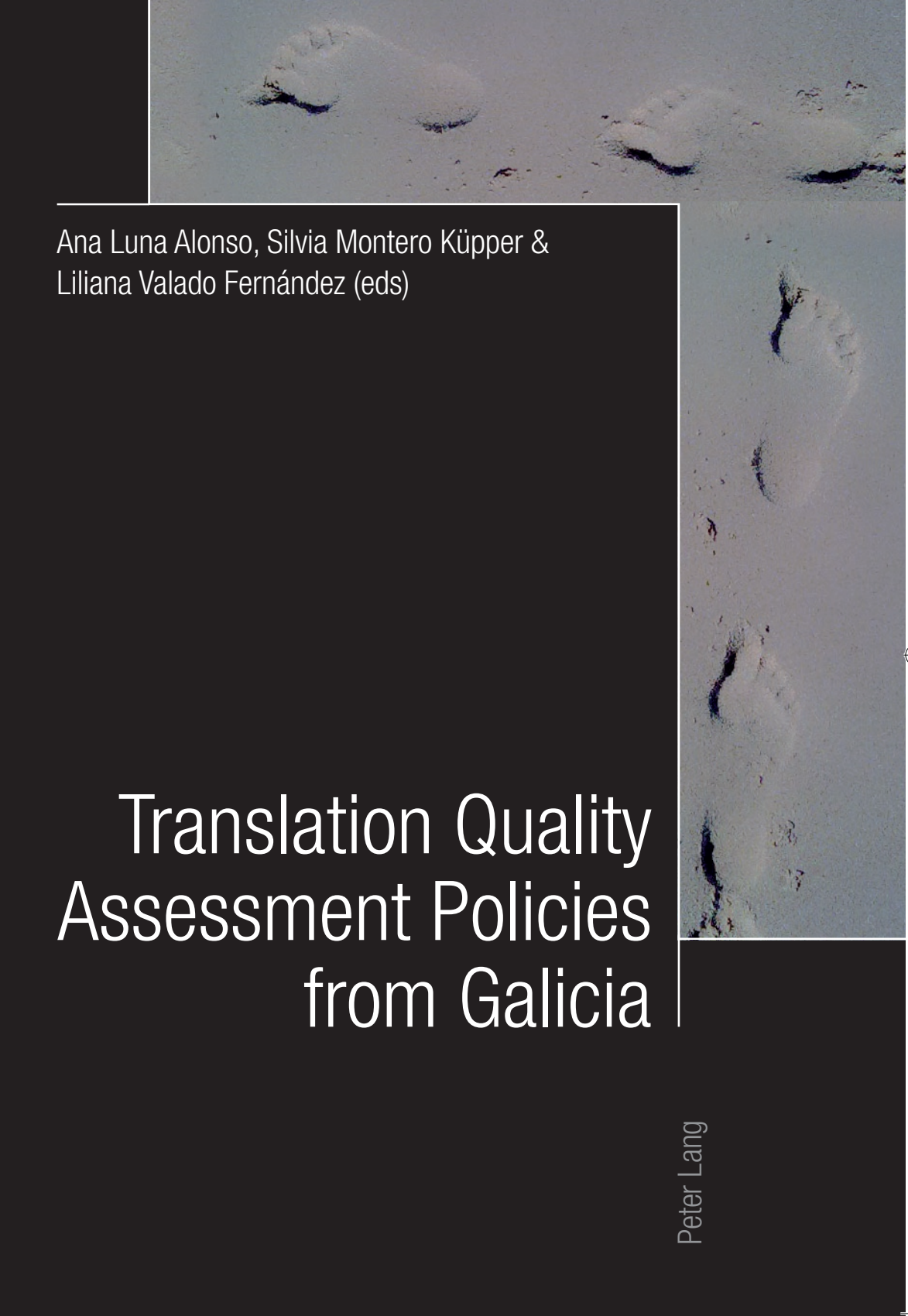


The background of the cover features a photograph of footprints in sand. The top half shows a series of footprints receding into the distance. The bottom half shows a close-up of a single footprint. The sand is light-colored and the footprints are dark, creating a strong contrast.

Ana Luna Alonso, Silvia Montero Küpper &
Liliana Valado Fernández (eds)

Translation Quality Assessment Policies from Galicia

Peter Lang

This book is intended for readers who go beyond universal models of translation. Working from Galicia to the rest of Europe and the United States, the editors have focused on collecting contributions which address translation quality assessment and translation publishing policies.

Building on practice and research from both the professional and the academic realms, this book includes translation policies developed by government agencies and publishing houses, which are read critically by associations and scholars from and through their ethical, socio-cultural, and linguistic perspectives.

The selection of research papers presented here shows that translation quality not only depends on the translator but also on network parameters that apply different criteria in order to guarantee a high-quality product and professional ethics.

Ana Luna Alonso holds a Ph.D. in Romance Philology. She has been working as a lecturer of Translation Studies at the University of Vigo in Spain since 1995. Her work as a researcher involves the role that translation policies play in international literary exchanges. She serves as the Principal Investigator of the Research Group BITRAGA (www.bibliotraducion.uvigo.es/) at the University of Vigo.

