

Anglistik

International
Journal of
English Studies

ISSN 0947-0034

22 · 1 · 2011



Edited by
RÜDIGER AHRENS
HEINZ ANTOR

Focus on
Affect in Language Learning

Universitätsverlag
WINTER
Heidelberg



RUSSELL WEST-PAVLOV & JENS ELZE, Berlin

**Translation History as a Provocation for Literary Studies:
A Case Study on the Translation of Australian
Literature into German**

1. Introduction

In Rushdie's *The Satanic Verses*, a minor character remarks in passing, "The trouble with the Engenglish is that their hiss hiss history happened overseas, so they dodo don't know what it means" (Rushdie 1998, 343). In this article we present a recently completed research project which attempts to fill a similar deficit: namely, the gap in most nations' literary histories, a gap constituted by those large tracts of national literary history which happen overseas. We describe a pilot project recently completed at the Free University of Berlin involving the compilation of the first complete catalogue of German translations of Australian literature. We suggest that the implications of this project have the potential to revolutionize literary studies by leveraging the study of literary history out of its customary national framework. The article stages "translation history", to bowdlerize Jauß's famous title, "as a provocation for literary studies" (Jauß 1970, 144-207).

Translation studies have long had a relatively peripheral status within the academy, relating to something that was seen primarily as a "craft" (Venuti 1992, 2-4). In recent years, however, translation studies, with the help of allies such as systems theory, postcolonial studies, deconstruction and psychoanalytic theory, have become a more prominent sub-discipline in the humanities. However, with recent theorists such as Lotman declaring that "the elementary act of thinking is translation" (1990, 143), translation has also advanced to the status of a key epistemological instrument for understanding other cultural operations. Our emphasis here is not so much upon the epistemological status of translation, but rather starts from the massive empirical reality of translation history, positing this as a hitherto neglected facet of a nation's literary history which calls into question the very notion of national literature itself.

The translation of Australian literature overseas is a huge area of literary production (our pilot project has catalogued almost 3000 German-language titles to date) which generally remains invisible to Australians themselves. Yet literary translation represents one of the major ways in which complex and differentiated conceptions of Australia as a cultural nation become accessible to educated, internationally networked, globally mobile and financially influential populations around the world. The translation of Australian literature abroad has some financial support from Australian cultural institutions such as Australia Council (Australia Council for the Arts 2009a), but in general this involvement remains *ad hoc* and piecemeal, thus relinquishing to a large extent any significant-handle on this aspect of Australia's self-imaging abroad.

This project in its broader dimensions (i.e. beyond the limited purview of the German-language translations catalogued by the pilot project) aims to rectify the astounding lack of information about the translation of Australian literature in Europe. With its 700 million inhabitants and significant economic resilience and dynamism,

Europe is one of Australia's major trading partners, and a major global actor in the consumption of Australian literature in translation. This is all the more so because both reading as a leisure activity and cultural production retain a high degree of societal prestige in Europe which can no longer be so easily taken for granted in 'New World' cultures.

The broader project assumes a new transnational paradigm of Australian literary space so as to comprehensively map patterns and trends in the translation of Australian Literature across continental Europe in its West-East dimensions. This empirical task is designed to provide, in the long run, a knowledge base upon which authors, translators, literary agents, publishers and cultural institutions can draw in order to participate in the pan-European project of translating Australian literature in better informed and more coherently oriented ways.

2. Conceptual frameworks

2.1 Deficits of the national literary paradigm

Australia's "psychogeography" presents a seductively neat isomorphism of continental coastline and national identity (see Ang 1999), making it particularly tempting to think of its culture in terms which are similarly insular. Gillian Whitlock has recently commented that Australian "literary scholars remain deeply attached to representations of Australia as a nation apart. [...] A preference for thinking about Australian literature as a literature on its own remains intact" (1999, 153). Yet as Graham Huggan has noted, there is a "widespread feeling that, even if the paradigm of identity itself is not completely exhausted, the corresponding view of Australian literature as a container for *national* identity is increasingly under threat" (2007, 10). Indeed, as Huggan has pointed out, "to invoke the national specificity of Australia and/or Australian literature is thus often a conspicuously *transnational* activity" (2007, 2). It is a small step from such recognitions to abandoning the assumption that there is a one-to-one fit between mainland or continent as the place of residence, the English language, and Anglophone cultural affiliation for any given writer – and from there, to reconceptualizing translations of Australian literature as an integral part of that mainland literary heritage. Just as Australia is slowly taking on board the idea that its large expatriate population (5% at any one time) may be a significant offshore contingent of the national body politic (Brown 2005; Australian Parliament, Senate, Legal and Constitutions References Committee 2005), so too it may be time to begin including translations of Australian literature as a not-negligible offshore sector of the literary corpus of the national cultural heritage.

However, because Australia's hegemonic culture is still predominantly, if no longer exclusively, Anglophone and monolingual, much of what happens to Australian culture when it goes off-shore remains out of sight of decision-makers at home. Things may look very different if one descends below the threshold of elite culture, with much immigrant writing, often self-published, cast in community languages and dealing with transnational thematic clusters (Gunew et al. 1992). Such alternative perspectives notwithstanding, translation as a phenomenon is, in general, particularly vulnerable to neglect by hegemonic but myopic cultural perspectives.

