

Book translation in multilingual states (1945-2024)



Image : © Brecht Evens: *De bondgenoten / Le Roi Méduse* (Oogachtend / Actes Sud, 2024).

International conference KBR, Brussels | 28-29.11.2024

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Program Thursday 28 November 2024

9:00 *Coffee and registration*

Welcome and introduction

9:30 Sara Lammens
Welcome

9:40 Stéphanie Vanasten & Elke Brems
Introduction

Keynote | Introduced by Stéphanie Vanasten

10:00 Tristan Leperlier
The Plurilingual Local at Large

This keynote is co-sponsored by CETRA – Centre for Translation Studies and is offered as the 2024 CETRA Fall Lecture.

Import/export #1 | Moderator: Jan Ceuppens

11:00 Belen Bilin Liu *online*
Self-consumption Translation: Interlingual Translation as an Intra-national Phenomenon in China

11:30 Wilken Engelbrecht & Benjamin Bossaert
A double image of Dutch-language literature in Czecho-Slovakia: how Czech and Slovak translations complemented each other

12:00 *Lunch break*

Cultural identity | Moderator: Clara Folie

- 13:00 Dibar Çelik *online*
Revisiting the Past and Rebuilding the Present:
Literature in Translation between Armenian and
Kurdish
- 13:30 Christophe Declercq & Ifor Ap Glyn
My Body Can House Two Hearts: translations into and
from Welsh and the balance of belonging
- 14:00 Geneviève Warland
The Dutch translations of Henri Pirenne's *Histoire de
Belgique* as a political enterprise

14:30 *Coffee break*

Publishing #1 | Moderator: Timothy Sirjacobs

- 15:00 An Van Hecke
Bilingual editions of Hispanic literature in the U.S.:
the case of Sandra Cisneros
- 15:30 Francis Mus & France Schils
Francophone Belgian Writers in Dutch Translation:
A Paratextual Analysis

Workshop

- 16:00 Sven Lieber & Ann Van Camp
The Data Will Tell: Research Data Management for
Translation Studies

Social program

- 17:00 Behind-the-scenes tour of the Royal Library of Belgium
- 19:00 Dinner at Victor Bozar Cafe, 23 Rue Ravenstein, Brussels

Program Friday 29 November 2024

Keynote | Introduced by Elke Brems

- 9:30 Jonathan Paquette
Cultural Policy and Book Translation in Multilingual
States: Institutions, Ideas, and Interests

10:30 *Coffee break*

Policy | Moderator: Jack Mc Martin

- 11:00 Clara Folie, Ewoud Goethals & Timothy Sirjacobs
Are Translation Policies the Blind Spot of Belgian
Literature? Translation Policies in a Federalizing State
(1970-2020)
- 11:30 Olga Castro
Intra-national translation grants in multilingual Spain:
a story of two tales?
- 12:00 Tanguy Habrand
“Open letters to Belgian writers” (1952-1988) by Roger
Avermaete: French-speaking considerations by an
Antwerp author on book policy in Belgium

Politics | Moderator: Elke Brems

- 12:30 Pieter Boulogne & Mariana Myrosh
Literary translation in (post-)Soviet Ukraine:
a tool for (de)russification

13:00 *Lunch break*

Publishing #2 | Moderator: Reine Meylaerts

- 14:00 Álvaro Marín García
Non-translations: Translated Catalan literature in the
“Narrativas Hispánicas” collection of Anagrama
- 14:30 Elies Smeyers
Jacques De Decker’s ‘Plat Pays’-series (1973-1976)
as an intra-Belgian book translation project

15:00 *Coffee break*

Import / export #2 | Moderator: Lieven D’hulst

- 15:30 Diana Roig-Sanz & Olga Castro
From the Local to the Global:
Catalan and Galician Literatures in Translation
- 16:00 Maud Gonne & Céline Letawe
Late intranational translation flows?
The circulation of Georges Simenon’s oeuvre in Dutch-
speaking Belgium (1930-1960)

Concluding remarks

- 16:30 Reine Meylaerts
Concluding remarks

Speakers & Abstracts in order of appearance

Tristan Leperlier (Centre national de la recherche scientifique)
The Plurilingual Local at Large

Tristan Leperlier is a tenured researcher at the French CNRS. A sociologist of literature, he specializes in plurilingualism and transnationalism, particularly in post-colonial contexts, with a focus on North Africa. He is currently a Global Fellow with the Marie Skłodowska-Curie Actions of the European Union. He is the author of *Algérie, Les écrivains dans la décennie noire* (CNRS Editions, 2018).

This communication aims to bridge the gaps between three research trends in Translation Studies and the Sociology of international circulation of literature. The first trend involves studying literary translations across cultures and countries; the second interrogates literary circulations that occur without translation in international linguistic areas; the third, central to this Colloquium, focuses on literary exchanges within a single country.

The objective of this communication is to understand how local and global linguistic power relations interact. I will first unravel the linguistic power dynamics within a local plurilingual literature (Algeria), in original languages as well as through translations. As I will show, these relations are fundamentally marked by the transnational structure of the local literary field. I will then focus on the international circulation of literature itself: first in original languages within international linguistic areas, in particular in the francophone one; then in English translation in the USA. Broadening the scope, I will take into account the “Maghrebi literature” in circulation. It includes the literature of three former French colonies (Morocco, Algeria, Tunisia) that share similar plurilingual configurations, utilizing Arabic (standard and

dialectal), French, and secondarily Tamazight and English as languages of literary creation.

Through statistical analysis and interviews with writers, translators, editors, and literary agents in Algeria, France and the USA, my communication seeks to explore how local hierarchies, based on languages, countries, but also gender, are reconfigured as a consequence of international circulation, and subsequently impact local dynamics back in the Maghreb. Secondarily, the communication will broaden the classical understanding of Multilingual States by considering the American literary field as a plurilingual literary space where translations from the Maghreb are part of the American literary market, and competing in particular with Arab-American literature.

Belen Bilin Liu (University of Hong Kong)

Self-consumption Translation: Interlingual Translation as an Intra-national Phenomenon in China

Belen Bilin Liu is a PhD candidate and demonstrator of translation studies at the School of Chinese, University of Hong Kong. He obtained his master's degree in Translation Studies from Shanghai International Studies University. His research interests include distributed translation, translation approaches to world literature, and global sinology.