Silvia Montero Küpper holds a Ph.D. in Translation Studies. She has been a lecturer of Translation Studies at the University of Vigo since 1995. Her research focuses on socio-cultural aspects of Galician translation, translation criticism and German-Galician lexicography. Among other works, she is the co-editor (with Ana Luna Alonso) of *Tradución e Política editorial de Literatura infantil e xuvenil*, published in 2006.

Liliana Valado is a lecturer at the University of Vigo. She has ten years of experience freelancing for publishing companies. Her recently completed Ph.D. thesis tackles the question of assessing translation quality through professional protocols applied to teaching, and translation publishing policies in Galicia historically. She is the author of the DVD *Translation in Publishing Management* (forthcoming).

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Assessment Policies
from Galicia

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PETER LANG

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Translation Policies from the Insight

Ambrosio, o aprendiz, comeza a laboriosa encomenda do seu mestre
e advirte que todas as follas semellan iguais, escritas en catro columnas
de minúscula gótica, segundo lle explicara o mestre
cando lle mostrara os distintos tipos dos libros de molde e as letras empregadas
nos códices, matices todos que axiña el soubo distinguir.¹

Marcos Calveiro
Festina Lente

The majority of what gets translated and published is not literary – from medical texts to cooking recipes, from engineering to self-help manuals (cf. Héctor Calabria 2005). All these translations get subsumed and even overshadowed by a blinding star: literary translation. Thus, in the formal classification of translation typology and its different modalities editorial translation would be defined as all those requested by publishers. If there is anything common among the translations edited it is the fact that they are produced for the benefit of the publishing industry, which, as warned by many experts in our field, implies an act of manipulation and power (Lefevere 1992 or Venuti 1998:31-66). Translation is always immersed in a system of concrete production in a certain historical and cultural moment, it plays a specific role, it is targeted at a particular market, and it is somehow driven by external factors from which it cannot dissociated.

The sociocultural and political-historical spaces which publishers are part of inevitably condition their decision making when it comes to publishing. This is also the situation in Galicia, a territory legally and

1 Ambrosio, the apprentice, begins his master's painstaking commission and warns that all pages look the same, written in four columns in miniscule Gothic type, as explained by his master when he showed the apprentice the different types of print books and letters used in the codices, of all hues which then he knew how to distinguish. [our translation]

administratively established in 1978 as an autonomous community within the Spanish nation, and with a “historical nationality” statute according to the Spanish Constitution. It has its own language, ‘galego’, Galician, which shares a common origin with Portuguese and the official status with Castillian (Peninsular Spanish), the official language throughout Spain. Galicia is a bilingual community clearly identified by its language and culture, with documents supporting such claim dating back to the High Middle Ages. This volume aims to inform about research in translation studies from this European territory in order to help forge a plural world in which the voice of minorized cultures can be heard.

As a social phenomenon that promotes cultural exchange translation offers the possibility to study the economic implications which conceal cultural and political issues. With this in mind, it seems appropriate to point out to the fact that one should pay special attention to the players and agents of the international book market: translating professionals, editors, literary agents, marketing departments, translations institutes, cultural management and promotion agents, international fairs, etc.

This book wishes to propose new analytical perspectives of the translation process in which external agents are considered, i.e., the people or institutions involved in the process. Such agents include initiators – people who need and commission the translation, – and the (final) recipients, those whom the translation is addressed to. It is important to point out that the initial recipient does not necessarily have to coincide with the user or the use granted to the text. Thus, this collection presents a more comprehensive and complete panorama of what is called editorial translation policy, following an initial work edited by Luna Alonso & Montero Küpper (2006) which addresses the elements that condition the elaboration of the translated product as well as its presentation, distribution and sales. This represents a very fertile research field in translation studies, if one takes into account all aspects that allow any type of translated texts to appear published. Up to now, these aspects have been understood as external to the translating process itself, although it is obvious that translation and its circumstances depend on policies developed within a social environment that determines their existence or absence, and which ultimately decides which texts are translated, by whom, when, why, what for, for whom, where, and how.

Furthermore, there are currently many proposals for postgraduate courses aimed at specialized knowledge and research in editorial

translation responding to an actual interest from the professional market. They include deontological and professional questions that any translator should know and learn to handle, such as the publisher's style norms, contract models, fees, relationships with publishing agents, publishing information networks, quality criteria, the role of reviewers and proofreaders, or the ethical, legal and tax aspects which surround the complex phenomenon of translation.²

Our proposal is thus framed by the perspective of professional and scholarly training and is divided into four main sections. The first one, titled "Administration Policies", includes collaborations from different players in international and Spanish agencies. This section addresses the role played by institutions in the cultural management and promotion of translation (subsidies and investments, internal promotions, market dissemination and media, international event organization, awards, etc.), and it will analyse the role of public and private institutions in the development, promotion and application of legislation pertaining to the editorial translation system. The studies included in this section also highlight subsidies and how the relationships between the publishing sector and government are organized, and which are the aiding programmes targeted at professionals who translate or what is the investment in higher education.

