

Translations and Prizes: Two Modes of Consecration

A comparative study about the impact
of literary prizes on translation flows

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I hereby declare that, in line with the Faculty of Arts' code of conduct for research integrity, the work submitted here is my own original work and that any additional sources of information have been duly cited.

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Abstract

Literaire prijzen en vertalingen spelen vandaag een belangrijke rol in de literaire wereld en geven auteurs vaak meer prestige. Dit onderzoek focust op deze twee vormen van consecratie en bestudeert de impact van literaire prijzen op vertaalstromen. Om die impact te onderzoeken wordt er gekeken naar prijzen in drie verschillende taalgroepen. Die groepen zijn gebaseerd op Johan Heilbrons (1999) indeling van talen in centrale, semi-perifere en perifere talen. De eerste prijs die wordt onderzocht is de Libris Literatuur Prijs, die wordt uitgereikt aan Nederlandstalige boeken en dus tot de perifere taalgroep behoort. De tweede prijs is de Booker Prize, die enkel Engelstalige boeken bekroont en daarom een centrale taalprijs is. Tot slot wordt ook de Literatuurprijs van de Europese Unie besproken. Deze prijs wordt jaarlijks uitgereikt aan meerdere auteurs, voornamelijk uit landen binnen de Europese Unie, en behoort daarom tot alle drie de taalgroepen. De onderzoeksvragen in deze masterproef zijn de volgende: welke impact hebben literaire prijzen op vertaalstromen en wat is het verschil in impact tussen de drie prijzen die in dit onderzoek worden bestudeerd?

Om te begrijpen hoe prijzen vertaaltrajecten kunnen beïnvloeden is het belangrijk om eerst te bespreken hoe die prijzen in elkaar zitten. Van elke prijs wordt daarom eerst de organisatiestructuur uitgelegd. Vervolgens worden een kwantitatieve en een kwalitatieve analyse uitgevoerd. De kwantitatieve analyse bespreekt het gemiddelde aantal vertalingen per prijs en de doeltalen van al die vertalingen. Het kwalitatieve deel van het onderzoek omvat een *case study* waarin een aantal factoren worden besproken die een invloed kunnen hebben gehad op het vertaaltraject van een van de winnende boeken. Daarbij wordt ook gekeken naar hoe dat winnende boek aan buitenlandse uitgeverijen werd voorgesteld en specifiek of de literaire prijs daarbij werd vermeld.

De analyses van de drie prijzen tonen aan dat literaire prijzen vertaalstromen in verschillende mate beïnvloeden. Vooral bij de Literatuurprijs van de Europese Unie en de Booker Prize vinden we een groot aantal vertalingen per winnaar, voor de Libris Literatuur Prijs is dat minder het geval. Factoren die daarbij een rol spelen zijn het vertaalbeleid van de prijs (vooral belangrijk bij de Literatuurprijs van de Europese Unie) en het prestige en de taal van de prijs (vooral bij de Booker Prize). Ook andere factoren die niet met de prijs te maken hebben maar vertaaltrajecten wel beïnvloeden worden uitgebreid besproken, zoals eerdere vertalingen van de auteur en het principe van vertaalstromen (bijvoorbeeld het verschil tussen een boek dat oorspronkelijk in het Engels of in het Nederlands geschreven is). Dit onderzoek bespreekt alleen de impact op winnende boeken, maar verder onderzoek zou ook kunnen focussen op genomineerde auteurs en op de impact op andere werken van een schrijver die een literaire prijs heeft gewonnen.

The impact of literary prizes on translation flows

1. Introduction

Literary prizes are becoming more and more visible in the media and in bookshops and clearly show the tension in the literary field between what Bourdieu calls economic and cultural capital (Squires, 2004). Murray (2012) argues that prizes influence the production, circulation and consumption of books. Translations, too, are evidence of an author's international success, and prizes and translation stand in close relation to each other. Casanova, for instance, states that translation is "an essential measure of the scale and effectiveness of consecration" (2004, p. 167). Some scholars have focused on the ways in which translations influence literary prizes. Washbourne (2016), for instance, shows how problematic it is that the Nobel Prize Committee is dependent upon translations. It means that "the quality, number, timing, and language of translations" (2016, p. 4) may determine a writer's chances of winning the prize, whereas a lack of translations can be a hindrance.

This master's thesis will do the opposite of Washbourne's study, examining how literary prizes affect translation flows of prize-winning books. Prizes in three different language groups will be studied, following Heilbron's (1999) categorisation of central, semi-peripheral and peripheral languages. The Libris Literatuur Prijs is the first prize that will be studied and awards books in the peripheral language Dutch, whereas the Booker Prize, awarded only to English-language novels, is a prize linked to a central language. The third prize is the European Union Prize for Literature, which is a supranational European prize awarded to books in different languages and therefore situated within all three language groups. This study will focus on the following two research questions: what is the impact of literary prizes on translation flows and what are the differences in impact between the three prizes studied in this thesis?

For every prize, its organisation will first be explained, focusing on different aspects from the prize, including the jury members, selection criteria for books, the selection process for nominated books (looking for instance at the use of long- and shortlists), etc. In order to measure the impact on translation flows, a quantitative and a qualitative analysis will be conducted. The quantitative analysis will look at the average number of translations for all three prizes, the total number of target languages, and the categorisation of these target languages (whether the target languages are central, semi-peripheral or peripheral). In the qualitative analysis, a case study will discuss one specific winner, examining firstly the main factors that might have influenced the translations of the winning book, and secondly the way the book was presented to foreign publishers on websites or in foreign rights catalogues.

The results of this study show that literary prizes can impact the translation flows of a winning book. Particularly books that had won the EUPL or the Booker Prize had a high number of

translations, which can be linked to the prize's translation policy (for the EUPL) or its prestige and the language in which the prize is organised (for the Booker). The Libris, on the other hand, did not seem to have a big impact on translation trajectories. Other factors that play a role are the previous success of the author (having previously been translated) and translation flows (for instance the language of the source text: there is a difference between a central and a peripheral source language). In the case studies, it is shown that all three literary prizes were mentioned in the presentation of the winning books to foreign publishers, which reveals a commercial aspect of these prizes, namely that winning a literary prize might lead to better sales of a book. Future research could focus on whether prizes also stimulate translation projects for long- and shortlisted authors and for other, i.e. both previous and future, works by winning authors.

2. Literature review: The sociology of literature and translation

The literature review of this thesis will focus on four important aspects regarding literary prizes and translations. Many scholars studying prizes refer to Pierre Bourdieu's field theory as a theoretical framework with which to discuss prize cultures, which is why the first section will discuss field theory as developed by Bourdieu. Secondly, several studies about translation flows will be discussed. A third topic in this literature review concerns research on literary prizes, while in the fourth and final section, a number of studies will be discussed which have examined the impact of literary prizes on translation flows, although on a smaller scale than this thesis.

However, before engaging with these four areas, it is relevant to explain the analytical orientation of this study, i.e. the sociology of literature and the sociology of translation. To gauge the impact of literary prizes, we need to connect literary studies with sociology. Jan Váňa (2020) argues that literature and sociology can have two different relations to one another. Firstly, literature can be a tool used productively in sociology, meaning that it is inferior to the sociological theories it helps to investigate. Three approaches are possible: literature may be used as "a source of sociological imagination (...), a tool for teaching sociology (...), or as a support for sociological concepts and explanations" (p. 6). In a second relation, sociology is used to study literature, meaning that literature's social dimensions are analysed. A sociology of literature focuses therefore on the context of a work's production and reception. It is this second approach that is most important for this particular study, since literary prizes and translations are part of the reception of a literary work.

Within Translation Studies, a sociology of translation has been developed in response to globalisation (Sapiro & Heilbron, 2016). The sociology of translation does not study texts in themselves, but is interested in translation flows, the working of the publishing industry and "the selection, importing and reception of translations", as Gisèle Sapiro and Johan Heilbron (2016, p. 3) discuss. Since this study analyses the impact of literary prizes on translations, it not only belongs to the field of the sociology of literature, but also to that of the sociology of translation.

2.1 The literary field

Field theory, a concept developed by French sociologist Pierre Bourdieu, has proven very useful in the sociology of literature, since it allows the actions of individuals within the literary field to be analysed on the basis of the field's objective social relations. According to Bourdieu (1996), we can distinguish different fields of cultural production, of which the literary field is most important for this study. He argues that the literary field occupies a position in the hierarchy of arts that differs depending on time period and geographical location and which

defines the literary field itself. A study of cultural works requires three analyses: firstly, an analysis of the subordinate (in this case literary) field within the field of power; secondly, an analysis of the internal structure of the literary field itself; and thirdly, an analysis of the habitus of the groups and individuals within the literary field. Bourdieu describes the literary field as a “structure of objective relations between positions occupied by individuals and groups placed in a situation of competition for legitimacy” (1996, p. 214). Every field has its own laws, is more or less independent from politics and the economy, and is structured according to the relations between the different positions. This independence from politics and economy can also be gleaned in literary texts themselves, for instance when a character in a novel refers to another character in another novel, which suggests that the novel has a history of itself. Another example here, not given by Bourdieu but still very applicable, would be adaptations. Think for instance of a novel like *Ulysses*, which presents itself as a rewriting of the *Odyssey* and thereby also refers to a literary history.

Cultural fields are dynamic, meaning that a change in one of the agents’ positions leads to a change in the field, which is logical given that agents constantly compete for power and control over the field (Bourdieu, 1993). The focus in field theory is indeed on the positions and the structural relations between these positions rather than on individuals. Bourdieu (1996) argues that a field is created precisely through struggles. Sapiro (2016a), who is one of the most prominent innovators and conservators of Bourdieu’s theories, describes the literary field as follows:

the literary field is characterized by the multiplicity of specific groups or bodies who are more or less institutionalized and who possess a consecrating or auto-legitimizing authority: academies, cenacles (or literary cliques), journals, societies of Friends of a dead author, avant-garde groups, and so on, including the educational system which participates significantly in the canonization process (p. 1-2).

Bourdieu developed a number of concepts that are important within his field theory. One of those concepts is *habitus*, which is described as “the systems of dispositions which, being the product of a social trajectory and of a position within the literary (etc.) field, find in this position a more or less favourable opportunity to be realized” (1996, p. 214). It is, in other words, “the result of a long process of inculcation, beginning in early childhood, which becomes a ‘second sense’ or a second nature” (Johnson, 1993, p. 5). A second important concept within field theory is that of *capital*, which is always unevenly distributed within a field, and of which Bourdieu distinguishes several forms. Only those forms of capital relevant to this study will be discussed here. *Cultural capital* refers to a person’s cultural knowledge and competences (their degrees and qualifications), while *symbolic capital* concerns the degree to which an artist receives recognition and prestige. English (2008), for instance, refers to a literary prize as “a piece of objectified symbolic capital” (p. 3). Symbolic capital is obtained

when a writer gains prestige within the field itself through peer recognition. It is different from *economic capital*, which is capital in the literal sense of the word, defined by Bourdieu as material goods that are “immediately and directly convertible into money and may be institutionalized in the form of property rights” (Bourdieu, 1986, p. 242). A writer with much symbolic capital is not necessarily the one who sells the largest number of books, just as authors of bestsellers can be considered low-brow (Johnson, 1993). A final important concept is *illusio* or a belief/interest in “the game and its stakes” (Bourdieu, 1996, p. 227), in other words, an investment in and a condition of the game.

Furthermore, Bourdieu (1993) argues, the literary field is divided into two subfields. There is, on the one hand, the field of restricted production, which concerns mostly ‘high art’ that is destined for a small audience of producers and in which symbolic capital is more important than economic capital. This is what he calls the reversal of the economic world: the specific rules of the literary field are dominant here. Bourdieu also calls this the ‘autonomous principle’. The field of large-scale production, on the other hand, consists of popular art produced for a large audience and revolves around economic profit (the ‘heteronomous principle’). The laws of the market are thus more important here than the rules specific to the field. As the literary field becomes more autonomous, more symbolic power is granted to the most autonomous producers and the division between the field of large-scale and the field of restricted production becomes clearer.

As field theory discusses the conditions for a cultural work’s production, circulation and consumption, it has been often referred to in studies about literary prizes. English (2002), for instance, argues that field theory offers “the best available theoretical framework within which to explore the institutions, instruments, and agencies of cultural prestige” (p. 4). Prizes are awarded by literary institutions and can have an important impact on a writer’s position within the literary field. Translations too lead to more symbolic capital for an author, since they help writers gain more international visibility. Casanova, for instance, argues that they are “are weapons in the struggle by and for literary capital” (2004, p. 23). Furthermore, translations are an important mode of symbolic capital transfer as they imbue a literary work and its author with the symbolic capital of the translating publisher (an idea that will be further developed in the section on Sapiro, see p. 16). There exist, in other words, structural relations between literary prizes and translations, which is exactly what field theory describes, as indeed “every position, even the dominant one, depends for its very existence, and for the determinations it imposes on its occupants, on the other positions constituting the field” (Bourdieu, 1993, p. 30). In this study, we will briefly focus on whether the three examined prizes belong to the artistic or the economic/commercial pole and reveal that, at least for the three prizes studied in this thesis, commercial aspects do sometimes play an important role in the way prizes are structured.

2.2 Translation flows

Today, literary works generally depend on translation to circulate beyond their immediate context of production and reception, Sapiro (2008) argues. While this study's hypothesis is that literary prizes have an undeniable impact on translation flows, it is important to also be aware of other factors that influence the translation process, since translations are nowadays often seen as "particularly risky and costly to launch" (Kovač & Wischenbart, 2011, p. 9). A number of approaches concerning the place of translated literature and translation flows should therefore be reviewed here. This section will consider Even-Zohar's polysystem theory, Casanova's world literature approach, Heilbron's cultural world-system of literary translation and Sapiro's studies about factors influencing the circulation of literature. These theoretical approaches will be followed by a recent case study on translation flows in literary translation projects funded by the European Union in order to show how these theories can help explain the relationship between prizing and translation flows in practice.

2.2.1 Polysystem theory: The place of translations in the literary field

Even-Zohar's polysystem theory (1990) differs from Bourdieu's field theory because it focuses more on texts than on agents. Itamar Even-Zohar studies the position of translated literature within the literary polysystem of a society and argues that translations usually occupy a peripheral position. The position of translations in a polysystem determines both the selection of texts for translation and the translation norms, meaning the way in which the source texts are translated. Translations are as such determined by the target culture. They have a conservatory function when translated literature occupies a peripheral position, in which case they follow the norms of the target culture; when translated literature is central in a polysystem (for instance when a literary form is introduced that did not exist in that polysystem before), it has an innovatory function and follows the norms of the source culture. However, as already mentioned, translations are usually peripheral, meaning that they normally follow the norms of the target culture. There are three exceptions to this peripheral position of translations. They can occupy a central role within a polysystem (1) when a literature is young and still to be established; (2) when a literature occupies a peripheral position within the global system and has to import the literary types it lacks; and (3) when, as a result of a crisis, there exists a literary vacuum.

While this study is not concerned with translation norms, Even-Zohar's theory is still very relevant. There might for instance be a difference between the number of translations from the Booker Prize and the number of translations of the Libris Literatuur Prijs. As will be discussed in the section on Heilbron, many translations are made from English, while fewer books are translated from Dutch. This brings a nuance to our study on literary prizes: literary prizes might influence the texts that are chosen for translation, but the polysystem has an impact as well. However, the term polysystem as defined by Even-Zohar mainly concerns the

national level and thus focuses on national literary fields. Today, the literary field has grown more transnational, with larger national literary fields influencing smaller ones. This is exactly where Casanova's World Republic of Letters comes in.

2.2.2 The World Republic of Letters

Pascale Casanova (2004) argues that a new transnational dimension is needed in order to interpret texts and the contexts in which they emerge, as the discipline of literary studies was still mostly composed along national lines at the time she was writing. She notes that it is the literary world that "[gives] meaning and coherence to the very form of individual texts" (2004, p. 4). Casanova's thinking extends that of Bourdieu: whereas Bourdieu talks about a literary field, Casanova calls it a literature-world or a World Republic of Letters. Similar to the characteristics of the literary field, Casanova's literary world has its own boundaries and laws and is more or less independent from the political and economic world. Within that world, in which literary value is circulated, there is a constant struggle about what constitutes literature. This struggle also exists in some form in Even-Zohar's theory: it is through contact with other polysystems that a system can for instance expand its inventory of literary genres, as explained above.

The structure of this world literary space is hierarchical and characterised by an opposition between 'richer' and 'poorer' (dominant and dominated) national literary spaces. There are literary capitals, which are more autonomous, and peripheries, which depend upon other, more dominant, literary spaces. For Casanova, the most important literary capital is Paris, whereas for the anglophone sphere London and New York are the literary capitals. Casanova's model enables a diachronic study of the literary world, providing an explanation for the lesser importance of French today and the rise of English, which will be clearly shown in the section on Heilbron (p. 14). Such a literary centre, which Casanova calls 'the Greenwich meridian of literature', defines literary modernity. The peripheries, in which writers often remain invisible to international literary authorities, define their relationship to the centre on the basis of their aesthetic distance from the literary Greenwich meridian. The literary prestige of a centre depends on several things: the age of the capital's literature (the older a literature, the more canonical texts it will have produced), "the existence of a more or less extensive professional 'milieu'" (2004, p. 15), and literariness, which is the idea that some languages are claimed to be more literary than others because of the prestige of certain texts written in that language. A final element that plays a role is the reputation of authors (credit given to these writers in terms of judgments), meaning that literary prizes as well might influence the amount of prestige a literary capital has.

Translation occupies an important position in Casanova's World Republic of Letters, since it establishes a form of value (it is "a form of literary recognition" (2004, p. 133)) and can be

used as a tool to acquire literary capital. This is indeed what the concept of literariness explains: translation into an important literary language such as French is sometimes necessary for a writer or work to become internationally known. Translation becomes “a guarantee of immediate membership in the literary world” (2004, p. 264). Translations help, moreover, in unifying literary space. In poorer, dominated literary spaces, they can also be a means to acquire literary resources, thereby enriching that literary space. However, some closed literary spaces are characterised by having very few translations, for instance, resulting in an even larger gap between that literary space and the Greenwich meridian of literature, because it means that innovations in the centre are ignored in that peripheral space (the same idea we found with Even-Zohar). Furthermore, while translations can provide the advantage of entry to the World Republic of Letters, it also means that the capital’s categories are imposed upon texts from the periphery.

Literary prizes are for Casanova institutionalized forms of literary consecration that make the value judgements of those institutions internationally visible. The Nobel Prize for Literature is the most prestigious literary prize and attempts to reward works that are perceived to be universal, which in the 1920s, for instance, meant that a book’s “national character was neither too pronounced nor too much insisted upon” (2004, p. 149). Today, however, that perspective has shifted, and literary works from the peripheries are judged according to the literary standards of the centre.¹ Casanova describes the Nobel’s history as “an ongoing attempt to develop explicit standards of universality” (2004, p. 148). However, when Jean-Paul Sartre refused the prize in 1964, he provided proof of the fact that even a prize as prestigious as the Nobel could be made redundant given that he had already received recognition in Paris. It becomes clear, therefore, that this study will also have to take into account the centre-periphery dynamic of the literary world when analysing the impact of prizes on translation flows.

2.2.3 The cultural world-system of literary translation

A third interesting approach is that of sociologist Johan Heilbron, who studies book translations as an international system. His theory explains why some languages are translated much more than others and why in some cultures, such as the Anglo-Saxon one, relatively fewer translations are produced in a central language than from that language. In his analysis of the position of languages within the international translation system (1999), Heilbron shows that translation flows are uneven and that the system exhibits a core-periphery structure, in line with Casanova’s analysis. Within this hierarchical structure, he distinguishes central, semi-peripheral and peripheral languages, based on the relative share of outgoing and

¹ Another interesting discussion of this can be found in the book chapter *Orhan Pamuk Wins the Nobel Prize: The Cases of Orhan Pamuk and Mo Yan* by Gloria Fisk (2018), in which the author argues that the Nobel reinforces specifically western ideas by presenting them as global values.

incoming translation flows, meaning (1) a language's or country's share of all source texts in the world translation system and (2) the proportion of translated books in that language's or country's domestic book market. Four languages occupy a central position in this system: English, French, German, and Russian, with English being the most important source language. Heilbron's analysis shows that between 50 and 70 percent of all translations on the European continent are made from English, a figure that we should certainly keep in mind when studying the Booker Prize. Secondly, the group of semi-peripheral languages consists of Spanish, Italian, Danish, Swedish, Polish and Czech, each of which supply between 1 and 3 percent of the total number of source texts for translated books worldwide. The distinction between semi-peripheral and peripheral languages is less obvious than the difference between hyper-central (English), central and semi-peripheral. Within this last group, Heilbron mentions Chinese, Japanese, Arabic and Portuguese, which all occupy less than one percent of book translations worldwide. It is interesting here to note the position of Dutch, the language in which Libris winners must be written and which would also fall in this last category (a detailed discussion of the position of Dutch literature can be found in McMartin, 2020). Heilbron's international system is dynamic, although changes only occur very gradually. Moreover, the centrality of a language not only determines the number of books translated from that language, it also influences the variety, i.e. the types of books that are translated. When a language occupies a more central position in the system, more types of books will be translated from this language into other languages.

Heilbron argues that translation flows mainly take place from the core to the periphery. Translations from one peripheral language into another often happen through a centre, which can have a direct or an indirect role. Taking English as an example here, pivot (intermediary) translations from an English translation into a peripheral language are a direct impact of the language, whereas the use of English when doing business in the book world or the adoption of norms dominant in the English-language literary field are instances of an indirect impact. Heilbron also gives the example of French pivot translations, which were very common in the seventeenth and eighteenth centuries, but have since lost their 'exemplary role', as he calls it. Although pivot translations are less common today, Casanova's concept of literary capitals also exists in Heilbron's system, since he argues that "the decision to publish a translation from a peripheral language still depends on the existence of their translation in a central language" (1999, p. 8). The Dutch case is used to show how literary works first have to reach a literary centre (usually Germany for Dutch writers) in order to reach other literary capitals and later on peripheries. This phenomenon will be visible later in this study when examining translations of Libris Literatuur Prijs winners, for instance for translations to Arabic, which are often intermediary. Heilbron argues that these centres serve as examples to other countries, which in turn means that fewer books will be translated *into* these central languages (he calculates that in the United Kingdom, for instance, translations only occupy 5 percent of all published books). He also criticizes Even-Zohar's claim that translations are usually peripheral;

instead, their position depends on the centrality of the source language. Finally, international translation flows should not be explained by referring to national cultural traditions, such as the claim that the low number of translations into French is connected to French chauvinism and a “relative closure of French culture” (1999, p. 12). Rather, it is the international position of these cultures that is mainly responsible for the degree of cultural importation.

In a more recent article, Heilbron (2020) returns to the idea of literary centres, semi-peripheries and peripheries to show how artists from the periphery can obtain international recognition. These artists have two options: either they relocate to the cultural centre, or they can try to obtain world fame from their home country. In the latter case, Heilbron argues that there is a process consisting of three circuits the artist has to go through. Clearly, not all of these artists succeed. Heilbron refers to Dutch writers to illustrate the process. The first circuit consists of the speakers of the artist’s native language who live abroad. It is linked with “foreign policy, the activities of embassies, Dutch cultural institutions and clubs and, as far as language and literature is concerned, professors and students of Dutch Studies at universities abroad” (2020, p. 5). The second circuit consists of experts, such as publishers, and readers and enthusiasts in the receiving countries. Here, the literary works are specifically published for a non-Dutch audience. Writers who reach this circuit start to gain international recognition. The third circuit, finally, is reached only by the most successful authors, the ones who are internationally known and have sold many books and won a number of prizes. They are, in other words, “no longer bound by the borders of national cultural fields” (2020, p. 6). Access to the last circuit is very difficult to secure. Again, the periphery is dependent upon the centres, which are usually less open to cultural works from those peripheries. Being translated into a central language increases the chance of being translated into other languages, including other peripheral languages. When works in semi-peripheral and peripheral languages are translated in a centre, it happens most often in one that is not too dominant and located close to that (semi-)peripheral area. For Dutch writers, this means that they have the most chance of being translated into German, which as a literary centre is geographically close, but not as globally dominant as for instance London or Paris. Nico Wilterdink (2017), another sociologist of literature, gives an even more in-depth explanation for this phenomenon, arguing that the geographical, social and cultural proximity between Germany and Flanders and the Netherlands (and even more specifically the “geographical proximity, strong trade and business relations, frequent cross-border traffic and migration, and the similarities of language” (2017, p. 55)) facilitate literary exchange between these nations. In this study, it will become apparent that literary centres may have played a role in translation flows, mainly for Libris winners.

2.2.4 Factors influencing the circulation of literature

As a last important intervention, we will discuss two of Gisèle Sapiro's interesting studies on translation flows. In the first, Sapiro (2016b) explores a number of factors that can have a positive or negative impact on the circulation of literature. For the sake of analysis, these can be divided into four categories: political, economic, cultural and social factors. First of all, translations can have a political aim when they offer the means to disseminate certain political ideas throughout the world. Moreover, they can provide a way to circumvent censorship in the source culture, since foreign publications in the original language (for instance English texts published in France) are submitted to more control than translations, making a translation at times easier to publish than non-translations. Furthermore, in nation-states, cultural exportation is often viewed as a form of international symbolic recognition, which is why many states financially support translations. The literary field can also be highly politicized, for instance in fascist or communist countries, where economic decisions are taken on a political level. During the Second World War, for instance, translations from French into German were forbidden, except for texts from some writers who actively supported the German occupation. Secondly, economic factors concern the logics of the market, in other words, the book industry and its networks. There is a difference between what Bourdieu calls large- and small-scale production: in large-scale circulation, translations are considered unprofitable and therefore very few are published, whereas in small-scale production, more translations are being produced, since the field is more diversified and producers are more interested in accumulating symbolic capital – even at the expense of making a profit. Thirdly, an important cultural factor is the idea that through translations, we learn about other cultures. Furthermore, translations can also help to form the literary field, an idea that originally comes from Even-Zohar, but that has also been formulated by Moretti, who argues that the first modern novels outside Europe were “a compromise between a western formal influence (usually French or English) and local materials” (2000, p. 163). Finally, social factors concern power relations between different social groups. The literary world was (and often still is) seen as consisting mainly of white male authors, but from the 1960s onwards, more and more female and postcolonial authors have gained recognition. Sapiro notes, however, that these movements mostly take place in the literary centres. Peripheral writers are still less likely to become internationally visible.

