural and educational policy. Through its international network – currently comprising 159 branches in 94 states, including the UK and US – it promotes the German language and designs, implements and sponsors measures for cultural activities in fulfilment of its specified tasks. Within this brief, it engages in a range of activities for literature and translation, running workshops and residencies for translators of German-language literature, organizing events abroad with German writers and publishers, providing print and online information about the FRG's literary scene, operating the subsidy

programme ‘Übersetzungen deutscher Bücher in eine Fremdsprache’ and the translation initiative Litrix.de, and supporting numerous other projects through its head office and local branches. It works closely with other German institutions involved in promoting literature and translation including the AuM GmbH, with which it has a Kooperationsvertrag, and engages in joint projects with institutions abroad. It is a member of the Akademie Deutscher Buchpreis, and participates in the organization and funding of New Books in German.
Governing bodies & sponsors: The Goethe-Institut is a *pro forma* independent association that implements foreign cultural policy on behalf of the German Federal Government, focusing on the tasks specified in its ‘Rahmenvertrag’ and in accordance with its current ‘Zielvereinbarung’. It has the freedom to develop its own programmes and projects, but these must comply with the strategic framework developed and coordinated by the Auswärtiges Amt, which is represented on its boards and committees, although not with a casting vote. Its activities in the area of literature and translation are coordinated by the staff of Bereich 33 at its Munich head office and are guided by an advisory panel or *Beirat* composed of cultural agents from the FRG’s literary scene and a representative from the Auswärtiges Amt. The Goethe-Institut operates on a non-profit basis and is financed mainly by the Auswärtiges Amt in the form of an annual institutional grant and dedicated monies for specific projects. It also seeks and receives sponsorship from public and private organizations, and generates revenue through language teaching and other activities. Funding from the Auswärtiges Amt accounted for 221 million euros of its total budget of 366 million euros in 2012.
Documentation: Deutsche Bundesregierung (2001, 30–31171711; 2013, 9–10; 67–68); Goethe-Institut (2009; 2013a; 2013b; 2014a; 2014b)
Other Sources: Beyme (2012, 201–209); Maaß (2009b); Stock (2007, 69).
See also: *Auswärtiges Amt; Deutscher Buchpreis; Europäisches Übersetzer-Kollegium; Goethe-Institut USA; Goethe-Institut Vereinigtes Königreich; Literarisches Colloquium Berlin*; *Litrix.de; New Books in German; Übersetzungen deutscher Bücher in eine Fremdsprache.*

Kulturstiftung des Bundes
Website: www.kulturstiftung-des-bundes.de
Head office: Kulturstiftung des Bundes, Franckeplatz 2, 6110 Halle an der Saale, Germany
Stated aim: To promote and fund art and culture within the scope of federal responsibility, with an emphasis on innovative programmes operating on an international level.

Background: Operating as a cultural foundation at the federal level, the Kulturstiftung des Bundes was established by the Federal Government through the office of Beauftragter der Bundesregierung für Angelegenheiten der Kultur und Medien in 2002. Included in its original *Stiftungszweck* was the foundation's planned merger with the corresponding institution at the regional level of government, the Kulturstiftung der Länder. Owing to controversies over the Federal Government's competencies for culture in the domestic arena, negotiations over the merger were abandoned in favour of a resolution for closer cooperation.
Format & key activities: The Kulturstiftung des Bundes sponsors cultural activities through three types of grant: general grants awarded to institutions for large-scale cultural projects with international reach, including in the areas of literature and translation; grants from individual funds dedicated to cultural activities in specific fields, including the Deutscher Literaturfonds and the Deutscher Übersetzerfonds, which support German writers and translators into German respectively; and grants for projects initiated by the foundation's *Stiftungsrat* within the scope of federal responsibility for cultural affairs. The first such project to be initiated for literature was Litrix.de. Current projects established by the *Stiftungsrat* within this rubric include 'Translation Cube', a multi-location translation festival for literature in six languages. It does not provide institutional funding or long-term grants.
Governing bodies & sponsors: The Kulturstiftung des Bundes is a civil-law foundation financed from the budget of the Beauftragter der Bundesregierung für Angelegenheiten der Kultur und Medien (BKM) through an annual grant: 35 million euros in 2012. As a federal organization, its activities are limited to areas of policy understood to fall within the responsibility of the Federal Government for cultural affairs, including programmes for foreign cultural policy and certain measures of state-wide importance. Its *Stiftungsrat* includes representatives from the BKM, Auswärtiges Amt and Bundesministerium der Finanzen, as well as representatives from the Bundestag, *Länder*, and *Kommunen*, and cultural practitioners.
Documentation: Deutsche Bundesregierung (2004, 46; 2013, 118); Kulturstiftung des Bundes (2008b; 2011; 2014).
Other Sources: Beyme (2012, 132–135); Council of Europe (2013, D 16; D 35); Gerecke (2008, 114); Maaß (2009a, 249–250).
See also: *Auswärtiges Amt; BKM; Literarisches Colloquium Berlin; Litrix.de.*

Literarisches Colloquium Berlin (LCB)
Website: www.lcb.de

Head office: Literarisches Colloquium Berlin, Am Sanderwerder 5, 14109 Berlin, Germany
Stated aim: To serve as a literary institute in Berlin with a focus on international exchange, providing a venue for events and workshops for writers and translators.
Background: The LCB was founded in 1963 in West Berlin with start-up funds from the Ford Foundation and additional sponsorship from the Senate of Berlin. Since the 1990s it has focused in particular on literary links with Central and Eastern Europe.
Format & key activities: Alongside programmes for German-language writers and guest writers from abroad, the LCB runs various schemes for translators into German and translators from German. It is home to the Deutscher Übersetzerfonds, funded by the German Federal Government through the KSB, BKM and Auswärtiges Amt, and by the regional authorities through the Kulturstiftung der Länder, and focusing mainly on translation into German. In addition to workshops, conferences and residencies for translators into German, it works closely with the Federal Government's cultural policy organizations and other key sponsors in Germany and beyond to organize activities for translators from German. These include a week-long summer academy for selected translators of German-language literature from around the world, organized annually since 2000 with monies from the Auswärtiges Amt; the Internationales Übersetzertreffen, also for selected translators from around the world, co-organized annually since 2004 with the Robert Bosch Stiftung to coincide with the Leipzig book fair and supported by the Goethe-Institut, the S. Fischer Stiftung, and Pro Helvetia; and a translation workshop for translators of German-language books by Swiss authors at the Leukerbad festival in Switzerland with Pro Helvetia and Palais Valais. It also runs workshops as part of the 'ViceVersa' bi-directional translation workshop programme financed from the Deutscher Übersetzerfonds and by the Robert Bosch Stiftung, under the patronage of the Auswärtiges Amt and with support from additional sponsors for particular language combinations. Further schemes are dedicated to translators of German-language literature into particular languages or in specific territories, such as the Schritte residencies financed since 2007 by the S. Fischer Stiftung for translators from Turkey and southeast Europe.
Governing bodies & sponsors: The LCB is a registered non-profit society. It is financed mainly through public monies, with additional income from admission fees and room hire.
Documentation: LCB (2013; 2014; 2014b; 2014c; 2014d).
Other Sources: Deutscher Übersetzerfonds (2014); Stock (2007, 68).
See also: *Auswärtiges Amt; BKM; Goethe-Institut; Europäisches Übersetzer-Kollegium; KSB.*

Robert Bosch Stiftung GmbH

Website: www.bosch-stiftung.de

Head office: Robert Bosch Stiftung GmbH, Heidehofstr. 31, 70184, Germany

Stated aim: Healthcare is the main charitable purpose of the foundation, but it also aims to promote international understanding, education, culture and the arts, and research in the humanities, social sciences and natural sciences.

