

**Publishing translated literature
in the United Kingdom and Ireland 1990 - 2012**
statistical report

Alexandra Büchler and Giulia Trentacosti

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Mercator Institute for Media, Languages and Culture, Aberystwyth University, Wales, UK



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Summary

The absence of data on published translations and the low literary translation output has always set the United Kingdom and Ireland aside from the rest of Europe. In an attempt to remedy the translation statistics deficit and to establish the veracity of the often quoted but never statistically documented 3% share of translations in the publishing output, Literature Across Frontiers (LAF) embarked on the task of collecting and analysing translation data. In 2012, LAF published *Three Percent? Publishing Data and Statistics on Translated Literature in the United Kingdom and Ireland*, a report based on the findings of a feasibility study which aimed to assess the availability of data on translations published in the United Kingdom and Ireland, examine how they are recorded, classified, collected and analysed, and identify the gaps that exist in data provision. Most importantly, the objective of the study was to recommend a solution to the problem of absence of translation statistics in the UK and Ireland, in contrast with other EU countries which publish annual book market reports containing translation statistics.

The next step was to apply the conclusions and recommendations of the feasibility study, namely that the British Library's British National Bibliography is the optimal source of data on published translations comparable to data on the basis of which statistics are generated by other countries. This raw data would have to be processed and filtered to produce a database of translated literature published in the United Kingdom and Ireland that would complement the one maintained for the United States by the *Three Percent* project at Rochester University. Such a database should serve a variety of research purposes and should have a broader scope, compared to the *Three Percent* database which lists only new translations of modern fiction and poetry.

The present report outlines and explains the methodology and problems encountered in processing and analysing BNB data supplied to LAF by the British Library, and lists the findings emerging from the analysis. The findings of the report are therefore based on analysis of two sets of data for the period 1990 - 2012:

- raw data as received from the British Library which make it possible to calculate percentage share of translations published annually in the UK and Ireland and draw comparisons with other European as well as English-speaking countries;
- processed data which give us a list of literary translations comprising fiction, poetry, drama, children's books and creative non-fiction.

Analysis of these two data sets provides us, for the very first time, with the following information about translations published in the United Kingdom and Ireland:

- percentage share of all translations published and/or distributed in the United Kingdom and Ireland;
- percentage share of all translations in the Dewey Decimal Classification 800 category (literature);
- absolute numbers of literary translations published each year in the United Kingdom and Ireland based on processed databases as defined above;
- source language and genre analysis of literary translations.

Key findings:

- the percentage of all translations published and/or distributed in the United Kingdom and Ireland during the twelve-year period 1990 - 2012 indeed oscillates around 3%;
- in 2011 all translations published and distributed in the United Kingdom and Ireland represented 3.16%, compared to 12.28 in Germany, 15.90% in France, 33.19 in Poland and 19.7 in Italy;
- the percentage of literature-related translations calculated on the basis of the 800 Dewey category over the twelve-year period is slightly higher and consistently above 4%, peaking at 5.23% in 2011;
- the processing of raw data to exclude any titles that had been misclassified, do not meet our definition of “literary” or were not published in the United Kingdom and Ireland reduced the recorded titles by approximately 40%;
- the unprocessed data show a growth of all translations from 1704 in 1990 to 2611 in 2012, representing an increase of 53.22 % over the twenty-two year period, while the number of titles listed in Dewey 800 category grew from 528 in 1990 to 879 in 2012, representing a growth of 66.47%;
- the processed data show a steady increase over the twelve-year period with a growth of 69% between 2000 (342 titles) and 2012 (578 titles);
- source language analysis of the processed data shows that the top ten translated European languages are French, German, Spanish, Russian, Italian, Swedish, Norwegian, Dutch, Portuguese and Danish. The gap between the leading language, French, and the second one, German, is around 40%. The top five non-European languages are Arabic, Japanese, Chinese, Hebrew and Persian. Measured globally, the first two make it into the top ten, pushing the last two European languages out of the “top ten league”.
- some languages, both European and non-European, are very poorly represented, notably Eastern European languages with less than ten translations over the entire period from languages such as Armenian, Belarusian, Balkan languages, Georgian, Latvian, Lithuanian, Macedonian, Slovak, Slovenian and Ukrainian;
- as for languages indigenous to the United Kingdom and Ireland, relatively few titles are listed, with translations from Welsh leading at 38, followed by 20 translations from Irish;
- as for dead languages or medieval versions of languages, Ancient Greek and Latin lead with 168 and 132 translations respectively;
- genre analysis for three sample years 2000, 2009 and 2011 shows a clear predominance of fiction representing a share of 67% in 2011, followed by poetry with 13.12% and children’s books with 10.22%;
- a case study focusing on translations from Balkan languages illustrates some of the problems encountered in the processing of data and shows clearly the difference a single publisher (Istros Books) can make to the representation of literature from a previously neglected region.

Introduction

This report follows on from *Three Percent? Publishing Data and Statistics on Translated Literature in the United Kingdom and Ireland*, published by Literature Across Frontiers in 2012 as a result of a feasibility study supported by Art Council England, the Culture Programme of the European Union and the Calouste Gulbenkian Foundation. The title of the report refers to the often quoted (but never properly backed-up) share of translations in the publishing output of the United Kingdom and United States that has also given name to the Three Percent Resource for International Literature based at Rochester University.¹

The aim of the feasibility study on which the *Three Percent?* report was based was primarily to assess the availability of data on translations published in the United Kingdom and Ireland, examine how they are recorded, classified, collected and analysed, and identify the gaps that exist in data provision. Most importantly, the objective of the study was to recommend a solution to the problem of absence of translation statistics in the UK and Ireland, in contrast with other EU countries which publish annual book market reports containing translation statistics.

The solution was to establish a data feed from the BNB and apply filters which would remove unsuitable entries. This process is further described in Chapter 2. While analysis of the raw BNB data gives us statistics comparable to those published by other countries, the processed data make it possible to create a database of literary translations published in the United Kingdom and Ireland. Such a database would complement the one maintained by the Three Percent project in the US since 2008, but the sources and purpose are different: the Three Percent database is compiled from publishers' catalogues and is limited to "original translations of fiction and poetry published or distributed [here] in the United States".² It excludes other genres, and new translations of classics or re-issues of previously published books, with the aim to "identify how many new books and new voices are being made available to English-speaking readers".

We believe that in order to facilitate future research and assessment of trends, the scope of the material we examine and measure has to be broader. The LAF feasibility study therefore

¹ <http://www.rochester.edu/college/translation/threepercents/> The Three Percent website contains a database of literary translations, reviews of newly published books in translation and is linked Open Letter Press, a publisher of translated books.

² <http://www.rochester.edu/>

processed three sample years to test the solution it proposed, and derived statistics from the resulting bibliographies for three sample years (2000, 2005 and 2008). The statistics based on this sample indicated that the share of literary translation in the UK and Ireland is greater than the often-cited 3% figure, and consistently higher than 4%. Secondly, the statistics showed a steady increase in the number of translated titles which however represented only a marginal percentage increase because of the annual growth in the total volume of published books.

