

***TRANSLATIONS
FROM UKRAINIAN
after 1991***

Facts, Trends, Recommendations

*A summary of ten country studies
conducted within the Book Platform project*

Authors of the country studies

- Anushavan Mesropyan
- Rita Kindlerova
- Nadiya Polishchuk
- Irina Dmytryshyn
- Elena Kurtanidze and Valentyna Mardzhanishvili
- Kateryna Stetsevykh
- Tymofiy Havryliv
- Iryna Sabor
- Aleksandra Bratchuk
- Anatoly Ivchenko
- Alla Tatarenko
- Sofia Volkovetska (Kosarchyn)

**Introduction, Summary of studies'
results and Recommendations
by Nadhezda Radoulova and Yana Genova**

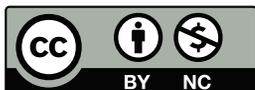
**Comments on the research results
by Annetta Antonenko**

**Ukrainian to English language translation
by Myroslava Berezovska**

English language editing by Angela Rodel

*This publication
does not represent the official view
of the Next Page Foundation.*

This work is licensed
under a Creative Commons
Attribution-NonCommercial-ShareAlike
2.5 License



For free distribution only

LIST OF CONTENT

INTRODUCTION	4
WHY “MAP” TRANSLATIONS?.....	6
THE SCOPE AND METHODOLOGY OF THE STUDIES ON TRANSLATIONS FROM UKRAINIAN	8
THE STUDIES’ OUTCOMES: A SUMMARY FROM A BIRD’S EYE VIEW	12
POLICY RECOMMENDATIONS & STRATEGIC DILEMMAS	24
INSTRUMENTS FOR ENCOURAGING TRANSLATIONS	28
COMMENTS	33

The following additional materials are available online in English and Ukrainian at www.bookplatform.org:

1. The full-text versions of all the ten studies on translations from Ukrainian
2. Searchable bibliographic database of translations from Ukrainian
3. The Terms of Reference of the translation studies describing aims and expected results
4. Other useful studies on translations from other countries (mostly in English language)

INTRODUCTION

This publication is the outcome of a year-long study mapping translations from the Ukrainian language into ten other languages from the year 1991 to date. The texts included here are largely based on the work of researchers commissioned by the Publishers Forum - Lviv, who have prepared complete bibliographies and in-depth analyses of translations from Ukrainian into Armenian, Czech, English, French, Georgian, German, Norwegian, Polish, Serbian and Swedish.

The studies offer a fresh, evidence-based look at the questions that are of concern for the whole literary, cultural and publishing community in Ukraine:

Is Ukrainian literature known well enough to audiences in other countries? What are the mechanisms through which a translation and publication from Ukrainian happens? What promotional techniques work best and what can be done to improve the presence of Ukrainian culture abroad via translations?

The answers to these questions are not as straightforward as they may seem at a first glance. The presence of Ukrainian writings in translation is affected in equal measure by the availability of skillful intermediators (above all, translators!), a comprehensive strategy and support, but also by the recipient's country context: its cultural and book infrastructure, its literary traditions, its audiences' expectations. This is why the current publication and the ten studies offer general recommendations on the elements of a successful strategy for promoting Ukrainian writings, yet at the same time suggest specific measures that differ for the different recipient languages.

The Book Platform project would like to thank the authors of the ten studies for the high quality of their work and for their commitment. We are also indebted to Sofiya Kosarchyn (in her capacity as a project assistant at the Publishers Forum) and to Annetta Antonenko of Calvaria Publishers who coordinated the commissioning of the studies and the monitoring of results.

The Book Platform project and the current publication are funded by the European Union and implemented in the framework of the Eastern Partnership Culture Programme.

The studies and bibliographies cover translations of works originally written in the Ukrainian language and/or by citizens of Ukraine and published in book format in translation, both in Ukraine itself or abroad during the period 1991-2012.

WHY “MAP” TRANSLATIONS?

Translation is an indispensable means for the circulation of ideas and literary works across languages and cultures. It is also much more than simply a tool for transferring texts from one language into another; it is an art and a creative act in and of itself. Translations are key to the ongoing enrichment of any language and culture, but they also remind us that no culture and no language are closed units.

Translations play different roles at different historical moments, while the criteria for quality translations also differ historically. Choices about what gets translated and how it reaches its audiences are determined by changing social and economic circumstances, and by the activities of various intermediaries: authors, translators, publishers, agents, funding organizations, etc. In other words, choices as to what gets translated and published derive from a rich variety of interests - often divergent ones! - and considerations. Once published, translations take on a life of their own in the recipient language's context: reader receptions, their market success and the follow-ups of each book published are difficult to predict.

The mapping of translation flows - in this case of Ukrainian texts and authors - aims at shedding light precisely on these barely discernible mechanisms that make a translation happen, and on the subtle consequences of any given translation on literary communication between two languages. Such studies are of particular importance for a language such as Ukrainian, with its rich tradition and its current non-privileged position as a source language

for translation. For the first time ever, this collection of studies provides extensive bibliographical data on translations from Ukrainian after 1991 into ten recipient languages. Grounded on verifiable empirical data, these studies constitute an indispensable source for various interpretations and analyses.

The studies are filled with success stories, as well as the names of dedicated individuals and organizations that can serve as the foundation for a future strategy for promoting Ukrainian writing abroad.

The full studies for each country, as well as the current summary should be of interest to anyone concerned with translations, publishing and cultural communication, both in Ukraine and abroad. Potential users include both individuals and organizations: foreign and Ukrainian publishers, agents, authors, translators, journalists and periodicals, booksellers, literary critics and researchers. Ultimately, the studies and the “Strategic Recommendations” section of this text are designed for anybody involved in shaping and implementing cultural policies: institutions in Ukraine such as the Ministry of Culture, the State Committee on Television and Radio Broadcasting, the Ministry of Foreign Affairs, the Ministry of Education, cultural sections at the embassies, diaspora organizations, Ukrainian Studies departments, writers’ and translators’ associations, and all other public, private or civil organizations dedicated to the more effective promotion of Ukrainian culture abroad.

