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A MAPPING OF TRANSLATION IN THE EURO-MEDITERRANEAN REGION

A project carried out by Transeuropéennes
and the Anna Lindh Euro-Mediterranean Foundation
for the Dialogue between Cultures

Conclusions and Recommendations

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FOREWORD

Almost two years have passed since the launch of an important programme dedicated to translation in the Euro-Mediterranean region by the Anna Lindh Foundation in close collaboration with *Transeuropéennes*. A programme that has already borne significant fruits and that has seen the active involvement of a variety of organizations and individuals.

The Anna Lindh Foundation considers the importance of translation as a key element for the promotion of intercultural dialogue between societies and for the strengthening of a common identity founded on cultural diversity. Translation creates a hidden space of dialogue in a translated book, theatre performance or an interpreted discourse, highlighting the centrality of the communication process and in the transfer of knowledge.

The idea of undertaking a mapping of the situation of translation in the Euro-Mediterranean region dates back to 2009, when the Anna Lindh Foundation organized a workshop entitled “Creativity, Mobility and Dialogue” in Greece to identify the major challenges for the implementation of its regional programme in the cultural field. One of the main recommendations from the workshop was the need to focus on the promotion of translation as a basis for cultural exchanges, to develop partnerships among the relevant actors engaged in the field and as a first step to initiate a study on the current situation. One year later, in January 2010 the Foundation adopted the idea that was met positively and accredited by its national networks members and created the first partnership with the aim of working on “Translation” as a more intensive and equal practice in the Euro-Mediterranean region.

The mapping with its conclusions and recommendations presented in this synthesis provide key elements in defining a long-term Euro-Mediterranean Translation Strategy and related actions. It shows the dedication and the commitment of all the people and the organizations involved towards an outcome of a creative dimension of translation that can be accessible to everyone and which provides a resourceful material for researchers, a roadmap for cultural operators and policy tool for decision makers and funders. Furthermore, through this exercise a strong young network of translators, publishers and other relevant stakeholders from the translation field has been constituted.

Special thanks go to all those who contributed to this tremendous work, and glad that the Anna Lindh Foundation carried it in its portfolio and could count on the support and dedication of its partners. The results of the programme, its recommendations and conclusions will be widely disseminated and enhanced to promote actions and enrich this field so significant to build bridges for ideas, cultures, stories and traditions and expand people’s cultural horizons.

Andreu Claret
Executive Director

INTRODUCTION

After the creation of the Euro-Mediterranean Partnership in 1995, which bore the hopes of a generation for the making of a link between the two shores of the Mediterranean, a long period of marginalisation of cultural exchanges has prevailed. When projects for cultural and artistic cooperation, often under the intercultural banner, started to emerge, they were rarely accompanied by a critical reflection on the conditions of exchange and of the nature of the relations thus created.¹ At the same time, a consensual approach to “intercultural dialogue” tended to make one forget, on the one hand, the reality of the difference of languages, of the worlds that they bear and, on the other, the impact of cultural hegemonies on the relations between Euro- Mediterranean societies. More specifically, the cultural and political stakes of translation in Euro-Mediterranean exchanges have never been the object of any attention whatever, other than on the part of the Committee put in place by Romano Prodi to prefigure the creation of the Euro-Mediterranean Foundation for the Dialogue between Cultures.

However, as the founding text of the project *Translating in the Mediterranean* underlines, translation is a lever for social and cultural development, participating in the renewal of forms and modes of exchange in social, economic, political, intellectual and artistic domains. Translating democratises access to knowledges and more broadly allows works, ideas, imaginaries to travel. But translation also fertilises language, by incorporating and transposing new scientific and technical lexicons, new concepts in the human and social sciences, by renewing imaginaries and modes of representation. By virtue of this, translation leads to a revalorising of languages in their richness and diversity, in full accord with the priorities of the UNESCO convention on the diversity of cultural expression. Finally, to translate is also to be confronted with differends and untranslatables, which it is a matter of not covering up. A gesture of emancipation with regard to a closed conception of identity, to translate is an invitation to construct a relationship to forms of alterity free from stereotypes and fears. “It is for all these reasons that translation, as a practice and intercultural goal, must become a long term Euro-Mediterranean priority” the text concluded. It is on the basis of the shared vision that the partners in the mapping project federated, most of them members of the network *Translating in the Mediterranean*.

The mapping of translation in the Mediterranean is an unprecedented fact, as much by virtue of its object as by the point of view that it adopts. Whereas most reports and studies on Euro-Mediterranean cultural realities concentrate on the deficits in the Arab world to be remedied, the present map also questions the practices prevalent in the European Union, in Turkey, in Israel, and the reality of exchanges between the societies implied in the Union for the Mediterranean.

The first goal of this mapping, then, is to hold up a mirror, the mirror of translation, to the Euro-Mediterranean partnership. In effect, what is and what has been the reality of our exchanges today and for the last 20 years, in the light of translation?

The second goal of this mapping is to clarify the crucial role of the translation of works of the imagination and of thought (literature, human and social sciences, theatre, children’s writing), in the development of an interculturality, whilst bringing to light the numerous difficulties that it poses in economic, cultural and political terms.

The third goal of this map is to prepare the ground for a Euro-Mediterranean programme, of a structuring nature, of translation, nourished by supporting knowledge, as much in terms of hitherto non-existent statistical data, as of the observation of practices. On the basis of its general conclusions, the recommendations drawn from the map are destined for stakeholders in the Euro-Mediterranean cultural Strategy and the European Neighbourhood Policy on its ‘Euro-Mediterranean’ side; those responsible for the cultural policies of the member states of the Union for the Mediterranean; national or private programmes of support for translation; agents in the chain of translation, that is to say, translators, associations of translators, publishers, bookshops, libraries, the media.

The mapping thus constitutes an immersion in a hitherto neglected aspect of Euro-Mediterranean relations, the reality of translations and of exchanges in the domains of literature, in the broad sense, and of knowledges in the human and social sciences. In its execution it resembles a walk deep in a forest, where marked paths are rare and where the horizon can only be glimpsed after a long journey – inevitably a slow walk, where details abound and always have to be underlined so as to account for the mosaic diversity of situations.

¹ With the exception, for example, of the work undertaken by the European Foundation of Culture in 2007 and 2008, testified to by the book *Managing Diversity (Art and the Art of Organisational Change)* Amsterdam, Ed. Metsenshitt, 2008.

Started in the Spring of 2010, the map was finished in the Autumn of 2011. In the interval, the financial and economic crisis unfolded in Europe, leaving all sorts of uncertainties hanging in the air. In the intervening time, the Arabic uprisings and revolutions created new realities, doubtless modified perceptions and opened up new possibilities. The contexts are thus shifting and they will inflect the realities of tomorrow. For its part, the map endeavours to determine the constants and the changes in the last 20 to 25 years. The working paths that it sketches out are inscribed in the longest term of perspectives.

A rather rare and remarkable fact in the contemporary world, in which logics of productivity and efficiency impose a temporality of immediacy, the mapping of translation in the Mediterranean carried out the slowing down necessary to a better knowledge and understanding of the existent, on the basis of which it is now possible rapidly to construct long terms strategies and actions.

With regard to the difficulty of the undertaking, the trust that has been displayed in the project must be emphasised. Thus we thank all the project partners, the authors of studies and overviews, the teams engaged in the realisation of the work, warmly for their engagement, their devotion, the quality of their work. Similarly, the project owes much to the intellectual and moral support that writers, translators, academics, publishers, leaders of cultural projects have brought to it, and also to the institutional support of some, who believed in its value. We express our gratitude to them here.

The present general conclusions aim to set out major tendencies by clarifying as often as possible the complexity and multiplicity of situations described, the richness of actors. They have neither the pretention nor the ambition of being exhaustive. They thus call for the reading of the thematic overviews and studies accomplished during the 18 intense months of work, all of them rich in numerous elements that detail situations and actors, and in refined analysis. They aim to be markers for a debate “between the shores” that we want to be equal, fecund and imaginative.

The mapping: who? how?

The running of the project

Proposed by *Transeuropéennes* during the workshop for the launch of the network and project *Translating in the Mediterranean* in October 2008, in Marseille, the idea of a mapping of translation in the Euro-Mediterranean space attracted the interest of the Anna Lindh Foundation², who, in 2010 and 2011, made it the major axis of its Euro-Mediterranean Programme for translation. This programme was co-organised with *Transeuropéennes* and Literature Across Frontiers in 2010, co-organised with *Transeuropéennes* in 2011. The conception and getting underway of the mapping project rests on the collective work undertaken since 2009 by the partners in *Translating in the Mediterranean*. Without this common dynamic, and without the related support of the Anna Lindh Foundation and the French Ministry of Culture and Communication, this unlikely work could not have taken form.

In 2010 and 2011, coordinated by *Transeuropéennes*, the mapping project translated into the commissioning of 69 studies by pairs of languages and themes, themselves coordinated respectively by *Transeuropéennes* (36), the Next Page Foundation (21), the Escuela de Traductores de Toledo (4), the Università Orientale (3), Literature Across Frontiers (3), ÇEVİR (Turkish Association of Literary Translators) (1), King Abdul-Aziz Foundation (1). Ten or so overviews were entrusted by *Transeuropéennes* to academics, researchers, translators, publishing professionals, so as to put these studies into perspective. The first elements of the map were published on the *Transeuropéennes* website in December 2010, most of the studies by pairs of languages in the Summer of 2011 and publication will continue until the start of 2012. Taking into account the unfavourable financial conditions and tight production deadlines, a certain number of the reports scheduled for publication in 2011 have already been delayed. Missing reports are signalled in the overviews.³

² Chosen priority during the Cultural meeting in Rhodes, organized by the ALF in September 2009.

³ The complete list of studies by pairs of languages, transversal studies and overviews is given in an appendix. The studies have been published online at www.transeuropeennes.eu

Parallel to this work, preparatory meetings were organised in the Euro-Mediterranean region. They are listed in an appendix to this document. Discussions and overviews took place in two seminars, one organised by the Anna Lindh Foundation in 2010 in Alexandria, with *Transeuropéennes* and Literature Across Frontiers, the other by *Transeuropéennes* with the Anna Lindh Foundation, at the Royaumont Foundation in June 2011. The general conclusions and recommendations draw on the results of these discussions.

The areas covered

Whilst the majority of studies or research on translation tend to bear exclusively on the description and analysis of markets and on literature, the mapping takes into account the whole chain of translation: authors, translators, publishers, bookshops, libraries, programmes of support for translation, the media and can, in that respect, constitute a model.

It covers literary translation in the broadest sense, as it includes the significant section of translation of the human and social sciences, which are always neglected and yet are fundamental, and theatre and children’s writing too.

It takes into account translation in all senses/directions: not only from the north to the south, but also from the south to the north, from the east to the west, from the west to the east, underlining the necessity of renewing the imaginary geographies that preside over cultural exchange. It includes a necessary quantitative evaluation, but consists more of an ensemble of qualitative analyses.

Studies and their authors: a breeding ground

All the studies by pairs of languages were produced according to the same terms of reference, fixed in June 2009. As far as was possible, the studies drew on existing bibliographic data, where reliable and complete. In the majority of cases, they involved a collection of bibliographic data, whenever the volume and accessibility of the data to be collected allowed it. In cases when the volume of data did not allow detailed referencing or the sources were judged to be rather random, the mapping operated through estimation. These cases are always indicated, including in the graphs that facilitate an understanding of the mapping.

The mapping mobilised roughly 64 literary translators, researchers (doctoral and postdoctoral) knowledgeable about the world of the book and translation, and/or trained in comparative literature, human and social sciences, as well as professionals in publishing and reading.⁴

The overviews were produced by academics, researchers, experienced professionals and were read by peers.

A part of the studies have been translated into at least two languages, or will be soon. All the overviews will also be translated into English, French and Arabic, and certain amongst them are also being translated into Turkish.

The project tool-box

A virtual office allowed a set of documents collected during the work, to be made available to the partners in the project and to those carrying out the studies: bibliographic data, work in progress, useful reports or studies, etc. This resources centre is still open and continues to be supplied with new documents.

The public internet site for its part responds to the double necessity of publishing the entirety of the results of the map, the beginnings of a permanent observatory for translation in the Euro-Mediterranean region, and to constitute a “portal.”

The social network Translating in the Mediterranean

A Facebook group is now open for the authors of the map, the translators, and other people involved in the processes of translation between the shores, for discussions about the conclusions and recommendations, to complete the gathering of information, to share a certain number of experiences. It is a meeting point for everyone interested in the development of a Euro-Mediterranean programme for translation.

⁴ Listed in an appendix.



WHAT BIBLIOGRAPHIC AND STATISTICAL DATA?

This mapping project has hit the very considerable difficulty constituted by the absence of reliable, complete and unified bibliographic data in a good number of the countries concerned. National data concerning translated works are often incomplete, omitting the title of the original work, sometimes the name of the author in the original language, the name of the translator, the language of translation.

The data from UNESCO's Index Translationum, which has in recent years served systematically as the basis of bibliographic data for research and studies on translation, turns out to be very incomplete, even partial, for the majority of languages and countries treated by this mapping. Besides, it includes errors, which have been noted by several studies. In short, at the moment, it does not constitute a reliable resource for analyses at the Euro-Mediterranean level. However, the situation of the Index Translationum changed significantly between the beginning and the end of the map. The immense work that has been undertaken to collect and complete data must be emphasised and praised. It goes hand in hand with the putting into place of new software for the compilation of and search for data. The cooperation and willingness of the IT team to make themselves available has been invaluable in clarifying certain data that remained imprecise, on the basis of the most recent updates. We would like to express our gratitude to them.

The authors of the studies for the mapping project have thus had to carry out detailed bibliographic data collection, both on the ground and by cross-referencing diverse bibliographic sources.

To the numerous difficulties linked with establishing bibliographies, the question of the classification of titles according to global library science posed a number of problems, as the current categories (which separate literature, religion and philosophy, for example) are not necessarily in accordance with the classic Arabic cultural heritage. An author can thus sometimes be referenced in 'religion' and sometimes in 'philosophy, even 'literature'.

Besides the bibliographic data gathered during the studies, the project relied on tools that are recognised as models – in particular, on the bibliographic data of translated work in the human and social sciences constituted by the of King Abdul-Aziz Foundation in Casablanca, on the basis of the collection in his library. This foundation provided the model notably for the database project of the Escuela de Traductores in Toledo.¹

Deficiencies of knowledge, zones of shadow, bear equally on numerous other aspects of the chain of translation: the status, training, remuneration and recognition of translators, the modes of working of publishers, and information on the publishing market and on libraries, reading practices, etc. In the countries of the Arab world and in other countries that are partners in the Union for the Mediterranean, the general lack of statistical data and of the analysis of practices makes the exercise particularly complex.

¹ See <http://www.uclm.es/escuelatraductores/investigacion/encurso.asp> accessed 22nd October 2011

FOR BIBLIOGRAPHIC DATA

▮ NATIONAL POLICIES:

In countries where bibliographic data is lacking, it is urgent that work be carried out by the governments in question, notably for national and university libraries, for the constitution of an exhaustive database of translated works, covering public and private publishing, on the basis of legal depositions.

▮ A COMMON FORMAT FOR BIBLIOGRAPHIC DATA

For the bibliographic entries on translated works, the following data fields should be used: Title / Author (using both writings where necessary) / Translator / Publisher / Year of Publication / City / Country / Classification / ISBN / Original Title / Language from which translation has been made / Publisher of the original publication, if possible.

These same data fields should also be used by any other organisation working on setting up thematic bibliographic databases of translated works. Failing this, a simplified Dewey classification should be used.

▮ A RESPONSIBILITY SHARED BY ALL PUBLISHERS

Publishers do not always provide complete information for the proper indexing of translated books. Publishers should provide clearer information on the following points: Title / Author (using both writings where necessary) / Translator / Publisher / Year of publication / City / Country / Classification / ISBN / Original title / Language from which translation was made / Publisher and year of publication of the original publication.

FOR STATISTICAL DATA

▮ NATIONAL POLICIES AND THE CULTURAL PARTNERSHIP OF THE UNION FOR THE MEDITERRANEAN:

The development of statistical data in the sector for books, translation and reading should be the object of greater attention on the part of the public bodies of the member countries of the Union for the Mediterranean.

FOR A EURO-MEDITERRANEAN OBSERVATORY ON TRANSLATION:

▮ EURO-MEDITERRANEAN COOPERATION

During the seminar at Alexandria, it was recommended that we continue the undertaking started by the mapping project and maintain the observation of translation in the Euro-Mediterranean space in the years to come. However, this activity only has a meaning if it is articulated with activities for the development of translation within the Euro-Mediterranean framework.



THE STATE OF INEQUALITIES

The map of translation reveals a general quantitative and qualitative deficit in translation and a flagrant lack of equality between the two sides of the Mediterranean. It is deeply immersed in the double reality of logics of centre and periphery that structure exchanges in the region and of the cultural hegemonies that prevail there.

For the first time, numerical estimates have been made possible on a large scale, by recourse to the cross-referencing of available bibliographies and enquiries on the ground. This data will need to be refined, in the framework of a more permanent observatory. Besides, the quantitative approach cannot in any case exhaust the analysis. In effect, the realities of translation in the Euro-Mediterranean region call for a critical qualitative approach to the entire chain of translation, which is what the present map endeavours to offer.

Arabic, Turkish, Hebrew: at the Peripheries of Translation

Arabic

In numerous countries in the European Union, one in a thousand translations is of an Arabic book, and only rarely does the proportion reach one in a hundred.

As a source language, Arabic represents 0.64% of the works translated into French between 1985 and 2000 (1065 books translated in the period in question), 0.23% in Spain between 1996 and 2010 (472 titles), 0.11% of translated works between 1997 and 2008 in Italy (178 titles), 0.09% of translations in Poland between 1986 and 2004 (55 titles). They are almost non-existent in certain countries in Central and Eastern Europe, like Slovakia, Slovenia, the Czech Republic, and in the Baltic states. By contrast they are significant in Serbia and in Bosnia-Herzegovina. It is worth remembering that Arabic is the language of 221 million people throughout the world.

The countries that translated the most from Arabic in the last 20 to 25 years are Turkey (1161), France (1065), Bosnia-Herzegovina (513), then Germany and Switzerland (508), Spain (472 books

translated between 1995 and 2010), Italy (317), Serbia (147). Countries translating between 50 and 60 titles in the same period are Slovenia, Romania, Poland and Bulgaria, whilst those countries translating between 40 and 20 titles in 20 years are Finland, Slovakia, the Czech Republic, Macedonia, Lithuania, Croatia. The absence of global numerical data for the period 1985 – 2010 for the United Kingdom and for Ireland makes it impossible to give percentages for the long term. For literature only, translations (UK, the United States, Egypt) from Arabic into English resulted in 300 titles appearing, 108 of which were published in Cairo. As for translations from Arabic into Hebrew, they also remain marginal in Israel, in which 20% of the citizens are Arabophone (50 titles translated in twenty or so years).