The invisibility of such translational facets of the national literary field is evinced in the Australian context by reiterated demands for a broadening of the literary canon

to encompass multiple cultural domains. The frequency of such calls may play a merely indexical role, pointing to a lack which may be deceptively palliated and paradoxically perpetuated by a now-ritualized demand: critics have been wondering since the 1990s why "the cry for more comparative studies [...] *keeps* reappearing as a lack is an interesting question too" (Carter 1996, 107). As if to instantiate this observation, we find Robert Dixon, Chair of Australian literature at Sydney University, and thus a representative of the literary establishment and literary institutions, a decade later asking, "[w]hat might a transnational practice of Australian literary criticism look like? What kinds of research questions would it ask? What kinds of data, criticism and reading would we need to develop a transnational perspective?" (Dixon 2007, 22). Dixon's investigation of the emergent internationalization of Australian literary studies merely translates into a series of fundamental and presumably as yet unanswered questions, though his more recent work, while reiterating these questions almost word for word, has begun to fill some of the gaps, albeit tentatively:

Literary influences, intellectual formations, careers in writing, and the processes of editing, publication, translation, reception and reputation-making take place both within and beyond the nation, and in more than one language. What might a transnational practice of Australian literary criticism that aimed to overcome the translator's invisibility look like? What kinds of research questions would it ask? What kinds of data and readings would we need to develop a transnational perspective, to see Australian literature in the translation zone? (Dixon 2009b, 88)

The current project seeks to rectify these deficits by compiling empirical evidence for a truly transnational face of Australian literary production in the form of overseas translations. To take on board this idea, however, a further conceptual re-orientation is necessary: namely, a transformed notion of the globalized literary field.

2.2 Theories of post-national literary fields

The first notion which may facilitate the re-conceptualization of Australian literature beyond a national paradigm is that of the world literary field. The term "Weltliteratur" was coined by Goethe (Eckermann 1998, 165f.; 1968, 204f.; Schimpf 1968), was predicted by Marx's meditations upon an emergent capitalist world economy (1953, 10f.; 1967, 83f.) and has re-emerged into prominence in recent years as a salient domain of literary conceptualization in the wake of theorization on globalization (Casanova 2004; Casnova 2008; Damrosch 2003; Moretti 2003; 2004; 2006; Prendergast 2004; Saussy 2006). Theories of world literature build upon Luhmann's or Lotman's systems theories (Luhmann 1984; Lotman 1990) or World-system theory (Wallerstein 1974; 1980; 1989) to analyze global economic patterns according to relationships of centre and periphery, thus allowing an articulation of the complex differentials of cultural capital and the dynamics of the cultural field and on the world market. Recent pioneering analyses of translation history implementing a systemic approach (e.g. Lefevere 1995) have demonstrated the potential of this conceptual instrument.

World-system or global field theories of literature entail a number of significant methodological shifts which have important implications for literary studies. The first of these is the shift from a hermeneutics of translation analysis towards an "empirical" systemic description (Schmidt 1991). By "empirical" analysis Schmidt means renouncing the replicative interpretation also dismissed by Foucault ([1963] 1980, xii-

xiii; 1973, xvi-xvii), in favour of a descriptive analysis of the dynamic network of relationships in which "producing, mediating, receiving and processing literary objects" takes place (Schmidt 1979, 562). Such an approach would for instance reveal very different domains of German-language translation of Australian literature – with the GDR reception/translation privileging a quite distinct corpus of works (notably writers with explicit left-wing political tendencies, Frank Hardy, Dymphna Cusack, or producers of socio-historical panoramas, such as Marcus Clarke) from the corpus assembled by translation policies in the Federal Republic.

Such a paradigmatic shift implies a re-orientation of the analytic methodology from individual textual analysis to systemic analysis, from "literary texts" to "literary objects" – so as to de-fetishize the text and produce "a notion of 'literature' which is as inclusive as necessary in order to get into the field under investigation all relevant phenomena" (Schmidt 1979, 562, n8). This systemic approach works to "deemphasize the traditional text-centeredness of literary studies by redefining the object domain" (Hauptmeier and Viehoff 1983, 154). To take the central terms of Lotman's work, it involves a turn from the structure of the artistic text (1977) towards the semiosphere (1990). According to the provocative formulation of Franco Moretti, it implies a zooming-out from the time-honoured method of "close reading" to what he calls "distant reading": "distance [...] is a condition of knowledge [...] [and] allows you to focus on units that are much smaller or larger than the text: devices, themes, tropes – or genres and systems" (Moretti 2004, 151). In a more judicious choice of vocabulary, he has suggested that we need to abandon the *longue durée* concept of literary history understood as an *histoire événementielle* positing a small number of individual works and authors whose role is to triumph over the norm, thereby marking significant moments of rupture of genre; rather, systemic literary theory would turn its gaze back to literary genres which conform to convention and have hitherto been neglected by literary history (Moretti 2005, 12f., 15). In this understanding of literary analysis, individual texts are merely the scoria of the system, just as for Foucault, the subjects that compose them are merely extrusions of discourse (see Deleuze 1988a, 101-130; 1988b, 94-123). In the domain of translation, "close reading" produces the method of comparative translation analysis most recently and brilliantly theorized by Berman (1995). We have undertaken such analyses elsewhere (see for instance West-Pavlov 2005, 61-80, 97-109); the current study represents a significant shift away from that prior mode of analysis, in an effort to gain a larger perspective calibrated to a countervailing scale of economy.

The second shift is away from evaluation towards description. World-system analysis does not pursue the inherently "universalizing" project underlying Pascale Casanova's "world republic of letters" (Casanova 2008, xiv-xvi), an approach critiqued especially from the perspective of postcolonial studies (Ganguly 2008). Rather, it assumes a pragmatic logic which is that of the global market of literary production, distribution and consumption. Consequently, the world-systemic approach ignores traditional literary hierarchies. In the realm of translation, hitherto denigrated or disregarded genres abruptly take on a new significance, based upon their statistical weight rather than the value accorded to them by literary critical elites (see Smith 1988). In our study, genres such as children's literature (e.g. Ivan Southall), detective literature (e.g. Peter Corris, Arthur Upfield), or romance literature (e.g. Colleen McCullough) abruptly become highly prominent genres making up substantial seg-

ments of the body of Australian literature in translation. This is in stark contrast, for instance, to a tradition of condemnation of popular ideology reaching back to Adorno. Within this non-evaluative perspective, questions of ideology must also, at least initially, be bracketed off. Niranjana has dictated that "[t]he post-colonial translator must be wary of essentialist anti-colonial narratives; in fact, s/he must attempt to deconstruct them, to show their complicity in the master narrative of imperialism" (1992, 167). Certainly our own prior translation analyses have targeted the tendency in German translations (for instance of White or Dessaix) to privilege "what is seen abroad as 'Australian' in markedly – marketably – stereotypical terms" (Huggan 2007, xii) and edit out elements that may contradict common conceptions of a mythologized Australia (West-Pavlov 2005, 61-80, 97-109). However, the task of systemic analysis is, in the first instance, to map these trends and assess them empirically.