The second section, titled "Publishing Policies", includes expert opinions about the translated book elaboration process in the industrial chain and the results of the finished product. The translation process should take into account several specific issues of the profession such as the aforementioned style norms, quality control or labour conditions of the professionals who intervene in the process. There is a clear difference between "book manufacturing" publishers and "intellectual" ones, although there are publishing houses that combine such interests in their catalogues as a form of compensation. In general, the former see the publishing world as a profitable business, considering translation as an expense to be avoided – that is why publishers even today still obviate the translator's name from their publications. The latter (a minority) are aware of the importance of the translator's work and that introducing a

2 Such as the course organized by Liliana Valado held at Universidade de Vigo in 2007, titled Editorial Translation: Quality and Project Issues. At: [<http://tv.uvigo.es/gl/serial/215.html>].

text in a new culture is a major decision which can cause changes in the receiving culture and language.

The third section is dedicated to the “Codes of Ethics”. It looks at different collectives, both from the perspective of the European space in general and the Spanish context in particular, in order to investigate the current professional status (labour and economic) of translators, their social recognition and of the profession itself.

In closing, this volume offers different lines of research in the field of editorial translation policies by authority voices who reflect on public and private translation policies used in different spaces and times. They offer methodologies and analytical tools to understand the difference of focus in the cases of multilingual communities as a common phenomenon, which cannot be generalized.

This collection opens with an essay by Marius Tukaj, responsible for the Index Translationum of UNESCO’s Cultural Expression and Creative Industry Division. Tukaj presents three UNESCO programmes dedicated to translation whose objective is to preserve cultural diversity and promote cultural exchange. The ‘Representative Works Collection’ – a programme started in 1948 – aims to disseminate worldwide universal works which stand out for their merit. Tukaj points out that this already historical collection relies on approximately 1,300 works from 80 countries translated into French, English, Spanish and Arabic. The website ‘UNESCO’s Clearing House for Literary Translation’ (related with another programme) offers a list of this historical collection, as well as multiple tools and data related to translation, publishing and research. The ‘Index Translationum’, created in 1932 by the International Commission on Intellectual Cooperation, started being managed by UNESCO’s experts after World War II. Tukaj points to the documentary and normative role of such international bibliography of translations, which includes bibliographic reference parameters, transliterations or classifications by materials. He also mentions that the wealth of data and possibilities of computer search have turned the ‘Index Translationum’ into a valuable tool to evaluate translation flows worldwide. The author ends his article with examples of how to search data in this international translation catalogue.

With the initial aim of reflecting on the current situation of editorial translation in Spain, Xosé Areses, responsible for the Book Documentation and Reading Center of the General Department of Books,

Archives and Libraries of the Ministry of Culture in Spain, talks about the report prepared in 2008 by the Ministry showing the relevance of this activity in the Iberian publishing world, in which more than 20,000 titles of translated works are produced annually, representing about 27% of the Spanish production of books on paper – a percentage that places us among one of the countries that translates the most in the world.³ A more detailed analysis of this activity takes into consideration the production of the translated work as a whole, including evolution data, geographic distribution, and the breakdown per language and areas, as well as other aspects. The study also considers translations among Spanish languages in a more detailed manner (Catalan, Spanish, Basque and Galician), because they account for almost one fourth of all translated works in the Spanish publishing market. Likewise, in addition to including a review of the national and autonomous associations and institutions related to translation, Areses's study informs about scholarships, awards, grants and subsidies granted to the development of this activity, including those allocated by the Ministry of Culture to the official languages of Spain, whose impact can be witnessed in the publishing industry.

Oriol Izquierdo Llopis, director of the Catalan Institute of Letters, addresses translation policy as cultural policy, and not only linguistic, and speaks on behalf of the main agencies of the Government of Catalonia, including the Instituto Ramón Llull (which promotes translations of Catalan literature into other languages) and the Institut Català de les Indústries Culturals (broker between publishers and booksellers). Izquierdo Llopis's contribution to this collection focuses on three issues: translation as a foreign projection tool of culture itself, the relationship between government and the publishing world and, finally, the attention paid to translators through scholarships and organization of meetings. The Catalan Institute of Letters aims to support writers and translators, stimulate literary publication, promote reading and assure the presence of literature in society. All its projects go beyond the boundaries of Catalan's autonomous community since it affects the entire Catalan market and its agents in the three Spanish communities of Balears, Valencia and Aragón, in addition to three countries, Andorra, France and Italy.