Translations from Arabic have grown significantly in the last 25 years, although unevenly from country to country. This phenomenon, which has become particularly marked in the last decade, must, however, be related to the general growth in the number of translations overall in the countries examined.

Translation from Arabic into the languages of the EU, into Turkish and Hebrew is completely dominated by literary works, and

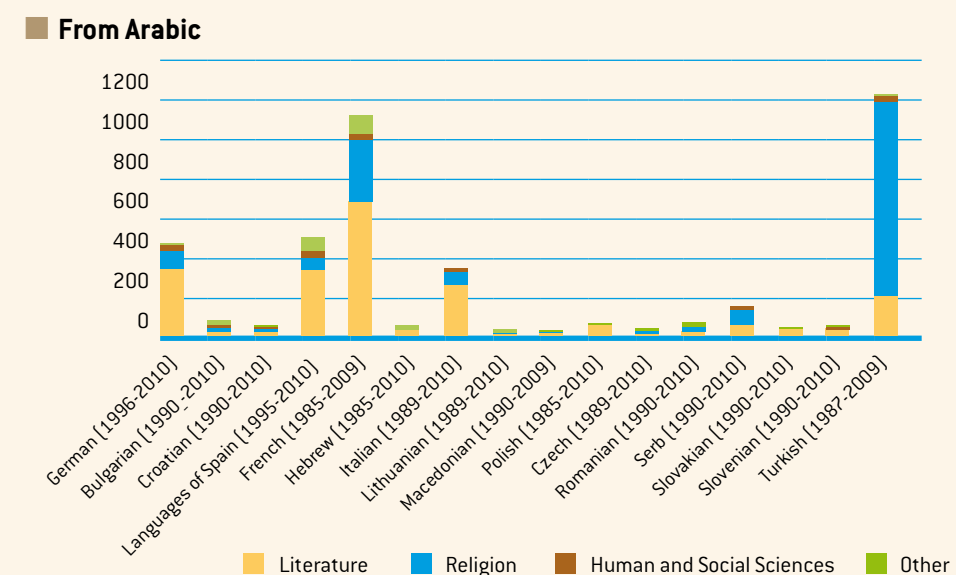


Figure 1. Works translated from Arabic, distributed by languages and major categories in the last 20-25 years, on the basis of bibliographic counts carried out for the mapping. (NB as the data provided from English is incomplete (only provided for literature), it has not been possible to establish a comparison for this language).

more specifically by the works of contemporary authors. In the last decade, for the European Union, religious publications are often numerically equal to literature “in particular in countries in which there are large native or immigrant Muslim populations” (Richard Jacquemond). This domination is to the detriment of the classic texts, on the one hand, and essays, debates over ideas and work in the human and social sciences on the other. The human and social sciences generally represent less than 10%, even 5% of translations. For example, in France, the EU country that translates the most Arab authors, the human and social sciences represent only 20 out of 1065 titles – that is to say, 1.87%, scarcely more than in Italy (1.5%) and much less than in Spain. Richard Jacquemond qualifies these figures by recalling that Arabic comprises a “vast classical heritage for which modern bibliometric divisions don’t make much sense (the same works are sometimes classified as ‘literature’, sometimes as ‘religion’, sometimes as ‘philosophy’)”.

However, one of the major givens of the inequality of exchanges and of the construction of knowledge hegemonies in the Euro-Mediterranean space can be outlined through percentage breakdowns.

Turkish

Turkish represents an even smaller percentage, notably in Western Europe: 0.15% of translations into French in 25 years, 0.06% in Italy in the period 1997-2008, 0.05% in Spanish between 2000 and 2007, 0.05% in Poland. In Bulgaria it is slightly greater, with 0.57% of translations, 1.76% in Macedonia.

The languages into which Turkish has been translated the most in the last 20 to 25 years are: German, with 748 titles, French (240), Greek (189), Bosnian (140), Bulgarian (134), Italian (121), Arabic (an estimated 107 titles), Spanish (106), Macedonian (91). For English (the UK, Ireland), for literature alone, only 48 titles have been counted. In Finnish, Dutch, Polish, Romanian, Serb, Lithuanian, Croatian, Czech or Slovakian, the number is equal to or smaller than 30 titles. Out of the 14 titles translated into Dutch, 9 were translated via an intermediary language. In Israel, translation from Turkish is equally marginal (pending verification, 7 titles – 0.05% of the total of identified books translated).

The studies stress a growing interest in Turkish culture since the start of the 1990s, with the number of translations constantly growing. However, as with Arabic, but with different lines of division, there are important differences between European coun-

From Turkish

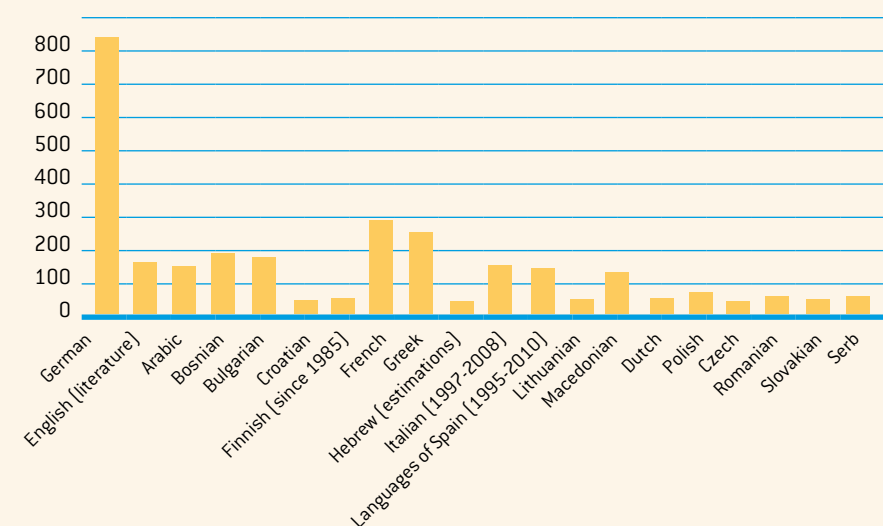


Figure 2. Number of books translated from Turkish in the last 20-25 years, on the basis of bibliographic counts carried out for the mapping. [Turkish ISBN data]

Data provided for English is only provided for literature. Pending verification of the data provided for Hebrew.

From Hebrew

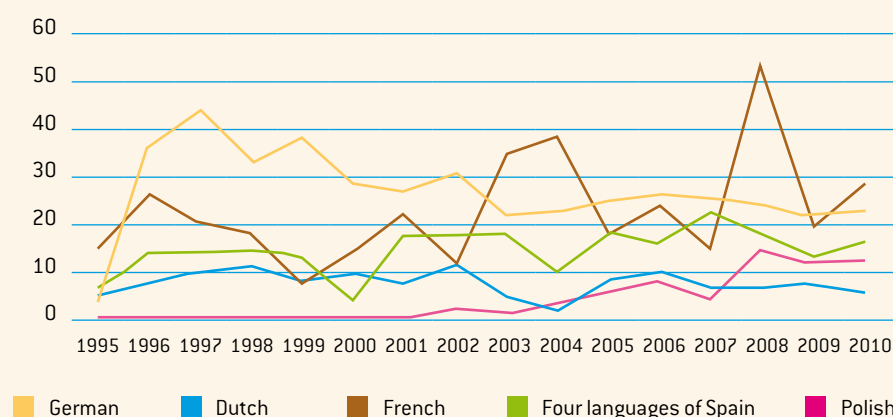


Figure 3. Number of books translated from Hebrew per year, into 5 languages (1995-2010)

tries. In particular, the Balkan countries, which share a common Ottoman history with Turkey and also have Muslim and Turkophone populations, translate proportionally more than other European countries. As for translation from Turkish into Arabic, it makes some significant disparities between countries appear – Syria evidently having played the role of precursor in translating an author like Orhan Pamuk since 1989, and constituting a resource in the matter of Turkish-Arabic translators.

The debate over ideas, essays, the human and social sciences translated from Turkish generally occupies a marginal place. The Balkans are an exception, for the reasons already mentioned, and a marked interest for university and journalistic output concerning Islam has been noted. In Germany, translations from Turkish bear to a large extent on religious works, religious literature in general, practice included, as well as books on Islam, the history of Islamism, children’s writing.

The available supply in general leaves to one side the major classics of Ottoman literature and Turkish authors from the first half of the 20th century. The growth in the number of Turkish translations, notably in the last 5 years is due to the Turkish programme of support for translation, the TEDA, created in 2005.

Hebrew

Constraints of finance and time encountered during the mapping process haven’t allowed for the studies to be extended to translation from Hebrew into most European languages. However, on the basis of the research of Yaël Lerer and studies carried out by the Escuela

de Traductores de Toledo (in the languages of Spain), by Literature Across Frontiers (for literature alone in the UK and Ireland), as well as the data collected by bodies such as the Polish Institute for the Book, some trends can be picked out. In the first place, translation from Hebrew in the countries of the EU has, like Turkish or Arabic, benefited from a general increase in the number of books translated. In Spain, the annual average of books translated from Hebrew has more or less doubled, even if this evolution has been up and down (5 books translated in 1995, 12 in 2009). In France, in Germany, in the last decade, the number of translated titles is relatively large (between 50 and 70). In Poland, although one could only count 2 titles between 1990-2000, the number of translations in the last 5 years has doubled and the average today is ten or so titles a year. The languages into which Hebrew is translated the most are: German, French (around 500 titles), English (168 titles for literature alone in the UK and Ireland), Spanish (154 in 15 years), Dutch (152), followed by Polish (89 titles) and Portuguese (86 titles). Still, contemporary literature largely dominates, proportionate to the fact that literary creation in modern Hebrew is relatively recent. In France, which can boast a significant Jewish community, numerous books bearing Judaism are translated. In countries for which the data allows a comparison (France, Germany, Holland, Spain), the human and social sciences constitute on average 12% in Germany, 16% in Spain, 10.2% in France. In his study, Yaël Lerer notes the wide presence of children’s writing translated from Hebrew, notably for stories talking about the Shoah.

Translation from Hebrew is supported by the Institute for Translation of Hebrew Literature (ITHL), founded in 1962 and which “commissions, supports and/or supervises translations into 66 languages.”¹

¹ www.ithl.org accessed 19th November 11

Into Arabic, Turkish and Hebrew: The Effect of Centralities

In the last 25 years - and for all genres - English is the dominant source language for translation into Arabic, Hebrew and Turkish. This datum doesn’t constitute a surprise, because it is in the image of the observations already made in the EU, notably by the European Council of Literary Translators’ Association (CEATL)² most recently, by expert reports³ or even by academics and researchers looking into “globalised publishing” – the sociologist Gisèle Sapiro, for example.⁴ The report of the Next Page Foundation Lost and Found in Translation⁵ had also brought this phenomenon in the Arab world to light in 2005.

² See www.ceatl.org

³ For example the Diversity Report, published annually by Rüdiger Wischenbart Content and Consulting, <http://www.wischenbart.com/diversity/>

⁴ Gisèle Sapiro, Les contradictions de la globalisation éditoriale, Nouveau Monde Éditions, January 2009

⁵ Lost and Found in Translation, <http://www.npage.org/en>

Into Arabic

The estimates concur on the average of 1500 to 2000 books translated per year over ten years – the average being the lowest in the earlier decade. Thus, subject to confirmation, one can estimate that around 35000 titles have been translated into Arabic in the last 20 years. Richard Jacquemond estimates the global share of translations in Arab publishing at 6%.

English represents 95% of translations in the Gulf States, nearly 75% of translations in Egypt, 72% in the Lebanon, between 20% and 30% in the Maghreb. French is marginal in the Gulf States, represents 10% of translations in Egypt, more than 60% of translations in the Maghreb countries, around 20% in the Lebanon and in Syria. In total, the number of titles translated from French is estimated at around 4100 titles.

Languages like German, Spanish or Italian only represent a small percentage of translations – between 1 and 2%. In the area of Greater Beirut, they come after Persian, as the study carried

out by the Union of Arab translators in 2010 shows⁶ - Persian is also present in the Egyptian national programme for translation (8.8%) -. The study by the King Abdul-Aziz Foundation shows that 6% of titles in the human and social sciences (including religion, theology) were translated from Persian in the period 2000 – 2009⁷. Even more marginal, the authors of Central and Eastern Europe or of South-East Europe represent only 130 titles for ten years for the whole of the Arab world, against 1297 titles counted from Arabic in the eleven languages studied for the mapping. For Turkish, 107 titles were counted. The presence of Portuguese authors, for example, is marginal, despite some being some of the biggest names in global literature.

It is incontestable that translation into Arabic has been growing in the last decade in all domains. As underlined by Franck Mermier, that derives from the “growth of private publishing in Arab countries, since the 1990s which has had important consequences with regard to the growth and diversification of publishing supply”, the development of new institutions for quality translation, like the Arab Organisation for Translation, the crea-

⁶ Study carried out by Zeina Toufeily et Nahwa Skafij for the UTA, under the direction of professors Hayssam Kotob and Bassam Baraké, presented by Bassam Baraké at UNESCO in Paris on February 22nd and 23rd 2010.

⁷ [//catalog.fondation.org.ma/uhtbin/cgiisirs.exe/?ps=2QoNxcGDSB/BC/635?0011/60/502/X](http://catalog.fondation.org.ma/uhtbin/cgiisirs.exe/?ps=2QoNxcGDSB/BC/635?0011/60/502/X) accessed 15th December 11

tion or strengthening of Arab bodies that support translation. The Arab countries that translate the most are Lebanon, Syria, Egypt and Morocco. Finally it is worth stressing the importance of processes of internal translation, notably in the Maghreb (from French and Amazigh.)

For English and French, there is a broad range of categories: literature, social sciences, philosophy and psychology, geography and history, children’s writing, applied sciences and techniques, self help. Except for the German language, for which 34% of translations are in the human and social sciences, for Italian (15%), literature dominates for the most part, sometimes alongside children’s writing. The variety of languages and the distribution by genre varies greatly according to country and national priorities, the size of the publishing market, the public/private distribution, and support for translation. However, Richard Jacquemond stresses “non-fiction [...] dominates more and more, that is to say, not only what bibliographies classify and a variety of human and social sciences, but also what in French is called the ‘livre pratique’ or in English ‘self help books’.”

Into Arabic

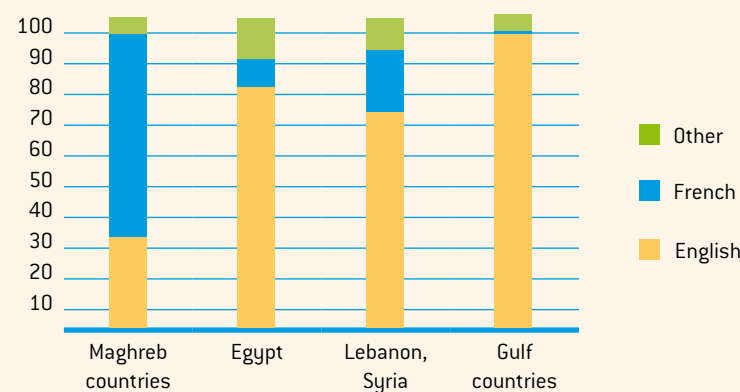
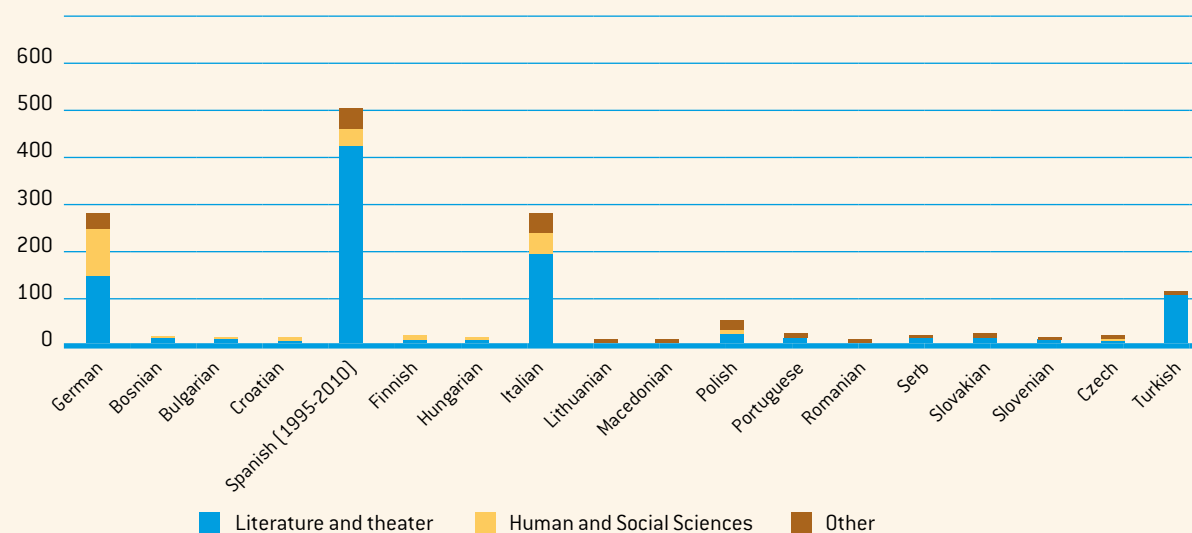


Figure 4. Estimated percentage of books translated from English and French into Arabic (1990-2010) on the basis of bibliographic counts carried out for the mapping.

Figure 5. Distribution of the books translated into Arabic by language and type of book. *Nota bene:* The absence of complete bibliographical data and the great amount of books do not allow a distribution by category, at this stage of the mapping.



Into Turkish

Translations into Turkish show a greater variety of source languages and genres than translations into Arabic. In Turkish, the period 1987 – 2010, out of 17526 translations, English represents 55.7%, French, 8.63%, Arabic and German around 6%, Spanish, Italian and Greek between 1.5 and 2.5%. The importance of internal processes of translation - following the linguistic rupture during the advent of the Turkish Republic - must be underlined: translations from Ottoman and Old Turkish represent nearly 10% of the work of translation. Translations from Kurdish into Turkish exist, but the data on this needs to be verified.

The overall number of translations grew considerably in Turkey over 20 years. From a large sample of publishers working in the domain of translation, and across all genres, Zeyno Pekünlu demonstrates that the number of translations from English into Turkish multiplied six-fold between the years 1991-1995 and 2006-2010, translations from French, German and Italian having multiplied four-fold during the same period, with a near three-fold increase from Spanish. Today, “a broad range of translations of world literature, prize-winning novels, bestsellers and translations in the domains of the human sciences, history, philosophy, psychology, gender studies and young people’s literature

are available on the market”. For Hakan Özkan, the opening up of Turkey to the world and the process of democratisation that accompanied it, the growing number of translators and mediators between the cultures and languages of other countries and Turkey, the development and professionalization of the publishing market, are so many factors contributing to this evolution.

