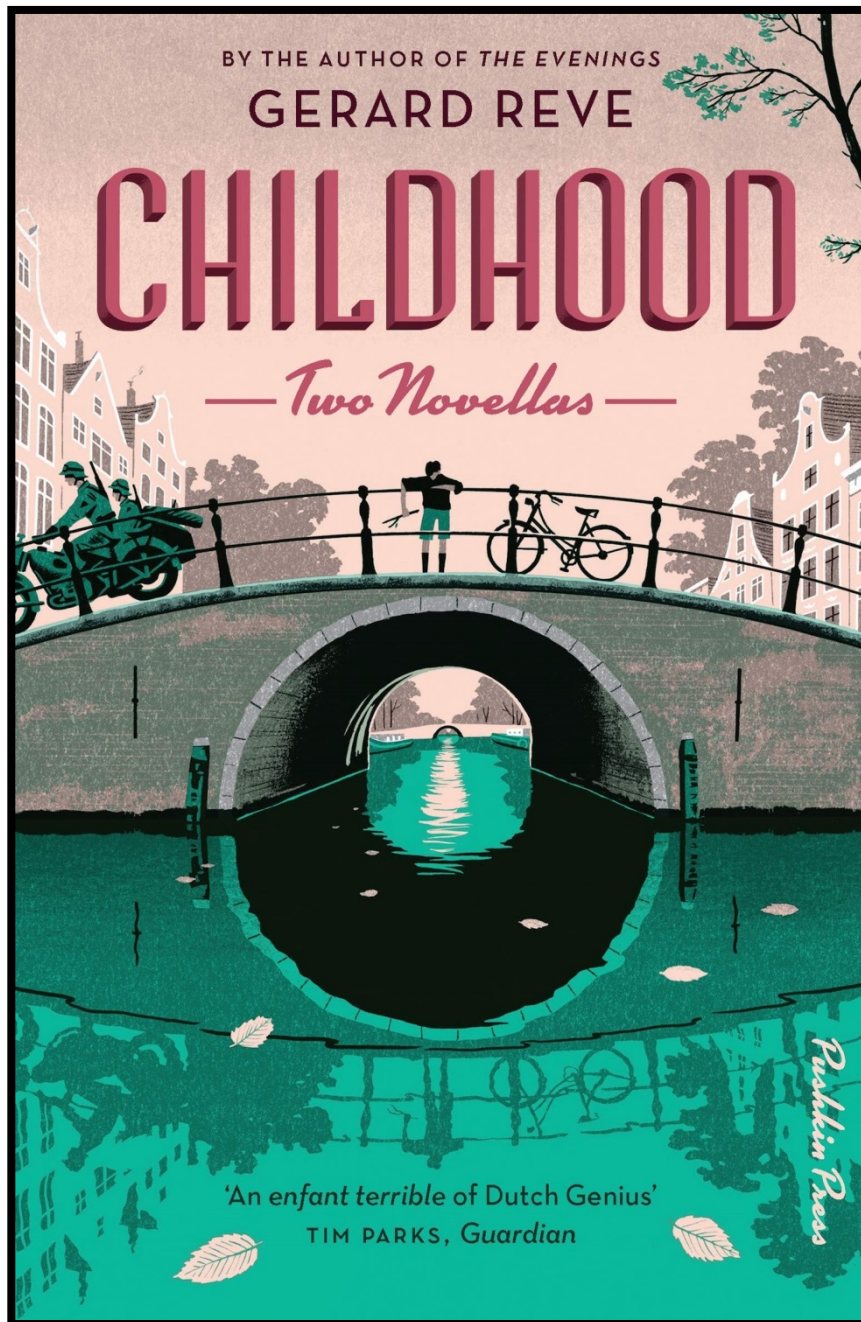


A STUDY ON THE DYNAMICS IN THE DUTCH-
ENGLISH LITERARY FIELD OF 2013-2018



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Cover image © 2018 Pushkin Press. This image perfectly shows an important change in dynamics in the Dutch-English literary field since the mid-twentieth century – it is possible for Dutch canonical authors to establish a reputation in Anglophone countries, even post-mortem. To promote and sell these newly packaged stories, the British publisher chose to simply put ‘By the author of *The Evenings*’ prominently on the hardcover, referring to the Dutch writer’s qualities, and his alone.

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Foreword

Even before I started studying translation at Utrecht University, I was convinced I would find it a beautiful profession – to really inhabit a text and to unravel its style, its tone, its rhythm, to find out what characterises that text, while at the same time being a creative force, recreating those distinguishing features in another language. I had this image of myself, sitting in a little attic room surrounded by books, on a quest to find the one word that fitted, all the while having an intense conversation with my texts.

I have learned so much during my Master's – about translation competences, translation studies, about reflecting. And because of that reflection I came to the conclusion that the initial image I had of myself as a literary translator only partially matched 'reality'. A translator is not solely a producer of texts but plays a role in something much bigger: the worldwide literary field. His or her activities are not confined to that little attic room and translation is far from a solitary act practiced in a vacuum, as translators and their target texts (in the making) are actively engaged in conversations with society, other fields of study and domains, other cultures, pasts, and literatures.

Thus, by studying the way these texts are produced and spread, and what influence which actors have in that process, observations can be made about cultural identities, international cultural hierarchies and tendencies in the worldwide literary market by researching (the translations of) literary works. This is very different to the way I had always regarded studying translators and translations, and it really sparked my interest. Therefore, in this thesis I want to free myself from the image of the solitary hermit-translator and I will attempt to contribute to the sociological branch of Translation Studies by focusing on a relatively untrodden field of study: the literary field of English translations of Dutch-language literature.

1. Introduction

In the past few decades, translators, translations and their influence on society and culture have gradually become more acknowledged, recognised and appreciated. Before that, they had, in the eyes of readers and scholars of (comparative) literature,

a rather low status. It [wa]s tacitly admitted and agreed upon that a literary work of art should be read in the original [...] [Literary scholarship] has traditionally confused the study of literature with the ingenious construction of interpretations (which the analysis of translation is obviously not), and a work's eligibility for study with the prestige it enjoys (which translations generally do not). In such a context, the only sanctioned preoccupation with translation is that of limiting the damage and sacrosanctness of the original' (Vanderauwera 6).

Gradually, scholars and critics started to recognise the value of translation and its role in society and culture. This became apparent not only by way of the inception of a new field of research, Translation Studies (TS), which first arised in small, multilingual countries and focused on various aspects of translation as a phenomenon, but also in the new ways Comparative Literature Studies (CLS) and sociology approached translation. Flemish CLS and TS scholar Ria Vanderauwera observed a change in paradigm in her 1985 research on English translations of Dutch-language literature between roughly 1960 and 1980: 'Recent changes in literary studies focusing more on the "context" of literature and the ways in which it is "processed" or "transformed" will obviously affect comparative literature as well, and create a climate favorable to the study of translation in general' (149). Scholars started to acknowledge the key position translation has (and has had) in the evolution and development of culture. They concentrated less on the relationship of the translated text with the 'holy' original, or as André Lefevere described it, the normative approach, 'provid[ing] translators with certain guidelines, do's and don'ts' (1981; 68), but more on analyses based on 'questions about the functioning of translations in their contexts of production and reception' (Heilbron & Sapiro 94). These scholars, amongst whom Itamar Even-Zohar, who began to analyse culture and translations from different, sociological and systemic points of view, stressed the importance of context and 'netwerken en instanties. [Zij beschouwden] de vertaling als sociale handeling' (Broomans 262).

Around the end of the twentieth century, sociological TS really won ground, and target texts were 'steeds meer in een culturele context geplaatst en ook de actoren, de

vertalers en hun netwerken, [waren] onderwerp van studie geworden' (Broomans 262). Especially after the turn of the century, the sociological way of doing research was further developed into the field theory, and nowadays 'recente mondialiseringsprocessen' give 'nieuwe impulsen en accenten' to TS and sociological research dealing with international exchanges of culture (Ton Bevers *et al.* 11). Ever since that, scholars regard translations and their sociological contexts as indispensable in the international cultural field – and in the literary field as well –, both as a cultural and literary product and as a bridge between different languages and cultures. This field, according to Kees van Rees and Gillis J. van Dorleijn, could be defined as 'een subveld van het culturele veld' (15), but more about that later. Translated texts even lie at the heart of the cultural and literary identity of a certain language area, as Reine Meylaerts, among others, argues: 'Identiteit [...] is een dialogisch en differentieel fenomeen. Literaire identiteit komt tot stand in interactie, soms zelfs in confrontatie met andere literaturen: via import van literaire vertalingen, via kritisch vertoog over andere literaturen, via relaties tussen literatoren, via institutionele contacten [...]' (1).