The study identified the data trail from publisher to public database and demonstrated that the most suitable source of data for the purpose of establishing the annual number and percentage of translated books is the British National Bibliography compiled by the British Library, which receives publication data from the metadata service providers BDS and Nielsen BookData. Provision to Nielsen by the publisher of translation detail on translated books was shown to be of key importance.³

The British National Bibliography is also the source of data for the Index Translationum, UNESCO's online global database of translations covering all languages. The agreement to supply data to the Index Translationum team was however made relatively recently, leaving gaps in UK-related data. Despite this, and despite its shortcomings caused by similar problems with data supply, the Index with its numerous search functions is still the best source of information on global translation flows.

Following the publication of the feasibility study, Literature Across Frontiers embarked on refining the methodology proposed in it and applying it to data provided by the British Library. This report presents the outcomes of this process, initially for the period 2000 - 2012. The next step will be production of statistics going back to 1990 and further, as well as continued analysis of annual data as they become available in the future.

In summary, the present report:

- outlines findings emerging from analysis of raw BNB data provided by the British Library for the period 1990-2012, which give the very first account of the publication of translations in the United Kingdom and Ireland, and are comparable to translation statistics from other countries;
- explains why and how the BNB data have been processed further to provide more consistent and reliable information on published literary translations;

³ For a more detailed analysis see: Literature Across Frontiers (2012) *Three Percent: Publishing Data and Statistics on Translated Literature in the United Kingdom and Ireland* [online] Available at: http://www.lit-across-frontiers.org/wp-content/uploads/2013/03/Three-Percent-Publishing-Data-and-Statistics-on-Translated-Literature-in-the-UK-and-Ireland_FINAL.pdf.

- presents findings based on analysis of processed BNB data for the period 2000-2012;
- presents the results of source language analysis for the entire period and genre analysis of three sample years.

1. British National Bibliography data: towards comparable translation statistics

The first part of this report presents the findings based on analysis of raw BNB data received from the British Library, without any further filtering. The statistics gleaned from such analysis provide the first ever indication of the share of translations in the publishing output of the UK and Ireland, and make it possible to draw comparisons with other European countries.

These statistics are based on two sets of data:

- all items deposited in the British Library every year and translations across all Dewey classification categories;
- all literary publications defined as those included in the 800 Dewey classification category and all translations within this category.

By comparing these values we can calculate the percentage share of all translations published and distributed every year in the UK and Ireland (Table 2) and the percentage translations represent within the overall annual output of literary publications (Table 3). Measured by absolute numbers, translations show a growth over the examined period: all translations grew by 53% between 1990 and 2012, while literature-related translations grew by 66% with a growth of 36.9% in the 2000s.

The tables below show that the percentage of all translations published indeed oscillates around 3%. When it comes to literary translations, the percentage is slightly higher and consistently over 4% in the 2000s, peaking at 5.23% in 2011.

How does this compare with other major European book markets? Table 1 shows the translation output of four countries, including the UK and Ireland. In Germany, the 11,819 translations published in 2011 represented 12.28 % of the 96,237 titles published that year (new and reissued titles). English was the leading source language at 63% with French in the second place at a mere 10.2% share.⁴

⁴ Source: Börsenverein des Deutschen Buchhandels 2012, Frankfurt Book Fair book market reports.

81,268 titles (new releases and reissues) were published in France in 2011 with translations representing 15.9% of this output. Translations from English represented 61.8%, followed by Japanese at 13.7% and Italian at 4%.⁵ Poland published 24,380 titles in 2011 with 8,094 translations representing 33.19%.⁶ In 2011 Italy published 63,800 titles, out of which 19.7% were translations.⁷ While these figures clearly show a “translation deficit” on the part of the English-speaking countries, we have to keep in mind the fact that the majority of translations published in the other countries are mass market fiction and non-fiction (mostly translated from English). We can therefore assume that this “deficit” would be more balanced if we were to limit our comparison to strictly literary titles only, excluding all commercial translations from English.

| | All publications | Translations | % |
|----------------|------------------|----------------------|-------|
| Germany | 96,237 | 11,819 | 12.28 |
| France | 81,268 | Figure not available | 15.90 |
| Poland | 24,380 | 8,094 | 33.19 |
| Italy | 63,800 | Figure not available | 19.7 |
| UK and Ireland | 87,412 | 2770 | 3.16 |

Table 1 - Translations share in all publications in Germany, France, Poland, UK and Ireland, 2011.

| Year | All BNB records | Translations | % |
|------|-----------------|--------------|------|
| 1990 | 55,933 | 1,704 | 3.04 |
| 1991 | 60,465 | 1,899 | 3.14 |
| 1992 | 64,843 | 1,894 | 2.92 |
| 1993 | 65,878 | 1,875 | 2.84 |
| 1994 | 67,077 | 1,902 | 2.83 |
| 1995 | 68,305 | 1,667 | 2.44 |
| 1996 | 70,041 | 1,812 | 2.58 |
| 1997 | 68,708 | 1,874 | 2.72 |
| 1998 | 71,653 | 1,794 | 2.50 |
| 1999 | 74,498 | 1,997 | 2.68 |
| 2000 | 80,337 | 2,149 | 2.67 |
| 2001 | 74,543 | 1,984 | 2.66 |
| 2002 | 95,965 | 2,222 | 2.31 |
| 2003 | 80,291 | 2,589 | 3.22 |
| 2004 | 77,894 | 2,425 | 3.11 |
| 2005 | 79,948 | 2,594 | 3.24 |
| 2006 | 81,647 | 2,471 | 3.02 |
| 2007 | 92,448 | 2,626 | 2.84 |
| 2008 | 94,579 | 3,018 | 3.19 |
| 2009 | 94,082 | 2,886 | 3.06 |
| 2010 | 91,925 | 2,849 | 3.09 |
| 2011 | 87,412 | 2,770 | 3.16 |
| 2012 | 83,403 | 2,611 | 3.13 |

Table 2 - Translations in all Dewey categories compared to all publications recorded in the British National Bibliography, 1990-2012. Source: Literature Across Frontiers, based on data obtained from the British Library.

⁵ Sources: Repères statistiques international 2012/2013 (SNE, BIEF, CNL), Buch- und Buchhandel in Zahlen 2013.

⁶ Source: The Polish Book Market, Instytut Ksiazki (Book Institute).

⁷ Source: Rapporto sullo Stato dell’Editoria in Italia 2012 (Associazione Italiana Editori).

| Year | All 800 | Translations 800 | % |
|------|---------|------------------|------|
| 1990 | 12,087 | 528 | 4.36 |
| 1991 | 12,161 | 612 | 5.03 |
| 1992 | 12,697 | 616 | 4.85 |
| 1993 | 12,881 | 583 | 4.52 |
| 1994 | 13,529 | 578 | 4.27 |
| 1995 | 13,260 | 494 | 3.72 |
| 1996 | 13,430 | 510 | 3.79 |
| 1997 | 12,796 | 513 | 4.00 |
| 1998 | 13,278 | 423 | 3.18 |
| 1999 | 13,244 | 514 | 3.88 |
| 2000 | 14,338 | 596 | 4.15 |
| 2001 | 13,724 | 558 | 4.00 |
| 2002 | 13,552 | 603 | 4.44 |
| 2003 | 14,188 | 636 | 4.48 |
| 2004 | 14,420 | 655 | 4.54 |
| 2005 | 15,618 | 733 | 4.69 |
| 2006 | 15,406 | 755 | 4.90 |
| 2007 | 18,098 | 814 | 4.49 |
| 2008 | 18,446 | 867 | 4.70 |
| 2009 | 18,257 | 798 | 4.37 |
| 2010 | 18,094 | 816 | 4.50 |
| 2011 | 17,905 | 938 | 5.23 |
| 2012 | 17,712 | 879 | 4.96 |

Table 3 - Translations in the 800 Dewey category compared to all publications recorded in the 800 Dewey category within the British National Bibliography, 1990-2012. Source: Literature Across Frontiers, based on data obtained from the British Library.