Into Hebrew

In Hebrew, translations from English represent 78% of books translated in the last 25 years and bear on all domains (literature, human sciences, self help books, economics, business, sciences and technologies). Then comes French (7.21%) and German 5.83%), Spanish, Italian and Polish (between 1 and 2%). Other European languages have a very peripheral importance, like Arabic, which represents 0.38% of translations, with 50 titles translated in 25 years.

A quarter of translations from French into Hebrew bear on work in the human sciences, literature representing 73% of works translated. The French catalogue indicates a great variety of authors. The translations of the human and social sciences in French are generally published by specialised publishing houses, with the support of the book service of the French Embassy.

Into Turkish

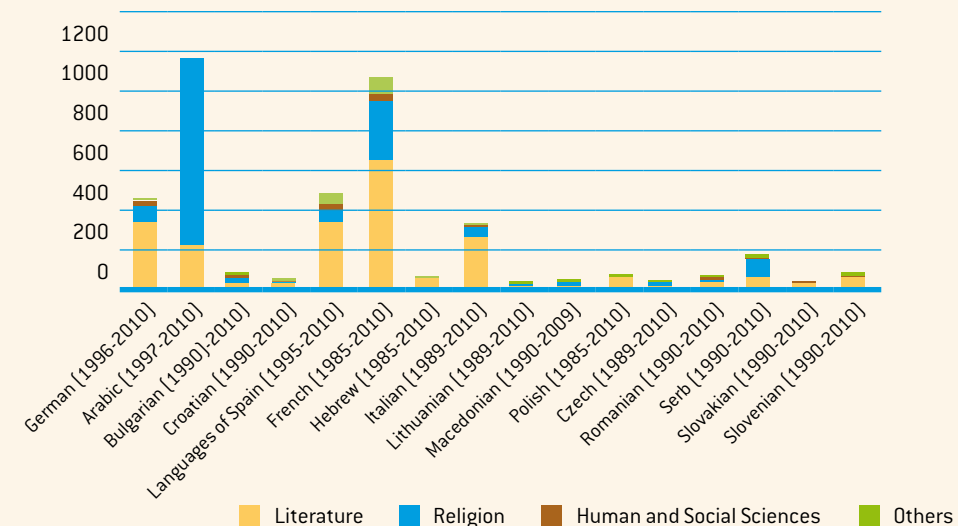


Figure 6. Translations into Turkish between 1987 and 2010 (Turkish ISBN data), by numbers of books translated. Traductions en turc 1987-2010 (données de l'agence ISBN turque), en nombre de titres traduits.

NB: For Turkish, only 220 titles have been identified for literature. According to Hakan Özkan, other titles belong to the category of « religion », but this is subject to further inventory.

Into Hebrew

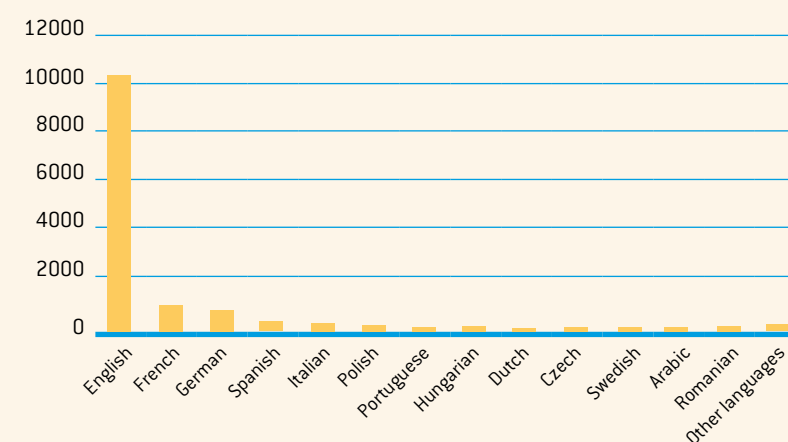


Figure 7. Translations into Hebrew (1985-2010), based on Traductions en hébreu (1985-2010), based on the counting of Y. Lerer for the study of translations from and into Turkish.

Dominant Languages/Subaltern Languages

Intermediary languages

English, and to a lesser extent French, are not only the languages most often translated into Arabic, Turkish and Hebrew. It is equally through them, and to a lesser extent through German, that the majority of translations from other, less well-known and less taught languages pass. Similarly, it is through them that Arabic, Turkish and Hebrew pass towards other languages.

In Egypt, for example, Sameh Hannah points out that works written in French, Italian, Spanish, German, Turkish, Korean, Japanese are translated via English. This practice is present to varying degrees in all the countries of the Arab world. In the Maghreb, French is the privileged intermediary language for the translation of German, even Spanish or Italian authors or those of South-East Europe. In the Near-East, human and social sciences works written in French are often translated through English. This passage via an intermediary language is signalled by the Next Page Foundation as an abundant phenomenon for the translation of Arabic or Turkish into the languages of Central and Eastern Europe. But it is equally signalled in other European countries. Yaël Lerer shows that English is tending quite systematically to become the language for mediation and recognition for authors writing in Hebrew, as well as the intermediary language for translation.

Translations from or into Turkish have not managed to avoid this practice. Hakan Özkan reports that “a considerable proportion of the 220 books [of Arab literature] were not translated from the original language but from an intermediary language [most notably English or French].” The translation of an author via French or English has a legitimating value for the work translated. But he also emphasises that one encounters such practices for the translation of Turkish in European countries like Spain, Italy, Denmark and Lithuania, countries in which it represents 30% of the translations.

The reality is that of a deficit of translators in the appropriate languages, which itself results from a patent lack of quality university training for the languages, literatures, and cultures in question (Middle-Eastern studies in the European Union, Slavic, Italian, Scandinavian, even European studies in Arab countries, etc.) It also testifies to the lack of involvement or sometimes professionalization of publishers, the lack of a will to invest in quality translations and the general lack of interest that literary criticism displays for the realities of translation, whether good or bad.

One might also advance the hypothesis that accepting the passage via an intermediary language is an effect of loyalty in relation either to a shared history, including in its conflictual aspects, or in relation to the geopolitical and geocultural realities of the moment. Thus in Central and Eastern Europe, for example, before 1989, Russian was the privileged intermediary language.

The process of legitimation

Whether authors are translated directly or via an intermediary language, the studies show the legitimating power of the Anglo-Saxon, French, and even German markets, and the dominant role of so-called “Western” cultures in the constitution of publishers’ supply of translations. Hakan Özkan sees in this state of affairs the prime will of publishers to take their market share, rather than to valorise a language, an oeuvre, a culture of their time, and he also emphasises that the reader seems to do well here “one may even maintain that Turkish readers prefer to read books that have gained recognition because they have been translated into English and into French.”⁸ The same phenomenon also prevails in the Arab world, with the notable exception of Turkish literature, for which publishing decisions are made independently in relation to the market. And it is present in many European countries, when it is a matter of translating Turkish or Arabic oeuvres.

In any case, it is a matter here of an additional effect of centrality in the construction of the centre-periphery relations that are at work in cultural exchanges in the Union for the Mediterranean.

Another effect of the subalternity of languages derives from the behaviour of literate bilingual or multi-lingual readers. Whether it is in the domain of literature or that of the human sciences, the reader who has mastered English and/or French prefers to read a German, Spanish or Italian author translated into those languages rather than into Arabic or Turkish. It follows that not only do the other languages remain relatively invisible, but that the entire process delegitimizes the translations of other languages. For the Arab world, Richard Jacquemond clarifies this reality through the different fortunes that processes of Arabisation have experienced after independence, and by the social realities of diglossia: “A little bit everywhere, the political and economic elites have used the channels of the teaching of English and/or French so as to ensure their reproduction and perpetuate their domination over the rest of society. Being the first buyers of books, these same elites often privilege reading in the original language and thus contribute to the marginalisation of the translated Arab book.” During the seminar at Alexandria, at the halfway stage of the mapping process, the Turkish philosopher Ferda Keskin made a similar observation with regard to the translation of the human and social sciences into Turkish.

The social, cultural and educational status of language

Publishing markets do not exist ex nihilo, they are inscribed in political, social, economic and cultural contexts that guide the choices of publishers, readers, bodies providing support for translation. As a key element in contextualisation, the status of language and languages in the countries of the Union for the Mediterranean is a crucial element in reflection and future action.

⁸ Sait Aykut www.onlinearabic.net/onlarnasilogrendi/sait_aykut.asp cited by Hakan Özkan in his study of translation from Arabic into Turkish.

A first determining fact becomes clear. When a system of higher level teaching doesn’t offer any university level qualification in a given language, a culture or “civilisation”, one cannot imagine seeing the development of future generations of literary translators, or even reader-citizens interested in that language. As numerous studies have shown, “cultural diplomacy” is powerless to remedy these deficits. The absence of Italian, Slavic, Scandinavian or more broadly European studies in Arab universities, the absence of Oriental studies in the many countries of the EU produces blindspots for several generations and reinforces the reduction of supply to the dominant cultures.

Another fact participates in the subalternisation of languages: their status in primary or secondary teaching. Rare are the countries that count a Turkophone or Arabophone population who valorise the status of Arabic or Turkish in primary or secondary teaching. The case of France is paradigmatic. On the very official website *langues et cultures arabes*⁹ of the French Ministry for National Education, one can thus read: “Whilst 5 million people in France speak Arabic, learning Arabic at school remains under-

⁹ www.langue-arabe.fr/ accessed 6th November 2011

developed, especially at secondary school”; “only 6178 pupils were learning Arabic in 2009, that is to say, 1% of the total, according to the Ministry.” The perception of the Arab language as a language of immigrants rather than the language of a culture, perpetuates an element of colonial representation. The work undertaken by Transeuropéennes on the place of Arab authors in French libraries¹⁰ demonstrates that cultural institutions in general are tributary to this logic of representation. In Germany, Turkish can only be studied as a second language, like Italian, Spanish, Portuguese, in certain Lander; the teaching of Turkish is reserved for Turkophone children only, as complementary teaching of their maternal language. In Israel, where Arabic is an official language and where the Palestinian and Arabophone population represent 20% of the Israeli citizens, there is no Arab speaking university. Most pupils in the Hebrew secondary school system don’t choose a living language as a second language (English is the obligatory first language), and only 2102 pupils took the Arabic exam in 2009. Pupils in the Arabic education system have to learn Hebrew as their first, living language, and English as their second.

¹⁰ Accounts of two seminars organised on this theme are available at www.transeuropeennes.eu/fr/63/bibliotheques_et_traduction

Contexts, memories, frontiers

The mapping of translation in the Euro-Mediterranean region is a powerful developer, in the chemical sense this term has in traditional photography. It reveals the quality of the relations that the societies engaged in the Union for the Mediterranean do, do not, or barely maintain, the persistent weight of history, the impact of contemporary geopolitics.

Colonisation of Arab world countries in the past, by Britain (in Egypt, for example), or France (in the Maghreb, Lebanon or Syria), continues to inflect cultural perceptions and practices of exchange. This is something Sameh Hannah and Emmanuel Varlet emphasise, speaking of the weight of English as a source language in Egypt, of French as source language in Lebanon, Syria or the Maghreb, but also of the role of Anglophone and Francophone cultures as referents in processes of social, cultural and political legitimation. In the production and the travelling of knowledges, these phenomena are even more pregnant, the source of internal frontiers.

With the same ambiguity, the Ottoman history common to Turkey and the Balkan countries, whether or not it is lived as painful has as its result more intense exchanges. The historical presence in Bulgaria, Greece, Macedonia, of significant Turkophone minorities participates in this reality. One translates Turkish into Bulgarian, Greek and Macedonian much more than into other languages of the European Union, and in a more diversified manner, with a significant presence in the human and social sciences. One may ask the question whether this taste nourishes a real desire of exchange with the imposing “neighbour” Ambiguity can also give way to repression, as Catarina Belo shows in her study on the translation of Arabic into Portuguese.

Despite a long and “fruitful” history of exchanges with the Arab world (five centuries of Arab and Muslim domination in the Iberian peninsula, then the exchanges born of Portuguese commercial travel and expansion starting in the 15th century in Maghreb, stretching as far as Oman), Arabic studies in Portugal “leave something to be desired” and the volume and quality of Arabic translations in Portugal feels it. This past has not yet been the object of re-appropriation. In Spain, by contrast, the creation of the emblematic Escuela de Traductores de Toledo in 1995 signified a will to include this long obliterated past into the university and into contemporary society, reviving the great Al Andalus tradition of translation. The recent creation of Casa Arabe, which is directed towards the understanding of contemporary Arab societies, is inscribed in the same point of view.

The inherited lines of division in European history are also legible in the voyages of works of the imagination and of thinking “between the shores” of the Mediterranean. In the first place, the confrontations between Muslim and Christian worlds, which Yugoslavian warriors instrumentalised abundantly in the 1990s, continue to leave their mark. In the Czech Republic, in Slovakia, as well as in Slovenia or Croatia that were born from the partition of ex-Yugoslavia, Turkish and Arabic literatures seem of a great strangeness. Similarly, whilst Germany and Switzerland translate Turkish and Arab books in great quantities, Austria abstains. Then, with regard to Hebrew translations, the duty of memory with regard to the Shoah holds a significant place in the politics of translation. It is significant that two or three times more Hebrew than Arabic is translated into German and that the majority

of titles bear on the Shoah. In Poland, which has had to confront its past and the responsibility of Polish authorities in the extermination of the Jews of Central Europe during the Second World War, the number of translations of Hebrew exceeds that of Turkish and Arabic.

Finally, the end of the Cold War has brought about a displacement of real and imaginary frontiers. If Yana Genova rightly recalls that there is no Central or East European model for the translation of Arabic and Turkish, each country having its own specificities, it nonetheless remains that the effects of the end of the Cold War participate in the landscape for translation over the last 20 years. On the one hand, little trace remains of the old cultural and ideological solidarities between the countries of the Eastern Bloc and Arab socialist countries – amnesia and/or the rejection of this period seems to be shared equally between Europe and the Arab world. Barbora Černá and Štěpán Macháček show that between 1950 and 1989, Czechoslovakia was characterised by a solid tradition of Arab and Islamic studies, and by strict political relations with most Arab countries, which constituted the supports for a fairly systematic project of translating classic and contemporary Arab authors. This movement was interrupted by the fall of the Berlin Wall, as much as a result of the opening up of the market economy, which transformed the publishing landscape, as of a will to turn ones back on old solidarities. It was necessary to wait until the new millennium for publishers to cautiously revive their interest in the Arab world – “September the 11th” often being cited as triggering a growing conscious awareness (Barbara Škubić). At the same time, the end of the Cold War freed up new horizons for translation, and not only in the direction of Western Europe. Hakan Özkan shows that Turkish historians have been translated since 1989, giving access to whole swathes of regional history that found no place in the grand Soviet narrative.

It is this same political polarisation of the Cold War that, for example, clarifies the first choices for Turkish translation in Eastern Europe or amongst leftist militant publishers in Western Europe – the works of Nazim Hikmet, for example. Petr Kučera’s study of the translation of Turkish into Czech is full of lessons in this regard.

As for the knot constituted by the Palestine/Israel conflict, it works away in the depths of the currents of translation. In the 1970s, in the West as in the East, interest in contemporary Arab literature often crystallised around the Palestinian cause.

Ana Belén Díaz García and Bachir Mahyub Rayaa explain that for translation into Spanish “beginning in the 1970s, the aggravation of the Israeli-Palestinian conflict and the political engagement of a significant sector of the Spanish university entailed new directions of research characterised by a growing contact with the socio-political reality of the Arab world.” Mariangela Masullo signals the same phenomenon in Italy after the first Intifada in 1987. Djûke Poppinga observes that this crystallisation constituted a brake on the deployment of other Arab literatures. She indicates that between 1975 and 1995, the choice of books to translate into Dutch was made essentially on the basis of the social and political engagement of authors around the Palestinian conflict, the feminist cause, or more generally social injustice in Arab countries. Analysing translations of Hebrew into English, Jasmine Donahaye considers that the traces of the British Mandate in Palestine and the role played by the United Kingdom in the creation of the State of Israel contribute to the interest of readers for “a certain type of literature written in Hebrew, that is, works centred on the conflict or the actors having specific political positions on Israeli-Palestinian relations”. She underlines the eclipsing effect that that produces on other aspects of Israeli literature. As for translations between Hebrew and Arabic, if quantitatively they are insignificant, they are always very exposed politically, as the experience of the publisher Yaël Lerer (Al Andalus) testifies. Finally, as Emmanuel Varlet emphasises, the conflict and Israeli colonisation have had the effect of cutting off Palestinians from the local and regional context, whilst choking the local publishing market, thus depriving the Palestinians of access to books published in Lebanon and Syria, translations included, and consequently a certain form of relation to the world.

Finally, with regard to the relations between the Arab world and the countries of European Union, there is no choice but to accept that the inequalities in the movements of translations that have been reported reproduce in part the inequalities in the movements of people between the shores of the Mediterranean. Restrictive or humiliating policies regarding visas turn workers (qualified or not), intellectuals, artists, writers, translators, publishers, away from the European Union. Thus one can travel from North to South, but over the last ten years, travelling from the South to the North of the Mediterranean has become unlikely, and passing the frontiers between countries in the South remains as difficult as ever. Intellectual and artistic exchanges cannot be dissociated from that reality.

FOR A EURO-MEDITERRANEAN TRANSLATION PROGRAMME

The map offers an invitation to think about new geographies and new equilibria. The partners in the Union for the Mediterranean ought to mobilise their efforts to support a genuine Euro-Mediterranean translation programme, which would have the following objectives:

- To allow a better knowledge of the landscape of translation so as to support concrete projects in pursuing their advocacy within the Union
- To promote the development of translation in the Euro-Mediterranean region in more systematic, structured and equal terms, whilst ensuring that existing initiatives are respected and contexts of translation are taken into account
- To encourage and favour the development “between the shores” of exchanges between professionals engaged in translation, the publication and diffusion of translation, ensuring that a plurality of actors are favoured and that these exchanges are inscribed within a real policy of mobility (visas included)
- To favour the apparatuses for cooperation between translation programmes, and cultural policies, at whatever level they are situated
- To facilitate the development of existing networks, in a perspective of opening and in a logic of cooperation of equals
- To encourage the development of informal and university level training in the domain of literary translation, the development of training in the stakes of translation in the book trade and for reading, the support for mobility for all the trades involved in literary translation (literature, human and social sciences, young people’s literature, theatre)
- To rethink the Euro-Mediterranean relation by valorising the travelling of works of the imagination and of thinking amongst all languages
- To consider that the Euro-Mediterranean dimension is not only geographical, but also cultural, social and political.

FOR RENEWED NATIONAL APPROACHES

- The logic that consists in considering works of imagination and of thought to be national export products, and translation as a simple means for exporting must be gone beyond, to the profit of a thinking in terms of equal exchange, nourished over time by a multitude of actors (both public and private)
- Transnational projects for translation in literature, the human and social sciences, theatre, poetry, should be encouraged, so as to construct a new logic of relations (one may think of the project “Memories of the Mediterranean” in the 1990s).