THE SCOPE AND METHODOLOGY OF THE STUDIES ON TRANSLATIONS FROM UKRAINIAN

The aim of these studies was to gather data and to analyze tendencies in the flow of translations from Ukrainian into ten other languages. It is the first time after independence that comprehensive bibliographic data has been gathered and made available.¹

The authors of the country studies were selected and commissioned by the Publishers Forum - Lviv, the partner organization implementing the Book Platform project in Ukraine. The authors² of the studies have different backgrounds, most of them - albeit not all - reside and work in the target country being studied, and are related to the book sector in their capacity as translators, academics, publishers or journalists. In each country, the researchers were chosen not only because they work in the book sphere, mostly as translators, but also because they act as mediators in the cultural communication between Ukraine and the respective country. Having an academic approach to the study was the main criteria in selecting the researchers for the Serbian, French and German languages, among academics that are engaged in translation as well as in research and in promoting Ukrainian literature.

For the purposes of the study, “Ukrainian translations” include **all books in all genres originally written by Ukrainian authors**, irrespective of the language in which the author writes. Thereby, the bibliographies of translations include texts originally written not only in Ukrainian but also in Russian, as well as translations from Church Slavonic. The definition of a “Ukrainian author”

¹ The complete searchable bibliography of translations from Ukrainian into the ten recipient languages covered by the studies can be found at www.bookplatform.org/en/library.html

² Detailed information on the studies’ authors can be found in each of the studies here www.bookplatform.org/en/activities/53-translations-from-ukr-en.html

was left to the discretion of the individual researchers and most of them opted to include authors based on the way they define themselves rather than on the language in which they write. In fact, the number of translations included in the studies whose original language is not Ukrainian is low. The bibliography contains 36 works originally written in Russian (31 of which are by Andrey Kurkov) and only one item in Church Slavonic.

The bibliographic data includes only translations published in book format, published both in the recipient country or in Ukraine itself. Thus, while the bibliographies themselves exclude articles in periodicals or individual translated excerpts published in anthologies, the bodies of the studies discuss such publications as well.

The time period covered by the studies begins in 1991, in order to draw a realistic picture of the situation within the new context of political independence and the waning of the centrally regulated economy and of the state-supported and ideologically motivated policy of promoting translations.

The ten target languages covered by the studies certainly do not give the full picture of translation flows from Ukrainian. Given limitations on time and resources, the ten languages were chosen as a representative sample that includes both the largest European publishing markets (English, German, French), one important neighboring language (Polish), two languages from the EU Neighborhood area (Georgian and Armenian), as well as several smaller European languages (Serbian, Swedish, Czech and Norwegian). Importantly, the studies of translations into English, French and German cover all countries in which these languages are in official use, e.g. the study of English-language translations includes publications in the US and Canada, while the one into German includes Austria and Switzerland, etc.

The methodology of the individual studies and the current summary includes the following components:

- Collection of bibliographic data³ from various sources in the recipient countries (national libraries, academic libraries,

³ Lists of bibliographical and other sources used can be found at the end of each of the studies.

translators and academics' personal archives, publishers' catalogues, online bookshops, etc), international databases (UNESCO Index Translationum), as well as the Ukrainian Book Chamber

- Desktop research and sometimes also interviews conducted by the researchers with key figures in the translation flow: translators, publishers, foundations
- Collection of available data on the publishing and translation market of the recipient country
- Writing of the country/language reports; comments by the Book Platform team and additional fine-tuning undertaken by the researchers
- Refining of mistakes and inconsistencies (regarding lack of detail, different spelling standards, divergent concepts of genre divisions, etc.) in the bibliographic data by the Book Platform team
- Calibration of the data into various statistical spreads (most popular languages for translation, dynamics over time, etc.)
- Formulation of the general outcomes of the studies and of recommendations for strategic approaches to a smart future policy for the promotion of Ukrainian literature abroad.

Unfortunately, in the course of the studies, the researchers faced a **series of constraints**, primarily related to the lack of reliable data. The most commonly faced challenges included:

- Incomplete information in the UNESCO's *Index Translationum*. Even though the *Index* is supposed to be a "world database of translations", it relies on information supplied by the respective national libraries. Consequently, the *Index* suffers from all the inconsistencies and mistakes that are to be found in the national catalogues as well. We also found discrepancies between data in the *Index* and some national bibliographies. For example, while there is an approximate equivalence between the *Index* and the bibliographies of the current studies for countries such as Germany, Poland and Sweden, for other countries such as Georgia, France, Norway and Serbia, the *Index* data is rather incomplete.
- Gaps, errors and inconsistencies in national library catalogues, especially when it comes to less-popular source languages

such as Ukrainian. Library catalogues in some countries often do not mention the original language of the translated work;

- Lack of ISBNs. Thirty-three titles in the bibliography lack ISBNs. This applies to translations published in various countries, and mainly to publications by small companies, NGOs, and foundations. The lack of an ISBN makes a publication virtually “invisible” to bibliographers and to the book market as a whole.

As a result, the bibliographies cannot claim full accuracy - they most likely include approximately 95 percent of the translations available in these ten languages.

THE STUDIES' OUTCOMES: A SUMMARY FROM A BIRD'S EYE VIEW

The ten studies by target language cover a wide range of questions⁴: from historical outline of the cultural relations between Ukrainian and the respective target language, through an overview of the book market in the country, to an analyses of the current situation with respect of main intermediaries and reception of Ukrainian translations. The studies' demonstrate an understanding of the nature of cultural exchange via translations and publications, supplemented by very rich data. Alongside other possible uses, the data in the studies may serve as a reference for identifying translators, publishers, cultural and academic institutions, media, etc. in the target country that is already engaged in one way or another in promoting Ukrainian literature. Notably, the recommendations in the end sections of each study, but particularly the ones in the studies of English, French and Czech translations, deserve particular attention.