In another article, which discusses translation and symbolic capital in a globalised world, Sapiro (2015) focuses on translations of French literature published in the United States, one of the most important literary capitals today. The literature of the United States has a high symbolic capital worldwide, which means that when a book is translated in the US, it has a better chance of being translated into other languages as well. In this article, Sapiro adds another important factor for translation to the previous four categories, namely the publishing houses. Her study shows that a large number of French books translated in the US were distributed by publishing houses in Paris. Sapiro finds that most French translations in the US

were originally published by Gallimard. In general, scholars usually refer to three publishing houses as having the highest symbolic capital in France: Gallimard, Grasset and Seuil (often referred to as ‘Galligrasseuil’, see for instance Pickford, 2011). The centrality and symbolic capital of the publisher are therefore important as well. Furthermore, Sapiro also looks at the types of publishing houses and the works they publish. One of her important findings is that translations of French works are generally published by small independent trade publishing houses, university presses and non-profit publishers as a way of gaining symbolic capital. Publishing translations of an already recognised author is indeed usually less costly than publishing emerging authors. These publishers are often specialized in translation, occupying a niche in the book market. However, once they have obtained enough symbolic capital, the number of translations they produce decreases in favour of publications in the source language.

Costa (2021), whose study about the impact of literary prizes on translation projects will be discussed later in this thesis, provides an interesting conclusion about the factors that can influence the circulation of cultural works. First of all, Heilbron and Casanova have shown how power relations in the international book market are determined by a core-periphery structure. State interventions, as Sapiro has argued, can be another reason why works are selected for translation. To this, we can also add the economic, social and cultural factors discussed above. Positive reception of a book is a third factor: works that are selling well and receive positive reviews also have a higher chance of being translated. Literary prizes are a fourth factor that could impact the internationalization of a work and that will be studied in this thesis. Again, it is important not to lose sight of the first three aspects when looking at the translation trajectories of prize-winning books. All these factors will therefore be taken into account in this study.

2.2.5 An analysis of Creative Europe’s translation projects

The approaches discussed so far are all rather theoretical. This final section on translation flows discusses Jens Meijen’s (2020) analysis of literary translation projects funded by the European Commission, which shows that certain political myths are propagated through these projects. This study is particularly interesting for our section on the European Union Prize for Literature (EUPL), as Meijen discusses the translation flows in literary translation projects from the European Union, in which translations from EUPL winners takes up a large part. Creative Europe is a project of the European Commission that aims to stimulate cultural collaboration between European states. A more detailed explanation will be given in the description of the EUPL, which is one of the initiatives of the project. The first interesting finding of Meijen’s study is that literary translations are one of the most subsidized cultural projects in European cultural policy. Remarkably, more than half of these projects are organised by six countries: Bulgaria, Slovenia, Serbia, Croatia, North Macedonia, and Hungary. Meijen shows that most

projects are translated eastward or southward, meaning that translation projects are distributed “from more northwestern language areas (the Netherlands, the UK, France, Germany, Scandinavia) to more southern and eastern language areas (the Balkans and the Mediterranean region)” (2020, p. 11). Furthermore, almost a quarter of the total number of projects translates to neighbouring non-EU countries such as Serbia, North Macedonia and Albania. The geographical distribution of all projects is presented in the figure below. Works that are translated from southern or eastern languages to larger languages are usually explained in the project motivations by referring to the improved circulation and market access of those larger languages. For slightly less than 20 percent of the total number of projects, the project motivation mentions that the book won the EUPL (for a more in-depth analysis of the workings of the EUPL, see Codina Solà & McMartin, 2022). Overall, Meijen finds that Creative Europe mostly translates works that propagate values like tolerance, solidarity and diversity. The geographical distribution he finds is relevant for our study of the EUPL, and the results of this thesis and Meijen’s article, particularly the geographical distribution, will be shown later in this thesis to overlap.

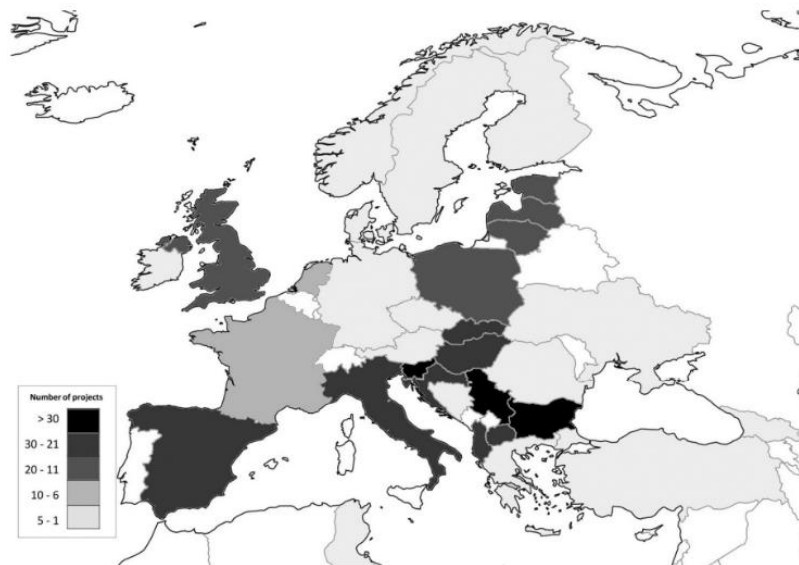


Figure 1. This map shows that most of Creative Europe’s translation projects are organised by eastern and southern European countries. Figure borrowed from Meijen (2020, p. 10).

2.3 Literary prizes

The study of literary and (more generally) cultural awards is a rather recent phenomenon. The most important work on the subject is James English’s book *The Economy of Prestige* (2008), which discusses cultural prizes in general, meaning that he also looks at, for instance, film awards such as the Oscars. English shows that the number of cultural prizes, which he calls “instruments of cultural exchange” (2008, p. 12), has rapidly been increasing, resulting in the fact that prizes are “the most ubiquitous feature of cultural life” (2008, p. 2). He estimates, for

instance, that between 1988 and 2000, the number of prizes in the UK more than doubled, starting with 90 prizes in 1988, although the actual figure today is probably closer to 400. This proliferation, which is still increasing, has led to a twofold approach concerning prizes: some of them reward excellence, whereas others are said to reward mediocrity. While this proliferation of prizes could have resulted in more and more authors receiving awards, the opposite is true, according to English: certain authors tend to receive many awards, meaning that previous success is an important factor in predicting future chances of winning awards.

English strongly argues that a discussion of cultural prizes should focus not only on their symbolic capital, but also on the economic dimensions of prize cultures. Whereas awards these days stimulate the sales of the winning work, the gap between award-winning works and bestsellers has increased rather than decreased, although a prize could also convert an author's symbolic capital into economic capital. Overall, prizes are said to be "of fundamental importance to the *institutional* machinery of cultural legitimacy and authority" (2008, p. 37). They produce and circulate value. English argues that the importance of cultural capital has overtaken that of economic capital (although Sapiro claims that "the symbolic stakes barely mask the economic stakes which are now so important" (2016a, p. 7) for prizes like the Prix Goncourt). This leads to the fact that "the old-fashioned distinction between aesthetic and commercial value [has become] rather blurred" (Ponzanesi, 2006, p. 7). Additionally, according to English, prizes are nowadays a form of entertainment, as they have started competing with each other. The concept of awards has therefore shifted from being created for entertainment to being entertainment themselves. In the literary field, one example could be the excitement that is created each year around the Booker's long- and shortlists, as Pickford (2011) shows.

Furthermore, English argues, the mockery of prizes has become an essential aspect of cultural life. Some artists are for instance too embarrassed to accept a prize, considering it an abomination. The most widely known example of this is probably Jean-Paul Sartre's refusal of the Nobel Prize for Literature in 1964. Critique and scandal have become fundamental aspects of the prize field. Most scandals revolve around corruption within the jury, for instance in cases where there turns out to be a conflict of interest. In 1974, for instance, there was some controversy around the Booker Prize when the jury, which included novelist Elizabeth Jane Howard, nominated a book by Howard's husband, Kingsley Amis, for the shortlist. In 2018, a sexual assault and corruption scandal surrounding the Nobel Prize for Literature led to the prize being cancelled that year (Brown, 2018). The Booker Prize is referred to as the best example of a prize that is always accompanied by scandals and actually benefits from them. English argues that when the Booker struggled to survive, the prize's organisation started providing yearly scandals, which essentially disputed the prize itself. This increased the Booker's journalistic capital (a term created by English as an addition to Bourdieu) and resulted in much press coverage, which in turn led to more visibility and thus to an increase

of the Booker’s symbolic capital. The prize has, in other words, survived because of rather than in spite of these scandals. This leads to English’s interesting definition of prizes: a prize is “an instrument for converting ‘heteronomous capital’ (money from the mass market) into specific symbolic capital (stature in the legitimate art world) by way of journalistic capital (visibility, celebrity, scandal)” (2002, p. 16).

English is of course not the only scholar who has paid attention to literary prizes. It will become clear throughout this section that particularly the Booker Prize is a well-loved object of study for research on literary prizes. The following paragraphs will summarise some of this research on the Booker, which is particularly relevant as it is one of the prizes studied in this thesis. Two other prizes that are often studied are the Nobel Prize for Literature and, to a lesser degree, the Prix Goncourt. The introduction, for instance, has mentioned Kelly Washbourne’s article (2016) on how translations influence the Nobel Prize Committee, whereas English (2005) explains how the Nobel was founded. Fewer articles have been written on the Prix Goncourt, one of which will be discussed later in this thesis, namely Susan Pickford’s (2011) comparison of translations made from Booker Prize and Prix Goncourt winners. Very little has been written on the Libris Literatuur Prijs and the European Union Prize for Literature, the two other prizes analysed in this thesis. Two exceptions on the latter have already been mentioned: Meijen (2020) and Codina Solà and McMartin (2022). This study will therefore try to partially fill that gap.

We find a first interesting approach on the Booker Prize in Beth Driscoll’s (2014) study on the ‘literary middlebrow’. Like English, Driscoll studies literary prizes in their commercial context and argues that nowadays, they function according to the mechanisms of the literary middlebrow. This new literary middlebrow is “middle-class, reverential towards high culture and commercial; it is feminized, emotional, recreational, mediated and earnest” (2014, p. 24). The Booker Prize, for instance, belongs to the middlebrow because its selection of nominated books oscillates between works that are accessible and works that are prestigious. The prize is in fact positioned between Bourdieu’s autonomous and heteronomous poles rather than having only commercial or artistic intentions: Driscoll remarks that it “[stands] for both legitimate literature and commercial impact” (2014, p. 147). This seemingly undecided stance is, however, a very conscious one by the Booker organisation, because it means that the jury’s decisions are often discussed in the media, leading to more journalistic capital for the prize. Furthermore, the middlebrow character of the Booker Prize also becomes clear in the fact that the ceremony is televised each year and in the many scandals that surround the prize, as discussed above. In conclusion, literary prizes are, according to Driscoll, intermediaries that introduce literary works to an audience, as do for instance book clubs, film adaptations and schools.

Many studies emphasise the positive impacts of literary prizes. Sandra Ponzanesi (2006) studies the Booker Prize in relation to postcolonial literature. Two interesting findings of her study should be discussed here. Looking at the BBC's Big Read (2003), which searched for Britain's most loved novel, she concludes that adaptations had a bigger influence on the selection of books for the BBC's list than awards, which "do not necessarily make or break an author" (2006, p. 19). However, awards can provide a kind of quality label to a book or an author and are often "an inevitable confirmation of a long due recognition" (2006, p. 23). Furthermore, Claire Squires (2013) claims that literary prizes lead to competition, but also present opportunities for financial improvement for the winning authors, a claim which some scholars have tried to prove empirically. Simone Murray (2012) shows, for instance, that 21 percent of all the novels shortlisted for the Booker Prize between 1969 and 2009 have been adapted into films or television series, and the number is even higher (23 percent) when the projects that are still in development are added. This leads her to conclude that "the Booker has fundamentally changed the structure of the literary field itself" (2012, p. 128). Finally, Richard Todd (1996) argues that the Booker Prize usually stimulates the hardback sales of winning books by between 40,000 and 80,000 and of shortlisted titles by 5,000 copies. Todd warns, however, that these numbers should be treated with caution, as he makes use of reports in the British press, which may not be entirely correct. Winning the Booker Prize can also lead to more success for the author's other works, as was the case with A. S. Byatt, whose novel *Possession* won the Booker in 1990. However, Todd claims that in the UK, this significant impact on sales is limited to the Booker Prize and the Whitbread Awards (now called the Costa Book Awards). He concludes that "winning the Booker with whatever title seemed – by the mid 1980s [*sic*] – to have become a guarantee of success for author, publisher and agent" (1996, p. 107). All these studies show, in other words, that winning a literary prize can have very positive consequences for an author.

However, it does seem that cultural consecration practices such as awards do not always carry prestige. Marc Verboord's study (2011) of bestseller lists in France, Germany and the United States between 1970 and 2007 shows that market forces nowadays have a bigger influence on these bestseller lists than do awards. The lists contain, for instance, more authors writing genre fiction (specific genres such as detectives or fantasy books that are attractive to a large audience) and fewer writers who have received literary consecration. Victor Ginsburgh (2003), too, argues that literary prizes do not always positively influence a writer's trajectory. Ginsburgh studies how awards reward literary quality by looking at the number of winning and shortlisted titles reprinted ten years after having won or being shortlisted for an award and finds that there is no difference between winning and shortlisted works. He concludes, therefore, that awards are bad predictors of literary quality. It would seem, then, that scholars do not always agree about the impact a prize in the literary field may have. This study will try to find a partial answer to that question, focussing specifically on the impact of prizes on

translation trajectories. The following section will discuss research that has already combined the notions of prizes and translation.

2.4 Literary prizes and translation

This final section will discuss studies that have focused on the impact of literary prizes on translation flows, although on a smaller scale than this study. Costa (2021) mentions that literary prizes might give more symbolic capital to a book, which could result in more visibility, a wider audience and inclusion in the canon. This increases a book's chances to be translated and circulated. Prizes such as the Independent Foreign Fiction Prize, the Astrid Lindgren Prize² and the European Union Prize for Literature do indeed specifically stimulate translation (Squires, 2004). Although there is little research on the impact of prizes on circulation, this section will discuss a number of studies that have examined whether these theoretical claims are also true in practice.

Cecilia Alvstad and Claudine Borg (2020) study how the Hans Christian Andersen Award, an international award for children's literature, impacts translations of the laureates of the award into Swedish (a semi-peripheral language) and Maltese (a peripheral language). They also focus on the circulation of those books, examining whether works of the laureates of the award are available in Swedish and Maltese public libraries and online bookshops. Their study finds that the Hans Christian Andersen Award does not stimulate translation into Swedish and Maltese. This, Alvstad and Borg claim, provides evidence for Casanova's and Heilbron's argument that translation in a central language is necessary in order to be translated into a (semi-)peripheral language. However, for Malta, translations into Maltese are hindered by the existence of English translations rather than stimulated, as most Maltese children are also able to read in English. This means that this specific award stimulates translation into a central language, but not into (semi-)peripheral languages. The Hans Christian Andersen Award does, however, stimulate circulation, as many of the laureates are available in public libraries in both Sweden and Malta (although not in online bookshops).

Inês Costa (2021) provides a similar finding in her analysis of translations made from books published by Planeta Tangerina, an independent Portuguese publishing house that won the Bologna Children's Book Fair Prize for Best European Children's Publisher in 2013. Her study examines when translation rights of books were sold to other countries and concludes that the acquisition of these rights was usually not influenced by awards. Similarly, the Bologna Children's Book Fair Prize did not have a real impact on the international sales of the

² Squires (2004) speaks of the Astrid Lindgren Translation Prize. Today, the name appears to have changed to the Astrid Lindgren Prize.

publishing house in general. There was a higher number of sales, but mostly in countries in which Planeta Tangerina was already present, meaning that the prize led to a consolidation of the publishing house in those areas, but did not open up the way to new markets. However, Costa argues that the impact of awards on peripheral literatures should not be ignored either, since they can help making those literatures more visible.

Susan Pickford (2011) compares the impact of the British Booker Prize and the French Prix Goncourt, both on shortlisted books and winners of the prize, and finds several differences. First of all, she shows that Prix Goncourt winners are translated rather rapidly into English, but that shortlisted titles are usually not translated, because not much publicity has been made for them. For Booker Prize winners, it often used to take a long time before they were translated into French, but because of the Booker's greater recognition these days, translation now happens much quicker. Books shortlisted for the Booker Prize are often translated into French as well, since the Booker organisation gives more attention to the shortlist. Similarly, the Prix Goncourt is often mentioned in paratexts of English translations, although only for winning books, and the same is true for Booker Prize winners and shortlisted titles in French translation, although again, this attribution of prestige to the Booker happened only gradually. Furthermore, Booker Prize winners and shortlisted titles in French translation are usually published by "mainstream publishers of middlebrow fiction" (2011, p. 6), whereas books that were shortlisted for or won the Prix Goncourt are mainly published by independent publishing houses and university presses in English translation. Pickford therefore concludes that Booker Prize novels in French translation can mostly be placed within the sphere of large-scale production, whereas Prix Goncourt novels in English translation can be placed within the sphere of restricted production, which suggests that the Prix Goncourt is a sign of "a purely literary form of prestige" (2011, p. 6), while the Booker Prize is largely a sign of commercial potential.

Finally, in their diversity report for 2010, Miha Kovač and Rüdiger Wischenbart (2011) examine literary texts selected for translation, using a list of 187 writers from different backgrounds, which includes several winners of literary prizes. The study analyses the circulation of these titles in fifteen European countries. It confirms the theoretical approaches discussed in the section on translation flows: two thirds of all the translated books, for instance, are translated from English. Among the authors that had been translated the most are a number of prize-winners. However, the list of least translated authors also includes some writers who had been selected for the European Union Prize for Literature (EUPL) in 2009. It should be remarked here that the EUPL was only created in 2009, so the prize probably was not very well-known at the time the report was written. A second interesting finding of this study is the categorisation of authors into four types: the authors who have received many prizes and have been long present in the literary world; the authors who have written less, but still have an impact on the literary market; the 'middle class', which has only a limited impact on the

literary world; and the local authors who are mainly successful within their own country and have not been much translated. Group A writes in the language of the country in which they grew up and still live, whereas groups B and C include many migrants. For the Booker Prize, the works of these cultural migrants also tend to be the ones that are most often translated. One section of the 2010 diversity report focuses specifically on the impact of awards, notably the Booker Prize, the Prix Goncourt, the Deutscher Buchpreis (German Book Prize) and the European Union Prize for Literature. The results differ for all awards. The most positive impact was found for the Booker Prize, which has stimulated the international career of some emerging writers and “seems to work as an effective identifier for enhancing the impact for a writer’s perception” (2011, p. 35). Winners of the Prix Goncourt also became internationally known because of the prize, although it did not give such a boost to beginning writers as did the Booker Prize. The German Book Prize, which was only established in 2005, has not yet helped a German writer gain international recognition, and neither has the European Union Prize for Literature.

In a more recent diversity report about translation projects in 2020, Kovač and Wischenbart (2021) still argue that winning the EUPL may be beneficial to some writers, but for most authors, it does not automatically result in more long-term success. For only one author, the German-Swiss writer Benedict Wells, did the prize lead to major international success. However, the EUPL is still useful for small publishers, because the grant that a winning book receives may stimulate publishers in smaller markets, with smaller budgets, to translate it. Additionally, the report shows that most translations were made to Southeastern-European languages, which confirms Meijen’s findings.

We can also link these findings to Codina Solà and McMartin’s (2022) analysis of the EUPL, which shows that the prize is an instrument of soft power, awarding texts in which values important to the European Union are present. This way, the proximity between the EU and potential member states is reinforced, helping the latter’s integration in the Union. This will become clear in this thesis when looking at the translation flows of EUPL-winning books: many winners are translated to new member states and to candidate countries.

3. Research questions and methodology

3.1 Research questions

Literary prizes have been shown to impact the literary world: they influence, for instance, the sales of books and of translation and adaptation rights. This study will try to establish what impact prizes have on translation flows of prize-winning books, adding to the knowledge already generated by the studies mentioned above, which is that literary prizes, with a few exceptions, usually do not impact translation flows. It will furthermore examine whether there are differences between prizes in different language groupings. For the central language group, the Booker Prize will be discussed, while the Libris Literatuur Prijs is used to study the impact of a prize in a peripheral language. The EUPL, thirdly, is situated in between these prizes, as some of the languages in the prize are central, while others are (semi-)peripheral. The research questions are the following: To what extent do the Libris Literatuur Prijs, the European Union Prize for Literature and the Booker Prize have an impact on the translation flows of the winning books? Secondly, are there any differences between the three prizes? The results of this study will allow us to reassess and enrich the theoretical approaches studied in the literature review.

3.2 Data

This study will look at translations made from the winners of the Libris Literatuur Prijs, the EUPL and the Booker Prize. Since the Libris Literatuur Prijs is limited to works written in Dutch, it is a peripheral prize. It is chosen for this study because it is one of the most important literary prizes in the Dutch-speaking area, one of the reasons being that the prize money is very high. The Booker Prize is linked to Heilbron's group of central languages, because it is only awarded to works that were originally written in English. It is also a prize with much international visibility (or, in English's words, journalistic capital) and prestige, which is why it is selected for this thesis. The EUPL is situated in between the Libris Literatuur Prijs and the Booker, because it combines several peripheral and semi-peripheral languages (the exact languages will be discussed in the section on the EUPL) with three central languages (English, French and German). The prize is selected for this study because, first of all, it is interesting to study whether a prize on a European level (which is a political rather than a national or a language-specific level) can influence translation trajectories, and secondly, because the prize specifically stimulates translations of its winning books, making it all the more relevant to study whether the prize really impacts translation flows and actually achieves its aim of reinforcing European unity through the distribution of its winners (through translations). It becomes clear, then, that all three prizes function on a supranational rather than a national level: the Libris and the Booker are awarded to writers from a certain language area instead of from one country, and the EUPL rewards authors who belong to the same political entity,

the European Union (or whose countries are at least interested in doing so). More information about the set-up of the prizes will be provided in the results section.

The analysis will be limited to the winners between 2009 and 2020. The winners from 2021 will not be discussed, because not enough time has passed at the time of writing this thesis to consider the prize's impact on translation projects for books that won a prize during that year. The starting year of 2009 is chosen because it is the first year in which the EUPL, the most recently inaugurated of the three prizes, was organised. The EUPL awards between 11 and 14 works each year, meaning that for the scope of this study, there are 135 winners in total. This brings us to a total of 160 winners for all three prizes: 12 winners for the Libris Literatuur Prijs, 135 for the EUPL and 12 for the Booker Prize (in 2019, two winners were chosen instead of one, but no information could be gathered about the 2014 winner, who will therefore not be discussed, see below). One winner of each prize will be focused on in a case study. The criteria for these case studies will be discussed below.

The way in which the data were obtained differs for all three prizes. For the Libris Literatuur Prijs, the translation database of the Dutch Foundation for Literature (<https://letterenfonds.secure.force.com/vertalingendatabase/zoeken>) was used. The website gives a list of all the translations made of a certain book, with the following information: target language, source language, name of the translator, name of the publishing house and the date of publication. While the database gives the impression of including all translations, we can of course not be entirely certain about this. It is possible that the Foundation misses out on certain translations. Secondly, it is not clear how the Foundation gathered all this information. It seems that most translations are present in the library of the Dutch Foundation (Dutch Foundation for Literature, n.d.). However, given that the database provides much information about every translation deal, it is still used in this study and allows for two very detailed case studies on the Libris Literatuur Prijs and the EUPL. The EUPL, which stimulates translations for its winning books, mentions winners' translation deals on its website. In most cases, this information is limited to the country or target language and the publishing house. The translation database of the Dutch Foundation for Literature was therefore used to add extra information, such as the publication years, for all translations of the Dutch work that is discussed in the case study. For the Booker Prize, no databases could be found. The literary agents of all authors were therefore asked to provide information about the translation deals by email. Except for Richard Flanagan's 2014 book *The Narrow Road to the Deep North*, information about translation deals of all the winning books was kindly provided. The section about the Booker Prize will therefore focus on 12 instead of 13 winners. For the case study on the Booker Prize, which focuses on George Saunders and his winning novel *Lincoln in the Bardo*, the information provided on the website of Curtis Brown, Saunders's literary agent, will be used for data about translations of his previous works. All the data that were gathered

about the translation deals of the winning books studied in this thesis are summarized in the appendix.

Finally, the case studies will also examine foreign rights guides and websites from the publishing houses that published the winning books discussed in the case study. For the two Dutch case studies on the EUPL and the Libris, the foreign rights catalogues were found on the Issuu website (<https://issuu.com/>), a platform for distributing digital content. In both case studies, there will also be a section dedicated to how the Dutch Foundation for Literature and Flanders Literature present the winning books. Flanders Literature, as explained before, is an “autonomous government institution [that] aims to facilitate a widely accessible literary landscape and to ensure better visibility for literature from Flanders at home and abroad”, as the website explains (Flanders Literature, n.d.) (for more information about Flanders Literature and its politics and policies, see McMartin, 2019). The Dutch Foundation for Literature has the same task, but for Dutch literature from the Netherlands. The two catalogues that are examined in the case studies were published on the DFL website. The website of Flanders Literature is also discussed in the case study on Terrin. Finally, the publishing house that published Booker winner George Saunders does not make use of foreign rights guides, which is why only their website and specifically the pages dedicated to Saunders and his book will be studied.

3.3 Method

In order to discuss the translation flows of prize-winning books, the set-up of all three prizes should first be discussed: who is in the jury and who selects this jury, how are books nominated, how is the prize positioned in regard to Bourdieu’s autonomous and heteronomous poles, and, most importantly, is there an explicit policy to stimulate translation of the winning books? This explanation of the prize set-up will help us to understand its impact on translation flows. To study that impact, this thesis will combine a quantitative and a qualitative approach. For the quantitative analysis, the average number of translations and the number of different target languages will be calculated for all three prizes, followed by a categorisation of all the target languages according to Heilbron’s categories. This is useful in order to discuss whether and how a prize-winning book reaches central languages (for the Libris Literatuur Prijs and the EUPL) or peripheral ones (for the Booker Prize).