Taking a close look at Table 2 we can observe that the output of translations is higher in the early 90s, and then experiences a decrease during the following years. Until the early 2000s the percentage of translations is consistently under 3%. However, from 2003 up until 2012 the percentage has always been higher than 3%, and has been slowly but steadily growing.

The same trend applies to literary translations which, for the purposes of this study, are defined as 800 Dewey category. Table 3 registers a higher percentage of translations during the first half of the 90s, with percentages oscillating between 4% and 5%. During the second half of the 1990s translation figures however report a decrease, with percentages between 3.1% and 4%. From the early 2000s the number of translations has been growing again, slowly but steadily, with a peak in 2011 when ‘literary’ translations accounted for the 5,23 % of all literary publications.

This set of data represents an essential resource, as it provides the first comparable account of the output of translations in the United Kingdom and Ireland, thus putting the UK in the same position as other EU countries which publish data on foreign literature on an annual basis and part of their book market reports.

2. Data processing: towards a bibliography of literary translations

Although the data sets received from the British Library are the only source of reliable and comparable statistics on published translation, they need to be processed further, partly to rid them of duplicate or misclassified entries and partly to narrow them down to the genres in the focus of our interest. By contrast with the Three Percent US database, we believe that such a database should have a broader scope to assist future research. In our view, it should not be limited only to fiction and poetry but include other creative genres as well. As for re-issues and new translations, a re-translation may well represent a “new voice” and it is certainly of cultural significance, just as new translations of as yet untranslated classics are of interest to anyone assessing the broader picture of inbound translations and considering the cultural significance of translation. The six different English translations of the masterpiece Russian modern classic Bulgakov’s *Master and Margarita* are an example of concurrent and subsequent translations which have been referred to and compared in numerous articles and academic papers. Following Three Percent’s logic, should only one of these be listed and the remaining ones ignored? Does not each of these translations in fact represent a “new voice”?

In an effort to obtain comparable statistics and at the same time to produce a reasonably reliable and comprehensive annual lists of translated literary works published in the United Kingdom and Ireland, we had to decide not only what to do with classics and multiple translations, but what kind of publication could be of interest to researchers.

The LAF feasibility study opted for a narrower definition of ‘literary’ translation in its analysis of the three sample years than we are doing now. Its definition included fiction, poetry and drama, both for adults, young readers and children, but excluded, for example, graphic novels, folktales, biography, or various forms of creative or narrative non-fiction. In the present study, we decided to broaden the definition and include these genres, and particularly creative or narrative non-fiction such as memoirs or essays, which we consider to exert particular cultural influence. Why should a book of poetry or a novel be of interest but not a memoir by the same author? Where does hybrid writing mixing fact and fiction belong, or for that matter an exquisitely written philosophical essay? What about high-quality literary journalism? Does that not bring a new voice to English-language readers? Are graphic novels to be excluded because they may contain an “unfavourable” ratio of text versus image? And, finally, are translations of books for children and young adults not of cultural importance? They are, particularly when we take into consideration the impact of translations from English on young readers abroad. Do we

not wish that more children’s books from other cultures were available to young readers in Britain?

The processing of original BNB data required laborious and time-consuming manual sifting in order to delete all inappropriate items. This process is of primary importance as it gives us a final set of data that can be ultimately transformed into a searchable database and used for a more detailed qualitative analysis. By examining the processed data sets we can go beyond a basic statistical analysis and assess trends by answering questions such as: What is being translated and which publishers are most active in publishing translations? Which are the most and least represented source languages? Which genres are most translated?

At this point, we have to voice a crucial caveat: the refined data sets, albeit more precise and reliable, cannot be used to determine statistics such as those presented in Table 2 and Table 3. The reason is that the data concerning the total volume of publications would need to be processed and refined in the same way, which would be practically impossible. Without such filtering the calculation of the percentage would be based on the comparison between a processed and refined portion and an unprocessed whole. This is also why we cannot compare the processed data to data and statistics available from other countries. With further work we could however arrive at some interesting comparisons concerning source languages, specific authors and their translations across a range of markets. For such analysis the Index Translationum, with its numerous search functions, is probably the best source of publicly accessible information.

Criteria applied in processing BNB data sets

The mechanism of data processing described above was first applied to a three-year sample for the purposes of the *Three Percent?* feasibility study, and it was further refined for the present study. There is a remarkable difference in numerical results yielded by a more thorough re-processing of the three sample years first used in the feasibility study. Applying more rigorous filters we have come up with databases that have been rid as much possible of any inaccuracies, duplications and misclassifications.

| Year | First processing | Second processing |
|------|------------------|-------------------|
| 2000 | 529 | 342 |
| 2005 | 605 | 417 |
| 2008 | 753 | 523 |

Table 4 Comparison between the same sample years subjected to more rigorous second processing.

The issues we had to address in the process can be summarised as follows:

Misclassified, double or multiple entries

In addition to misclassified entries the data sets contain a number of double entries, sometimes simply due to mistakes in the recording process but also because different formats of published titles are listed as separate entries: books that have a paperback and a hardback version, or have also been produced in large print format or as an audiobook. For our purposes such entries have been removed and each new title in translation was counted only once, whatever its other formats.

Place of publication

The *Three Percent?* study described the challenges related to the place of publication and notes that the UK legal deposit legislation includes the requirement for deposit of all books published or *distributed* in the United Kingdom. As a consequence, the British National Bibliography features books that have been published elsewhere (mainly the US, India, Hong Kong and New Zealand). Generally, these foreign publications should be excluded from the analysis. However, a few methodological issues emerged around this point. In particular, some of the titles classified as foreign publications were published by multinational companies operating both abroad and in the UK (e.g. Penguin and Oxford University Press having offices in New Delhi, New York and London). In the case of such multinational publishers with operations in the UK and the US, for example, it is only the first place of publication that is usually included in the record.

The guiding principle we have adopted was that the primary aim of our research is to establish translation trends based on editorial decisions made in the United Kingdom and Ireland by local editors. For the purpose of this report, we have therefore decided to include only entries whose first place of publication is the UK or Ireland. This is an area where some overlap will occur with the Three Percent US data base of translations.

Translations from English into foreign languages

There are very few such entries and we have kept them aside for possible future analysis. An example is a poetry title by a British author translated into Italian and published in a bilingual edition. While this is clearly a translation, it falls outside the scope of the study which primarily focuses on inbound translation into English. Other examples are children's books by British authors translated into multiple languages and published in bilingual editions for the global educational market. Neither case warrants inclusion in our database.

Translation from and into UK's regional languages

Translations from and into the indigenous languages of the United Kingdom and Ireland—namely Cornish, Irish, Scottish Gaelic, Scots and Welsh—form a different set of cultural relationships compared to translation between foreign languages and English. The same applies to translations between Catalan, Basque or Galician and Spanish, Breton and French or Frisian and Dutch. Interestingly, our report on translation flows in Europe established that the majority of translations from regional or less widely spoken languages take place within the domestic market compared to translations into languages spoken outside the country.⁸ Since our aim is mainly that of investigating the role of translations into English, we have decided to only include translations *from* indigenous languages *into* English. However, we have also retained all information on translations from English into indigenous languages for future investigation.