Interlingual translation, as described by Jakobson, involves the transfer of information from one language to another. This process inherently establishes a binary relationship between concepts such as source and target texts, languages, and cultures. Given that interlingual translation often takes place between languages and cultures, and that linguistic and cultural boundaries are always hastily equated with national borders, interlingual translation is assumed transnational and the target is distinctly separated from the source.

This research challenges the conventional view by exploring interlingual translation as an intra-national activity, particularly focusing on the phenomenon of “self-consumption translation” in China, a country with Mandarin Chinese as its sole official language. Drawing on Braddock’s “7W” communication model—WHO says WHAT to WHOM under WHAT CIRCUMSTANCES through WHAT MEDIUM for WHAT PURPOSE with WHAT EFFECT—I, as a certified translator and translation scholar in China, conceptualize self-consumption translation in three possible forms: reflux translation, bifurcate translation, and source-oriented translation, with each illustrated through translation case studies of different types of Chinese texts.

Based on the first example of the *Library of Chinese Classics*, a government-endorsed translation project aimed at promoting Chinese culture globally, reflux translation occurs when translated Chinese literary works, intended for an international audience, fail to travel outside of China and are predominantly appreciated by Chinese readers and rebranded as “translatedese classics” by domestic translation scholars. The second case study, centering on the external publicity translation of the *Report on the Work of the Government*, highlights bifurcate translation, where translations originally targeted at foreign audiences are also widely used by Chinese readers, especially translation students preparing for national translation and interpreting exams. The final example examines the English translation of Tsai Chi-chung’s *guoxue* (Chinese classics) comics, designed specifically for young Chinese students to learn both Chinese culture and the English language simultaneously.

Wilken Engelbrecht (Univerzita Palackého v Olomouci) &
Benjamin Bossaert (Univerzita Komenského v Bratislave)
**A double image of Dutch-language literature in Czecho-Slovakia:
how Czech and Slovak translations complemented each other**

Prof. Dr. **Wilken Engelbrecht** is full professor of Dutch language and literature at Palacky University, Olomouc (Czechia) and at the Catholic University of Lublin (Poland). His research focuses on the reception of Dutch-language literature in Czech from the 19th century till present. He wrote i.a. the study *Van Siska van Rosemael tot Max Havelaar. Receptie van Nederlandstalige literatuur in Tsjechische vertaling tussen 1848 en 1948* (Ghent: Academia Press, 2021).

Lic. **Benjamin Bossaert**, PhD is lecturer of Dutch language and literature at Comenius University, Bratislava (Slovakia). He defended his PhD thesis *No nation without representation: heroes going places* in 2020 at Palacky University, Olomouc. His research focuses on the reception of Dutch-language literature in Slovakia.

Czechoslovakia (1938-1939 and 1968-1993: Czecho-Slovakia) was a multilingual state from its creation in October 1918 until the final state split on 1 January 1993. Until 1945, it involved four languages: Czech, Slovak, German and Hungarian, then the twosome Czech and Slovak, with a sizeable Hungarian minority still present in the Slovak part. The state was formally a unitary state until 1968, with Slovak playing a subordinate role, then it was federalised with two capitals, Prague and Bratislava, with two governments and a federal government. Incidentally, to this day there is a sizeable Slovak minority of about 165,000 people (out of a population of 11 mil.) in the Czech Republic.

Czech and Slovak are fairly well understood among themselves, but they are different languages and the two parts of the country also differed culturally. This is reflected, among other things, in

the preferences of both main translators, Czech Olga Krijtová and Slovak Júlia Májeková, regarding Dutch-language books they translated. Other circumstances such as the functioning of censorship (there were since 1953 separate censorship bodies for Czechia and for Slovakia) also played a role in this. The main literary publishers, especially for translations from lesser-known literatures such as the Dutch, also took into account what had been published in the other state language.

In our paper, we want to show how the bilingual situation of Czecho-Slovakia affected what was translated from Dutch and how data on these translations and their backgrounds can be collected. We base this on our experiences in the project *Socialist Transnationality and the Transfer of Dutch Literature between 1945 and 1990*, funded by the Netherlands Language Union.

Dibar Çelik (Boğaziçi Üniversitesi İstanbul)

Revisiting the Past and Rebuilding the Present:

Literature in Translation between Armenian and Kurdish

Dibar Çelik holds a BA in English language teaching at Middle East Technical University (Ankara, Turkey) and his MA in translation studies at Okan University (Istanbul, Turkey). He earned his PhD in translation studies at Boğaziçi University (Istanbul, Turkey) in 2023 with a dissertation titled "Translators' Formative Agency in the Periodical *Hawar* (1932-1943): The Making of a Kurdish Cultural Identity". He also translated Robert Louis Stevenson's *Treasure Island* into Kurdish as *Girava Gencîneyê* (Lîs, 2010). His research interests include translation history, translation theory, translation in minoritized languages, translation in periodicals, literary translation and retranslation.

This paper explores the literary and cultural relationships established and developed through translated works between

Armenian and Kurdish languages in Turkey, as well as the place of the Turkish language in this relation. It also investigates the role those translated books play in the visibility and representation of those cultures in the current state of the country. In Turkey, although publications in book form, either translations or indigenous works, are largely in Turkish, the publications in Armenian and Kurdish, each having varying degrees of recognition or denial throughout the history of the country, continue to appear despite the asymmetrical relationships with Turkish and limited means.

In this paper, I will mainly focus on the translational relationships between Kurdish and Armenian by examining the translation trajectories of three works and their literary and cultural implications for both cultures. Among these works, *Aşiq û Maşûq* (Aras, 2017) is a collection of three Kurdish and Armenian love stories, previously compiled in Armenian and more than a century later translated into Turkish by Sarkis Seropyan. I will also explore *Çîrokên Şêwra Ermenan* (Lîs, 2022), a transliterated work by Ferid Temel from Cyrillic into Roman script, which is the Kurdish translation of Armenian short stories, initially published in 1936 in Soviet Armenia. The third literary work will be *Li Ba Me Li Wan Deran* (Avesta, 1999), the Kurdish translation of the Armenian work, *Infidel Quarter*, by Rûken Bağdu based on the Turkish self-translation of the author, Mıgırdiç Margosyan. This work reflects the multilingual and multicultural nature of a neighborhood in Diyarbakir in the 1940s and 1950s. By examining these translated works, I will analyze their role in rebuilding Kurdish and Armenian literary and cultural relationships in the relevant landscape of today, as well as their part in representing and developing each individual literature and culture.