In the qualitative section, one book per prize will also be discussed separately as a case study. The three authors discussed in the case studies (Adriaan Van Dis, Peter Terrin and George Saunders) are selected for different reasons. Van Dis is chosen for the Libris case study because the number of translations made from his winning book is equal to the average number of translations for all Libris winners. Terrin and Saunders are selected for more practical reasons, most importantly the availability of information about their previous

translation deals. Terrin is studied because choosing a Dutch-language author for the EUPL means that the Translation Database of the Dutch Foundation for Literature, which had proven very useful in the case study on Van Dis, could be used again. It also seems interesting to select a Flemish author after already having discussed a Dutch one (Van Dis). Saunders is chosen because the website of his literary agency, Curtis Brown, provides information about translation deals of his previous books.

For these three writers, the translation trajectories of their winning books will be analysed. The word 'translation trajectory' is to be understood here as the way a text has travelled from a source language to several target languages. As discussed in the literature review, when a text is for instance translated from one peripheral language to another, this often happens through a literary centre, which is one element that will be focused on. The case study will for instance look at when the translations were made, whether the author had already been translated into that language, who the translators were, whether some translations were intermediary ones, etc. A final section within each case study focuses on how prize-winning books are presented to foreign publishers, and specifically whether the prize is mentioned as an argument for translation. To do so, the case study for the Libris Literatuur Prijs looks at foreign rights guides and the website of the publishing house of the winning book and the catalogue of the Dutch Foundation for Literature, whereas the case study for the EUPL examines information provided by the publishing house and Flanders Literature. The case study for the Booker Prize will focus on the book's presentation by the publishing house only.

4. Results

4.1 Libris Literatuur Prijs

4.1.1 Set-up of the Libris Literatuur Prijs

Since 1994, the Libris Literatuur Prijs has been awarded to books originally written in Dutch. While the website does not mention any geographical restrictions, in reality ‘books written in Dutch’ means that authors from both the Netherlands and Flanders can participate (although so far only four out of 28 winners have been Flemish). Nothing is mentioned about other geographical areas where Dutch is an official language. Dutch is, according to Heilbron, a peripheral language, and Flanders and the Netherlands are what Casanova would describe as dominated literary spaces. As will become clear throughout this section, Amsterdam is the cultural capital of the Dutch-language field, making it harder for writers from Flanders, Suriname and the Caribbean constituent countries Aruba, Curaçao and Sint Maarten (where Dutch is an official language as well) to reach, first of all, the Dutch cultural centre and from there other literary capitals. Flanders also finds itself in a subordinated position compared to the Netherlands.

According to the website of the Libris Literatuur Prijs, the prize aims to stimulate Dutch literature and allow a winning author to entirely dedicate themselves to literary pursuits without having to worry about finances for a full year (Libris Literatuur Prijs, n.d.). This specific statement reveals something important about the position of Dutch (or even more general, peripheral) writers, namely that they often must combine their writing work with other jobs in order to make a living. The prize is sponsored by book trade organisation Libris and coordinated by the Dutch Stichting Literatuur Prijs, which also composes the jury. This jury, which consists of five independent members, changes every year. The chairperson must occupy an important position as a political, business or cultural figure in daily life, but is not active in the literary field (in 2022, for instance, the jury was presided by Ahmed Aboutaleb, the mayor of Rotterdam). The other four members must be either authors, literary scholars or critics. At least one of these members must be Flemish.

The website explicitly mentions that the prize is modelled after the Booker Prize (Libris Literatuur Prijs, n.d.), claiming thereby some form of prestige-by-association. This modelling after the Booker is visible, first of all, in the Libris’ generous prize money, which is €2500 for each of the six nominated authors and €50 000 for the winner. Secondly, like the Booker Prize, the Libris Literatuur Prijs makes use of both a longlist (which consists of eighteen titles) and a shortlist (six titles). This leads to “a potent brew of suspense and speculation”, as Todd (1996, p. 74) describes it for the Booker Prize. The Libris website adds to Todd’s explanation that long- and shortlists bring attention to not just one book and author, but to several. The longlist is presented around January/February, the shortlist in March. The winner is announced in May

during a show that in 2022 could be followed through a livestream. The announcement of the winner is also broadcast live on the Dutch television channel NPO2. The ceremony used to take place in the Amstel Hotel in Amsterdam, but in 2021 the venue changed to Felix Meritis, a cultural centre also situated in Amsterdam, which underlines the city's importance as a literary capital. According to the Libris website, one of the aims of this event is to attract as much media attention as possible. We find here another reference to the Booker Prize, which also tries to achieve much media attention (what English calls journalistic capital). In 2010, it was decided that only literary novels written for adults could be nominated (the decision was published on the website of the Libris Literatuur Prijs one month after Flemish writer Bernard Dewulf surprisingly won the prize for his novella *Kleine Dagen*). In order to be nominated, books have to be published in the year before the prize is awarded.

It is interesting to zoom in on the submission process, as for the Libris Literatuur Prijs, submissions can only be made by publishers, the FAQ section on the website mentions (Libris Literatuur Prijs, n.d.). The rule is the same for the Booker Prize. The EUPL works differently, as will be explained in the section on that prize. Both the Libris and the Booker provide additional information on what exactly a publishing house is/should do. For the Libris, for instance, publishers only qualify as real publishers if they make a catalogue at least once a year and have a professional and independent editorial staff. This of course reinforces the already important role of publishing houses in the literary field ("to publish is to consecrate", Sapiro (2008, p. 155) argues) and provides them with a consecratory role, since they are the ones who decide which books will be submitted for a prize and which will not. To gather more insight into this process, we asked Van Oorschot Publishing, which published the 2020 Libris winner *Uit het Leven van een Hond* by Sander Kollaard, a number of questions about how the submission process at their publishing house works. Van Oorschot submits all titles that are eligible for a certain prize: no additional value judgments are attached to this decision. All books that were valued good enough to publish are also considered good enough to submit for a literary prize, meaning that all books are treated equally by the publisher. Secondly, the jury selects a number of titles out of all these submissions, which are briefed to all publishers by a member from the prize's organisation. The publishing house then sends physical copies of these selected titles to the juries (S. Meijs, personal communication, 13 May 2022). As there is no contact between the judges and the publisher, publishers cannot directly influence the jury's decision. Although the process discussed here applies specifically to Van Oorschot, it seems likely that other publishers follow similar methods when submitting titles for literary prizes. Finally, it is also interesting to note that the Van Oorschot website has a specific page on which literary prizes of their authors are mentioned, indicating that the publishing house attaches great prestige to those prizes.

The prize money, the long- and shortlist and the televised award ceremony show that the Libris Literatuur Prijs is situated more towards what Bourdieu calls the heteronomous pole.

The prize specifically aims to receive as much media attention as possible in order to make writers more visible in society. The website mentions indeed that the Stichting Literatuur Prijs wants to promote literature in general and the Dutch novel in particular. However, the jury assesses works on their literary quality and not on more commercial factors such as sales figures. Like the Booker Prize, then, the Libris Literatuur Prijs is a clear example of what Driscoll calls the literary middlebrow.

4.1.2 Translation flows

Quantitative analysis

The website of the Libris Literatuur Prijs does not mention anything about translations of their prize-winning or nominated books. We can therefore conclude that the organisation itself does not specifically stimulate translation projects. However, translations of the winning books have of course been made, with the exception of Murat Isik’s *Wees Onzichtbaar* (the winner in 2018) and Bernard Dewulf’s *Kleine Dagen* (the winner in 2010), for which no translations could be found. The average number of translations for the Libris Literatuur Prijs winners is five.³ This number is influenced by some outliers, which includes the two winners without any translations, but also two works which have a much higher number of translations than the other winners, namely Connie Palmen’s *Jij Zegt Het* (11 translations) and Tommy Wieringa’s *Dit Zijn De Namen* (15 translations).

A second step in this quantitative analysis focuses on what the target languages of all these translations are and whether they are central, semi-peripheral or peripheral. The table below shows the linguistic distribution of target languages according to Heilbron’s categorisation and the percentage of these three categories compared to the total number of translations.

Central	Semi-peripheral	Peripheral
German (8)	Italian (4)	Arabic (4)
English (5)	Czech (2)	Hungarian (3)
French (3)	Danish (2)	Korean (2)
Russian (1)	Spanish (1)	Afrikaans (2)
	Swedish (1)	Macedonian (2)
		Bulgarian (2)
		Chinese (2)
		Croatian (2)

³ An important note: This thesis does not take into account re-editions of translations, although the Translation Database mentions these separately. Retranslations are not counted either. An exception is made for translations that were made by the same translator, but published in different countries (mostly for English translations, which are usually published separately in the United States and the United Kingdom), because this means that the text reaches a new geographical area.

		Slovenian (2)
		Persian (Farsi) (1)
		Japanese (1)
		Lithuanian (1)
		Romanian (1)
		Bosnian (1)
		Indonesian (1)
31% of all translations	19% of all translations	50% of all translations

Table 1. Linguistic distribution of target languages according to Heilbron.

In total, the winning books are translated into 24 different languages. Focusing first on the central languages, we notice that two thirds of all the books are translated into German. This confirms Heilbron’s claim that of all central languages, Dutch writers have the highest chance of being translated into German, since it is geographically close to Flanders and the Netherlands, but not as dominant as the literary centre of, for instance, London. However, five novels are also translated to English, of which three are published in the United Kingdom and three in the United States (Tommy Wieringa’s *Dit Zijn De Namen* is published in both countries). Looking at the years in which these German translations are published, we can also confirm another of Heilbron’s claims, namely that the German translation is often published as one of the first ones, meaning that other languages might have followed because the German translation existed and therefore made the text more visible. Only three translations are made to French and one to Russian. Interestingly, all three French translations are published by the same publishing house, Actes Sud. This is not very surprising, as the publishing house has an extensive catalogue of foreign titles, with one series entirely dedicated to Dutch literature (“lettres néerlandaises”) from both Dutch and Flemish authors. The editor of this series is Philippe Noble, a Dutch-French translator. Apart from, for instance, Van Dis, Wieringa and Palmen, “lettres néerlandaises” also contains a French translation of a novel by Peter Terrin, who will be discussed in the case study of the EUPL. At the moment, the series consists of 81 titles.

For the semi-peripheral languages, we find that most translations are made to Italian. Two books are translated into Czech and two into Danish, and only one book is translated into both Swedish and Spanish (again, Wieringa’s title). No translations of Libris Literatuur Prijs winners are made to Polish, which Heilbron also considers to be a semi-peripheral language.

The table also shows that overall, most translations are made to peripheral languages, which is of course not surprising given that this is also the largest category. Arabic is the most common language here: four novels are translated into this language. It should be remarked that most of these translations are intermediary ones: out of the four Arabic translations, two

are translated from the English and one from the German, leaving only one directly translated from the Dutch source text. Furthermore, three titles are translated to Hungarian. For Korean, Afrikaans, Macedonian, Bulgarian, Chinese, Croatian and Slovenian, two translations are made, whereas for Persian, Japanese, Lithuanian, Romanian, Bosnian and Slovenian only one title is in each case published. Next to the three intermediary translations for Arabic, we also find one for Macedonian (translated from the English) and one for Korean (translated from the French).

Finally, it is worth having a look at the geographical distribution of these target languages. It is clear that translations of Libris Literatuur Prijs winners are mostly confined to Europe, with some exceptions, such as Afrikaans and Chinese. Being a prize in a peripheral language area, the Libris Literatuur Prijs does however also reach central and semi-peripheral languages. The question of course remains whether that is due to the prize or whether other factors come into play here. The case study in the following section will try to shed more light on this.

Qualitative analysis: Case study

This last section on the Libris Literatuur Prijs focuses on the translation trajectory of Adriaan Van Dis' novel *Ik Kom Terug* (*I Will Return*), which won the prize in 2015. The novel has five translations, which corresponds to the average number of translations for the prize, which is why it was selected for this case study. Before looking at the translation trajectory for Van Dis' prize-winning novel, it is important to establish his cultural capital before he won the prize and to look at the translations of his works before *Ik Kom Terug*.

Adriaan Van Dis (1946) is a Dutch writer, journalist and television presenter who has written 12 novels (nine of which were published before winning the Libris Literatuur Prijs), six novellas, and several short stories and plays. Before winning the Libris Literatuur Prijs in 2015 for *Ik Kom Terug*, he had already won seven literary prizes in the Netherlands. In 2015, he also received the Constant Huygens Prize for his complete oeuvre. Two of his books were nominated for the Libris Literatuur Prijs before he eventually won the prize in 2015: *Indische Duinen* in 1995 and *Tikkop* in 2011. All of this indicates that Van Dis had already gained much cultural capital in his home country before winning the Libris Literatuur Prijs. He also occupies the position of a celebrity author, given that he, for instance, used to present TV shows alongside his literary work. In total, the translation database of the Dutch Foundation for Literature mentions 52 translations for all of Van Dis' works from 1987, the year in which his first novel was published, until 2014, when *Ik Kom Terug* was published. Translations of his works before winning the prize had been made to Afrikaans, Bulgarian, Chinese, Danish, German, English, French, Hebrew, Italian, Norwegian, Portuguese, Serbo-Croatian, Slovenian, Spanish and Swedish. Focusing on each of his 10 novels separately, we find the following numbers of translations: no translations of *Zilver of Het Verlies van de Onschuld* (1988), two translations of *Dubbelliefde: geschiedenis van een jongeman* (1999), three translations of *Een Barbaar in*

China: Een Reis door Centraal Azië (1987), *Het Beloofde Land: Een Reis door de Karoo* (1990), *In Afrika* (1991) and *Familieziek* (2002), five translations of *Tikkop* (2010), nine translations of *De Wandelaar* (2007) and 10 translations of *Indische Duinen* (1994).

Ik Kom Terug (2014) is a tragicomedy about the relationship between a mother and son and was published by Atlas Contact, a Dutch publishing house situated in Amsterdam which also publishes other Libris Literatuur Prijs winners such as Dimitri Verhulst and Rob Van Essen. The book is translated into five languages, which does not make it Van Dis' most translated novel. These translations are German (published in 2016), Czech (2016), Afrikaans (2018), French (2020) and Arabic (2022), all of which were published after winning the Libris Literatuur Prijs. This does, however, not necessarily indicate that the prize was a stimulator for these translations, as the Libris Literatuur Prijs is awarded only to books published the year before, so the time between the book's publication and the award is very short. It should also be remarked here that according to the database, all translations were published with support from the Dutch Foundation for Literature (DFL), which means that the Foundation has financially supported the publication of the book, for instance through a translation grant. The DFL has confirmed, however, that generally most translations receive financial support, and literary prizes do not influence the decision to support a translation (V. Schiferli, personal communication, 23 March 2022).

The German translation of the book is unsurprising for two reasons: first of all, as already mentioned with Heilbron, because Germany is the literary centre that is closest to the Netherlands, and secondly because Van Dis had already been translated into German seven times before *Ik Kom Terug*. Four of these translations are made by the same translator, Marlene Müller-Haas, and five are published by the same publishing house, Hanser. The German translation of *Ik Kom Terug* is also made by Müller-Haas, although the publishing house, Droemer Knauer, is a new one for Van Dis. The Czech translation, secondly, was also published soon after Van Dis won the Libris Literatuur Prijs. No previous translations to Czech had been made of Van Dis' works before *Ik Kom Terug*. This translation could therefore have been influenced by the prize. Searching for specific translations made by the Czech publishing house Host (which is also possible with the database), we have to conclude that their selection process does not specifically seem influenced by literary prizes. Of all thirteen translations made by the publishing house, we also find, for instance, two titles by Willem Frederik Hermans, originally published in 1958 and 1966, which were translated in 2010 and 2011. We can in other words not be certain if the prize influenced the publishing house's decision to translate the book or whether other factors played a role here. Thirdly, the translation to Afrikaans was published in 2018, three years after the book won the prize. Two previous translations to Afrikaans of Van Dis' work had been made before. One of these has the same translator and publishing house as *Ik Kom Terug*, which indicates previous success rather than an impact of the prize. The situation is the same for the French translation: again, we find

several previous translations of Van Dis' works to French. All are published by the same publishing house, Actes Sud, which, as has already been mentioned, also published all French translations of the Libris Literatuur Prijs winners discussed in this thesis. This would again suggest that the prize played a less important role than the author's previous success in this language. For the last translation, to Arabic, the situation is slightly different. The database provides no previous translations of any of Van Dis' works to Arabic. The translation of *Ik Kom Terug* is an intermediary translation, having been translated from the German, which explains the longer time period between the publication of the source text and the translation into Arabic. It also reveals the importance of the book's translation in a literary capital such as Germany. When searching for the Arabic publishing house, Dar Oktob, in the database, we find that all of their 12 translations made from Dutch are rather recent, the first ones being published in 2017. The Libris Literatuur Prijs might have been a reason to translate Van Dis' book, although the other titles on the Dar Oktob list do not confirm this hypothesis, none of them being other Libris Literatuur Prijs winners.

Finally, we will focus on the indirect impact of the prize, specifically on how Van Dis' novel is presented to foreign publishers. To do this, we will examine how Atlas Contact, Van Dis' publishing house, and the Dutch Foundation for Literature present the book. Do they mention Van Dis and the prize, and in what way? The Atlas Contact Rights Guide 2015, published for the Frankfurt Book Fair, does indeed mention the author and *Ik Kom Terug*. The fiction section of the guide presents nine Dutch writers and their newest book. A synopsis of each book is given, as are some quotes from reviews, information about the author and more practical information (for instance whether there is an English sample translation available and to which foreign publishing houses the book has already been sold). It is this section containing practical information that mentions that Van Dis won the Libris Literatuur Prijs for *Ik Kom Terug*. The information is displayed in a small font size and does not stand out in the overall lay-out of the page. Secondly, a quote is also given from the Libris judges' report (as part of the quotes from reviews), although again, not in a very striking way. In this catalogue, then, the prize is always mentioned, although not as the main argument to convince foreign publishers.

The website of the Dutch Foundation for Literature also has a page dedicated to *Ik Kom Terug*. The information provided is very similar to what the Atlas Contact Rights Guide mentions: a synopsis, a brief biography of the author, excerpts from reviews and, again, more practical information. The end of the synopsis mentions that the book was the "Winner of Libris Literature Prize 2015", although again, this information does not stand out compared to the other text. Finally, the book is also presented in the Spring 2015 catalogue (*10 Books from Holland: London Book Fair Issue*), with the same information as on the website, except for the mention of the prize, which had not yet been awarded at that point. In conclusion, we can argue that winning the Libris Literatuur Prijs is used by both the publishing house and the

Dutch Foundation as an extra argument to convince foreign publishers, given that the prize is always mentioned, but not in a very remarkable way. This might have to do with the fact that the Libris may not be very well-known outside its language area, contrary to, for instance, the Booker Prize.

Some conclusions can be made for this case study on Adriaan Van Dis and his winning novel *Ik Kom Terug*. For three out of the five translations of *Ik Kom Terug* (German, Afrikaans and French), Van Dis probably capitalizes on previous success, having previously been translated into these languages. The translations into Czech and Arabic are a first in Van Dis' career and may have been stimulated by the prize, although we cannot be entirely certain about that. For both publishing houses, their translation selection of Dutch titles does not seem to be particularly impacted by literary prizes. Secondly, three of Van Dis' novels have the same or a larger number of translations than his winning book, which indicates that the literary prize is not the main stimulator for translation. Thirdly, the prize is mentioned when presented to foreign publishers, but not in such a way that it would immediately attract the reader's attention. However, the fact that it is mentioned of course indicates a certain prestige of the prize that is then carried over to the winning book. Overall, we can conclude that for Adriaan Van Dis, winning the Libris Literatuur Prijs, which rewards already established authors, did not have a major direct impact on the number of translations made from his book. Based on the average number of translations for all winning books (5), which is not very high, we may generalise this claim for all Libris Literatuur Prijs winners, although more research would of course be necessary in order to confirm it.

4.2 European Union Prize for Literature

4.2.1 Set-up of the European Union Prize for Literature

The European Union Prize for Literature, often shortened to EUPL (as will be done in this thesis), is a supranational prize that aims to stimulate the circulation of European fiction and make Europe's diversity more visible. The literature review already discussed some of the political implications of this prize, which will be further explained here. The organisation of the prize is indeed rather complex and requires some explanation. The prize is part of the Creative Europe programme, which according to the EUPL website "supports initiatives of translation and promotes literary works throughout EU markets, with the aim to raise accessibility of readership of high quality European literary writings" (European Union Prize for Literature, n.d.). All member states of the European Union (Austria, Belgium, Bulgaria, Cyprus, Croatia, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Netherlands, Poland, Portugal, Romania, Slovakia, Slovenia, Spain and Sweden) participate in the Creative Europe programme, as do some non-member states (Iceland, Norway, Albania, Bosnia and

Herzegovina, North Macedonia, Montenegro, Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia, Kosovo and the United Kingdom), resulting in 41 participants to the program. Of all these countries, only Moldova does not take part in the EUPL, and some have only recently started doing so (Georgia, Ukraine, Tunisia, Armenia and Kosovo, which so far have only one winner). The EUPL works with three-year cycles, meaning that each country wins once every three years and not all countries take part in the prize every year. The three groups of countries remain relatively stable for each cycle. The first cycle took place from 2009 until 2011. The following cycles ran from 2012 until 2014, 2015 until 2017, and 2019 until 2022. In 2018, a special edition was organised to mark the EUPL's ten year anniversary, in which all previous winners were invited to write a 'European' short story. Five authors eventually won the special prize.

For the practical organisation of the EUPL and of the national organisations, the European Commission selected three organisations representing all agents in the literary chain (authors, publishers and booksellers), namely the Federation of European Publishers (FEP), the European and International Booksellers Federation (EIBF) and the European Writers' Council (EWC). The FEP is an independent umbrella association for book publishers in the European Union, whereas the EIBF unites national associations representing booksellers. The EWC represents national organisations for authors and translators. Although the EUPL is a supranational prize, the selection of winners takes place on a national level. A national organisation in each of the participating countries prepares a shortlist of two to five titles and then selects one winner from this list. This national organisation consists of three to five members. For Flanders, for instance, the task goes to Flanders Literature, an organisation that supports the whole of the literary field in Flanders. This means that, because every year 12 to 14 countries participate, the EUPL annually has between 12 and 14 winners.

The EUPL has a number of selection criteria for nominated authors, some of which are relevant to discuss here. Because the prize aims to stimulate the international visibility of emerging authors, these authors can only have published between two to four fictional works, which should not have been translated into more than four languages. The nominated work must be written in one of the recognized languages of the country and the author must have that country's nationality or be a permanent resident in it. The book must also have been published no more than 18 months before the winner is announced. The national organisations select books on their literary quality and their potential for translation and circulation, an aspect that did not seem to play a role in the selection process of the Libris Literatuur Prijs.

Over the years, the award ceremony of the EUPL has taken place at different cultural venues in the European capital Brussels. All winners receive 5000 euros, support for translation and extra visibility through promotional activities, for instance during the Frankfurt Book Fair or on the EUPL's social media, as can be seen in the tweet below. The focus on international

visibility, through promotion but mostly through translations, makes the EUPL an example of a prize that is situated between the heteronomous and the autonomous pole. Translations can be a signal of the prize aiming for commercial success (with the underlying idea of promoting European culture and diversity), but they are also a form of consecration, which is linked with literary quality and hence with the autonomous pole.



Tweet on the EUPL Twitter page promoting a lecture by one of its previous winners (11 April 2022).

The new cycle, which runs from 2022 until 2024, will be organised differently. From now on, the prize is awarded to only one author in total instead of one author for each country, alongside five special mentions. Each country selects one book that is nominated for the prize. From all these national lists, a jury consisting of seven members then selects the winner. All members of this so-called European jury are literary experts who have great knowledge of literature and translation. Although there is only one winner in this new concept, all nominated authors will still be promoted in order to reach a wider audience. The award ceremony has changed as well: in 2022, the winner of the EUPL was announced at the Paris Book Fair. In response to these changes, the European Writers’ Council no longer wants to be involved in the organisation of the prize (it seems, therefore, that the EUPL is not exempt from scandals either). In a statement on their website, the organisation argues that “the new EUPL concept does not promote multilingualism as key to the European language diversity, and is not following the principles of equal treatment for all participating countries” (EWC, 2022). The new organisation of the EUPL will, according to the EWC, take away all chances for small countries to ever win the prize. The EUPL website does not explain why the changes to the prize were made. However, in one statement it is argued that the new approach is “in line with the Commission's proposal and reflecting new realities of Creative Europe's translation support programme.” It is unclear what is meant by this. A close examination of the finances of Creative Europe shows for instance that the budget for 2022 for the EUPL is even higher

than that of 2020 (€600 000 in 2022 compared to €500 000 in 2020), so it seems unlikely that there is a financial reason for the changes in organisation (Creative Europe, 2018; Creative Europe, 2021). It could be that the changes are an attempt to generate more symbolic and economic capital for one winner rather than for several winners, introducing more competition and a form of hierarchy to the prize. Competition is indeed an important aspect of literary prizes. Todd (1996) describes for instance how Martyn Goff, who for a long time was the Booker Prize administrator, was strongly against awarding several winners, arguing that “dividing a prize does not halve but almost decimates the resulting impact and publicity” (as quoted in Todd, 1996, p. 65). However, despite Goff’s strong argument against dividing the prize, the Booker has been shared between two authors on three occasions. It seems likely that the EUPL organisation now agrees with Goff.

4.2.2 Translation flows

Quantitative analysis

The EUPL’s intention to promote the circulation and translation of literature amongst European countries is visible in the selection criterion that nominated books have to be translatable and in the fact that the webpage for each winning book mentions the translation deals. The EUPL is an initiative of Creative Europe, a programme by the European Commission that started in 2014 and supports the cultural and audio-visual sector. The programme consists of three strands, namely a Culture, a Media and a Cross-sectoral strand. One of the aspects of the Culture strand is the circulation of European literary works, which means supporting translation projects. Publishers are offered grants in order to finance these translation projects. For literary translations, the source or the target language has to be an official language from an EU Member State (Bulgarian, Croatian, Czech, Danish, Dutch, English, Estonian, Finnish, French, German, Greek, Hungarian, Irish, Italian, Latvian, Lithuanian, Maltese, Polish, Portuguese, Romanian, Slovak, Slovenian, Spanish or Swedish) or an official language from an EFTA country (Iceland, Liechtenstein, Norway and Switzerland). The programme specifically stimulates translations of books that have won the EUPL and books that are translated from lesser used languages into English, French, German or Spanish in order to increase their visibility. Translations made from English, German, French, Spanish and Italian source texts are excluded from the program, the probable reasoning behind this being that as central or semi-peripheral languages, they already have international visibility, and so do the texts published in these languages. Moreover, each year the EUPL publishes an anthology containing excerpts from all winning titles in the source language and in translation (mainly into English, although some excerpts are translated into French).