Multiple translations and re-editions of classics

Re-editions of classics, often in a new translation, presented us with another quandary. After a first attempt to isolate such entries, it became evident that the very definition of 'classic' is difficult to pinpoint, and that many re-editions are in fact new translations, and as such can be considered culturally significant. As such information is not included in the description of a title and is difficult to retrieve in other ways, we decided to treat new translations and re-editions in the same way as other translations and include them, in contrast to the Three Percent database.

Translations from dead languages or old versions

A similar problem was raised by the presence of translations from dead languages or medieval versions (e.g. Latin, Ancient Greek, Sanskrit, Old and Middle English, etc.). In this category, too, it is particularly difficult to separate new translations from re-editions of older translations. Consequently, as was the case with modern-language classics, all these entries have been included in the analysis, without differentiating between old and new editions; on the other hand, in order to retain as much information as possible, all translations from dead languages have been highlighted for future investigation.

Bilingual editions

Some publications (especially of poetry and children's books) are bilingual, with parallel original text and English translation. These titles have been highlighted for future studies. As explained elsewhere, bilingual editions of children's books translated from English into other languages for mass education markets abroad have been deleted (see section on translation from English above).

⁸ *Publishing Translations in Europe: Trends 1990 - 2005*, Literature Across Frontiers, 2011, p. 13.

Self-published books

The few ostensibly self-published titles were deleted but in cases where it is not possible to establish the exact nature of the publication, entries have been retained. It needs to be said that self-publishing does not carry a stigma in some cultures, particularly with genres such as poetry, and that with the advent of e-publishing it has even been embraced by first time authors, some of whom have become successful.

As yet unpublished books

Entries that were recorded with the 'intention to publish' but were not actually published in that year were also deleted.

3. The processed data: source language and genre analysis

Once the data sets received from the British Library have been processed and the above mentioned filters have been applied, they form a new database of literary translations including only creative genres. Comparing the table below with Dewey 800 values in Table 3, we can see that the processing reduced the numbers by approximately 40%. The numbers still show a steady increase in the publication of literary translations with a growth of 69% between 2000 and 2012.

| 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 |
|------|------|------|------|------|------|------|------|------|------|------|------|------|
| 342 | 338 | 365 | 390 | 388 | 417 | 421 | 497 | 523 | 526 | 489 | 587 | 578 |

Table 5 Number of translations published annually in the UK in the period 2000-2012, processed 800 Dewey category.

Source language analysis

The following table illustrates the top 10 most translated European languages for the period 2000-2012:

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | Tot |
|------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| French | 77 | 82 | 82 | 97 | 93 | 95 | 92 | 80 | 117 | 99 | 84 | 109 | 110 | 1217 |
| German | 57 | 37 | 43 | 43 | 44 | 47 | 51 | 61 | 51 | 73 | 60 | 89 | 73 | 729 |
| Spanish | 24 | 20 | 25 | 38 | 45 | 43 | 38 | 42 | 54 | 32 | 45 | 39 | 36 | 481 |
| Russian | 14 | 16 | 24 | 35 | 28 | 23 | 20 | 38 | 45 | 44 | 44 | 43 | 58 | 432 |
| Italian | 20 | 25 | 22 | 29 | 21 | 25 | 27 | 32 | 25 | 36 | 45 | 41 | 35 | 383 |
| Swedish | 12 | 12 | 14 | 17 | 18 | 21 | 18 | 33 | 36 | 44 | 33 | 49* | 52 | 359 |
| Norwegian | 6 | 12 | 17 | 13 | 7 | 17 | 8 | 11 | 21 | 18 | 16 | 25 | 19 | 190 |
| Dutch | 15 | 21 | 17 | 14 | 6 | 14 | 11 | 11 | 11 | 18 | 23 | 14 | 10 | 185 |
| Portuguese | 7 | 9 | 12 | 3 | 12 | 7 | 12 | 11 | 14 | 12** | 10 | 5 | 7 | 121 |
| Danish | 7 | 5 | 7 | 6 | 10 | 13 | 6 | 10 | 7 | 10 | 7 | 9 | 21 | 118 |

*Three books translated from the Swedish into English via the Finnish.

**One book translated from the Portuguese into English via the Spanish.

Table 5 - Top 10 most translated European languages over the period 2000-2012

The most translated languages are French and German (both showing an increase in recent years), followed alternatively by other European languages such as Spanish, Italian, Dutch, Swedish or Russian. One of the most significant trends emerging from this analysis is the consistent and progressive growth of translations from Swedish with a peak in 2011 and 2012. The beginning of this growth can be dated back to 2005, when Swedish ranked among the most translated languages for the first time. Ever since then, its presence among the most translated languages has been steady and growing. A similar growth can be also observed with regard to Russian. However, bringing non-European languages into the mix (see Table 8), the two last top ten languages will be replaced by the two top non-European languages, Arabic and Japanese.

The following table shows the remaining European source languages. Our definition of “European” is a socio-political rather than a linguistic one, and includes languages spoken in EU member, candidate and neighbouring countries, such as Maltese (a Semitic language) and Turkish. Non-European source languages are shown further down in Table 8.

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | Tot |
|----------------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|
| Polish | 3 | 2 | 5 | 1 | 3 | 7 | 1 | 9 | 10 | 6 | 4 | 6 | 8 | 65 |
| Hungarian | 1 | 6 | 1 | 3** | 7 | 4 | 5 | 4 | 4 | 4 | 7 | 1 | 4 | 51 |
| Icelandic | 2 | 2 | 5 | 2 | 3 | 2 | 3 | 2 | 7 | 5 | 4 | 5 | 8 | 50 |
| Greek | 3 | 3 | 2 | 0 | 1 | 3 | 2 | 9 | 6 | 6 | 7 | 2 | 1 | 45 |
| Turkish | 1 | 2 | 2 | 1 | 2 | 3 | 2 | 4 | 5 | 6 | 6 | 6 | 3 | 43 |
| Czech | 1 | 2 | 1 | 0 | 2 | 2 | 3 | 2 | 2 | 4 | 6 | 4 | 2 | 31 |
| Finnish | 0 | 2 | 1 | 2 | 0 | 2 | 2 | 5 | 3 | 2 | 2 | 1 | 3 | 25 |
| Catalan | 2 | 0 | 2 | 1 | 0 | 0 | 2 | 5 | 2 | 2 | 4 | 3 | 0 | 23 |
| Romanian | 1 | 2 | 0 | 0 | 1 | 1 | 1 | 2 | 2 | 3 | 0 | 3 | 1 | 17 |
| Albanian | 1 | 0 | 0 | 0 | 0 | 1* | 1* | 3* | 0 | 1 | 2* | 4 | 2 | 15 |
| Galician | 2 | 2 | 1 | 1 | 1 | 0 | 0 | 2 | 0 | 1 | 2 | 2 | 1 | 15 |
| Bulgarian | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 4 | 0 | 0 | 3 | 0 | 3 | 13 |
| Estonian | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 4 | 0 | 2 | 2 | 3 | 0 | 13 |
| Serbian | 0 | 0 | 0 | 1 | 2 | 1 | 2 | 1 | 1 | 1 | 0 | 2 | 0 | 11 |
| Slovenian | 0 | 0 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 1 | 1 | 8 |
| Croatian | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 2 | 1 | 1 | 1 | 7 |
| Serbo-Croatian | 0 | 0 | 1 | 1 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 1 | 1 | 6 |
| Slovak | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 3 | 0 | 1 | 0 | 0 | 6 |
| Armenian | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 1 | 0 | 1 | 0 | 0 | 5 |
| Lithuanian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 2 | 0 | 5 |
| Montenegrin | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 | 4 |
| Latvian | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 1 | 0 | 0 | 3 |
| Basque | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 0 | 3 |
| Georgian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 |
| Macedonian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 0 | 2 |
| Bosnian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 2 |
| Belarusian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Faroese | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| Ukrainian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| Sardinian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |

* One book translated from the Albanian via the French. ** One book translated from the Hungarian via the German.