3 Other items such as the electronic book will have to be considered in the future.

Gotzon Lobera Revilla, director for the Promotion of Basque in the Autonomous Council of Biscay (1999-2008), addresses in his article the publishing industry in Basque in the Basque Autonomous Community (Araba, Bizkaia and Gipuzkoa).⁴ He describes the situation of this community and proposes a series of overall reflections on the influence of translation in cultural transmission, which in his opinion produces assimilation by dominant cultures such as Peninsular Spanish. Considering that the Basque Country is a relatively small community (800,000 bilinguals) it is pointed out that the publication of translations has special relevance in the region and accounts for up to 45% of everything that is published. Basque government policies have taken longer than other Spanish territories to put into motion the mechanisms that promote the publishing industry in their own language (subsidies to publishers, translators and authors), and have not received a decisive support from government agencies. The number of Basque speakers has grown considerably in the last 25 years, and this is due mainly to the presence of the Basque language in schools (about 30% of what is published), with Basque publishers being the ones showing interest in covering thematic areas that show no deficit in the standardized languages.

Luís Bará Torres, director of Cultural Creation and Promotion in the Culture Council of the Government of Galicia from 2005-2009, discusses in his study the action policies (data and subsidy lines) which were carried out by the Galician Culture Council in this period of time as a way to foster literary translation. He points out that there are many private publishers which do not enjoy such subsidies but nevertheless continue their activity within the Galician market, which is relatively small compared to the Spanish or Catalan ones. Bará Torres argues that the situation is better regarding translation of literary works into Galician than from Galician, especially in the area of fiction, which in recent years has shown a major growth in terms of new titles, both from universal literature classics and contemporary authors. In comparison, the growth in translation of academic and scientific texts' is slower. Government actions have focused on investing and promoting exports together with cultural agents directly involved in this work. This has been the line followed until

4 This linguistic community encompasses three administrative spaces: The Spanish Basque Country, the Autonomous Community of Navarre, and the French Basque Country, with different citizen rights in each of the regions.

the crisis, and change of government have given way to the freeze and serious reduction in subsidies, thus cutting short the expectations, both in terms of foreign dissemination and imports.

The political and cultural liaison of the European Publishers Federation (FEE), Céline D'Ambrosio, informs about the roles and scope of actions by publishers with a wealth of data. She defines publishing as a necessary business that introduces books in the market ensuring their suitability and quality. D'Ambrosio points out to the important role played by publishers as mediators in the cultural formation of society since they promote the visibility of works outside of their linguistic borders opening way to minority and minorized cultures as well as to intercultural dialogue. She explains that the subsidies from European government agencies to cultural sectors and translation are too scarce. D'Ambrosio argues that the 'largest cultural sector' in Europe, the publishing industry, deserves greater and more differentiated attention. In this sense, FEE has requested that the EU take actions to foster translations, fund specialized translator training and foreign language publishers in order to ensure the quality of translated words. D'Ambrosio also complains that the subsidies which are currently limited to translations among European cultures should expand their exchange from and into extra-European cultures. She reiterates the importance of editorial translation in promoting cultural exchange and international relations.

To José Martínez de Sousa, bibliographer and orthotypography scholar, translation contains traps from a variety of genres. The translator must be prepared to circumvent them before the commission, and such an anticipated planning characterizes her/his work as a professional. Sousa explains that this is due to the fact of every translation being prototypical, and, in addition to being a valuable experience, what matters in translation is cultural background and knowledge. Although Martínez de Sousa warns that it would be easier to analyse all the possible pitfalls which the translator will encounter in his work, he presents in this volume an outline of some of the problems he has been observing along the years devoted to the correction of translated texts and to writing books.

In her contribution, Ros Schwartz, chair of the European Council of Literary Translators Associations from 2000 to 2009, points out to the general lack of fulfilment of the 'Recommendations on the Legal Protection of Translators and Translations and the Practical Means to

improve the Status of Translators' adopted by UNESCO's 19th General Conference in 1976. She discusses some important rights of the translators – such as changes of the text that need the translator's approval – which are still often unheard. To prove that the democratic structures in the relationship client-translator are weak or even nearly non-existent, Schwartz offers some examples of European translators whose contractual and moral rights have been infringed. She advises that 'strong professional associations' are indispensable in promoting reasonable remuneration, improving the status of the translators and ensuring translation quality.

Maya Busqué Vallespi, current president of the Professional Association of Translators and Interpreters of Catalonia (APTIC) and Francesc Massana Cabré, vice president of the association since 2010, report on the lack of a professional association – an important legal configuration in Spain – that would not only serve to regulate the profession of translators and interpreters but also would add prestige to such professionals. In addition to arguing for the need to create a professional association in Catalonia the authors present the services and activities (training, survey about fees, etc.) of the Traductors i Intèrprets Associats pro Col·legi (TRIAC), whose main objective was to precisely create an official body of translators and interpreters in Catalonia. However, when the new Catalan law of 2006 regarding 'the work by degree professions and professional associations' finally made the creation of an official association of translators and interpreters impossible (by considering that the profession did not require a degree), TRIAC and ATIC (Association of Translators and Interpreters of Catalonia) started a merger that was completed in January 1, 2009 with the founding of APTIC, whose goal was to represent the interests of professional translators and interpreters.