In total, 1298 translations are made from 135 winners studied in this thesis, leading to an average of 10 translations for each book. Again, there are a number of outliers: Armin Öhri’s *Die Dunkle Muse* (*The Dark Muse*) seems to have no translations, whereas other titles are

translated into more than 20 languages, such as Goce Smilevski’s *Сестрата на Зигмунд Фројд* (*Sigmund Freud's sister*) (31 translations) and Irene Solà’s *Canto Jo i la Muntanya Balla* (*I Sing and the Mountain Dances*) (24 translations, although more might follow, as the book only won in 2020).

Secondly, the categorisation of languages should be discussed. Since the winning books must be written in one of the official languages of the author’s country, they are written in many different languages, either central, semi-peripheral or peripheral. The following table categorises the translations of all winning books.

Central	Semi-peripheral	Peripheral
English (56)	Italian (76)	Bulgarian (113)
French (41)	Polish (60)	Macedonian (106)
German (37)	Spanish (51)	Serbian (104)
Russian (6)	Czech (43)	Croatian (87)
	Danish (22)	Albanian (83)
	Swedish (10)	Hungarian (78)
		Slovenian (55)
		Dutch (34)
		Greek (31)
		Latvian (24)
		Georgian (21)
		Romanian (20)
		Turkish (19)
		Arabic (14)
		Lithuanian (14)
		Ukrainian (10)
		Norwegian (10)
		Portuguese (7)
		Finnish (7)
		Estonian (6)
		Bosnian (5)
		Hebrew (5)
		Korean (5)
		Slovak (4)
		Icelandic (4)
		Catalan (3)
		Chinese (3)
		Faroese (3)

		Moldavian (2)
		Hindi (2)
		Japanese (2)
		Malayalam (2)
		Basque (1)
		Galician (1)
		Armenian (1)
		Maltese (1)
		Montenegrin (1)
		Azerbaijani (1)
		Mongolian (1)
		Urdu (1)
		Persian (1)
		Amharic (1)
11% of all translations	20% of all translations	69% of all translations

Table 2. Linguistic distribution of target languages according to Heilbron.

In total, the winning books between 2009 and 2020 are translated into 53 different languages. Translations to peripheral languages again form the largest group. Almost seven out of ten translations are made to a peripheral language, compared to only 11 percent to central languages and 20 percent to semi-peripheral ones. Concerning the central languages, English is the language into which most translations are published: 56% of all winners are translated into English. Some of these translations are published in the United Kingdom, while others are made in the United States, and one translation deal mentions Australia. French and German are used slightly less (30% and 27%). Very few translations are made to Russian. This can be explained by the fact that Russian is not an official language in the European Union (and overall, the EUPL appears to be most successful in countries from the European Union or countries that want to become a member of the EU).

For the semi-peripheral languages, we notice that Italian is the language into which most translations (a little more than half of all winners) are published. Many Polish, Spanish and Czech translations are published as well. For Spanish, this includes mostly translations published in Spain, although some translation deals are made in South American countries. Both Scandinavian languages, Danish and Swedish, have fewer translations of EUPL winners. It should also be remembered here that the Creative Europe programme specifically supports translations into English, German, French and Spanish, since these could increase the visibility for a winning book. We find that 38% of all winners are translated into Spanish. The other percentages have been mentioned above. Although these are clearly not the highest percentages of all languages (some peripheral languages, as will be discussed below, have

much higher numbers), the prioritisation policy of the Creative Europe programme does seem to be effective, particularly for Spanish.

The most important category to discuss here is that of peripheral languages. In line with Meijen's conclusion (see p. 18), it can be noticed that a large number of EUPL winners are translated into Eastern-European languages, most importantly Bulgarian, Macedonian, Serbian, Croatian, Albanian and Hungarian. Almost all winners (83%) are for instance translated into Bulgarian. At the moment, North Macedonia, Serbia and Albania are not a member of the European Union, but all three are candidate countries. Translation into these languages is still supported by Creative Europe, since only the source or the target language must be an officially recognised EU language. Furthermore, the peripheral category contains other Eastern- or Central-European languages such as Slovenian, Romanian and Georgian. Meijen's conclusion that many of Creative Europe's translation projects are organised by southern countries also appears to be correct when focusing only on the EUPL, looking at the number of Greek translations, but also translations into the semi-peripheral languages Italian and Spanish. A final language that should be mentioned here is Dutch, into which a quarter of all winners are translated.

Given the translation policy of the Creative Europe programme, which supports translations into all official languages of the European Union, it is unsurprising that most target languages are European (i.e. spoken on the European continent). We also find a number of Asian languages, such as Chinese, Hindi, Japanese and Korean, although only for a very small number of winners. EUPL winners therefore reach both central and (semi-)peripheral languages. We could argue that the translation policy of the Creative Europe programme leads to a translation system that is slightly different from Heilbron's model of translation flows. First of all, compared to the system Heilbron discusses, the source and target languages are much more diversified. We do not, for instance, find a central language that is as important in the EUPL system as English is in Heilbron's world system and that provides many more source texts than any other language (remember that according to Heilbron, around 1980 more than 40 percent of all translations were made from English). There are, of course, a number of languages which appear more as source languages than others, such as German, which is the official language in Germany, Luxembourg, and Austria, or Dutch, the official language in both the Netherlands and Belgium. Secondly, translations clearly accumulate in new or aspiring EU member states. For instance, in the list of the fifteen most used peripheral target languages, we find seven newer states (Bulgaria, Romania, Macedonia, Hungary, Slovenia, Latvia and Lithuania) and four aspiring states (Serbia, Croatia, Albania and Turkey). For the semi-peripheral languages, too, we find rather high percentages for Czech and Polish, two languages that have only been officially recognized in the European Union since 2004, when the Czech Republic and Poland joined. Meijen (2020) argues that the European Commission uses translations as a strategic tool to spread European values in member states where these

values are believed to be questioned, such as Italy and Hungary, or in countries that are still not accepted into the Union. We could add that this last group of countries might, in turn, want to translate texts from EU member states as a first step towards integration. The Creative Europe programme and its political values therefore create a separate (sub)system of literary translations that is very diversified and in which English, German and French are not the most important languages.

Qualitative analysis: Case study

This case study for the EUPL will focus on Belgian (Flemish) author Peter Terrin. So far, there have been four Belgian winners for the EUPL, of which two came from Flanders and two from Wallonia (authors from Dutch-speaking Flanders and from French-speaking Wallonia alternate, leaving out German, Belgium's third official language). Terrin won the prize in 2010 for his novel *De Bewaker* (*The Guard*), which has been translated into 17 languages. This puts the book on the ninth position in the top twelve of most translated Flemish fiction ever (Flanders Literature, n.d.).

Peter Terrin (1968) is a Flemish writer who has written nine novels, two short story collections and one radio play. *De Bewaker* (2009) was his fourth novel and was shortlisted for the Libris Literatuur Prijs in 2010. After winning the EUPL in 2010, Terrin received an award for *Post Mortem*, the novel published after *De Bewaker*, and several nominations in the Dutch language area. In line with the selection criteria for the EUPL, then, Terrin was not very well-known before winning the EUPL and had only published three other novels and two short story collections. For the novels, the translation database provides four translations, namely a Swedish (2006), a German (2021) and a French (2021) translation of Terrin's second novel *Blanco* (2003), and a Swedish translation (2012) of the novel *Vrouwen en Kinderen Eerst* (2004). *De Bewaker* is Terrin's first novel to be translated in more than four languages. This means that, contrary to Van Dis, translations of Terrin's winning novel cannot be attributed to previous international success.

De Bewaker (2009) is a psychological allegory of twenty-first century society and was first published by De Arbeiderspers, a Dutch publishing house situated in Amsterdam, and later republished by De Bezige Bij, also situated in Amsterdam. In total, the book is translated into 17 languages; all of these editions are translated from the Dutch: Bulgarian (2012), Czech (2012), Hebrew (2012), Serbian (2012), Slovenian (2012), English (2012/2013), Danish (2013), Croatian (2013), French (2013), Hungarian (2013), Catalan (2014), Spanish (2014), Macedonian (2016), Albanian (2017), Arabic (2017), German (2018) and Italian (2021). We notice, in other words, that the novel was translated rather quickly after Terrin won the EUPL into some of the much-used target languages mentioned in the quantitative analysis section, such as Bulgarian, Serbian, Slovenian and Croatian. The list of translations also contains some non-official EU languages: Serbian, Macedonian, Albanian, Hebrew, Catalan and Arabic. These

translations are, however, still supported by Creative Europe, since the source language is a language that is supported by the programme. *De Bewaker* has, in other words, received visibility in all three language categories (central, semi-peripheral and peripheral). All these languages are European (in the sense of being spoken on the European continent, not only within the European Union). We can be certain that the translation rights of the book were sold to at least the English and the French publishing house before Terrin won the EUPL. The *10 Books from Holland and Flanders* catalogue, created by the Dutch Foundation for Literature and Flanders Literature (more information about this will be provided at the end of the case study), mentions that the translation rights were already sold for English and French, and given that the catalogue was published during spring 2010, the EUPL can have had no impact on this. The catalogue also notes that the translation rights had already been sold to an Italian publishing house, but this deal did not lead to publication, given that the eventual Italian translation was only published in 2021 by another publishing house than the one mentioned in the catalogue. Furthermore, it is perhaps remarkable that the German translation appeared later than the other ones. Remembering Van Dis' translations, for instance, we saw a confirmation of Heilbron's theory that peripheries have the highest chance of being translated in a literary centre that is not too big and geographically close. For the Libris Literatuur Prijs, translations into German were often one of the first translations and could therefore make the source text more visible in the peripheries. However, that does not seem to be the case for Terrin, whose novel was translated rather quickly in two other literary centres, London and Paris (notice also that it was the prestigious publishing house Gallimard which published the French translation), but took some years to be translated into German. It is of course possible that the translations into peripheral languages were influenced by the existence of the French and the English, rather than the German, translations. Furthermore, the database of the Dutch Foundation for Literature mentions that some translations still received support from the foundation, namely the translations into Catalan, German, English, Hebrew, Slovenian and Spanish. Three of these six translations (German, English and Spanish) are also languages that are prioritised by Creative Europe. Perhaps extra support was needed in order to have the text translated into these internationally important languages.

Finally, the indirect impact of the EUPL will be studied. For Terrin, this means we will closely examine foreign rights catalogues by De Arbeiderspers, the publishing house that first published *De Bewaker*, and information on the website and in a foreign rights guide of Flanders Literature. Terrin's book is mentioned both in the Frankfurt Book Fair Guide from De Arbeiderspers for 2009 (the year in which the book was published) and for 2010.⁴ When the 2010 guide was published, Terrin had not yet won the EUPL, but he had been shortlisted, as mentioned in a section on the literary prizes of all books that are presented in the guide. The page on which the book itself is introduced, however, does not mention the EUPL again, but

⁴ Unfortunately, the publishing house was unable to find the foreign rights guide from 2011, the year after Terrin won the EUPL.

it does mention three other national literary prizes for which the book had been nominated, namely the Gouden Uil, the AKO and the Libris. The page furthermore provides a synopsis of the book, some quotes taken from reviews, and publishing houses to which translations were already sold.

Secondly, we will examine how Flanders Literature promoted the book. Today, the organisation uses its website as a catalogue to promote Flemish literature (M. Roels, personal communication, 15 April 2022). In 2010, however, the website did not yet exist and the organisation worked under a different name, the Flemish Literature Fund. The Fund cooperated with the Dutch Foundation for Literature on a catalogue to promote Dutch-language works, called *10 Books from Holland and Flanders* (very similar to the *10 Books from Holland* catalogue examined in the case study on Van Dis). These catalogues usually contained seven Dutch and three Flemish titles, although this distribution sometimes shifted to six Dutch and four Flemish books (E. Vanoosthuyse, personal communication, 19 April 2022). Terrin and *The Guard* are mentioned in the spring 2010 edition. On one full page, an elaborate synopsis of the novel is given, as well as a short biography of the author, quotes from reviews and again some practical information (information about the publishing house, the languages to which the book has already been sold, and other translated works by Terrin). The EUPL is not mentioned, because the prize had not yet been awarded in the spring of 2010, but it is mentioned that the book was nominated for the Libris Literatuur Prijs. This indicates that Flanders Literature attaches some prestige to literary prizes. While the website of Flanders Literature did not yet exist at the time the book was published, it is still interesting to observe how the book is presented on the website today. Both the page dedicated to Terrin himself and to the book briefly refer to the EUPL (in the latter case under the section ‘Other information’). More eye-catching on the page about the book than the mention of the prize is, for instance, a comment by a former Gallimard publisher on what makes Terrin’s novel so remarkable. We can therefore conclude that both the publishing house and Flanders Literature paid attention to the prize without putting too much focus on it.

It seems that winning the EUPL led to European visibility for Peter Terrin, or at least for his winning novel. Because of a lack of previous translations, we have to conclude that most translations of *De Bewaker* were stimulated by winning the EUPL and specifically by the translation programme connected to the prize. The question remains, of course, whether the prize resulted in permanent international visibility, or whether Terrin’s success was limited to this one prize-winning book. The Flanders Literature page dedicated to Terrin states that winning the EUPL led to his breakthrough. Terrin’s 2014 book *Monte Carlo* (the second book after *De Bewaker*) is, for instance, mentioned in the 2014 foreign rights guide of De Bezige Bij, alongside the other Flemish EUPL winner, Christophe Van Gerrewey, indicating that both must have been well-known in the Dutch literary field at the time the catalogue was published. According to the translation database, *Monte Carlo* has seven translations, into Catalan,

German, English, French, Italian, Japanese and Spanish, clearly a much smaller number than the number of translations for *De Bewaker*. More research would be necessary in order to establish the impact of the prize on Terrin's later works.

4.3 Booker Prize

4.3.1 Set-up of the Booker Prize

The Booker Prize is the most well-known literary prize in the world after the Nobel Prize for Literature, and also one of the most discussed in academic research. Over the years, the prize has gained much prestige, defining British literary prize culture as it is today (Squires, 2013). Many prizes are now compared to the Booker Prize, as English (2008) argues. The Booker, for instance, was the first literary prize to use a shortlist, and its focus on the market and the media (combining cultural and economic capital) is another aspect that prizes have imitated. English calls this phenomenon 'Bookerization', and we have indeed seen that for instance the Libris Literatuur Prijs is modelled after the Booker. Todd argues that readers today use the Booker Prize as "a consumer guide to serious literary fiction" (1996, p. 61), thereby paying attention not only to the winners, but also to shortlisted works. All of this indicates the great success and prestige of the prize.

The Booker is awarded to works of long-form fiction that are written in English and published in the United Kingdom and Ireland, meaning that all authors from the Commonwealth may take part. The prize therefore clearly refers to Britain's imperial history. It was created in 1969 by two publishers, Tom Maschler and Graham C. Greene⁵, who found a sponsor in the Booker Group, a company in wholesale food distribution with an interest in the literary world. The publishers hoped that their prize would become as important to English literature as the Prix Goncourt at that time was for Francophone literature. In 2002, the Man Group became the most important sponsor and changed the name of the prize to the Man Booker Prize. They withdrew again in 2019 and were followed by Crankstart, a charity run by Sir Michael Moritz and his wife Harriet Heyman, upon which the prize went back to its original name, the Booker Prize.

The prize is run by the Booker Prize Foundation, which aims to promote art and literature. Each year, its Advisory Committee selects a panel of judges consisting of five members. For 2022, these members occupy professions in academia, broadcasting and literary criticism, and many are writers themselves. The judges are responsible for compiling a longlist (12 or 13

⁵ The fact that both publishers already had much cultural capital probably proved useful while establishing the prize: Tom Maschler was the chairman of Jonathan Cape, a publishing house based in London, while Graham C. Greene was managing director at Jonathan Cape, chairman of the British Museum and nephew of Nobel prize-winning novelist Graham Greene.

titles, announced in July) and a shortlist (six titles, announced in September) and choose the winner, with an award ceremony taking place in November. All shortlisted authors receive £2500, and the winner also receives £50 000. This makes the Booker Prize more commercial than for instance the Prix Goncourt, which stands for symbolic rather than economic capital, since its winners only receive €10. In order to be nominated, books have to be published between October of the previous year and September of the year for which the prize is awarded. Short stories are not eligible.

The award ceremony of the Booker Prize was first televised by the BBC in 1976. Today, the BBC still broadcasts the show, which is usually held in Guildhall, London's town hall. Journalistic capital is indeed important for the Booker Prize, as seen in English's discussion of scandals surrounding the prize. On the website, it is mentioned that the winners and the shortlisted authors are "guaranteed a global readership" and "a dramatic increase in book sales" (Booker Prize, n.d.). Todd's (1996) figures about the increase in sales for Booker Prize winners (see p. 21) confirm this promise made by the prize. Wischenbart and Kovač (2011) have also shown that winning the Booker can boost the career of a new author, as was the case with the previously obscure Yann Martel, whose novel *Life of Pi* won the prize in 2002. In conclusion, then, this is a prize that is situated more on the heteronomous ('commercial') pole. As mentioned before when discussing Beth Driscoll's work on the Booker, the prize is the most important example of a middlebrow literary prize (or, even, the most middlebrow thing in the literary world in general), because of its focus on commercial success.

A prize that is closely linked to the Booker Prize is the International Booker Prize, awarded to books that have been translated into English and published in the United Kingdom or Ireland. It therefore rewards works written in any language but English. The International Booker was a biennial prize until 2005, awarded for a writer's body of work rather than one book, and the rule that works must be written in a language other than English has only been in force since 2015 (before then, American authors such as Lydia Davis and Philip Roth had won the prize). Very interesting about the International Booker Prize is that it supports and promotes translators, as the prize money is to be divided between the author and the translator of the English translation of the winning book. The amount is the same as for the Booker Prize: £50 000 for the winners, £2500 for shortlisted titles. This study will only focus on the 'original' Booker Prize, but it is important to also recognize the International Booker. Future research might also study the impact of this prize on translation flows and perhaps compare it to the impact the 'original' Booker has. From Marieke Lucas Rijneveld's novel *De Avond is Ongemak* (*The Discomfort of Evening*), for instance, which won the International Booker in 2020, 35 translations have been published, a very large number given that this was Rijneveld's debut novel.

4.3.2 Translation flows

Quantitative analysis

With the International Booker Prize, the Booker Prize Foundation aims to put the spotlight on translation and translators. For the Booker itself, there is no programme that stimulates translations, such as the Creative Europe programme for the EUPL. This is probably less necessary for a language as important as English. Looking at all 12 winners (2014 winner Richard Flanagan excluded), the average number of translations is 34. This number seems to be more consistent than with the previous two prizes, where there were large differences between different winners. For the Booker Prize winners studied here, Julian Barnes’ novel *The Sense of an Ending* has been translated the most (47 translations), whereas Marlon James’s *A Brief History of Seven Killings* has the smallest number of translations, namely 22.

How can all these translations be categorised? The following table gives an overview of the different languages into which Booker Prize winners between 2009 and 2020 have been translated.

Central	Semi-peripheral	Peripheral
German (12)	Italian (12)	Portuguese (23)
French (12)	Spanish (12)	Korean (12)
Russian (12)	Polish (11)	Romanian (12)
	Swedish (11)	Greek (12)
	Czech (11)	Turkish (12)
	Danish (9)	Dutch (12)
		Chinese Simple (12) – Chinese Complex (11)
		Croatian (11)
		Norwegian (11)
		Serbian (11)
		Hungarian (10)
		Lithuanian (10)
		Ukrainian (10)
		Japanese (10)
		Arabic (9)
		Bulgarian (9)
		Hebrew (9)
		Finnish (9)
		Slovenian (8)
		Catalan (8)
		Estonian (8)

		Vietnamese (6)
		Slovak (6)
		Macedonian (6)
		Albanian (5)
		Azerbaijani (4)
		Bosnian (4)
		Latvian (4)
		Thai (4)
		Marathi (3)
		Georgian (3)
		Sinhala (3)
		Icelandic (2)
		Mongolian (2)
		Tamil (2)
		Indonesian (2)
		Persian (2)
		Montenegrin (1)
		Hindi (1)
		Armenian (1)
		Galician (1)
		Malayalam (1)
		Uygur (1)
9% of all translations	16% of all translations	75% of all translations

Table 3. Linguistic distribution of target languages according to Heilbron.

In total, 52 different target languages are represented. It appears that a number of languages translate Booker winners almost automatically, since there are some into which all winners are translated, namely German, French, Russian, Italian, Spanish, Portuguese, Korean, Romanian, Greek, Turkish, Dutch and Chinese. For Portuguese, a distinction is made between Portuguese translations published in Portugal and translations published in South America, hence the large number. Anna Burns’ novel *Milkman* is the only one which does not have two Portuguese translations. A distinction was also made between translations to Simplified Chinese and translations to Complex (traditional) Chinese. Only one novel does not have two Chinese translations, namely Marlon James’s *A Brief History of Seven Killings*.

The Booker Prize clearly reaches other central languages, since all winning books have been translated into French, German and Russian. The percentage of translations into central languages is smaller than with the previous two prizes because English can of course not be a

target language for the Booker Prize. Translations to Spanish and Italian are very successful as well. Czech, Polish, Danish and Swedish have slightly fewer translations, but still three quarters of all books are published in these languages.

Similar to the previous two prizes, the largest group is that of the peripheral languages. It is clear that the Booker also reaches many peripheral languages. Contrary to the EUPL and the Libris Literatuur Prijs, these languages are not mainly European ones. We find for instance many translations into the Asian languages of Korean, Chinese and Japanese. Booker Prize winning novels therefore seem to achieve international success that is not limited to one continent.

Qualitative analysis: Case study

This final case study will look at George Saunders and his novel *Lincoln in the Bardo*, which won the Booker Prize in 2017. *Lincoln in the Bardo* is Saunders' first and so far only novel and was translated into 35 languages. The English version was first published by Penguin Random House, a multinational conglomerate based in the US, and somewhat later by Bloomsbury in the UK (a condition in order to be nominated for the Booker Prize). Saunders (1958) is an American writer, journalist and professor who had already written eight books (three non-fiction books, three short story collections, one children's book and one novella) before writing his novel. Alongside to the Booker Prize, he has been the recipient of many other literary prizes, such as the Folio Prize for the best work of fiction in English in 2014 and the Story Prize for best short story collection in 2013. His stories are also often published in *The New Yorker*.

All of Saunders' previous works have been translated, as the Curtis Brown website shows. We find six translations for *CivilWarLand in Bad Decline* (1996), nine for *Pastoralia* (2000), three for *The Very Persistent Gappers of Frip* (2000), five for *The Brief and Frightening Reign of Phil* (2005), four for *In Persuasion Nation* (2006), one for *The Braindead Megaphone* (2007), 29 for *Tenth of December* (2013; the book for which Saunders won both the Folio and the Story Prize) and nine for *Congratulations, by the way* (2014). In total, these books are translated into 28 different languages: Catalan, Chinese Simple, Chinese Complex, Finnish, Italian, Portuguese, Turkish, German, Japanese, Spanish, Korean, Polish, Romanian, Azerbaijani, Croatian, Czech, Danish, Dutch, Estonian, French, Greek, Hebrew, Norwegian, Russian, Serbian, Slovenian, Swedish and Vietnamese. None of his previous works seems to have enjoyed the same amount of international success as *Lincoln in the Bardo*, although when looking at all translations combined, Saunders' texts have been introduced in many countries. One thing that should be noted is that winning the Folio Prize and the Story Prize for *Tenth of December* already seems to have boosted Saunders' career: the winning book, *Tenth of December*, has the most translations of all of his eight books, and *Congratulations, by the way*, the book published after *Tenth of December*, also has more publications than his previous ones, with

the exception of *Pastoralia*. We could therefore argue that in this aspect, Saunders is more like Van Dis, who had also achieved international visibility before winning the Libris Literatuur Prijs, than Terrin, who was an emerging author when he won the EUPL, with very few translations to his name. However, it should also be noted that *Lincoln in the Bardo* is Saunders' first novel, after having published a number of short story collections, and it seems plausible to assume that novels, given their popularity, are more often translated than short story collections.

Lincoln in the Bardo is a fairly experimental novel that deals with Abraham Lincoln's grief after losing his son. We find 35 translations of the novel, into Chinese Complex (2016), Norwegian (2016),⁶ Turkish (2017), Dutch (2017), Italian (2017), Croatian (2017), Spanish (2017), Finnish (2017), French (2017), Portuguese (2017), Hebrew (2017), Hungarian (2017), Polish (2017), Russian (2017), Korean (2017), Japanese (2017), Romanian (2017), Azerbaijani (2017), Greek (2017), Arabic (2018), Catalan (2018), Czech (2018), Serbian (2018), Ukrainian (2018), Swedish (2018), Portuguese (2018), Estonian (2018), Vietnamese (2018), Danish (2018), Lithuanian (2018), Bulgarian (2019), Bahasa (Indonesian) (2019), Slovenian (2020), German (2021) and Chinese Simple (2021). Seventeen of these translations were published in the same year as the English original, indicating previous success rather than a consequence of the Booker Prize (the book was published in February 2017, while the Booker Prize was only awarded in October). With the exception of Hungarian, these are all languages into which at least one of Saunders' works had already been translated. The translations that were published after 2017, i.e. after Saunders had won the Booker, were made rather soon after the Booker Prize, which might therefore have had an impact. Overall, we find five new target languages for Saunders: two eastern ones (Arabic and Indonesian) and three Eastern-European ones (Ukrainian, Lithuanian and Bulgarian).