This thesis explores the dynamics in a subfield of the literary field: the field surrounding English translations of Dutch-language narrative prose between 2013 and 2018. I will approach this field with a methodology drawn from recent research within sociological TS, but also fall back and reflect on Ria Vanderauwera's *Dutch Novels Translated into English: The Transformation of a "Minority" Literature* (1985), in which she studied the same cultural subfield between the late 1950s and 1980. This will enable me to make a comparison with the way the field was structured in the past – have things changed during these years, and if so, what were these changes and what drove them? Even though I will make use of a different theoretical framework, my study could be seen as an update of Vanderauwera's. She drew most of her methodological and theoretical devices from Even-Zohar's polysystem theory, but developments within sociological TS since the 1980s have found this theory outdated and provided me with a more suitable theory for this kind of research: the field theory, which will be discussed in Chapter 3. The comparison I aim to make between the two periods will be at the level of final conclusions and is arguably unaffected by the methodologies used to draw them.

Field theorists believe the actors working within a cultural field are a driving force when it comes to its dynamics. They approach every cultural (sub)field by studying the relevant actors, their behaviour, beliefs, and relationships to each other and the field on the

whole. Thus, pivotal in my research will be the actors that play and have played a role in the subfield during the past six years.

2. Research question and thesis outline

As explained in my introduction, this thesis could be characterised as a sociological inquiry into a specific corpus in the field of TS: it consists of all the English translations of Dutch-language narrative fiction published between 2013 and 2018. To approach this corpus, I have formulated the following research questions:

What are the dynamics in the field of Dutch-English literary translation in the period 2013-2018 and how do these dynamics compare to those in the period 1960-1980?
What changes and developments are caused by these dynamics and how can they be explained?

In defining the source language – Dutch –, I chose to exclude novels that were originally brought out by Flemish publishers, as the Flemish field has ‘een eigen status [...], een eigen geschiedenis, eigen instituties en spelers en [is] bovendien met eigen maatschappelijke systemen verbonden’ (Kees van Rees & Gillis J. Dorleijn 23). However, some Flemish authors have been published by Dutch houses during the past six years, which is why it should be noted that allusions to ‘Dutch’ literature hereafter refer to ‘Dutch-language’ novels, and not work by Dutch authors alone. Moreover, I solely worked with translations of prose fiction. In the fields of, for example, non-fiction or children’s literature, much different dynamics are at play. Next to that, Vanderauwera’s research, whose conclusions I will compare to mine, also primarily focused on prose fiction. The target language I selected is English, which mainly consists of British and American varieties, but some Australian publications are also included.

In the field theoretical approach that I take, the actors involved in the presentation, production and distribution of cultural products in a cultural field, and the connections between them, play a crucial role when it comes to its dynamics. Thus, to answer my research question, to make observations about the current state of the Dutch-English literary subfield and to draw conclusions about the way its dynamics have changed since Vanderauwera’s research, I will focus on the roles different actors play in this field and use them as a starting point. The central role of actors in the field is reflected in the outline of my thesis. In Chapter 3, I will present key theoretical concepts from field theory to analyse the literary field, its relevant actors and their potential relationships. In Chapter 4, I will explain my methodologies for the collection of my quantitative data, mainly based on the database of the

Dutch Foundation for Literature, as well as the qualitative data, which I gained from secondary literature and conversations with a number of actors. Chapter 5 consists of a historical framework and deals with the dynamics in the field roughly between 1960, which is the beginning of Vanderauwera's corpus, and 2010. In Chapter 6, 7, 8 and 9, my research results will be presented and categorised per group of actors. Chapter 6 is an analysis of my quantitative data, a list of all English translations of Dutch literature published between 2013 and 2018; in Chapter 7 the source culture, Dutch actors – the Dutch Foundation for Literature, source publishers and foreign rights managers – will be discussed; Chapter 8 focuses on actors operating in the target culture, and Chapter 9 deals with the intermediaries: translators. In Chapter 10, I will draw conclusions from both quantitative and qualitative analyses and compare these to Vanderauwera's results from the 1980s.

3. Theoretical framework

Before I can contribute something to sociologically-oriented TS, or even start my own research, theoretical tools are needed. In this thesis, I will compare my period of research with the past, for which Vanderauwera's research is a logical choice because of the rigour of her work that concerns the relevant period 1960-1980. Vanderauwera approached her field of research drawing from polysystem theory, which is arguably the first real sociological theory of culture, and, with that, the literary sector too. In my research I will make use of ideas and tools derived from the field theory, a later approach that explains culture and literature as a network of connected fields.

I will not give an exhaustive discussion of the roots and development of sociological TS but will rather focus on field theory: what it entails and how it can be used to discover how Dutch literature finds and found its way in Anglophone countries.

3.1. *Polysystem theory*

Since Even-Zohar, and with him, amongst others, Gideon Toury and José Lambert, started to regard worldwide culture as a system, CLS began to research the implications of such theory on literature too. Polysystem theory described 'a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent' (Even-Zohar, 1979; 290). According to polysystem theorists, that literary system, its dynamics and trends should always be kept in mind when studying a literary work. The system is kept running because literatures, actors and language areas partake in an ongoing struggle for a primary, canonical position, and conservative and innovative systems rotate in the 'dynamic hierarchy' of the (inter)national system (Munday 171). Crucially, in the polysystem, the importance of translated texts was no longer underestimated – translations play a significant role in the dynamic Even-Zohar describes. According to his theory, they either have a primary or a secondary position, which influences the translators' strategies. In these strategies, mainly the situation in the target culture is of importance. Polysystem theory often discusses how cultural systems affect the way a text is translated and aims to formulate universal laws to research translation strategies.

Around the end of the twentieth century, more and more scholars criticised the polysystem theory. The most important remarks concerned the fact that polysystem theory

focuses on formulating universal laws and models to describe the worldwide literary system – an impossibility, according to critics. It was often found too generalising and deterministic, while at the same time remaining abstract regarding the formulation of practical research methods: it was based on the belief that the dynamics in the field could be explained according to certain models, but theorists failed to develop methods that could really be tested. Therefore, cultural sociologists moved towards a new, updated theory to study global cultural dynamics: field theory.

3.2. Field theory

In contrast to polysystem theorists, field theorists do not aim to describe a worldwide system according to patterns and laws that could be distilled and predicted: they regard cultural dynamics in terms of a cultural field, in which different kinds of actors (their positions, background, taste, motivation and choices), their connection to each other, and the resulting interactions are of paramount importance. The field theory originates in Pierre Bourdieu's work, one of the most prominent and influential sociologists. He initiated research on the cultural field 'als de ruimte van culturele plaatsbepalingen of positioneringen die op een gegeven moment in een bepaalde samenleving mogelijk zijn' (Kees van Rees & Gillis J. Dorleijn 15-16), which underscores the non-deterministic nature of his field theory. The cultural field, he argues in his work 'The Field of Cultural Production, or the Economic World Reversed', 'omvat de verzameling organisaties of groepen actoren die zich bezighouden met de productie, distributie, promotie en consumptie van symbolische goederen en praktijken op het terrein van cultuur, kunst, religie enzovoort' (Kees van Rees & Gillis J. Dorleijn 15-16). Similar to polysystem theorists, he stresses the importance of context, but focuses on the influence of institutes and individual actors on a specific cultural product. A national cultural field, existing of several subfields that also influence each other, is constantly changing because of the actors involved. The literary field is seen as one of those subfields. Because of globalization and the increased exchange of cultural products, cultural and literary fields do not end at the national borders but are part of 'een "wereldcultuurstelsel" [...], zoals Abram de Swaan het heeft genoemd' (Heilbron 207). In this 'stelsel', cultural (power) dynamics can be observed at a global scale. However, because these dynamics are mainly caused by the actions of and connections between different actors, they cannot be predicted. The field does not behave according to a set of rules but is always changing. Field theorists therefore agree that it is futile to try to create a universally

applicable model of how and why some literary and translational trends occur, but they see value in trying to understand the literary field by focusing on describing and analysing the actors' different roles and relationships to each other and to cultural trends on the macro-level. Because I will study a subfield with a field theoretical frame in mind, this thesis does not deal with universal laws, but with the poetics, motivations, and actions of the actors involved in the production process of English translations of Dutch literature, and with sociological questions 'about the stakes and functions of translations, their agencies and agents, the space in which they are situated and the constraints [...] that circumscribe them' (Heilbron & Sapiro 95).

3.3. *Actors*

Not much research has been done about individuals and institutes (Zajas 4), even though it could contribute significantly to our understanding of the literary field – or more specifically: the field of literary translation –, as scholars such as Daniel Simeoni, Andrew Chesterman, Johan Heilbron and Gisèle Sapiro have argued. In all of this, it is key to realise that a translation is never produced in a vacuum, and it is even more unthinkable it would find its own way to a target audience. Pawel Zajas states that even though some trends in the literary field could easily be explained by 'components such as "market" [or] "political context"', there is also a 'need to follow carefully the connections among individual actors without limiting their scope and heterogeneity' (5). Among actors involved in the literary field are certain institutes, with or without their own cultural policy and governmental support, and other 'cultuurbemiddelaars' (Broomans 263): authors, translators, critics, journalists, booksellers, literary agents and scouts, publishers, editors, foreign rights managers, and so on. These actors function within specific contexts, from a certain position in the literary field and deal with constraints that arise out of their confrontation with other actors and certain aspects of the literary market, which in turn influence their actions. Similarly, they can play different roles in the literary field – they are often traditionally associated with specific roles (i.e.: a translator is always a target text producer) – and can have different connections to other actors working in the field.