In her contribution on the publishing policies of EIZIE (Association of Translators, Proofreaders and Interpreters of Basque) Bego Montorio Uribarren, active member of EIZIE since its creation in 1987 and responsible for the Itzulbaita Basque Center of Translation, presents EIZIE's concerns and lines of action, as well as their translation policies. This association's various activities, which aim to foster and support the translating profession in Basque, includes the successful project 'Literatura Unibertsala,' 'Universal Literature,' whose purpose is to promote literary translation into Basque in a moment of linguistic

normalization. EIZIE manages the ‘translation and publication of this collection financed by the Basque Government and published by selected publishers, which already relies on more than 140 published works’. Through this project the association has been able to offer quality work and “establish a reference regarding the working conditions of translators” (Montorio, this volume), while it has added prestige to literary translations among agents in the publishing field, translators, and readers.

Alberto Álvarez Lugrís, director of the Galician Association of Translators (ATG) and senior lecturer in Translation Studies at the Universidade de Vigo, represents the oldest translation association in Galicia (founded in 1984) whose main aim is to develop translation policies adapted to Galicia’s sociolinguistic situation. ATG’s goals include stimulating translations of all types of works into and from Galician, as well as to aid the training of translators whose source and target language is Galician. The author presents some of the most important projects carried out by the existing associations in this community, as well as ATG’s work, including the organization of different conferences, the publication of the scholarly review *Viceversa*,⁵ the creation of the Biblioteca Virtual (Bivir, with more than 120 works from universal literature translated into Galician),⁶ and the only translation award currently existing in Galicia, the *Premio de Tradución Plácido Castro*. In addition, and from a different perspective, the work performed more recently by the Galician Association of Translating and Interpreting Professionals (AGPTI) – more focused on advocating for the professional activity and rights of professional translators and interpreters – has been essential to disseminate translations, add visibility to such professionals and recognize their rights.

Carmen Francé Ventosa and M^a Teresa Gallego Urrutia, responsible for ACE Traductores place special emphasis on the condition of authorship of their members, a characteristic that has been explicitly recognized in 1987 by the Copyright Law, and on the different modalities of their work, from literary translation in the most traditional sense of the word (narrative, theatre, poetry) to the translation of scientific, technical or informational texts, including the translation of

5 In addition to its printed version *Viceversa* can be found online at: [<http://webs.uvigo.es/webatg/viceversa/viceversa.htm>].

6 [<http://www.bivir.com>].

academic texts. The association was founded in 1983 as an autonomous chapter of the Professional Association of Writers (ACE). As the only association of book translators at the state level, ACE Traductores plays the role of an interlocutor for the government in questions related to book translation and is, thus, in permanent contact with the Ministry's General Book Council. ACE Traductores represents book translators in the jury of national awards and in the commissions that decide on subsidies for translations among the languages of Spain and translation of Spanish works into foreign languages.

The translation scholar Edwin Gentzler, who lectures at the University of Massachusetts Amherst, states that in theory the United States' English-only ideology implies the formation of a society that integrates all incoming languages and cultures into one inclusive and united culture. Yet this melting pot ideology is deceptive. That which does not fit in the homogenous whole is relegated to the margins or excluded. In his contribution, he suggests that monolingualism and multilingualism are not mutually exclusive because monolingualism hides the very multilingual fabric upon which it rests. His study explores some of the ways in which translation operates as a hidden code from within the dominant Anglo-American culture, showing how some writers use translation to avoid assimilation and to expand, enrich and diversify existing codes of communication. Gentzler also talks about the publishing activity, mostly from underground, independent and university presses that have been active in publishing translations, showing how translation offers one strategy with which to introduce cultural change.

Ana Luna Alonso, senior lecturer in Translation Studies at the Universidade de Vigo, adds to the discussion on translation the criteria for analysing editorial translation policies. Therefore, she takes into account the opinions of sociology experts on translation flows based on the type of publications within a specific linguistic space or within a certain territory and the relationships between such territory and its more or less close neighbours. Editorial translation markets therefore depend not only on internal drivers but also external ones. The conditions that frame the translated product are important, but although they play a relevant role when analysing the translating process one needs to consider any and all external and internal elements that condition the result, i.e., the translated product. Luna Alonso's study offers insights into analysing translation publishing policies without losing sight of

what gets translated, who translates, how texts get translated, who makes decisions, where and how; and why one cannot apply strict formulas to all cases, since each community has its own linguistic, cultural and economic characteristics which frame the way they communicate and exist in the world.

Silvia Montero Küpper, senior lecturer in Translation Studies at the Universidade de Vigo, reconsiders the concept of loyalty that Nord introduced in 1989 and which has already been modified in many occasions. Montero Küpper extends the concept by relating the quality of the publications with the loyalty of publishing houses towards author, translator and reader. Therefore, her paper analyses several peritranslational aspects of Galician literary translations published between 2000-2009 in order to highlight the behaviour of Galician publishers with regard to the identification of the original text, its cultural origin, directionality of translation process, mention and visibility of authors and translators on cover, flaps, credits page, title page, prefaces and postfaces. She concludes that peritexts should be more explicit and initiate a hermeneutic reception process so that the text can become part of the target culture.