Table 6 - The remaining European source languages over the period 2000-2012

As indicated in Table 6, some languages are very poorly represented in translation, and even the top translated languages listed here – Polish, Hungarian and Icelandic – represent only about half of the tenth most translated language, Danish. The situation can be summarised as follows:

50+ translations: Hungarian, Icelandic, Polish.

20-50 translations: Catalan, Czech, Finnish, Greek, Turkish.

10-20 translations: Albanian, Bulgarian, Estonian, Galician, Romanian, Serbian.

< 10 translations: Armenian, Basque, Belarusian, Bosnian, Croatian, Faroese, Georgian, Latvian, Lithuanian, Macedonian, Montenegrin, Sardinian, Serbo-Croat, Slovak, Slovenian, Ukrainian.

The following table shows translations from indigenous languages into English:

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | Tot |
|-----------------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|
| Welsh | 5 | 2 | 2 | 3 | 3 | 1 | 1 | 5 | 1 | 0 | 4 | 5 | 6 | 38 |
| Irish | 1 | 1 | 0 | 0 | 2 | 3 | 0 | 1 | 4 | 1 | 2 | 1 | 4 | 20 |
| Scottish Gaelic | 1 | 0 | 1 | 1 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 5 | 1 | 12 |
| Scots | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 1 | 5 |
| Cornish | 0 | 1 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 4 |

Table 7 - Indigenous languages into English (2000-2012)

The table below shows the translations from non-European languages:

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | Tot |
|-------------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|
| Arabic | 12 | 4 | 5 | 5 | 4 | 10 | 5 | 9 | 16 | 31 | 10 | 11 | 13 | 135 |
| Japanese | 5 | 8 | 6 | 7 | 6 | 8 | 11 | 15 | 8 | 8 | 9 | 16 | 16 | 123 |
| Chinese | 5 | 4 | 8 | 4 | 11 | 8 | 12 | 13 | 17 | 8 | 4 | 8 | 11 | 113 |
| Hebrew | 3 | 6 | 10 | 5 | 4 | 6 | 5 | 6 | 6 | 3 | 8 | 7 | 2 | 71 |
| Persian | 14 | 3 | 5 | 2 | 4 | 5 | 6 | 5 | 4 | 5 | 0 | 2 | 4 | 59 |
| Bengali | 1 | 1 | 2 | 7 | 2 | 4 | 4 | 2 | 2 | 1 | 1 | 7 | 0 | 34 |
| Afrikaans | 3 | 0 | 2 | 1 | 2 | 2 | 0 | 0 | 2 | 4 | 1 | 3 | 3 | 23 |
| Urdu | 0 | 1 | 2 | 3 | 1 | 3 | 4 | 1 | 2 | 0 | 0 | 0 | 0 | 17 |
| Yiddish | 1 | 2 | 0 | 1 | 2 | 1 | 0 | 1 | 0 | 1 | 0 | 1 | 5 | 15 |
| Korean | 0 | 1 | 0 | 0 | 0 | 5 | 0 | 2 | 1 | 0 | 1 | 0 | 1 | 11 |
| Hindi | 1 | 1 | 1 | 0 | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 7 |
| Punjabi | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 2 | 0 | 1 | 5 |
| Tamil | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| Mayan | 0 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 3 |
| Kannada | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 2 |
| Mandingo | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 |
| Somali | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 2 |
| Azerbaijani | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Berber | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Burmese | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Ethiopian | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Indonesian | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| Kikuyu | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Malay | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Maori | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| Nahuatl | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 |
| Pushto | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Sindhi | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Telugu | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| Uzbek | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Vietnamese | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Zapotec | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 |
| Sotho | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 |
| Kazakh | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |

Table 8 - Non-European languages (2000-2012)

As we can observe, Arabic, Chinese and Japanese are under-represented in comparison to the top translated European languages, such as French, German or Spanish. After an initial growth, translations from Chinese and Japanese have been quite steady; Arabic, on the other hand, registered a one-off peak in 2009 which has not been repeated in the following years.

The following table indicates the translations from dead languages:

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | Tot. |
|-----------------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|
| An Greek | 13 | 19 | 22 | 18 | 10 | 11 | 10 | 10 | 10 | 14 | 9 | 11 | 11 | 168 |
| Latin | 7 | 4 | 7 | 11 | 12 | 6 | 20 | 17 | 10 | 10 | 8 | 10 | 10 | 132 |
| Mid English | 0 | 2 | 1 | 2 | 0 | 1 | 2 | 3 | 2 | 0 | 0 | 3 | 2 | 18 |
| Old English | 1 | 1 | 2 | 1 | 1 | 0 | 4 | 2 | 2 | 3 | 1 | 0 | 0 | 18 |
| Old French | 0 | 1 | 0 | 0 | 0 | 1 | 2 | 2 | 1 | 0 | 2 | 3 | 3 | 15 |
| Sanskrit | 4 | 3 | 0 | 1 | 1 | 0 | 4 | 1 | 0 | 0 | 0 | 0 | 0 | 14 |
| Old Norse | 1 | 3 | 0 | 0 | 0 | 1 | 1 | 0 | 3 | 1 | 0 | 2 | 1 | 13 |
| Akkadian | 1 | 0 | 0 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 6 |
| Mid German | 0 | 0 | 0 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 |
| Old Occitan | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 0 | 0 | 3 |
| Mid French | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 2 |
| AngloNorman | 0 | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 2 |
| Mid Dutch | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Breton | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |
| Ottoman Turkish | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| Sumerian | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 |

Table 9 - Old forms and dead languages (2000-2012).

| | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | tot |
|--------------|------|------|------|------|------|------|------|------|------|------|------|------|------|-----|
| Multilingual | 4 | 3 | 2 | 3 | 6 | 3 | 6 | 6 | 0 | 6 | 3 | 4 | 7 | 53 |

Table 10 - Multilingual Publications (2000-2012).

The reasons for the observed growth or peaks are sometimes due to the popularity of a particular genre and region, e.g. Nordic Noir or Scandinavian crime, boosted by screenings of popular Scandinavian TV series. Often, however, they have to do with promotional activities of national bodies and organisations, public funding and available translation grants⁹, or guest of honour / market focus presence of countries at leading international book fairs. This very likely applies to the peak in translations from Arabic or Turkish as a result of the Arab World and Turkey being in focus at the Frankfurt Book Fair and subsequently the London Book Fair.¹⁰

Genre analysis

The data sets provided by the British Library are based on the 800 Dewey category and this filter guarantees that all the works listed have a literary subject (with the exception of a few misclassifications). The Dewey 800 category however covers a range of publications, including academic titles and works of criticism with a literary subject. In order to identify the books that are of interest for the purposes of this study (i.e. fiction, narrative non-fiction, drama, poetry and children's literature) each entry has to be manually analysed and categorised.