3.3.1. Contexts

When studying professionals and institutes working in the literary field, it is important to realise they function within a specific context: on the micro-level this context could be the

company or institute an actor is employed by, but equally interesting to field theory is the macro-level.

The literary field is always moving on a national scale, but also on a global one, because of the exchanges and connections between different cultures. Field theory deals with these exchanges – translations – and therefore, international actors and international contexts play a role. Actors operating at the target end of a literary translation work under very different circumstances than actors at the source end, depending on the position of the country (or genre, for that matter) in the hierarchy of the world-wide literary market. This hierarchy has been the object of study since the beginning of cultural sociology.

In his sociological work, Bourdieu mentions political, economic and cultural power relations, and he divides the last: ‘the power relations between linguistic communities as assessed by the number of primary and secondary speakers [...] and the symbolic capital accumulated by different countries within the relevant field of cultural production’ (Heilbron & Sapiro 95). Bourdieu makes a distinction between symbolic, cultural capital – which here means status, or prestige – and economic, material capital, or money. Symbolic capital and cultural power is unequally distributed among different countries and language areas through history: there are, and always have been, cultural centres and peripheries. Since Bourdieu’s work, scholars have been observing the global mechanisms of the field, with the centre-periphery model as one of their results. Bevers *et al.* mention the model by American sociologist Immanuel Wallerstein – though he constructed it with the capitalist system in mind – and show it is also applicable to the cultural and literary field. In this model there never exists only one single centre or a well-defined periphery – there are always several. For every form of art, the field’s structure could be much different as well. According to Wallerstein’s model, semi-peripheries also exists. In the literary field, these would consist of areas ‘die niet werkelijk centraal zijn maar evenmin perifeer zijn, en die een tussenschakel kunnen vormen tussen centrum en periferie’ (Bevers *et al.* 13). The peripheries consist of language areas whose status and influence are insignificant to the big picture, while the centres have most prestige and enjoy a prominent position.

According to Lefevre, by studying translations and the actors involved in its production process, observations can be made about the hierarchy in the literary field, as a translation ‘tries to carry a work of literature over from one system into another, [and it] represents a compromise between two systems’ (1982; 7). Moreover, the unequal distribution of cultural (symbolic) power among the centres and (semi-)peripheries is visible in ‘de omvang van de culturele productie (groot in de centra en minder groot in de periferie) en op

de mate waarin die productie een voorbeeldfunctie heeft (centra zijn toonaangevend, de periferie is meegaand en volgzaam)' (Bever *et al.* 13). Quantity – the size of the national literary market – as well as quality – or rather status, canonicity – influence the distribution of power and the way the field is structured. Heilbron, who has been intensively studying the translational flows and power dynamics between different language areas and cultures as well, describes 'een hiërarchische structuur [...] waarbij de verhouding van het aantal vertalingen *in* en vertalingen *uit* een taal een aanwijzing vormt voor de importafhankelijkheid of exportgerichtheid van een land en daardoor van de plaats van dat land in het wereldvertaalsysteem' (Heilbron 208). In his studies about the centre-periphery model he concludes that generally, central languages and literatures are more closed because of their status and exemplary role for the rest of the field: they mainly export literature, whereas peripheral countries largely rely on the import of translated literature. At the time of his study, Heilbron observed that 'voor iedere zes boeken die in het Nederlands worden vertaald er één uit het Nederlands wordt vertaald' (208), and the UK and the US specifically imported very little foreign (Dutch) literature. Central language areas generally are 'uiterst selectief' (Van Voorst 30), passive, indifferent and have a 'afwachtende houding tegenover buitenlandse prestaties' (Heilbron 209). This passive attitude could have to do with the size of their internal market and cultural production, as Robert Escarpit already found in 1966: dominant and central language areas have a large and rich internal market. Even though, hypothetically, every literature could be receptive to foreign influences, the centre has no direct reason to import foreign texts. Indeed, Vanderauwera concludes in her study, this is also the case for the central Anglophone area: 'contemporary English literature has no urgent need for foreign texts, genres or themes, especially if they do not come from the Third World, political dissidents or areas in revolutionary turmoil' (21). According to Heilbron, this is opposed to the peripheral areas, where '[er] aandachtig [wordt] gevolgd wat zich in de internationale centra afspeelt, [er] veel wordt vertaald, en buitenlandse voorbeelden dikwijls een bijzondere aantrekkingskracht [hebben]' (209). The smaller peripheral countries grow dependent on the centre, and the translation flows remain 'highly uneven, flowing from the centre toward the periphery rather than the reverse' (Heilbron & Sapiro 96). According to field theory, much communication and cultural exchanges between (semi-)peripheries also travel via an international centre – once authors or novels receive a lot of attention in central countries, (semi-)peripheral countries tend to follow their lead (Heilbron 242). Also, because of their dominant position in the literary field, central literatures have often been equated with canonical literature, which ties in with the idea that elites from peripheral countries tend to

look up to elites from central countries. Thus, next to the power struggle at a macro-level, Bourdieu argues that the literary field is characterised by ‘de continue machtsstrijd tussen actoren in het literaire veld en de constructie van geloof in symbolische producten’ (Bourdieu 1993, cited in Franssen & Kuipers 70). He states that all actors aim to gain more symbolic and economic capital and to legitimatise their current capital (Franssen & Kuipers 70). Van Rees and Dorleijn argue that in striving for symbolic capital, the actors maintain the process of value attribution to cultural products (16). Status means a great deal in the field (Heilbron 211), even though the literary canon and prestige are constructed by actors and influenced by the hierarchy at a specific moment in time. The literary field and its hierarchy are ever-changing and maintained by its actors. What is regarded as literary and high culture, ‘has not so much to do with one or another quality intrinsic to the work, but rather with the environment in which it is supposed to operate – fortune, market, period, taste, poetics, consensus, politics, and the like’ (Vanderauwera 122). In other words: actors strive for something they co-create.

Since the 1980s, the hierarchy and relations between countries in the international literary field look about the same: the centre consists of the Anglophone countries, and principally the US and the UK. These countries translate fewest titles, as Heilbron discovered: ‘gedurende de hele naoorlogse periode steevast minder dan vijf procent van de nationale boekproductie’ (209), while in 2006, globally, half of the published translations are from English (Heilbron & Sapiro 95-96). France and Germany are both part ‘van een kleinere supranationale taalgroep’ – the semi-periphery, perhaps – and acquire more foreign literature, about 10 to 12 percent in 2006 (Heilbron 209). Less central are Italy and Spain, and countries such as Sweden and the Netherlands are part of the periphery. In these countries, translations took up about a quarter of the national literature production at the time of Heilbron’s research. As this thesis deals with the dynamics in the Dutch-English literary field, I will study and analyse the cultural exchanges from a periphery (the Netherlands) to a centre (the Anglophone countries).

Scholars studying the literary field have concluded that typically, ‘schrijvers en intellectuelen uit kleine landen hebben te kampen met wat Johan Goudsblom het “doorkijkspiegeleffect” heeft genoemd. Zij zijn als waarnemers achter een half transparante spiegel: ze observeren wat er internationaal gaande is, maar hebben aan dat gebeuren zelf nauwelijks deel’ (Heilbron 225), whereas actors in the centres are probably much less interested in what happens in the rest of the field because of their primary position. Thus, considering the centre-periphery model, actors from countries with different places in the

hierarchy are likely to take on much different strategies. For example, a foreign rights manager in a central source culture will have very few problems selling translation rights abroad, whereas that same actor in a peripheral culture will only sporadically sell translation rights to central foreign publishers. Even though these actors have the same job, the context of that job, their position in the field, influences their actions – their selling strategies, their contact with (international) colleagues, *et cetera*.

3.3.2. Constraints

The context an actor operates in could be seen as a constraint, as Lefevre calls it. Actors in the literary field always have to deal with aspects that influence their work and actions – other actors and institutions, (changes in) organisational structures, policies, an unpredictable market, other cultural sectors, hierarchy and status, and of course the same structures in other fields and countries. Actors are, as Van Rees and Dorleijn argue, embedded: ‘inbedding betekent dat politieke beslissingen en sociaaleconomische factoren van invloed zijn op wat er in het culturele veld gebeurt. Tegelijkertijd oefent ook cultuur zelf – de ene sector meer dan de andere – invloed uit op de samenleving’ (17). At a micro-level, actors’ actions contribute to the construction of ‘afspraken, regels en conventies’ (33), but their actions are also influenced, or constrained, by tendencies on a macro-level, among which those same agreements, rules and conventions. Constraints are an important part of field theory, and Lefevre already stated that texts and actors have to deal with ‘laws governing that evolution [of literary systems]: the constraints that help shape the poetics that succeed each other within a given system’ (Lefevre, 1982; 18). However, constraints do not take the shape of a limitation *per se* – they can take any shape, such as ‘regionale, nationale, internationale associaties en organisaties die hen [vertalingen] promoten of censureren doorheen regelgeving, vertaalregulering en vertaalpolitiek’ (Meylaerts 2), subsidies, poetics, trends in textual editing, the target audience and translation strategies (Vanderauwera 145). Constraints could have a political nature as well as a commercial one (Heilbron & Sapiro 97). They could be described as all influences at a specific time and place that affect the (actors dealing with the) production, distribution and reception of a text. It is important to realise that the actors working in the field have a choice regarding these constraints. They are not operating ‘as automatons under the constraints of their time and location. They devise various strategies to live with these constraints, ranging hypothetically from full acceptance to full defiance’ (Lefevre, 1982; 14), whether or not they make this choice consciously. Actors can choose to defy certain constraints or institutionalised views, or to ignore, accept or change them

(Vanderauwera 143). The constraints and how different actors respond to them is expected to contribute to the dynamics field theorists aim to describe and understand.