Christophe Declercq (Universiteit Utrecht)

& Ifor ap Glyn (National Poet of Wales 2016-2022)

My Body Can House Two Hearts* – translations into and from Welsh and the balance of belonging

Christophe Declercq is an assistant professor in translation at Utrecht University (NL) and an Honorary Senior Research Fellow at SELCS, University College London (UK). Christophe co-organised the 2017 Flanders-Wales event in Cardiff.

Ifor ap Glyn is a Welsh poet and documentary maker. From 2016 to 2022 he served as as Bardd Cenedlaethol Cymru (National Poet of Wales), succeeding Gillian Clarke. He won the the Crown at the national Eisteddfod in 1999 and 2013.

Ry'n ni yma o hyd / Er gwaetha pawb a phopeth
We are still here / In spite of everyone and everything
Dafydd Iwan (1983 and ongoing)

The 2022 census in the UK brought surprising revelations for Wales. Despite widespread perception indicating an increase in the prominence of Cymraeg, the Welsh language, alongside growing Welsh national sentiments at grassroots level, a rise in bilingualism among non-native Welsh speakers and an increase in translation flows in and out of Welsh, the number of Welsh speakers had actually decreased since the 2011 census. With an estimated loss of nearly 24,000 Welsh speakers, the total number stood at approximately 538,300, constituting about 18% of the population—a significant decline from its estimated one-third share of the population at the conclusion of the Second World War. If the question of having an ethnic Welsh identity appears to have been marked by a strong reference to the Welsh language including up to now, the decline of Cymraeg, particularly in the highly mediated 1945-2022 era, has necessitated a reevaluation of Welsh identity (see also Dąbrowska 2017). This poses questions

about the relationship between translation in a multilingual state, language proficiency and language policy, about the roles hierarchies and other kinds of relationships play between languages, and about the ideas of state, nation, country, language and culture.

Wales is a constituent country of a nation, the United Kingdom. Therefore, the case of Wales in itself already is a markedly different one as the concept of ‘transnational’ warrants a clear identification of ‘nation’ and ‘country’ in itself, and statehood. This divergence needs to allow for a differentiation which is barely geographical but more linguistic and cultural, and for an identification of nationality allegiance towards Welsh, British, or movements between those two. Peculiarly, efforts to preserve a sense of Welshness in the past several decades have indeed relied on translations between English and Welsh – including literary texts such as books, drama, song and poetry – adding hybridity to the cohabitation of the two languages and diversity to intra-state translation flows. Translation flows are seen as identity markers, but this opens up avenues towards other languages too. Translation flows are not only between the dual belonging of Cymraeg and English, but also with languages of third actors. Among other examples of this dual belonging to Welsh has related is Dutch—representing both Dutch-Dutch and Belgian-Dutch/Flemish contexts.

This conference paper therefore seeks to explore the role of translation in shaping the Welsh language and fostering a sense of Welsh identity in the post-1945 period. The paper investigates how the Welsh language can assume a broader position in the ongoing reimagining of Welsh identity through translation with English as well as with languages other than English.

* Dąbrowska, Izabela. (2017). The Role of Cymraeg in Shaping Welsh Identity. *ANGLICA-An International Journal of English Studies*, 26 (1), 131-147.

Geneviève Warland (UCLouvain)

The Dutch translation of Henri Pirenne's *Histoire de Belgique* as a political enterprise

Geneviève Warland is a professor of Public History & Historiography at UCLouvain, specialized in the history of nationalism and transnational historiography (mainly between Belgium, France, Germany and The Netherlands). Her last monograph is *Henri Pirenne, Histoires de l'Europe. Œuvres choisies* (Paris: Gallimard/Quarto, 2023). She is also the translator of several books in history and philosophy. Her latest publication from Dutch is Paul Dejongh, *Résistance sans frontières. Enquête sur les groupes d'espionnage et les lignes d'évasion* (Turnhout-Waterloo: Brepols-Renaissance du Livre, 2019).

The internationally renowned Belgian historian Henri Pirenne (1862-1935), a professor at Ghent University, is known as an intermediary between Germany and France and between France and the Netherlands. His mastery of German, French, and Dutch made him a key player in the circulation of historical knowledge between these three countries from the 1880's to 1935. More broadly, his books, intended for a cultivated readership (beyond the restricted circle of his peers), were subject to numerous translations. The first volume of the *Histoire de Belgique* appeared in German in 1899 before being published in French (1900) and Dutch (1902). The historian's two other major works, published posthumously, *Histoire de l'Europe* (1936) and *Mahomet et Charlemagne* (1937), were disseminated more widely, in languages other than those of Belgium and its neighboring countries: English, Spanish, Italian, ... and Japanese.

It is possible to trace the publishing history of Pirenne's major works as well as that of their translations, which depended in part on the objectives of publishing houses in a multilingual country

like Belgium and in part on political evolutions and legal regulations (particularly regarding the use of languages). Henri Pirenne's papers at the University of Brussels keep records of contacts with publishers and certain translators. They have never been used for their own sake; no study has appeared on the translations of his works, which were essential to disseminating his theses in the Dutch-speaking part of Belgium and other countries.

My communication will therefore focus on the Dutch translation of the *Histoire de Belgique* from the perspective of an editorial history ((re-)editions, number of volumes, publishers, translators, etc.) and a history of ideas, since Henri Pirenne's major work helped to forge a Belgian nationalism on both the French- and Dutch-speaking parts of Belgium. In this respect, it is worth noting that it continued to be translated after the establishment of unilingualism in Flanders and Wallonia in 1932 and that, generally speaking, Pirenne's historical production remains a point of reference in the constitution of sub-national identity benchmarks until today. However, a closer study of the correspondence between Pirenne and his Flemish publisher reveals a decline in interest on the Flemish side in his national work, which had been published in Flemish from 1901 by the Volksdrukkerij in Ghent on the initiative of the cofounder of the Workers Party, the deputy Edward Anseele.