The studies' outcomes may be a subject of a variety of readings and interpretations. Here is one possible summary of the data and the analyses:

I. UKRAINIAN LITERATURE IN TRANSLATION COMES ACROSS AS LIVELY, DIVERSE, SELF-CONFIDENT AND "MAINSTREAM"

The good news is the following: Ukrainian literature in translation into other languages is visibly and steadily manifesting itself as a strong and original voice within the realm of East European literature. By and large, the different countries' studies testify to how Ukrainian literature is succeeding in inscribing itself into the context of the recipient language, culture and book market. The studies quote robust examples of individual

⁴ The Terms of Reference (ToR) of the studies describing the aims and the expected results, can be found at the Book Platform website www.bookplatform.org in the Policy Studies section.

publications, authors, events and organizations that have made a difference and have created conditions for a sustainable interest and increased presence of Ukrainian writings in translation.

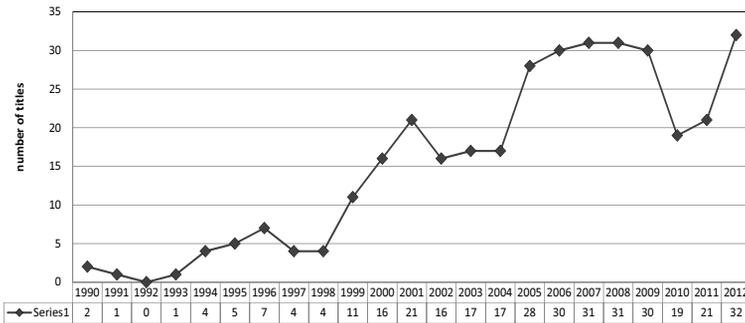
Compared to other “non-mainstream” literatures, translations from Ukrainian are thus doing relatively well. Based on the studies alone, the Ukrainian literary and book scene appears to be a sparkling example of success, backed-up by dedicated independent publishers, organizations, festivals, events, periodicals ... and audiences. Ukrainian publications abroad can rely on highly professional and dedicated translators, often coming from the Ukrainian Studies network. Given the lack of literary agents, a number of organizations and individuals “at home” successfully play the key mediating role of communicating the country’s lively literary and intellectual scene abroad. Today’s Ukrainian literature has had its visible breakthroughs in mainstream and/or high-quality publishing houses, in prominent literary periodicals and in the media, and enjoys an intensive life in translation using new media tools. Especially over the last five years, Ukrainian authors have appeared at significant international literary events and Ukrainian publishers have had a presence at professional book fairs and presentations. Ukraine has managed to introduce compelling and recognizable literary figures to international readership; these figures sometimes - albeit not always - open up pathways for new names in translation.

These successes are even more valuable given the obvious lack of a comprehensive strategy for funding and promotion on the part of the Ukrainian state, which perhaps has yet to recognize its interest in supporting the participation of Ukraine in the international literary dialogue.

II. TRANSLATIONS FROM UKRAINIAN ARE ON THE RISE - NOTICEABLY AND STEADILY, since the year 1999

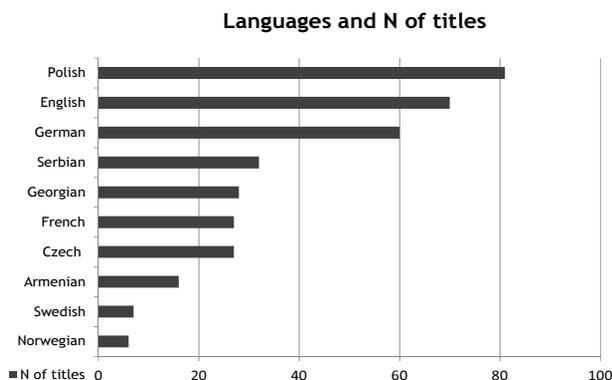
As much as 92% of the total of 354 book translations into the ten languages studied have been published after 1999!

Dynamics of Translations post-1991



The rise of translations in the 2000s is apparent, peaking in 2012. The gradual development of a strong, private publishing in Ukraine, the literature “boom” of the late 90s as well as the efforts of a number of institutions for opening-up the Ukrainian literary scene to the international one - all that contributed to the rise of translations after year 2000. While for other “non-mainstream” source languages, such as Turkish or Slovene, a similar growth in literary exports is apparently linked with the establishment of a strong governmental support program and/or with the international success of a given author (such as the Nobel Prize for Orhan Pamuk), in the case of Ukrainian the factors must be searched for elsewhere. On the one hand, it is evident that numbers rose after year 2000 due to the saturation of some language markets with translations of several Ukrainian authors: the combined number of Andrey Kurkov’s (40 titles), Yuri Andrukhovych’s (34 titles), Serhiy Zhadan’s (17 titles) and Oksana Zabuzko’s (16 titles) translations make-up one-third of all translations after 1999. In addition, the Orange Revolution and the year 2004 mark another turning point in international attention to the country, its politics and by extension - its contemporary literature.

III. POLISH IS THE LANGUAGE MOST OPEN TO TRANSLATIONS FROM UKRAINIAN, followed by English and German



Translations into Polish are not only the most numerous; they also demonstrate the widest variety in terms of genres, types of books, authors and historical periods of the original works. The deep historical roots of Ukrainian-Polish cultural communication are by no means the sole explanation for Poland leading the list of countries most open to translations from Ukrainian. Contemporary Poland has developed various instruments for ensuring “literary hospitality” in all of its forms: there is intensive exchange at literary festivals, readings and authors’ meetings; Ukrainian authors are present on the award-lists for prominent literary prizes; academic exchange is backed up by a network of institutions and dedicated individuals; professional training of translators is provided within workshops and seminars. Overall, the promotion of Ukrainian authors in translation as well as the reception of Ukrainian literature in Poland are markedly different from the other recipient countries.