3.3.3. Roles

In addition to the influence of context and constraints on the actors' actions, the roles they play in the production process of a literary translation is also of importance, as well as the relationships between different actors and their roles.

Van Rees and Dorleijn describe the production of a novel in terms of the dimensions “materiële productie”, “distributie”, “symbolische productie” en “consumptie” (31): the physical printing of a novel, the way it is distributed to the target audience, the status or canonical value it may gain, and its consumption by readers. The authors, who solely focus on the Dutch literary field and original Dutch literature, do not discuss the aspects of the production process that happen before the printing of a book, which are the aspects important to my research, as they have to do with how a source text becomes a target text. Thus, I would like to add several significant steps to the production process of a literary translation: the promotion of a source text to target culture actors, the acquisition of the translation rights by target publishers, the creation of the target text or translation, and the editing of the target text. After that, the translation will be printed, distributed, received, and consumed. These steps are preceded by the publishing of the source text.

The literary actors I briefly mentioned before all play a role (or several roles) in one or more of these steps in the process. As a starting point for an inventory of these roles, Finnish TS scholar Justa Holz-Mänttari's Theory of Translational Action could be used:

Translational action views translation as purpose-driven, outcome-oriented human interaction and focuses on the process of translation as message-transmitter compounds (Botschaftsträger im Verbund) involving intercultural transfer [...] Interlingual translation is described as ‘translational action from a source text’ and as a communicative process involving a series of roles and players (Munday 77-78).

Even though this theory deals with professional (technical) translations and has been criticized by amongst others Christiane Nord for focusing too much on the target situation and thus granting the translator too much license, it does place ‘translation [...] within its sociocultural context, including the interplay between the translator and the initiating institution’ (Munday 79). Holz-Mänttari describes several roles involved in the translation

process: the initiator, the commissioner ('the individual who contacts the translator'), the source text producer, the target text producer, the target text user ('the person who uses the TT [target text], for example as teaching material or sales literature') and the target text receiver ('the final recipient of the TT, for example the students in a TT user's class or clients reading the translated sales literature'). However, not all of these roles, or the way they are described in the Theory of Translational Action, are relevant for the literary field. In my thesis, I therefore distinguish the following roles:

- the initiator: an actor or institute responsible for starting the actual translation process;
- the promotor: an actor trying to create more visibility for a certain literature, genre, author or novel and to bring it on the market. Promotion generally precedes and follows the production process;
- the financier: an actor or institute contributing financially to the production of a literary translation;
- the target text producer: an actor responsible for the actual creation of the target text. This actor is most active during the larger part of the production process;
- the intermediary: similar to the *cultuurbemiddelaar*, an actor contributing in some way to bring source and target culture together. Intermediating generally precedes and/or transcends the actual production process.

Traditionally, certain roles are associated with certain actors, with actors also playing multiple roles, which contributes to the complexity of the interactions. For instance, several actors could be seen as the *initiator* of a translation process. Most often it is associated with the target publisher, especially in peripheral cultures, bidding to buy the translation rights from the source publisher. The source publisher, or its foreign rights manager or department, could also initiate a translation, in that case this actor becomes a promotor too. In addition, a translator can also simply create a translation, and try to sell that target text. Moreover, the original author could ask his publisher to initiate a translation of his or her work to create more visibility abroad. Lastly, a governmental instance or a private individual can take initiative – in those cases these actors are likely to play a financing role as well.

Promoting is something that precedes as well as follows the actual translation process. Source publishers play a promoting role when they want to sell translation rights, but also governmental or cultural institutes, agents, festivals, and sometimes translators. Once the translation is published, the target publisher starts promoting it to the target audience, with or

without help from newspapers, magazines, television programs, festivals, translators, and perhaps the original author.

Generally, the target publisher is seen as the main *financer* of a translation, since it buys the translation rights from the source publisher. However, governmental and cultural institutes can also play a financing role, providing subsidies and/or grants.

The *target text producer* is in most cases the translator hired and paid by the target publisher, but sometimes other actors also contribute, such as the writer of a foreword or the composer of an anthology. It could be argued that the target publisher assumes a creating role as well, as the influence of the editing process and the poetics of a publisher should not be underestimated. In addition, the cover and flap text are created by the target publisher.

The *intermediary* role is not typically associated with source or target culture, but more with individuals such as active and visible translators – actors that build bridges, that connect, encourage, and confront.

4. Methodology

To be able to describe the dynamics in the field of Dutch-English literary translation in the period 2013-2018, I will combine different levels of analysis by collecting and investigating quantitative data on the one hand and, on the other, gaining insight in a body of qualitative data collected through interviews with actors (Bever *et al.* 15). As this thesis has an actor-oriented approach, the structure of the analyses will centre around the different actors involved in the Dutch-English subfield and focuses on discovering tendencies in their behaviour, motivations, strategies, roles, poetics, and relations to each other and the field as a whole.

For the quantitative analysis, I primarily used the raw data from the translation database provided by the Dutch Foundation for Literature, which is adequately up to date for all translations of prose after 1900 including those without subsidy (Bever *et al.* 26). I only included novels originally published by Dutch publishing houses and not Flemish ones, as they are part of another literary field. Just as Heilbron (229) and Bever *et al.* suggest, I included reprints in my count, as ‘iedere herdruk moet immers opnieuw worden gedrukt en verspreid, en vergt een besluit daartoe van de uitgever’ (26), and so are significant when it comes to the (commercial) success of a novel. Nevertheless, I created a separate column to show how many of the total amount of translated works are reprints of earlier editions, to avoid any confusion. Moreover, in Appendix I, I created an overview of the number of translations per year, and also all the important information – the author, the original and translated title, the translator, the original and target publisher, reprints and jacket – is included.

To be able to discover trends and make quantitative statements about the literature and actors incorporated in the raw data, I re-organised the information from Appendix I to bring out the influences of the different actors. Specifically, in Appendix II, the information is arranged with a focus on the translator, so that it is possible to see how many translations were published per year by a particular translator. Column number I on the right shows the combined total of translations over all six years, column II the total amount minus the reprints, different international editions *et cetera*, which are represented in column III. Column IV represents the number of first and original editions published with subsidy and column V the number of translations that were part of an anthology. The rows A-D show the same numbers, only per year. The table in Appendix III focuses on the Dutch publishing houses, and in Appendix IV the table shows the number of translations published per target

publisher per year. Organising the information in these ways allowed me to create an outline of the literary field in a quantitative manner, to discover trends at the macro-level. This data served as the groundwork for the qualitative analysis, and the analyses on the micro-level.

To examine this field qualitatively, several actors were selected out of the quantitative body of data – translators Dutch-English, Dutch publishers, the Dutch Foundation for Literature, and Anglophone publishers – whom I interviewed in person, on the phone, or were invited to respond to my questionnaires. I selected actors that were visibly active in the Dutch-English literary field over the past five years, which means that they contributed to at least two or more translated texts or played several roles important to my research. These individual accounts of the actors' experiences within the literary field and their observations will equally form as well as exemplify my research, as a deepened image of said field takes shape.

5. Historical framework

Before analysing the Dutch-English literary field between 2013 and 2018 and trying to discover trends in the dynamics those past six years, I will look at the trends discovered by several scholarly articles and studies in the past. This will also enable me to make a comparison between the current and past subfield.

5.1. *A short history...*

No study discusses the field as elaborately as Vanderauwera's, who focuses on the roughly 50 English translations of Dutch literature between 1961 and 1980. She analysed the different actors involved in the production of these translations, the target audience, the reception and, in line with polysystem theory, trends in translation strategy by studying target texts. Her approach is similar to mine: she aimed to create a 'selective and illustrative, rather than an exhaustive and abstract expose [...] without, however, losing sight of the general picture' (2). Vanderauwera's work serves well as the basis of my historical framework, which deals with the period from the start of her research (1960s) to the start of mine (2010s).