Background: Based on a philanthropic bequest from German industrialist Robert Bosch (1861-1942), the Robert Bosch Stiftung was established from the Vermögensverwaltung Bosch GmbH in 1969. It is one of the biggest foundations associated with a private company in Germany.

Format & key activities: In the area of translation, the Robert Bosch Stiftung runs the 'Literarische Brückenbauer' programme aimed at professional literary translators from and into German. It encompasses grants for translators, projects to promote exchange between translators, and events featuring translation. The programme was set up in 2003 and includes long-term collaborative projects with other institutions including the bi-directional translation 'ViceVersa' series with the Deutscher Übersetzerfonds and other supporting organizations, and the annual Internationales Übersetzertreffen hosted by the Literarisches Colloquium Berlin.

Governing bodies & sponsors: The Robert Bosch Stiftung exclusively serves charitable purposes and has the status of a charitable institution. It is a shareholder of Robert Bosch GmbH and receives dividends from the company. The foundation's charitable activities are overseen by its board of trustees.

Documentation: Robert Bosch Stiftung (2013; 2014a; 2014b; 2014c)

Other Sources: Theiner (2009, 308–311)

See also: *Europäisches Übersetzer-Kollegium; Literarisches Colloquium Berlin*

2. Key Programmes for Promoting the Licensing or Publication of Book Translations of German-Language Works in Multiple Languages and Territories

Beiträge an Übersetzungen (Pro Helvetia): Translation Grants (Pro Helvetia)

Website: www.prohelvetia.ch

Head office: Pro Helvetia, Schweizer Kulturstiftung, Hirschengraben 22, CH-8024, Zurich, Switzerland

Stated aim: To promote literature from Switzerland, specifically, to support projects that foster the creation of literary works, enhance awareness of Swiss literature, contribute to cultural exchange within Switzerland or disseminate Swiss literature abroad.

Target foreign-language participants: Publishers in languages other than French and German within and beyond Switzerland.

Format: The programme provides grants to publishers towards the cost of translating works by Swiss writers into languages other than French and German. The grant is intended as a significant contribution towards the cost of translation and in some cases will cover the full amount. For translations of children's books and youth literature by Swiss authors, a contribution towards licensing fees is also available, capped at 50% of the advance payment. Publishers must acknowledge the support of Pro Helvetia in the imprint of translations.

Selection procedures for promoted works: Publishers are invited to apply to Pro Helvetia in Zurich, with application forms available in English, French, German and Italian. The application must include the requested documentation, including copies of a licensing agreement with a publisher and a contract with a translator, together with a sample of the translation.

Eligibility criteria for promoted works: Planned book translations into languages other than French and German of works written in the national languages of Switzerland (i.e. French, German, Italian, and Rhaeto-Romanic) by authors identified as Swiss. Eligible genres include literary works, books for children and young adults, non-fiction books on topics pertaining to Switzerland and plays by Swiss dramatists.

Governing bodies & sponsors: The programme is administered and financed by Pro Helvetia, which is allocated funds by the Swiss Parliament every four years. It is promoted in certain territories through embassies and organizations supporting translation locally.

Documentation: Pro Helvetia (2013; 2014)

Other Sources: New Books in German (2014c)

See also: *Festival Neue Literatur; New Books in German*

Deutscher Buchpreis – German Book Prize

Website: www.deutscher-buchpreis.de

Head office: Börsenverein des Deutschen Buchhandels, Braubachstr. 16, 60311 Frankfurt/Main, Germany

Stated aim: To function as an award for the best German-language novel of the year and draw international attention to German-language writers, the practice of reading, and the medium of the book.

Target foreign-language participants: The Deutscher Buchpreis aims to operate internationally. In particular, it addresses foreign-language publishers and news media.

Background: The Deutscher Buchpreis was initiated in 2004 by the Börsenverein and launched with sponsorship from the *Spiegel*, the municipal authorities of Frankfurt/Main, the AuM's Frankfurt Book Fair and Florian and Gabriele Langenscheidt. At the time of the launch, members of its governing body included the Börsenverein, the Beauftragte(r) der Bundesregierung für Angelegenheiten der Kultur und Medien, the AuM's Frankfurt Book Fair, sponsors, and representatives of other professional groups, with the Goethe-Institut joining in 2005. The inaugural prize was awarded to Arno Geiger's *Es geht uns gut.*

Format & key activities: The Deutscher Buchpreis is a multi-stage annual award for the 'best' novel written in German and published in Austria, Germany or Switzerland that year. The winner is selected by an independent jury and announced at a ceremony on the eve of the Frankfurt Book Fair. The author of the winning novel receives 25,000 euros in prize money; the five other shortlisted authors receive 2,500 each. Each prize cycle is accompanied by a publicity, advertising and marketing campaign. Press releases are published in German, English and French on the website, and information is sent directly to news media and trade journals around the world. The ceremony is covered by Deutschlandfunk and live-streamed on the website. Commended novels are advertised in the German trade press and at the Frankfurt Book Fair, with flyers and an exhibition. Free point-of-sale materials – branded posters, display shelves, bookmarks, and stickers for the different stages of the prize cycle – are provided to booksellers with membership of the Börsenverein, and booklets featuring extracts from the longlisted novels are available to booksellers for purchase. Events with commended authors take place at bookshops and in Literaturhäuser around the time of the ceremony. The AuM publicizes the prize and commended novels at international book fairs

and through its offices abroad. Sample translations from shortlisted novels are published in English on the New Books in German website, and authors of commended novels are invited to give readings abroad by the Goethe-Institut.

Selection procedures for promoted works: Submissions are solicited from publishers in Austria, German and Switzerland at the beginning of each year and evaluated by a jury of journalist-critics and other literary professionals, appointed by the Akademie Deutscher Buchpreis to serve for a single prize cycle. A long list of twenty titles is announced in August, followed by a short list of six titles in September, and a winner in October. There are no stated criteria for selecting the 'best' novel.

Eligibility criteria for promoted works: The prize is open to novels written in German and released within each prize cycle by publishers in Austria, Germany and Switzerland that are members of the Börsenverein, the Hauptverband des Österreichischen Buchhandels or the Schweizer Buchhändler- und Verleger-Verband. Submissions are limited to two per publisher and can be in manuscript form, although the finished books must be available for sale when the shortlist is announced in September. Novels are defined as books conforming in 'Art und Länge' to this genre. Publishers of shortlisted titles are required to refer to the Buchpreis in their marketing and pay for the production of an English-language sample translation; publishers of winning titles must add a Buchpreis sticker or paper band to the book.