Translation may none the less be a phenomenon which necessitates some modifications to the systemic model. Translation as a cultural phenomenon demands that disciplines of national literary studies exceed their own borders and explore the entanglements of a given national literary heritage with the cultural archives of other nations, cultures and languages. This imperative in turn modifies the standard picture of systemic interaction. Rather than imagining discrete systems as being connected by interfaces along a border region (Lotman 1990, 142), the very notion of "the translation zone" (Apter 2005) is resistant to such linear-interface paradigms. If original and translation are positioned along each side of a border, then as the two versions of a single text, they evidence far more a phenomenon Luhmann has termed "systemic interpenetration" (Luhmann 1984, 290f.), or Even-Zohar systemic "interference" (1990a; 1990b). Far more radically, however, translation as a phenomenon implies that one imagines these regions of "interpenetration" stretching in some cases to the heart of the neighbouring cultural territory: "Increasingly [...] we find that Western society as a whole has turned into an immense contact zone, where intercultural relations contribute to the internal life of all national cultures" (Simon 1996, 161). Such phenomena necessarily evince multiple vectors of influence: "While the bulk of translation traffic today goes from English into other languages, the borders of cultural productions in English expand, becoming increasingly diasporic, occupying larger and larger chunks of territory" (Simon 1996, 153f.). For our purposes, it becomes possible to speak of an Australian-German literary interface which may take Australian literature as a field deep into the realm of German middle- to high-brow culture.

A second modification to systemic world literature theory which may be caused by the phenomenon of translation is the aspect of power relations which is integral to that model. At the heart of systemic analysis are the apparently oxymoronic notions of binarism and asymmetry (Lotman 1990, 124). According to Even-Zohar, "[t]here is no symmetry in literary interference: A target literature is, more often than not, interfered with by a source literature which completely ignores it" (1990a, 62). In Moretti's formulation, the world-system is one but uneven (Moretti 2004, 150), characterized as it is by "grossly unequal cultural exchanges between the hegemonic English-language nations, particularly the United States, and their others in Europe, Africa, Asia, and the Americas" (Venuti 1992, 5). Yet these observations regarding asymmetry are contradicted by frequent observations to the effect that peripheral literatures are highly significant for the world system, as cultural innovation inevitably comes from the border regions (Casanova 2008, 253-258; 2004, 175-179; Even-Zohar 2000, 193;

Lotman 1990, 134). The most visible phenomena of this kind have certainly been the post-1960s "boom"-literatures from Latin America (García Márquez, Vargas Llosa, Cortázar etc.), often falsely equated with magic realism, and their wide-spread translation into and reception in all European languages; this reception has significantly influenced literary production in the US and Europe since the 1970s. Innovation from the margins has also taken place in the US, where the often bilingual literatures by Mexican-Americans, Puerto Ricans, and Cubans have conquered a significant share of the middle-brow bookmarket and increasingly entered university syllabi. Translation as a global phenomenon obliges systemic analysis to complicate and refine its mapping of systemic asymmetry.

Australian literature, for instance, is a relatively peripheral sub-system within the literary world system. However, in accordance with its status as the literary manifestation of a Pacific-Rim outpost of Anglo-European society, it nonetheless commands a certain cultural prestige (just as its well-marketed national image commands market prestige, particularly in the domain of tourism). This recognition was perhaps pioneered by the makers of the classic film *Crocodile Dundee* (1986), which in turn contributed decisively to the international distribution of a particular cultural stereotype of Australianness (Morris 1988, 241-269). The gradual European rise of interest in Australian literature has gone hand in hand with shifts in international perceptions of Australia itself: from colonial backwater, via destination of economic migration, to receptacle for tourism and lifestyle fantasies. At the same time, this shift of perceptions has been accompanied by a broadening of the palette of cultural products (see Lotman 1990, 124) available from Australia on the international market, from film (most recently, for instance, Baz Luhrman's hyperbolic *Australia* [2008]) and TV (e.g. soaps, from *Neighbours* to *McLeod's Daughters*) via music (e.g. *Midnight Oil*), to indigenous art commanding a considerable global market. Australian literature, which has had a long period of reception to outside influences (from the colonial period through to the residual "cultural cringe" of the 1950s [Philips 2006]), has increasingly entered a sending phase (Lotman 1990, 144-147). This sending phase roughly corresponds, internally, with the rise of the discipline of Australian literature in universities and with substantial public funding for Australian literary creation since the Whitlam era; and externally, with the changing international status of Australia from a destination for economic migration to a destination for life-style migration or tourism. Clearly these multiple systemic factors are heavily over-determined and are often contradictory or conflictual (the refugee scandal in the 1990s, for instance, temporarily disrupted German fantasies of Australia as the moral Antipodes of old Europe [see for example Herzinger 2002]). Nonetheless, these factors converge in a general trend which evinces a steadily rising number of translations of Australian literature into German spread across an increasing number of niche markets.