5.1.1. The source culture up to the 1950s: policy and foundations

When the Netherlands was still a Republic (from the 16th till the 18th century), Northern European countries had a reasonable amount of interest in Dutch literature, but after that period the Dutch could not compete with literary centres. The Netherlands became an importing country and started to look up to the central countries (Bever *et al.* 22-23). In the 19th century, the before mentioned 'doorkijkspiegeleffect' (Goudsblom, cited in Van Voorst 29) was dominant in the Netherlands: actors could observe the developments abroad but were unable to contribute. This frustrated some, among which W.F. Hermans, who criticised the country's docile mentality: 'In een klein land als het onze heeft niemand emplooi voor nieuwe ideeën die niet uit het buitenland komen. Kleine landen willen nooit iets *doen*, die zijn er alleen maar op uit om *mee te doen*' (cited in Bever *et al.* 24). Around the turn of the century, scholars observed a slight increase in the number of translations of Dutch work, and in 1939 the librarian of the Koninklijke Bibliotheek, Leendert Brummel, rather optimistically declared this was,

niet uit de lang miskende kwaliteiten van Nederlandse schrijvers [te verklaren], maar uit het feit dat het lezerspubliek in westerse landen zo snel toenam dat uitgevers met de literaire productie van eigen bodem niet langer aan de vraag konden voldoen, en derhalve hun toevlucht namen tot landen, waarvan de literatuur voordien zelden of nooit vertaald werd (Bever *et al.* 35).

After World War II, the increase continued, which could be caused by ‘de algemene groei van het boekenaanbod en het lezerspubliek, zowel in Nederland als daarbuiten’ (Bever *et al.* 52). Because of that increase, Dutch actors started to pay more attention to ‘de problematiek van de Nederlandse literatuur in het buitenland’ (Van Voorst 29), since despite the growing optimism, foreign publishers were still rather uninterested in Dutch literature, and the few published translations were of substandard quality, because ‘het beroep van vertaler [bezat]nog geen erkende status; vertalen was een bijverdienste of hobby’ (Van Voorst 29). Before World War II, there hardly existed a centralised Dutch culture policy – governmental support was limited to ‘het uitkeren van eregelden aan schrijvers die hun talenten bewezen hadden, maar van wie de inkomsten niet toereikend waren om in hun levensonderhoud te voorzien. Het letterenbeleid was vooral een individueel en sociaal aangerichte aangelegenheid’ (Van Voorst 29). So, halfway through the 20th century, the Dutch government invested in a real policy (Van Rees & Dorleijn 37), which changed the relationship between the government and the literary field for good. In 1954, the Stichting ter Bevordering van de Vertaling van Nederlands Letterkundig Werk was founded, which focused on ‘het bevorderen van de kennis van de Nederlandse Letterkunde buiten het Nederlandse taalgebied en het bevorderen van de kwaliteit van vertalingen’ (cited in Van Voorst 31). It started providing subsidies to make translations, building a foreign network and initiating sample translations and information catalogues about Dutch novels and authors (Heilbron 227; Van Voorst 31). Until their collaboration with Flanders in 1960, the Stichting had a budget of 25,000 guilder per year.

Sandra van Voorst argues that Dutch actors could work with two strategies to promote and present literature abroad: a target-oriented – which focuses on the trends and taste in the target culture – and source-oriented one – which is based on the idea ‘dat als je maar het goede Nederlandse literaire werk in het buitenland, Engeland, presenteert, erkenning en waardering voor de Nederlandse literatuur vanzelf volgt’ (30). When analysing one of the Stichting’s largest projects, the *Bibliotheca Neerlandica*, a series of Dutch classics translated in English, it seems it mainly used a source-oriented promotion strategy. The *Bibliotheca*

Neerlandica was to be a ‘catalogus, uithangbord van de Nederlandse en Vlaamse literatuur en dus [een] brongerichte strategie’ (Van Voorst 35). There was little discussion about which classics should be included – instead, the Stichting focused on ‘de “actuele leesbaarheid”, de lengte van de bijdragen en de historische relevantie’ (Van Voorst 36). The selection seemed coincidental and the selectors convinced that the classic and canonical status would be recognised abroad, so that the works would find their way because of the prestige they enjoyed in the Netherlands. The series was not very well received abroad: critics argued that its editors did not take the foreign publishers’ expectations regarding marketing and sales into account, that the series seemed somewhat amateur-like and that the classics were not translated well, or fluently (Van Voorst 37). Additionally, it could well be that the financial arrangements made by the Stichting sometimes had ‘een averechts effect [...] op de promotionele inspanningen van de Engelse uitgever’ (Van Voorst 39), as the Dutch and Flemish governments would buy 2000 copies if the print run was 3000. Vanderauwera notices this too: ‘there is no great incentive to activate potential reviewers and buyers if the money problem is discreetly solved’ (Vanderauwera 54, 127). Publishers could get sloppy or lazy if there is no financial risk. Some critics even worried about these financial arrangements: ‘I learn of a disturbing trend in which foreign governments and international agencies often dictate which works of fiction get translated into English by indirectly subsidising British publishers’ (*The Daily Telegraph*, 22th of June 1979, cited in Vanderauwera 27).

However, despite the negative publicity, the Stichting moved towards ‘de professionalisering en institutionalisering van het buitenlandse letterenbeleid’ for over 40 years (Van Voorst 43). The Stichting and its successors contributed to the increased number of translations of Dutch work over the years, even though they never enjoyed a great status or large foreign audience. Heilbron describes the situation as the following:

Geen Nederlandse schrijver slaagde erin om internationaal naam te maken. Bij gebrek aan een dergelijk voorbeeld bleef de Nederlandse literatuur verstoken van een herkenbare signatuur en lieten goede vertalers het afweten. [...] Het ontbreken van goede vertalers was vermoedelijk het voornaamste gemis. Naast hun zorg voor de tekst, vervullen vertalers ook andere functies, die een voorwaarde vormen voor erkenning buiten het eigen taalgebied. Zij informeren uitgevers en spelen doorgaans een belangrijke rol bij de oordeelsvorming en in de literaire kritiek (Heilbron 227-228).

Next to that, the target culture, in this case the Anglophone countries, was hardly receptive to foreign influences then.

5.1.2. Developments from the 1960s to the 1980s

In the early 1960s, the Stichting moved away from its source-oriented promotion strategy, ‘professing a readiness to take into account target demand, always in addition, of course, to source criteria of “excellence”’ (Vanderauwera 142). During the 1980s, the director of the Stichting even explicitly announced a more target-oriented policy, especially regarding the Anglophone countries and specifically the US (Vanderauwera 56). Because of the changed culture policy and the growing attention for translation as a profession, translators became more competent, and so most of the English translations of Dutch work became more professional and accurate (Vanderauwera 34). Vanderauwera also notices an increase in the number of translations of Dutch quality fiction that was meant ‘to be actually read and enjoyed by the envisioned target audience’ (30). These translations still played a very modest role, but definitely were an improvement compared to the decades before.

From the 1960s onwards, the publishers’ landscape changed in the Anglophone countries: independent publishers often became part of large concerns that focused more on financial profit and less on the literary or artistic value of books. These concerns acquired commercially safe novels, and publishing ‘[became] more and more geared towards finding the rapidly selling blockbuster, preferably as a package of hardcover, paperback, TV show and movie, to be promoted via the media hype’ (Vanderauwera 24). Worldwide, the market revolved around ‘manufacturing standardized worldwide bestsellers’, as Heilbron and Sapiro write (98). It could be concluded that economic constraints became dominant in this period, rather than political and cultural ones. These changes are visible as well when looking at the kind of books that were translated then: literary titles were surpassed frequently by commercial titles from more popular genres (Heilbron 239). The shift to more economical constraints affected the dynamics in the literary field on a broader scale: the demand-side, the centre, gained more power and the supply-side, the (semi-)peripheries, less (Heilbron & Sapiro 99).

As a consequence, (semi-)peripheral language areas changed their strategies, since they needed to focus even more on the actions, taste, and preferences of the actors in the target culture. Thus, the power of those actors – mainly the editors and publishers – grew. Vanderauwera observes that the actors in the peripheries had a very modest attitude and often

underlined their minor position in the field, something she calls ‘apologetic maneuvering’ (43). In the Netherlands too, actors struggled with ‘het zoeken naar een aanvaardbare balans tussen de grote internationale voorbeelden en een bescheiden eigen bijdrage’ (Heilbron 217). Vanderauwera states that few Dutch actors, ‘the translators, editors, or publishers involved here, nor indeed the Foundation for Translations, wished to “influence” the target literature, introduce or support certain poetic concepts, or trigger new developments at the target pole. Most translations are not even initiated by the target pole’ (117). According to her, the unequal power relations were maintained by the attitudes of both central and peripheral actors: the central were unreceptive and indifferent, and the peripheral too modest and docile. Even though the changes in culture policy positively influenced the visibility of Dutch literature on the international literary market, the danger of an exclusively target-oriented strategy is ‘the basic acceptance of target taste and standards, and hence the growing internationalization of fiction, possibly at the expense of artistic value’ (Vanderauwera 142-143). The periphery looks up to the centre, peripheral literature possibly imitates some literary, stylistic, thematic tools, and that literature will have a greater chance of being translated ‘because they are thought to appeal to an audience already acquainted with the models. Hence a target-accommodating selection’ (Vanderauwera 87).

5.2. Trends in Vanderauwera’s research

In the period of Vanderauwera’s research, the Netherlands played a minor role in the worldwide literary field, and thus also in the central countries, especially the Anglophone ones. Most Anglophone readers had never heard of Dutch writers, and if they even had an image of the Dutch literary scene, it was ‘a vague, stereotyped one’ (Vanderauwera 27). In the few reviews of Dutch novels, critics often mentioned Brueghel or Anne Frank to refer to something their readers would be familiar with. Vanderauwera describes a vicious circle in which many ‘unsensational minorit[ies]’ are trapped: ‘unknown, therefore not translated, therefore always unknown’ (Vanderauwera 27). In her research, several trends are mentioned that could explain or contribute to the invisibility of Dutch literature in Anglophone countries between 1960 and 1980.