The relatively high number of translations into English upon a closer look does not appear that encouraging, as it is greatly affected by the firm presence of one author (A. Kurkov with 17 titles⁵) on the English-language market in the UK, as well as by the high number of English translations (16 titles) published in Ukraine itself. Translations into English published beyond Europe

⁵ The number includes also second and consecutive editions.

- in the US, Canada or Australia, are more numerous than those in the UK. As the English study⁶ notes, the reason is that in these places, strong academic centres and Ukrainian Studies institutions have been established, thanks to the efforts of Ukrainian intellectuals emigrating to these parts of the world after World War II. Up until the year 2000, there had not been a single publication of a Ukrainian book in English in the UK. Still, in the 1990s there were publications in periodicals, notably those by the most famous British translator of Ukrainian literature, Vira Rich.

The English-language market, both in the UK and in the US, is notorious for not being particularly open to translations from other languages: translations form an average 2 to 4% of annual book production. Thus, when it comes to translations into English, one should not underestimate the fact that English ranks second in the above list, nor should the breakthroughs with mainstream publishers such as in *Vintage* by Kurkov and in *Amazon Crossing*⁷ by Zabuzko and Zirka Mentazyuk be overlooked. Also of note are the translations published in esteemed literary periodicals such as *Modern Poetry in Translation* (UK), *Poetry International* (The Netherlands) and *World Literature Today*, *International Poetry Review* and *Absynthe* in the US.

Traditionally, as well as at the present time, Germany and Austria play a leading role in introducing literatures from Central and Eastern Europe into the European book scene. In German translations, Ukrainian literature is enjoying a gradual and noticeable shift from the periphery into the centre. Of particular note is interest on the part of *Surkhamp* (thanks to the leading role of the editor K. Raabe) and its imprints in Zhadan and Andrukhovych, but also in Ljubko Deresh, Mykola Ryabchuk and Taras Prochasko, and on the part of *Diogenes Verlag* in Switzerland in Kurkov, of *Droschl* in Zabuzhko and of *Brodina* in a range of authors.

Since 2008 French-language translations of Ukrainian literature have been mushrooming. The study on translations into French

⁶ *Ukrainian to English Translations Study* conducted by Nadiya Polishchuk and available at www.bookplatform.org/en/activities/425-ukrainian-to-english-translations-study.html

⁷ The relatively new Amazon-owned company for translations that is, however, yet to prove itself on the market.

provides a detailed account of the various events and projects that stand behind this growth in translations. Big publishers such as *L'Harmattan* have shown a permanent interest towards translations from Ukrainian, while some of the most prominent ones on the French market, *Gallimard* and *Stock*, are opening their lists to Ukrainian authors. Contemporary fiction and contemporary poetry are clearly preferred by French publishers. Authors with more than one title in French are Kurkov (8), Andruchovych (3) and Marko Vovtchok (3). Major literary journals in French which have published Ukrainian authors include *Revue de Belles-Lettres* and *Vice-Versa*.

Lack of clear identification markers of the country and literature greatly complicates all attempts to popularize Ukrainian authors. Offering a Ukrainian author to a French publisher/reader, we have to understand that our interlocutor probably does not have any literary associations coming up, except maybe Gogol, which is clearly ambivalent.

Iryna Dmytryshyn in the French translations study

The target languages explored also include two languages from the post-Soviet realm, **Armenian and Georgian**, that are included in the list because they belong to the “European Neighborhood” region, but also in order to get an understanding of the state of literary communication with these countries after the collapse of the Soviet system. Given political and economic turbulence, translations from Ukrainian into these two recipient countries seem satisfactory in terms of sheer numbers. Upon a closer look, however, the bibliographies reveal that ten out of the total 28 publications for Georgia are in fact published in Ukraine itself, mainly by the *Main Specialized Editorial Office of National Minorities' Literature* in Kiev. In addition, 21 publications are bi-lingual, in Ukrainian and Georgian, and therefore target audiences with a special interest in both cultures, rather than general literary audiences. Academic and research institutions such as Tbilisi State University and other non-market players such as the Association of Georgians in Ukraine play a central role in Ukrainian to Georgian translations and publications. It is noteworthy that classical Ukrainian literature prevails over contemporary writing, with poetry remaining the dominant genre. **None of Ukraine's contemporary fiction authors who have satu-**

rated the “big” language markets of English, French or German are available in translation in Georgian or Armenian! Allegedly, some of these authors could be accessible to the readership in Armenia and Georgia via Russian translations. However, on the whole, translation communication with Armenia and Georgia is sustained by non-market actors: academic institutions, various associations of minorities, literary clubs and the old network of writers’ unions. Professional contacts between private publishers are rare to non-existent; so are mutual presentations at professional forums such as book fairs.

The presence of a given literature in the international literary dialogue through translations is dependent upon conditions “at home”, upon various cultural, political and geopolitical factors, but also upon the specificities of the recipient country’s book and translation infrastructure. This is why each of the individual country studies provides information on the recipient country’s book market in general and may also serve as a source of inspiration for building specific strategies for each target language.

IV. CONTEMPORARY UKRAINIAN LITERATURE IS PREFERRED BY INTERNATIONAL PUBLISHERS

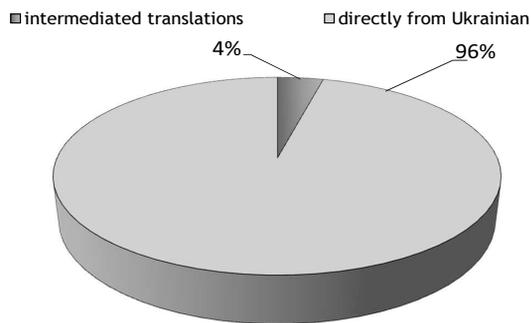
Translations of contemporary prose and poetry greatly outnumber classical and historical works or folklore. Moreover, particularly in the “big” languages’ areas, foreign publishers’ priorities seem to be focused on what is contemporary in literature, on the Ukrainian literature that is currently being produced in the country, and on writers and authors who debuted in the late 80s or in the 90s. The success of contemporary Ukrainian writings in translation is likely to also bring about an interest in the classics, rather than the other way around.