2.3 Consequences

The benefit of this expanded version of the national literary canon, encompassing both the native-language originals and their foreign-language translations, is that it allows us to extend the notion of responsibility to off-shore domains of the Australian literary system. If translations of Australian literary works belong, in part at least, to a cross-border national literary system, then it becomes incumbent upon Australian

literary institutions to further and foster that cognate literary culture rather than leaving it to its own devices. To that end, however, it becomes imperative to understand what foreign (in this case European) markets are taking from the field of Australian literary production, which translators are active, which publishers are dominant, and what readers expect or are taught to expect. Robert Dixon enquires:

How important is the agency of the author and translator in relation to other personnel, including authors' and publishers' agents, publishers, editors, and publishers' scouts, in commissioning translations? Increasingly, it seems that overseas rights and translation contracts are initiated by publishers and their scouts at events such as the Frankfurt and London trade fairs. Are these commercial arrangements similar throughout the world or do they vary from one culture to another? (Dixon 2009b, 97)

This knowledge is in many cases not available to authors or publishers in far-off Australia. Dixon concurs: "As if confirming Venuti's claim for the translator's 'invisibility', there is to date no systematic, empirically-informed account of this translation zone in Australian literary scholarship" (Dixon 2009b, 97). The Berlin pilot project aims to provide such information by offering an exhaustive catalogue affording detailed information on the German translation domain to potential end-users. Such expertise can be put at the disposal of authors and agents seeking appropriate channels to introduce their work onto other markets. With this expertise at hand, they can decide best how to lodge their work in ways that the market will be able to assimilate, but which may also challenge and modify consumer expectations.

3 Methodology of the project

3.1 Design

The broad brief of the Berlin project is as follows:

First, we aim to map the current state of translation policy with regard to Australian literature in Europe (in the case of the pilot project, into German), and to track its prior history from the beginnings before and after the Second World War;

Secondly, on the basis on the catalogue, we will seek to identify the main trends, themes, and patterns dominating the ongoing translation of Australian literature in Europe (in the case of the pilot project, once again, into German);

Thirdly, on the basis of the two prior stages of work, we aim to make available consultancy expertise to Australian authors seeking translators, publishers, on the basis of this knowledge of the market, or to European publishers and translators seeking contact with authors.

Fourth, the pilot project will be supplemented by subsequent sub-projects covering other sectors of the European translation domain. It is thus a long-term undertaking with a very broad synchronic purview encompassing the whole range of EU languages and beyond; at the same time, it covers a substantial diachronic range, which by definition must remain open-ended and ongoing.

3.2 Methodology

The pilot project, carried out by us at the Free University of Berlin, has employed the following methods: The data was gathered by doing online searches for German translations of Australian literary works listed in catalogues of German libraries. A

list of Australian authors was taken from the AustLit database website managed from the University of Queensland (www.austlit.edu.au). Online catalogues from institutions in German-speaking countries were searched initially using the platform provided by "Digitale Bibliothek" located at the USB at the University of Cologne (<http://www.ub.uni-koeln.de>), and later comparable resources such as the digital platform at the Deutsche Nationalbibliothek in Leipzig (www.d-nb.de) or via the Kooperativer Bibliotheksverbund Berlin-Brandenburg (www.kobv.de). The results compiled in this way have culminated in a catalogue containing almost 3000 titles. For purposes of comparison, we also employed the UNESCO "Index Translationum – World Bibliography of Translation" (<http://portal.unesco.org>), which provides a global index of authors, titles and translations, but unsurprisingly has a much less comprehensive scope for specific languages than that attained by our project.

3.3 Results

The pilot project has generated a catalogue of almost 3000 translation entries. The database has been configured in four different listings according to date of translation, author, publisher and translator. A very rough survey of the results allows one to reach some tentative and provisional conclusions about the history and state of German translations of Australian literature, as well as making some prognoses and recommendations.

The total yield of translations (beginning with a virtually immediate translation of Tench's *Narrative of an Expedition to Botany Bay* in 1789 and culminating with newly appeared titles at the beginning of 2010) was close on 3000. It is worth pointing out that unlike historical empirical literary research carried out by scholars such as Moretti (2005) or St. Clair (2004), this field of research is constantly fluctuating, with new translations appearing regularly. In our database, we have not counted titles as such, but rather, disparate translations, so that new editions, reprints with a new publisher (often signalling a transfer from hardback to paperback, or a reprint under licence, e.g. in a book club) or changes of medium (e.g. from paper- to audio-book) are registered separately as they are clear indices of market impact and successful sales results. On the basis of the data gathered, a few provisional tendencies and trends can be identified.

First of all, it is clear that the volume of translations, with the exception of a thirty-year period of stagnation from 1960 to 1990, has been rising from the outset, with a steadily accelerating rate of increase. Translation from 1900-1950 were minimal, with around 50 titles (around 2% of the total translation volume to date). Translation of Australian literature in Germany really got under way after roughly 1950. The decade 1950-1960 saw approximately 5% of the total yield (around 150 titles). The decades 1960-1970, 1970-1980, and 1980-1990 saw production rising abruptly and then remaining stable, with between 300 and 350 titles a year, that is, 10-12% for each decade. After 1990, the translation volume climbed steeply, with over 500 titles in the 1990s (almost 20% of the total volume). The most striking development has been the explosion of translation work since 2000 (over 1000 titles), making up over 40% of the total volume for this last decade alone.

Second, it is clear that there is a disparity between canonicity and translation volume. Canonical 'literary' or high-brow literature actually makes up a fairly small sector of the overall translation volume. By far most translations are of popular genres

such as romance, fantasy, science-fiction novels, crime, thrillers and children's literature, which in most literary markets make up the vast majority of the texts produced. Among the most popular 'popular' authors, one can count Nevil Shute, translated from 1945 onwards with over 40 translations, Di Morrissey with 43 translations, Colleen McCullough with 73 translations, and Patricia Shaw with 115 translations. The latter author is a perfect example of the increasing tendency to add an explicit 'Australian' marketing tag to the title (*Die große Australiensaga, Ein Australienthriller, Eine australische Familiengeschichte*), often re-labelling reprints of translations produced before the 1980s and 1990s. Such subtitles certainly try to cash in on Australia's popularity in Europe and especially Germany (and particularly East-Germany) as an actual tourist destination but also as an imaginary ideal associated with freedom, expanse, nature and the wish for a radically different lifestyle in a faraway and supposedly radically different place. This trend is evident, however, as early as 1954, when the translation of Eleanor Dark's *The Timeless Land* carried the tag "Australienroman".