TAKING THE CHAIN OF TRANSLATION INTO ACCOUNT

- Alliances, complementarities, solidarities must be found, on the basis of a more complete vision of translation, which takes the different elements of the chain into account, including the diffusion and promotion of works translated, an element that is generally neglected
- The reader should not be forgotten, nor under-estimated, in this chain of translation. It is through the reader that the translation acquires its sense. The reader is curious and is ready to discover and have others discover.



PUBLISHERS AND BOOKSHOPS AND THE CHALLENGE OF TRANSLATION

Analysis of the realities of the publishing market contributes fully to this map, and that is why the studies by pairs of languages and the thematic summaries comprise a whole, detailed section on the publishers involved in a translation “between the shores”. Now, the map covers the last 20 to 25 years, that is to say, a period of profound economic, social, political and cultural changes.

In the old state-run economies, the start of the 1990s marks the turn to the opening up of the market, with the appearance of private publishing houses that will reorient production in publishing. In his summary on publishers and libraries, Franck Mermier¹ thus indicates that the “growth of private sector publishing in Arab countries since the 1990s, has had significant consequences with regard to the growth and diversification of what publishers supply” and that “this phenomenon has reduced the hold of the State on the publishing sector” in countries in which the two systems continue to cohabit (most notably Egypt, Syria, Algeria, Tunisia). In the countries of Eastern and Central Europe, the disappearance of the public sector in publishing has also redefined the landscape. The emergence of private sector publishers has induced a diversification of publications and a massive growth in published titles. The movement of translation has been redeployed, essentially to the benefit of the English language. Journals, which had played an important role in the translation of whole swathes of world literature in the so-called socialist period have disappeared.

In Turkey, the end of the 1980s marked the democratisation of the country and the renaissance of cultural and intellectual life after military dictatorship. The flourishing of publishing was, then, borne in part by militant intellectuals who resisted both dictatorship and nationalism and made translation one of their priorities. Post-Franco Spain is in part inscribed in the same logic.

In other countries, such as France, the positive impact of support given to translation, to publishing and to bookshops, initiated at the beginning of the 1980s and based particularly on the strengthening of the National Centre for Letters (CNL), has borne fruit. The birth of new independent, and high quality, publishing houses and the development of publishers catalogues in the 1990s testifies to this.

The first decade of the 21st century were marked in Europe and in the United States by the concentration of the publishing sector, which was integrated into the general evolution of global capitalism. A dizzying growth in the number of books published each year then followed, notably in the major publishing markets, hand in hand with a growth in the number of translations. This movement was accompanied by a reduction in the shelf life of books, a weakening in the independent publishing and bookselling sector – processes that aren’t necessarily to the benefit of autonomy in literary creation and critical thought, nor to the visibility and accessibility of translated books. One of the responses to this situation has been the creation in 2002 of an International Alliance of Independent Publishers, which is organised in five networks², one of which is Arabophone testifies to the search for new forms of solidarity in the this context.

In the course of the last decade, the United States has signed free-exchange agreements with European countries, Turkey and several countries in the Arab world, and in certain cases these include cultural goods.³ The impact of these agreements on cultural exchange in the Euro-Mediterranean region is still to be studied. Let’s just recall here that, like the agreements for cooperation between the EU and Euro-Mediterranean partners, they include the question of intellectual property and its arrangement in the domain of the rights of authors. These deals had a direct impact on Arab publishers, who in 2004 at the Frankfurt Book Fair were invited to align their practices with those of the international market in the matter of buying translation rights. Emmanuel Varlet signals that certain amongst them have since given up publishing translations, because they lack the finance. How programmes of support for translation take into account support for the purchasing of rights, which is presented as indispensable for many publishers, would need more systematic study.

¹ Franck Mermier *Le livre et la ville: Beyrouth et l’édition arabe*, Arles, Actes Sud 2005

² www.alliance-editeurs.org

³ We recall the significant movement of contestation, of Moroccan filmmakers, artists, and cultural actors at the time of the negotiations between the United States and Morocco in 2004, for the exclusion of cultural goods from the negotiations.

Market Fragmentation

If one excludes Anglo-Saxon, French even German markets, publishing in the Euro-Mediterranean region presents a fragmented character. The European Union numbers 27 countries, many of which have a restricted publishing market, because of the low number of speakers of their languages. This reality complicates the task of a publisher wanting to publish translations, the costs of which make profiting from them difficult, even if the inter-understanding between neighbouring languages sometimes allows the market to be expanded. But programmes of support for translation remain determining there, for the enlargement of publishing supply and the proposing of new horizons to readers.

As for the “pan-Arabic book market”, in Franck Mermier’s eyes it “still remains subject to multiple constraints, such as the existence of more or less powerful national censors and economic and customs barriers that restrict the circulation of printed material”. Emphasising the weak network of booksellers, the defects of postal services and the “presence of pernicky censoring of the circulation of printed material in Arab countries”, he concludes that “diffusion via the Internet is not a powerful competitor to the traditional vectors of distribution.” And if book fairs, which now exist in every country in the Arab world, represent a “commercial (and fashionable) opportunity that is particularly prized by publishers because it makes their production flow,” it is also a matter of a phenomenon that “reveals a flagrant disequilibrium between the Arab East and the Maghreb countries. Maghrebi publishers are in effect poorly represented in book fairs in the Arab East, although Eastern publishers dominate the book market in the Maghreb.”

Which publishers for which translations?

Except when limited to bestsellers of global commercial production, when one is a publisher, translation is never insignificant. It is a matter of a difficult bet which obliges the publisher to in-

tegrate other key actors into his trade: the translator or advisers for his editorial choices, the translator him or her self, the indispensable editor for the translation revision, even the interpreter, when it comes to promoting the translated book. To publish translations (well) is, in a certain manner, to construct a network, based on a shared understanding of the quality stakes and relations of trust, around a language, a literature, a field of knowledge or a current of thought. The collective dimension is at the heart of the process of publication of a translated work.

The translation of Arabic or Turkish into European languages is often carried by small, independent, publishing houses, who play a ground-clearing role. Some arise from the “orientalist model” described by Richard Jacquemond in his overview, a model taken by “translators and publishers belonging to or closely linked to the university sector.” Others arise from what he identifies as “the ‘proselytising’ model in its two versions, the politico-aesthetic (translations dominated by literature) and the religious (the field of “Islamic” publishing)”, a model in which “translators and publishers [...] often come from the source culture or are linked to it in different ways and are generally small in size”. The orientalist model tends to disappear to the profit of the second model, which still lives on. As for the big publishing houses, where the inclusion of Arabic, Turkish authors is often valid recognition more generally for the literature of that language, their role as discoverers rests more on a politics of the author than on a systematic exploration of a cultural and linguistic field, with the notable exception of publishing houses such as Lenos, in Switzerland and Actes Sud in France, for example.

Margaret Obank is co-director of Banipal in the UK – a journal that plays a major role in the translation and diffusion of Arabic authors into English. During the meetings for the mapping project, she stressed the fragility of these publisher-discoverers, who head into the wind and the necessity of acknowledging and supporting them. All the studies also converge on the necessity of providing ad hoc support to these actors, who privilege sustained work. Programmes of public support for translation are thus invited to privi-

lege a logic of partnership with publishers and to take into account their needs, rather than simply providing support for exporting. The programmes of foundations like the Robert Bosch Stiftung Foundation (for translation from Turkish into German), or the Next Page Foundation, whose Encounters programme promotes translation between Arabic and Central and Eastern European languages, testifies to the logic of dialogue and exchange and how it can be at the heart of a programme of support for translation. Besides, local collectives (cities, regions) who offer support for quality publishing and translation, in parallel to the support that they provide for festivals and other literary events, open up encouraging perspectives from the point of the view of partnerships.

In the Arab world, if no-one really knows what the future for publishing will look like, in the light of the uprisings and revolutions, one can say that up to 2010 and with the notable exceptions of Lebanon and Morocco, translation is the privilege of public institutions, who are better endowed financially to deal with buying rights and the costs of translation. However, in Syria, for example, or in Saudi Arabia, private sector publishing is now a significant actor in the field of translation. As for the big programmes of translation in the countries of the Gulf or in Tunisia set up in the last five years, they are public or quasi-public and only certain of them think of their mission in terms of cooperation with the private sector. The Arab Organisation for Translation, created in Beirut ten years ago, defends an original position. It is a non-government organisation that ensures the diffusion of its translations thanks to the Centre for Arab Unity Studies, located in Beirut, and support from different programmes of support for translation.

The need for greater professionalization of publishers on the stakes of translation makes itself felt everywhere. The frequent recourse to an intermediary language is a symptom of this need. But the non-respect of author rights, the lack of consideration for the translator, the absence of revision of translations, the absence of promotion for translations are so many areas calling for qualitative change. The obsession with quantity, with the list that has between 100 and 1000 titles to be translated, often happens to the detriment of quality and diffusion. But what is the good of translating a book that is not readable and if it is not going to be read?

On this point, Franck Mermier notes the structural weakness of the distribution sector in the Arab world. “In Arab countries, the territorial net of booksellers is extremely loose, and concentrated in capital cities. With some rare exceptions, they only reflect a minimal part of national production, to say nothing of pan-Arabic publishing production.” And as the bookseller Michel Choueiri, of the El Bourj bookshop in Beirut recall during a study day, the relationship between publishers and booksellers is not a satisfactory one, and the paucity of information on the part of publishers are often a block on the work of bookshops.

If the network of booksellers in Europe is relatively dense, notably in France, where the independent bookshop is in principle the object of attentive support from public authorities, that doesn’t necessarily signify that books translated from Turkish, Arabic or even Hebrew find their public easily, beyond “niches” of specialised readers. Their invisibility on the shelves of bookshops deserves to be underlined and one could even say that it is a matter of a constant for books translated from these languages. In the bookshops of Istanbul also, Hakan Özkan notes the invisibility of translated Arab literature.

PRIVILEGE INFORMATION, CONSULTATION AND COOPERATION “BETWEEN THE SHORES”

- Initiatives should be taken so as to encourage the development of relations between Arab, Turkish and European publishers both during and after book fairs.
- It is additionally important to reduce the ignorance and the gap separating local publishers, notably in the Arab world, and cultural services from other countries offering support for translation.

SUPPORT THE TRANSLATION AND DIFFUSION OF TRANSLATED WORKS

- Publishing quality translations must be at the heart of the preoccupations of publishers (sufficient time and remuneration for the translator, quality control, giving up the use of intermediary languages). This requirement has to be a condition of support for translation.
- Small publishing houses, who often have a pioneering role and more room for manoeuvre should be given encouragement, including support for diffusion.
- Publishing houses, who conduct quality work and allow a more general public to access less “dominant” literatures should also be supported.
- Faced with the lack of support for translation from Arabic into other languages, programmes of support should be developed that respect the freedom of choice of publishers.
- Because of the proximity that it generates with readers, the bookshop could and should be valorised and encouraged. The development of policies for public reading remains the cornerstone for increasing the number of readers and for giving to them a taste for other imaginaries and horizons of thought.



THE STATUS, TRAINING AND MOBILITY OF TRANSLATORS

A mapping of translation in the Euro-Mediterranean region necessarily involves the bringing to light of the central figure of the translator, who is often ignored, even erased, sometimes scorned. All the studies by pairs of languages involve a section that describes and analyses the status of translators, their level of professionalization, their visibility in the book and in the literary world (in the broad sense, including the human and social sciences), their training. Related back to the languages dealt with, they sketch out a typology of translators, outline their relationship with publishers and with the media, even their role in the elaboration of translation programmes or programmes for the support of translation. Complementary to these studies, an investigation elaborated in collaboration with the European Council of Literary Translators' Association (CEATL) and translated into Turkish has been undertaken by Çevbir, the Turkish Association of Literary Translators. The same investigation, translated into Arabic, has been circulated amongst translators in the Arab world. The present conclusions regarding the status of the translator thus rely on the overview produced by Martin de Haan for the mapping project, and for the other questions they take up again the salient data from the studies and the elements of the recommendations from the intermediary workshop on the project, which took place in Alexandria in November 2010.

The mediator of other worlds

There isn't a single study in the mapping project that doesn't describe the primordial role of the translator for the publisher. He gives the publisher an interest in and taste for a literature or an author, becomes a long-term adviser on his choices, sometimes takes charge of a series of books. This well-known phenomenon acquires a particular acuity for languages that are little spoken or not spoken at all or for little known cultural horizons. Despite being mediators of other worlds, translators have not found their place as such on the literary scene. The translator can even be reproached for imposing his or her authors to the detriment of many others, or for translating something different to what the (national, literary etc.) community expects from him or her. However, studies show that translation "between the shores" owes as much to the courage of certain major figures of literary translation as it does to the courage of certain publishers.

The translator is an author

In the introduction to his overview, Martin de Haan reminds us that translating is "an interpretative act whose quality depends on numerous factors: the knowledge of the language and culture of departure, the mastery of the language of arrival, a sense of analysis and creativity." But the quality of this interpretative act also depends on "more concrete factors such as the deadline given to the translator, the tools that are available to him, the financial reward he gains or not, even the prestige that his craft enjoys in the culture of arrival." "These factors are evidently connected, because a lack of prestige often goes together with insufficient remuneration, which, in turn can result in a botch job [...]."

The legal status of the translator as an author follows from the Berne Convention [article 2], which stipulates that "Translations, adaptations, arrangements of music and other alterations of a literary or artistic work shall be protected as original works without prejudice to the copyright in the original work." The Berne Convention has been signed by all the member countries of the Union for the Mediterranean and the Gulf countries. Martin de Haan emphasizes that this convention, "with the rights that follow from it (notably moral rights) is still not well respected in almost all the countries concerned." But the economic and social conditions of translators are not much more satisfactory.

In the countries of the European Union, where associations of translators nevertheless carry out a significant job of raising awareness, the basic level of remuneration does not allow literary translators to live properly from their work. The studies by CEATL testify to the large disparities in the purchasing power of translators, with a differential of 1 to 3 between translators in the UK, Ireland, France and Sweden – the best off – and those of the Czech Republic, Greece, Italy and Slovakia – the worst off. In a report that appeared in the summer of 2011 on the "condition of the translator" in France,¹ Pierre Assouline emphasizes the relatively good situation of translators in France in relation to other European countries, nonetheless noting a deterioration in their levels of remuneration, their relations with publishers, and a persistent lack of recognition on the part of the media. In 2010, the 'white book of publishing translation' (Libro Blanco de la traducción editorial en España²) offered a gloomy report on this "condition" for the Spanish translator: precariousness, unpredictable criteria for remuneration, the absence of professionalization, the weakness of associations. Martin de Haan notes the quasi-general absence of associated revenues (percentage on sales, on reproduction rights, the rarity of grants for translation or for residence). As for the lack of visibility of the translator (mention on the book cover, visible mention in the publishers catalogues, citation in the media), that is also quasi-general. Thus the lack of prestige for the craft and low levels of remuneration create a lack of attractiveness for the profession amongst the younger generations. Inversely, the existence of recognized university training stands as a guarantor of quality and entails greater social and professional recognition.

In Turkey, the conclusions of Çevbir show that remuneration "in the form of author rights (for professional literary translators publishing between 3 and 6 books a year – the least numerous) or in the form of a lump sum (for translators said to be "active" who publish 1 to 2 books a year and who do other work in parallel)" is insufficient, notably when it is a question of lump sums rather than of remuneration by the page. Financial precariousness is worsened by virtue of the fact that translators are in general paid after publication, and cannot count on associated sources of revenue linked to translation. Except for a few "quality" publishers, there is no typical contract and the study underlines the fragile situation of numerous translators agreeing to work without a contract. Finally – and this situation is not without its ironies – if translators in general

¹ Pierre Assouline, *La condition du traducteur*, Centre national du livre, Paris, 2011.

² www.calameo.com/read/0007533587198e49a11c accessed 5th November 2011

lack visibility, except in good publishing houses, they are on the contrary extremely visible to the censors, who treat them as a target and prosecute them when they translated books that are considered to be an insult to Turkey or to “public morals.” As a consequence, “it is not rare for a publisher to ask the translator to soften the text so as to avoid problems with the law. For the same reason, self-censorship is rather common.”

The situation in the Arab world could be apprehended under the sign of paradox. As Mohamed-Sghir Janjar reminds us in the study of translation in the human and social sciences into Arabic (2000-2009), a corollary of the extension of the process of Arabisation that several countries have experienced is a growth of needs in terms of translation and translators. But this reality has no, or little, effect on the recognition, professionalization, and training of translators. This paradox, equally noted by Richard Jacquemond in his overview regarding translation to and from Arabic, is formulated by Martin de Haan in this way: “in nearly all Arab countries, the name of the translator appears on the cover of the book. This is still the exception in Europe. However, it should be noted that this is doubled with a general impression of a scorn for the translator’s craft.”

The status of the translator in the Arab world differs considerably from that of the translator in Europe: he is not considered to be an author but as a technician offering a service. Author rights bear only on the original work and not on the translation. Translators are not remunerated on the basis of either sales or reprints. There are not associated rights (over photocopies, for example). Grants for translations are rare and residency for translators even more so. Also, in many countries in the EU, translation constitutes a minor activity and a source of extra income. Professional literary translators in the sense already described (main activity, 3 to 6 books a year) are rare. Disparities in remuneration are significant not only on a per country basis but also per translator and/or publisher. The creation of major programmes of public support for translation in the Gulf States has nonetheless brought about an improvement in levels of remuneration in several countries. But this new reality poses problems for the independent publishing sector, which is obliged to align itself with rates of pay that do not correspond to the local economy for the book. The major stake of the quality of translation seems often to be under-estimated both by publishers

and the translators themselves, confronted with a lack of recognition and reputation. For Emmanuel Varlet, what follows is an “indifference to the fate of the translated book.”

With regard to the censor, if it intervenes officially during the authorisation of publication, or even its export, it is not absent in the translation stage. However, it is less a matter here of pursuing translators than of convincing publishers that it is their responsibility to anticipate the expectations of the censor. That is why publishers often ask the translator to water down or smooth off the rough edges of the text – when they aren’t intervening directly so as to cut the text, as Ali Hajji shows. The phenomenon of self-censorship on the translator’s part is also frequent and noted in literature as well as in the human and social sciences.

To this day there do not exist any representative professional groups at the regional level, but we can signal the existence of recent initiatives, such as the creation of the Union of Arab Translators. When all is said and done, translators in the Arab world, like translation itself, find themselves in a period of transition. The craft is on the way to being recognised, as the institutions and prizes for translation created in the last decade testify. But, as Martin de Haan stresses, this “official recognition contrasts with the impression that translators have of not being taken seriously in their work.”

In Israel, where in the last 25 years, publishing has slid from co-operative projects to private publishing, the situation of translators doesn’t seem any better than in many European or Arab countries. For Yaël Lerer, this evolution has translated into a general decline in the quality of translations, with the exception of quality publishing houses. The translator is poorly paid and seems not to benefit from associated revenues. The absence of residence grants for translators, of translation prizes, of a national programme of support for translation into Hebrew, with the exception of the project HaMif’al LeTirgum Sifrey Mofret (Masterpiece Books translation project) demonstrates a more general lack of recognition for literary translation and the literary translator in Israel. Besides, the Israeli Translators Association (ITA), which is made up of 550 members, only includes 30 literary translators, most good translators not being members. But, inversely, public support for the translation of Hebrew into other languages is significant.