Governing bodies & sponsors: The prize is awarded by the Börsenverein des Deutschen Buchhandels Stiftung. The Akademie Deutscher Buchpreis, established by the President of the Börsenverein in 2004, serves as the governing body of the prize. Membership is determined by institutional function and currently includes the President and Deputy of the Börsenverein, the President of the AuM's Frankfurt Book Fair, the President of the Goethe-Institut, the Beauftragte(r) der Bundesregierung für Kultur und Medien, a representative from the Deutsche Bank Stiftung, a representative from the German publishing industry, a representative from the German book trade, an alternating representative from the Austrian and Swiss publishers' associations, and the winner of the previous year's Alfred-Kerr-Preis für Literaturkritik. The prize is currently sponsored by the Deutsche Bank Stiftung, with additional funding from the AuM's Frankfurt Book Fair, Paschen & Companie, and the municipal authorities of Frankfurt. It is supported by Deutsche Welle, Deutschlandfunk and New Books in German as official media partners.

Documentation: Börsenverein (2005b; 2004b; 2006b; 2012; 2013; 2014d; 2014e; 2014f)

Other Sources: MVB (2014); Spencer (2013)

See also: *AuM; BKM; Börsenverein; Goethe-Institut; New Books in German*

Litrix.de

Website: www.litrix.de

Head office: Goethe-Institut e.V., Dachauer Str. 122, 80637 Munich, Germany

Stated aim: To operate as an online resource for the worldwide promotion of contemporary German literature through the provision of information aimed at book professionals and interested readers abroad, and to promote intercultural dialogue in a selected focal region through a subsidy programme for publishers, workshops for translators and other activities.

Target foreign-language participants: Book professionals and interested readers internationally, especially publishers and translators in the selected focal region

Background: Litrix.de was founded in 2003 as an 'Initiativprojekt' of the Kulturstiftung des Bundes, with office space and infrastructure provided by the Goethe-Institut's head office in Munich. In January 2009, the project became part of the Goethe-Institut's division for literature and translation (Bereich 33). The project's current regional focus is Russia (2012-2014), following Argentina and Hispanic America (2009-2011), Brazil (2007-2008), China (2005-2006) and publishers of translations into Arabic (2003-2005).

Format & key activities: Litrix.de operates as a multilingual website providing recommendations of recent books produced by German writers or German publishers and as a programme for the promotion of these books to publishers and translators in a specific region. Throughout the year, new recommendations are added to the website, with material including a review, a sample translation and rights information available in German and English, as well as the language of the current focal region, which changes approximately bi-annually. The programme for the focal region includes grants for translations of the recommended books and the opportunity for publishers within this region to apply for financial assistance with licensing fees. The recommended books are showcased at trade fairs and cultural venues within the specified territory. Seminars for translators of German into the focal language are organized in partnership with local branches of the Goethe-Institut. The AuM also acts as a partner organization for activities at the Frankfurt Book Fair and trade events in the focal region.

Selection procedures for promoted works: Litrix.de appoints a committee of three critics based in Germany to propose an initial selection of recent books by German writers or publishers. A second committee of three book professionals working in the focal region reviews these books and makes a final selection, prioritizing works of particular interest for local book professionals and readers.

Eligibility criteria for promoted works: The programme promotes German-language books written by writers identified as Germans or published in Germany. The focus is on recently published works of fiction, non-fiction and children's literature. In order to qualify for translation or licensing subsidies, the works must be translated into the language of the focal region in which they were showcased. At the time of application, the foreign-language publisher must have acquired the legal right to publish the planned translation and agreed payment terms with a translator chosen in consultation with a local branch of the Goethe-Institut. Publishers must include the logos of Litrix.de and the Goethe-Institut in the imprint of translated editions.
Governing bodies & sponsors: Litrix.de was funded from the budget of the Kulturstiftung des Bundes for an initial three-year term, extended for a further two years, after which it became part of the Goethe-Institut's division for literature and translation. It is now funded by the Goethe-Institut with monies from the Auswärtiges Amt. The project has dedicated staff, including a director (Anne-Bitt Gerecke), to organize and run the programme.
Documentation: Deutsche Bundesregierung (2004, 46; 2008, 30; 2013, 67); Goethe-Institut e.V. (2008; 2014c); Kulturstiftung des Bundes (2002; 2005; 2006; 2007b; 2008a; 2007a)
Other Sources: AuM (2010a); Böttiger (2006); Dinges (2007); Gerecke (2006; 2008); Kittel (2004); Tabeling (2003); Winckler (2004)
See also: *AuM; Auswärtiges Amt; BKM; KSB; Goethe-Institut*

Übersetzungskostenzuschuss der Kunstsektion des Bundesministeriums für Unterricht, Kunst und Kultur (Österreich) – Translation Grant Programme of the Austrian Federal Ministry of Education, Arts and Culture
Website: www.bmukk.gv.at
Head office: Bundesministerium für Unterricht, Kunst und Kultur, Kunstsektion, Abteilung VI/5, Minoritenplatz 5, A-1014 Vienna, Austria
Stated aim: To support translations in book form of literary works by Austrian writers, with a focus on contemporary literature.
Target foreign-language participants: Publishers outside Austria.
Format: The programme provides grants to publishers outside Austria towards the cost of translating works by Austrian writers into foreign languages. The grant is intended as a contribution towards the cost of translation and the full amount is not covered, with a maximum grant of 2,200 euros available.

Selection procedures for promoted works: Foreign-language publishers are invited to apply to the Bundesministerium für Unterricht, Kunst und Kultur in Vienna. Publishers must complete an application form in German and submit the requested documentation, including copies of a licensing agreement with a German-language publisher and a contract with a translator.

Eligibility criteria for promoted works: Planned book translations in foreign languages of literary works or children's books by Austrian writers, defined as Austrian citizens or foreign nationals for whom Austria has constituted the 'Mittelpunkt ihrer Lebensinteressen' for three or more years.

Governing bodies & sponsors: The programme is administered and funded by the Austrian Bundesministerium für Unterricht, Kunst und Kultur. It is promoted in certain territories through embassies, branches of the Austrian Cultural Forum and organizations supporting translation locally.

Documentation: Bundesministerium für Unterricht, Kunst und Kultur (2013)

Other Sources: New Books in German (2014d)

See also: *Austrian Cultural Forum London; Austrian Cultural Forum New York; New Books in German*

Übersetzungen deutscher Bücher in eine Fremdsprache – Translation Grant Programme of the Goethe-Institut

Website: www.goethe.de

Head office: Goethe-Institut, Dachauer Str. 122, 80637 Munich, Germany

Stated aim: To support foreign-language publishers in publishing new translations of German literature, thereby making works of German literature accessible to non-German-speaking readers around the world.

Target foreign-language participants: Publishers outside the FRG.

Background: Launched in 1974, the programme was operated by Inter Nationes on behalf of the Auswärtiges Amt of West Germany. After unification in 1990, the programme continued under the aegis of Inter Nationes until the merger of the Goethe-Institut and Inter Nationes in 2000. Since 1974 it has subsidized the publication of approximately 6,000 translations in forty-five languages.

Format & key activities: The programme provides grants to publishers outside Germany towards the cost of translating works by German writers into foreign languages. The grant is intended as a contribution towards the cost of translation and the full amount is not covered.

Publishers in receipt of a grant are required to acknowledge the Goethe-Institut as a sponsor in the translated book's imprint and to include the Goethe-Institut's logo. The subsidy is paid on submission of published copies of the translation. Currently, the programme receives some 500 applications from publishers around the world, of which approximately two-thirds are approved. At present, 15 per cent of the scheme's budget is reserved for subsidizing translations into English.