Non-highbrow literature translations frequently occupy clear niche-markets such as crime fiction (for instance Arthur Upfield with 65 translations), romance (for instance Maysie Greig with 60 titles remaining in print from 1954 to 1990). A significant sector here is that of children's literature, beginning with classics from the 1960s or 1970s (Alan Marshall with 5 translations, and Ivan Southall or Colin Thiele with 22 translations each). More recent translated children's authors are Morris Gleitzmann, Melina Marchetta or John Marsden (the latter with 21 translations).

Top-shelf popular (i.e. middle- to highbrow) authors with a large translation presence include Kathy Lette with 17 translations, Ruth Park with 21 translations, Lily Brett with 34, and Morris West with an astounding 122 translations. Lily Brett is an interesting case as she is the only Australian author to be published by Suhrkamp, perhaps the most prestigious middle-to-highbrow publisher in the German-speaking domain, thus indicating the persistently peripheral status of Australian literature within the global field of literary canonicity (see During 2010, 94).

Highbrow authors are led, hardly surprisingly, by the 1973 and 2003 Nobel Prize winners Patrick White and J. M. Coetzee (Coetzee typifies the not-infrequent transnational or polylingual affiliation of many of the translated authors: he left South Africa for Australia in 2002 and took on Australian citizenship in 2006). Thus he only retroactively became Australia's second Nobel laureate for literature, though he was already resident in Australia at the time of the award). Coetzee tops the list with 38 translations, followed by Patrick White with 35 translations. Interestingly, White's popularity in Germany did not simply come with the Nobel, as he was already substantially translated (7 translations by 1973) from the 1950s onwards (*inter alia* by another future Nobel laureate, Heinrich Böll). Other prominent highbrow authors, in ascending order of numbers of translations, are Christopher Koch and Christina Stead with 4 translations each, Rodney Hall with 7 translations, Elizabeth Jolley with 9 translations, Thomas Keneally with 10 translations, David Malouf with 11 translations, Tim Winton with 12 translations, and Peter Carey with 20 translations. The younger generation of literary authors are certainly present on the market, but surprisingly, are often fairly sparsely translated: writers such as Brian Castro, Gail Jones, Nicholas Jose or Christos Tsiolkas are hardly translated (1 title each in general); Robert Dessaix fares better with 2, Murray Bail and Janette Turner Hospital with 3 each, Richard Flanagan with 4, and Kate Grenville with 5 translations (though before

The Secret River Grenville was hardly present on the German market). This is one area where the overseas translation of Australian literary works could benefit from enhanced sponsorship and enhanced expertise regarding where best to place Australian literary works (i.e. with which agents, translators, or publishers). Poetry translations, as one might expect, in general remain rare, with Les Murray and Lily Brett as lonely representatives of the genre, alongside Hans-Joachim Zimmermann's 1999 bilingual collection entitled *Schwarzaustralische Gedichte*, which gathered a selection from disparate poetry collections by Jack Davis, Lionel Fogarty, Kevin Gilbert, Oodgeroo Noonuccal (Kath Walker), Mudrooroo Narogin (Colin Johnson) and Roberta Sykes.

The colonial classics have been well represented from the outset. Henry Handel Richardson's *Maurice Guest* (1908) was translated within four years – unsurprisingly given its German setting and theme. Ralf Boldrewood's *Robbery under Arms* (1888) was translated in 1927 and reprinted in 1928; Marcus Clarke's *For the Term of his Natural Life* appeared in a GDR translation in 1957 (alongside other hand-picked socialist writers such as Dymphna Cusack, Frank Hardy, whose *Power without Glory* [1950] was translated and published within two years, or Katherine Susannah Prichard, who was translated from 1954 onward – Christina Stead apparently fell through the net).

It comes as something of a surprise, given the enormous popularity of indigenous culture in Germany, to discover that remarkably few indigenous authors have been translated. Sally Morgan and Mudrooroo top the list, with 6 translations each, followed David Unaipon, Oodgeroo Noonuccal, Roberta Sykes (1 translation each). As mentioned above, a number of indigenous poets are represented in Hans-Joachim Zimmermann's 1999 collection of poems in translation. It would seem that the public interest in indigenous culture far outstrips the real production of translations in this area. This is one domain where the empirical data made available by the pilot project could be implemented to enhance the public representation of a historically underprivileged sector of the Australian polity and in so doing combat ongoing modes of cultural discrimination.

Thirdly, it is possible to make a few tentative remarks not merely about the spread of translation genres and representative authors, but also about the respective longevity of the translation editions. Here the numerical relationship between quantity and 'quality' (by virtue of which highbrow literature, with a few exceptions, makes up the smallest proportion of the translations), is inverted, though some popular authors possess a long shelf-life. The more enduring classics of the popular variety (Morris West, McCullough) join the middle- and highbrow authors like Patrick White, J. M. Coetzee, Tim Winton, or Thomas Kenneally to constitute the more resilient branch of Australian literature translated into German. Texts from this branch remain reprinted long after their original publications – if sometimes sporadically (as is the case with Patrick White). Most of the less successful popular texts remain confined to one or two printings and then vanish into what a future *longue durée* analysis of translation of Australian literature into German and probably of Australian literature *per se* may reveal as "the great unread" (Moretti 2004, 149). As the temporal distance to the original publication of a text increases, the dichotomy between more successful texts and "the great unread" increasingly seems to manifest itself as the distinction between high- and lowbrow literature – despite the evidence of some immensely successful

popular authors mentioned above. It would seem that the ongoing academic reception of a text and a broad consensus about the aesthetic quality, cultural relevance and innovativeness of a text play a major role in ensuring its survival.