There is one visible gap: translations of children literature are meager, accounting for 4% of all translated titles, with the majority of them being adaptations of folk tales. At the same time, the voice of Ukrainian academics and intellectuals is being heard in translation: academic works mainly on Ukrainian history, as well as essays on contemporary social and political issues make up almost 10% of all titles. Notably, the bibliographies contain six publications of drama, most of them in Poland.

V. THE ACADEMIC COMMUNITY IN THE RECIPIENT COUNTRY IS THE MOST IMPORTANT SOURCE OF EXPERIENCED, SKILLED AND DEDICATED TRANSLATORS FROM UKRAINIAN

Unlike translations from some other “less-popular” languages, translations of Ukrainian authors are almost always done directly from the original. The rare cases of intermediated translations occur mainly in Norway and Sweden, as well as in Serbia and Armenia, and are all done via Russian, with only one anthology of contemporary poetry being translated in Sweden via German.

Direct vs. Intermediated Translations



Translators play a central role in introducing Ukrainian writings in translation. The translator’s role goes well beyond translating a text. The translator is a multifaceted intermediary who participates in all stages of the publishing process: choosing the work, convincing a publisher to publish it, finding funding for the publication, and participating in the promotion and marketing of the published book. In other words, the translator is the key cultural intermediary between the Ukrainian text and its recipient context.

The vast majority of translators from Ukrainian are native speakers of the recipient language or reside in the recipient country and are basically bi-lingual. Most of them have a solid academic background in Ukrainian studies and language or in another Slavic language, mostly Russian. There are countries and languages that either lack any qualified translators from Ukrainian or that have only one or two. In these instances, a reorientation in the professional career of a single person may lead to a dramatic drop in published translations.

Given the limited prospects for a sufficient number of translations being commissioned, translating from Ukrainian is considered a mission or a hobby rather than a profession. The status of the rights of the translators from Ukrainian (including copyrights, types of contracts, visibility, etc.) do not differ from those of their colleagues translating from other languages, in the countries where structure for the protection of such rights exist. Some of the studies report that the availability of a grant for a given publication influences the size of the translator's remuneration.

Ukraine does not engage in comprehensive promotion of its literature; there is no state support of translations into other languages, let alone culture policy as such. Ukrainian publishers do not have information about their authors in English. That is why Czech publishers rely on the evaluation and experience of translators and therefore their role is critical.

Rita Kindlerova in the Czech translation study

Being a central intermediary figure in introducing Ukrainian literature into other languages, the translator's taste and choices play a major role in projecting an image of Ukrainian culture to the foreign reader. However, opportunities for ongoing professional development by means of training, workshop and seminars, or, in fact, any other form of support for the translator from Ukrainian, are rare. With the notable exception of Poland, which maintains a good system for life-long training for translators, the studies report only a few instances in which the Ukrainian state has demonstrated any recognition of the importance of the translators' role. Examples include the International Translation Workshop of 2001 at the Humanities Studies Center of Lviv National University mentioned in the Serbian study and the Ivan Franko Prize from the National Union of Writers of Ukraine awarded to Vira Rich for her translations into English in 1997.

There are no professional translators working only from the Ukrainian language. As a rule, translations from Ukrainian into Swedish are performed by professionals knowing Russian language and interested in Ukrainian literature.

Sofiya Volkovetska in the Swedish translations study

VI. TRANSLATIONS PUBLISHED IN UKRAINE HAVE LITTLE CHANCE OF REACHING AN AUDIENCE

Twenty titles in the reviewed bibliography of translations are published in Ukraine itself. The majority of them, 15 titles, are translations into English, while the others are in Armenian (3), Georgian (1) and Serbian (1). Most probably the number of these translations is much higher, but not all of the researchers considered such publications worth including in the studies' bibliographies.

Translated into English mainly by native speakers and prominent translators (Naydan, Rich and others) or by bi-lingual emigrants (Yurij Tarnawsky), these books were published after 2000, in Lviv in publishing houses such as *Litopys*, *Sribne slovo*, *Spolom*, *Klasyka*, *Kalvariya*, *Piramida*, *Vydavnytstvo Starogo Leva* or in Kiev by *Mystetstvo* and *Vydavnychy dim Burago*. They include both individual authors, mostly poets, and anthologies. While the study of translations into English does not provide an evaluation of the reach of these publications, a simple check of major online retailers in the English-speaking world revealed that none of these titles is available. Being published in Ukraine, such titles have no chance for entering into circulation in the recipient language's real book market, for reaching their intended readers or for receiving critical attention. Such publications rather serve as courtesy gifts, for promotional purposes (on the part of the country, the author, the publisher) or for exchange at literary or other events.

VII. FUNDING AND OTHER FORMS OF SUPPORT FOR TRANSLATIONS IS INSUFFICIENT AND COMES MAINLY FROM NON-STATE SOURCES OR FROM THE RECIPIENT COUNTRY

In comparison with other countries interested in spreading their national culture and literature beyond its borders, Ukraine is extremely passive: any form of stimulating translations such as grants, programs or scholarships are mostly initiatives of NGOs, private organizations or even individuals and have nothing to do with cultural politics of the state as such.

Nadiya Polischuk in the English-language translations study

Any efforts to introduce Ukrainian writings, both classical and contemporary, to international audiences will remain isolated and dependent on individuals' commitment, if not backed up by comprehensive support schemes. With the increasing commercialization of global publishing, publishing a translation - from any language but especially from less-popular ones! - is becoming more and more risky. Publication grants are the most common instrument for counterbalancing the commercial risk associated with the higher costs of publishing a translation and introducing a new author. Grants, however, are not the only instrument: the "soft infrastructure" behind a viable presence of Ukraine in international literary communication is a necessary prerequisite. The nuts and bolts of this presence would include special care for the "mediators" (mainly the translators, but also academics, journalists, cultural figures from the diaspora, etc.), diverse exchange programs and events (festivals, joint readings, workshops, mentorships, internships, etc.), information channels and platforms for exchange, support for the mobility of individual writers, translators, etc.