Liliana Valado, senior lecturer in Translation Studies at the Universidade de Vigo, presents a historical overview of translation quality assessment in Galicia, and then proposes a new model to incorporate many factors which have not been considered in translation studies scholarship on quality assessment to date. The many factors include many considerations from the perspective of the publisher and client, including time and costs, as well as pressures on the translator, such as time and post-editing requests. Valado develops a set of protocols which she suggests publishers should follow to improve quality as well as reduce costs and eliminate errors.

Finally, we wish to especially acknowledge the collaboration of the authors in this collection, as well as Peter Lang Publishing for accepting to publish this volume, in addition to the economic support from Vice President of Research at the Universidade de Vigo and from the Culture Council of the Autonomous Government of Galicia, which sponsored the scholarly meeting in Vigo in 2008.⁷

7 In: [<http://webs.uvigo.es/trapo/>].

Our sincere thanks and warm gratitude to our colleagues Alicia López Pedreira, Dr. Burghard Baltrusch, and to the International Scientific Board's members of the II International Congress on Translation and Editorial Policies, Oct 15-17, 2008, in Vigo, Spain, as many of the contributions included in this volume were presented at it. We refer to Anne Bergman-Tahon, Edwin Gentzler, José Martínez de Sousa, Reine Meylaerts, Christiane Nord, Mauro Rosi, and Ros Schwartz, who refereed the contributions.⁸

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8 Translated from Spanish by Cristiano Mazzei.

I. Administration Policies

I Index Translationum et autres programmes de l'UNESCO pour promouvoir la traduction

Je dois avouer que l'invitation à participer dans un congrès consacré à la traduction et ses politiques ou la politique de la traduction, nous réjouit énormément car elle est arrivée au moment où la problématique de la traduction est un sujet qui devient de nouveau très actuel à l'UNESCO durant cette Année internationale des langues.

D'ailleurs, la traduction était toujours au centre des préoccupations de l'UNESCO. Les raisons de cet intérêt sont aussi nombreuses qu'essentielles.

Si on regarde l'Acte constitutif de l'UNESCO on trouve cette phrase fondatrice exprimant le souci pressant de contribuer à la construction de la paix « dans l'esprit des hommes » et favoriser la libre circulation d'idées « par l'image et par les mots ». L'un des moyens pour atteindre ce but est sûrement la traduction, car c'est elle qui facilite la connaissance mutuelle entre les peuples. C'est elle qui permet de nouer le dialogue et par son biais une meilleure compréhension. Cette idée déjà exprimée il y a plus de 60 ans a retrouvé récemment une nouvelle vie dans le souhait général de promouvoir la diversité culturelle, le dialogue et l'échange entre les cultures, l'idée s'est enfin concrétisée par l'approbation par les pays membres de l'UNESCO de la Déclaration universelle sur la diversité culturelle. Le principe moteur de la déclaration –la « différence dans le dialogue » peut se jouer en grande partie justement grâce à la traduction. Ainsi la traduction revient au cœur des débats et des actions menés par l'UNESCO.

La promouvoir, la stimuler, en normalisant le suivi international, la faire grandir dans chaque pays, surtout là où elle est faible, voilà une tâche d'envergure pour la coopération culturelle internationale.

Pour y parvenir l'UNESCO invente des stratégies nouvelles, mais avant tout –renforce, redéfinit, réforme et adapte aux exigences modernes des instruments déjà présents dans son arsenal.

Je vais essayer d'esquisser les principaux axes des actions de l'Organisation dans le domaine de la traduction.

1 Collection d'œuvres représentatives

En 1948, donc tout juste au début de son existence, l'UNESCO a lancé une idée de la création d'une « Collection d'œuvres représentatives » – une sorte d'une liste de patrimoine littéraire de l'humanité. C'était un programme d'aide financière directe, afin d'encourager la traduction, la publication et la diffusion dans les grandes langues véhiculaires – anglais, français, espagnol et arabe – de textes significatifs du point de vue littéraire et culturelle, bien que peu connu au-delà des frontières nationales ou du cadre linguistique d'origine.

Les œuvres traduites grâce à ce programme de coopération et d'échanges culturelles ont été copubliées avec des éditeurs du monde entier. Elles constituent aujourd'hui un catalogue de près de mille trois cent titres, issus de plus de 80 pays et écrits dans une centaine de langues d'origine. Plus de trois cents de ces ouvrages ont fait l'objet de rééditions ou de réimpressions. Le vaste éventail d'œuvres proposées par la Collection contient des traductions des expressions de langues et cultures minoritaires d'aujourd'hui, ainsi que des textes appartenant déjà à la tradition.

Le but de la Collection n'était pas, bien évidemment, de donner des lettres de noblesse internationale aux textes ou aux auteurs déjà bien connus dans un espace national, culturel ou linguistique. Il ne s'agissait pas non plus de dresser une liste de lecture obligatoire pour devenir érudit.

L'objectif de ce programme était avant tout de faire sortir les œuvres aux valeurs universelles de leur enfermement linguistique par le biais d'une traduction vers une des langues véhiculaires et de telle manière leur assurer un plus grand nombre de lecteurs et ensuite inciter les autres traductions.