5.2.1. Everyone to his taste

Problems arose when trying to break the vicious circle. On the one hand, actors could choose to present typically Dutch literature to create a more correct image and representation abroad

and to distinguish oneself from other offers, but this literature would be harder to sell because of its local and peripheral character. On the other hand, one could present literature that fits in easily with the target culture, but this literature probably would not be received there ‘als nieuw of verrassend, maar [het] heeft wel enige kans op succes, vanwege de herkenning van bijvoorbeeld het genre of thema’ (Van Voorst 39). For actors in the Netherlands, one cause of this problem was the fact that both source and target culture had very different taste.

Vanderauwera says one important difference is that much Dutch fiction was characterised by a focus on stylistic elements: ‘it betrays an excessive preoccupation with matters of style, neat structure, precious formulation and imagery – a bias for which there is a perfect label in Dutch – *sierproza*’ (136). While their British and American colleagues focused on creating an action-driven plot, Dutch authors liked giving their audience a detailed insight in the daily life and thoughts of pondering characters: ‘Dutch fiction is rather solipsistic, intimistic, and provincial [...] there are but few events and little action; the meaning is sometimes vaguely metaphorical; there is a great deal of self-centered musing; and the outer world is reduced to the mere daily environment often recorded with cinematic precision’ (Vanderauwera 136). The Anglophone countries, however, preferred round characters, humour, strong (social-political) themes and something Vanderauwera calls ‘factual fiction’ (20), in contrast to the Dutch abstract, experimental and metaphorical fiction. Thus, the most popular English translations of Dutch literature in the 60s were novels with appealing themes (literature written in the 50s, mainly about World War II) or novels that upheld the illusion of a certain realistic factuality (among which, surprisingly, was *Ciske de Rat*) (Vanderauwera 29). To summarise: the two language areas had very different opinions on what literature should be – stylistically strong, philosophical and thematically austere, or centred around a strong plot and universal themes, with a certain intellectual and societal value.

Similarly, the Anglophone areas have always had a preference for modern, fluent, accessible and standard prose. Their readers, and with them their publishers, editors and critics, are extremely sensitive to deviations from standard language (Vanderauwera 111). It is no wonder, then, that the experimental Dutch *sierproza* did not fit in well in the target culture. Vanderauwera observes that many translators visibly adjusted their strategy to deal with these differences in taste and poetics – the target publishers’ preferences could be seen as poetical constraints translators had to deal with. Generally, at the macro-level, not much changed in translations – the novels’ structure, plot and the meaning of the sentences were

not altered –, but translators tended to create a more fluent, streamlined, modern and coherent text in English. They remained faithful to the text on a whole, but that faithfulness was

kept in check and ‘corrected’ by a sense of fluency, coherence, and modernity, acceptable dialogue and proper pronunciation especially, and by a modest tendency not to strain the audience’s assumedly low tolerance or one’s own time and creativity with over-daring narrative modes, imagery, or choice of words, or with alien socio-cultural data (Vanderauwera 119-120).

Anglophone editors wanted an appealing and accessible translation, so that their readers would not be confronted with abnormal language and an unusual style, ‘as one editor put it, “the foreign work must be rendered into English in such a way as to make it attractive and accessible to the American reader, that is the first concern”’ (115). Vanderauwera shows these preferences are not just publishers’ quirks, but rather something cultural. In reviews, fluent, easy-to-read translations were praised even though these texts were less faithful to the Dutch work, and the critics’ taste is ‘even more visible in the critical reaction to flaws in text editing and deviations from idiom and standard punctuation’ (Vanderauwera 114). One critic even argued that a translator did an author justice by not creating a too colourful text ‘at the expense of clarity’, even though that author was known for his colourful language and neologisms (Vanderauwera 11). This intolerance for unknowns stretched further, as Vanderauwera argues that something similar was visible regarding culture specific and pragmatic translation problems: typically Dutch regional and historical aspects were tackled with a ‘moderate policy of adjustments in the target texts’ (Vanderauwera 21).

These preferences are in line with another trend, namely that between the 60s and 80s, Anglophone audiences seemed almost solely interested in Dutch literature with more worldly or exotic themes. For example, novels from and about ‘Surinam, the Netherlands Antilles, the former Dutch East Indies and the former Congo’ (Vanderauwera 68) were well received, and books written during or about World War II too. The larger part of Dutch literature was labelled too provincial or irrelevant – it did not deal with global issues, but with struggling, isolated and extremely Dutch main characters. Its themes were not worldly enough for the target audience at that time, and its characters were too grim, apathetic, hopeless and little.

5.2.2. Anglophone publishers

Vanderauwera draws some interesting conclusions specifically concerning Anglophone publishers during her period of research. First of all, she notices that the US was becoming the dominant country in the English language area, and that British publishing houses were ‘in [...] a bad shape’ (19). However, translations were often simultaneously brought out in America and Britain, as ‘publishers are more willing to accept a translated book if it can be brought out on both sides of the Atlantic’ (17). According to Vanderauwera, this could be explained by looking at the evolution the Anglophone market went through. It had become ‘more and more aimed at an “inter-Atlantic reading public”, and perceives of “the market...as a large, Anglophone, Atlantic community”’ (17).

Moreover, Dutch-English translations were often published by small publishers and university presses, and seldom by larger houses. This could be a good thing, Vanderauwera argues, as large publishers often invest more in big commercial successes and less in literary quality (26, 125). Small publishers are sincere and passionate in their interest in Dutch novels. But, because of this, Dutch work was mainly distributed in the academic circle – it was often ‘part of academic-oriented series such as the *Bibliotheca Neerlandica* or *The Library of Netherlandic Literature* catering primarily to universities or as “quality fiction” brought out by publishing houses renowned for their literary profile or list of translations aimed at a literary-oriented audience’ (123). Additionally, smaller houses and university presses did not have access to promotional resources to present their novels to a larger audience (26). According to Vanderauwera, ‘the distribution, promotion, and reviewing situation is none too bright at the target pole in general, even for original work’ (124). The promotion of Dutch literature was limited to integrating the foreign work in the target culture, adapting it to the reader by name-dropping familiar Dutch persons such as Anne Frank, or arguing that a Dutch author wrote the novel ““in the wake of” other authors who happen to be better known because they were or are writing in better-known languages’ (42).

To summarise, Vanderauwera mentions three factors to explain the unsuccessfulness of Dutch literature in Anglophone countries during her period of research:

One: patronage – the tough publishing and distribution situation at the target pole favors potential bestsellers preferably in the nonfiction area, at the expense of “literary” work. Two: status – literature that comes from an area which is at present of little socio-political or even cultural interest does not elicit great excitement at a target pole which is from the outset notoriously indifferent to foreign work. Hence it is referred to a “marginal” position. Three: poetics – source and target literatures hold

somewhat different opinions about what a novel is or should be and what kind of writing should be done in it. Such a climate obviously does not favor publication (Vanderauwera 141).

5.3. *Another turn of the century*

Since the 80s much has happened in the global literary field, and, consequently, also in the Dutch-English subfield. I will not dedicate an elaborate chapter to the period between Vanderauwera's research and mine but will rather provide an overview of the most important developments.

5.3.1. 1990-2010

At the end of the 20th century, many actors and scholars were pessimistic about the visibility of Dutch literature in the global literary field. However, in his research on the 90s, Heilbron noticed an increase in the number of English translations of Dutch literature (225) and stated that the Anglophone countries slowly started to recognise the value of Dutch novels: 'ze verschijnen vaker bij gerenommeerde uitgeverijen in goede vertalingen en hebben internationale prijzen gewonnen' (240). In the period between 1990 and 2010, Dutch literature still played a very modest role in the worldwide literary canon – more so for some countries and regions than others – but it definitely became better known since the 80s (Bever *et al.* 25-26, 57). An important event that contributed to these developments was the Frankfurter Buchmesse of 1993, which was mainly dedicated to Dutch and Flemish literature, and also the efforts of the Nederlands Literair Productie- en Vertalingenfonds (NLPVF) favoured literary export. The NLPVF was founded in 1991 as a successor of the Stichting ter Bevordering van de Vertaling van Nederlands Letterkundig Werk. It was also one of the predecessors of the current Dutch Foundation for Literature: in 2010, the NLPVF and the Stichting Fonds voor de Letteren fused and became the Dutch Foundation for Literature, that will be discussed in later chapters. The NLPVF focused on 'het bevorderen van de vertaling van kwalitatief hoogstaande, oorspronkelijk Nederlands- en Friestalige literaire werken in andere talen dan het Nederlands en het Fries' (Meylaerts 10) and the improvement and expansion of the practise of Dutch abroad. Because of their contribution, among others, the number of good and qualified literary translators increased, and with that, the number of good translations of Dutch literature. Moreover, Bever *et al.* also emphasise that the literary market flourished in the Netherlands during the 90s, which is 'een begunstigende, kansen

verhogende, niet een allesbepalende voorwaarde voor literaire export en internationale waardering' (69).