THE TRANSLATOR IS AN AUTHOR

- The role of the literary translator, in its specificity, must be recognised. The translator is an author and must be recognised as such.
- Consequently, the translator's legal status must be improved. The stipulations of the Berne Convention, of which all the partners in the Union for the Mediterranean are signatories, must be applied.
- Publishers must ensure the visibility of translators on the book translated and in their catalogues. The media must refer to the translator. Libraries should ensure that the translator's name is recorded when books are catalogued

IMPROVE THE STATUS AND SOCIO-ECONOMIC CONDITION OF LITERARY TRANSLATORS

- The economic and social precariousness of the translator must be the object of collective and concerted attention on the part of publishers, translators and programmes of support for translation.
- Professionalization of literary translators must also pass via the improvement of working conditions: access to grants for translation, possibilities for residence, study trips, appropriate tools.

The training of literary translators

In general, university training for literary translators leaves something to be desired, even if they are recognized as excellent. There exist programmes of study in universities for translation and interpreting, but in insufficient numbers, and in which literary translation is marginal or dealt with in a superficial way. They are generally part of programmes of study of foreign languages. The weakness of university training for professional translation is often mentioned. Numerous translators, notably amongst the younger generations, have an insufficient grasp of the language of arrival, even of the source language, and are sadly lacking in literary or artistic culture – even of more general knowledge.

An opposition is often made between the university training of translators and informal training through workshops. But however good one’s knowledge of a language, it is not enough in order to be able to translate well. This is an undertaking that requires a method but also an intimate knowledge of one’s own language, knowing how to write, a capacity for imagination and empathy, an intellectual and sensible capacity to stay “between” languages, “between” their resistances. Thus – and because the literary translator gets a training in practice as well as in the learning of languages in pairs, collective workshops are invaluable. The Escuela de Traductores de Toledo, for example, testifies to the fact that happily, these two approaches can complement each other in a university programme – but the Escuela is still the exception.

During the seminar in Alexandria in November 2010, the beneficial role of non-university projects for improving literary translators throughout their development was recalled. Some of these projects, around the colleges of translation (or centres for literary translation) bring together residency and workshops, such as Ekemel in

Greece, the Literarisches Colloquium in Berlin, the Collège de Se-
neffe in Belgium, the Collège International des traducteurs in Arles, with its translator Factory. Others favour literary encounters that include work on translation, such as the network Halma’s Literature in Flux, Poetry Connection or Word-express run by Literature Across Frontiers, the meetings of the Centre international de poésie in Marseille, the Maison des écrivains étrangers et des traducteurs in Saint-Nazaire. Or they make translation the goal of collective writing, such as at the memorable Centre international de traduction poétique at Royaumont.

As the studies signal, this informal training concerns literature and the languages of the EU for the most part and only rarely the human and social sciences or other languages around the Mediterranean. Similarly, residencies for translators are rare on the Southern shores. Let’s praise the creation in Morocco in 2011 of the project Dar al Ma’mûn, a residency for artists and translators, a centre for art and a library.

Last but not least, the map shows that authors themselves, novelists, poets, playwrights, philosophers add a very significant building block to the translation edifice, in the literary domain as in the human and social sciences, when they apply themselves to translating their contemporaries. This is a reality that should not be underestimated, because it is fully a part of literary translation. Authors then play an opening up role, contributing in a significant manner to renewing imaginaries and knowledges. One thinks, for example, of Tahar Ben Jalloun, translating Mohammed Choukri’s Le Pain into French in 1980.

➤ Professionalization passes via publishers and translators paying greater attention to the development of quality work.
The translation of literary work or of work in the human and social sciences must be recognised and validated in the career of academics doing translation.

SUPPORT ORGANISATIONS OF LITERARY TRANSLATORS

- Literary translators should be supported in their attempts at organisation and dialogue, and notably in their efforts to multiply the links between translators in the Arab world, in Turkey and in the EU.

TRAIN LITERARY TRANSLATORS

- The development of university programmes including specific training for literary translation should be systematically encouraged.
- A particular attention must be given to so-called ‘rare’ languages in these forms of training.
- University training and informal training in workshops must be thought of as complementary.
- The opportunity for a translator to improve themselves through training or a collective translation project is a priority. Consequently, the development of quality training programmes must be supported.
- The development of collective workshops for translation, finally, must be promoted, most notably in the domains of theatre and the human and social sciences.



TRANSLATING LITERATURE

If not the novel, nothing!

Literary translation “between the shores” is largely dominated by fiction, often in an exclusive manner.

In Arabic, classic European novels of the 19th and the first half of the 20th century that have fallen into the public domain, are omnipresent, and several translations can often be counted for the same title. In Tunisia, as Jalel Al-Gharbi emphasises, the translations of French classics are in fact adaptations and are “more like study notes”. But it should be noted that corpora are still largely incomplete. As regards contemporary literature, it is in large measure absent. And the contemporary writers translated are often secondary authors. Modern or post-modern prose in other forms than the the novel is translated more often in Turkish or Hebrew than in Arabic.

In Arabic, Turkish or Hebrew, priority is given to works that incarnate the centrality of a “Western” language or culture in relation to “subaltern cultures”. One notes the glaring absence of the great Antillean French or Francophone Belgian or Swiss authors, the sporadic presence of Indian or African Anglophone authors, with just a few titles having appeared in Egypt in the last five years... The presence of Latin-American authors (writing in Spanish or Portuguese) is low. Finally, for translations into Arabic, female authors seem to be neglected relative to their equivalently well-known male colleagues.

Inversely, the contemporary Arabic or Turkish novel prevails massively in the languages of the EU, with a preference for novels with a socio-ethnographic character, as has been abundantly underlined in the studies. This situation is sometimes so grotesque that it is readily picked out by Arab intellectuals and writers, when the opportunity arises.

Once more, the diversity of authors is in proportion to the number of books translated. With the exception of German, French, Spanish, as well as Italian, Arabic literature is better represented, albeit with significant disparities. Everywhere else, one notes the absence of major contemporary Arab authors, disparate catalogues, the under- or over-representation of certain Arab “regions”. In a general manner, besides Naguib Mahfouz, Nobel Prize winner of 1988, Mahmoud Darwish and Adonis for poetry and Alaa Al-Aswani, author of the bestseller *The Yacoubian Building*, most contemporary Arabophone authors are at best only accessible in three or four languages in the EU. Proportionally, Francophone or Anglophone Arab authors (Khalil Gibran, with *The Prophet*, omnipresent) have been translated more, for some time, notably in Germany or in Central or Eastern Europe (Tahar Ben Jelloun, Amin Maalouf, Mohamed Dib, Assia Djebar, etc.). In this landscape, Arabic poetry represents in general 15-20% of literary translations, but more in Spanish (a third). Classic Arab authors are little translated, other than in countries that still have a tradition of Middle Eastern studies. Finally, tales continue to represent an important part of translations from Arabic, with *The Thousand and One Nights*, most notably in the domain of young people’s literature. With regards to the latter, Mathilde Chèvre notes the lack of interest among European publishers for contemporary creation in the Arab world.

From a long time limited to the translation of Yaşar Kemal and Nazim Hikmet, who are present throughout the corpora, translated

Turkish literature is dominated by the work of Orhan Pamuk, Nobel Prize winner of 2006, who, it must be recalled, was translated in Syria in 1989, in the 1990s in France and Germany, before he was awarded the Nobel prize. He is followed by authors like Elif Şafak. Classic Ottoman or Turkish authors from the start of the 20th century are little translated, unless it is Ahmet Hamdi Tanpınar – a “direct consequence of the popularity of Orhan Pamuk’s novels” (Hakan Özkan). In the languages where Turkish literature has a greater presence, small, recently created publishing houses make new or less well-known authors more widely known.

As for Israeli literature written in Hebrew, one notes there too the strong presence of novels, alongside life stories and memoirs, which constitute a significant part of the translations into German, for example. Major contemporary Israeli authors (notably Amos Oz, David Grossmann), writing in Hebrew seem to be the object of a fairly systematic author policy (several titles by the same author in the same language) in most languages in the EU.

Bilingual Books

In what is offered to readers, the bilingual book unfortunately occupies a very marginal place in literary publishing, even though all sorts of bi- or pluri-lingualisms exist in the Euro-Mediterranean region. The bilingual book retains an exceptional character, reserved for poetry and for children’s writing, although it is an extraordinary lever for an intercultural apprehension of languages and for the development of a culture of translation. However, one notes a particular effort in Germany (Turkish/German), in Spain (Spanish/Arabic) or in the Maghreb countries (Arabic/French/Amazigh).

The Criteria for Choosing

“Bestsellerisation” is a general phenomenon, which has a direct impact on intercultural imaginaries. It nourishes the idea that it is enough for a publisher to take the two or three bestselling books in a publishing market of reference to construct a translation policy. But the success of a book on one market doesn’t necessarily entail its success on another. Moreover, the bestseller is ambiguous. It can play the role of a locomotive, carrying readers to other authors translated from the same language. But it can conceal important authors, interpretations of the world, aesthetic propositions and socio-political realities.

Literary prizes are another mode of choosing noted in the studies. To choose a book according to the literary prize that it has received in a country poses the question of the adequation between the local and the global, such forms of recompense rarely being independent of the contingencies of the local publishing market from which they emanate. The Nobel Prize has incontestably played the role of a lighthouse in a vast literary ocean, as the way that awarding the prize to Mahfouz and Pamuk has brought along new readers has shown. But it is worth underlining that that this effect is not systematic and its duration is not guaranteed. One may also ask oneself if the strength of the impact of the Nobel Prize for Literature is not due to the fact that it has been awarded to authors from languages and cultures usu-

ally considered peripheral or subaltern in the Western book market. Showing that it is difficult to escape from the logic of the literary prize but that it is also possible to construct a similar institution as an alternative, the recent International Prize for Arab Fiction, created in Abu Dhabi in 2008 with the support of the Booker Prize Foundation and the Emirates Foundation, is inscribed in a logic of valorisation of contemporary literary creation within the Arab world, on the basis of criteria of evaluation that keep the expectations and projections of the West regarding what Arab literature is and should be, at a distance. Besides, publishers are often confronted with the logic of the list, which the major programmes of translation or support for translation are fond of (programmes of Arabic translation that plan between 100 and 1000 translations in a given time, lists of recommendations from foreign cultural services, etc). The criteria that preside over the establishment of these lists are only rarely made explicit. They often derive from the priorities that their financiers wish to make prevail without (daring) to formulate them, and these “propositions” are often disconnected from the real needs of society and the publishing world.

The presentation of the translated book

Studies of the translations of Arabic or Turkish offer an anthology of the orientalist clichés used by publishers and/or promoted by the media, clichés that draw on the archaic orientalism of the 19th century – including for young people’s literature, which is full of commonplaces described by Mathilde Chèvre. Book covers make an immoderate use of the figure of the woman in a veil, of the man in a gallabiya or in a keffieh, cupola in Istanbul or the alleyways of the medina. Publishers don’t hesitate to make a travesty of the title, as Lea Nocera signals for a book whose original Turkish title, ‘The Book-seller’s house’ was transformed into ‘Hotel Bosphorus’. New publishing houses, as Nil Deniz remarks, are now inscribed against the grain of this tendency. And the recourse to clichés is not absent from the translations into Arabic or Turkish, and a bridge in the fog in Prague is the ritual hook for selling Kafka or Kundera. It nonetheless remains that these biases also govern the promotion of books, their visibility in bookshops and colour the media reception of books. For Emmanuel Varlet, it follows that “intercultural imaginaries appear to be more and more separate from the realities of the Arab world.” In its contemporary translation, the effect of orientalism is that “literary works are presented in the form of ethnographic documents or testimonies with an ethnographic or literary value and thereby find

themselves denied a properly literary value” (Richard Jacquemond). Basically, the mapping is calling into question the poverty of the imaginary and of contemporary sensibilities.

Translating “across”

In the domain of literary creation, whether that be of fiction, poetry or theatre, the distance that is created between the original text and its translation, by virtue of the passage through an intermediary language (the frequency of which we have signalled), tends to disconnect both the translator and the reader from the sensible world of the author, from his or her implicit social or cultural referents, from his or her language games. Even if one properly conceives the effect of the profitability of a translation that serves as the “original” text for another translation, even if one can clearly see the interest that a publisher has in purchasing the rights for an important author so as to gain a position in the market without knowing whether or there exist translators able to do the translation, it is more difficult to picture the interest that the author or the reader might have in this con trick. Besides this phenomenon, the leitmotif of the mapping is that translations in the literary domain are often of a poor quality in all languages, even if there are some spots of excellence. This reality holds most notably in countries where literary translation and literary translators are not recognised in their specificity, where publishers don’t pay much attention to the importance of a successful translation, where the support for translation is not conditioned by minimal criteria for quality: the verification of the translator’s qualifications or ability, appropriate remuneration, adequate deadlines, contact with the author when that is possible, revision of the translation in concert with the translator, absence of censorship of the translated text.

Bringing the translated book out of its enclave

Last but not least, the responsibility of literary criticism – across all media – is engaged. In general, and quite flagrantly, literary criticism displays no interest in what is “translated” in the book translated, in the “share of the foreign.”¹ (Kadhim Jihad) This lack of interest is injurious to the translator, but also to the very sense of the translation as a gesture and as a project. It must be connected to a more general contempt for the cultural and political stakes of trans-

1 Kadhim Jihad *La part de l'étranger : La traduction de la poésie dans la culture arabe*, Arles, Actes Sud, 2007.

lation in contemporary societies. The translated literary work must be opened up to the world, it must be given so as to be read, heard, shared. It calls for being brought into relation with other artistic creations or with the debate over ideas, as is the case with Rencontres Averroès in Marseille. Studies undertaken in Italy, France and Spain, for example, show that it is possible to evolve from a very restricted public of specialists to a broader public. Time and a constant effort in publishing, and good translators, are needed. But moments for cultural encounter are needed too, in which readers, publics, have the opportunity to discover an author, not so much as a function of his or her national belonging as of the artistic, social or political context in which s/he develops, to encounter his or her translator, to hear languages... Once they are opened up to the world and the universe of translation, journals and magazines, whether printed or online, have a central role to play here in this bringing into relation and incitement to discovery. As the conference organised in Istanbul by Literature Across Frontiers and the Turkish Ministry for Culture and Tourism has recalled², electronic media, in their two dimensions as information providers and social networks, are also important places for contextualisation and for debate. The importance of local literary events, whether one-offs or developed throughout the year, have been underlined during the Alexandria seminar. It may be a matter of governments’ cultural initiatives, which are important for opening up routes to discovery (such as with les Belles Etrangères in France), but also of local projects, provided by local associations or collectives in a logic of sharing and participation rather than promotion *stricto sensu* – even in a back and forth logic across the shores, in the form of real cultural partnerships, as with the very recent Beirut 39, which resulted from cooperation between the Hay on Wye Festival in Wales and Beirut the World Cultural Capital of the Book 2009.

Young people’s literature

In her transverse study of the translation of young people’s literature from and to Arabic, Mathilde Chèvre shows that Arab publishers import and translate “scientific books, dictionaries and encyclopaedias, major literary works produced in the West that are always evidently

the same and have been tirelessly translated over the last fifty years, albums tackling the question of children’s psychology” for children. “The countries of the EU, for their part, import ‘orientalism’, adaptations of The Thousand and One Nights, Sindbad’s adventures and the Caves of Ali Baba, for their children, but do not translate, or translate very rarely, the books produced by Arab publishing houses from the contemporary era.” The publication of young people’s literature, however, does join up with the major tendencies noted for literature in general, that is to say, the innovative role of “new publishing houses (in Lebanon, Egypt) which promote Arab creation”; “the importance of phenomena of internal translation, or of creation in the French language, which is very frequent with children’s publishing houses in the Maghreb and which one finds some examples of in Lebanon”; the significant role of small publishers, in France notably, in the translation of “creations coming from the Arab world, or in the direct commissioning of the work of Arab authors and illustrators.” Insisting on the emergence of creation in Arab writing for children as worth being supported and recognised in its own right, she shows that it contributes to creating a context that is favourable to the translation of a creative young people’s literature. In the conclusion of her study, Mathilde Chèvre sketched out an analysis of the significant processes of adaptation (of images, names, certain aspects of the story) that one finds in the translation of young people’s literature into Arabic. She insists on the “cultural, religious, educational stakes that are at work in the translation of a book for children, during its passage from one language, but also cultural and religious sphere and identity, to another”, and shows that young people’s literature is a sort of precipitate, in the chemical sense of the term, of translation as an intercultural process. The studies carried out for the mapping project for translation to and from Turkish reveal interesting aspects, which ultimately call for a more systematic study. The major presence of Turkish children’s writing in Germany, which has significant Turkophone population, and the existence of numerous bilingual books is noted in particular. And in her study of the translation of Swedish into Turkish, Annika Svahnström notes that in a decade, a hundred titles have been translated from Swedish into Turkish, connecting this phenomenon to the global success of Swedish authors writing for children.

2 http://www.lit-across-frontiers.org/projects_detail.php?id=9 accessed 5th November 2011.

PROGRAMMES OF SUPPORT FOR TRANSLATION

- Programmes of support for translation are indispensable for encouraging a diversification of translated works, as much in terms of literary genre as of source languages.
- Programmes of support for translation cannot limit themselves to support the translation of a specific work or even of list of works produced arbitrarily from the position of a bird's eye view.
- They must support the development of structuring initiatives that favour the comprehension of literary movements and encourage quality translation, its proper diffusion and promotion to the public (journals, whether printed or internet, book fairs, networks of bookshops, literary encounters or festivals, strengthening of the book chain through the inclusion of the role of libraries).
- The diversification of source languages for the translation of young people's literature participates in the development of a curious mind amongst the younger generations.

THE QUALITY OF TRANSLATIONS

IMPROVEMENT IN THE QUALITY OF TRANSLATIONS IS EVERYONE'S CONCERN:

- Publishers (the choice of a translator, enough time for a translation, sufficient remuneration, systematic mechanisms for the revision of translations including the translator, refusal to use an intermediary language);
- If possible, the author him or her self;
- Programmes of support for translation, which must ensure the quality of the translations that they support;
- Literary critics should be trained in commentary on translations and the media made aware of this stake.