The current studies give evidence that the various forms of support for promotion of Ukrainian writings abroad mainly come from the recipient country or from non-governmental organizations in Ukraine. Exceptions are mentioned in the study on translations into Georgian, which notes the financial support for some of the publications from the Ukrainian Embassy in Georgia and in particular financing from the Ministry of Foreign Affairs of Ukraine under the *Program on Establishing Ties with Ukrainians Living Abroad*. Similarly, the Armenian study notes the support of the Ukrainian Embassy in Yerevan for a Ukrainian issue of the literary periodical *Garun* of as early as 1999. The Serbian study notes some support by the Ministry of Foreign Affairs of Ukraine as well. These isolated cases of support may gain new momentum with the recently signed bi-lateral agreements on culture, provided that these do not remain on paper only.

Support from within Ukraine is provided by the Open Ukraine Fund, whose approach is evaluated very positively in the studies. The Fund fills in important gaps in boosting Ukrainian translations by helping provide information (the almanac *Contemporary Ukrainian Literature: Review*), mobility for book pro-

professionals and translators, and other events. Another example from the English-speaking world is the financial support from the patron and businessman Dmytro Firtash provided to establish Ukrainian studies at Cambridge University in 2008. Small non-commercial publishing houses and periodicals dedicated to Ukrainian literature and studies are also often established by the initiative and with the financial support of individuals, often with a Ukrainian background.

Ukrainian organizations frequently referred to in the studies as playing a key role in Ukraine's international literary ties are the Publishers Forum and the International Literary Festival in Lviv as well as - for France - the *More Countries, More Books* project.

Mostly, however, such publications rely on various forms of support and "literary hospitality" provided outside of Ukraine. To name but few examples: the anthology in English *Half a Breath: A Brief Anthology of Young Ukrainian Writers* supported by the British Council, the Swedish translations funded by Swedish Institute, the *tranzyt* program at Leipzig Book Fair, and the *Potyah 76 - Zug 76* program of Literaturwerkstatt in Berlin, the annual International Translators Meetings in Belgrade, as well as the hosting of Ukrainian authors and publishers at various events. Several awards for high achievements in translation were given out abroad: to Michael Naydan, Eugene Cayden Translation Prize from the University of Colorado (1993) and a prize from American Ukrainian Linguists Association (1996); and to James Bresfield, a translation prize from International Pen Club (1999).

POLICY RECOMMENDATIONS & STRATEGIC DILEMMAS

The aim of this final part is to suggest general guidelines for a possible strategy for boosting translations from Ukrainian into other languages. Further, an exhaustive list of instruments that have proven successful in international practice is offered: instruments that are known to the Ukrainian stakeholders engaged with literature promotion but which, however, is still useful to list and to discuss their applicability in the Ukrainian context. The measures proposed here are based on the outcomes of the ten translation studies, as well as on assessment of the various international practices in book publishing and in support for translations over the last 20 years in the EU countries and beyond. The recommendations are directed mainly at public institutions for which ensuring adequate conditions for the development of Ukrainian culture should be a priority task. At the same time, the recommendations may be a stimulus for a wider circle of organizations to become engaged in enhancing translations from Ukrainian into other languages.

Last but not least, the following paragraphs are yet to be expanded, amended and commented on in the wider professional and public debate that this publication strives to open.

When making the case for promotion of “lesser-known” literatures - at various parts of the world and in various contexts - a series of themes appear. These themes also emerge from the current studies and should be taken into consideration at the policy-making level when a national strategy is being discussed as well as in each concrete promotional initiative, no matter its scale.

I. How much state involvement?!

The translation and promotion of Ukrainian works is seriously impeded by the lack of financial support and long-term vision for the promotion of Ukrainian culture abroad on the part of the public institutions. At the same time, ensuring adequate conditions for the development of Ukrainian culture - and translations abroad are part of this process! - should be a priority task of the government¹. Since the year 2000 translations from Ukrainian are visibly more present at the international arena thanks mainly to the efforts of private and civic organizations from Ukraine itself, of individuals and of international organizations. Most EU member states as well as countries such as Serbia, Georgia and Turkey operate translations support systems that are part of a larger governmental structure such as ministry of culture or through an arms-length type of organization financed by the government². Publishers, translators, events organizers and other players at the literature arena, all aspire to the state for more support for promotion of Ukrainian literature abroad and look into the available models for specialized support agencies (see also “Instruments” section below). However, a strong, centralized system of state support may involve a number of risks. For example, a disproportionate role of the state in literature promotion abroad may lead to its instrumentalization solely for the sake of “national marketing” or “national branding”, and thus to compromising the complexity of the literature field. Similarly, too centralized a foreign cultural policy may get drawn into creating and exporting abroad a single image of Ukrainian literature, or into prioritizing “local” considerations at the expense of the interests of the international audiences.

¹ The recently issued Presidential Decree 336/2013 of Viktor Yanukovich does make a commitment towards public support for translations from Ukrainian into other languages. To what extent will this commitment evolve into concrete measures, is yet to be seen.

² For a useful recent study of some of these organizations and their form of operation, see www.lit-across-frontiers.org/wp-content/uploads/2013/03/Survey-of-Key-National-Organisations-Supporting-Literary-Exchange-and-Translation-in-Europe2012.pdf

It is thus exclusively the stakeholders who are professionally engaged in the business of the book in Ukraine and abroad that have the expertise needed for a well-targeted strategy of promotion: the expertise about the complexity of the recipient context and the multiplicity of reading audiences.