Finally, we will again try to measure the indirect impact of winning the Booker Prize. Penguin Random House, Saunders' publishing house, does not make use of foreign rights guides, which is why their website will be studied here instead. It is of course very telling, and probably indicative of the visibility of a central literature such as the American one, that an English-language publishing house does not depend on foreign rights guides to promote their authors. The Booker is mentioned twice on the Penguin Random House website. The page dedicated to the author himself already mentions the Booker in the first sentence, alongside another literary prize: "George Saunders is the author of nine books, including the novel *Lincoln in the Bardo*, which won the Man Booker Prize, and the story collections *Pastoralia* and *Tenth of*

⁶ The information Penguin Random House provided about the book's translation deals seems to mention the date the translation rights were sold, but not when the translation was published (this study always looks at publication years of translations). For all books, the correct publication years could be found on the internet, except for the translations to Chinese Complex and Norwegian. In any case, the years mentioned here still indicate that it was Saunders' previous success that led to the translation into these two languages rather than the Booker Prize.

December, which was a finalist for the National Book Award” (Penguin Random House, n.d.). Beside the Booker and the National Book Award, mentioned in this first sentence, a third prize is mentioned further on in the text, indicating the importance and prestige of literary prizes for this publishing house. Furthermore, we should also remember that *Pastoralia*, another book referred to in this first sentence, was one of Saunders’ books with the largest number of translations, making it one of his most internationally successful ones. This reveals that not only prizes, but translations as well are used as marketing arguments. Secondly, on the page dedicated to the book, we again find two mentions of the Booker. The synopsis of the book is preceded by some of the book’s achievements, the first line being “#1 NEW YORK TIMES BESTSELLER • WINNER OF THE MAN BOOKER PRIZE” (Penguin Random House, n.d.). Furthermore, the cover of the book that is shown on the page has a golden “MAN BOOKER PRIZE WINNER” sticker on it. It has, in other words, become clear that this specific publishing house uses the Booker Prize as a marketing tool.

Two factors seem to be important in this discussion of *Lincoln in the Bardo* translations. First of all, Saunders was not new to the literary field when he won the Booker Prize, but had already gained a reputation in the literary world, having won several prizes and having published several works. However, winning the Booker, a well-known prize with much journalistic capital in an important central language area, also seems to have stimulated the sales of translation rights. Thirdly, the shift from short stories to novels probably played a role in this as well. *Lincoln in the Bardo* has more translations than any of Saunders’ previously published books, some of them into languages in which his works had not been translated before. The prize is also mentioned several times by the publishing house on their website. We can therefore conclude that, at least in this case, the Booker Prize influenced translation flows.

5. Discussion

This study has discussed the impact of literary prizes on translation flows, focusing on three prizes for different languages within different language groups, following Heilbron's categorisation of languages. None of the three prizes is linked to only one country: the Libris Literatuur Prijs is awarded to books written in Dutch, a peripheral language, whereas the Booker Prize awards books written in the hyper-central language English. The European Union Prize for Literature is, as explained, annually awarded to between 11 and 14 books written in different source languages and is therefore not linked to a language, but has a more political intention, namely to promote European literature throughout the continent and thereby reinforce European unity. All three prizes have a commercial aim, promising financial stability for authors: the Libris wants to offer winning authors the chance to work without financial worries for a period of one year, whereas the EUPL intends to boost the international career of emerging writers, and the Booker argues that winning the prize will "transform the winner's career" (Booker Prize, n.d.) and lead to a large increase in sales. While the EUPL rewards new writers, Libris' winners are usually authors who already enjoy some success. The Booker is situated somewhere in between these two prizes: some authors receive the prize at a moment when they have published only a small number of books, for instance Douglas Stuart (who had no previous book publications) and Eleanor Catton (one previously published book); others already have a successful literary career, such as Julian Barnes and Margaret Atwood. We can conclude that all three prizes belong to the literary middlebrow, as Driscoll (2014) defines it, since they combine prestige with commercial intentions.

One thing that immediately becomes clear when studying the Libris and the Booker is that they are examples of isomorphism. We have seen that the Libris Literatuur Prijs was modelled after the Booker Prize, one of the most well-known literary prizes in the world. This 'Bookerization', as it is sometimes called, is visible in other prizes as well, for instance in the EUPL, through its use of a shortlist. Isomorphism is a concept that was first used in a sociological context by DiMaggio and Powell (1983) and explains that organisations are often structured in similar ways. DiMaggio and Powell define three forms of isomorphism (coercive, normative and mimetic), the last type being the one that applies the most to the Libris/Booker situation. Mimetic isomorphism means that an organization follows the structure of another organisation in the same field because it is believed that that latter's structure is beneficial. The use of, for instance, long- and shortlists has indeed been shown to increase suspense around a prize, which may be one of the reasons why the Libris Literatuur Prijs uses the Booker Prize as its model and the EUPL, too, recently started using a shortlist.

All three prizes have a different view on translation. The Libris Literatuur Prijs does not have a translation policy to support translations of their winners. It appears that winning writers are mostly dependent on either the Dutch Foundation for Literature or Flanders Literature, as

was also shown in the case study on Adriaan Van Dis, whose five translations were all published with support from the DFL. Similarly, the Booker Prize does not specifically stimulate translations of their winning books, although with the International Booker Prize, the Booker Foundation does put the spotlight on translations and translators. Of the three prizes studied here, the EUPL is the one which mostly encourages translations of its winners. Through the Creative Europe program, of which the EUPL is but one project, translations of EUPL winners are financially supported. One of the requirements for national juries is therefore that they must take into account the translatability of a book when selecting a winner, a requirement that is not found with the Libris and the Booker. The Creative Europe program seems partly based on Heilbron's categorisation of languages, as it encourages translations *into* English, French, German and Spanish, while at the same time excluding translations *from* English, German, French, Spanish and Italian source texts from their support. The different translation policies of the three prizes studied in this thesis have been shown to strongly influence the way the prize impacts translation flows, as will be discussed in the following paragraphs.

In order to answer the main question of this thesis about how prizes influence translation projects, we will compare the impact of the three prizes. What do the figures mentioned in the quantitative sections on each prize tell us about the consequences of winning a literary prize? When studying the average number of translations, we found that Booker Prize winners had the highest number of translations (the average number of translations was 34), while the EUPL and the Libris had much smaller averages (ten and five translations, respectively). Although this probably has to do with the Booker's visibility and the fact that the prize is known worldwide (contrary to the Libris and the EUPL), we also have to take into account the importance of English in the literary field. Focusing on the number of target languages of all these translations, we found 24 different languages for the Libris, compared to 53 for the EUPL and 52 for the Booker. Again, this large number for the Booker is probably linked to the prize's prestige. We should also remember that 12 languages (German, French, Russian, Italian, Spanish, Portuguese, Korean, Romanian, Greek, Turkish, Dutch and Chinese) seem to translate Booker winners almost automatically, since all winning books studied in this thesis were translated into these languages. The large number of different target translations for the EUPL is almost certainly a consequence of the prize's translation policy, which encourages translations *from* many (often lesser-used) languages *into* many different languages. Moreover, all three prizes reach target languages in Heilbron's three categories of peripheral, semi-peripheral and, most importantly, central languages. Being translated into a central language is important for authors who want to achieve international success, Casanova and Heilbron argue. The source text becomes more prestigious if a translation in a central language exists, and, as a consequence, central languages influence what is being translated from one peripheral language into another peripheral language. Particularly Heilbron's statement that many Dutch works are translated into German, which could then lead to other translations, was confirmed in this study in the section on the Libris. It must be mentioned here that, given

the geographical proximity, being translated into the prestigious central languages of English and French is less remarkable for a European writer than, for instance, for an African or Asian writer. Generally, for the Libris and the EUPL, translations were mostly limited to European languages (although some Libris winners were also translated into Asian languages), whereas many Booker Prize winners seemed to reach a worldwide audience which was not restricted to one continent. Many Portuguese translations were for instance also made for South America. Finally, European politics played an important role in the translation flows of EUPL winners: many books were translated into Eastern- and Southern-European countries, which were often languages of new EU countries or candidate countries.

As had already been noted, the winners of all three prizes have different amounts of cultural capital. It became clear that the Libris rewards authors who are already well-known in their own language area and enjoy some international visibility, while the EUPL only selects emerging authors. The Booker is situated in between these two. This reveals a first factor that can lead to translations, namely previous success, an aspect that was particularly important in the case of Van Dis, for whom previous translations in a particular target language seemed to be a stimulator for more translations. Another thing that should be underlined for Van Dis is the importance of the German literary centre and its proximity to the Netherlands. The German translation of Van Dis' winning book might have encouraged translations into other languages. Finally, winning the Libris Literatuur Prijs did not lead to more translations for Van Dis than usual. Some of his previous books even had more translations than the winning novel. For the EUPL and the Booker, on the other hand, winning the prize seemed to have had an impact on translation flows. The EUPL particularly led to European visibility for emerging writers such as Peter Terrin, while the Booker led to more translations for George Saunders, who was an already established writer when he won the prize, but still greatly benefited from it. We can therefore conclude that particularly the EUPL and the Booker have a positive impact on translation flows, although the reasons for this are very different: EUPL winners benefit from the prize's translation policy, whereas the Booker benefits from being a prestigious prize in an important language.

Furthermore, this study also paid attention to the indirect impact of winning a literary prize. The publishing houses of the three authors discussed in the case studies mentioned the prize on their website or in a foreign rights catalogue. In the case of Van Dis and Terrin, the Dutch Foundation for Literature and Flanders Literature mentioned the prize as well in their promotion for both books. This indicates that the prizes were used as an extra argument to generate more translations of the winning book, since winning a literary prize should normally be an indicator of literary quality. All three case studies confirmed English's (2008) argument that contemporary writers are usually defined in terms of the prizes they have won. One difference was that the Booker Prize occupied a more prominent place in the author's biography and the synopsis of the book compared to the Libris and the EUPL. The Booker

therefore appears to be slightly more impactful as a marketing argument than the other two prizes.

As a final step, it is interesting to briefly focus on the publishing houses that published all these translated prize-winners, as these publishers regularly appear to be the same. In the quantitative section of the Libris Literatuur Prijs, it was already noted that all French translations were published by Actes Sud. There are other names of publishing houses that recur many times, such as Protea Boekhuis for translations to Afrikaans⁷, Iperborea (translations to Italian), Mimesis (Italian), Colibri (Bulgarian), Perseus (Bulgarian), Antolog (Macedonian), Botime Pegi (Albanian), Zavet (Serbian), De Geus (Dutch)⁸ and Vakxikon (Greek). Many of these have published translations of EUPL winners and are situated in a peripheral language area. As discussed with Sapiro, for some publishers translation becomes a specialization, a way of occupying a niche in the publishing world, whereas for new publishing houses, it is a way of gaining symbolic capital. Sapiro also argues that publishing houses can lose the rights to translate a foreign author when he/she has won an important literary prize because their newly won symbolic capital and commercial potential make them attractive to more prestigious publishers, who gladly sign them to their lists – a form of literary upward mobility. However, while this may play a role with the Booker and the Libris, it seems less probable for EUPL winners, who are after all emerging writers.

This thesis can unfortunately not address all questions relating to literary prizes and translations. An important question that cannot be answered here would for instance be whether literary prizes can boost the international career of emerging writers. In this thesis, however, we were still able to examine how young writers begin their career. This question is particularly interesting for the EUPL and the Booker, since both have awarded emerging authors (for the EUPL, that is even a requirement). We can again refer to Peter Terrin for the EUPL. A quick look on the translation database from the DFL shows that none of his books were translated into as many languages as *De Bewaker*, his winning book. This would suggest that winning the prize stimulated translations of this particular book, but not of his later works. For the Booker Prize, an interesting example could be Douglas Stuart, whose debut novel *Shuggie Bain* won the Booker in 2020 and has so far been translated into 39 languages, making it the second most translated novel of all winning books between 2009 and 2020 (only Julian Barnes' novel *The Sense of an Ending* has more translations, namely 47; Margaret Atwood's winning book *The Testaments* also has 39 translations). An interesting question would be whether winning the Booker Prize will influence Stuart's career and whether it will lead to a

⁷ It should be noted here that as a matter of editorial policy, Protea only publishes translations that have won a prize, come with a translation grant, or both, which explains why this publishing house has translated so many books studied in this thesis.

⁸ De Geus has an English-language imprint called World Editions and therefore publishes in both Dutch and English.

large number of translations for his second book, *Young Mungo*, which was published in April 2022. So far, the Curtis Brown website (Stuart’s literary agency) mentions 17 translations for *Young Mungo*, a number that will most likely rise given that the book was published so recently. There are, however, also writers for whom winning literary prizes does not automatically lead to an international career. Wischenbart and Kovač (2011) discuss the example of A.F.Th. Van der Heijden, whose international success, despite having won a number of Dutch literary prizes, is limited to Germany only. In this thesis, we found four translations for his book *Tonio*, which won the Libris Literatuur Prijs in 2012. A possible explanation is offered by Wischenbart and Kovač: it seems that some countries, including the Netherlands, strongly foster their national authors, meaning that some authors write works that are targeted at a domestic audience and are, consequently, less appreciated internationally. Winning literary prizes and having a longstanding literary career do therefore not always result in a high number of translations and international recognition. Future research might elaborate on this.

6. Conclusion

To put forward an answer to the research questions asked at the beginning of this study (how do literary prizes impact translation flows and what are the differences between prizes in different languages?), we will summarise the main factors that can impact literary translation projects. First of all, the author's reputation plays a role. Authors who have already been translated and are therefore known abroad seem more likely to be translated again. Secondly, translation flows, as discussed in the literature review, particularly cf. Casanova and Heilbron, are important as well. The language of the source text seems to occupy a determining role in the translation flows of a book. Finally, prizes themselves may also play a role, contrary to what several previous studies have concluded. Some prizes, like the European Union Prize for Literature, have a specific translation policy for its winners and seek to stimulate translations; others, like the Booker Prize, are well-known around the world and stimulate translations of the winning books as a function of their renown. This means that the differences between literary prizes are dependent on the way the prize is organised, but also on the language of the prize (for instance prizes in small language areas versus prizes in much bigger language areas). In this study, the European Union Prize for Literature and the Booker Prize seemed to be most effective in encouraging translations of their winning books.

This study has shown that prizes may have an impact on translation flows, but more research is necessary in order to confirm these results for the large number of other literary prizes that exist. Furthermore, new studies about the relation between prizes and translations might answer other related and very relevant questions, such as whether being nominated for a literary prize impacts the translation trajectory of a book as well, or whether winning a prize also influences translations of other works by the winning author (both previous and future works). Translations and literary prizes are two interesting modes of consecration that require more sociological research in order to understand how exactly they impact the literary field.

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Appendix: List of translation deals

1. Libris Literatuur Prijs

<i>Year</i>	<i>Country</i>	<i>Author</i>	<i>Book title</i>	<i>Publishing house</i>
2020	The Netherlands	Sander Kollaard	Uit het leven van een hond	Van Oorschot
<i>Translation deals: Japanese:</i> Shinchosha (appears September 2022); <i>Korean:</i> Next Wave Media Corporation (2021)				
2019	The Netherlands	Rob Van Essen	De goede zoon	Atlas Contact
<i>Translation deals: German:</i> Homunculus Verlag (2020); <i>Russian:</i> Mann, Ivanov and Ferber (appears August 2022)				
2018	The Netherlands	Murat Isik	Wees onzichtbaar	Ambo / Anthos
No translation deals				
2017	The Netherlands	Alfred Birney	De tolk van Java	De Geus
<i>Translation deals: English:</i> Head of Zeus (2020); <i>Indonesian:</i> Gramedia (appears 2018?); <i>Italian:</i> Mondadori (2020)				
2016	The Netherlands	Connie Palmen	Jij zegt het	Prometheus
<i>Translation deals: Arabic:</i> General Egyptian Book Organisation (2017); <i>Bulgarian:</i> Colibri (2020); <i>Chinese:</i> Orient Publishing Center (2018); <i>Danish:</i> Tiderne Skifter (2017); <i>German:</i> Diogenes (2016); <i>English:</i> Amazon Crossing (2021); <i>French:</i> Actes Sud (2018); <i>Italian:</i> Iperborea (2018); <i>Croatian:</i> Naklada Ljevak (2017); <i>Lithuanian:</i> Gelmės Publishing (2021); <i>Slovenian:</i> Modrijan (2018)				
2015	The Netherlands	Adriaan Van Dis	Ik Kom Terug	Atlas Contact
<i>Translation deals: Afrikaans:</i> Protea Boekhuis (2018); <i>Arabic:</i> Dar Oktob (2022); <i>German:</i> Droemer Knauer (2016); <i>French:</i> Actes Sud (2020); <i>Czech:</i> Host (2016)				

2014	The Netherlands	Ilja Leonard Pfeijffer	La Superba	De Arbeiderspers
<p><i>Translation deals:</i> Afrikaans: Pretoria: Protea Boekhuis (2019); Arabic: Al Arabi (2019); German: Aufbau (2016); English: Deep Vellum (2016); Italian: Nutrimenti (2018); Croatian: V.B.Z. (2019); Macedonian: Antolog (2017); Romanian: Casa Cărții de Știință (2019)</p>				
2013	The Netherlands	Tommy Wieringa	Dit zijn de namen	De Bezige Bij
<p><i>Translation deals:</i> Arabic: Al Arabi (2018); Bosnian: Buybook (2018); Bulgarian: Perseus (2020); Danish: Tiderne Skifter (2015); German: Hanser (2016); English: Scribe (2015); English: Melville House (2016); French: Actes Sud (2015); Hungarian: Libri (2015); Italian: Iperborea (2014); Korean: Solbitkil (2018); Macedonian: Antolog (2017); Slovenian: Litera (2018); Spanish: Edhasa Argentina (2016); Swedish: Brombergs Bokförlag (2016)</p>				
2012	The Netherlands	A.F.Th. van der Heijden	Tonio	De Bezige Bij
<p><i>Translation deals:</i> Chinese: Guangzhou Flower City Publishing House (2013); German: Suhrkamp (2011); English: Scribe (2015); Hungarian: Gondolat (2014)</p>				
2011	Belgium	Yves Petry	De maagd Marino	De Bezige Bij
<p><i>Translation deals:</i> German: Luftschacht (2016)</p>				
2010	Belgium	Bernard Dewulf	Kleine dagen	Atlas Contact
<p>No translation deals</p>				
2009	Belgium	Dimitri Verhulst	Godverdomse dagen op een godverdomse bol	Atlas Contact
<p><i>Translation deals:</i> German: Luchterhand (2010); Hungarian: Európa (2012); Persian (Farsi): Dena (2009); Czech: Mladá Fronta (2011)</p>				

2. European Union Prize for Literature

Year	Country	Author	Book title	Publishing house
2020	Denmark	Asta Olivia Nordenhof	Penge på lommen	Basilisk
<p>Translation deals: Bulgarian: Janet 45; Croatian: Naklada Ljevak; Finnish: Teos; Macedonian: Antolog; Norwegian: Forlaget Oktober; Serbian: Treci Trg; Swedish: Norstedts</p>				
2020	Luxembourg	Francis Kirps	Die Mutationen: 7 Geschichten und ein Gedicht	Hydre Editions
<p>Translation deals: Albanian: Dituria; Bulgarian: Colibri; Greek: Vaxxikon; Serbian: Treci Trg; Macedonian: Antholog</p>				
2020	Spain	Irene Solà	Canto jo i la muntanya balla	Editorial Anagrama
<p>Translation deals: Arabic: Dar Athar (Saudi Arabia); Basque Country: Alberdania; Portuguese (Brazil): Mundaréu; Bulgarian: Colibri; Croatian: Vukovic & Runjic; Danish: Aurora Boreal; Dutch: Nobelman; French: Seuil; Galician: Kalandraka; Georgian: Academic Press of Georgia; German: Trabanten Verlag; Greek: Ikaros; Hungarian: Magveto; Korean: Adonis Books; Italian: Blackie Edizioni; Lithuanian: Alma Littera; Macedonian: Tri; Polish: Czarne; Serbian: Heliks; Spanish: Anagrama; Slovenian: Sodobnost; Turkish: Ketebe; English (UK): Granta; English (USA): Graywolf</p>				
2020	Bosnia and Herzegovina	Lana Bastašić	Uhvati zeca	Buybook doo
<p>Translation deals: English: Picador UK; German: Fischer Verlag; French: Actes Sud; Dutch: Meulenhoff; Italian: Nutrimenti; Spanish: Navona; Catalan: Periscopi; Hungarian: Metropolis; Macedonian: Artkonekt; Russian: Eksmo Publishers; Slovenian: Sanje; Serbia: Kontrast; Turkish: Ilksatir; English (US & Canada): Restless Books</p>				
2020	Norway	Maria Navarro Skaranger	Bok om sorg (Fortellingen om Nils i skogen)	Oktober forlag
<p>Translation deals: Albanian: Albas; Bulgarian: Perseus; Croatian: Naklada Ljevak; Faroese: Sprotin; Macedonian: Ars Lamina; Serbian: Treci Trg</p>				

2020	Croatia	Maša Kolanović	Poštovani kukci i druge jezive priče	Profil knjiga d.o.o.
<i>Translation deals:</i> Bulgarian: Персей; Albanian: Dituria; Macedonian: Ars Lamina; Serbian: Booksa; Slovenian: Goga				
2020	Germany	Matthias Nawrat	Der traurige Gast	Rowohlt
<i>Translation deals:</i> Albanian: Albas; Bulgarian: Colibri; Macedonian: Tri; Serbian: Treci				
2020	Estonia	Mudlum (Made Luiga)	Poola Poisid	Strata
<i>Translation deals:</i> Bulgarian: Colibri; Macedonian: Bata press; Serbian: Treći Trg				
2020	Belgium	Nathalie Skowronek	La carte des regrets	Grasset
<i>Translation deals:</i> Albanian: Albas; Bulgarian: Colibri; Macedonian: Tri ; Serbian: Areté				
2020	North Macedonia	Petar Andonovski	Страв од варвари	Ili-ili Publishing House
<i>Translation deals:</i> Bulgarian: Perseus; Serbian: Treći Trg ; English (UK): Parthian				
2020	Kosovo	Shpëtim Selmani	Libërthi i dashurisë	Armagedoni
<i>Translation deals:</i> Bulgarian: Perseus; German: parasitenpresse; French: (rights sold)				
2020	Cyprus	Stavros Christodoulou	Τη μέρα που πάγωσε ο ποταμός	Kastaniotis Publications
<i>Translation deals:</i> Albanian: Neraida; Bulgarian: Colibri; Macedonian: Magor Publishing; Serbian: Srebrno drvo				
2020	Montenegro	Stefan Bošković	Ministar	Nova knjiga
<i>Translation deals:</i> Bosnian: Buybook; Bulgarian: Ik Persey; Croatian: Buybook; Italian: Bottega Errante; German: Eta Verlag; Slovenian: Slovenian Writers Association				

2019	Austria	Laura Freudenthaler	Geistergeschichte	Droschl Verlag
<i>Translation deals:</i> Albanian: Toena; Bulgarian: Colibri Ood; Croatian: Naklada Ljevak Doo; Slovenian: Zalozba Pivec; Spanish: Futurebox Project SL; Arab: Al Arabi Publishing; Dutch: Ambo Anthos; Georgian: Ibis; Hindi: Saar Sansaar Publishing; Italian: Voland; Moldavian: Cartier; Serbian: Strik; Swedish: Lindelöw; Romanian: Cartier; Macedonian: Arslamina				
2019	France	Sophie Daull	Au grand lavoir	Philippe Rey
<i>Translation deals:</i> Icelandic: Ugly útgáfa; Italian: Voland ; Macedonian: Pabliher Dooel Skopje				
2019	Finland	Piia Leino	Taivas	Kustantamo S&S
<i>Translation deals:</i> Bulgarian: Perseus; Croatian: Vuković & Runjić; Czech: Větrné mlýny; German: Schenk Verlag; Hungarian: Scolar; Lithuanian: Aukso zuvys; Macedonian: Artkonekt; Polish: Widnokrag; Serbian: Kontrast; Slovenian: Zalozba Pivec; Ukrainian: Astrolab				
2019	Georgia	Beqa Adamashvili	პროლოგი	ბაკურ სულაკაურის გამომცემლობა
<i>Translation deals:</i> Greek: Vakxikon Publications				
2019	Greece	Nikos Chryssos	Καινούργια μέρα	Ekdoseis Kastanioti
<i>Translation deals:</i> Albanian: Toena				
2019	Hungary	Réka Mán-Várhegyi	Mágneshegy	Magvető Könyvkiadó
<i>Translation deals:</i> Bulgarian: Colibri ood; Croatian: V.B.Z.; Italian: Spider&Fish; Macedonian: Artkonekt Doo Skopje; Polish: Bursta Artur; Serbian: Heliks				
2019	Ireland	Jan Carson	The Firestarters	Doubleday
<i>Translation deals:</i> Albanian: Toena; Croatian: Hena; Macedonian: Pabliher Dooel; Serbian: Zavet; French: Sabine Despiser Editions ; Italian: Giulio Perrone; Spanish: Hoja de Lata; Bulgarian: Perseus				

2019	Italy	Giovanni Dozzini	E Baboucar guidava la fila	Minimum Fax
<i>Translation deals:</i> Albanian: Dudaj Group Shpk; Macedonian: Artkonekt Doo Skopje; Slovenian: V.B.Z. d.o.o.; French: Actes Sud; Bulgarian: Perseus; Croatian: Naklada; Serbian: Heliks; Spanish: Ático de los Libros				
2019	Lithuania	Daina Opolskaite	Dienų piramidės	Tyto alba
<i>Translation deals:</i> Bulgarian: Paradox act eood; Croatian: Srsen Ivan; Hungarian: Metropolis Media Group Lap-es Konyvkiado KFT				
2019	Poland	Marta Dzido	Frajda	Korporacja Ha!Art
<i>Translation deals:</i> Croatian: Naklada Ljevak Doo; Czech: Dokořán; Serbian: Štrik				
2019	Romania	Tatiana Țibuleac	Grădina de sticlă	Cartier Publishing House
<i>Translation deals:</i> French: Editions de Syrtes				
2019	Slovakia	Ivana Dobráková	Matky a kamionisti	Marenčin PT
<i>Translation deals:</i> Hungarian: Typotex Elektronikus; Italian: Spider&Fish; Macedonian: Artkonekt Doo; Serbian: Prometej SZTUR; German (Austria): Residenz Verlag; Polish: Stara Szkola; Bulgarian: Perseus; Ukrainian: Navhalna Knyha - Bohdan				
2019	Ukraine	Haska Shyyan	За спиною	Fabula
<i>Translation deals:</i> Bulgarian: Colibri; Croatian: Edicije Božičević				
2019	United Kingdom	Melissa Harrison	All Among the Barley	Bloomsbury Publishing
<i>Translation deals:</i> Latvian: Apgads Zvaigzne ABC; Croatian: Mitopeja; Lithuanian: Balto Leidysos				