TRANSLATING THE HUMAN AND SOCIAL SCIENCES

Besides the studies of pairs of languages in the mapping project, the overviews regarding translation from and to Arabic, Turkish and Hebrew, our conclusions rest on four principal sources of reflection: the study carried out in Casablanca by the King Abdul-Aziz Foundation on his own collection of works translated into Arabic in the domain of the human and social sciences, between 2000 and 2009, as well as the conference organised by the King Abdul-Aziz Foundation in Casablanca in November 2010, on “Translating Modern Political Thought”; the three study days organised in the framework of the platform “Translating the Human and Social Sciences in the Near East”, which was initiated by the Institut français du Proche-Orient (IFPO) and by Transeuropéennes, in Beirut (November 2009 and April 2010) and Amman (September 2010); the discussions with the team at IRE-MAM at Aix en Provence. For reasons of finance and deadlines, the mapping do not yet have available more prolonged studies on the translation of the human and social sciences into Turkish and Hebrew. This aspect will be completed at a later date. The present overview takes up and extends the conclusions presented by Elisabeth Longuenesse of the IFPO (Beirut) and Mohamed-Sghir Janjar (Casablanca) during the intermediary seminar in Alexandria in November 2010 and those from the workshop at Royaumont in May 2011.

The status of the human and social sciences and the status of languages

The translation of the human and social sciences is a question whose importance is generally under-estimated, and even not thought about at all, as much on the South as on the North of the Mediterranean, as much on the part of research institutions and public bodies as on the part of researchers themselves. It is often related only to the necessity of publishing in English so as to guarantee a presence in international referencing systems. The stakes of translation for the renewal of languages, for education and the development of societies and knowledge are disregarded. In global capitalism, in the global competition to be a centre of attraction, the rules of which impose a generalisation of quantification procedures, the introduction of competition and of ranking among universities, the ranking of tools for the valorisation of research, the human and social sciences are both caught in inappropriate contexts, devalued, and considered to have little potential, economically, professionally and socially. Largely unexplored, the question of linguistic practices in research nevertheless merits particular attention. The current landscape of the Arabic world, in Turkey and in numerous European countries is effectively one of a growing dissociation between the language or languages of the production of knowledge and society. Emphasised in 2008 by the historian Edhem Eldem, during the first working sessions of the group “Translating in the Mediterranean”, commented on abundantly in the work of the mapping studies on the Near East, recently analysed by the sociologist Sari Hanafi,¹ the effects of linguistic separation within a field of knowledge, as a function of the language of production (local language, international language) de facto entails a compartmentalisation of references and sources used. In the intermediary seminar on the mapping in Alexandria in November 2010, the philosopher Ferda Keskin made a similar observation about the human and social sciences in Turkey.

With regard to research, the meetings in Amman and Beirut have shown that it is exposed to growing interactions with the demand for expertise, conceived as the provision of a service. Research-

ers are thus more and more frequently mobilised so as to produce local expertise on the basis of specifications formulated using the terminologies, references and normative frameworks of their sponsors (NGOs, government agencies, intergovernmental organisations).² Such work in turn influences the research, forms of problematisation, terminologies. In fact the situation for research in the Arab world remains deficient, notably on the ground research.

Finally, made fragile everywhere as places for the development of knowledge in the human and social sciences because of the logic of international competition and sometimes because of political control, universities tend to “externalise” debates about ideas. Such debates, however, do not for all that find a place in society, where the “official” (public or private) media too often contribute to levelling out and polarisation. The hermetic institutional separation between research and culture contributes to this state of affairs. Thus, the European Commission, for example, operates a compartmentalisation of the human and social sciences in the research “sector” which prevents there being any support for the translation of European publishing projects bearing on the debate about ideas and the human and social sciences.

From Arabic: Knowledges on the periphery

Within the framework now set up, the translation of the human and social sciences appears at the same time as the most unequal domain in the matter of translations “between the shores” and the domain that calls out to societies the most, from the points of view of the centrality, the hegemony and that of the conditions of possibility of a co-production of knowledge “between the shores.”

At this stage in the mapping project, it has to be said again: the contemporary human and social sciences produced in Arabic are not translated, either into the language of the European Union or into Turkish, and even less into Hebrew. The few translations that do exist (thirty or so in 25 years into French, for example), as Ri-

¹ Sari Hanafi ‘University Systems in the Arab East: Publish globally and Perish locally vs publish locally and perish globally’ *Current Sociology* 59 (3) 291-309, 2011

² See in this regard the contribution of the Institute for mental health at the University of Birzeit on this subject, during the study day organised by the IFPO and Transeuropéennes in Amman in September 2010, www.transeuropeennes.eu/en/articles/239
www.transeuropeennes.eu/ressources/pdfs/Compte_rendu_de_la_journee_d_etude_Traduire_les_sciences_humaines_et_sociales_au_Proche_Orient_Amman_29_septembre_2010_26.pdf

chard Jacquemond summarises, bear on “two domains of choice: the debates and polemics around the place of Islam in modern Arab societies [...] and those around the question of women and for the most part only concern a few languages.”

In any case, the authors translated vary noticeably from one country to another. Thus, it is only recently that the Syrian philosopher Sadiq Jalal Al-Azm³ was translated into French, although translations of his texts have existed in German and English for a long time. Finally, not all the conditions for the good reception of contemporary Arab authors are always met, because of the lack of a critical apparatus and/or because of a low quality translation. As for critical journals, rare are those that, like *Transeuropéennes*, publish and translate Arab authors. Too frequently, and as has been seen with the Arab revolutions and upheavals, the European gaze remains privileged. In sum, the principal Arab intellectuals translated into European languages or into Turkish are those who write in English (in the first ranks of whom are Edward Said, but also Nawal al-Sadawi) or French (Mohammed Arkoun, Fatima Mernissi, Tariq Ramadan, Moustapha Safouan). With regard to the existing situation, it is also a question of only a small number of authors, and this doesn't do justice to the richness of production in domains as diverse as philosophy, psychoanalysis, political science, history, sociology, anthropology...

As for the translation of classic Arab thinkers, this can be summed up in many countries by just a few authors, in the first ranks of whom figure Al-Ghazali, followed by Ibn Arabi, Ibn Rushd, even Al Farabi, and more rarely, Ibn Sina, Ibn Tufayl, Ibn Battuta... Let us however signal the importance of the renewal of translations, readings, commentaries on the part of philosophers and historians of thought like Ali Benmahklouf, Marwan Rashed, Abdessalam Cheddadi, in the francophone domain, so as to reposition Arabic thinking and its legacy in the 21st century – including from the point of view of thinking translation.

It is no surprise that the translation of Arabophone authors via an intermediary language (French or English) is frequent practice. Just recently – and without it being possible to say what the effect of the Arab revolutions and upheavals will be on the curiosity of publishers and the public - the argument about the small sizes of the markets involved is generally invoked to explain the lack of Arab authors in the publishers human and social science lists. But this information cannot be dissociated from the more general context of the perception of the Arab world. The discourse according to which there is nothing to translate in contemporary Arab knowledge production merits particular attention here. In the Arab world it often originates in self-denigration, and in Europe, from a contemptuous attitude. But, for Mohamed-Sghir Janjar, this question is more complex. In an exchange of emails on the subject of the present conclusions, he observes that sometimes very young Arab authors “who work in foreign languages and thus publish in prestigious collections of European publishers” inscribe their works “in the cognitive procedures and epistemological postures that are recognised amongst their Western peers”, whereas their “Arabophone colleagues who research and target the Arab public often work according to a global explanatory model which essentialises social practices and facts instead of historicising them and providing frameworks to interpret them.” And he adds “not using the codes, tools and reflexes that have been anchored in the European academic field for more than a century, it is difficult for this kind of Arab work to find translators or a reception in Europe.”

Rejoining in this respect the more general phenomenon of the “brain drain” which siphons the energies and competences of the South towards the North, and which is denounced in a recurring manner by development NGOs, Mohamed-Sghir Janjar underlines again the components of this paradoxical situation: “brilliant Arab researchers [...] fleeing the crisis of the universities on the Southern shore; the academic fields and publishers in the North, who are strengthened by what they bring; and finally, the crisis of the assimilation of modern knowledges by Arab societies (in their language), which is aggravated.” The paradox culminates in the fact that a part of the programmes of support for translation in Arab countries goes towards the translation of knowledges about Arab societies written by Arab intellectuals in other languages, whilst at the same time, there is a “refusal to carry out the necessary reforms at the level of university teaching likely to reduce the qualitative and quantitative gap on the plane of knowledge (human and social sciences).”⁴

However, as the encounters organised with the IFPO in the Near East, and as the work of Casa Arabe also testifies,⁵ as it is devoted to translating and making the contemporary Arab world in Spain better known, there are nuclei of production in the human and social sciences which deserve to be identified, made visible and translated.

From Turkish, From Hebrew: heterogeneous situations

More geographically marked – as Hakan Özkan has noticed, the Balkans testify to a certain interest in Turkish work in the historical and political fields – translation of Turkish research is marginal almost everywhere else. It is nevertheless expanding in numerous fields of knowledge, with a firm grasp of global epistemological and cultural changes as well as with the major contemporary Turkish debates. Turkish authors writing in French, German or English are nonetheless published and/or translated in different European countries, like the historians Iber Ortaly, Edhem Elden, the sociologist Nilüfer Göle, the political theorist Ahmet Insel, etc. But one observes that there is little translation between the French, English and German of these authors, which reinforces the compartmentalisation already mentioned, between the languages of knowledge production and the ignorance of entire areas of contemporary Turkish critical reflection. These elements are not anodine, when one considers how virulent the debate has been about Turkey joining the European Union and the nature of the stereotypes that it mobilises, including within elite circles.

With regard to Israeli authors, they too are also often “between” languages, Israeli universities privileging English for research. Most thus write in English and/or Hebrew and the works translated are often either from one language or the other, or both. For the most part the works translated concern Israel's history, the history of the Jewish people, the history of Zionism, Israeli politics, the Israeli-Palestinian conflict. Their quantity and the nature of the titles varies depending on the country, public positions and sensitivities with regard to the conflict. The “new historians”, for example, and more broadly, geographers and urban planners, philosophers, critical sociologists, remain barely accessible, un-

less, there too, in maybe three or four languages. In Arabic, it is essentially research institutes like Madar – The Palestinian Forum for Israeli Studies in Ramallah, and the (Beirut-based) Institute for Palestine Studies who translate Israeli authors. The political stakes of translation has a divisive effect there as well.

A new dynamics of translation in the Arab world

In his introduction to the important study carried out by the King Abdul-Aziz Foundation in Casablanca of its own collections between 2000 and 2009, dated 2010, Mohamed-Sghir Janjar recalls the cultural and political challenges of the Arab world: “the resumption and consolidation of the process of cultural modernisation” initiated for some countries at the end of the 19th century; the “generalisation of the process of Arabicisation of all stages in teaching, which is an advance in itself” but which “necessitates imperatively and in parallel the development of the practice of speaking foreign languages and the diversification and intensification of the labour of translation”; the challenge of a “political nature” that consists in integrating the fundamentals of political modernity (democracy, citizenship, human rights etc). The Arab revolutions and upheavals of the year 2011 and the processes of democratisation that they brought about by a domino effect do not contradict this vision. They are inscribed in a will to emancipation and freedom and in a movement of the taking hold of oneself again for which the holding of elections in Tunisia is another sign.

Pointing to an increase of 34% in the number of books translated by Arab publishers, with an average of 268 books against 198 books in the previous decade, with the human and social sciences representing between 13 and 18% of the whole of Arab translations, Mohamed-Sghir Janjar and Hasnaa Dessa nonetheless point to unequal changes across countries, with a decrease in the number of translations in this domain in Kuwait and in Jordan, a small increase in Egypt (8.7%), a very clear increase in Lebanon

(30%), thanks notably to the role of the Arabic Organisation for Translation (AOT), a very significant development in Syria (61%) and in Morocco (54%) – even though Morocco doesn't have any specific programme of support for translation. New dynamics in translation have also appeared over the last ten years, notably in Saudi Arabia and in Algeria. Finally, private publishers dominate the market of translation of the human and social sciences, except in Egypt and the Gulf States, where the study reports a “quasi-monopoly of the public sector.”

The insufficiencies and constraints of the translated book

A leitmotiv of the map is the lack of visibility of the original title of the book translated and the frequent absence of any indication of the language from which the book is translated. This complicates the analysis and creates vagueness with regard to the status of the translation. This question is all the more important given that translation via an intermediary language for languages other than French and English is a rather frequent practice. Finally, translated books in general lack an appropriate critical apparatus. The studies carried out by pairs of languages, the conferences and study days on the translation of the human and social sciences undertaken for the mapping project also signal the poor quality of numerous translations in the human and social sciences. A badly translated book disrupts the understanding of an author or a movement of thought, sometimes as far as to result in sheer nonsense. The lack of terminological coherence between several translations of the same author (published in different Arab countries), including for the same book, is also a recurring difficulty. In the light of these observations, one can measure all the better the paths opened up by the AOT in terms of the professionalization of translation in the human and social sciences (the critical apparatus, revision of translations, lexicon at the end of the book).

Figure 8. Total of the translations into Arabic in the field of Human and Social sciences (1990-2009) according to the number of titles

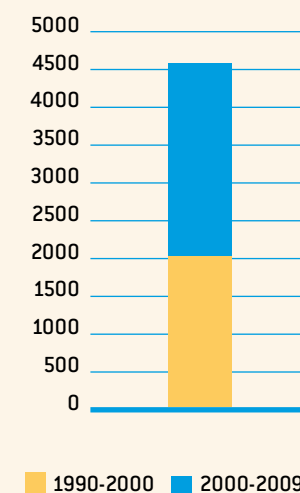
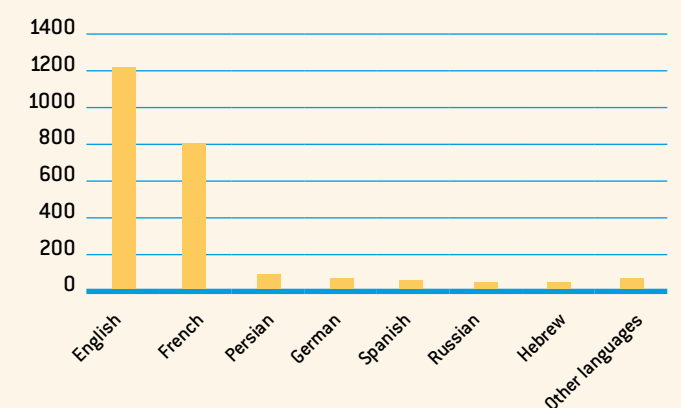


Figure 9. Distribution of the translations into Arabic in the field on Human and social sciences, by language (2000-2009)



3 Ces interdits qui nous hantent, Islam, censure, orientalisme Marseille/Aix-en-Provence/Beirut, Joint edition Editions Parentheses/MMSH/Ifpo, 2008

4 Email exchange between M-S Janjar and G. GlassonDeschaumes 17.11.11 – 1.12.11
5 <http://www.casaarabe-ieam.es/>

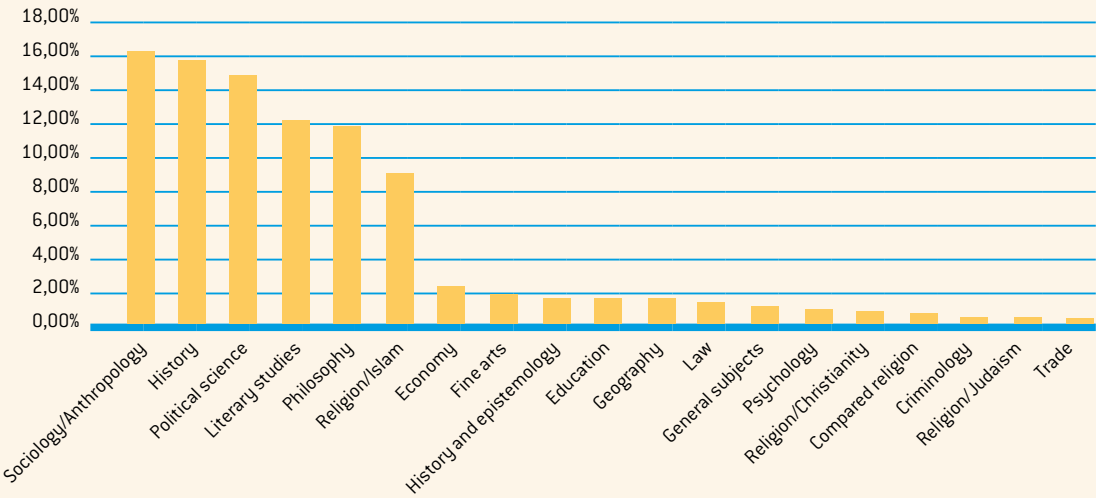
Finally both the study by Ali Hajji of translation in the Gulf States and the study days organised with the Institut français du Proche-Orient have shown the reality of the effects of censorship on the translated text and the phenomenon of self-censorship practised by the translator him- or her-self: Franck Mermier reminded us that censorship also operates on the circulation of books between Arab countries. The study shows that “French intellectual production [33.5% of books translated] constitutes a real competitor for English production [48.5% of books translated]” but nevertheless specifies that it is a matter not only of French authors but of French editions of authors writing in German, Italian or Spanish. “If one excludes Egypt and the Gulf States, where English constitutes the principal source language [...] modern and contemporary French thought is very much present in the list of translations published in Lebanon, Syria and the Maghreb.” Another lesson from studying the catalogue of the King Abdul-Aziz Foundation is the “relative growth in Arab translations of Iranian intellectual production” owing to “Shiite Arab intellectuals in Lebanon, who make the works of contemporary Iranian philosophers and theologists known, along with [...] thinkers of the so-called reformist current.” Just as for the literary domain, the study brings out the “weak presence of other European languages” (German, Spanish, Russian or Italian), “the lack of interest in human and social science work published in Turkish, with the exception of the texts of a mystic thinker such as Nawrassi”, in Hebrew work too, and it also notes the absence of any Arabic translations from ancient languages. The study shows that three-quarters of translations into Arabic come from fields of knowledge that are important for research in Arabic today: the study of social facts, history, political science; literary and linguistic studies, philosophy; studies of Islam as a religion and as a civilisation. In concluding a detailed analysis of these translations, the study highlights some major absences, including that of comparative religion, and it underlines the major tendencies: that of a renewed interest in the classics, a continued interest in contemporary French thought (but notes important contemporary authors and currents of thought are missing), that of research into new Islamic thought and that of the re-appropriation of authors of an Arab origin (Mohamed Ark-

oun, Wael Hallaq, Moustapha Safouan or Fethi Benslama; Abdelah Hammoudi, Samir Amin, Hicham Sharabi, Georges Corm, etc). However, with regard to this last point, in the overview that he offers of studies of translation to and from Arabic, Richard Jacquemond places the emphasis more generally on a “re-appropriation of knowledges” in the sense that Saïd described orientalism as a construction of the self by the other: “more than of translation, we should speak here of the re-appropriation of representations and knowledges produced abroad and/or by foreign languages.”

Who translates?