Selection procedures for promoted works: Foreign-language publishers are invited to apply to branches of the Goethe-Institut in their respective territories: the London branch for UK publishers and the New York branch for publishers in the US. Publishers must complete an application form and submit the requested documentation, including copies of a licensing agreement with a German-language publisher and a contract with a translator. Staff at the relevant branch of the Goethe-Institut review the applications: if approved, the request is forwarded to the Goethe-Institut's head office in Munich, where the level of subsidy is decided by a committee in the department for literature and translation. The assessment process takes into account the nature of the German-language work on which the translation is based, with emphasis placed on quality within the priority genres described below; the 'relevance' of the work to the target foreign-language readership; the profile of the foreign-language publisher; and the need for the planned translation to be subsidized.

Eligibility criteria for promoted works: Planned book translations in foreign languages of works by writers identified as Germans. The source text must be written in German and published in print form by a German-language publisher. Priority is given to works of literature (primarily contemporary prose and some poetry, but contemporary drama and classic literature are considered), books for children and young adults, and significant non-fiction, particularly relating to recent German history, current global issues, democracy, and cultural dimensions of European integration. At the time of application, the foreign-language publisher must have acquired the legal right to publish the planned translation and agreed payment terms with a translator. Translations published prior to signature of a grant contract cease to be eligible for support. The foreign-language publisher must be located outside the FRG.

Governing bodies & sponsors: The programme is administered by the Goethe-Institut e.V. with dedicated monies from the Federal Republic of Germany's Auswärtiges Amt, which funds the programme with an annual grant: since the mid-2000s, in the region of 500,000 euros. The programme is described as a 'wichtiges Steuerungsinstrument der Auswärtigen Kultur- und Bildungspolitik', designed to serve foreign cultural policy goals. It is promoted

through branches of the Goethe-Institut and by the Auswärtiges Amt and its embassies, as well as by the AuM and its network of offices, by Litrix.de, and by organizations supporting translation in particular territories.

Documentation: Deutsche Bundesregierung (2013, 67); Goethe-Institut (2014a; 2014d); Goethe-Institut USA (2013; 2014); Goethe-Institut Vereinigtes Königreich (2014)

Other Sources: AuM (2010e); Fischer (2010, 56); Kreuter (1985, 46–7; 54–9)

See also: *Auswärtiges Amt*; *Goethe-Institut; Goethe-Institut USA; Goethe-Institut Vereinigtes Königreich; Litrix.de, New Books in German*

3. Key Institutions and Programmes for German-English Translation in the UK and US

Austrian Cultural Forum London

Website: www.acflondon.org

UK Head office: Austrian Cultural Forum London, 28 Rutland Gate, London, SW7 1PQ, UK

Stated aim: To promote cultural contacts between the UK and Austria by organizing events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science.

Target English-language participants: Individuals and organizations in the UK.

Background: The London office of the Austrian Cultural Forum was established by the Austrian Federal Government in 1956 and known as the Austrian Institute until 2001. Initially responsible to the Ministry of Education, it became part of the Foreign Ministry in the 1970s. It is part of a network of thirty Austrian Cultural Forums around the world.

Format & key activities: As the Cultural Section of the Austrian Embassy in London, the Austrian Cultural Forum in London supports around 150 cultural events annually, with a focus on music. Its activities in the area of German-English literary translation consist mainly in participation as a co-organizer of New Books in German and support for events featuring books by Austrian writers translated into English (book launches, readings and so forth). It directs UK publishers seeking subsidies for the translation of Austrian works to the grant scheme operated by the Bundesministerium for Unterricht, Kunst und Kultur in Vienna.

Governing bodies & sponsors: The Austrian Cultural Forum in London is funded by the Bundesministerium für europäische und internationale Angelegenheiten in Vienna, which determines its overall budget and formulates the policy framework. Individual measures are designed and implemented by the staff of the Forum in London on behalf of the Austrian Embassy.

Documentation: Austrian Cultural Forum London (2015a; 2015b; 2015c); Austrian Cultural Forum New York (2015a)

See also: *Austrian Cultural Forum New York; New Books in German; Übersetzungskostenzuschuss der Kunstsektion des Bundesministeriums für Unterricht, Kunst und Kultur (Österreich).*

Austrian Cultural Forum New York

Website: www.acfny.org

US Head office: Austrian Cultural Forum New York, 11 East 52nd Street, New York, NY 10022, USA

Stated aim: To support cultural and academic activities of partner organizations in the US with the objective of promoting outstanding Austrians in these fields, to showcase the best contemporary Austrian music, literature, film and performing arts and raise the profile of Austrian artists and intellectuals in the US, and to provide a forum for debate.

Target English-language participants: Individuals and organizations in the US.

Background: The New York office of the Austrian Cultural Forum began as an independent Austrian Institute in 1942. It became an official representative cultural institute of the Austrian Federal Government in 1963. It is part of a network of thirty Austrian Cultural Forums around the world and operates alongside the Austrian Cultural Forum in Washington DC.

Format & key activities: As part of the Austrian Consulate General in New York, the Austrian Cultural Forum in New York organizes and supports events showcasing Austrian culture, with a focus on visual arts and architecture. Its activities in the area of German-English literary translation consist mainly in participation as a co-organizer and sponsor of the Festival Neue Literatur in New York and support for events featuring books by Austrian writers translated into English (book launches, readings and so forth). It awards the annual Austrian Cultural Forum Translation Prize, established in 2009 for translators of contemporary Austrian literature into English, and relaunched in 2014. It directs US publishers seeking subsidies for the translation of Austrian works to the grant scheme operated by the Bundesministerium for Unterricht, Kunst und Kultur in Vienna.

Governing bodies & sponsors: The Austrian Cultural Forum in New York is funded by the Bundesministerium für europäische und internationale Angelegenheiten in Vienna, which determines its overall budget and formulates the policy framework. Individual measures are designed and implemented by the staff of the Forum in New York as part of the Austrian Consulate General.

Documentation: Austrian Cultural Forum New York (2015b; 2015a; 2015c; 2015d; 2015e)

See also: *Austrian Cultural Forum London; Festival Neue Literatur; Übersetzungskostenzuschuss der Kunstsektion des Bundesministeriums für Unterricht, Kunst und Kultur (Österreich).*

Editors' Trip (German Book Office New York, Inc.)

Stated aim: To create personal connections between North American and German publishers and to increase the number of German books licensed and translated into English in the US and Canada.
Target English-language participants: Acquiring editors at publishing houses in the US and Canada.
Background: The programme was initiated in 1999.
Format & key activities: Acquiring editors from publishing houses in the US and Canada are accompanied by a representative from the German Book Office New York on a week-long funded trip to Germany, during which they attend networking events with book professionals, visit publishing houses and other book-related institutions, and participate in seminars on the German publishing industry and book market. Reports on the trip are posted on the AuM's English-language website Publishing Perspectives and the Frankfurt Book Fair's blog.
Selection procedures: Applications are invited from acquiring editors in the US and Canada. Editors supply information on their publishing experience, their knowledge of foreign languages, their motivation for participating, and so forth. The German Book Office New York selects approximately six participants for the trip.
Eligibility Criteria: The scheme is open to acquiring editors at publishing houses in the US and Canada. Individual trips prioritize editors working with different types of books or in different types of publishing houses: recent trips have focused on editors working with children's books and YA fiction.
Governing bodies & sponsors: Operating as part of the Ausstellung- und Messe GmbH's network of offices abroad, the German Book Office New York, Inc. selects participants, designs the schedule and organizes the trip as a joint venture between the AuM and the Federal Republic of Germany's Auswärtiges Amt.
Documentation: AuM (2014c)
Other Sources: Bean (2012); Lottmam (1999); New Books in German (2014b, 22); Spiegel staff (1999); Stock (2014)
See also: *AuM; Auswärtiges Amt; German Book Office New York, Inc.*

Emerging Translators Programme (New Books in German)
Website: www.new-books-in-german.com
Stated aim: To promote the careers of emerging translators in the UK and to produce quality sample translations to encourage publishers to acquire translation rights.