The English-speaking world, however, still appeared to be difficult to 'conquer' in the 90s. Surely, authors such as Nootboom and Mulisch received great reviews and were, for example, included in lists as 'New & Noteworthy' or 'Notable Books of the Year' by *The New York Times*, but never succeeded in making the bestseller lists. Authors who did still were the exception rather than the rule. Vanderauwera already mentioned that the Anglophone market is particularly tough to penetrate, as American readers are almost completely indifferent to foreign literature, and British readers and critics often regard foreign literature with an air of condescension (Bevers *et al.* 80), which is reinforced by the English 'linguistic imperialism' (Bevers *et al.* 75). Next to the dominance of the English language, 'de kloof tussen "onze" Engelse of Angelsaksische voorkeuren en de "Europese" literatuur' (Bevers *et al.* 75) could also play a role – Britain is often seen as separate from Europe by its inhabitants, an idea that may now even become more real, considering the very recent and upcoming Brexit. In the year 2000 there was a peak in the number of reviews of Dutch novels in American and British magazines, but according to Bevers *et al.* that peak was not surpassed in the years that followed nor resulted in a stable relatively high level (61).

In the year 2010, after decades of 'langdurige en vrijwel onafgebroken groei' (Bevers *et al.* 38), the number of translations of Dutch literature published worldwide fell – between 2003 and 2007 the average number of translations per year was 588, but between 2008 and 2012 that number was 564. This drop was most likely connected to the financial crisis that hit the literary market hard – bookstores, publishers, and subsidising bodies also suffered a blow. Whether the market somewhat recovered, at least in the Anglophone field, is something that I anticipate to discover in my research.

6. A list of translations: quantitative analysis

The quantitative analysis is based on the organised data presented in the tables in Appendices I-IV (see Chapter 4). This chapter functions as a factual outline of the Dutch-English field between 2013 and 2018, to which qualitative analyses can be applied in the following chapters.

6.1. *In general*

The fact that much has changed is clear when looking at the numbers: while ‘in the period 1961-1980, fifty or so novels originally written in Dutch [...] were published in English translation by British and America publishers’ (Vanderauwera 1), 92 were published in just six years, between 2013-2018. 51 reprints were made available to the English-speaking audience during this period, which is about one third of the combined total, 143. During the years 2014-2016 a significant increase of English translations of Dutch novels occurred – 2016 being the absolute peak with 42 publications in total. The year 2013 shows the lowest number of titles, which is not surprising, given the fact that the market was only just recovering from the economic crisis. In 2017 and 2018, the number dropped but also stabilised. David Colmer, Dutch-English translator, thinks that nowadays, the number of Dutch-English translations does not show a ‘stijgende lijn. Ik zie meer een golfbeweging, soms heb je een goed jaar, soms heb je een rustig jaar’, which also indicates a stability of sorts.

6.2. *Dutch actors*

6.2.1. Dutch publishers

As is visible in Appendix III, most translation rights were acquired from Dutch publishers De Bezige Bij and De Geus, with 16 and 15 novels respectively – 27 and 21 including reprints. They are followed by publishers De Arbeiderspers, Ambo|Anthos (including Anthos), Cossee, J.M. Meulenhoff, Prometheus, Van Oorschot and Atlas Contact (given that the current publisher is made up from Atlas, Contact, and Augustus).

As it seems, De Bezige Bij has been an active player in the literary field for a long time. In her research, Vanderauwera discusses

a short-lived private experiment by one of the leading Dutch publishers, De Bezige Bij. A few issues of *The Busy Bee Review* [...] appeared in the mid-sixties and contained information on Busy Bee authors, interviews, short stories, excerpts and summaries of novels, as part of an effort to sell the British and American publishing rights (27).

The Busy Bee Review might have been short-lived, the publisher's efforts seem to have led to a top position in the current market, with most original novels published between 2013 and 2018. The authors of De Bezige Bij during these years (Cees Nooteboom, Peter Buwalda, Erwin Mortier, A.F.Th. Van der Heijden, Stefan Hertmans, Tip Marugg, Tommy Wieringa, Gerard Reve, Ernest van der Kwast, Nachoem M. Wijnberg, Peter Terrin, W.F. Hermans and Hagar Peeters) are mainly published by Pushkin Press (8), Scribe (7), and MacLehose Press (3), publishers with whom it seems to have a close and professional bond. De Bezige Bij is home to some already reputable and successful authors (Nooteboom, Mortier, Reve, Hermans), but also introduces new names to the field, such as A.F.Th. Van der Heijden, Peter Buwalda, and Ernest van der Kwast.

De Geus profited majorly from the foundation of World Editions by Eric Visser, who has also founded De Geus itself. This foundation has also boosted the total number of English translations of Dutch literature since 2015. In 2015 and 2016, World Editions published 11 translations, so 22 in total. Of De Geus' 21 publications, 16 appeared at World Editions. Of the five publications that did not, four were reprints of Kader Abdolah's novels, one of their most prominent authors, and the other appeared at HopeRoad Publishing. Next to Kader Abdolah's, work by Bram Dehouck, Esther Gerritsen, Anne-Gine Goemans, Kristien Hemmerechts, Jaap Robben, Vamba Sheriff, Charles den Tex, and Annelies Verbeke was published in translation.

A trend that stands out for the other Dutch 'top'-publishers is that they are home to at least one successful author. De Arbeiderspers had Cees Nooteboom, Ambo|Anthos has Herman Koch, Cossee has Gerbrand Bakker, J.M. Meulenhoff has Hendrik Groen, Atlas Contact had Dimitri Verhulst, and Van Oorschot has Otto de Kat. Some of them publish somewhat lighter, commercial literature too, as for example De Arbeiderspers, Ambo|Anthos and Luitingh-Sijthoff also have sold thrillers and suspenseful novels (i.e. Koos Verkaik, Marion Pauw, Simone van der Vlugt). Still, some of their new authors (Atlas Contact: Niña Weijers), and formerly untranslated, but well-known authors (De Arbeiderspers: Ilja Leonard Pfeijffer, Prometheus: Tom Lanoye) are now also published in English translation.

Lastly, a small category of Dutch-facilitated English translations also exists. This includes the translation *Daer een seigneur zijn handen wast* by Anna Enquist (2016, Boekhandel De Omslag), *Moedervlekken* by Arnon Grunberg (2016, Lebowski) and *Lieveling* by Kim van Kooten (2016, Lebowski). In these cases, actors in the source culture had an initiating role.

6.2.2. The Dutch Foundation for Literature

There is no way around the Dutch Foundation for Literature in my data, which many actors confirmed in the interviews too. About 72% of all publications (original prints and reprints) of Dutch novels in English during the past six years were subsidised by the Dutch Foundation, or sometimes, its Flemish counterpart. In 2013 and 2015, this number reached a high: respectively 78% and 77% of the translations were subsidised that year. Novels that are not subsidised are mostly thrillers or ‘lighter’ literature. Interestingly, Atlantic Books received a grant for Koch’s *The Dinner*, but his later novels are not subsidised – perhaps because they did not need subsidy anymore.

6.2.3. Dutch authors

Even though Dutch authors themselves mostly do not play an active role in the Dutch-English literary field other than the fact that their work being translated, it is interesting to see whether some observations can be made about the position and distribution of their work in the field by looking at the raw data.

That Dutch literature has become somewhat more visible has, for one, resulted in the publication of more canonized Dutch authors and classics (i.e. Gerard Reve, Jan Wolkers, W.F. Hermans) and the appearance of several anthologies of Dutch literature. Next to that, some Dutch authors are (re)printed regularly throughout my data – which could indicate that they have established a reputation in Anglophone countries. Among these authors are Cees Nooteboom and Herman Koch, whose work was already translated before the period I focus on here. In 2013, MacLehose Press reprinted three translations of Nootebooms novels: *In the Dutch Mountains*, *Rituals* and *The Foxes Come at Night*. The first two were originally published by a university press, so MacLehose Press probably had to actively buy the rights from them. In 2014, the publisher brought out a translation of Nooteboom’s more recent work *Letters to Poseidon*, and in 2017 it published a new edition of *Mokusei!* Koch’s success is also clearly visible: in 2013, *The Dinner* is reprinted by Atlantic Books and published by Hogarth/Crown/Random House; in 2014, three editions of *Summer House with Swimming*

Pool are published three years after the original by Atlantic Books, Hogarth and Text, and in 2016, the same happens for *Dear Mr M* just two years after it was published in Dutch. Hogarth/Crown/Random House reprints *The Dinner* again in 2017. Similarly, after Kader Abdolah's success, three editions of *The King* are published in 2014, and in 2015 the British edition is reprinted. World Editions publishes translations of *De boodschapper* and *De Koran* in 2016. Furthermore, in my data, the growing success of Hendrik Groen is shown: *The secret diary of Hendrik Groen, 83 1/4 years old* was initially published in Britain by Random House in 2016. In 2017, American publisher Grand Central Publishing seemed convinced too, and in 2018 Groen's new novel is published by Michael Joseph/Penguin Random House. Another good example of a successful discovery of a Dutch classic author is Gerard Reve. *The Evenings* was published in 2016 by Pushkin Press, and in 2017, Reve conquers America. In 2018, his later stories *De ondergang van de familie Boslowits* and *Werther Nieland* were published together in translation. In 2017 and 2018, two other classics were translated as well: *Turks fruit* by Jan Wolkers and *Het behouden huis* by W.F. Hermans. The latter was simultaneously published in Britain and America. In addition, Gerbrand Bakker is an author whose work is consistently published throughout my data.