2017	Albania	Rudi Erebara	Epika e yjeve të mëngjesit	Ombra GVG
<i>Translation deals:</i> Greek: Strange Books Publishing				
2017	Bulgaria	Ina Vultchanova	Остров Крѧх	Razvitie Corporation
<i>Translation deals:</i> Croatian: HENA COM d.o.o. za nakladništvo; Macedonian: Izdavacki Centar Tri Doeel Skopje; Italian: Voland SRL; Dutch: Uitgeverij De Geus BV; Serbian: Heliks Doo; German: eta Verlag				
2017	Czech Republic	Bianca Bellová	Jezero	Publishing House Host
<i>Translation deals:</i> Albanian: Fan Noli; Arabic: Sefsafa; French: Mirobole éditions; Italian: Miraggi Edizioni; Latvian: Petergailis Publishers; Polish: Wydawnictwo Afera; Slovenian: Cankarjeva založba; Spanish: Tres Hermanas; German: Kein & Aber; English: Pedlar Press; Lithuanian: Sofoklis; Romanian: Editura Aramis; Japanese: Kawade Shobo Shinsha; Danish: Jensen & Dalgaard; Hungarian: Metropolis Media ; Bulgarian: Izida; Croatian: LJEVAK; Macedonian: Tri Publishing; Dutch: DE GEUS; Serbian: Heliks; Greek: Vaxkikon Publications				
2017	Greece	Kallia Papadaki	Δενδρίτες	Polis
<i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Svetlana Yancheva - Izida Ltd; Croatian: VBZ ; Macedonian: TRI Publishing Centre; Hungarian: Holnap Kiadó; Romanian: Cartier; Serbian: Izdavačka kuća ŠTRIK; Italian: Mimesis; Slovenian: Založba Goga; French: Cambourakis ; Polish: Wydawnictwo Ezop ; Spanish: Automática Editorial SLU				
2017	Iceland	Halldóra Thoroddsen	Tvöfalt gler	Sæmundur
<i>Translation deals:</i> Serbian: HELIKS DOO; French: SAS Les Éditions Bleu et Jaune ; Croatian: HENA COM DOO ZA NAKLADNISTVO				
2017	Latvia	Osvalds Zebris	Gaiļu kalna ēnā	Publisher SIA Dienas grāmata
<i>Translation deals:</i> Albanian: Botime Pegi; Bulgarian: Paradox Act; Croatian: Sandorf Publishing; French: Agualló Editions; Hungarian: L'Harmattan Kiadó; Italian: Mimesis Edizioni SRL; Macedonian: Magor Publishing house; Serbian: Arete				

2017	Malta	Walid Nabhan	L-Eżodu taċ-Ċikonji	Midsea Books Ltd
<i>Translation deals: Serbian: Odiseja Publishing Agency</i>				
2017	Montenegro	Aleksandar Bečanović	Arcueil	Levo krilo
<i>Translation deals: Bulgarian: Colibri; Slovenian: Sanje; English: Dalkey Archive Press; French: Editions Do</i>				
2017	The Netherlands	Jamal Ouariachi	Een Honger	Querido
<i>Translation deals: Albanian: Dituria (2020); Bulgarian: Colibri (2019); Croatian: Fraktura (2020); Macedonian: Antolog Books Dooel Skopje (2018); Polish: Relacja (2017); Serbian: Akademska Knjiga (2020); Slovenian: Cankarjeva Zalozba (2020); Spanish: Tres Hermanas Ediciones (2020); Hungarian: Szabolcs Wekerle (2021)</i>				
2017	Serbia	Darko Tuševljaković	Jaz	Arhipelag Publishing
<i>Translation deals: Albanian: Albas; Bulgarian: Uniscorp; Italian: Voland SRL; Polish: Ezop; Slovenian: Sodobnost International (Reading Station project); English: Dalkey Press; Romanian: Editura Minerva; Spanish: IPC Media, part of IPC d.o.o. Beograd</i>				
2017	Turkey	Sine Ergün	Baştankara	Yayınları
<i>Translation deals: Albanian: Fan Noli; Bulgarian: Uniscorp; Chinese: Beijing White Horse; Greek: Vaxikon</i>				
2017	United Kingdom	Sunjeev Sahota	The Year of the Runaways	Picador
<i>Translation deals: Albanian: Fan Noli; Greek: Embryo Productions; Macedonian: Magor; Dutch: Prometheus; Serbian: IP Zavet</i>				

2016	Bosnia and Herzegovina	Tanja Stupar-Trifunović	Satovi u majčinoj sobi	JP "Zavod za udžbenike i nastavna sredstva"
<p><i>Translation deals:</i> Bulgarian: Colibri; German: eta Verlag; Hungarian: Metropolis Media Group; Polish: BURSZA ARTUR; English (UK): Dalkey Archive Press Ireland</p>				
2016	Belgium	Christophe Van Gerrewey	Op de hoogte	De Bezige Bij
<p><i>Translation deals:</i> Albanian: Botime Pegi (2016); Bulgarian: Colibri (2018); Croatian: Sandorf publishing (2020); Czech: Větrné mlýny (2019); Macedonian: Tri Publishing Centre (2016); Serbian: Zavet (2016); Slovenian: KUD Sodobnost International (2018); Ukrainian: Calvaria Publishing House (2018); Catalan: Alianza (2016); Polish: Wroclaw Forrmat (2019); Spanish: Alianza Literaria (2018)</p>				
2016	Cyprus	Antonis Georgiou	Ένα Άλπουμ Ιστορίες	To Rodakio
<p><i>Translation deals:</i> Albanian: Fan Noli; Croatian: Sandorf publishing house; Italian: Stilo; Polish: Książkowe Klimaty; Serbian: Treci; Czech: Bourdon; Hungarian: Vince Kiado</p>				
2016	Germany	Benedict Wells	Vom Ende der Einsamkeit	Diogenes
<p><i>Translation deals:</i> Albanian: Dudaj; Bulgarian: Colibri; Czech: Plus; Croatian: HENA COM d.o.o. za nakladništvo; Danish: Lindhardt & Ringhof; French: Slatkine; Hungarian: Geopen; Hebrew: Hakibbutz Hameuhad; Italian: Salani; Latvian: Janis Roze Publishers, Ltd.; Lithuanian: Gelves Publishing; Dutch: Meulenhoff Boekerij; Macedonian: Tri Publishing Centre; Polish: Muza; Romanian: Polirom; Russian: Azbooka-Atticus; Serbian: Laguna; Slovak: Albatros; Spanish: Malpaso; Swedish: Thorén & Lindskog</p>				
2016	Denmark	Bjørn Rasmussen	Huden er det elastiske hylster der omgiver hele legemet	Diogenes Verlag AG
<p><i>Translation deals:</i> Bulgarian: Perseus Publishing House; Macedonian: Ars Lamina; Hungarian: Metropolis Media Group; Serbian: Zavet Publishing House; Spanish: Tres Hermanas; Swedish: Modernista AB; Turkish: Alakarga Publishing Company; Greek: Strange Days Books; French: SAS Les Éditions Bleu et Jaune; English: Two Line Press; Croatian: Naklada Ljevak</p>				

2016	Estonia	Paavo Matsin	Gogoli disko	Lepp ja Nagel
<p>Translation deals: <i>Bulgarian:</i> Paradox Act Ltd.; <i>Danish:</i> Jensen & Dalgaard; <i>Finnish:</i> Savukeidas Publishing; <i>Greek:</i> Vaxkikon Publications; <i>Hungarian:</i> Gondolat Kiadó Kft.; <i>Latvian:</i> Janis Roze Publishers Ltd; <i>German:</i> Frenzel, Jacobi, Krömer & Reinthaler GbR; <i>Spanish:</i> Futurebox; <i>Macedonian:</i> Begemot Skopje</p>				
2016	Spain	Jesús Carrasco	La tierra que pisamos	Seix Barral
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Uniscorp ; <i>Croatian:</i> Ocean More; <i>Czech:</i> Akropolis; <i>French:</i> Robert Laffont; <i>Italian:</i> Salani; <i>Dutch:</i> Meulenhoff; <i>Macedonian:</i> Tri Publishing Centre; <i>Norwegian:</i> Cappelen Damm; <i>Portuguese:</i> Marcador; <i>Serbian:</i> Heliks Publishing House; <i>Slovak:</i> Brak; <i>Slovenian:</i> Goga; <i>Swedish:</i> Natur & Kultur</p>				
2016	Finland	Selja Ahava	Taivaalta tippuvat asiat	Gummerus
<p>Translation deals: <i>Albanian:</i> IDK; <i>Armenian:</i> Guitank; <i>Arabic:</i> Egyptian Cultural Assembly; <i>Bulgarian:</i> Colibri; <i>Croatian:</i> Vukovic´ & Runjiic´; <i>Chinese:</i> Citic; <i>Czech:</i> Pavel Dobrovský – Beta; <i>Danish:</i> Jensen & Dalgaard; <i>English:</i> Oneworld Publications; <i>Estonian:</i> Post Factum (Eesti Meedia); <i>French:</i> SAS Les Editions Bleu et Jaune; <i>Georgian:</i> Agora ; <i>German:</i> Mare Verlag; <i>Hungarian:</i> Typotex Publishing; <i>Latvian:</i> Lauku Avize; <i>Lithuanian:</i> Homo Liber; <i>Macedonian:</i> Magor; <i>Polish:</i> Relacja; <i>Serbian:</i> Štrik; <i>Slovenian:</i> KUD Sodobnost International; <i>Spanish:</i> Editorial Bercimuel; <i>Swedish:</i> Bakhåll; <i>Turkish:</i> Timas Publishing; <i>Ukrainian:</i> V. Books XXI</p>				
2016	North Macedonia	Nenad Joldeski	Секој со своето езеро	Templum
<p>Translation deals: <i>Hungarian:</i> Metropolis Media Group; <i>Croatian:</i> Sandorf; <i>Dutch:</i> De Geus; <i>Italian:</i> Mimesis; <i>Bulgarian:</i> Perseus Publishing House</p>				
2016	Luxembourg	Gast Groeber	All Dag verstoppt en aneren	Op der Lay
<p>Translation deals: <i>Bulgarian:</i> ICU Publishers; <i>Greek:</i> Vaxkikon Publications; <i>Serbian:</i> Izdavačka kuća Odiseja / Odiseja Publishing</p>				

2016	Romania	Claudiu M. Florian	Varstêle jocului. Strada Cetății	Cartea Românească
<i>Translation deals: Croatian: Naklada Ljevak; Macedonian: Antolog Skopje; Hungarian: Vince Publishing; Italian: Voland Edizioni; Serbian: Zavet</i>				
2016	Slovenia	Jasmin B. Frelj	Na/Pol	Cankarjeva Založba
<i>Translation deals: Albanian: Fan Noli; Bulgarian: Nov Zlatorog; Croatian: Naklada Ljevak; Czech: Větrné Mlýny; English: Oneworld Publications; Greek: Vaxkikon Publications; Macedonian: Magor; Hungarian: Metropolis Media Group; Dutch: Uitgeverij De Geus; Polish: Ezop; Serbian: Zavet; Turkish: Kalem Agency; English (United Kingdom): OneWorld Publications</i>				
2015	Austria	Carolina Schutti	Einmal muss ich über weiches Gras gelaufen sein	Otto Müller Verlag
<i>Translation deals: Albanian: Fan Noli; Bulgarian: Perseus Publishing House; Croatian: Naklada Ljevak; French: Le ver à soie; Greek: Vaxkikon Publications; Georgian: Klio Publishing House; Hungarian: Noran Libro Kiado; Italian: L'orma editore; Netherlands: De Geus; Macedonian: Plus One; Serbian: Heliks; Slovenian: Mis d.o.o.; Spanish: Errata Naturae Editores S. L.</i>				
2015	France	Gaëlle Josse	Le dernier gardien d'Ellis Island	Notabilia – Éditions Noir sur Blanc
<i>Translation deals: Albanian: Botime Pegi; Bulgarian: Colibri; Croatian: Fraktura; Georgian: Agora; Hungarian: Kossuth Kiado; Italian: Gremese; Dutch: De Geus; Macedonian: Antolog; Polish: Malejki Tomasz Piotr; Serbian: Heliks; Slovenian: Mis d.o.o.; Spanish: Futurbox Project SL</i>				
2015	Croatia	Luka Bekavac	Viljevo	Fraktura
<i>Translation deals: Albanian: Botime Pegi; Bulgarian: Perseus; Greek: Vaxkikon Publications; Hungarian: Metropolis Media Group; Italian: Mimesis Edizioni SRL; Macedonian: Antolog Books; Romanian: Aramis; Slovenian: VBZ; Spanish: Tres Hermanas; Ukrainian: Calvaria</i>				
2015	Hungary	Edina Szvoren	Nincs, és ne is legyen	Palatinus
<i>Translation deals: Albanian: Instituti i Dialogut Dhe Komunikimit (IDK); Bulgarian: Lettera; Croatian: Naklada Ljevak; Czech: Bourdon; Italian: Mimesis Edizioni SRL; Dutch: De Geus; Macedonian: Izdavacki Center; Polish: Książkowe Klimaty; Serbian: Sezam Book; Turkish: Kalem</i>				

2015	Ireland	Donal Ryan	The spinning heart	Transworld Ireland / Doubleday Ireland
<p>Translation deals: <i>Albanian:</i> Botime Pegi; <i>Bulgarian:</i> Colibri Publishers; <i>Croatian:</i> Naklada Ljevak DOO; <i>Czech:</i> Kniha Zlin; <i>Danish:</i> Jensen & Dalgaard; <i>French:</i> Albin Michel; <i>German:</i> Diogenes Verlag Ag; <i>Georgian:</i> Agora; <i>Greek:</i> Strange Days Books; <i>Hebrew:</i> Sendik Books; <i>Italian:</i> Minimum Fax; <i>Japanese:</i> Hakusuisha Publishing co Ltd; <i>Latvian:</i> Lietusdārzs Ltd; <i>Macedonian:</i> Tri Publishing Centre; <i>Serbian:</i> Heliks; <i>Spanish:</i> Sajalin Editores; <i>Ukrainian:</i> Astrolabe Publishing</p>				
2015	Italy	Lorenzo Amurri	Apnea	Fandango
<p>Translation deals: <i>Albanian:</i> Botime Pegi; <i>Bulgarian:</i> Perseus Book; <i>Croatian:</i> HENA COM d.o.o. za nakladništvo; <i>Georgian:</i> Elf Publishing House; <i>Lithuanian:</i> Terra Publica; <i>Macedonian:</i> Antolog Books; <i>Serbian:</i> Sezam Book; <i>Spanish:</i> Ático de los libros</p>				
2015	Lithuania	Undinė Radzevičiūtė	Žuvys ir drakonai	Baltos lankos
<p>Translation deals: <i>Croatian:</i> Ibis Grakika; <i>Estonian:</i> Varrak; <i>German:</i> Residenz; <i>Hungarian:</i> Typotex Kiado; <i>Italian:</i> Mimesis Edizioni S.R.L; <i>Latvian:</i> Apgads Mansards; <i>Polish:</i> Kolegium Europy Wschodniej; <i>Spanish:</i> Fulgencio Pimentel</p>				
2015	Norway	Ida Hegazi Høyer	Unnskyld	Tiden Norsk Forlag
<p>Translation deals: <i>Bulgarian:</i> Colibri; <i>Hungarian:</i> Noran Libro; <i>Macedonian:</i> Antalog; <i>Serbian:</i> Sezam Book</p>				
2015	Poland	Magdalena Parys	Magik	Świat Książki
<p>Translation deals: <i>Bulgarian:</i> Paradox Publishing Group; <i>Croatian:</i> Fraktura; <i>French:</i> Agullo Editions; <i>German:</i> Freiraum Verlag; <i>Italian:</i> Mimesis Edizioni SRL; <i>Macedonian:</i> Antolog Books; <i>Serbian:</i> Heliks</p>				
2015	Portugal	David Machado	O Índice Médio de Felicidade	Dom Quixote
<p>Translation deals: <i>Albanian:</i> Botime Pegi; <i>Bulgarian:</i> Publishing House Izida Svetlana Yancheva; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Bourdon; <i>English:</i> Amazon Crossing; <i>French:</i> Éditions de L'Aube; <i>Greek:</i> Vakxikon Publications; <i>Hungarian:</i> Kossuth Publishing; <i>Italian:</i> Neri Pozza; <i>Dutch:</i> Uitgeverij De Geus BV; <i>Macedonian:</i> Antolog Books; <i>Serbian:</i> Heliks</p>				

2015	Slovakia	Svetlana Zuchova	Obrazy zo života M.	Marenčin PT
<p><i>Translation deals:</i> Albanian: Albas; Croatian: Hena Com; Czech: Motto; German: Drava Verlag; Hungarian: Noran Libro; Italian: Mimesis Edizioni S.R.L; Macedonian: Tri publishing house; Serbian: Sezam Book</p>				
2015	Sweden	Sara Stridsberg	Beckomberga Ode till min familj	Albert Bonniers Förlag
<p><i>Translation deals:</i> Albanian: Dituria; Arabic: Rushd Publishing; Bulgarian: Perseus; Chinese: Sudan University Press; Croatian: Naklada Ljevak; Czech: Albatros Media; Danish: C&K Forlag; Estonian: Eesti Raamat; Faroese: Sprotin Publisher; Finnish: Tammi; French: Gallimard; German: Carl Hanser Verlag; Hungarian: Metropolis Media Group; Icelandic: Bjartur; Italian: Mondadori; Dutch: Hollands Diep; Macedonian: Antolog; Norwegian: Aschehoug; Polish: Widnokrag s.c; Portuguese: Bertrand; Romanian: RAO; Serbian: Kontrast; Slovenian: Beletrina; South Korean: Munhakdonge (Momo Agency); Spanish: Nórdica Libros; Ukrainian: Calvaria; English (United Kingdom): MacLehose Press</p>				
2014	Albania	Ben Blushi	Otello, Arapi i Vlorës	Mapo Editons
<p><i>Translation deals:</i> Bulgarian: Svetlana Yancheva – Izida; Croatian: Naklada Ljevak d.o.o.; Macedonian: Antolog; Greek: Vaxkikon Publications; Hungarian: Napkut Kiado; Italian: Mimesis Edizioni SRL; Latvian: Amber Line Ltd.; Romanian: Ileana Magureanu</p>				
2014	Bulgaria	Milen Ruskov	Възвишение	Janet 45
<p><i>Translation deals:</i> Albanian: Albas; Croatian: Sandorf; Macedonian: Antolog; Hungarian: L'Harmattan; Italian: Del Vecchio Editore; Latvian: Apgāds Mansards; Polish: Jagiellonian University Press; Serbian: Dereta</p>				
2014	Czech Republic	Jan Němec	Dějiny světla	HOST
<p><i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Colibri ; Croatian: Ljevak ; German: Osburg Verlag; Macedonian: Antolog; Hungarian: Noran Libro; Italian: Safara Editore; Latvian: Apgāds Mansards; Polish: Książkowe Klimaty; Serbian: Clio; Slovenian: Police Dubove; Spanish: Errata Naturae Editores; English (United Kingdom): Jantar Publishing</p>				

2014	Greece	Makis Tsitas	Μάρτυς μου ο Θεός	Kichli Publishing
<p>Translation deals: <i>Albanian:</i> Pegi; <i>Bulgarian:</i> Izida; <i>Croatian:</i> Oceanmore; <i>English:</i> Aiora Press (Greece); <i>Georgian:</i> Elf; <i>Hungarian:</i> Typotex Publishing; <i>Italian:</i> Del Vecchio; <i>Macedonian:</i> TRI Publishing Centre; <i>Polish:</i> Klimaty Książkowe; <i>Romanian:</i> ART; <i>Serbian:</i> Laguna; <i>Slovenian:</i> Beletrina</p>				
2014	Iceland	Oddný Eir	Jarðnæði	Bjartur
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Nov Zlatorog; <i>Faroese:</i> Sprotin; <i>Macedonian:</i> Antolog; <i>Italian:</i> Safara Group; <i>Dutch:</i> Uitgeverij De Geus BV; <i>Serbian:</i> Heliks; <i>English (USA):</i> Restless Books</p>				
2014	Liechtenstein	Armin Öhri	Die dunkle Muse	Gmeiner-Verlag
<p>No translation deals</p>				
2014	Latvia	Janis Jonevs	Jelgava '94	Mansards Publishers
<p>Translation deals: <i>Albanian:</i> Sexto Piso; <i>Bulgarian:</i> Izida; <i>Croatian:</i> V.B.Z. Publishing; <i>Estonian:</i> Randvelt; <i>French:</i> Gaia Editions; <i>Hungarian:</i> Vince Publishing; <i>Macedonian:</i> Goten; <i>Norwegian:</i> Bokbyen Forlag; <i>Polish:</i> Kolegium Europy Wschodniej; <i>Serbian:</i> Čigoja štampa; <i>Slovenian:</i> Miš založba, Janez Miš s.p.; <i>Turkish:</i> Bence Kitap; <i>English (UK):</i> Wrecking Ball Press</p>				
2014	Montenegro	Ognjen Špahic	Puna glava radosti	Nova Knjiga
<p>Translation deals: <i>Bulgarian:</i> Era media; <i>Dutch:</i> De Geus; <i>English:</i> Dalkey Archive; <i>French:</i> Gaia éditions; <i>Hungarian:</i> Napkút Kiadó; <i>Italian:</i> Safarà Editore; <i>English (Ireland):</i> Dalkey Archive Press; <i>Polish:</i> Wydawnictwo; <i>Slovenian:</i> Založba Goga</p>				
2014	Malta	Pierre J. Mejlak	Dak li l-Lejl l'hallik Tgħid	Merlin Publishers
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> ICU; <i>Italian:</i> Del Vecchio Editore; <i>Maltese:</i> Merlin Publishers (both original Maltese and English translation); <i>Macedonian:</i> Goten; <i>Norwegian:</i> Quintano Forlag; <i>Polish:</i> Książkowe Klimaty; <i>Slovenian:</i> KUD Sodobnost International; <i>Turkish:</i> Kalem Literary Agency</p>				

2014	The Netherlands	Marente de Moor	De Nederlandse maagd	Querido
<p>Translation deals: <i>Albanian:</i> Dituria (2017); <i>Armenian:</i> Yerevan: Edge Publishing House (2022); <i>Bulgarian:</i> Izida (2017); <i>Croatian:</i> Naklada Ljevak (2017); <i>German:</i> Suhrkamp (2011); <i>Greek:</i> Vakxikon Publications (2021); <i>Hungarian:</i> Libri (2016); <i>Italian:</i> Del Vecchio Editore (2018); <i>Macedonian:</i> Antolog (2016); <i>Serbian:</i> Heliks (2017); <i>Spanish:</i> Editorial Bercimuel SL (2020); <i>Turkish:</i> Alakarga Yayınları (2017); <i>English (world rights):</i> World Editions (2016/2019); <i>French:</i> Les Argonautes (2021, verschijnt 2023); <i>Polish:</i> Relacja (2020); <i>Romanian:</i> Editura Spirit Liber (2020); <i>Slovenian:</i> KUD Sodobnost International (2020)</p>				
2014	Serbia	Ugljesa Sajtinac	Sasvim skromni darovi	Arhipelag
<p>Translation deals: <i>Bulgarian:</i> Ciela Publishing; <i>Macedonian:</i> Prozart Media; <i>Hungarian:</i> Noran; <i>Italian:</i> Atmosphere libri; <i>Moldovan:</i> Editura ARC; <i>Polish:</i> Wydawnictwo RM SP. ZOO; <i>Slovenian:</i> Sodobnost International; <i>Ukrainian:</i> Tempora</p>				
2014	Turkey	Birgül Oğuz	Hah	Metis
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Portuguese (Brazil):</i> Bertrand Brasil; <i>Bulgarian:</i> Perseus; <i>Croatian:</i> Edicije Božičević ; <i>French:</i> Galaade; <i>Macedonian:</i> Antolog ; <i>Georgian:</i> Elf Publishing House; <i>Hungarian:</i> Typotex; <i>Italian:</i> Atmosphere Libri; <i>Arabic:</i> Arab Scientific Publishing; <i>Dutch:</i> De Geus; <i>Polish:</i> Jagiellonian University Press – JUP; <i>Serbian:</i> Heliks; <i>English (UK):</i> World Editions</p>				
2014	United Kingdom	Evie Wyld	All the Birds, Singing	Vintage
<p>Translation deals: <i>Albanian:</i> Morava; <i>English (Australia):</i> Random House; <i>Portuguese (Brazil):</i> Dark Side; <i>Bulgarian:</i> Persei; <i>Croatian:</i> Naklava Ljevak; <i>Finnish:</i> Tammi; <i>French:</i> Actes Sud ; <i>Georgian:</i> Agora; <i>Hungarian:</i> Metropolis; <i>Icelandic:</i> Bokautgafan Bjartur; <i>Italian:</i> Safara; <i>Lithuanian:</i> Alma Littera; <i>Dutch:</i> De Geus; <i>Macedonian:</i> Bata Press; <i>Portuguese:</i> Jacarandá Editora; <i>Serbian:</i> Dereta; <i>Slovenian:</i> KUD Sodobnost International; <i>Spanish:</i> Futurbox Project SL; <i>Turkish:</i> Yabancı ; <i>English (USA):</i> Pantheon</p>				
2013	Bosnia and Herzegovina	Faruk Šehić	Knjiga o Uni	Buybook d.o.o.
<p>Translation deals: <i>Bulgarian:</i> Era Media EOOD; <i>Hungarian:</i> L'Harmattan Kiadó; <i>Italian:</i> Mimesis Edizioni SRL; <i>Dutch:</i> Uitgeverij De Geus BV; <i>Macedonian:</i> Културна установа Блесок; <i>Polish:</i> Biuro Literackie; <i>Slovenian:</i> Cankarjeva Založba - Založništvo DOO; <i>English (UK):</i> Istros Books Ltd</p>				