Manifestly, these provisional results are only the harvest of a first superficial assessment of the data. More deeply probing and multi-factored statistical analyses would reveal connections between genres and publishers, between translators and specific thematic bundles, etc. A combination of quantitative and qualitative research would factor in potentially significant extraneous data such as reviewing trends, prizes, international events, sponsorship by so-called "translator advocates", synergies between simultaneous or cognate translations and their impacts in different countries/languages, and so on (see Dixon 2009b). A more rigorous analysis of the data of this type, however, goes well beyond the brief of this initial presentation, whose purpose is to give an initial glimpse of the translation field and furnish further research with a basis for subsequent analysis.

3.4 Access to results

The pilot project has produced a first paper catalogue to document the state of play at the current point (West-Pavlov and Elze-Volland 2010), as well as an interim online version (PDF-format) of the catalogue that can be accessed on the home-page of the FU Berlin English department (<http://www.geisteswissenschaften.fu-berlin.de/we06/forschung/forschungsprojekte/index.html>). A paper version is patently anachronistic in our digital age, and even more so for such a project, and merely aims to offer an interim set of results for the initial pilot project against the highly volatile status of digital data. Clearly the nature of such a project is to be in a permanent state of flux, with new translations being added all the time. In the foreseeable future we intend to establish an online database, with a more sophisticated user interface and search function than the current interim sequential formatting. In the long run the intention is to network this database into the AustLit and Australian National Library databases (TROVE) so as to make it available via the principal digital platforms for research into Australian literature.

4. Future perspectives

In the long term, the project will be expanded to construct a database of translations of Australian literature into all European languages. We will work with the respective national digital catalogue systems to construct a very comprehensive transnational database of published translations. For other national literatures, one can draw upon such digital resources as the Bibliothèque nationale de France, to name only one prominent example.

A project such as this does not exist in a vacuum. It has cognates elsewhere, such as the Global Dickens project initiated by Regina Gagnier at the University of Essex. Likewise, it is networked with a planned ARC-funded project at Monash University, Australia, currently in preparation by Rita Wilson and Leah Gerber. The project is also connected to the DAAD-sponsored "Ludwig Hirschfeld-Mack Visiting Chair of Australian Studies" hosted by the English Department at the FU Berlin to act as a multiplier for Australian Studies in Europe. It is also affiliated with and will eventually be assimilated into the AustLit project at the Australian National Library, in a

manner not dissimilar to Sneja Gunew's bibliography of multicultural writing in Australia (Gunew et al. 1992).

5. Conclusions

In general, Australia makes little effort to 'market' its culture overseas. The relatively unimportant status of culture within foreign policy is reflected in the absence of any Australian equivalent to the Confucius Institute, the Goethe-Institut, the Alliance Française or the British Council. It is striking, for instance, that the Australia Council for the Arts, which does not have the brief of creating an overseas interface between Australian culture at home and other national cultures, is only very sparsely represented in Australian missions abroad. This problem has been recognized, as is evinced in a recent Australian Parliament report, which expresses concern about the neglect of what it calls global "public diplomacy" (Australian Parliament, Senate, Standing Committee on Foreign Affairs, Defence and Trade 2007). In fact, it is other cultures which do the "exporting" of Australian literary culture according to their own criteria. Effectively, current laissez-faire policy releases Australian culture into the public domain overseas and relinquishes potential modes of intervention or influence upon it once it takes on a foreign guise. It is this striking imbalance in the involvement in the "export" of Australian cultural commodities that the present project seeks to rectify.

Admittedly, the Australia Council or the Arts has recognized the need to foster overseas translations of Australian fiction. The Publishing and Promotion support scheme administered by the Literature Board of the Australia Council makes grants of up to AU\$ 10,000 to translate Australian literary works into other languages (Australia Council for the Arts 2009a, 24). This is a very small-scale initiative, with only modest sums ear-marked for the promotion of Australian literature via translation. This contrasts markedly, for instance, with the German rights sales of a single Australian fiction publisher, Allen and Unwin, which reportedly had sold rights to 16 Australian fiction titles by mid-2009 alone. Wondering about "the spatial, temporal and economic arrangements of translation as a literary and commercial practice, and the extent to which individual instances of translation are connected across an author's body of work, or between one language and another", Robert Dixon concludes that "[a] major factor remains the sheer commercial power of a publishing house to commission translations independently of the initiatives of authors and translators, whose role appears at times to have been relatively reactive" (Dixon 2009b, 104). Such contrasts are indicative of the relatively low priority outward-bound translation holds within the sphere of cultural politics in Australia in comparison with the more hard-headed policies of the cultural marketing business. These contrasts are all the more crass when set in the context of the generally very astute 'branding' of Australian culture in the global public sphere. They are also indicative of a knowledge gap which appears to work to the advantage of the global publishing consortia at the expense of the primary producers of global literary culture, namely, authors and translators. The current project seeks to establish a database which will right that imbalance of knowledge distribution and access. It is increasingly imperative to create new possibilities for literary institutions or individual authors or translators to intervene in translation trends. More easily accessible information about current translation trends, information this project seeks to make available, would contribute to an enhanced potential to influence those trends.

These cultural policy and market considerations may appear far removed from the concerns of literary studies. However, if literary studies, conceived as a global rather than a merely national undertaking (and the overseas avatars of national literary disciplines, such as "Englische Philologie" or "Anglistik" in the German-speaking world, are by definition symptoms of such transnational projects) are to retain their relevance in our day and age, they must be prepared to extend their purview to encompass not only literary history and literary theory, but also more empirical concerns such as literary markets (see by way of comparison Paulson 2001). The current project, by seeking to radicalize the received paradigm of national literary studies, aims to make a contribution to the enhanced purchase of literary studies in the field of contemporary cultural production.