In the matter of the human and social sciences, the answer to this simple question is almost always the same and seems to be valid for all languages. It is researchers and academics who translate. In bilingual or plurilingual countries, they are obliged to translate their own texts, in a permanent to and fro between the local and international. Aside from these high level specialists, translators in the human and social sciences are generally not (or little) trained in translation (a lack of linguistic competence, a weak grasp of the subject matter, a lack of method, a lack of the professional code of ethics). In a general manner, the decline in levels of linguistic ability and training in the human and social sciences means that there is a real lack of translators amongst the younger generations. Translation is not included in degree courses in the human and social sciences. The fact of translating a work is not considered to be research work for a university career. And the prevention of mobility amongst students and researchers in the Arab world - because of the restrictive policy in the EU regarding visas - now prevents numerous young researchers from coming to get a training in European universities, thus cutting off a fruitful link - that could have existed for the previous generations – between the fact of studying in a country, of making intellectual and scientific connections there, and then translating. Finally, there is a convergence of views on the fact that translators in the human and social sciences must, in the first place, be trained in the discipline or in the problematics that they are translating, and that they can and should be trained in the method and art of translation properly so-called.

Figure 10. Distribution [in percentages] of the Human and social sciences translations into Arabic, by field (2000-2009)



THE HUMAN AND SOCIAL SCIENCES: A STAKE FOR EURO-MEDITERRANEAN COOPERATION

- Instead of the secondary status to which they are too often reduced, the human and social sciences must be recognised for their role in the development of knowledges and societies, and for social debate.
- Consequently, the translation of the human and social sciences must become a priority for the Euro-Mediterranean partnership. In effect, it doesn't just have academics, researchers, and students as their addressees. It also participates in the development of a critical space in society. To translate is thus to invite readers to the banquet of ideas for constructing the common.
- Support for translation works in the human and social sciences is a necessity. However, it must be the object of a concerted and coherent approach, taking into account the entire translation chain, here too.
- Whilst reinforcing and supporting the translation of the human and social sciences in the Arab world, this passes via new geographies in the journey of ideas and knowledges, which reduce the effects of centralisation in the production and diffusion of knowledges.

SUPPORT THE EMERGENCE OF NEW FORMS OF COOPERATION

- Translation in the human and social sciences is a locus for and a mode of production of knowledges in its own right and should be recognised and valorised as such, as much by the university and research (as institutions), as by researchers, translators, publishers, and commentators. The development of this locus in its own right calls for new forms of work and cooperation, beyond just inter-university partnerships, and new forms of support taking into account the whole process of translation, including during its collective phases.

PROPOSE THROUGH CONSULTATION, CHOOSE THROUGH CONSULTATION

- Translation in the human and social sciences has a major role in helping in the constitution of knowledges and in the opening up of other modes of apprehension of the world. With regard to the needs identified, the constitution of lists of “missing” authors is not sufficient to address this role.
- National policies for the import and export of production in the human and social sciences ought then to give way to systematic consultation at the local level, the better to take into account the priorities of publishers, translators, academics and researchers.
- On the transnational and regional level, consultation between programmes supporting translation should favour greater transparency and coherence.

CREATING THE CONDITIONS FOR THE RECEPTION OF TRANSLATED WORK

- Whether one organises translation in terms of fields of knowledge or in terms of problematics, it matters most to ensure that different levels of access are proposed: the complete corpus for key authors, collections of fundamental texts on a specific theme, collections of commentaries clarifying a field of knowledge, all allowing for a better apprehension of epistemological frameworks.
- Alongside translations of a scientific character, accompanied by a critical apparatus, even a lexicon, the publication of works destined for a large public also deserves to be developed.
- The articulation between the needs identified on the local level and the circulation of ideas on the global level should be the object of permanent attention.

CO-PUBLISHING

- Taking into account the small size of the markets in question, encouraging co-publishing projects for the translation of the human and social sciences is fundamental, as is creating the conditions for collective work between publishers, in contexts that favour the encounter of researchers and translators.

FURTHERING THE TRAINING AND MOBILITY OF AND ENCOUNTERS BETWEEN TRANSLATORS

- The mobility of translators, like that of researchers, is fundamental, and for the human and social sciences, it must be matched by the placing of translators in existing research contexts (laboratories, universities, institutes, etc.)
- The training of translators in the human and social sciences calls for specific apparatus allowing for the coupling of linguistic and disciplinary competences. Collective experiments in university training or in less formal contexts must be encouraged.
- Training, like the improvement in the quality of translations passes via access to sources, to the tools of work (dictionaries, lexicons etc), indeed to previous translations or to translations published elsewhere by a same author or in the same problematic.

CONCEIVING NEW FORMS OF COOPERATION FOR TRANSLATING THE HUMAN AND SOCIAL SCIENCES”

- The partners of “Translating in the Mediterranean” involved in research and translation in the human and social sciences, who are also involved in different stages in the mapping project, underline the necessity to create a permanent and independent mechanism for consulting, debating, deliberating and cooperating on translation projects to be conducted in the field of human and social sciences, on the Euro-Mediterranean level, with means of work on the long term, and state their willingness to engage in such a platform.



TRANSLATING THEATRE: AN OVERVIEW

At the edge between the worlds of publishing and the performing arts, the translation of theatrical works raises a set of questions that touch on theatre as a public space, the role and responsibility of cultural institutions in the opening onto other worlds, the status of dramatic writing and theatrical work, the economies of the performing arts, cultural memory and hegemonies. The particularity of theatre translation is to be attached not just to the words and sounds of language, like any other translation, but to the body itself, situated in space and time. It is not the object of this present overview to propose a mapping of corpora translated in one or other of the language of the Euro-Mediterranean space – a task for which the bibliographical, technical and financial means are presently lacking – notably for theatre translation to and from Hebrew. It aims to underline some of the contemporary stakes of the journey of works of drama “between the shores” and the possibilities for more equal exchange. It relies most notably on the studies carried out by Virginie Symaniec and Jumana Al-Yasiri in the context of the mapping project, whilst providing complementary lighting, and it aims above all to set the terms of a debate that could be set up as a possible follow up to the mapping project.

The specificity of theatre translation and publishing

Virginie Symaniec shows the difficulty of indexing the “singular problematic of theatre translation on the domain of the book industry only” and the necessity of appealing to other types of research than bibliographic data to determine the realities of theatre translation – a difficulty which is generally valid (between languages in the EU, Arabic, Turkish and Hebrew). Consequently, when one talks of theatre publishing and *a fortiori*, theatre translation, which does not necessarily have the same “repertoire” function as the text in the original language, it is therefore fundamentally important to take into account the realities of the performing arts.

Today, when the practice subtitling texts has become very common, the question of the publishing of theatre works themselves is posed in different terms. Virginie Symaniec notes that “the publication of a staged theatre text represents an extra cost in the production budget which is already often difficult to raise.” In fact, in the end, a broader reflection on the travelling of theatre practices, aesthetics and works, on the reality of the exchanges that this signals, will be privileged. The analysis of bibliographic data is an interesting indicator but a more structured reflection on the translation of theatre “between the shores” cannot be reduced to this.

Translating dilemmas

In a text published in the 1996 for an issue of *Transeuropéennes* coedited with the International Experimental Theater Meeting (IETM) entitled ‘Theatre and Public Space’¹, the writer Rachid Boudjedra recalled how the theatre developed in the Arab-Muslim world on the basis of successive imperial regimes. The Ottoman Empire brought in the Arab world the shadow theatre of *karaköz*. Anchored in the oral tradition, improvisation and theatrical play, *karaköz* “played in the streets, would compete with storytellers, who often had unprecedented capacities for acting, miming, staging the stories that they would tell to enormous crowds sat on the ground, subjugated by the talents of the speakers” Boudjedra writes. The implanting of so-called Western theatre is the result of French and British colonisation. First aimed at Europeans living in the colonised lands, it progressively became the object of translation in

dialectical forms of Arabic and of genuine processes of adaptation, in which the zest of “local colour” (Al-Yasiri) was sought. In popular representations, the translated work then often serves as a roundabout way of criticising the dominant power.

Neither *karaköz* nor European theatre arrives in virgin lands – far from it. Forms of drama, inscribed in oral transmission, and improvisation, and which are acted in the street, in squares, are diverse and of great vitality: tales, oral jousting, improvised story telling inspired by the *maqâmât*, etc. But the development of European theatre marginalises these forms, relegating them to the rural world, promoting an ethnographic approach to them, which, the mapping doesn’t fail to point out, continues to this day.

Are they mutually exclusive? It is interesting to note that several great contemporary artists have devoted themselves to remaking the link, to recovering these forms left in the margins. Thus, the work of Tayeb Seddiki, in Morocco, “alternating the *maqâmât* (sessions) of Harîrî and of El Hamadhânî and the most advanced Western repertoire” (Boudjedra) show that this is not the case at all. And it is not insignificant that two contemporary composers, Ahmed Essyad (Morocco) and Zad Moultaqa (Lebanon) have found inspiration here – the former with his admirable *Necklace of Ruses* (1994), based on the text of the *maqâmât* of El Hamadhânî, and the second with the no less admirable *Zajal* (2010) – the name of the ancestral “oral, poetic and musical jousting” which after having spread throughout the Mediterranean basin still lives on today in Lebanon and in Egypt.

In her study, Jumana Al-Yasiri situated the movement for translating and publishing theatre in classical Arabic in the 1960s, linking it to the emergence of artists trained in Europe. However, Arab directors very quickly experience the limits of the exercise, both because classic Arabic seems not to be well adapted to the body or to the language of theatre, but also because the themes of Western theatre seem external to local reality. In the issue of *Transeuropéennes* already mentioned, the director Fadhel Jaïbi tells of his growing awareness that “the Tunisian had never dreamed on the basis of the same but always through the interposition of the other.” “I very quickly thought (...) that it was necessary to invent a dramaturgy of the ‘here and now’ based on our own lives, our own mythologies, from which the mythology of the everyday, the mythology that interpellates individual and collective Tunisian consciousness, ought not to be expelled.” New, Arabophone authors appear. At the same time, the relationship to translated European texts is transformed, in the direction of a “more audacious creativity and an acerbic critique as much of oneself as of the other” (Boudjedra).

¹ *Transeuropéennes* issue n°11, ‘Théâtre et espace public/Theater and Public space’, Paris, 1996

Dialectal Arabic, that spoken by the actors, Jumana Al-Yasiri notes, is currently privileged and one thus sees the appearance of a dichotomy between translations that continue to be published in classical Arabic and their “re-adaptation by directors with less and less of a ‘complex’, principally in local dialects [like *Richard III: An Arab Tragedy* directed by the Kuwaiti Sulaiman al-Bassam in 2007] ².” Regarding quality translations into literary Arabic “they are often the work of translators who come from the theatre [Marie Elias for Dario Fo, Hanan Kassab-Hassan for Jean Genet, Jabra Ibrahim Jabra for Shakespeare, Mohammed Ismaël Mohamed for Pirandello].” Finally, theatre translation is also exposed to censorship and self-censorship, as much in terms of the text itself (sometimes cut or rewritten accordingly) as in terms of the choice of contemporary authors.

Support for theatre translation in Arabic is essentially handled by the cultural services such as the Institut français (funding for support for surtitling of French theatrical works, the programme *An actor, an author* ³), the Goethe Institut, the Italian Cultural Centre in Cairo. The British Council – but less for the translation of contemporary British theatre than its exporting, via the website Digital Theatre. ⁴ In spite of these observations, there nonetheless exists in the Arab world a real opening up to “a new theatre from elsewhere”, which the International Festival for Experimental Theatre in Cairo is the most official part, and which is translated by the emergence in recent years, of new international festivals. Besides the work of opening up internationally by certain theatre companies in the major Arab capitals, the last decade has also seen the emergence of structuring initiatives centred on the support for independent artists, most notably in the theatre, like the Studio Emad Eddin ⁵ created by Ahmed El Attar in Cairo in 2005, which draws together resident artists, writing workshops, international cooperation and production activities.

Arab theatre: a blind point?

However, there is no choice but to accept that the artists who gave birth to contemporary Arab theatre like those of the young generation remain largely invisible in the EU, rarely put on programmes, translated or commented – with the exception of some, such as Fadhel Jaïbi and Jalila Baccar, Rabieh Mroué, Ahmed El Attar – and in a small number of countries. (Let’s recall that the internationally recognised author Wajdi Mouawad writes in French and works in France). The bibliographic data from the map shows a quasi-systematic absence of Arab theatre, with a few exceptions. In a country like France, where Arab authors are better known and more widely read than elsewhere, and which has numerous Arabophone citizens, it is not unusual to hear professionals invoking too great a difference in aesthetics so as to justify this indifference...

Jumana Al-Yasiri sums up the situation as follows: “the playwrights from North of the Mediterranean have a tendency to adapt non-dramatic Arab texts (*The Thousand and One Nights*, tales, poems...) rather than tackling the theatre writing of the South. Thus, the Egyptian author Tawfiq al-Hakim (1898-1987), an emblematic figure of Arab theatre writing of the first half of the 20th century, the first translation of whom goes back to 1936 (*Scheherazade*), which to this day has beaten all records in terms of translation into European languages, although the majority of Arab practitioners consider that his writing cannot be adapted for the stage, despite (or because) of its poetic qualities.”

Despite the predominance of classic authors such as Tawfik al-Hakim and Saadallah Wannous, and French-Arab bilingual authors, Jumana Al-Yasiri remarks that contemporary authors, whose writing is strongly “politicised”, encounter an audience of a “curious and intellectual European public” (Rabieh Mroué, Lebanon, Riad Masarwi, Palestine, Taher Najib, Israel). However, she signals the vitality of projects that favour young Arab creation in the Anglo-Saxon world, particularly in the United Kingdom, where the Royal Court in London has “taken the initiative to present this new writing in the heat of actuality in the context of the project *After the Spring: New Short Plays from the Arab World*. ⁶ Arab cultural institutions, notably from the Gulf, are associated with these initiatives, because of the mediating role of the passage via the English language and the Anglo-Saxon market, as is the case for Gulf Stage7, which proposes online recordings of young theatre companies from Bahrain, Kuwait, Oman, Qatar, Saudi-Arabia and the United Arab Emirates with English subtitles.

Launched in November 2011 in Marseille and mobilising another linguistic centrality (Arab/French), the project “Dramaturgies contemporaines du monde arabe”, co-produced by the System Friche Theatre with three artistic and cultural operators from the Arab world – Shams (Lebanon), El Teatro (Tunisia) and Al Harah (Palestine) This projects aims at “the research, collection and bringing into light of thirty or so theatrical texts [...] written by young playwrights” from the Arab world, and at “supporting young Arab creation through the setting up of residences for creation”. It includes in support for translation and for bilingual publications. The *SIWA platform*, created in 2007 ⁷ puts at the centre of its work “modes of creation and representation in the contemporary Arab world” by opening up linguistic and geographical itineraries , in the direction of Berlin, Taroudant, Baghdad, Erbil...

The major role played by *Meeting Points* must be underlined here too – an itinerant, pluridisciplinary biennial in the Arab world and in Europe, which has six meetings to its credit and is organised by the Young Arab Theatre Fund ⁸ (Brussels). It brings about genuine decompartmentalisations in the same way that the network Danse Bassin Méditerranée has been able to do for dance.

Finally, and if “contemporary Arab theatre recently translated into European languages, without necessarily being published, passes directly via the stage and surtitling” (Yumana Al-Yasiri), it must still be stressed that it is often the authors themselves who translate themselves, as with Fadhel Jaïbi and Jalila Baccar, or Taoufik Jelali, whose plays are staged in Tunisia in Tunisian dialect subtitled in French, thus joining back up again with the processes of self-translation amply documented in the human and social sciences.

Turkish theatre, forgotten

In the Ottoman Empire, as in the Arab world, dramatic forms were both rich and diversified, with tales, shadow theatre, street theatre, all of its nourished by very diverse sources, from the Persian world to the Mosaic contributions of the peoples of Anatolia. Having sketched out this landscape, Virginie Symaniec stresses that the arrival of European theatre towards the middle of the 19th century

changes the deal. Theatres were constructed, so as to give plays in French or Italian, later translated into Turkish, splitting the public in two – those who participate in an elitist culture, attached to Western aesthetics, and those who have access to popular culture.

Several observations can be made with regard to the translation of theatrical works into Turkish. First of all, the percentage of Turkish theatrical works in the bibliographic counts of the mapping is marginal. That is explained on the one hand by the fact that many works translated and staged were not published, and on the other hand by the fact that “many plays were not translated into Turkish but published in Istanbul in the original language (Shakespeare, George Bernard Shaw, Friedrich Dürrenmatt).” Works of European theatre that were diffused or which were promised translation into Turkish nonetheless are exclusively classics”. As in Arabic, the passage via an intermediary language for translation into Turkish is customary for less well-known languages. Thus Ibsen’s *Peer Gynt* was translated in 2006 via German. Finally, authors whose theatrical works are generally translated in numerous countries, such as Thomas Bernhard, George Bernard Shaw and Eric Emmanuel Schmitt, oddly enough, have for the most been translated into Turkish with their prose.

With regard to translation, the mapping has fully emphasised the differences between countries formerly attached to the Ottoman Empire and/or Balkan countries having significant Turkophone minorities, and the other countries of Central and Eastern Europe. However, Virginie Symaniec stresses that this numerical difference doesn’t play in favour of Turkish theatre, for which the only author translated, often via Russian from the time of the Cold War, is Nazim Hikmet. In fact, she remarks that “the quantity of theatrical works translated and published since the end of the 1980s between Turkey and the countries of Central and Eastern Europe seems to have shrunk”, in all likelihood for ideological reasons. Contrary to what has been observed for the novel, the attribution of

the Nobel Prize for literature to Orhan Pamuk doesn’t seem to have benefitted Turkish theatre, Virginie Symaniec remarks. And the same remark could be made for the awarding of the Nobel Prize to Naguib Mahfouz, who benefited Arab literature but not Egyptian theatre at all.

Faced with this rarity observed almost everywhere, one notes at the same time the richness of the catalogue of the publishing house l’Espace d’un instant, linked to the theatre activity of the Maison de l’Europe et de l’Orient (Paris) which is part of a broader interest for theatre translation, with the European network of theatre translators, *Eurodram*. This example shows that if the role of translators in the promotion of the theatre works that are not or barely accessible is incontestable, that of cultural institutions, whether public or those of associations, and their artistic directors, is just as crucial. In her study of the translation of Turkish into Finnish, Tuula Kojo shows that the mobility of cultural actors, when it is fed by a real curiosity with regard to unknown artistic realities, by a capacity for being surprised, can constitute an important level in theatre translation and, more broadly, for the travelling of imaginaries and aesthetics. At this stage in the process of drawing up landmarks for a future, exhaustive, study on theatre translation “between the shores”, it would be equally interesting to measure what exchanges centred on artists in the performing arts in the Balkans – Turkey included – have brought in terms of the circulation of works between languages, in the network IETM (International Experimental Theatre Meeting), for example, at the festival Mladi Levi (Ljubljana), etc. Recent initiatives also deserve to be signalled, such as the network *Kadmos* (2008), tool of cooperation between four important festivals of the Euro-Mediterranean space.

Last but not least, the TEDA programme, which supports the translation of Turkish works, includes a significant theatre element and doubtless opens up points of view for theatre professionals as a whole so as to promote the circulation of Turkish theatre.