⁹ See also our surveys of national organisations supporting literary translation in Europe, published on LAF website.

¹⁰ See also our studies on translation of Arabic and Turkish literature in the UK, published on LAF website.

So far, only three sample years, 2000, 2009 and 2011, have been subjected to the time-consuming genre analysis and we can assume that the ratios do not vary greatly over the decade under examination. In the future, we may similarly analyse sample years from a previous decade to establish any shifts in the publication of certain genres such as poetry. The following table and charts illustrate the genre distribution for these sample years in the broad categories of fiction, narrative non-fiction, children’s literature, poetry and drama.

| Genre | 2000 | % | 2009 | % | 2011 | % |
|-----------------------|------|-------|------|-------|------|-------|
| Children’s Literature | 34 | 9.94 | 39 | 7.41 | 60 | 10.22 |
| Drama | 34 | 9.94 | 35 | 6.65 | 30 | 5.11 |
| Fiction | 193 | 56.43 | 344 | 65.4 | 400 | 68.24 |
| Narrative Non-Fiction | 13 | 3.8 | 21 | 3.99 | 20 | 3.41 |
| Poetry | 68 | 19.88 | 84 | 15.97 | 77 | 13.12 |
| Mixed Genres | - | - | 3 | 0.57 | - | - |

Table 11 - Genre distribution (sample years: 2000, 2009, 2011).

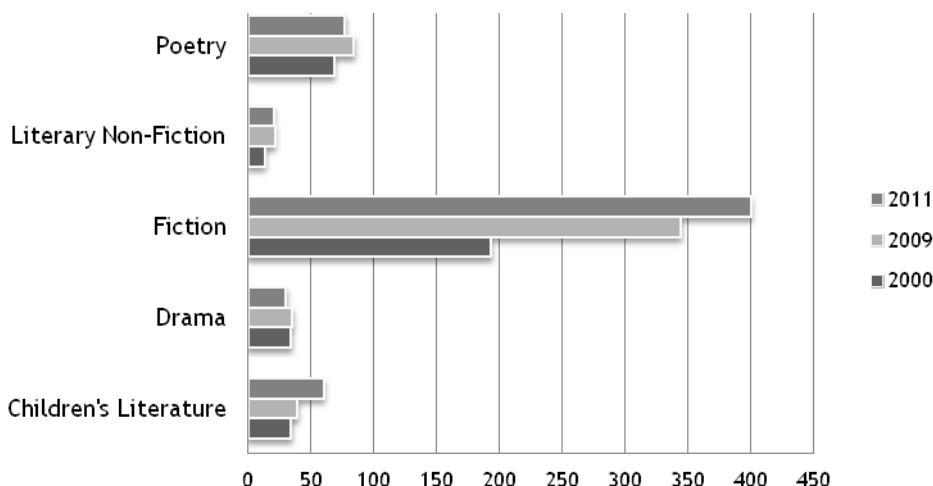


Figure 1 - Genre distribution (sample years: 2011-2012).

Publishing of non-fiction titles in translation

In the process of analysing the received data, we isolated titles which loosely fall into the category of non-fiction and these are presented in separate databases. Further processing of these titles divided them into several categories by genre and source language:

- creative non-fiction such as memoir, letters, essays, literary biography and cross-genre writing that spans memoir, philosophy, essay and literary criticism;
- literary criticism and academic studies;
- translations of classics from dead languages such as Latin and Ancient Greek or old versions of languages, for example Old and Middle English, Old Norse or, in one case Ge’ez or Ethiopic, and old Semitic language;

- fiction and poetry titles erroneously classified as non-fiction - these were subsequently added to the annual numbers of creative writing titles.

The following table shows the results of this analysis.

| Year | Listed titles | Re-issues | Literary non-fiction | Criticism / academic | Classics / old languages | Fiction / poetry |
|------|---------------|-----------|----------------------|----------------------|--------------------------|------------------|
| 2000 | 17 | | 13 | 4 | | |
| 2001 | 20 | | 13 | 1 | 5 | 2 |
| 2002 | 25 | | 13 | 3 | 7 | 2 |
| 2003 | 23 | | 19 | 3 | 1 | |
| 2004 | 19 | | 10 | 1 | 6 | 2 |
| 2005 | 17 | | 12 | | 5 | |
| 2006 | 28 | | 9 | 7 | 10 | 2 |
| 2007 | 21 | | 11 | 6 | 4 | |
| 2008 | 14 | | 10 | 3 | 1 | |
| 2009 | 30 | 3 | 12 | 8 | 6 | 1 |
| 2010 | 28 | | 23 | 3 | 2 | |
| 2011 | 31 | | 17 | 9 | 3 | 2 |
| 2012 | 35 | | 21 | 7 | 7 | |
| Tot | 308 | 3 | 183 | 43 | 57 | 11 |

Table 12 - Non-fiction titles, 800-Dewey category (2000-2012).

4. Case study: The jigsaw puzzle of Balkan literatures in translation

A simplified version of the processed data sets for the period 2000 - 2012 illustrate the challenges of deciphering and interpreting the available information on translations of works from the changing linguistic landscape of the Balkans. The set lists 29 entries alternatively described as translated from Serbo-Croatian, Croatian, Serbian, Bosnian and Montenegrin, using the abbreviations scr, scc, srp, bos, hrv. Serbo-Croatian was the blanket name used until the breakup of Socialist Yugoslavia for four distinct varieties of a language spoken in the region and using two scripts, Cyrillic and Latin. Since the early 1990s and particularly in the 2000s these languages have moved apart in a process of recovering the national identity of their speakers, and have become official languages of independent states.

Re-issues

Listed re-issues include David Albahari's novel *Gotz and Meyer*, published in 2004 by Harvill Secker (under the editorship of Christopher MacLehose), and republished by Vintage in 2005. A new version of the myth *Baba Yaga Laid an Egg* reworded by Dubravka Ugrešić was published in 2009 by Canongate, and re-issued the following year. Also re-issued was the novel *Hansen's Children* by the Montenegrin author Ognjen Spahić and *The Coming* by the Bosnian Andrej Nikolaidis - both published in 2011 and re-issued in 2012 by Istros.

Number of translations and trends

The original data set started with two entries for 2000 which are inappropriate for our purposes. They are two children's picture books by British authors, published by Mantra, with parallel English and Serbo-Croatian text. Removing these two and several re-issued titles (Albahari, Ugrešić, Spahić and Nikolaidis) we are left with 23 entries. The number of translations shows a growth, with 6 titles in 2011 and 3 in 2012, mostly by the newly established Istros Books (excluding re-issues).

Author

A single author can have a considerable impact on the translation output from a particular region, country or language. As could be expected, authors like David Albahari (Serbian) and Dubravka Ugrešić (Croatian) feature on the list, Albahari with only one title, subsequently re-issued, Ugrešić with three, two of which were re-issued. The Serbian novelist Zoran Živković is listed with three titles published by PS Publishing, a genre press not known for publishing translated fiction. Following the publication of this report, we were contacted by the author who helpfully corrected our conclusions, informing us that he had in fact eight published titles in the UK and twenty published titles in English in all. This probably makes him the most translated of all Balkan writers, at least into English, surpassing the likes of David Albahari, Milorad Pavić, Dubravka Ugrešić and Danilo Kiš who is by now considered a modern classic.