Pour assurer le choix juste et indépendant l'UNESCO a élaboré un mode opératoire qui fonctionnait assez bien.

La proposition faite par un Etat membre (le plus souvent par le biais de sa Commission Nationale), une université, un centre de recherche, un expert ou un traducteur était examinée par l'UNESCO bien sûr de point de vue littéraire, artistique et intellectuelle, mais aussi éditorial et technique, en tenant compte du rapport entre son coût et son impact, ainsi que des retombées pour les bénéficiaires et pour l'UNESCO.

En plus de l'évaluation fournie par les organismes, les institutions, les critiques ou les spécialistes, l'UNESCO tenait compte de l'originalité

de l'œuvre et de son contexte culturel –la façon dont elle reflète une communauté ou une culture. Le contenu, bien évidemment– outre sa représentativité nationale et ses qualités littéraires –devait être conforme aux idéaux et aux principes de l'UNESCO.

Un certain nombre d'auteurs ont connu une consécration internationale grâce à la traduction et la diffusion de leurs œuvres dans le cadre de cette collection.

Il y a plusieurs années, pour des besoins internes de l'UNESCO, j'ai mené une investigation pour savoir si effectivement les traductions publiées dans le cadre de la Collection ont suscité d'autres traductions dans le monde. Le résultat de l'enquête était plutôt encourageant.

J'ai pu alors constater qu'une grande partie de la Collection joue un rôle d'une bibliothèque pour l'humanité où l'on retrouve des valeurs déjà confirmées. D'autre part j'ai pu observer que le désir de promouvoir des auteurs méconnus a été couronné de succès. L'UNESCO par sa Collection a fait découvrir des auteurs tels comme Pantélis Prevelakis, Yasunari Kawabata, Shusaku Endu et beaucoup d'autres. La Collection a aussi aidé certains auteurs, souvent très connus dans une culture ou dans un groupe linguistique, de sortir de leur enfermement justement linguistique, culturel ou idéologique (p. ex. Yusuf Idris, Mirabai, Feriddudin Attar ou Jordan Radickov).

La contribution de l'UNESCO dans l'édition des traductions des œuvres représentatives était donc à la fois d'ordre intellectuel, opérationnel et financier (aide à la traduction et achat d'exemplaires destinés à la diffusion et à la commercialisation).

Avec le temps le budget alloué à la Collection, qui permettait à l'UNESCO d'honorer des travaux d'experts, de traducteurs, etc. diminuait progressivement (environ 300.000 \$ pour éditer 10 livres par an).

Le financement direct n'était plus possible, en plus, on s'est aperçu que des différents fonds et organismes d'aide à la traduction apparus dans le monde disposaient des moyens plus importants que ceux de la Collection –le programme alors a pris fin ; tout en restant pourtant un point de repère pour les éditeurs en quête de textes de référence à rééditer ou à traduire vers d'autres langues. On peut toujours consulter cette liste sur le site de l'UNESCO.

2 Centre d'échange d'information de l'UNESCO sur la traduction littéraire

Nonobstant, l'idée de la Collection est restée vivante et elle a inspiré la création du centre d'échange d'information de l'UNESCO sur la traduction littéraire. Il constitue un lieu d'information, d'orientation et de rencontre pour tous ceux –traducteurs, éditeurs, chercheurs, responsables de centres de documentation, enseignants– qui travaillent à la découverte et à la diffusion des littératures inconnues. Il se veut d'être un catalyseur de la coopération internationale, un organisme d'orientation normatif et un laboratoire d'idées.

En avril 2003 le Centre a lancé auprès des Commissions nationales de l'UNESCO une consultation destinée à identifier des chefs-d'œuvre littéraires et philosophiques dont chaque pays estime particulièrement souhaitable de voir la traduction et la publication enfin réalisées. Cette enquête a concerné tout particulièrement le roman moderne.

La liste des œuvres proposées à la traduction s'allonge petit à petit sur le site internet du Centre où en cliquant sur la carte du monde on sélectionne une zone géographique (le continent), puis un pays, pour arriver enfin à la liste d'ouvrages fournie par un pays donné. En sélectionnant ensuite le titre on obtient des informations (en anglais, en espagnol et en français) sur le contenu de l'ouvrage, les motivations de choix, ainsi tous les renseignements concernant le détenteur des droits.

Conscient de la complexité du processus de la traduction le Centre met à la disposition d'autres outils pouvant servir dans le choix du titre à la traduction ainsi que dans la recherche d'éventuelles aides ou subventions. D'où de telles rubriques comme –Répertoire des organismes nationaux ou régionaux d'aide à la traduction littéraire.

Le menu contient aussi les listes des associations et les organisations de la traduction littéraire, des éditeurs engagés dans la découverte des littératures du monde, les centres de recherche spécialisés dans le domaine des littératures traditionnelles ainsi que d'autres informations pratiques –événements, projets et instruments normatifs inclus.