Target English-language participants: Translators in the UK.
Background: The programme was launched by New Books in German in spring 2011 and runs annually.
Format & key activities: Emerging translators are invited to translate a prescribed extract from German into English. Six translators are selected to attend a translation workshop in London with an established translator and commissioned to produce a translation sample from a work featured in the forthcoming issue of *New Books in German*, for which they are paid an agreed fee. The resulting samples are published on the New Books in German website.
Selection procedures: Entries are solicited from emerging translators in the UK. In addition to an English-language translation of the extract, translators must provide a CV. The Editor of New Books in German selects six translators to participate in the scheme.
Eligibility Criteria: The award is open to German-English translators who have not yet published or been contracted to publish a book-length literary translation and who have not previously been selected to participate in the programme. Travel grants are capped at 30 GBP for the London workshop. The programme is based on extracts from works that have been selected for promotion in the *New Books in German* journal.
Governing bodies & sponsors: See New Books in German.
Documentation: New Books in German (2011b, 22; 2014e)
See also: *New Books in German*

Festival Neue Literatur
Website: www.festivalneueliteratur.org
Stated aim: To celebrate new writing from Austria, Germany, Switzerland and the US.
Target English-language participants: Individuals and organizations in New York, especially students and book professionals, for attendance at events, but also American writers to feature on the programme.
Background: The Festival Neue Literatur was established in 2010 as a collaborative venture by the Austrian Cultural Forum New York, the Consulate General of Switzerland in New York, the Consulate General of Germany in New York, Deutsches Haus at Columbia University, Deutsches Haus at New York University, the German Book Office New York, and the Goethe-Institut New York.
Format & key activities: Held annually, the Festival Neue Literatur is a multi-day event focused on contemporary German-language literature that takes place at venues in New York

City. The festival features six German-language writers and two American writers in a series of public readings and discussions conducted mainly in English. Certain events are targeted at students of German or Creative Writing; others are aimed at a wider public; and book professionals receive invitations to attend the readings and discussions, in particular the opening, which includes the presentation of the Friedrich Ulfers Prize.

Selection procedures: German-language and US writers are selected by the festival's organizers. Austria, Germany, Switzerland are represented by two writers each.

Eligibility criteria: The festival features German-language writers classified as Austrian, German and Swiss. Priority is given to writers identified as 'up-and-coming' or as 'stars' of contemporary German-language literature who have yet to be discovered in the US. Readings and other activities focus on recent German-language novels by the chosen writers.

Governing bodies & sponsors: The festival is organized and funded by the Austrian Cultural Forum New York, the Consulate General of Switzerland in New York, the Consulate General of Germany in New York, the Deutsches Haus at Columbia University, the Deutsches Haus at New York University, the German Book Office New York, the Goethe-Institut New York and Pro Helvetia. Additional sponsorship is provided by private corporations such as BMW. Admission to the events is free of charge.

Documentation: Festival Neue Literatur (2015)

Other sources: Buchreport (2013); New Books in German (2012a, 31); Stock (2012)

See also: *Austrian Cultural Forum New York; Friedrich Ulfers Prize; German Book Office New York, Inc.; Goethe-Institut USA*

Friedrich Ulfers Prize

Stated aim: Awarded in recognition of a leading publisher, writer, critic, translator or scholar who has championed the advancement of German-language literature in the US.

Target English-language participants: Publishers, writers, critics, translators and scholars engaged with German-language literature in the US.

Background: The Friedrich Ulfers Prize was established in 2013 by the Deutsches Haus of New York University and Friedrich Ulfers, an Associate Professor of German at New York University and a former Director of the Deutsches Haus. In its inaugural year it was awarded to Carol Brown Janeway, translator and senior executive at Knopf.

Format & key activities: The prize is awarded to coincide with the opening of the Festival Neue Literatur in New York. In front of an audience of media and publishing professionals, the winner is presented with a 5,000 USD cash prize.

Selection procedures: Candidates for the award are selected by a committee comprised of the institutions that organize the Festival Neue Literatur.
Eligibility criteria: Candidates must be permanent residents engaged in activities that promote German-language literature in the US.
Governing bodies & sponsors: The cash component of the award is sponsored by Friedrich Ulfers and administered by the Deutsches Haus at New York University. The organizers of the Festival Neue Literatur provide support, in particular with the selection process, prize-giving and publicity.
Documentation: Festival Neue Literatur (2015)
Other Sources: boersenblatt.net (2014); New Books in German (2013a, 18)
See also: *Festival Neue Literatur*

Geisteswissenschaften International – Preis zur Förderung der Übersetzung geisteswissenschaftlicher Werke
Website: www.geisteswissenschaften-international.de
Head office: Geschäftsstelle Geisteswissenschaften International, c/o Börsenverein des Deutschen Buchhandels e.V., Braubachstr. 16, 60311 Frankfurt, Germany
Stated aim: To promote the international dissemination of social sciences and humanities research carried out in the FRG and to support the continuation of German as an academic language of first publication; in particular, to increase the number of licences issued for English-language translations of books based on such research.
Target foreign-language participants: English-language publishers of academic works, in particular – through the involvement of the German Book Office New York, Inc. – publishers in the US; also, in exceptional cases, publishers of academic works in other foreign languages.
Background: Launched as a joint initiative of the Fritz Thyssen Stiftung, the Börsenverein des Deutschen Buchhandels and the Auswärtiges Amt, the scheme has run since 2008, with the German collecting society for authors and publishers VG Wort joining these organizations as a sponsor the following year. The Preis zur Förderung exzellenter geistes- und sozialwissenschaftlicher Publikationen was introduced as an additional component to the programme in 2012.
Format & key activities: The scheme provides guaranteed funding for English-language translations of selected German-language books in the field of humanities and social sciences published in Germany. It is designed to cover the full cost of translation. The main scheme focuses on the provision of funding for German-language books with a confirmed or potential

English-language licensee: thus far, between twenty-six and fifty-three books have been selected each year for the funding guarantee. In exceptional circumstances, the scheme extends to German-language books with an agreed licensee in a language other than English. Additionally, the Preis zur Förderung exzellenter geistes- und sozialwissenschaftlicher Publikationen is awarded twice annually to one or two German-language works without an interested English-language licensee: the prize also takes the form of guaranteed translation funding for English but comes with targeted assistance in the search for an English-language licensee, including funding for sample translations and support for trips to meet English-language publishers. Books selected for the main scheme or the prize are eligible for inclusion in the Nonfiction Rights List of the German Book Office New York. English-language licensees are required to acknowledge the scheme in the translated book's imprint.