An Van Hecke (KU Leuven)

Bilingual editions of Hispanic literature in the U.S.: the case of Sandra Cisneros

An Van Hecke teaches Spanish, Latin American literature, history and translation at the Faculty of Arts, KU Leuven, Antwerp. She studied Romance Philology at KU Leuven, obtained a Master's degree in Latin American Studies at the UNAM (Mexico, 1993) and a PhD in Literature at the University of Antwerp (2005), with a dissertation on the Guatemalan author Augusto Monterroso, under the supervision of Prof. Rita De Maeseneer. Her main area of interest is Latin American literature and film, especially from Mexico, Guatemala and Hispanics in the U.S. Her research covers a range of aspects such as migration, intercultural relations, national identity, gender and intertextuality. She is the author of *Monterroso en sus tierras: espacio e intertexto* (Xalapa, 2010).

For Hispanic writers in the U.S. in the early 1970s it was difficult to be published by mainstream presses. This explains the rise of publishing houses, such as Bilingual Review Press, founded in 1973, or Arte Público Press, founded in 1979. Both publishers have been committed to publish books in English, Spanish, and bilingual format, motivated by a clear vision on the role of Hispanic literature in the U.S., a “plurilingual literary space” (Leperlier 2021). The purpose of this presentation is to focus on bilingual editions of Hispanic literature in the U.S. A great effort has been done to publish classic novels of Chicano literature in bilingual editions, bilingual books for children, and bilingual poetry. Now, it is interesting to notice that also contemporary Hispanic authors publish new work in a bilingual format. This is the case of best-selling author Sandra Cisneros, who recently published two bilingual editions, translated by Liliana Valenzuela. In *Puro Amor* (2018), English and Spanish appear on opposing pages, while in *Martita, I remember you* (2021), English appears in

the first half of the book and Spanish in the second. Many initiatives of bilingual literature, especially for children, can often be seen within larger educational projects. We assume that Cisneros's publications are driven by various motives. Her books are a direct reflection of the bilingual context in which the author grew up. From the perspective of the reader, the experience is enriching because of the possibility to compare immediately the original with the translation. The reader establishes a dialogue, not only with the author, but also with the translator, who becomes visible. With this study we aim to contribute to the questions on how multilingual book production is organized in a single-state context, and what are its implications for nation-building and cultural transfer (D'hulst 2012).

Francis Mus & France Schils (Universiteit Gent)
**Francophone Belgian Writers in Dutch Translation:
A Paratextual Analysis**

Francis Mus is Assistant Professor of French and Translation Studies in the Department of Translation, Interpreting and Communication at the University of Ghent. His research is located at the intersection of French Studies, Literary Studies, and Translation Studies. His current research investigates the notions of visibility and discretion in representations of translators and translations. Francis Mus has contributed to a variety of leading journals in the fields of Translation Studies and Literary Studies, including *TTR*, *JoSTrans*, *Babel*, *Orbis Litterarum*, the *Canadian Review of Comparative Literature* and *Cadernos de Tradução*. His monograph *The Demons of Leonard Cohen* (2020) was awarded the Literary Prize of the Province of East Flanders and was a finalist for the Foreword INDIES Book of the Year Awards.

France Schils is a PhD student at Ghent University, Belgium. She holds a Master's degree in Western Literature from KU Leuven. Her current research focuses on the (in)visibility of literary translators and their self-fashioning through paratexts.

In this paper, we will examine the role that paratexts of translations play in the (self-)representation of francophone Belgian writers and their translators. Do the paratexts of these translations hint at the author's Belgian identity? Are references to Belgium made implicitly or explicitly to promote the author and their work? What discursive strategies are employed to promote the translation as a whole? This analysis will be conducted from a socio-discursive perspective: next to a discourse analysis, we will also consider institutional factors, such as the profile of the publisher (francophone/Flemish/Dutch; lowbrow/highbrow; etc.), the author's and translator's "pre-discursive" and "institutional ethos" (cf. Amossy) , mention of third actors included in the colophon (e.g. linguistic or cultural communities), genre (NUR-code), etc.

We will focus on a set of French to Dutch book translations (1) that have been subsidized by the Flemish or Dutch government between 2003-2023 and (2) in which a foreword or afterword (written by the author, translator or a third party) has been included. The body of research will consist of titles written by authors such as Jacques Brel, Charles-Joseph de Ligne, Henri Michaux, Francis Dannemark, Guy Vaes, Georges Eekhoud, Emile Verhaeren, Serge Delaive, Yves Namur and many others.

This presentation is part of a larger research project dealing with paratexts and the translator's visibility in French-Dutch book translations.

Sven Lieber & Ann Van Camp (Royal Library of Belgium)
The Data Will Tell. Research Data Management for Translation Studies

Sven Lieber works as data manager at the Royal Library of Belgium (KBR), where he supports the improvement of data quality, mainly by using computational methods and Linked Data. Sven is currently involved in the research infrastructure project MetaBelgica and the research project BELTRANS. For both projects Sven helps to make data available according to the FAIR principles. He studied Computer Science at the University of Freiburg in Germany and pursued a PhD related to Knowledge Graphs at the University of Ghent in Belgium, where he was also involved in several interdisciplinary research projects at the IDLab research group.

As scientific staff member at the Royal Library of Belgium (KBR), **Ann Van Camp** works on the development of contemporary collections, in particular via legal deposit. She also coordinates the ISNI Registration Agency, and the research project BELTRANS. Previously, she studied Romance Philology at the University of Antwerp, participated in a FWO-project Caribbean and Central American literature at the University of Ghent (2001-2004), and worked in various publishing houses as editor or publisher (2005-2019).

Whether you are compiling a bibliography, conducting interviews, or neatly listing something in an Excel spreadsheet, sooner or later you will want to publish about it. You may even want to produce some figures, and ideally others will want to build on your work. You organize your thoughts and data somehow, in essence: you do research data management (RDM). In fact, more and more funders are requiring some form of RDM and data management plans. Scary at first, this can actually become a great

endeavor where you get to know your data, your future self, and other researchers will thank you.

In this interactive workshop, we will walk through the RDM lifecycle together. We discuss each step using real-world examples from the audience. We will also present examples of how we approached the steps in the BELTRANS research project on intra-Belgian book translations between French and Dutch from 1970 to 2020.

Jonathan Paquette (University of Ottawa)

Cultural Policy and Book Translation in Multilingual States: Institutions, Ideas, and Interests

Jonathan Paquette is full-professor at the School of Political Studies at the University of Ottawa. He is director of the College of research chairs on the Francophone World, where he is also chairholder of the *Chaire de recherche en francophonie internationale sur les politiques du patrimoine culturel*. From an historical and comparative perspective, his work focuses on cultural policy, with an emphasis on heritage, museums, libraries, and archives. He is currently principal investigator for a research project on France and the restitution of the Uigwe manuscripts to South Korea (SSHRC Knowledge), a study on cultural diplomacy and transnationalism in museums, libraries, and archives (SSHRC Knowledge synthesis), and a research project on the challenges faced by arts administrators in French-speaking minorities organizations in Canada. Jonathan Paquette is also associate editor of the *Journal of Arts Management, Law and Society*.