Works Cited

Print media:

- Ang, Ien. "Racial/Spatial Anxiety: 'Asia' in the Psychogeography of Australian Whiteness". *The Future of Australian Multiculturalism: Reflections of the Twentieth Anniversary of Jean Martin's 'The Migrant Presence'*. Eds. Ghassan Hage and Roanne Couch. Sydney: The Research Institute for Humanities and Social Sciences, 1999. 189-204.
- Apter, Emily S. *The Translation Zone: A New Comparative Literature*. Princeton, NJ: Princeton University Press, 2005.
- Berman, Antoine. *Pour une Critique des Traductions: John Donne*. Paris: Gallimard/NRF, 1995.
- Brown, Nicholas. "The Changing Resonance of "the International" in Australian Politics and Culture". *Who's Australia? – Whose Australia?: Contemporary Politics, Society and Culture in Australia*. Ed. Russell West-Pavlov. Trier: WVT, 2005. 43-64.
- Carter, David. "Australia/Post: Australian Studies, Literature and Post-Colonialism". *From a Distance: Australian Writers and Cultural Displacement*. Eds. Wenche Ommundsen and Helen Rowley. Geelong VIC: Deakin University Press, 1996. 103-116.
- Casanova, Pascale. *The World Republic of Letters*. Trans. M. B. DeBevoise. Cambridge, MA: Harvard University Press, 2004.
- . "Literature as a World". *New Left Review* 31 (January-February 2005): 71-90.
- . *La République Mondiale des Lettres*. Paris: Seuil/Points, 2008.
- Damrosch, David. *What is World Literature?* Princeton, NJ: Princeton University Press, 2003.
- Deleuze, Gilles. *Foucault*. Paris: Minuit, 1988a.
- . *Foucault*. Trans. Seán Hand. Minneapolis: University of Minnesota Press, 1988b.
- Dixon, Robert. "Australian Literature – International Contexts". *Southerly* 67.1-2 (2007): 15-27.
- . "Australian Fiction and the World Republic of Letters, 1890-1950". *The Cambridge History of Australian Literature*. Ed. Peter Pierce. Port Melbourne: Cambridge University Press, 2009a. 223-254.
- . "Australian Literature in the Translation Zone: Robert Dessaix and David Malouf". *Resourceful Reading: The New Empiricism, eResearch and Australian*

- Literary Culture*. Eds. Katherine Bode and Robert Dixon. Sydney: Sydney University Press, 2009b. 87-104.
- During, Simon. *Exit Capitalism: Literary Culture, Theory, and Post-Secular Modernity*. New York: Routledge, 2010.
- Eckermann, Johann Peter. *Gespräche mit Goethe in den letzten Jahren seines Lebens*. Leipzig: Insel, 1968.
- . *Conversations with Goethe*. Trans. John Oxenford. Oxford: Da Capo, 1998.
- Even-Zohar, Itamar. "Polysystem Theory". *Poetics Today* 1.1-2 (Autumn 1979): 287-310.
- . "Laws of Literary Interference". *Poetics Today* 11.1 (Spring 1990a): 53-72.
- . "System, Dynamics and Interference in Culture: A Synoptic View". *Poetics Today* 11.1 (Spring 1990b), 85-94.
- . "The Position of Translated Literature within the Literary Polysystem". *The Translation Studies Reader*. Ed. Lawrence Venuti. London: Routledge, 2000. 192-197.
- Foucault, Michel. *Naissance de la Clinique*. 1963. Paris: PUF/Quadrige, 1980.
- . *The Birth of the Clinic: An Archaeology of Medical Perception*. Trans. Alan Sheridan. London: Tavistock, 1973.
- Ganguly, Debjaly. "Global Literary Reflections: Reading Pascale Casanova's *The World Republic of Letters* in the Post-Cold War Era". *English Academy Review* 25.1 (May 2008.): 4-19.
- Gunew, Sneja, L. Houbein, A. Karakostas-Seda and J. Mahyuddin, eds. *A Bibliography of Australian Multicultural Writers*. Geelong VIC: Deakin University Press, 1992.
- Hauptmeier, Helmut and Reinhold Viehoff. "Empirical Research on the Basis of Bio-Epistemology: A New Paradigm for the Study of Literature?" *Poetics Today* 4.1 (1983): 153-171.
- Herzinger, Richard. "Die Lippen zugenäht". 31 January 2002. *Die Zeit* 6. 27 October 2009 <http://www.zeit.de/2002/06/Die_Lippen_zugenaeht>.
- Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford: Oxford University Press, 2007.
- Jauß, Hans Robert. *Literaturgeschichte als Provokation*. Frankfurt/Main: Suhrkamp, 1970.
- Lefevere, André. *Translation, Rewriting and the Manipulation of Literary Fame*. London: Routledge, 1995.
- Lotman, Juri. *The Structure of the Artistic Text*, Trans. Gail Lenhoff and Ronald Vroon. Ann Arbor: University of Michigan – Department of Slavic Languages and Literatures, 1977.
- . *Universe of the Mind: A Semiotic Theory of Culture*. Trans. Ann Shukman. Bloomington: Indiana University Press, 1990.
- Luhmann, Niklas. *Soziale Systeme: Grundriß einer Allgemeinen Theorie*. Frankfurt/Main: Suhrkamp, 1984.
- Marx, Karl and Friedrich Engels. *Manifest der Kommunistischen Partei*. Berlin: Dietz, 1953.
- . *The Communist Manifesto*. Trans. Samuel Moore. Penguin: Harmondsworth, 1967.
- Moretti, Franco. "More Conjectures". *New Left Review* 20 (March-April 2003): 73-81.
- . "Conjectures on World Literature". *Debating World Literature*. Ed. Christopher Prendergast. London: Verso, 2004. 148-162.
- . *Signs Taken for Wonders: On the Sociology of Literary Forms*. London: Verso, 2005.