II. *Export or dialogue*

By the same token, there is a strategic choice to be made between investments and efforts directed towards “export” vs. “dialogue”. The notion of dialogue assumes ensuring foreign audiences’ *access* to a variety of Ukrainian authors, traditions and esthetics, working towards an equal and reciprocal *participation* as well as towards the “inscription” of Ukrainian translations into the recipient context. As a result of these principles a long-term investment into the participation of Ukrainian authors and text into multinational projects, programs, events, etc would have a priority over one-time large scale actions of national Ukrainian presentations in a single country.

III. **Focus on the mediators**

As the ten country studies clearly show, the role of the intermediaries - above all, of the translators! - is absolutely crucial. A more meticulous care for the translators from Ukrainian would include attention to the Ukrainian Studies departments abroad, and would be aiming at increasing translators’ motivation and at ensuring a continuity between the generations of translators. At the same time, the circle of intermediaries is to be enlarged to include also authors from Ukrainian origin who write in other languages, international writers and journalists with an interest in the country, the Ukrainian diaspora working in culture, media and marketing, etc. These are all key figures that occupy an in-between cultural position and may serve as mediators in promoting Ukrainian writings abroad.

IV. Promotion abroad starts “at home”

The access of a given literature abroad - paradoxically - starts at home. The literary communication via translations is a two-way process so the presence of a given literature abroad is directly linked to the “literary hospitality” of its own country of origin. That includes first and foremost how much the book market “at home” is opened to translations from other languages but also how open to international participation are the home country’s book fairs, literary festivals, readings, conferences, etc. Consequently, being considerate for the promotion of Ukrainian literature abroad involves providing support for the very Ukrainian organizations that are ensuring a lively international book life in Ukraine itself.

V. Partnerships are key

Promotion of literature is often thought of as a “national business”, as a matter of national interest. Consequently, strategies for cultural export - especially by state bodies - often assume that literature promotion is a matter of bi-lateral agreements between states and foresee the national institutions, such as embassies abroad, as main channels of implementation. But literary dialogue in the 21st century cannot remain a bi-lateral state matter. Any effort in promotion of Ukrainian literature would only benefit from enlarging its partnerships towards multilateral/international initiatives, networks and projects dedicated to lesser-known literatures or cultures in general. Partnerships of this kind would allow the Ukrainian initiatives to benefit from the symbolic, expert and organizational resources of the international partners.

Partnerships are key not only at the level of organizations but at the level of art forms as well. Promotion of literature and the text in general can take advantage by reaching out to other forms of creative expression and by partnering with presentations of other forms of Ukrainian culture abroad.

INSTRUMENTS FOR ENCOURAGING TRANSLATIONS FROM UKRAINIAN

This section provides a brief summary of potential instruments with a proven impact on the promotion of translations from both large and lesser-known languages. The current text does not aim at devising a detailed outline for a full-pledged strategy for the promotion of Ukrainian literature abroad and all its necessary elements - a strategic vision, action plan, budget, partnerships plan, and a system for monitoring and evaluating its impact. In order to be effective, the implementation of any one of the instruments suggested below should at minimum be: a) **long-term**, e.g. it should ensure continuity over time as opposed to one-off “strikes” and b) **transparent**, e.g. it should provide accessible information about its aims, results and procedures.

1. The creation of a specialized agency for supporting the translation, publication and promotion of Ukrainian works in other languages

Most European countries¹ as well as some countries of the European Neighborhood area, such as Georgia², maintain such agencies that are exclusively or largely funded by public sources. Some necessary conditions for the successful operation of such a body include it being:

- **financed by more than one source of funding**, e.g. Ministry of Culture in cooperation with private foundations and/or other ministries, such as the Ministry of Foreign Affairs;
- **decentralized, independent** and/or “at arm’s length” from Ministry of Culture. That is, having a governing structure and financing mechanism that excludes dependency on political or administrative considerations within the respective public institution;

¹ With the exception of the UK.

² Detailed information available at the website of the Georgian Ministry of Culture at <http://www.book.gov.ge/index.php?lang=en>

- associated with a **large expert- and partnership base**, both nationally and at the international level;
- supportive of projects by other organizations, in order to **allow for a multiplicity of approaches** on a competitive basis.

2. Grants

Translation and publication of works from lesser-known languages cannot exist via market mechanisms alone. Grants are a traditional instrument for compensating for - but not fully covering! - the commercial risks that such publications usually involve. At the same time, grant schemes for publishers achieve the best results only in combination with other elements for support of literary and intellectual communication.

Co-financing via grants should as a minimum:

- be divided into **sub-schemes** for different types of submissions, with corresponding procedures and rules: by foreign publishers, by individual translators, by periodicals, etc.;
- have a **clear division of its aims** and different schemes corresponding to the different aims: for example, different schemes for “representative” translations, for contemporary texts, for genre works, etc.;
- involve transparent procedures, **open to foreign organizations only**, and with a competition dynamic that corresponds to the dynamics of the publishing process, e.g. no less than twice a year;
- allow candidates to apply for funding for **marketing and promotion costs**, in addition to copyrights and translation expenses;
- allow for the submission of multi-year cooperation projects that include a spectrum of additional activities related to the publication of a title.

3. Translation and other awards

Awards are an instrument that contribute to raising the level of motivation, visibility and even the financial compensation to persons and organizations committed to the promotion of Ukrainian literature abroad. Translation awards in particular

are not only a quality mark, but can also be a channel for **increased public visibility** of the translator's otherwise "lonely" profession. Awards are generally given for the translation of a particular text, but also for an overall contribution to intercultural communication, both to individual translators as well as to reviewers, researchers, journalists, editors, agents, publishers and cultural organizations.