The field of cultural policy research involves the study of governmental actions, decision-making and public spending in the sectors of arts, heritage, and in the broad sector of what is commonly known as the cultural and creative industries. The

contribution of Public Policy and Political Science to the field of cultural policy typically revolves around three patterns of explanation: institutions, ideas, and interests. For this presentation we will engage with these different streams of explanations to make sense of cultural policy development and cultural policy implementation in a comparative perspective.

In a first part, this presentation will discuss the place of institutions, ideas, and interests in shaping cultural policies in multilingual states. Special attention will be put on federalism and on other (constitutional or non-constitutional) forms of intergovernmental structures designed to govern cultural relationships in multilingual states. From cultural governance to cultural diplomacy, the discussion will provide an overview of the forces shaping cultural policy in multilingual states.

In a second part of the presentation, we will bring the comparative framework to delve further into the place of book translation in the general institutional architecture of cultural policy. Emphasizing on the case of Canada, this presentation will discuss how Canadian federalism plays a part in shaping book translations. The contributions of institutions such as the Official Languages Act, the Canadian Heritage Department, provincial cultural industries agencies such as SODEC or Ontario Creates will be discussed.

In addition to a discussion on the Canada/Québec dynamics, this presentation will also discuss the place of translation for French-speaking communities outside Québec, building on data from an ongoing research on minority language theaters and publishers in Canada. This part of the presentation will open to a reflection on how cultural agents and intermediaries negotiate their way in this system.

Clara Folie (UC Louvain),

Ewoud Goethals & Timothy Sirjacobs (KU Leuven)

Are Translation Policies the Blind Spot of Belgian Literature?

Translation Policies in a Federalizing State (1970-2020)

Clara Folie studied History at UCLouvain. She is currently doing a PhD in contemporary history at UCLouvain, under the supervision of Stéphanie Vanasten and Emmanuel Debruyne. As a member of the BELTRANS research project, she is studying intra-Belgian literary translations between 1970 and 2020, with a focus on history books translations.

Ewoud Goethals studied Literature and Linguistics Dutch-English. In addition, he holds advanced master degrees in Literary Studies and Digital Humanities. Before joining CERES he worked as a catalographer at the legal deposit of the Royal Library of Belgium (KBR). Currently he is a PhD student at KU Leuven in the research group of translation and intercultural transfer (VICT) under the supervision of Elke Brems, Reine Meylaerts, and Stéphanie Vanasten (co-supervisor). He is affiliated to BELTRANS, a federal project by KU Leuven, UCLouvain and KBR about intra-Belgian literary translations 1970-2020.

Timothy Sirjacobs studied French, German and Dutch literature at the Vrije Universiteit Brussel (VUB) and the Heinrich Heine Universität (HHU). After obtaining his teaching diploma, he began his PhD at KU Leuven under the joint supervision of Elke Brems, Reine Meylaerts, and Stéphanie Vanasten. As part of the BELTRANS project, he is exploring intra-Belgian translation flows between 1970 and 2020, with a particular focus on poetry and comics.

The literary exchanges between Belgium's Dutch-speaking and French-speaking language communities have often been described as a 'poor flow' (De Vuyst, 2017; Brems, 2020).

According to the BELTRANS research project database, 11,500 translations of Belgian literary books from French into Dutch and vice versa occurred between 1970 and 2020. With translations generally implying an additional cost in comparison to original publications, financial aid plays an important role in the production and promotion of these works. This especially holds true for more peripheral languages and language areas (Van Voorst and Benjamins, 2014; McMartin, 2019; Vimr, 2022). These grants also display broader cultural policies. This holds especially true for those cases – like Belgium – in which nation state and language area do not overlap, and for which translation thus implicitly holds an intra- (Folie et al., 2024) and international (van Voorst and Benjamins, 2014) dimension. The federalization process, initiated by the first Belgian state reform in 1970, offered increased cultural autonomy to the different linguistic communities. As a result, Belgium now displays what Jonathan Paquette calls a ‘competitive cultural federalism’ (Paquette, 2019, 190), in which subnational entities demonstrate strong cultural diplomacies, in addition to restricted bilateral collaborations.

In our paper we focus on translation policies in Belgium’s Dutch-speaking and French-speaking communities since the start of the country’s federalization process (1970). Drawing on Paquette’s research, the types of policies on either side of the intra-Belgian language border are identified. In addition, the (historical) influence of these largely unexplored policies on intra-Belgian literary exchanges is examined. We will address the following questions: ‘What was/is the influence of federalization on the creation, interpretation and application of translation policies in Flanders and French-speaking Belgium?’, ‘How did the financial means and strategies of translation policies on both sides of the language border evolve during the federalization process?’ and ‘How do these translation policies as a form of cultural diplomacy

(Von Flotow, 2018) play into intra-Belgian and transnational literary power relations?’ These questions are not only relevant to the analysis of literary translation in a multilingual state like Belgium but also place research on translation policy within recent research on cultural policy.

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Olga Castro (Universitat Autònoma de Barcelona) Intra-national translation grants in multilingual Spain: a story of two tales?

Olga Castro is “Beatriz Galindo” distinguished senior researcher at the Universitat Autònoma de Barcelona, Spain, and Reader in Translation and Transcultural Studies at the University of Warwick (on leave, 2024-2027), where she was Director of the MA Translation and Cultures. Her research focuses on the social and political role of translation in the construction of gender and

national identities in the Hispanic world, with a particular focus on transnational feminism, multilingualism and stateless cultures in Spain. She is co-founder and editor-in-chief of the journal *Feminist Translation Studies* (Taylor & Francis). She was Principal Investigator of the externally funded projects “Stateless Cultures in Translation” (British Academy, 2018-2021) and “Changing the translation landscape from multilingual Spain” (Arts and Humanities Impact Fund, 2022-23). Between 2017 and 2021 she was Vice-President of the Association of Programmes in Translation and Interpreting of Great Britain and Ireland (APTIS). She is also a corresponding member of the Royal Galician Academy.