PROMOTING A BETTER KNOWLEDGE OF THEATRE TRANSLATION AT THE EURO-MEDITERRANEAN LEVEL

If artistic exchanges, most notably in the domain of the performing arts, are the object of a certain attention in the Euro-Mediterranean space, the stakes of their translation have never been posed in a collective and systematic manner. This work deserves to be opened up from two points of view:

- Pinpoint the practices of theatre translation in the Euro-Mediterranean region, in the context of workshops involving professionals, and develop and improved understanding of their place in the existing projects of international cooperation. A particular attention ought to be given to the stakes of linguistic diversity.
- Carry out a systematic mapping of translation involving a plurality of networks and actors. This map necessarily implies a reflection not only on the text but on the effects of cultural translation on stage and with the public and on the conditions of reception of a work by the public.

PROMOTE DYNAMICS OF TRANSLATION IN THE THEATRE

- Support existing exchange programmes as well as new initiatives which develop in the direction of an equality of exchanges and reciprocal processes of translation.
- Introduce training in theatre translation into university translation programmes and training in translation into institutes for theatre training.
- Valorise linguistic diversity and the necessity of translating theatre from the most neglected or minoritarian of languages.

FOR A MEMORY OF THEATRE TRANSLATION

- Because of the growing importance of surtitling in theatre representation, it is important for theatres and for institutions supporting creation in the theatre and its diffusion, to carry out a structured archiving and cataloguing of plays translated for surtitling which have not been translated.

² Richard III: An Arab Tragedy, adaptation for the stage, not published.
³ www.institutfrancais.com/
⁴ www.digitaltheatre.com/
⁵ http://seefoundation.org/v2/index.php?option=com_frontpage&Itemid=1

⁶ After the Spring: New Short Plays from the Arab World, held over two days at the Royal Court Theatre in London, took place a few months after the uprisings, in August 2011.
⁷ www.siwa-plateforme.org/FR/perspectives/siwa04-05.html
⁸ www.yatfund.org



LIBRARIES AND TRANSLATION

By virtue of the central place that they occupy in knowledge transmission processes, the imaginary, thinking and languages, libraries can make a central contribution to the deployment and development of translation. Based upon the present, they open up the archives of a culture to interactions with those of others. They awaken a taste for alterity, promote access to a greater number of translated works, valorise the presence of works in other languages. Inscribed in a territory, where their role in the construction of the common is fundamental, they are outlined in the space of universals, because of their initial encyclopaedic mission and their insertion into globalised networks of access to knowledge. The everyday relation that they have with readers, from wherever they may come and whatever language they may speak, is henceforth connected to the digital access to their collections and those of other libraries elsewhere in the world.

For these reasons, since the launching of the project “Translating in the Mediterranean” at the end of 2008 in Marseilles, Transeuropéennes has wanted to set to work on the question of translation in libraries. As a first stage, Transeuropéennes in partnership with the Institut du monde arabe and the Ministry of Culture and Communication, opted to explore the terrain in France on the basis of a simple question: “what place do Arab authors have in French libraries?” Two days of study allowed us to open up a very fruitful space for collective reflection that should now be extended into other countries in the Euro-Mediterranean region, on the basis of bigger questions.

Lack of knowledge of the translated works

However, it is worth setting out some distinctive features. There isn't really any acquisition policy for Arab authors, in translation or in Arabic, in French libraries. The exceptions to this state of affairs are linked to the personal competences of actors, the capacity of librarians to convince their colleagues and their institutions, less frequently to a collective undertaking constructed over time. The percentage of titles purchased compared with the number translated works in Arabic published in France annually is low. There is a lack of knowledge about translated Arab production, which explains a certain contempt on the part of librarians for the contents of this production – in the domains of religion and society in particular. This lack of knowledge is largely due to the absence of accounts or critical reviews of books translated from Arabic in professional journals, and to the absence of institutions or associations to valorise these publications. The lack of both means and opportunity for inviting Arab authors reinforces these difficulties. In both areas, the Institut du Monde Arabe seems not to play the role that could be expected of it, as much at the French as the European level.

Developed out on the basis of a precise question related to the Euro-Mediterranean perspectives of the mapping, this reflection on the practices of librarians nevertheless serves as a melting pot for future networking work. It will have to be pursued, amplified, adapted, because the studies undertaken for the mapping project all stress the importance of reflecting on the diffusion and reception of translated works. The studies for the project in any case bring precious information to other aspects of the situation going to the heart of the work of librarians.

Bibliographic records, norms, classification

To start with, and to return to the thorny question of bibliographic data, the bibliographic records of translated books in library catalogues are often patchy, including in the catalogues of numerous national libraries. The original title of the translated work, the

name of the author in the language of arrival and of departure, the name of the translator, the language of translation, are often missing. Errors of transcription between different written forms are common. At the end of 2009, in the context of a day of study on translating the human and social sciences organised by the Institut français du Proche-Orient (IFPO) and Transeuropéennes in Beirut, Elsa Zakhia, the IFPO librarian gave an account of a quick survey of the catalogues in the libraries of three universities in Beirut. Some very interesting information transpired with regard to the division of knowledge depending on the languages. On the basis of the example of two well-known Lebanese authors with books in several languages (Arabic, English, and French), some written in Arabic, others in French, some translated, others not, she pointed out not just differences in buying policy between libraries but also biases in cataloguing that lead to striking variations in results – depending on whether the author's name was typed in using Latin or Arabic characters.

Moreover, problems posed by the Dewey classification, based on a Western division of knowledges, make indexing and searching for classical Arab or Ottoman works complex. In the bibliographic data collected by the authors of the studies, the classification of an author can vary between “human and social sciences”, “religion”, “philosophy”...

The stakes of digitization

The last domain of interest but perhaps the most important in terms of Euro-Mediterranean cultural cooperation, the digitisation of the national collections of libraries has not for the time being given rise to a reflection on the stakes of translation relative to these processes: What should be the status of translated works, as a part of the heritage? What should be the translation strategies in order to promote access to digitized works? Work will thus be started on these questions in 2012, in the context of the continued development of the mapping.

CONCLUSION

The mapping reveals the considerable quantitative and qualitative inequalities in exchange, from the point of view of what is translated, the manner in which one translates or in which what is translated is signalled and valued within the media, bookshops, libraries. Cultural hegemonies are manifest not only in the prioritisation of languages and works translated, but in the mechanisms of legitimization of works to be translated, and in the process of translation via intermediary languages. History and contemporary geopolitical realities – in the forefront of which is the Israel/Palestine conflict, visibly influence the interests, infatuation, disinterest and rejections. The persistence of an orientalist construction of the other, the maintaining of reductive stereotypes and mechanisms of censorship and self-censorship constitute so many filters through which, across “the shores”, the part of the other is reduced and brought back to what is known. Finally, processes of economic globalisation and the growing commercialisation of cultural goods manifestly occur to the profit of a homogenisation around commercial “lighthouse” products, to the detriment of a real diversity of cultural expressions and their translation. In the same sense, the absence or the progressive disappearance of high-level university training for languages and cultures perceived as having the least economic potential entails deficits in knowledge, competences, mediating capacities and consequently additional areas of ignorance on both sides of the Mediterranean.

The mapping thus questions public policies at the governmental as much as intergovernmental level. The stake for translation in the Euro-Mediterranean region cannot be summed up by the realities of the market, which, in the matter of books should, in any case, verify conditions for equitable exchange. To reverse the tendencies is to give oneself the means to act on the contexts and to come to the help of all those who, as publishers, undertake the risk of a quality work “between the shores” today. In most of the countries in the Union for the Mediterranean, quality translations between Arabic, the languages of the EU, Turkish, Hebrew are in general carried by independent publishers, whether generalist or specialist. In the Arab world, private publishers also play a growing role in the publication of translated works. Without the help of programmes of support for translation, whether private or public, these works/labours would be destined to disappear or to precariousness. But this support must respect the autonomy of publishers, the long term coherence of their choices, the integrity of the original work and its translation, ensure the respects of the rights and the remuneration of the translator, ensure the quality of the translation. More generally, new solidarities between programmes of support for publishers and translators must be invented, which doesn’t take shortcuts on taking the reader into account. Because the question of knowing for whom one is translating is too rarely posed.

No more is translation separable from the general emancipation of works of the imaginary and of thought with regard to censors and censorship. The map reveals the point to which the thunderbolt of censorship and the weight of social surveillance bears quite readily on the translator, readily accused of betraying the order of the community, or of disloyalty. As numerous intellectuals in the Arab world emphasise, the revolutions and uprisings do not stop with the democratisation of political institutions, but call for a real cultural emancipation – an emancipation that the Union for the Mediterranean should facilitate and support, but which it can in no way orient or dictate.

The mapping reveals numerous blind points or things left unthought, in the first rank of which the translation of the human and social sciences figures, with its numerous stakes: languages of translation and languages of the production of knowledges, contexts of production and needs for the emancipation of knowledges with regard to authoritarian regimes and to logics of commodification, the nature of knowledges translated, the conditions of the diffusion and reception of works translated, etc.

Translation is not only an affair for translators and publishers. It is a stake for the entirety of society, equal to the challenges posed by the diversity of cultural expressions and their interlacing – by the movements of migration, new media, multiple frontier crossings, liberation movements. The fertile role of immigrant intellectuals in developing knowledge and understanding, where they are, of other languages, other representations of the world, other interpretations of the real, must be praised. Similarly, the travelling of students in the period of their studies, their welcoming and integration into the social fabric and into the fabric of research, are so many promises for fruitful links on their return. A whole generation of great Arabic translators was thus formed in the years between 1960 and 1980. But today, the younger generation can no longer obtain grants, nor visas (or can only obtain them in dribs and drabs), and are not in a position to ensure that succession. In this time of short term thinking about visa policies, particularly in the European Union, this fact deserves to be underlined.

BIBLIOGRAPHIC RECORDS FOR THE TRANSLATED BOOK

In each country, a specific effort must be made by librarians with regard to the bibliographic details of translated books, where and when information is provided by the publisher. The original title of the translated work, the author’s name in both the language of arrival and departure, the name of the translator and the language of translation should all be mentioned.

THE CONSTITUTION OF COLLECTIONS

At the level of cities or regions, librarians may feel lacking in resources with regard to the choice of books to acquire, taking into account the lack of information in the professional press and professional organisations. Alliances between librarians, but also with specialist readers and associations, are necessary. Putting into place diversified acquisition policies (diverse in terms of authors and source languages) should be encouraged by the controlling bodies of libraries.

MAKE TRANSLATED WORKS MORE ACCESSIBLE

The accessibility of translated works involves their easy legibility in the catalogue, a good location in the library, reader support. Librarians should be helped in this.

There are very different practices with regard to the separation between translated works and works in the original language in library space. They are often the reflection of complex relations to the diversity of societies and their component parts. A better knowledge of these practices seems desirable.

CONTRIBUTE TO THE COMMON

In the old functions that were devolved to the in the Middle Ages or the Renaissance, libraries were places for reading, translation, disputatio and the formation of knowledges.

In the direction of a sharing broadened out to the greatest number, libraries could contribute to bringing the translated book out of its enclave, by organising public encounters around authors and their translations, accompanied by translation or reading workshops in connection with publishers and other institutions.

A STAKE IN THE EURO-MEDITERRANEAN COOPERATION

Aspects of library science, such as reflection on the mission of libraries in the Euro-Mediterranean space call for a reflection bringing together national, university, municipal libraries, networks and associations of librarians...

At the same time, the work of digitisation of the national collections of libraries is occurring at an accelerated pace, without the time necessarily having been taken to assess the stakes of translation as it relates to it.

A number of the partners in the mapping project wish to develop work in the direction of these two themes in 2012.

It is common today to speak of the mobility of cultural actors. In the light of the mapping, but also for the inscription in a longer memory of translation in the Mediterranean, we will speak more readily of travel, because this word speaks not only of physical but of mental displacement, and inscribes it in a longer and more reflexive temporality than mobility. Translators, but also publishers of books and/or journals, or even bookshops, librarians, haven't benefited from much attention in this regard. To travel, to reside, to have the possibility of studying at university, but also – throughout one's life – to encounter others and to reflect together so as to imagine common projects: the actors in translation have as much need of such possibilities as do artists or other cultural operators. And in the last resort, the reader is the beneficiary.

One could quite rightly reply to the observation about inequalities and of the deficit of relation that the present mapping states, that the processes of translation have always been intrinsically unequal, the reflection of stakes of power and domination. Published in the wake of 11th September and in the year of the starting of the Gulf War in Iraq, the report of the UNDP in 2003 on the knowledge society in the Arab world underlines the small quantity of works translated in the Arab world and the delay accumulated in the production and diffusion of knowledges. It was amply instrumentalised so as to stigmatise an Arab-Muslim world lacking translation, self-enclosed, in opposition to the West (which would be the translator with the curiosity about the other). Since then, Richard Jacquemond ¹ has shown that this report, which created a lot of fuss, relied on incomplete and unreliable data and a questionable method. And the ensemble of the mapping studies confirms that reality is noticeably different from the landscape painted by the UNDP. More recently, it is the role and the share of Arabic translations of Greek works in the Mediaeval West which was called into question ², reduced to a meagre living, bringing a collection of well-known researchers to refute the theses thus advanced and to denounce what Irène Rosier-Catach, Marwan Rashed, Alain de Libera and Philippe Büttgen summarised ³ as follows: “the novelty is this: Islam has become a stake in controversies that are inseparably political and erudite. Islamophobia has become scholarly.”

In counterpoint to the intrinsically unequal nature of the processes of translation, it will be objected that, echoing the recommendations following from the map, highpoints in the Euro-Mediterranean space are associated with a thinking and a politics of translation that privileges the travelling of ideas, of imaginaries and of people, and the welcoming of people and knowledges of other language-worlds. Some of these moments serve as seamarks for a future navigation between the shores: the Alexandria of the Library and the Septuagint Bible, the Abbasid epoch of the Houses of Wisdom, with the celebrated Beit Al Hikma ⁴ in Baghdad, where Greek, Persian, Indian and even Chinese knowledges were collected, translated and discussed, the Palermo of the Norman kingdom of Sicily, where Arab scholars were received and translated, the Toledo of the emblematic School of translators from the 13th century, whose translations of Arab and Hebrew into Latin constituted a turning for knowledges in Europe, the Cairo of Nahda, the movement of the Arab renaissance which rested notably on the creation of a school for translation and a policy of the diffusion of works, the flourishing Beirut of the 1960s, with the dawning of a very dense intellectual, literary and artistic production, including translation. Yet other landmarks could be cited, it being a matter of nourishing a long memory and a history of translations and interculturalities in the Euro-Mediterranean space – fine work for the future.

Today, running counter to the prevailing tendency in the globalisation of exchanges, it is thus the very meaning of language as a relation to the world and of translation as a mode of relation to alterities that needs to be brought to the fore. Because it would be wrong to think that the fact of speaking just one foreign language more or less well is enough to be understood. The polyphony of languages is also the polyphony of the mysteries that they constitute for one another. The confrontation with the untranslatable, which philosopher Barbara Cassin writes is “what one doesn't stop (not) translating” ⁵ and thus is an invitation to translate more, paradoxically rejoins the choice of filmmakers such as Jean-Luc Godard or Jim Jarmusch to allow so-called foreign languages to be heard in their films – in other words, to put to the test of strangeness, if only to give birth to an insatiable need for translation, an insatiable desire of/for the other.

1 Richard Jacquemond 'Les Arabes et la traduction : petite déconstruction d'une idée reçue', *La pensée de midi* 2/2007 (N° 21), p. 177-184.
2 Sylvain Gouguenheim *Aristote au Mont Saint-Michel. Les raciness grecques de l'Europe chrétienne*, Paris, Seuil, 2008.
3 Irène Rosier-Catach, Marwan Rashed, Alain de Libera and Philippe Büttgen *Les Grecs, les Arabes, et nous* Paris, Fayard, 2009. See also <http://www.transeuropeennes.eu/en/articles/114>
4 Destroyed in 2003 by coalition bombing during the American-led invasion of Iraq.
5 Barbara Cassin, *Introduction to Vocabulaire européen des philosophies* Paris, Seuil/Le Robert, 2004 [p.xvii].

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- Translation to and from Hebrew: Yaël LERER, founder of the publishing house Al Andalus and author [Transeuropéennes, Paris].
- Translation to and from Turkish: Hakan ÖZKAN, translator and researcher in Arab literature and Greek dialectology [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Translation and publishing in the Arab world: Franck MERMIER, director of research at the CNRS, [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- The socio-economic status of the literary translator in the Euro-Mediterranean region: Martin DE HAAN, literary translator and president of the CEATL [Transeuropéennes and the French Ministry of Culture, Paris].
- Translating literature: Ghislaine GLASSON DESCHAUMES, director of Transeuropéennes and researcher, [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Translating the human and social sciences: Ghislaine GLASSON DESCHAUMES, director of Transeuropéennes and researcher, [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Translating theatre: Ghislaine GLASSON DESCHAUMES, director of Transeuropéennes and researcher, [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Libraries and translation: Ghislaine GLASSON DESCHAUMES, director of Transeuropéennes and researcher [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].

2. Transversal Studies

- Arabic translation of the human and social sciences: Hasnaa DESSA, student in cultural management and Mohamed-Sghir JANJAR, assistant director of the King Abdul-Aziz Foundation [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and the King Abdul-Aziz Foundation for Islamic Studies and Human Sciences, Casablanca].
- Translation of young people’s literature in the Mediterranean region: Mathilde CHÈVRE, doctoral student in young people’s literature in Arab countries, author and editorial director [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- The place of the works of Arab theatre in French libraries: Mountajab SAKR, specialist of contemporary Arab theatre [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- The status of the translator in Turkey: the Turkish Association of Literary Translators ÇEV BİR [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and the Turkish Association of Literary Translators ÇEV BİR, Istanbul].
- Translation in Algeria: Lazhari LABTER, publisher [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Translation in Tunisia: Jalel AL-GHARBI, author, poet and literary translator [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Theatre translation to and from Arabic: Jumana AL-YASIRI, independent cultural counsellor and author [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Theatre translation to and from Turkish: Virginie SYMANIEC, PhD in Theatre Studies and specialist in Bielorussian Drama [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].

3. Studies by Pairs of Languages

From Arabic

- Into Italian: Mariangela MASULLO, teacher of Arabic language and literature [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and l’Università Orientale, Naples].
- Into French: Emmanuel VARLET, literary translator [Transeuropéennes, Paris and The Anna Lindh Foundation, Alexandria].
- Into the four languages of Spain: Ana Belén DÍAZ GARCÍA, researcher and Bachir MAHYUB RAYAA, researcher and interpreter [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and the Escuela de Traductores de Toledo, Toledo].
- Into Bosnian: Amina ISAMOVIĆ and Mirnes DURANOVIĆ, literary translators [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and Next Page Foundation, Sofia].
- Into Bulgarian: Nedelya KITAEVA, literary translator [Transeuropéennes, Paris, The Anna Lindh Foundation, Alexandria and Next Page Foundation, Sofia].
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