Selection procedures for promoted works: German publishers are invited to submit applications including copies of the German-language book, an evaluation of its international academic significance and potential market in English, reviews, and proof of intent from an English-language licensee as well as a contract between the licensee and a translator. Publishers still seeking English-language licensees can apply for their books to be considered for the Preis zur Förderung exzellenter geistes- und sozialwissenschaftlicher Publikationen. Applications are assessed twice yearly by a committee composed of academics from German universities, together with a representative from a German publishing house and a journalist from a German newspaper. The committee judges the proposed works on academic merit, with a particular focus on 'innovative content and appeal' for works eligible for the *Förderungspreis*.

Eligibility criteria for promoted works: Applications must be made by publishers in the FRG for German-language academic works in the field of humanities and social sciences, defined broadly to include fine arts, linguistics and other disciplines. The citizenship or location of the author is not relevant to the eligibility of the work, which must be in book form at the time of application. Books published within three years of the year of application are preferred. Funding is reserved primarily for translations into English; applications for translations into other languages are considered only if a licensing agreement is already in place and attempts to secure funding elsewhere have failed. In all cases, the licensee must be financially independent of the licensor. Except for books selected for the prize, the funding guarantee expires if a licensing agreement is not signed within a year of a book's inclusion in the scheme or if the translation is not published within four years of that date.

Governing bodies & sponsors: The scheme is organized and sponsored by the Fritz Thyssen Foundation, VG Wort, the Auswärtiges Amt and the Börsenverein des Deutschen Buchhandels. These institutions appoint the selection committee and jointly provide a current annual budget of 600,000 euros. The Börsenverein manages the application process and selected titles are promoted by the German Book Office New York through its bi-annual Nonfiction Rights List and at BookExpo America.
Documentation: Börsenverein (2014c); Deutsche Bundesregierung (2011, 34)
Other Sources: AuM (2010c); New Books in German (2012a, 32–33)
See also: *AuM; Auswärtiges Amt; Börsenverein; German Book Office New York, Inc.*

German Book Office New York, Inc.
Website: www.newyork.gbo.org
US Head office: German Book Office New York, Inc., 72 Spring Street, 11th Floor, New York, NY 10012, USA
Stated aim: To promote German books for licensing and translation and to further the activities of the Ausstellungs- und Messe GmbH and the Frankfurt Book Fair in North America.
Target English-language participants: Book professionals, particularly acquiring editors, in the North American book industry and the North American reading public.
Background: The German Book Office New York was founded in 1998 as part of the AuM's network of offices abroad with funding from the European Recovery Program and support from the Federal Republic of Germany's Auswärtiges Amt.
Format & key activities: The German Book Office New York operates as the US office of the AuM and engages in activities designed to stimulate interest in German books among book professionals and the reading public in North America, promote licence sales and book exports from Germany to the US and Canada, and encourage North American participation in the Frankfurt Book Fair. Its key activities include the organization of an annual Editors' Trip to Germany; participation in the selection procedure for German-language titles to be featured in the *New Books in German* journal and their promotion in North America; the production of a Nonfiction Rights List promoting the selections of Geisteswissenschaften International to publishers in North America; promotion of the AuM's children's rights list 'Children's Books on Tour' to North American children's publishers; and the co-organization of literary events in the US, notably the Festival Neue Literatur. The German Book Office New York also provides general information on the German book market to publishing

professionals in the US, offers advice on suitable German-English translators and on translation subsidies, and engages in other activities such as co-running the Publishing the World website with the French Publishers' Agency, organizing translation workshops and competitions, and publicizing recent translations of German books.
Governing bodies & sponsors: The German Book Office New York operates on a non-profit basis. Its director (currently Riky Stock) and other staff are employed by the AuM, which sets its goals and operational framework. The activities of the GBO are co-funded by the Auswärtiges Amt on a by-project basis.
Documentation: AuM (2010d; 2011; 2014c; 2014b)
Other Sources: boersenblatt.net (2013a; 2013b); Johnson (2011); Mutter (1998); Sieg (2005; 2012); Spiegel staff (1999); Stock (2007; 2012; 2013)
See also: *AuM; Auswärtiges Amt; Editors' Trip; Festival Neue Literatur; Goethe-Institut USA; New Books in German*

German Embassy Award for Translators (German Embassy in London)
See: Goethe-Institut Übersetzerpreis – Goethe-Institut Award for New Translation

Goethe-Institut Übersetzerpreis – Goethe-Institut Award for New Translation (Goethe-Institut London)
Stated aim: To reward British translators of German-language literature into English.
Target English-language participants: Translators in the UK.
Background: The current award replaces the German Embassy Award for Translators, which was also based on the translation of a prescribed extract from German into English and which was presented in 2010 and 2012 by the German Embassy in London. The new award was introduced in 2014.
Format & key activities: British translators are invited to translate a prescribed extract from a recent German book into English. The translator of the winning extract receives prize money of 1,000 euros, a place at the week-long Internationales Übersetzertreffen in Berlin and Leipzig, and a four-week residency at the Literarisches Colloquium in Berlin.
Selection procedures: Entries are solicited from British translators. In addition to an English-language translation of the extract, translators must provide a letter stating their translation aims and interests and a CV listing prior publications. The winner is selected by three assessors appointed by the Goethe-Institut.

Eligibility Criteria: The award is open to citizens of the UK for translation of literature from German into English. Thus far, the competition has been based on extracts from recent novels by German writers published in the FRG.
Governing bodies & sponsors: The London branch of the Goethe-Institut sponsors the award, which is administered by the Society of Authors.
Documentation: Goethe-Institut Vereinigtes Königreich (2015a); Society of Authors (2015a)
See also: *Goethe-Institut Vereinigtes Königreich*

Goethe-Institut USA
Website: www.goethe.de/USA
US Head office: Goethe-Institut New York, 72 Spring Street, 11th Floor, New York, NY 10012, USA
Stated aim: To present an up-to-date *Deutschlandbild* to American residents and institutions, to showcase contemporary German culture and foster contacts with the American cultural scene, to promote the study of German language and culture in the American education system, and to develop transatlantic networks for culture and scholarship.
Target English-language participants: Individuals and organizations across the US.
Background: The Goethe-Institut in Boston, founded in 1967, was the first branch of the network to open in the US. Following recent closures, there are currently six branches offering *Kulturprogramme*: Boston (1967+), San Francisco (1967+), Chicago (1978+), Los Angeles (1983+), Washington (1990+) and New York (1972+).
Format & key activities: As part of the international Goethe-Institut network, the six US branches of the Goethe-Institut offering *Kulturprogramme* organize cultural activities in line with the German Federal Government's foreign cultural policy objectives. This includes the promotion of German literature and support for translation, with activities including events with German writers, support for US publishers of German literature in translation, training and incentives for German-English translators, and initiatives aimed at readers of German-English translations. In particular, the New York branch is responsible for administering the Goethe-Institut's subsidy scheme 'Übersetzungen deutscher Bücher in eine Fremdsprache' within the US. It also presents the Grace and Frederick Gutekunst Prize, co-organizes the Festival Neue Literatur, produces the online resource 'current writing' about activities in the US involving German literature, and works in partnership with the German Book Office New York and New Books in German. The Chicago branch also works in partnership with these organizations and plays a particular role in the promotion of German literature and translation,

awarding the annual Helen und Kurt Wolff-Übersetzerpreis, and organizing readings, workshops and other events, notably the 'Literaturlenz' in conjunction with other institutions. The Washington branch participates in the 'Zeitgeist DC' project for German-language literature.