2013	Belgium	Isabelle Wéry	Marilyn désossée	Editions Maelström
<p><i>Translation deals:</i> Albanian: Morava; Bulgarian: Perseus; Croatian: Sandorf publishing; Georgian: Agora; Greek: Vakxikon Publications; Macedonian: Antolog; Polish: Malejki Tomasz Piotr; Serbian: Heliks Doo; Slovenian: Zala Publishing; Spanish: Ático de los Libros</p>				
2013	Cyprus	Emilios Solomou	Ημερολόγιο μιας απιστίας	Psichogios Publications SA
<p><i>Translation deals:</i> German: Griechenland Zeitung (2015); Serbian: Heliks (2015); Polish: Ksiazkowe Klinaty (2015); Albanian: Botimet Toena (2015); Macedonian: ? (2016); Hungarian: Gondolat Kiado (2017); Slovenian: Zalozba Pivec (2017); Croatian: Sandorf (2018); Bulgarian: ICU (2019); Romanian: Editura Omonia</p>				
2013	Germany	Marica Bodrožić	Kirschholz und alte Gefühle	Luchterhand Literaturverlag
<p><i>Translation deals:</i> Albanian: Dituria; Bosnian: BTC Sahinpasic; Bulgarian: Perseus Books; Croatian: Fraktura; Macedonian: ILI-ILI; Georgian: Elf Publishing House; Hungarian: Napkut; Italian: Mimesis Edizioni SRL; Dutch: De Geus; Polish: Kolegium Europy Wschodniej; Serbian: Heliks; Slovenian: KUD</p>				
2013	Denmark	Kristian Bang Foss	Døden kører Audi	Gyldendal
<p><i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Prozoretz Publishing House; Croatian: Naklada Ljevak; Czech: Barrister & Principal; English: Parthian Books; French: Robert Laffont; German: Bertelsmann (Random House); Hungarian: Park Publishing; Icelandic: Forlag ID; Italian: Del Vecchio Editore; Latvian: Apgads Mansard; Macedonian: Antolog; Norwegian: Gyldendal Norsk Forlag; Serbian: Heliks Publishing House; South Korean: Munhakdogne Publishing; Turkish: Dedalus Kitap</p>				
2013	Estonia	Meelis Friedenthal	Mesilased	AS Varrak
<p><i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Nauka i Izkustvo; Croatian: Fraktura; Czech: Dybbuk; Danish: Jensen & Dalgaard IS; Macedonian: Goten; Hungarian: Scolar Kiado; Italian: Iperborea; Latvian: Mansards; Norwegian: Bokbyen Forlag; Dutch: Van Gennepe; Polish: Kolegium Europy Wschodniej; Serbian: Kontrast; English (UK): Pushkin Press</p>				

2013	Spain	Cristian Crusat	Breve teoría del viaje y el desierto	Editorial Pre-Textos
<p><i>Translation deals:</i> <i>Albanian:</i> Albas Publishing House; <i>Bulgarian:</i> Perseus; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Větrné mlýny; <i>Macedonian:</i> Ars Lamina; <i>Italian:</i> Pietro del Vecchi Ed; <i>Dutch:</i> Karaat Uitgeverij; <i>Serbian:</i> Heliks; <i>Turkish:</i> Kalem Literary Agency; <i>English (United Kingdom):</i> Hispabooks Publishing</p>				
2013	Finland	Katri Lipson	Jäätelökauppias	Tammi Publishers
<p><i>Translation deals:</i> <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Perseus; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Argo; <i>Danish:</i> Jensen & Dalgaard; <i>Estonian:</i> Varrak; <i>Macedonian:</i> Bata Press; <i>Georgian:</i> Elf Publishing House; <i>German:</i> Schenk Verlag; <i>Hungarian:</i> Typotex; <i>Latvian:</i> Janis Roze Publishers; <i>Polish:</i> Widnokrąg; <i>Serbian:</i> Kontrast izdavaštvo; <i>Spanish:</i> Editorial Bercimuel SL; <i>Turkish:</i> Nemesis; <i>World English:</i> AmazonCrossing</p>				
2013	North Macedonia	Lidija Dimkovska	Резервен живот	Ili-Ili Skopje
<p><i>Translation deals:</i> <i>Bulgarian:</i> Colibri; <i>Czech:</i> Vetrne mlyny; <i>Croatian:</i> Ljevak; <i>English:</i> Two Lines Press; <i>German:</i> Drustvo Skovenskih Pisateljev; <i>Hungarian:</i> Napkút Kiadó Kft; <i>Italian:</i> Atmosphere Libri; <i>Slovenian:</i> Modrijan; <i>Serbian:</i> Agora; <i>English (USA):</i> Two Lines Press; <i>Romanian:</i> Casa cartii de stiinta</p>				
2013	Luxembourg	Tullio Forgiarini	Amok. Eng Lëtzebuenger Liebeschronik	Editions Guy Binsfeld
<p><i>Translation deals:</i> <i>Italian:</i> CameloZampa Casa Editrice; <i>German:</i> Arena Verlag; <i>Macedonian:</i> Drustvo za izdavanje; <i>Serbian:</i> Odiseja Publishing; <i>Spanish:</i> Barbara Fiore Editora</p>				
2013	Romania	Ioana Parvulescu	Viața începe vineri	Humanitas Publishing House
<p><i>Translation deals:</i> <i>Albanian:</i> Botime Pegi (2017); <i>Bulgarian:</i> Perseus (2016), ERGO (2018); <i>Croatian:</i> Naklada OceanMore (2015); <i>French:</i> Editions du Seuil (2016); <i>German:</i> Paul Zsolnay Verlag (coming soon); <i>Greek:</i> Vaxkikon Media & Publishing House (coming soon); <i>Hungarian:</i> Typotex Kiadó (2014); <i>Italian:</i> Voland Edizioni (coming soon); <i>Macedonian:</i> Antolog (2015); <i>Polish:</i> Jagiellonian University Press (2016), EMG (2019); <i>Serbian:</i> Heliks (2015), Heliks (2018); <i>Slovenian:</i> Založba Pivec (2017); <i>Swedish:</i> Bonniers/ 2244 Förlag (2011); <i>English (United Kingdom):</i> Istros Books (2016)</p>				
2013	Slovenia	Gabriela Babnik	Sušna doba	Študentska Založba
<p><i>Translation deals:</i> <i>Albanian:</i> Botime Pegi; <i>Bulgarian:</i> Prozoretz; <i>Croatian:</i> Sandorf; <i>French:</i> DSP - Literae Slovenicae; <i>Greek:</i> Vaxkikon Publications; <i>Hungarian:</i> Napkut Kiado; <i>Italian:</i> Mimesis Editore; <i>Latvian:</i></p>				

Sia Lasitava; <i>Dutch</i> : De Geus; <i>Macedonian</i> : Knigoizdatelstvo Antolog ; <i>Serbian</i> : Vulkan ; <i>English (UK)</i> : Istros Books				
2012	Austria	Anna Kim	Die gefrorene Zeit	Literaturverlag Droschl
<i>Translation deals</i> : <i>Albanian</i> : Botime Pegi; <i>Bulgarian</i> : Colibris; <i>Croatian</i> : Ljevak; <i>Georgian</i> : Elf Publishing House; <i>Greek</i> : Vakxikon Publications; <i>Hungarian</i> : Jelenkor; <i>Italian</i> : Emanuela Zandonai Editore; <i>Macedonian</i> : Antolog; <i>Polish</i> : Od-Do; <i>Serbian</i> : Zavet; <i>Slovenian</i> : Pivec; <i>Turkish</i> : Monokl; <i>English (US)</i> : Ariadne				
2012	France	Laurence Plazenet	L'amour seul	Albin Michel
<i>Translation deals</i> : <i>Albanian</i> : Botime Pegi; <i>Bulgarian</i> : Colibri; <i>Croatian</i> : Naklada Ljevak; <i>Macedonian</i> : Tri publishing centre; <i>Georgian</i> : Elf Publishing House; <i>Hungarian</i> : Libri Könyvkiadó Kft.; <i>Italian</i> : Mimesis Edizioni SRL; <i>Lithuanian</i> : Gimtasis Zodis; <i>Serbian</i> : Heliks Publishing house; <i>Slovenian</i> : Sodobnost International; <i>Spanish</i> : Ático de los libros (Futurbox project SL)				
2012	Croatia	Lada Žigo	Rulet	SysPrint
<i>Translation deals</i> : <i>Albanian</i> : Fan Noli; <i>Bulgarian</i> : Paradox Act EOOD; <i>Italian</i> : Mimesis Edizioni SRL; <i>Macedonian</i> : Antolog; <i>Slovenian</i> : Založba Pivec; <i>Spanish</i> : Ediciones Paso de Barca				
2012	Hungary	Viktor Horváth	Török tükör	Jelenkor
<i>Translation deals</i> : <i>Bulgarian</i> : Ergo; <i>Croatian</i> : Naklada Ljevak; <i>Czech</i> : Větrné mlýny; <i>Italian</i> : Imprimatur; <i>Polish</i> : Jagiellonian Univ. Press; <i>Macedonian</i> : Goten; <i>Serbia</i> : Dereta; <i>Turkish</i> : Epsilon				
2012	Ireland	Kevin Barry	City of Bohane	Jonathan Cape, Random House
<i>Translation deals</i> : <i>Albanian</i> : Morava; <i>Croatian</i> : Sysprint; <i>French</i> : Actes Sud; <i>German</i> : Klett-Cotta; <i>Hungarian</i> : Goncol Kiadó ; <i>Latvian</i> : Lietusdārzs Ltd.; <i>Arabic</i> : All Prints; <i>Macedonian</i> : Ars Lamina; <i>Serbian</i> : Zavet; <i>Spanish</i> : Rayo Verde SL; <i>Ukrainian</i> : Astrolabe Publishing				
2012	Italy	Emanuele Trevi	Qualcosa di scritto	Ponte alle Grazie
<i>Translation deals</i> : <i>Albanian</i> : Botimet Dudaj-Dudaj; <i>Bulgarian</i> : Prozoretz c/o Livia Stoia; <i>Croatian</i> : SysPrint d.o.o.; <i>French</i> : Actes Sud; <i>German</i> : Ruffel; <i>Hungarian</i> : Kalligram; <i>Dutch</i> : Uitgeverij De Geus BV;				

<i>Macedonian: Magor; Russian: Ad Marginem; Serbian: Geopoetika; Slovak: Kalligram; Slovenian: Beletrina; English (UK): World Editions BV</i>				
2012	Lithuania	Giedra Radvilavičiūtė	Šiņnakt aš miegosiu prie sienos	Baltos lankos
<i>Translation deals: Bulgarian: Geia Libris Ltd; Hungarian: Typotex Publishing; Italian: Pietro Del Vecchio Editore; Latvian: Jumava; Norwegian: Bokbyen Forlag AS; Polish: Kolegium Europy Wschodniej</i>				
2012	Norway	Gunstein Bakke	Maud og Aud - ein roman om trafikk	Forlaget Oktober
<i>Translation deals: Albanian: Skanderbeg; Bulgarian: Prozoretz Publishing House Ltd; Czech: Dauphin; German: Brotsuppe; Latvian: Apgads Mansards; Macedonian: ILI-ILI; Serbian: Heliks Doo</i>				
2012	Poland	Piotr Pazinski	Pensjonat	Wydawnictwo Nisza
<i>Translation deals: Bulgarian: Colibri; Croatian: Disput; Czech: Havran; French: Gallimard; German: edition.fotoTAPETA; Hungarian: Noran Libro; English (Ireland): Dalkey Archive Press; Italian: Mimesis; Latvian: Apgāds Mansards; Macedonian: Begemot; Serbian: Akademska Knjiga; Slovenian: Pivec</i>				
2012	Portugal	Afonso Cruz	A Boneca de Kokoschka	Quetzal
<i>Translation deals: Albanian: Dudaj; Arabic: Masciliana; Bulgarian: Prozoretz; Bosnian: Agarthi Comics; Croatian: Naklada Ljevak; Czech: Argo; Danish: Jensen & Dalgaard; English: MacLehose; Hungarian: Typotex; Italian: La Nuova Frontiera; Macedonian: Congress Service Centre; Polish: Wydawnictwo Nisza; Serbian: Geopoetika; Slovenian: VBZ; Spanish (Spain): Rayo Verde; Spanish (Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, United States, Uruguay, Venezuela): Panamericana; Turkish: Tekin Yayınevi</i>				
2012	Slovakia	Jana Beňová	Café Hyena (Plán odprevádzania)	Marenčin PT
<i>Translation deals: Albanian: Fan Noli; Bulgarian: Geia Libris Ltd; Hungarian: L'Harmattan; French: Le ver à soi; German: Residenz; Macedonian: Magor Publishing; Polish: Nisza wydawnictwo; Serbian: Kontrast; Spanish: Sexto Piso; English (United States): Two Dollar Radio</i>				

2012	Sweden	Sara Mannheimer	Handlingen	Wahlström & Widstrand
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Bulgarina:</i> Prozoretz; <i>Croatian:</i> Sysprint; <i>Danish:</i> Turbine Forlag; <i>Lithuanian:</i> Tyto Alba; <i>Macedonian:</i> Magor; <i>Polish:</i> Jagellonian university press; <i>Romanian:</i> Casa Carti de Striinta; <i>Serbian:</i> Izdavačka kuća Zavet</p>				
2011	Bulgaria	Kalin Terziyski	Има ли кой да ви обича	JANET 45
<p>Translation deals: <i>Croatian:</i> Sandorf publishing house; <i>Czech:</i> Dauphin; <i>English (Ireland):</i> Dalkey Archive Press; <i>Montenegrin:</i> Otvoteni kulturni forum; <i>Macedonian:</i> TRI Publishing Centre; <i>Polish:</i> Książkowe Klimaty; <i>Serbian:</i> Plato Publishing; <i>Serbian:</i> Agarthi Comics d.o.o.</p>				
2011	Czech Republic	Tomáš Zmelška	Milostný dopis klínovým písmem	Torst
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Balkani Publishing House; <i>Croatian:</i> Ljevak Publishing; <i>Arabic:</i> Sefsafa; <i>Hungarian:</i> Typotex; <i>Italian:</i> Safarà Editore; <i>Latvian:</i> Apgāds Mansards; <i>Dutch:</i> Em. Querido uitgevers B.V.; <i>Macedonian:</i> Ili Publishing House; <i>Polish:</i> Wydawnictwo W.A.B.; <i>Romanian:</i> Curtea Veche; <i>Serbian:</i> Plato Books; <i>Slovenian:</i> Mladinska; <i>English (US):</i> Yale University Press</p>				
2011	Greece	Kostas Hatziantoniou	Agrigento	Livani Publishing Organization
<p>Translation deals: <i>Albanian:</i> Neraida botime; <i>Bulgarian:</i> Balkani; <i>Croatian:</i> Ars Iris; <i>Czech:</i> Dauphin; <i>Italian:</i> Atmosphere libri; <i>Macedonian:</i> Tri; <i>Polish:</i> Książkowe Klimaty; <i>Serbian:</i> Plato; <i>Slovenian:</i> Zalozba Pivec</p>				
2011	Iceland	Ófeigur Sigurdsson	Jon	Mál og menning
<p>Translation deals: <i>Bulgarian:</i> Balkani Publishing House; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Nakladatelství Dauphin; <i>Danish:</i> Gyldendal; <i>Georgian:</i> Klio Publishing House; <i>Hungarian:</i> Libri KönyvkiadóKft; <i>Macedonian:</i> Antolog; <i>Portuguese:</i> Cavalo de ferro; <i>Serbian:</i> Heliks; <i>Spanish:</i> Madrilénian</p>				
2011	Liechtenstein	Iren Nigg	Man wortet sich die Orte selbst	Isele
<p>Translation deals: <i>Bulgarian:</i> IG Elias Canetti; <i>Greek:</i> Vakxikon Publishers; <i>Hungarian:</i> Napkut Kiado/Cédrus Művészeti Alapítvány; <i>Macedonian:</i> Vermilion Publishing; <i>Spanish:</i> Bercimuel</p>				

2011	Latvia	Inga Zolude	Mierinājums Ādama kokam	Dienas Grāmata Publishers
<p>Translation deals: <i>Bulgarian:</i> Publishing House Balkani-93 Ltd; <i>Czech:</i> Dauphin; <i>Greek:</i> Vakxikon Publications; <i>Hungarian:</i> Noran Libro; <i>Italian:</i> Del Vecchio Editore; <i>Macedonian:</i> Goten; <i>Polish:</i> Draft Publishing REGON</p>				
2011	Montenegro	Andrej Nikolaidis	Sin	OKF Cetinje, Milorad Popović (co-publisher Durieux)
<p>Translation deals: <i>Albanian:</i> IDK - Kosovo PEN; <i>Bulgarian:</i> Balkani; <i>Czech:</i> Dauphin; <i>Danish:</i> Jensen & Dalgaard IS; <i>Finnish:</i> Mansarda; <i>German:</i> Voland und Quist; <i>Hungarian:</i> Gondolat; <i>Italian:</i> Zandonai Editore; <i>Macedonian:</i> Magor; <i>Polish:</i> Wydawnictwo RM; <i>Slovak:</i> Slovart; <i>Slovenian:</i> Pivec; <i>Turkish:</i> Versus Kitap; <i>English (United Kingdom):</i> Istros Books</p>				
2011	Malta	Immanuel Mifsud	Fl-Isem tal-Missier (tal-iben)	Klabb Kotba Maltin
<p>Translation deals: <i>Arabic:</i> Masr el Arabiya; <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Paradox Act Eood; <i>Croatian:</i> Fraktura; <i>Czech:</i> Větrné mlýny; <i>English (UK):</i> Parthian Books; <i>French:</i> Gallimard; <i>Greek:</i> Vakxikon Publications; <i>Macedonian:</i> Goten; <i>Romanian:</i> Editura Polirom; <i>Serbian:</i> Kontrast</p>				
2011	The Netherlands	Rodaan Al Galidi	De autist en de postduif	De Bezige Bij
<p>Translation deals: <i>Bulgarian:</i> Balkani Publishing (2013); <i>Czech:</i> Dauphin (2015); <i>Danish:</i> Turbine (2013); <i>Hungarian:</i> Typotex (2020); <i>Italian:</i> Editrice Il Sirente (2016); <i>Lithuanian:</i> Gelves (2015); <i>Macedonian:</i> Ikona (2013); <i>Polish:</i> Malejki Tomasz Piotr (2021); <i>Serbian:</i> Zavet Publishing House (2013); <i>Slovenian:</i> Sodobnost International (2016)</p>				
2011	Serbia	Jelena Lengold	Vašarski Mađioničar	Arhipelag
<p>Translation deals: <i>Albanian:</i> Morava; <i>Bulgarian:</i> Izdatelstvo SONM; <i>Czech:</i> Dauphin; <i>Danish:</i> Forlag Vandkunsten; <i>Greek:</i> Vakxikon Publications; <i>Hungarian:</i> Filmax; <i>Italian:</i> Zandonai; <i>Macedonian:</i> Ikona; <i>Polish:</i> Toczka; <i>Serbian:</i> Kontrast (published in German, edition for foreign languages); <i>Slovenian:</i> Sodobnost International; <i>English (United Kingdom):</i> Istros Books</p>				

2011	Turkey	Çiler İlhan	Sürgün	Everest Publications
<p>Translation deals: <i>Albanian:</i> Fan Noli; <i>Azerbaijan:</i> Qanun; <i>Bosnian:</i> Buybook; <i>Bulgarian:</i> Balkani; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Dauphin; <i>Danish:</i> Turbine ; <i>French:</i> Galaade; <i>Georgian:</i> Agora; <i>Hungarian:</i> Napkut; <i>Hindi:</i> Bhartiya Anuvad Parishad; <i>Malayalam:</i> Ravi Deecee; <i>Italian:</i> Del Vecchio Editore; <i>Mongolian:</i> Nepko; <i>Dutch:</i> De Geus; <i>Macedonian:</i> Ili-Ili; <i>Pakistani:</i> Jumhoori; <i>Persian:</i> Shourafarin Press; <i>Polish:</i> Klimaty; <i>Romanian:</i> Vivaldi; <i>Serbian:</i> Geopoetika; <i>Slovenian:</i> Cankarjeva; <i>Spanish:</i> Fomento; <i>Arabic:</i> Dar Al Hiwar; <i>English (United Kingdom):</i> Istros</p>				
2011	United Kingdom	Adam Foulds	The Quickening Maze	Jonathan Cape, Random House
<p>Translation deals: <i>Albanian:</i> Toena; <i>English (Canada):</i> Knopf Canada; <i>Croatian:</i> Vukovic & Runjic; <i>French:</i> Piranha; <i>Hungarian:</i> Goncol Kiado; <i>Hebrew:</i> Achuzat Bayit; <i>Latvian:</i> J.L.V.; <i>Dutch:</i> Ailantus; <i>Macedonian:</i> Ili-Ili; <i>Portuguese:</i> Aletheia; <i>Serbian:</i> Zavet; <i>Slovenian:</i> Zalozba Sanje; <i>Spanish:</i> Galaxia Gutenberg; <i>English (USA):</i> Penguin USA</p>				
2010	Belgium	Peter Terrin	De bewaker	De Arbeiderspers
<p>Translation deals: <i>Albanian:</i> Fondacioni Instituti I Komunikimit Dhe Dialogut (IDK) (2017); <i>Arabic:</i> Al Kotob Khan (2017); <i>Bulgarian:</i> Elias Cannetti Society (2012); <i>Catalan:</i> Rayo Verde (2014); <i>Croatian:</i> Fraktura (2013); <i>Czech:</i> Dauphin (2012); <i>Danish:</i> Turbine (2013); <i>English:</i> MacLehose Press (2012/2013); <i>French:</i> Gallimard (2013); <i>German:</i> Liebeskind (2018); <i>Hebrew:</i> Carmel (2012); <i>Hungarian:</i> Göncöl (2013); <i>Italian:</i> Iperborea (2021); <i>Macedonian:</i> Ars Lamina (2016); <i>Serbian:</i> Zavet (2012); <i>Slovenian :</i> Modrijan (2012); <i>Spanish:</i> Rayo Verde (2014)</p>				
2010	Cyprus	Myrto Azina Chronides	To Peirama	Armida Publications
<p>Translation deals: <i>Albanian:</i> Morava Publishing House; <i>Bulgarian:</i> Uniscorp Ltd; <i>Croatian:</i> V.B.Z. Ltd; <i>Czech:</i> Dauphin; <i>Lithuanian:</i> Alma littera; <i>Macedonian:</i> Tri Publishing Centre; <i>Serbian:</i> Karpos; <i>Spanish:</i> Editorial Bercimuel SL; <i>English (United Kingdom):</i> Garnet Publishing Ltd</p>				
2010	Germany	Iris Hanika	Das Eigentliche	Droschl Verlag
<p>Translation deals: <i>Albanian:</i> Botimet Toena; <i>Bulgarian:</i> IG Elias Canetti; <i>Croatian:</i> Srsen Ivan; <i>Czech:</i> Dauphin; <i>Georgian:</i> Elf Publishing House; <i>Italian:</i> Atmosphere libri; <i>Dutch:</i> De Geus; <i>Macedonian:</i> Goten; <i>Polish:</i> Jagiellonski; <i>Serbian:</i> Zavet; <i>Slovenian:</i> KUD Sodobnost; <i>Turkish:</i> Tekin Yayinevi</p>				

2010	Denmark	Adda Djourup	Den mindste modstand	Samleren
<p><i>Translation deals:</i> Albanian: Botimet Max; Bulgarian: Balkani Publishing House; Hungarian: Holnap; Macedonian: Ars Lamina; Polish: Burszta Artur; Serbian: Karpos</p>				
2010	Estonia	Tiit Aleksejev	Palveränd	Varrak
<p><i>Translation deals:</i> Bulgarian: Avangard; Croatian: Hena Com; Czech: Dauphin; Estonian: Varrak; Finnish: Sammakko; French: Editions Galaade; Hungarian: Gondolat Kiadó; Italian: Atmosphere Libri; Latvian: Apgāds Mansards; Macedonian: Goten; Serbian: Izdavačka kuća Areté</p>				
2010	Spain	Raquel Martínez Gómez	Sombras de unicornio	Algaida Editores
<p><i>Translation deals:</i> Albanian: Toena; Bulgarian: Prozoretz Publishing House; Croatian: Naklada Ljevak; Hungarian: Metropolis Media Group KFT; Latvian: Ltd J.L.V; Macedonian: Kniga; Serbian: Dereta; Slovenian: Učila</p>				
2010	Finland	Riku Korhonen	Lääkäriromaani	Sammakko
<p><i>Translation deals:</i> Albanian: Toena; Bulgarian: Balkani, Медицински роман; Czech: Dauphin; Danish: Turbine; Macedonian: Magor; Hungarian: Kossuth; Latvian: Mansards; Serbian: Kontrast</p>				
2010	North Macedonia	Goce Smilevski	Сестрата на Зигмунд Фројд	Kultura / I.P. Dijalog
<p><i>Translation deals:</i> Albanian: Morawa; Arabic: Ninawa; Bosnian: Buybook; Portuguese (Brazil): Bertrand/Record; Bulgarian: Colibri; Czech: Odeon; Croatian: Fraktura; Danish: Rosinante; Amharic: Hohe; French: Belfond; Georgian: Sulakaur; German: Matthes&Seitz; Greek: Sinchroni Orizontes; Hungarian: Nyitott Konyvmuhely; Malayalam: Megha books; Hebrew: Kinneret; Italian: Guanda; Korean: Book Folio; Lithuanian: Metodika; Dutch: Ambo Anthor; Norwegian: Gylendal Norsk; Polish: W.A.B. / Foyal; Portuguese: Alfaguara/Objectiva; Romanian: Polirom; Russian: Centrepolygraph; Serbian: Arhipelag; Slovenian: Cankarjeva založba; Spanish (Spain/Latin America): Alfaguara; Swedish: it-lit AB; Turkish: Nemesis; English (USA / World English rights): Penguin</p>				
2010	Luxembourg	Jean Back	Amateur	Ultimomondo
<p><i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Balkani 92; Czech: Dauphin; Greek: Vakxikon Publications; Hungarian: Napkút Kiadó; Macedonian: Ars Lamina; Serbian: Karpos House</p>				