There is much consensus today about the role translation plays in cultural diplomacy via the internationalisation of 'national' literatures (Flotow 2018). This is also the case in multilingual contemporary Spain, where linguistic diversity determines the common literary heritage of the nation-state. Given the co-official status of Basque, Catalan and Galician (alongside the hegemonic Castilian Spanish), since the 2000s different cultural institutions and national/regional governments have been promoting 'their' literatures abroad (Castro and Linares 2022). Among the different initiatives implemented, translation grants are often considered key for effectively attracting target-language publishers' attention, which ultimately materialises in new translated books. These subsidies are opened to translations into any language with official status, including all (co-)official languages within the Spanish state. Yet, a close look at the applications reveal that the immense majority come from foreign publishers, leading to a situation in which foreign readers may have a better understanding of the diverse Spanish literary landscape than Spanish citizens themselves. To fill this gap, in 2021 the Spanish Ministry of Culture put in place a new translation grant scheme that supports

translation within the languages of Spain, with the stated purpose of facilitating mutual understanding among the different literary and linguistic communities.

In this paper, I take the diglossic nature of multilingualism in contemporary Spain as a starting point –which consolidates the hierarchical relationship between hegemonic and non-hegemonic languages (Maher 2019)– to analyse the sociolinguistic dimension of these intra-state translation grants up to the present date. Combining a study of both the design of the call for applications and the allocation of funding (publicly available on the government website), I will discuss literary exchanges within Spain mediated by these translation grants, with a two-fold aim: first, to offer a better understanding of the ecosystem of agents taking part in these exchanges and their motivations for it; and second, to reflect on the implications of granting State funding for supporting horizontal translations (between non-hegemonic languages) and vertical translations (into or from the hegemonic language), with a view to assessing to which extent they may actually enable (or not) their self-claimed purpose of fostering mutual understanding among the different literary and linguistic communities.

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Tanguy Habrand (Université de Liège & AML)
“Open letters to Belgian writers” (1952-1988) by Roger
Avermaete: French-speaking considerations by an Antwerp
author on book policy in Belgium

Tanguy Habrand is a professor at the University of Liège and a researcher at the Archives et Musée de la Littérature (AML). His work focuses on the socioeconomics of the book chain, with a thesis devoted to editorial independence. His books include *Histoire de l'édition en Belgique* (with Pascal Durand, 2018), *Le livre au temps du confinement* (2020) and *Hermione Granger, lectrice de Harry Potter* (2022).

From 1952 to 1988, Roger Avermaete published and sent out, at his own expense, a quarterly “Lettre ouverte aux Écrivains de Belgique”. As in his *Petite fresque des Arts et des Lettres dans la Belgique d'aujourd'hui* (1929), but for more than thirty-five years, Avermaete commented on the “system” of Belgian letters.

In the 1950s, Roger Avermaete deplores the state's support for boring French-speaking authors. What's more, many measures are aimed at France: paid stays for Belgian authors, subsidies to publisher Pierre Seghers to include Belgians in the “Poètes d'aujourd'hui” collection, and so on. Meanwhile, he sees the rise of nationalism, both communitarian and linguistic. He also compares the system of French-speaking literature to that of Flemish literature, and can't help but notice the gap between them. The demands and actions of the Vereniging van Vlaamse Letterkundigen, in particular, catch his attention for what they mean for the status of writers, in terms of recognition of their work and their “independence”. These are not followed by the Association des Écrivains Belges (AEB) and the Académie (ARLLFB), which are more inclined towards aristocratic behavior.

Based on this little-known corpus, I would like to examine, from a comparative perspective with Flanders, the transition between two states of book policy in the south of the country: 1) firstly, the system of a “nation of poets” administered by the Académie (“Fonds des Lettres”) and by the “Service des Lettres” of the Ministry of Public Instruction; 2) secondly, the system of the French Community of Belgium. Avermaete, a French-speaking writer from Antwerp who was nostalgic for a unitary Belgium, offers a valuable account of this pivotal period, of crucial importance in the relationship between French and Flemish literature in Belgium, and of the transfers that exist between them.

Pieter Boulogne & Mariana Myrosh (KU Leuven)
**Literary translation in (post-)Soviet Ukraine:
a tool for (de)russification**

Pieter Boulogne is Assistant Professor at KU Leuven, where he teaches Russian Literature (Leuven Campus) and trains Russian translators and interpreters (Antwerp Campus). He received a PhD Degree in Slavonic Studies in 2011, with a dissertation on Dostoevsky in translation. In the following years, he helped founding the Centre for Russian Studies of KU Leuven as its first Coordinator, he was Lecturer of Russian at the Department of Translators and Interpreters of the University of Antwerp, and he trained public service interpreters at the Flemish Integration Agency. From 2015 until 2019, he was Visiting Professor of Slavonic Studies at Ghent University, where he taught Russian history and Russian literature. From 2018 until 2022, he was the director of CETRA – Centre for Translation Studies, on the board of which he still sits. As a researcher, Pieter explores the crossroads of Russian Culture and Translation Studies. Outside Academia, he indulges in public service interpreting and in literary translation.

Mariana Myrosh is Master's student with a deep interest in Eastern European studies, literary studies and translation studies. Originally from Ukraine, Mariana earned both a Bachelor's and a Master's in History at the Ukrainian Catholic University, Lviv, in 2023. Her graduate thesis, honoured with funding from the Ukrainian Women's Union Center of Women's Studies, was titled "Ukrainian Women in Belgium in the Second Half of the 20th Century: Immigration and Integration." Currently, Mariana is pursuing a second Master's degree in Cultural Studies at the Catholic University of Leuven, where her research focuses on "Conceptualisation of 'Death' and 'Suffering' as a Reflection of the Socio-Political Change in Ukrainian Literature of the 1920s and 1930s."

This paper explores the way in which literary translation was used in Soviet-Ukraine as a tool for russification, and is used today, by the Ukrainian authorities, in the context of nation building against the background of the ongoing Russian-Ukrainian war, as a tool for derussification.

The bulk of the territories corresponding to today's state of Ukraine during the last centuries were mostly included in the Russian empire and in the Soviet Union, which can be considered a Russian imperialist project. During those times, the Ukrainian territories were subjected to top-down russification. There is a lot of research showing that also literary translation served this purpose. To begin with, in Soviet Ukraine world literature classics tended to be only available in Russian, which meant that Ukrainian readers were dependent on that language to familiarize themselves with them (Rudnytska 2013). What's more, literature was translated systematically into Ukrainian in an unnatural, Russian-like manner, without making full use of the lexical

richness of Ukrainian (Kolomiyets 2023). These practices came to an end in 1991, when Ukraine gained independence.