- . "Evolution, World-Systems, *Weltliteratur*". *Studying Transcultural Literary History*. Ed. G. Lindberg-Wada. Berlin: De Gruyter, 2006. 113-121.
- Morris, Meaghan. *The Pirate's Fiancée: Feminism, Reading, Postmodernism*. London: Verso, 1988.
- Niranjana, Tejaswini. *Siting Translation: History, Post-Structuralism and the Colonial Context*. Berkeley: University of California Press, 1992.
- Paulson, William. *Literary Culture in a World Transformed: A Future for the Humanities*. Ithaca: Cornell University Press, 2001.
- Philips, A.A. *A.A. Phillips on the Cultural Cringe*. Carlton VIC: Melbourne University Press, 2006.
- Prendergast, Christopher, ed. *Debating World Literature*. London: Verso, 2004.
- Rushdie, Salman. *The Satanic Verses*. London: Vintage, 1998.
- Saussy, Haun, ed. *Comparative Literature in an Age of Globalization*. Baltimore, MD: Johns Hopkins University Press, 2006.
- Schmidt, Siegfried J. "Empirische Literaturwissenschaft as Perspective." *Poetics* 8 (1979): 557-68.
- . *Grundriß der Empirischen Literaturwissenschaft*. New ed. Frankfurt/Main: Suhrkamp, 1991.
- Schrimpf, H.J. *Goethes Begriff der Weltliteratur*. Stuttgart: Metzler, 1968.
- Simon, Sherry. *Gender in Translation: Cultural Identity and the Politics of Transmission*. London: Routledge, 1996.
- Smith, Barbara Hernstein. *Contingencies of Value*. Cambridge, MA: Harvard University Press, 1988.
- St. Clair, William. *The Reading Nation in the Romantic Period*. Cambridge: Cambridge University Press, 2004.
- Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. London: Continuum, 2008.
- Venuti, Lawrence. "Introduction". *Rethinking Translation: Discourse, Subjectivity, Ideology*. Ed. Lawrence Venuti. London: Routledge, 1992. 1-17.
- . *The Scandals of Translation: Towards an Ethics of Difference*. London: Routledge, 1998.
- Wallerstein, Emmanuel. *The Modern World-System, Volume I: Capitalist Agriculture and the Origins of the Modern World-Economy in the Sixteenth Century*. New York: Academic Press, 1974.
- . *The Modern World-System, Volume II: Mercantilism and the Consolidation of the European World-Economy, 1600-1750*. New York: Academic Press, 1980.
- . *The Modern World-System, Volume III: The Second Great Expansion of the Capitalist World-Economy, 1730-1840s*. San Diego: Academic Press, 1989.
- West-Pavlov, Russell. *Transcultural Graffiti: Diasporic Writing and the Teaching of Literary Studies*. Amsterdam/New York: Rodopi, 2005.
- and Jens Elze-Volland. *Australian Literature in German Translation: A Catalogue of Titles, Translators and Trends*. Berlin: Institut für Englische Philologie, Freie Universität Berlin, 2010.
- Whitlock, Gillian. "Australian Literature: Points for Departure". *Australian Literary Studies* 19.2 (1999): 152-162.
- Zimmermann, Hans Joachim, ed. *Schwarzaustralische Gedichte: Oodgeroo Noonuccal, Jack Davis, Kevin Gilbert, Bobbi Sykes, Mudrooroo Narogin, Lionel Fogarty*. Trans. Hans-Joachim Zimmermann. Heidelberg: Mattes, 1999.

Online resources:

- AustLit: The Australian Literature Resource Homepage*. 29 April 2010 <<http://www.austlit.edu.au/>>.
- Australia Council for the Arts. "Arts Funding Guide". 2009a. 29 April 2010 <http://www.australiacouncil.gov.au/grants/arts_funding_guide>.
- Australia Council for the Arts. "Literature – July 2009". 2009b. 29 April 2010 <http://www.australiacouncil.gov.au/grants/amr/literature/literature_-_july_2009>.
- Australian Parliament, Senate, Legal and Constitutional References Committee. "They Still Call Australia Home: Inquiry Into Australian Expatriates". March 2005. *Parliament of Australia: Department of the Senate: Homepage*. 29 April 2010 <http://www.aph.gov.au/senate/Committee/legcon_ctte/completed_inquiries/2004-07/expats03/report/report.pdf>.
- Australian Parliament, Senate, Standing Committee on Foreign Affairs, Defence and Trade. "Australia's Public Diplomacy: Building Our Image". 2007. *Parliament of Australia: Department of the Senate: Homepage*. 19 May 2010 <http://www.aph.gov.au/senate/Committee/fadt_ctte/completed_inquiries/2004-07/public_diplomacy/report/index.htm>.
- Index Translationum – World Bibliography of Translation*. 9 March 2010. UNESCO. 29 April 2010 <http://portal.unesco.org/culture/en/ev.php-URL_ID=7810&URL_DO=DO_TOPIC&URL_SECTION=201.html>.
- Institut für Englische Philologie*. 2010. Freie Universität Berlin. 29 April 2010 <<http://www.geisteswissenschaften.fu-berlin.de/we06/index.html>>.
- KOBV-Portal*. 19 February 2010. Kooperativer Bibliotheksverbund Berlin-Brandenburg. 29 April 2010 <<http://vs13.kobv.de/V?portal=KOBV&institute=KOBV&func=meta-1&mode=advanced>>.
- Leipziger Online-Katalog*. Deutsche Nationalbibliothek. 29 April 2010 <<http://opac-1.d-nb.de:20080/IMPLAND=Y/SRT=YOP/LNG=DU/DB=ext/>>.