2010	Romania	Răzvan Rădulescu	Teodosie cel Mic	Polirom
<i>Translation deals:</i> Bulgarian: Maga Welding Publishing House; Croatian: V.B.Z doo; Hungarian: Napkut Kiado; Italian: Mimesis Edizioni S.R.L; Serbian: Sezam Book				
2010	Slovenia	Nataša Kramberger	Nebesa v robidah: roman v zgodbah	Javni sklad RS za ljubitelske dejavnosti
<i>Translation deals:</i> Albanian: Fan Noli; Bulgarian: Elias Canetti Center; Croatian: Naklada Ljeva; Czech: Gorgona Books; Danish: Turbine Forlaget; Italian: Mimesis Edizioni SRL; Dutch: Uitgeverij De Geus BV; Macedonian: Ikona Publishing house; Polish: Burszta Artur; Serbian: Zavet; Swedish: it-lit AB; Slovenian: Društvo slovenskih pisateljev (English)				
2009	Austria	Paulus Hochgatterer	Die Süsse des Lebens	Deuticke Verlag
<i>Translation deals:</i> Albanian: Dudaj; Bulgarian: IG Elias Canetti; Czech: Host; Croatian: Ljevak; French: Quidam; Macedonian: Tri publishing house; Greek: Drepania; Hungarian: Napkut; Italian: Giulio Perrone; Korean: Eunhaengnamu; Dutch: De Fontein; Polish: OD DO; Serbian: Zavet; Slovenian: Učila; Spanish: Penguin Random House: Debolsillo; English (United Kingdom/USA): MacLehose Press/Quercus				
2009	France	Emmanuelle Pagano	Les Adolescents troglodytes	Editions P.O.L
<i>Translation deals:</i> Albanian: Botime Pegi; Bulgarian: Ergo; Croatian: Meandar; Macedonian: Antolog; Georgian: Elf Publishing House; German: Wagenbach; Hungarian: Mandorla; Italian: Barbès editore; Polish: Wydawnictwo Format; Romanian: Casa Cartii De Stiinta; Serbian: Odiseja; Slovenian: Hisa; Spanish: Lengua De Trapo; Swedish: Norstedts; English (UK): And Other Stories				
2009	Croatia	Mila Pavičević	Djevojčica od leda i druge bajke	Naklada Bošković
<i>Translation deals:</i> Albanian: Botimet IDK; Bulgarian: Nov Zlatorog; Greek: Vakxikon Publications; Hungarian: Napkut Kiado; Italian: Camelozampa; Macedonian: Вермилион ЗИМ; Serbian: ProPolis Books				
2009	Hungary	Noémi Szécsi	Kommunista Monte Cristo	Europa Publishing House
<i>Translation deals:</i> Bulgarian: Ergo Publishing House Ltd; Croatian: Naklada Ljevak; Macedonian: ILI-ILI; Italian: Mimesis Edizioni SRL; Serbian: Zavet				

2009	Ireland	Karen Gillece	Longshore Drift	Hachette Books Ireland
<p><i>Translation deals:</i> <i>Albanian:</i> Dudaj; <i>Bulgarian:</i> Ergo Publishing House; <i>Croatian:</i> Disput; <i>Macedonian:</i> Begemot; <i>German:</i> Wilhelm Heyne Verlag GmbH CoKG; <i>Hungarian:</i> Gancol Publishers; <i>Lithuanian:</i> Mintis; <i>Polish:</i> Stopka Press; <i>Serbian:</i> Stylos Publishing; <i>Spanish (world):</i> Àtico de los libros</p>				
2009	Italy	Daniele Del Giudice	Orizzonte mobile	Giulio Einaudi editore
<p><i>Translation deals:</i> <i>Albanian:</i> Toena; <i>Bulgarian:</i> Ergo Publishing House Ltd; <i>French:</i> Éditions du Seuil; <i>Macedonian:</i> Izdavacki Centar Tri Dooel Publishing Center; <i>Hungarian:</i> Gondolat Kiadoi Kor Kft; <i>Serbian:</i> Heliks; <i>Spanish:</i> Àtico de los Libros</p>				
2009	Lithuania	Laura Sintija Černiauskaitė	Kvėpavimas į marmurą	Alma Littera
<p><i>Translation deals:</i> <i>Albanian:</i> Fan Noli; <i>Bulgarian:</i> Bulgarian Translator's Union – Panorama; <i>Czech:</i> Nakladatelstvi Dauohin; <i>Macedonian:</i> Goten; <i>Italian:</i> H2O Editrice; <i>Latvian:</i> SIA Apgads ATENA; <i>Serbian:</i> OBADOVIC MARIJA; <i>Slovenian:</i> KUD Sodobnost International; <i>English (UK):</i> Noir Press</p>				
2009	Norway	Carl Frode Tiller	Innsirkling	Aschehoug
<p><i>Translation deals:</i> <i>Albanian:</i> Morava; <i>Bulgarian:</i> Avangard; <i>Croatian:</i> Naklada Ljevak; <i>Czech:</i> Dauphin; <i>Danish:</i> C&K Forlag; <i>French:</i> Éditions Stock; <i>Macedonian:</i> Magor; <i>Georgian:</i> Elf Publishing House; <i>German:</i> Btb (Random House); <i>Hungarian:</i> Gondolat; <i>Italian:</i> Stilo Editrice; <i>Dutch:</i> Prometheus; <i>Polish:</i> Wydawnictwo Literackie; <i>Romanian:</i> Casa Cartii de Stiinta; <i>Russian:</i> Corpus; <i>Serbian:</i> Zavet Publishing House; <i>Slovenian:</i> Beletrina Academic Press; <i>Spanish:</i> Sajalín editores; <i>English (United Kingdom):</i> Sort of Books; <i>English (United States):</i> Graywolf</p>				
2009	Poland	Jacek Dukaj	LÓD	Wydawnictwo Literacki
<p><i>Translation deals:</i> <i>Bulgarian:</i> Ergo; <i>Macedonian:</i> Begemont Dool; <i>Russian:</i> AST; <i>Serbian:</i> Kontrast; <i>Ukrainian:</i> Astrolabe Publishing</p>				
2009	Portugal	Dulce Maria Cardoso	Os Meus Sentimentos	Asa Editores
<p><i>Translation deals:</i> <i>Albanian:</i> Dudaj; <i>Bulgarian:</i> Ergo Books; <i>Spanish (Chile, Colombia, Mexico):</i> Tragaluz; <i>Croatian:</i> Disput; <i>French:</i> L'esprit des péninsules; <i>Macedonian:</i> Antolog; <i>Greek:</i> Nissos (Νήσος); <i>Hungarian:</i> Holnap; <i>Italian:</i> Volland; <i>Dutch:</i> Meulenhoff; <i>Polish:</i> Swiat; <i>Romanian:</i> Alfa; <i>Serbian:</i> Booka</p>				

2009	Slovakia	Pavol Rankov	Stalo sa prvého septembra (alebo inokedy)	Kalligram
<p>Translation deals: <i>Bulgarian:</i> Ergo PH; <i>Croatian:</i> Disput; <i>Czech:</i> Host; <i>Macedonian:</i> Ars Lamina; <i>German:</i> Wieser Verlag; <i>Hungarian:</i> Kalligram kiado; <i>Italian:</i> Safarà Editore; <i>Polish:</i> Książkowe Klimaty; <i>Serbian:</i> Beobook; <i>Slovenian:</i> KUD Sodobnost International; <i>Arabic:</i> Dar al-Hiwar</p>				
2009	Sweden	Helena Henschen	I skuggan av ett brott	Brombergs
<p>Translation deals: <i>Bulgarian:</i> Roboread; <i>Croatian:</i> Disput; <i>Danish:</i> Klim; <i>Finnish:</i> WSOY; <i>German:</i> Insel; <i>Greek:</i> Vaxkikon; <i>Norwegian:</i> Aschehoug; <i>Polish:</i> Slowo/obraz terytoria; <i>Serbian:</i> Zavet; <i>Spanish:</i> Editorial Bercimuel SL</p>				

3. Booker Prize

Year	Author	Book title	Publishing house	Literary agent
2020	Douglas Stuart	Shuggie Bain	Picador	Curtis Brown
<p>Translation deals: <i>Arabic:</i> Sefsafa; <i>Bulgarian:</i> Labyrinth Publishing House; <i>Catalan:</i> Edicions de 1984; <i>Chinese Complex:</i> Rye Field Publishing Co.; <i>Chinese Simple:</i> Yilin Press; <i>Croatian:</i> Fraktura; <i>Czech:</i> Paseka; <i>Danish:</i> Politikens Forlag; <i>Dutch:</i> Nieuw Amsterdam; <i>Estonian:</i> Postimees; <i>Finnish:</i> WSOY; <i>French:</i> Editions Globe; <i>Georgian:</i> Bakur Sulakauri; <i>German:</i> Hanser Verlag; <i>Greek:</i> Metaichmio Publishing; <i>Hebrew:</i> Lesa Books; <i>Hungarian:</i> Park Kiado; <i>Italian:</i> Arnoldo Mondadori Editore; <i>Japanese:</i> Hayakawa Publishing Inc; <i>Korean:</i> Coho Books; <i>Lithuanian:</i> Baltos Lankos; <i>Marathi:</i> Mehta Publishing House; <i>Mongolian:</i> Saruul Publishing; <i>Norwegian:</i> Gyldendal Norsk Forlag; <i>Polish:</i> Wydawnictwo Poznanskie; <i>Portuguese (Portugal):</i> Penguin Random House; <i>Portuguese (Brazil):</i> Editora Intrinseca; <i>Romanian:</i> Pandora/TREI; <i>Russian:</i> Eksmo Publishers; <i>Serbian:</i> IPC publisher; <i>Sinhala:</i> Subavi Publishers; <i>Slovak:</i> Ikar; <i>Slovenian:</i> Mladinska Knjiga; <i>Spanish:</i> Editorial Sexto Piso; <i>Swedish:</i> Albert Bonniers Forlag; <i>Tamil:</i> Kaaluchavadu; <i>Turkish:</i> Can Yayinlari; <i>Ukrainian:</i> FORS; <i>Vietnamese:</i> Huy Hoang Cultural</p>				
2019	Bernardine Evaristo	Girl, Woman, Other	Hamish Hamilton	Sonder & Tell
<p>Translation deals: <i>Arabic:</i> Masaa; <i>Portuguese (Brazil):</i> Companhia das Letras; <i>Bulgarian:</i> Egmont; <i>Chinese Simple:</i> Shanghai Translation; <i>Chinese Complex:</i> Commercial Press; <i>Croatian:</i> Profil; <i>Czech:</i> Host; <i>Danish:</i> Gads Forlag; <i>Estonian:</i> Rahva Raamat; <i>Finnish:</i> WSOY; <i>French:</i> Globe; <i>Georgian:</i> Palitra; <i>German:</i> Tropen; <i>Greek:</i> Dardanos; <i>Hungarian:</i> Europa; <i>Icelandic:</i> Forlagid; <i>Italian:</i> Sur; <i>Japanese:</i> Hakusuisha; <i>Korean:</i> GimmYoung; <i>Lithuanian:</i> Alma; <i>Dutch:</i> De Geus; <i>Norwegian:</i> Gyldendal; <i>Polish:</i></p>				

Poznanskie; *Portuguese*: Elsinore; *Romanian*: Corint; *Russian*: Eksmo; *Serbian*: Sluzbeni List; *Sinhala*: Sarasavi; *Slovak*: Inaque; *Slovenian*: Cakarjeva Zalozba; *Spanish*: AdN; *Swedish*: Bonnier; *Turkish*: Dogan Kitap; *Ukrainian*: Fabula

2019	Margaret Atwood	The Testaments	Chatto & Windus	Curtis Brown
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Translation deals: *Arabic*: Kalimat; *Azerbaijani*: Qanun; *Bosnian*: Buybook; *Bulgarian*: Orange Books; *Catalan*: Acantilado; *Chinese Complex*: Ten Points Publishing; *Chinese Simple*: Shanghai Translation Pub. Ho.; *Croatian*: Lumen; *Czech*: Argo Publishers; *Danish*: Lindhardt & Ringhof; *Dutch*: Prometheus/Bert Bakker; *Estonian*: Varrak; *Finnish*: Otava Publishing Company; *French*: Editions Robert Laffont; *German*: Berlin Verlag; *Greek*: Psychogios Publ Co Greece; *Hebrew*: Kinneret Zmora Bitan; *Hungarian*: Libri Kiado; *Italian*: Ponte Alle Grazie SpA; *Japanese*: Hayakawa Publishing Inc; *Korean*: Minumsa Publishing Co; *Latvian*: Zvaigzne ABC Publishers; *Lithuanian*: Baltos Lankos; *Macedonian*: Begemot; *Montenegrin*: Novaa Knjiga; *Norwegian*: Aschehoug & Co; *Polish*: Wielka Literara; *Portuguese (Brazil)*: Editora Rocco; *Portuguese (Portugal)*: Bertrand Editora; *Romanian*: Editura Art; *Russian*: Eksmo Publishers; *Serbian*: Laguna; *Slovenian*: Mladinska Knjiga; *Spanish*: Editora Moderna Salamandra; *Swedish*: Norstedts; *Tamil*: Ethir Veliyedu; *Thai*: Library House Bangkok; *Turkish*: Dogan ve Egmont; *Ukrainian*: Family Leisure Club

2018	Anna Burns	Milkman	Faber & Faber	David Grossman
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Translation deals (only target languages): Arabic, Catalan, Chinese Simple, Chinese Complex, Croatian, Czech, Danish, Dutch, Finnish, French, German, Greek, Hindi, Hungarian, Indonesian, Italian, Japanese, Korean, Lithuanian, Portuguese, Romanian, Russian, Slovak, Slovenian, Sinhala, Spanish, Swedish, Turkish, Vietnamese

2017	George Saunders	Lincoln In The Bardo	Penguin Random House	Curtis Brown
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Translation deals: *Swedish*: Albert Bonniers Forlag (2018); *Chinese Complex*: China Times Publishing Company (2016); *Greek*: Ikaros Publishing - N. Karydis & Cie Epe (2017); *Portuguese*: Editora Schwarcz S.A. (2018); *German*: Penguin Random House Verlagsgruppe GmbH (2021); *Italian*: Giangiacomo Feltrinelli Editore S.r.l. (2017); *Turkish*: Tudem Yayin Grubu (2017); *Catalan*: Edicions de 1984, S.L. (2018); *Spanish*: Editorial Planeta de Agostini, S.A. Division Editorial (2017); *Norwegian*: Gyldendal Norsk Forlag (2016); *Danish*: Gyldendal (2018); *Dutch*: Uitgeverij De Geus BV (2017); *Croatian*: Vukovic & Runjic (2017); *Finnish*: Siltala Publishing (2017); *French*: Fayard (2017); *Portuguese*: Relogio D'Aqua Editores (2017); *Hebrew*: Keter Books (2005) Ltd. (2017); *Hungarian*: Edesviz Kiado (2017); *Polish*: Spoleczny Instytut Wydawniczy Znak, Sp. z.o.o. (2017); *Korean*: Munhakdongne Publishing Corp (2017); *Japanese*: Kawade Shobo Shinsha. Ltd. Publishers (2017); *Romanian*: SC Humanitas SA. (2017); *Azerbaijani*: TEAS PRESS Publishing House (2017); *Arabic*: Athar Publishing House (2018); *Czech*: Pavel Dobrovsky - BETA s.r.o. (2018); *Serbian*: Geopoetika Publishing (2018); *Ukrainian*: THE OLD LION PUBLISHING HOUSE (2018); *Estonian*: Eesti Raamat (2018); *Vietnamese*: Nha Nam Publishing Communications Joint Stock Company (2018); *Lithuanian*:

Leidyklaa Sofoklis, UAB (2018); <i>Bulgarian</i> : List 2016 Publishing House (2019); <i>Bahasa (Indonesian)</i> : Kepustakaan Populer Gramedia (KPG) (2019); <i>Slovenian</i> : Zavod Litera (2020); <i>Chinese Simple</i> : Shejiang Literature and Art Publishing House (2021); <i>Russian</i> : EXEM Licence Limited (2017)				
2016	Paul Beatty	The Sellout	Oneworld Publications	The Wylie Agency
<i>Translation deals (only target languages)</i> : Azerbaijani, Bosnian, Portuguese (Brazil), Chinese Simple, Chinese Complex, Croatian, Catalan, Czech, French, German, Greek, Persian, Hebrew, Italian, Korean, Arabic, Dutch, Norwegian, Polish, Portuguese, Romanian, Russian, Serbian, Spanish, Slovak, Swedish, Turkish, Ukrainian				
2015	Marlon James	A Brief History Of Seven Killings	Oneworld Publications	Trident Media Group
<i>Translation deals</i> : <i>Dutch</i> : Lebowski; <i>Italian</i> : Sperling & Kupfer; <i>French</i> : Albin Michel; <i>Spanish</i> : Malpaso; <i>Russian</i> : Exmo; <i>Swedish</i> : Albert Bonniers Forlag; <i>German</i> : Heyne; <i>Romanian</i> : Litera International S.R.L.; <i>Chinese</i> : Dook Publishing; <i>Polish</i> : Literackie; <i>Greek</i> : Aiolos Publications; <i>Portuguese</i> : Intrinseca; <i>Catalan</i> : Bromera; <i>Bosnian</i> : BuyBook Publishing; <i>Ukrainian</i> : Old Lion Publishing House; <i>Korean</i> : Munhakdongne Publishing Group; <i>Turkish</i> : Pegasus Yayinlari; <i>Norwegian</i> : Mime Forlag AS; <i>Serbian</i> : IPC Media; <i>Portuguese</i> : Relogio D'Agua Editores; <i>Japanese</i> : Hayakawa Publishing Corp; <i>Polish</i> : Storyside; <i>Arabic</i> : Al Kotob Khan				
2014	Richard Flanagan	The Narrow Road To The Deep North	Chatto & Windus	The Wylie Agency
No information provided				
2013	Eleanor Catton	The Luminaries	Granta	United Agents
<i>Translation deals</i> : <i>Albanian</i> : Ombra GVG; <i>Bulgarian</i> : Labirynt; <i>Chinese Complex</i> : Linking Press; <i>Chinese Simple</i> : Phoenix-Power Cultural Development; <i>Croatian</i> : Oceanmore; <i>Czech</i> : Argo; <i>Dutch</i> : Ambo Anthos; <i>Finnish</i> : Siltala; <i>French</i> : Buchet-Chastel; <i>German</i> : btb (Random House); <i>Greek</i> : Polaris; <i>Hebrew</i> : Am Oved; <i>Hungarian</i> : Europa; <i>Italian</i> : Fandango; <i>Japanese</i> : Iwanami; <i>Korean</i> : Dasan; <i>Lithuanian</i> : Baltos Lankos; <i>Macedonian</i> : TRI; <i>Marathi</i> : Saraswati; <i>Norwegian</i> : Cappelen Damm; <i>Polish</i> : Literackie; <i>Portuguese (Brazil)</i> : Globo; <i>Portuguese (Portugal)</i> : Bertrand; <i>Romanian</i> : Editura Art; <i>Russian</i> : Azbooka-Atticus; <i>Serbian</i> : Laguna; <i>Spanish</i> : Siruela; <i>Swedish</i> : Brombergs; <i>Turkish</i> : Pegasus; <i>Ukrainian</i> : Ridna Mova				
2012	Hilary Mantel	Bring Up The Bodies	4th Estate	A.M. Heath
<i>Translation deals</i> : <i>Albanian</i> : Dituria; <i>Bulgarian</i> : Ednorog Publishing House; <i>Chinese Complex</i> : Commonwealth; <i>Chinese Simple</i> : Shanghai Translation Publishing House; <i>Croatian</i> : VBZ Publishers;				

Czech: ARGO Publishers - Czech; *Danish*: Rosenkilde & Bohn Aps; *Dutch*: Meridiaan Uitgevers BV; *Estonian*: Kirjastus Pegasus OÜ (Estonia); *Finnish*: Teos Publishers; *French*: Sonatine Editions; *German*: DuMont Verlag; *Greek*: Papyrus Publishing Group; *Hebrew*: Babel; *Hungarian*: Libri Kiado; *Italian*: Fazi Editore s.r.l.; *Japanese*: Hayakawa Shobo; *Korean*: Munhakdongne Publishing Co., Ltd.; *Latvian*: Zvaigzne ABC Publishers, Ltd.; *Lithuanian*: UAB Sofoklis; *Macedonian*: TRI Publishing Center; *Norwegian*: Forlaget Press (Norway); *Polish*: Sonia Draga; *Portuguese (Brazil)*: Todavia; *Portuguese (Europe)*: Editorial Presenca; *Romanian*: Grup Media Litera; *Russian*: Azbooka - Atticus Publishing; *Serbian*: Carobna Knjiga; *Spanish*: Editorial Planeta SA; *Swedish*: Weyler Forlag; *Thai*: Earnest Publishing; *Turkish*: Alfa Basim Yayim; *Ukrainian*: Ranok PH; *Vietnamese*: Nha Nam Publishing and Communications JSC

2011	Julian Barnes	The Sense of an Ending	Jonathan Cape	United Agents
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Translation deals: *Albanian*: PEGI Publishing House; *Arabic*: Kalimat Group (Rewayat Company); *Armenian*: Darak 2019 CJSC; *Azerbaijani*: TEAS Press; *Bulgarian*: Obsidian; *Catalan*: Llibres del 9 Angle, SL; *Chinese Simple*: Yilin Press, Ltd; *Chinese Complex*: Commonwealth Publishing Co., Ltd.; *Croatian*: V.B.Z. d.o.o.; *Czech*: Euromedia Group, a.s.; *Danish*: Gyldendal; *Dutch*: Atlas; *Estonian*: Kirjastus Varrak; *Finnish*: Werner Soderstrom Oy; *French*: Le Mercure de France; *Galician*: Rinoceronte Editora SLU; *Georgian*: Diogene Publishers; *German*: Verlag Kiepenheuer & Witsch GmbH & Co. KG; *Greek*: Metaixmio Publishing S.A.; *Hebrew*: Modan Publishers; *Hungarian*: Partvonal; *Icelandic*: Bjartur-Veröld; *Italian*: Emons Edizioni; *Japanese*: Shinchosha Publishing Co., Ltd.; *Korean*: Dasan Books Co., Ltd.; *Latvian*: Zvaigzne ABC Publishers; *Lithuanian*: Baltos Lankos; *Macedonian*: Tri Publishing Centre; *Malayalam*: DC BOOKS; *Marathi*: Padmagandha Prakashan; *Mongolian*: Tagtaa Publishing LLC; *Norwegian*: Cappelen Damm AS; *Persian*: Zaryab Publishing House; *Polish*: PARLATON Remigiusz Ptasznik; *Portuguese (Brazil)*: Editora Rocco Ltda; *Portuguese (Portugal)*: Quetzal Editores; *Romanian*: NEMIRA Publishing House; *Russian*: Azbooka-Atticus; *Serbian*: Geopoetika Publishing House; *Slovak*: Artforum spol. s.r.r.o.; *Slovenian*: Mladinska Knjiga Zalozba d.d.; *Spanish*: Editorial Anagrama SA; *Swedish*: Forum Bokförlag; *Thai*: Lighthouse Publishing; *Turkish*: Ayrinti Yayinlari; *Ukrainian*: ECEM Media GmbH (aka Tempora LLC); *Vietnamese*: Nha Nam Publishing and Commnication JSC

2010	Howard Jacobson	The Finkler Question	Bloomsbury	Curtis Brown
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Translation deals: *Albanian*: Morava Publishing; *Bulgarian*: Ciela Publishing House; *Catalan*: Edicions 62; *Chinese Complex*: Yuan-Liou Publishing Co.; *Chinese Simple*: Shanghai Translation Pub. Ho.; *Croatian*: Algoritam Publishers; *Czech*: Euromedia Group; *Danish*: Turbine Forlaget; *Dutch*: Prometheus/Bert Bakker; *Estonian*: Pegasus; *French*: Editions Calmann-Levy; *German*: DVA; *Greek*: Psychogios Publ Co Greece; *Hebrew*: Keter Publishing House; *Hungarian*: Noran Publisher; *Italian*: La nave di Teseo; *Korean*: EunHaeng Namu; *Lithuanian*: Metodika; *Macedonian*: ARS Studio; *Norwegian*: Schibsted; *Polish*: Swiat Ksiazki; *Portuguese (Brazil)*: Bertrand Editora; *Portuguese (Portugal)*: Porto Editora; *Romanian*: RAO International Publishing Company; *Russian*: Azbooka-



Klassika; *Serbian*: Sezam Book Publishing House; *Slovak*: Albert Marencin; *Slovenian*: Učila International; *Spanish*: Roca Editorial; *Turkish*: Pegasus Yayıncılık

2009	Hilary Mantel	Wolf Hall	4th Estate	A.M. Heath
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Translation deals: *Albanian*: Dituria; *Arabic*: Arab Scientific Publishers; *Bosnian*: BTC Sahinpasic; *Bulgarian*: Ednorog Publishing House; *Chinese Complex*: Commonwealth; *Chinese Simple*: Shanghai Translation Publishing House; *Croatian*: VBZ Publishers; *Czech*: ARGO Publishers - Czech; *Danish*: People's Press (Denmark); *Dutch*: Meridiaan Uitgevers BV; *Estonian*: Kirjastus Pegasus OÜ (Estonian); *Finnish*: Teos Publishers; *French*: Sonatine Editions; *German*: DuMont Verlag; *Greek*: Papyrus Publishing Group; *Hebrew*: Babel; *Hungarian*: Libri Kiado; *Italian*: Fazi Editore s.r.l.; *Japanese*: Hayakawa Shobo; *Korean*: Munhakdongne Publishing Co., Ltd.; *Latvian*: Zvaigzne ABC Publishers, Ltd.; *Lithuanian*: UAB Sofoklis; *Macedonian*: TRI Publishing Center; *Norwegian*: Forlaget Press (Norway); *Polish*: Sonia Draga; *Portuguese (Brazil)*: Todavia; *Portuguese (Europe)*: Editorial Presenca; *Romanian*: Grup Media Litera; *Russian*: Azbooka - Atticus Publishing; *Serbian*: Mladinska Knjiga Belgrade; *Slovenian*: Cankarjeva Založba; *Spanish*: Editorial Planeta SA; *Swedish*: Weyler Forlag; *Thai*: Earnest Publishing; *Turkish*: Alfa Basım Yayım; *Ukrainian*: Ranok PH; *Uygur*: Xinjiang People's Publishing House; *Vietnamese*: Nha Nam Publishing and Communications JSC