After the implosion of the Soviet Union, Ukraine remained a multilingual country: many citizens were (and still are) more fluent in Russian than in Ukrainian, or are bilingual. In terms of book sales, in post-Soviet Ukraine for a long time the Russian language remained dominant (Chernetsky 2011: 50). The same applies to the people's reading habits: according to sociological research, in 2018, the majority of the Ukrainian population in practice preferred Russian as a reading language (Osvitoria 2018). However, the escalation of the Russian-Ukrainian conflict, has caused a turnaround (Rudnytska 2023). The Ukrainian authorities have passed laws restricting the import of books, originals and translations, printed in Russia, and banning the production of publications in Russian only. As an effect of this government interference in the book market, today the Ukrainian language is becoming the preferred reading language, for originals and translations.

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Álvaro Marín García (Universidad de Granada)

Non-translations: Translated Catalan literature in the “Narrativas Hispánicas” collection of Anagrama

Álvaro Marín García is an assistant professor at the Faculty of Translation and Interpreting at the University of Granada (Spain). Previously, he has worked as an assistant professor at the University of Valladolid (Spain), at the University of Essex (UK), and as a teaching fellow at Kent State University (USA), where he completed his PhD in Translation Studies. His research interests are in translation, epistemology, intellectual and translation history, and cognitive Translation and Interpreting Studies (CTIS). With more than 20 contributions published or in press, recent publications include several papers on theory development, a co-edited volume on CTIS epistemology, and works on the cultural and social agency of translators and mediators in contemporary Spain.

The 1980s was a decade of great political, social, and cultural changes in Spain. Following the death of the dictator in 1975, the Spanish Transition to democracy transformed not only national and political institutions, but also the cultural landscape. The decade would be one of rupture in which modernity and cosmopolitanism permeated the works of a new generation of young literary authors who would look up at foreign models. A major driver of these changes in literature was the publishing house Anagrama, which played a key role in publishing, promoting and giving visibility to these authors, representative of what the specialized critique would call “nueva narrativa española” (new Spanish fiction) on a par with Patricia Highsmith or Patrick Modiano in its general catalogue. Founded in Barcelona (Catalonia) by the Catalan publisher Jorge Herralde, the publishing house launched a new collection “Narrativas Hispánicas” (Hispanic Narratives/fictions) to accommodate these

novels by Spanish-speaking authors. Interestingly, Catalan authors published their works in Spanish in that same collection (often self-translated, but presented as “author’s version”). Anagrama also published (and continues to publish) literature in Catalan, both original and translated, and it was frequent that it would publish the Catalan original in its Catalan collection and the Spanish translation in “Narrativas Hispánicas”. This procedure, particularly noticeable in the case of Quim Monzó and Segi Pàmies, two well-known authors outside Catalonia, at the same time broadened their readership making them available and “Spanish” to a Spanish public, and partially erased their status of translations. At a time when, after decades of censorship, foreign literature was ever-present in Spain, either in translation or in the references and influences in Spanish authors, Anagrama contemporary Catalan authors were “assimilated” to the Spanish-language tradition by publishing them in the “Narrativas Hispánicas” collection. This made them virtually invisible as Catalan-language writers to part of their potential readership, losing the foreignness that the status of translation always entails. However, it also made them partake of the budding capital of the “new Spanish fiction” generation, to which they belonged by age, references, and style.

Elies Smeyers (Université de Liège & UCLouvain)
Jacques De Decker’s ‘Plat Pays’-series (1973-1976) as an intra-Belgian book translation project

Elies Smeyers obtained a PhD in Literature and Translation Studies at UCLouvain and Ghent University, with a thesis on the French translations of Hugo Claus’s early works. She is a lecturer of Dutch Language and Culture and of Literary Translation at the University of Liège and at UCLouvain. She is a member of the editorial board of the Dutch translation journal *Filter: tijdschrift over vertalen*.

From the early 1960's and 1970's onward, cultural and literary exchanges within the multilingual state of Belgium have become increasingly rare and complicated due to the official recognition of a linguistic border and the progressive fragmentation of the country's governmental structures. Nevertheless, several cultural mediators continued to dedicate themselves to creating or maintaining exchanges between the linguistic communities. Jacques De Decker – whose name was posthumously given to 'La Bourse Jacques De Decker', a cultural grant created to support projects that stimulate cultural exchanges between Belgium's two major linguistic communities – was a prominent name amongst them. Already in the early 1970's, in what seems to be a direct reaction against the country's progressive (cultural) fragmentation, he started with a series of book publications of Flemish, Dutch-language authors in French translation at the Brussels publishing company Éditions Complexe. The new series of which De Decker was 'directeur de collection' was entitled 'La collection Plat Pays', referring to Jacques Brel's famous song in which he sings about 'his' plat pays, Flanders, using the French language to do so... A Belgian song 'par excellence'? By using this title, did De Decker also want to create a 'really Belgian' series of book translations?

By analyzing the series' publishing policy, the framing mechanisms used in the translations' pre- and postfaces, as well as De Decker's explicit statements about the series and his position as a cultural mediator in various interviews, we will gain insight into the dynamics of intercultural exchanges through book translations within the multilingual context of Belgium, without therefore ignoring the transnational relations of both the Flemish and francophone-Belgian literary systems with regard to their respective 'centers' – Amsterdam and Paris.

Diana Roig-Sanz (ICREA & Universitat Oberta de Catalunya)
& Olga Castro (Universitat Autònoma de Barcelona)
**From the Local to the Global:
Catalan and Galician Literatures in Translation**

Diana Roig-Sanz is an ICREA Research Professor at the IN3-Universitat Oberta de Catalunya, in Barcelona. She is the coordinator of the Global Literary Studies Research Lab and the PI (with Laura Fólica) of the research line Global Translation Flows. She is also the PI of the ERC StG project “Social Networks of the Past. Mapping Hispanic and Lusophone Literary Modernity, 1898-1959” (Grant Agreement: 803860). She has been a Ramón y Cajal Research Fellow and a visiting professor at the Oxford Internet Institute, and has developed research residencies at top-ranked institutions like the Centre for Translation Studies (KU Leuven), the IHMC (École Normale Supérieure), the Department of European and Intercultural Studies (La Sapienza), or the Amsterdam School for Cultural Analyses (Amsterdam). Her research interests deal with cultural and global literary history and sociology of translation from a digital humanities approach.