Governing bodies & sponsors: The New York branch coordinates activities of the Goethe-Institut in the US, which are organized in line with the general principles formulated by the Goethe-Institut in Munich and in accordance with the Federal Government's strategic framework for foreign cultural policy. Individual measures are implemented by staff in the five branches, principally in the departments for *Kulturprogramme* and *Bibliothek und Information*. New events and programmes are subject to approval by the relevant departments in Munich. The US branches receive an annual grant from the Munich office for cultural activities, which is derived mainly from funding from the Auswärtiges Amt. Certain activities such as the translation subsidy programme are financed separately, or are co-funded with other organizations, or draw on sponsorship or bequests.

Documentation: Goethe-Institut USA (2015a; 2015b; 2015c; 2015d; 2015e; 2015f; 2015g)

Other Sources: Boehm & Heid (2002); Gregg (2010); Johnson (2011)

See also: *Auswärtiges Amt; Festival Neue Literatur; German Book Office New York, Inc.; Goethe-Institut; Grace and Frederick Gutekunst Prize for Young Translators*; *Helen und Kurt Wolff-Übersetzerpreis; New Books in German; Übersetzungen deutscher Bücher in eine Fremdsprache*

Goethe-Institut Vereinigtes Königreich

Website: www.goethe.de/UK

UK Head office: Goethe-Institut London, 50 Princes Gate, Exhibition Road, London, SW7 2PH, UK

Stated aim: To present an up-to-date *Deutschlandbild* to British residents and institutions, to showcase contemporary German culture and foster contacts with the British cultural scene, to promote the study of German language and culture in British educational establishments, and to develop European networks.

Target English-language participants: Individuals and organizations in the UK.

Background: The London branch of the Goethe-Institut first opened in the late 1950s as the Deutsches Kulturinstitut London and was incorporated into the Goethe-Institut network in 1962. The Glasgow branch was established in 1973. The network of branches in the UK

previously also included a Goethe-Institut in Manchester, which now operates as an examination centre only.

Format & key activities: As part of the international Goethe-Institut network, the London and Glasgow branches organize cultural activities in line with the German Federal Government's foreign cultural policy objectives. This includes the promotion of German literature and support for translation, activities including events with German writers, support for UK publishers of German literature in translation, training and incentives for German-English translators, and initiatives aimed at readers of German-English translations. The London branch is responsible for administering the Goethe-Institut's subsidy scheme 'Übersetzungen deutscher Bücher in eine Fremdsprache' within the UK. It also sponsors the Schlegel-Tieck Preis and awards the Goethe-Institut Übersetzerpreis for emerging translators, as well as contributing to the Goethe-Institut's web resource 'Übersetzen als Kulturaustausch' on recent translations of German literature, and participating as an organizer and funder of New Books in German, which operates from its premises.

Governing bodies & sponsors: The London branch coordinates activities of the Goethe-Institut in the UK, which are organized in line with the general principles formulated by the Goethe-Institut in Munich and in accordance with the Federal Government's strategic framework for foreign cultural policy. Individual measures are implemented by staff in the London and Glasgow branches, principally in the departments for *Kulturprogramme* and *Bibliothek und Information*. New events and programmes are subject to approval by the relevant departments in Munich. The UK branches receive an annual grant from the Munich office for cultural activities, which is derived mainly from funding from the Auswärtiges Amt. Certain activities such as the translation subsidy programme are financed separately or are co-funded with other organizations.

Documentation: Goethe-Institut Vereinigtes Königreich (2014; 2015b; 2015c; 2015d)

See also: *Auswärtiges Amt; Goethe-Institut; Goethe-Institut Übersetzerpreis; New Books in German; Schlegel-Tieck Preis; Übersetzungen deutscher Bücher in eine Fremdsprache*

Grace and Frederick Gutekunst Prize for Young Translators

Stated aim: To identify outstanding young translators of German literature into English and assist them with establishing contact with the translation and publishing communities.

Target English-language participants: Aspiring young translators in the US.

Background: Following a donation in memory of Frederick and Grace Gutekunst, the Goethe-Institut in New York established the prize in 2010. It was first awarded in 2011.

Format & key activities: Each year young translators are invited to translate a prescribed text. The prize comes with 2,500 USD and the opportunity to present the translation at an award ceremony. The translation is published on the Goethe-Institut website and made available to the German-language publisher and the German Book Office as a licensing tool.
Selection procedures: Translators are invited to apply to the Goethe-Institut in New York for a copy of the prescribed text. Entries are judged by a three-person jury, consisting of a translator, critic and academic.
Eligibility Criteria: The award is open to permanent residents of the US under the age of thirty-five who have not yet published or been contracted to publish a book-length literary translation. Thus far, the competition has been based on extracts from recent German-language novels that have won or been nominated for a major literary prize in the FRG.
Governing bodies & sponsors: The prize is administered by the Goethe-Institut in New York and financed with monies from a donation to the institute.
Documentation: Goethe-Institut USA (2015h)
Other Sources: New Books in German (2011b, 22)
See also: *German Book Office; Goethe-Institut USA*

Helen und Kurt Wolff-Übersetzerpreis
Stated aim: To honour a literary translation from German into English published in the US.
Target English-language participants: Publishers in Canada and the US and their German-English literary translators.
Background: Established in 1996 by the Goethe-Institut in Chicago with funding from the FRG's Auswärtiges Amt. It is named in memory of Kurt and Helen Wolff, who immigrated to the US in 1941 and founded the New York publishing company Pantheon Books, specializing in books translated from German and other European languages.
Format & key activities: Each year the winning translator is invited to an award ceremony in Chicago hosted by the German Consul General of Chicago. Travel and accommodation expenses are reimbursed, and the prize has a monetary value of 10,000 USD.
Selection procedures: Submissions are solicited from publishers in Canada and the US. Each publisher can submit an unlimited number of eligible translations. Entries are judged by a five-person jury, usually composed of translators, academics and publishing professionals from the US.
Eligibility Criteria: The award is open to fiction or non-fiction books translated into English from German and published in Canada or the US in the year prior to the submission deadline.

Eligible genres include novels, novellas, short stories, plays, poetry, biographies, essays and correspondences. Translated books must be submitted by their North American publishers. The citizenship and location of the German-language publisher and writer and the English-language translator do not affect the eligibility of a work.
Governing bodies & sponsors: The prize is financed by the FRG's Auswärtiges Amt and administered by the Goethe-Institut Chicago.
Documentation: Deutsche Bundesregierung (2013, 68); Goethe-Institut USA (2015i)
Other Sources: Boehm & Heid (2002); New Books in German (2011b, 22)
See also: *Auswärtiges Amt; Goethe-Institut USA*