For the sake of accuracy, we reproduce in full the information supplied by Zoran Živković, noting that five of these titles are in fact not listed in the British National Bibliography which most likely means that they had not been deposited by the publisher, PS Publishing.

Impossible Stories, 2006 (ISBN: Slipcased: 1-904619-66-5, Hardcover: 1-904619-65-7)

Twelve Collections and The Teashop, 2007 (ISBN: Trade Hardcover: 978-1-904619-88-8, Deluxe Hardcover: 978-1-904619-89-5)

The Last Book, 2008 (ISBN: Unjacketed Hardcover: 978-1-906301-19-4, Jacketed Hardcover: 978-1-906301-20-0)

The Bridge, 2009 (ISBN: Hardcover: 978-1-905834-32-7, Jacketed Hardcover: 978-1-905834-33-4)

The Book/The Writer/The Reader, 2009 (ISBN: Unsigned Hardcover: 978-1-905834-36-5, Signed Slipcased Hardcover: 978-1-905834-37-2)

Impossible Stories 2, 2009 (ISBN: Unsigned Hardcover: 978-1-905834-30-3, Signed Slipcased Hardcover: 978-1-905834-31-0)

Escher's Loops, 2010 (ISBN: Unsigned Hardcover: 978-1-86863-031-4, Signed Traycased Hardcover: 978-1-84863-032-1)

The Ghostwriter, 2012 (ISBN: 978-1-848632-96-7, Signed Edition: 978-1-848632-97-4)

There are however the following English language titles by the author listed in the British National Library, published in Belgrade, and a single title published by Dalkey Archive Press in the US:

The writer / Zoran Živković ; translated from the Serbian by Alice Copple-Tošić.

Zoran Živković

Belgrade : Polaris , 2002.

The Fourth Circle : a novel / Zoran Živković ; translated from the Serbian by Mary Popović.

Zoran Živković

Belgrade : Polaris, 2002.

Hidden camera / Zoran Živković ; translation by Alice Copple-Tošić.

Zoran Živković

Normal, Ill. : Dalkey Archive, 2005.

Translator

The translator's name is usually included in a description containing the source language, but sometimes the information is missing. The list of names is surprisingly varied, with Ellen Elias-Bursać, Alice Copple-Tošić and Will Firth appearing more than once.

Publisher

Who publishes translations is an important question to ask in the British context where translations are brought out mostly by smaller and medium-sized independent houses. Sometimes a little detective work is required to establish the publisher: what is, for example ASWA, the publisher of a book of poems by Jovan Hristić? Googling the abbreviation throws up numerous possibilities, all of which are inappropriate. Further search reveals that the abbreviation stands for Association of Serbian Writers Abroad.

Other publishers include Harvill Secker, MacLehose, Saqi and its imprint Telegram, the poetry publisher Anvil. The most represented publisher is Istros.

| Year | Title | Author | Imprint | Translator |
|------|--|-----------------------|--|---|
| 2002 | The Serbian Epic Ballads: an Anthology | Various | London: ASWA | Geoffrey N.W. Locke |
| 2003 | Fathers and Forefathers | Slobodan Selenić | London: Harvill Secker | Ellen Elias-Bursać |
| | Poems | Jovan Hristić | London: ASWA & PEN | Bernard Johnson |
| 2004 | Götz and Meyer | David Albahari | London: Harvill Secker | Ellen-Elias Bursać. |
| | Huddersfield | Uglješa Sajtinac | London: Oberon | Chris Thorpe (from a translation by Duška Radosavljević) |
| 2005 | Re-Issue: Götz and Meyer | David Albahari | London: Vintage | Ellen-Elias Bursać |
| | The Ministry of Pain | Dubravka Ugrešić | London: SAQI | Michael Henry Heim |
| 2006 | Impossible Stories | Zoran Živković | Hornsea: PS Pub | Alice Copple-Tošić |
| | Lodgers | Nenad Veličković | Dingle : Brandon | Celia Hawkesworth |
| 2007 | 12 collections & the Teashop | Zoran Živković | Hornsea: PS Pub | Alice Copple-Tošić |
| | Nobody's Home | Dubravka Ugrešić | London : Telegram | |
| 2008 | Re-Issue: The Ministry of Pain | Dubravka Ugresic | London: Telegraph | Michael Henry Heim |
| | The Last Book | Zoran Živković | Hornsea: PS Pub | Alice Copple-Tošić |
| 2009 | Baba Yaga laid an Egg | Dubravka Ugrešić | Edinburgh: Canongate | Ellen Elias-Bursać, Celia Hawkesworth and Mark Thompson |
| | Stone sleeper | Mak Dizdar | London : Anvil Press Poetry | Francis R. Jones |
| | Writings of a Wretch | Marko Vignjević | Mansfield: Black Leaf | Marko Vignjević |
| 2010 | Re-Issue: Baba Yaga laid an Egg | Dubravka Ugrešić | Edinburgh: Canongate | Ellen Elias-Bursać, Celia Hawkesworth and Mark Thompson |
| 2011 | Maitreya: a Spiritual Adventure | Adrian Predrag Kezele | Central Milton Keynes: Author House | Vedrana Perica |
| | Leeches | David Albahari | London: Harvill Secker | Ellen Elias-Bursać |
| | Complete Poems 1953-1987 | Vasko Popa | London: Anvil Press Poetry | Anne Pennington and Francis R. Jones |
| | Hansen's Children | Ognjen Spahić | London: Istros | Will Firth |
| | Hedgehog's Home | Branko Copić | London: Istros | S.D. Curtis |
| | The coming | Andrej Nikolaidis | London: Istros | Will Firth. |
| 2012 | Seven terrors | Selvedin Avdić | London: Istros | Coral Petkovich |
| | Re-Issue: Hansen's Children | Ognjen Spahić | London: Istros | Will Firth |
| | Re-Issue: The coming | Andrej Nikolaidis | London: Istros | Will Firth |
| | Trieste | Daša Drndić | London: MacLehose | Ellen Elias-Bursac |
| | Our Man in Iraq | Robert Perišić | London : Istros | Will Firth |

Source language

The source languages reported in the table are the ones found in the database (and therefore those provided by the publishers). As we can observe, some publishers do distinguish between Serbian and Croatian, whereas others refer to Serbo-Croatian in general. To further complicate the situation, titles by the author Dubravka Ugrešić are alternatively identified as translations from Croatian or Serbo-Croatian.

Serbian was the leading source language in the first half of the surveyed period, and was later replaced by Croatian. In 2011 and 2012 two translations from Montenegrin and one from Bosnian have been published by Istros.