4. "Hospitality" programs for translators, authors, editors, and journalists, including residencies, scholarships, and mentorship programs for young and established translators

Such programs would aim at maintaining the connection between translators from Ukrainian with the source language and Ukrainian culture, as well as at working to attract new mediators for the promotion of Ukrainian culture. Numerous models for such initiatives exist, but it is recommended that this type of support:

- be tied to the **creation of a tangible product** (a new text, a translation);
- be open to individuals but also to teams, including the possibility for translators to work together with the authors they are translating;
- encourage cooperation between translators who are translating the same text into different languages;
- also be **open to reviewers and journalists** from cultural periodicals;

4.1. other "hospitality" measures such as hosting international festivals and joint readings with the participation of Ukrainian and international authors in Ukraine.

4.2. a web-based resource and a communication platform for translators from Ukrainian based anywhere in the world.

5. Mobility programs aiming at:

- overcoming isolation by facilitating **participation of contemporary Ukrainian authors** in international festivals, readings and other events, by invitation of the organizers;
- assisting the international **mobility of literary agents and literary managers** for participation in book fairs, conferences

and other events, particularly when such participation is tied to the development of a specific project;

- developing a coherent approach towards participation in **international book fairs**, with a clear vision of the expected outcomes, with a justified choice of the different fairs and timely preparation.

6. Information channels

Providing easily accessible information on Ukrainian culture is a key first step that would contribute to the creation of a context conducive to the promotion of Ukrainian literature, a context that is accessible to and understandable for international mediators. Such information resources may take a variety of forms but overall should be:

- multilingual;
- based on different formats, e.g. printed but also digital;
- actively promoted as opposed to passively awaiting interested users;
- sensitive to different market niches, different audiences, different interests.

Good examples of existing information resources on literature usually include:

- a database of authors and titles, including annotations and sample translations into at least one major language. It is particularly important that organization of the information serve the purposes of a publisher and follow the logic of publishers rather than of literary historians;
- updated data on sales figures of the original title in Ukrainian;
- information about translations already available in a particular language (such as the one provided in the current studies, as well as in the searchable bibliographic database developed by the Book Platform project);
- information on literary and other awards;
- information on reception of a given title, e.g. media monitoring;

- specially commissioned overview texts that introduce the context of contemporary Ukrainian literature;
- a system for sending review copies to key translators and agents;
- information on possible sources for support;
- catalogues, booklets, brochures based on the information available in the database, but prepared and printed on special occasions such as book fairs.

TRANSLATION AS A FORM OF LITERARY INTERRELATIONS

An opinion on the studies on translations from Ukrainian
by Annetta Antonenko¹

It is quite a complex task to do elaborate research on the translation segment within the publishing industry, due to the fact that not only linguistic, but also social, psycholinguistic and cultural aspects are the focal points of such a project.

The contemporary world is configured to ensure information exchange. Thus, it is essential to know what is taking place in close and distant countries. It is the job of translation, and in particular, belles-lettres translation, to open a country's historical, cultural and mental horizons to foreign readers.

Translation occupies a core place in the national literary process, given its role as an intermediary between literatures; the inter-literary process in its entirety would be meaningless without it.

Translation activity is expanding its role at a time of transition to new stylistic forms, in a period of fugacious literary norms and signs of crisis. This is when literature attempts to fill the lacunae in its evolutionary potential. Under such conditions, interrelations between literatures are in full force.

Both translation and translation activity are complex and comprehensive phenomena, each aspect of which could be the subject of an independent research study. It is essential to use differentiated strategies for differentiated market research. The better publishers know their "neighbors'" markets, as well as their own target groups, the better they can externalize their proposals.

Ten countries with similar mentalities were chosen for the given research study. Groups of countries with traditional developed publishing markets should be singled out, namely France,

¹ Annetta Antonenko is director and co-owner of Calvaria Publishing House and head of project department of Calvaria Publishing House Foundation

Germany and Great Britain. The characteristics of these countries' publishing market are in stark contrast to other countries. For instance, the German Book Publishers and Booksellers Association frequently analyses the behaviour of readers and book buyers in Germany as well as new trends in book business development. CIS countries, such as Georgia, Armenia and Ukraine, do not possess such mighty research mechanisms, thus it is absolutely essential to obtain more information on those publishing markets before drawing conclusions.

Comparing the characteristics (both qualitative and quantitative) of the publishing markets of neighbouring countries is absolutely critical for better insight into these countries' market. Each country covered by the studies has selected a researcher, who has not only been the most active translator, but also a good communicator between the countries. The focus was placed on an academic approach to the research. This is precisely why among the researchers of the translation segment within the publishing market (in particular that of Serbia, France and Germany) we see professors and PhDs, who are not only active translators, but also do research in various regions on the subject of the communication and promotion of Ukrainian literature.

The researchers' main objective was to present a concise analysis of translation market in the target countries. This will serve the basis that will enable the research to be expanded and deepened in the future, being structured and patterned by specific target groups within the publishing market. Research-based analysis demonstrated the problems each country encounters with Ukrainian translations, as well as outlining the course publishers should follow in their efforts to promote Ukrainian authors. Among other findings, there are also some practical tips to help ensure effective participation in leading European exhibitions or in the selection of works that might be of interest to foreign publishers specifically for a given market.

The study lacks quantitative estimates of sales level of the translated works of Ukrainian authors. This is justified by the fact that such research is unprecedented, while sales figures are deemed proprietary information making it difficult if not impossible to access them at all.

Future research should be complemented by information on the current market situation in other European countries. We feel it would be worthwhile to do screening by genres and types of books (such as fiction, non-fiction and children's literature). It is also important to update the research on digital and e-publishing. Such research projects should be accessible as an independent information resource both in English and Ukrainian, with continual updates and new information being added.

The studies should be published and disseminated among Ukrainian publishers. It would be advantageous to keep the study updated and revised on permanent basis by adding the information on translators from Ukrainian into other languages, thus creating a database not only of translations, but also of translators. Such an information resource might develop into a powerful communication platform for translators and publishers and assist foreign publishers in their choice of Ukrainian authors for translation.