L'institution ou un organisme qui souhaiterait figurer sur une des listes du Centre peut présenter sa candidature, en envoyant un mail avec la description de son activité.

3 Index Translationum : son histoire, son rôle

Quand j'ai parlé tout à l'heure de l'évaluation de l'impact de la Collection d'œuvres représentatives sur les traductions dans le monde je n'ai pas mentionné l'outil qui m'a permis cette vérification. Il s'agit d'un autre vaste programme de l'UNESCO lié à la traduction –l'Index Translationum– une bibliographie internationale de traductions.

L'Index Translationum a célébré son 75e anniversaire. Créé au moment de la montée des nationalismes en Europe pour mettre en valeur, à contre-courant, la traduction en tant que pratique de partage transnational, l'Index est devenu, au cours de sa longue histoire, un outil inégalé d'information culturelle, d'analyse des échanges et de normalisation dans le domaine bibliographique et de la translittération.

Produit grâce au travail collectif d'hommes et de femmes – traducteurs, éditeurs, bibliothécaires, documentalistes, informaticiens, linguistes, administrateurs, responsables gouvernementaux– issus de tous les pays du monde, l'Index Translationum vit actuellement un temps fort de son parcours, et se prépare, à l'époque de la mondialisation, pour des défis ambitieux et difficiles.

Une idée de la création d'une bibliographie internationale de traductions est née premièrement dans les bureaux de PEN Club International, mais à peu près à la même époque (des années 20 du XXème siècle) une envie semblable fait son apparition au sein de l'Institut international de la coopération intellectuelle (IICI) de la Société des Nations. Bientôt les deux organismes s'accordent sur une étroite collaboration.

Au début des années 30 la Commission internationale de coopération intellectuelle (CICI), dont l'Institut international de la coopération intellectuelle (IICI) était l'agence exécutive a demandé à l'Institut de former un comité d'experts afin d'établir le projet d'un bulletin périodique. Dans ce comité on retrouve d'éminentes personnalités du monde de la culture de l'époque. J'ajouterais ici que l'Espagne a été représentée par Enrique Diez Canedo auteur, traducteur et secrétaire général du PEN Club espagnol.

Le Comité constituera le premier noyau du secrétariat de l'Index Translationum, dont il établira les bases en esquissant les modalités de la collecte de données auprès des bibliographies déjà existantes, le contenu des notices et leur classement. Il suggérera également aux éditeurs des

bibliographies nationales certaines règles pour la description bibliographique : dès sa naissance, l'Index n'aura pas seulement une fonction documentaire, mais aussi normative. C'est grâce aux démarches du Comité que certaines bibliographies commenceront à mentionner également, dans leurs notices, la langue et le titre original du livre traduit. Le comité d'experts de l'Index imposera aussi la nouvelle classification par matières.

Suivant les indications de l'Institut, le Comité d'experts a décidé de commencer la publication de l'Index Translationum (juillet 1932) en s'appuyant sur les données de certains pays dont les bibliographies nationales correspondaient aux critères prescrits. Ce fut le cas pour le Royaume-Uni, la France, l'Allemagne, les Etats-Unis, et finalement pour l'Espagne et l'Italie.

Avec le temps l'Index Translationum prend de l'ampleur: le Danemark, la Hongrie, la Norvège, la Pologne, la Suède et la Tchécoslovaquie figurent déjà sur le numéro 5 du mois de juillet 1933, l'URSS au numéro 6 et la Roumanie au numéro 9 de Juillet 1934. Le dernier numéro de la première série de l'Index, interrompue à cause de la Deuxième Guerre Mondiale, comprenait déjà 15 pays (1940).

Après la guerre c'est l'UNESCO qui héritera de l'Index.

Sa Conférence générale de l'automne 1946 encourage la création d'une nouvelle série de l'Index Translationum. Et effectivement suite aux décisions de la troisième Conférence générale de Beyrouth, en 1948, le nouveau Comité International d'experts est établi à Paris.

Au printemps 1950, l'UNESCO publie le premier volume de la nouvelle série de l'Index Translationum, qui concerne les traductions publiées pendant l'année 1948 dans 26 pays membres de l'UNESCO. Le 39^e volume, le dernier de cette série, (1986), contiendra déjà les données de 56 pays. À partir de 1979, l'Index commencera à s'adapter aux évolutions technologiques et la première base de données informatisée de l'Index sera créée. Cela permettra de passer de l'édition imprimée au CD-ROM. Sous cette forme, l'Index paraîtra jusqu'à 2003 pour passer ensuite en version gratuite en ligne sur le site <www.unesco.org/culture/translationum>. Durant ce temps le nombre de pays participant à l'Index sera en constante croissance –65 pays en 1990 et déjà 74 cinq ans plus tard.

L'Index, est de nos jours la seule bibliographie mondiale des traductions à abriter tant d'informations: trois millions de notices environ, (plus de 1 800 000 en ligne et environ 1 500 000 sur papier) en provenance de plus d'une centaine de pays. Elle mentionne les traductions de ou vers