One entry, a title by Zoran Živković, describes the book as written in English, casting doubt on whether it belongs here but further research established that this possibility should be ruled out.

| Year | Title | Author | Source Language |
|------|--|------------------|-----------------|
| 2002 | The Serbian Epic Ballads: an Anthology | Various | Serbo-Croatian |
| 2003 | Fathers and Forefathers | Selenić Slobodan | Serbian |
| | Poems | Jovan Hristić | Serbo-Croatian |
| 2004 | Götz and Meyer | David Albahari | Serbian |
| | Huddersfield | Uglješa Sajtinac | Serbian |

| | | | |
|------|--|---|---------------------------------------|
| 2005 | Re-Issue: Götz and Meyer The Ministry of Pain | David Albahari Dubravka Ugresic | Serbian Croatian |
| 2006 | Impossible Stories Lodgers | Zoran Živković Nenad Velicković | Serbian Serbian |
| 2007 | 12 collections & the Teashop Nobody's Home | Zoran Živković Dubravka Ugresic | Serbian Serbo-Croatian |
| 2008 | Re-Issue: The Ministry of Pain The Last Book | Dubravka Ugresic Zoran Živković | Croatian Serbian |
| 2009 | Baba Yaga laid an Egg Stone sleeper Writings of a Wretch | Dubravka Ugrešić Mak Dizdar Marko Vignjević | Croatian Croatian Serbian |
| 2010 | Re-Issue: Baba Yaga laid an Egg | Dubravka Ugrešić | Croatian |
| 2011 | Maitreya: a Spiritual Adventure Leeches Complete Poems 1953-1987 | Adrian Predrag Kezele David Albahari Vasko Popa | Croatian Serbian |
| | Hansen's Children Hedgehog's Home | Ognjen Spahić Branko Ćopić | Montenegrin Serbian |
| | The coming | Andrej Nikolaidis | Montenegrin |
| 2012 | Seven terrors Re-Issue: Hansen's Children Re-Issue: The coming | Selvedin Avdić Ognjen Spahić Andrej Nikolaidis | Bosnian Montenegrin Montenegrin |
| | Trieste Our Man in Iraq | Daša Drndić Robert Perišić | Serbo-Croat Croatian |

Genre

The genre breakdown shows a predominance of fiction and narrative non-fiction, including essays by the leading Croatian author Dubravka Ugrešić – a definite case for not limiting the scope to fiction and poetry only. Narrative non-fiction is also represented by other authors such as the Croatian Robert Perišić.

The only children's book listed is *The Hedgehog's Home* by the Yugoslav author Branko Ćopić (1915 - 1984), published in 2011 by the then emerging Istros Books. The remaining genres range from fiction and narrative non-fiction to poetry and drama, mostly by contemporary authors. Poetry titles include an anthology of Serbian epic ballads, published in 2002. The 3 other poetry books are by Yugoslav poets who are no longer alive, the Serbian Jovan Hristić (ASWA and PEN, 2003), the Bosnian Mak Dizdar (Anvil, 2009) and the Serbian of Romanian origin Vasko Popa (Anvil, 2011).

| Year | Title | Author | Genre |
|------|--|---|---|
| 2002 | The Serbian Epic Ballads: an Anthology | Various | Poetry |
| 2003 | Fathers and Forefathers Poems | Slobodan Selenić Jovan Hristić | Fiction Poetry |
| 2004 | Götz and Meyer Huddersfield | David Albahari Uglješa Sajtinac | Fiction Drama |
| 2005 | Re-Issue: Götz and Meyer The Ministry of Pain | David Albahari Dubravka Ugresic | Fiction Fiction |
| 2006 | Impossible Stories Lodgers | Zoran Živković Nenad Velicković | Fiction (Short Stories) Fiction |
| 2007 | 12 collections & the Teashop Nobody's Home | Zoran Živković Dubravka Ugresic | Fiction (Short Stories) Non Fiction / Essays |
| 2008 | Re-Issue: The Ministry of Pain The Last Book | Dubravka Ugresic Zoran Živković | Fiction Fiction |
| 2009 | Baba Yaga laid an Egg Stone sleeper Writings of a Wretch | Dubravka Ugrešić Mak Dizdar Marko Vignjević | Children's Poetry Fiction |
| 2010 | Re-Issue: Baba Yaga laid an Egg | Dubravka Ugrešić | Fiction |
| 2011 | Maitreya: a Spiritual Adventure Leeches Complete Poems 1953-1987 | Adrian Predrag Kezele David Albahari Vasko Popa | Fiction (Philosophical) Fiction Poetry |
| | Hansen's Children Hedgehog's Home The coming | Ognjen Spahić Branko Ćopić Andrej Nikolaidis | Fiction Children's fiction Fiction |

| | | | |
|------|-----------------------------|-------------------|---------|
| 2012 | Seven terrors | Selvedin Avdić | Fiction |
| | Re-Issue: Hansen's Children | Ognjen Spahić | Fiction |
| | Re-Issue: The coming | Andrej Nikolaidis | Fiction |
| | Trieste | Daša Drndić | Fiction |
| | Our Man in Iraq | Robert Perišić | Fiction |

Conclusion: Problems highlighted by the case study

Unravelling the bibliographical complexities of translations from Balkan languages over a period of 12 years and producing a list which may be of use to researchers in the future took the best part of a day. This case study illustrates the numerous problems and challenges presented by the sometimes inadequately detailed and described data recorded by the BNB.

The information we have gathered from the available data shows clearly the importance of a single publisher who becomes a cultural ambassador for an entire neglected region. Until the emergence of Istros Books, a small independent publisher established to bring the literature of the Balkans to English readers, only major prose writers – such as David Albahari, Dubravka Ugrešić, and the poets Mak Dizdar and Vasko Popa – were published by publishing houses which could ensure proper distribution as well as reviews for the titles. Istros Books has brought a change to the publishing scene by highlighting a region that had until recently been *terra incognita*. Thus it has become a privileged channel through which the voices of the younger generation of authors from the Balkan region can be heard in the Anglophone context. In addition, and most commendably, this publisher also provides the most detailed and comprehensive descriptions of the published titles.

Conclusion

This report represents a significant step forward in establishing a mechanism for collection and analysis of data on literary translations published in the United Kingdom and Ireland. It is also important that further discussion of the problems highlighted in the section on data processing might lead to improvements in the registration process concerning useful details and descriptions of each title.

The report presents two different sets of data: the raw, unrefined British National Bibliography data sets and processed data obtained by application of numerous filters. The two sets of data serve two different, yet complementary purposes: on the one hand, only the unrefined data sets give us general statistics on translation that can be compared to those of other countries. On the other hand, the processed data sets allow us to produce a list of translated publications in the literary genres of fiction, poetry, drama, creative non-fiction and children's books that can be further analysed to establish trends and patterns in the publishing of translations over a period of time.

Analysis of the unrefined data shows that translations published in the United Kingdom and Ireland represented around 3% of all publications and that literary translations (defined as falling within the 800 Dewey classification category) in the last decade account for around 4% of all

literary publications, with a peak in 2011 when translations surpassed 5%. Therefore, the data show a slightly higher percentage of translations than the usual 3% estimate.

The analysis carried out on the processed and filtered data sets clearly indicates that the major European languages are the most translated ones (French and German lead, followed alternatively by Spanish, Italian, Russian and Swedish). The data also showed that some European languages (such as Balkan, Baltic and former Soviet Union languages) are quite notably under-represented. Furthermore, major extra-European languages such as Arabic and Chinese are also poorly represented.

The genre analysis run on three sample years (2000, 2009, and 2011) indicated a clear predominance of fiction, which alone accounts on average for 63% of all literary works in translation, followed by poetry, children's literature, drama and, lastly, narrative non-fiction.

The next step in the effort to provide comprehensive information on translations published in the United Kingdom and Ireland will be the creation of a freely available database of literary translations, analysis of the previous decade (1990 - 2000) and ongoing analysis of future annual data supplied by the British Library. The resulting information and databases will make possible further examination which will shed more light on trends and patterns in the publishing of translations over a longer period of time.