Olga Castro is “Beatriz Galindo” distinguished senior researcher at the Universitat Autònoma de Barcelona, Spain, and Reader in Translation and Transcultural Studies at the University of Warwick (on leave, 2024-2027), where she was Director of the MA Translation and Cultures. Her research focuses on the social and political role of translation in the construction of gender and national identities in the Hispanic world, with a particular focus on transnational feminism, multilingualism, self-translation and stateless cultures in Spain. Recent publications include the co-edited books *Translating Women in the Anglosphere: Activism in Action* (ITI, 2020), *Feminist Translation Studies: Local and Transnational Perspectives* (Routledge, 2017) and *Self-Translation and Power: Negotiating Identities in Multilingual Europe* (Palgrave, 2017).

Multiple agents and agencies are involved in the creation of value through translation: publishers, literary agents, scouts, translation prizes, book fairs and literary festivals, as well as national institutes of culture, national/regional governments, supranational organizations and philanthropic entities, to name a few.

This paper aims at offering some insights into the ecosystem of agents involved in the circulation of translations by exploring how Catalan and Galician literatures have been circulated from the local to the global in contemporary times. To do so, we will consider the particularities of both contexts, not only in relation to institutional support, but also regarding other non-governmental actors and the power differential of the publishing industries holding the translation rights. Thus, we will apply the idea of soft power to literary translation in multilingual states (Roig-Sanz, Campanella, Carbó-Catalan, forthcoming; Carbó-Catalan and Roig-Sanz 2022), and establish a hierarchy of types of translation supports for the internationalization of Catalan and Galician literatures (Castro 2021, Castro and Linares 2022) and, more specifically, for the translation of Catalan and Galician literatures in the Anglosphere.

Our preliminary findings will provide with evidence about the translation flows from Catalan and Galician into English, as well as shed light into their potential impact in the global literary market (Roig-Sanz 2022). By drawing specific attention to the translation of women writers (Castro & Vassallo 2020), this paper advances the hypothesis that the conclusions of this research will reveal different institutional policies and publishing practices surrounding Galician and Catalan literary translation within a long-durée approach.

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Maud Gonne & Céline Letawe (Université de Liège)
Late intranational translation flows? The circulation of Georges Simenon's oeuvre in Dutch-speaking Belgium (1930-1960)

Maud Gonne is an assistant professor of translation studies (Dutch-French) in the Department of Modern Languages at the University of Liège, Belgium and a member of the research unit CIRTI (Centre Interdisciplinaire de Recherches en Traduction et en Interprétation). She recently joined the CETRA teaching staff (Centre for translation studies, KU Leuven). Her research interests include translation history, cultural mediators and transfers, and translation sociology. She has authored numerous articles on these topics as well as the monograph *Contrebande littéraire et culturelle à la Belle Époque* (Leuven University Press, 2017). She co-edited *Transfer Thinking in Translation Studies* (Leuven University Press, 2020) and *Paradoxes and Misunderstandings in Cultural transfers* (Interférences littéraires, 2022). She is part of the ULiège-based project SITRAD (Simenon en traductions, 2024-2026).

Céline Letawe has a PhD in philosophy (orientation “germanic languages and literatures”) and a diplôme d’études spécialisées in translation. She has been teaching translation and translation theory at the University of Liège since 2011. As a member of the research unit CIRTI (Centre Interdisciplinaire de Recherches en Traduction et en Interprétation), she focuses her research on the translator’s visibility, collaborative translation and the transfer of theories. She is part of the new ULiège-based project SITRAD (Simenon en traductions, 2024-2026).

Georges Simenon (1903-1989) is the most translated Belgian writer, and the third most translated French-speaking writer in the world, across all periods (index translationum 2024). However, neither the internationalization, nor the “intranationalization” of his work has been systematically investigated. The ULiège-based project SITRAD (Simenon en traductions, 2024-2026) aims to fill

this gap by analyzing the translation and retranslation flows of Simenon's work on large scale, using computational methods of network analysis and the sociology of translation (Heilbron 2010, Roig Sanz & Fólca 2021).

Regarding intranational (or at least French-Dutch) translational relationships, the first recorded results are quite paradoxical: on the one hand, Simenon's Maigret series was quickly translated into many languages, including Dutch (starting from 1931, the year of the series' inception in French), but on the other hand, the extensive reception abroad from the early 1930s (New York, London, Sydney, ...) contrasts with an extremely delayed reception in Dutch (not until the end of the 1940s, intensifying in the 1950-1960s). What characterized the translation flows and subsequent reception that rendered Simenon "virtually unknown" in Dutch until 1949 ("Georges Simenon is bij ons een vrijwel onbekend auteur", *Literair Paspoort*, december 1949)? Was Simenon also unknown throughout the northern half of the country where he was born? Who were the Dutch translations of his work intended for? Did they circulate in Flanders? Our presentation will seek to address these questions, examining not only the directionality and key actors of the transfer of Simenon in Dutch (mediators, institutions, "third regional or national actors" etc.) but also the state of Belgian readership during this centripetal period (Denis & Klinkenberg 2005) and the symbolic and literary issues underlying this apparently "delayed transfer".

By providing an answer to these questions, we aim to enrich our understanding of translation history by highlighting a "delayed transfer" in a "situation in which nation-state and linguistic unity do not overlap" (Leperlier 2022). At that early stage of the project, we also aim to share and question our methods for data collection

and mapping, by highlighting its pitfalls and advantages, particularly for understanding intra-state relations.

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KBR

Sophie Vandepontseele sophie.vandepontseele@kbr.be
Ann Van Camp ann.vancamp@kbr.be
Sven Lieber sven.lieber@kbr.be

KU LEUVEN

Elke Brems elke.brems@kuleuven.be
Reine Meylaerts reine.meylaerts@kuleuven.be
Ewoud Goethals ewoud.goethals@kuleuven.be
Timothy Sirjacobs timothy.sirjacobs@kuleuven.be

UCLouvain

Stéphanie Vanasten stephanie.vanasten@uclouvain.be
Emmanuel Debruyne emmanuel.debruyne@uclouvain.be
Clara Folie clara.folie@uclouvain.be