New Books in German (NBG)
Website: www.new-books-in-german.com
Head office: c/o Goethe-Institut, 50 Princes Gate, Exhibition Road, London, SW7 2PH, UK
Stated aim: To assist publishers in the UK, US and elsewhere in finding the 'right titles' for translation into English from among recently published German-language books.
Target English-language participants: Principally, publishers in the UK and US.
Background: New Books in German was initiated in 1996 by translator Rosemary Smith. The project was designed by a Steering Committee with representatives from the British Centre of Literary Translation, the Translators Association (UK), the German and Swiss Embassies in London, and the London branches of the Austrian Cultural Forum and Goethe-Institut, together with Smith and literary agent Tanja Howarth. Start-up funding was provided by the cultural policy organizations of Austria, Germany and Switzerland, supported by the Börsenverein and Ausstellungs- und Messe GmbH. The first issue of the *New Books in German* journal was published in 1997. The Translators Association withdrew from the project in 2003 and the Ausstellungs- und Messe GmbH joined the Steering Committee. Since 2011, the project's aims and procedures have specifically included the US, through the increased involvement of the German Book Office New York and the Goethe-Institut branches in New York and Chicago.
Format & key activities: The focus of New Books in German is its twice-yearly English-language journal, aimed primarily at publishers in the UK and US. Published in print and online to coincide with the London Book Fair in April and the Frankfurt Book Fair in October, each issue features approximately thirty recommendations of books recently published in German (including a précis, short author biography, and rights information), as well as articles on the book scene in Austria, the FRG and Switzerland, and new book

announcements, interviews and material relating to German-English literary translation. Copies of each issue are posted direct to publishers, translators, journalists, booksellers, universities and libraries in the UK, US and elsewhere from mailing lists at the New Books in German office in London, at the German Book Office in New York, and at branches of the Goethe-Institut around the world; the remainder are distributed at international book fairs and other trade or cultural events involving the project's sponsors and their networks. In addition to the 4,500 printed copies currently distributed worldwide, each new issue is added to the archive at the New Books in German website, which is currently also available in Spanish. Following new arrangements in 2011 with the relevant cultural policy organizations of Austria, Germany and Switzerland –the Österreichisches Bundesministerium for Unterricht, Kunst und Kultur, the Goethe-Institut, and Pro Helvetia – New Books in German offers a guaranteed translation grant for all fiction featured titles, together with non-fiction titles by German and Swiss authors, to English-language publishers. Other activities of the project include networking events in London and New York, and the annual 'Emerging Translators' programme in London. The project became the official English-language media partner for the Deutscher Buchpreis in 2012, offering information and translation samples of shortlisted titles on its website.

Selection procedures for promoted works: Submissions are solicited from publishers in Austria, Germany and Switzerland. The selection process involves an Editorial Committee in London, composed of representatives from organizations on the Steering Committee and guest members, usually publishers, booksellers, translators and literary agents from the UK; a jury in the US, convened by the German Book Office in New York and by the New York branch of the Goethe-Institut and also including publishers, booksellers, translators and literary agents; and a team of readers in the UK and US, mostly literary translators, academics or book professionals. In a first step, the Editorial Committee selects submissions of interest to be forwarded to the readers for written review. The resulting reports, which evaluate content, intended audience, originality and suitability for an English-language readership, are assessed by the Editorial Committee and by the US jury. The two selection bodies jointly decide the list of books to be recommended in the journal, at which stage the publishers of the selected titles are asked to pay a fixed contribution to costs.

Eligibility criteria for promoted works: Books written in German and first published in Austria, the FRG or Switzerland. The guidelines prioritize recent publications and in particular forthcoming titles, stipulating that the books 'should be as "new" as possible'. In principle, all genres are eligible, but the most frequently featured categories are fiction

(including the sub-categories of crime, debuts and short stories), books for children and young adults, and non-fiction.

Governing bodies & sponsors: Key decisions concerning the project's direction and finances are taken by the Steering Committee, composed of representatives from the British Centre of Literary Translation (the journal's publisher), the Austrian Cultural Forum, the Embassies of the Federal Republic of Germany and Switzerland, the Goethe-Institut, the AuM and Tanja Howarth of the Tanja Howarth Literary Agency in London. The Steering Committee appoints the Editor (currently Charlotte Ryland) and Editorial Consultant, who work for the project on a freelance basis. A proportion of the journal's costs are met by the fixed fee paid by German-language publishers with featured titles, but the project is funded mainly through annual grants from the Bundesministerium für Unterricht, Kunst und Kultur in Vienna, the Goethe-Institut in London and Munich, Pro Helvetia in Zurich and the AuM in Frankfurt, with support from the Börsenverein. Additional practical support and resources are provided by these and other organizations on the Steering Committee and their branches elsewhere: notably, the Goethe-Institut provides office space and infrastructure at its London premises; the AuM's German Book Office and the Goethe-Institut in New York operate the project in the US; and all organizations on the Steering Committee distribute printed copies of the journal and promote the project through their networks.

Documentation: *New Books in German 1997-2014*; New Books in German (2014f; 2014g; 2014h)

Other Sources: Fokke (2012); Hayward (2007); Johnson (2011); Menkes (2007); Ryland (2010); Searle (2009)

See also: *AuM; Austrian Cultural Forum London; Auswärtiges Amt*; *Beiträge an Übersetzungen (Pro Helvetia); Börsenverein; Deutscher Buchpreis; Emerging Translators Programme; German Book Office; Goethe-Institut; Goethe-Institut USA; Goethe-Institut Vereinigtes Königreich; Übersetzungen deutscher Bücher in eine Fremdsprache; Übersetzungskostenzuschuss der Kunstsektion des Bundesministeriums für Unterricht, Kunst und Kultur (Österreich)*

Schlegel-Tieck Prize for German Translation

Stated aim: Awarded in recognition of the 'best translation into English from German, published by a British publishing house'.

Target English-language participants: Publishers in the UK and their German-English literary translators.

Background: The Schlegel-Tieck Prize has been presented annually since 1965. It was founded by the German Embassy in London.

Format & key activities: Each year the prize is awarded to the winning translator at a ceremony in London. Since the early 2000s, the Schlegel-Tieck Prize and other translation prizes administered by the Society of Authors have been presented at a public event organized in association with the Times Literary Supplement and held until recently in conjunction with the British Centre for Literary Translation's annual Sebald Lecture on translation. Of the awards for translation administered by the Society of Authors, the Schlegel-Tieck Prize is one of the most valuable financially, with 3,000 GBP granted to the winning translator each year.

Selection procedures for promoted works: Submissions are solicited from publishers in the UK by the Society of Authors. Each publisher can submit an unlimited number of eligible translations. In consultation with the prize's sponsors, the Society of Authors appoints a jury, usually composed of a German-English literary translator, an academic and a British writer. Each member of the jury receives copies of all submitted translations and the German-language works on which they are based.

Eligibility criteria for promoted works: Books translated into English from full-length German-language works of 'literary merit and general interest'. Winning entries have included fiction, poetry and non-fiction. The translated books must have been first published in the UK in the year preceding the award of the prize; the works on which they are based must have been first published in German within the last hundred years. Translated books must be submitted by their publishers, and translations in electronic format only are not considered. The citizenship and location of the writer and translator do not affect the eligibility of a work.

Governing bodies & sponsors: The Schlegel-Tieck Prize is administered by the Society of Authors. It is currently sponsored by the London branch of the Goethe-Institut and the German Embassy in London and supported by the Arts Council England. The ceremony at which the prize is awarded is sponsored by the TLS.

Documentation: Deutsche Bundesregierung (2013, 68); Goethe-Institut Vereinigtes Königreich (2015e); Society of Authors (2015b)

Other Sources: Kreuter (1985, 65); Lea (2007)

See also: *Auswärtiges Amt*; *Goethe-Institut Vereinigtes Königreich*

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