6.3. Target publishers

The publishing situation in the target culture seems splintered, as 37 publishing houses (of 60 in total) published or reprinted one translation these last five years, and 14 published two. Only eight target publishers brought out three or more English original translations or reprints of Dutch literature in the period of 2013-2018. A considerable part of English translations of Dutch literature eventually appears in three Anglophone countries: the US, the UK, and Australia. Of the 'top'-publishers who translated three or more Dutch novels, one is based in the US, two in Australia, and four in the UK. World Editions, which was founded in Breda, the Netherlands, published most translations of Dutch literature. In contrast to the trend Vanderauwera observed regarding the 1960s, 70s and 80s, university presses hardly play a role anymore.

6.3.1. World Editions

The publishing house World Editions published most Dutch novels by far, which is shown in the table in Appendix IV. Both in 2015 and 2016, it published 11 titles, but none in 2017, which partly explains the increase in 2015 and 2016 and the subsequent drop in 2017. The

drop in 2017 probably had to do with an internal reorganization, but in 2018 they reprinted six of their earlier translations of Dutch literary work. World Editions published a wide variety of novels, among which a considerable number of thrillers and Flemish literature. It is, however, a special case, since it was founded by Eric Visser, who was also the founder of Dutch publishing house De Geus. Starting as a Dutch initiative and focusing on bringing Dutch and international literature to an English readership, World Editions nowadays has offices all over the world today, including Amsterdam, London, and New York. In founding World Editions, Eric Visser created a very influential actor in the Dutch-English field, and it would be interesting to see how the publisher develops in the future in relation to its strategy and the other relevant actors.

6.3.2. British and Australian publishers

Pushkin Press, MacLehose Press, Canongate and HopeRoad Publishing are active British publishers of Dutch novels. Pushkin Press published second most translations of Dutch work – 14 in total, of which six are reprints. Among their authors are Peter Buwalda, Inge Schilperoord, Eva Meijer, Erwin Mortier, Jona Oberski, Gerard Reve, and W.F. Hermans: a mix of modern-day literature and classics. MacLehose Press published 13 Dutch novels in total, of which six were reprints as well. It is home to none other than Cees Nooteboom, as well as Adriaan van Dis, Otto de Kat, Peter Terrin, and Ida Simons. Scribe, which is based in Melbourne and London, also contributed significantly to the Dutch-English field, as it published six first prints and three reprints. It introduced some more contemporary writers, such as A.F.Th. Van der Heijden, Tommy Wieringa and Ernest van der Kwast, and seems to have a close connection to De Bezige Bij. Canongate published three translations in total – two of those were reprints of one of their prominent writers, Kader Abdolah. HopeRoad Publishing, which brought out three original translations, is a house with a very specific interest, as they primarily publish novels from or about Africa, Asia, and the Caribbean. This is visible in my data as well, since they published *Zwijgplicht* by Vamba Sheriff, *Boy* by Wytske Versteeg, and *Tula* by Jeroen Leinders. Text, another publisher based in Melbourne, brought out two Australian editions of Herman Koch's work and one Australian edition of Stefan Hertmans'.

6.3.3. American publishers

The American side of the literary field is very different from the British, which is why US publishers will be discussed separately here and in the quantitative analysis.

Generally, the US is much less active in the Dutch-English literary field than the UK, which is visible just by looking at the eight ‘top’-publishers discussed before. Of the 77 first prints and reprints these publishers facilitated, four were published by an American house, and all four are American editions or reprints of Herman Koch’s work. This seems exemplary for the influence of the US these past six years in the Dutch-English field: the larger part of their translations are either American editions – not ‘independent’ titles that were unpublished in English until then –, or thrillers/suspenseful novels.

Additionally, American publishers often bring out translations in the US at least one year after they have been published in the UK. For example, the American edition of Peter Buwalda’s *Bonita Avenue* first appeared in Britain in 2014, while in 2015 the American edition was published, and the American edition of Hendrik Groen’s *The Secret Diary of Hendrik Groen, 83¼ Years Old* appeared in 2017, one year after the British one. The same goes for Gerard Reve’s *The Evenings*.

However, some new, independently-minded US publishers have also started to contribute to the Dutch-English field the past few years. A good example is Doppelhouse Press, which was founded in 2011 in Los Angeles. Doppelhouse Press published *The Consequences* by Niña Weijers in 2017, a young and upcoming Dutch writer, and *Malva* by Hagar Peeters, which was the author’s debut. Both these books and writers were not published before in English. Also, not-for-profit publishers such as Deep Vellum Publishing and Punctum Books, who published Ilja Leonard Pfeiffer and Nachoem M. Wijnberg respectively, help bring yet untranslated Dutch authors to the Anglophone (American) reader.

6.4. Translators

Between 2013 and 2018, translations by 40 translators were printed or reprinted. Of these 40, 24 translated only one or two Dutch novels – a vast majority. Fifteen translators were contributors to three or more publications. Sam Garrett translated most originals in these six years (nine), and 15 of his translations were reprinted during this period (*cf.* Appendix II). Michele Hutchison and Paul Vincent both translated eight Dutch novels in English, and four of their translations were reprinted. David Colmer, whose six reprints put him right after Sam Garrett when it comes to the combined total, translated eight novels in the years 2013-2018 too. Seven ‘new’ translations were published by David Doherty. These translators seem to be working with publishers that are familiar with the Dutch Foundation for Literature, as many of their translations are subsidised.

7. Dutch actors: a qualitative analysis

This chapter focuses on actors operating in the source culture – the Netherlands – and the roles they play in the Dutch-English literary field. To illustrate and deepen the quantitative Chapter 6, qualitative sources will be used to discuss the actions and positions of Dutch actors, which are mainly secondary (academic) sources, and the insights of the actors that agreed to contribute. This way, I hope to create a more substantive image of the dynamics at the source side of the field, which cannot be read from numbers alone.

The numbers from my quantitative analysis show that much has changed in this translational subfield since the 80s, and the actors currently working in the field noticed this too, as they frequently commented on the changes and trends they experience first-hand. The following sections discuss observations about the effect of these changes on the field and its actors. What roles do certain actors play in the literary field nowadays? How would they describe their strategies? How do they regard other (inter)national actors?

7.1. 'New', professional actors

One development that should be noted regarding the current literary field before zooming in on specific groups of actors, is that worldwide, countries have adapted to the dynamics in the field, in the sense that new jobs, new actors with new positions have emerged. Indeed, Heilbron and Sapiro already stated that

the industrialization of the book market, the growth in readership thanks to literacy, and the liberalization of cultural exchanges, all favoured the emergence of groups of agents specialized in the trade in translated books: independent publishing houses with foreign rights departments, literary agents, international book fairs (101).

Bevers *et al.* similarly stress the importance of 'toenemende contacten tussen Nederlandse en buitenlandse uitgevers en een groeiende rol van internationaal opererende literaire agenten' (68), as the field profited from enhanced institutional and organisational influences since the 20th century. Looking at these observations, it seems that the role of the intermediary, the actors functioning as links between other international ones, has become more important. In the Netherlands, this is visible too. Many Dutch publishers work with scouts, agents and foreign rights agencies (e.g. Meulenhoff), or have their own foreign rights department or

manager (e.g. Prometheus). Especially the Dutch foreign rights managers, working for peripheral source publishers, seem to be essential, as they have the difficult task of presenting and trying to sell a still minor literature to the central Anglophone countries while representing ‘their’ Dutch publisher at the same time.

7.2. Dutch publishers and foreign rights managers

As stated in Chapter 6, significantly more Dutch-English translations have been published during the past six years compared to Vanderauwera’s period of research, and some Dutch publishers and foreign rights managers have noticed the growing foreign interest in their books as well. Ronit Palache, foreign rights manager at Prometheus, calls the current British attitude towards Dutch literature ‘geïnteresseerd en in principe welwillend [...] Ik heb de afgelopen jaren aanzienlijk verkocht, zeker als je dat vergelijkt met vijf jaar geleden’, and underlines the influence of the Frankfurter Buchmesse and successful authors such as Herman Koch. Shimanto Reza, publisher’s assistant at World Editions, states that there is ‘meer aandacht voor vertaalde literatuur in het algemeen’ and thinks the active promotion and financial support of the Foundation play a crucial role. Probably because of a combination of many factors, the Dutch-English field looks different today, and the negative circle actors in the source culture were stuck in seems to have crumbled somewhat. It is interesting to go deeper into the strategies Dutch publishers and foreign rights managers use to deal with these new developments.

7.2.1. Strengthening the network

Marijke Nagtegaal, who used to work for the Dutch Foundation for Literature, for a literary agency in London, for Dutch publishers Atlas Contact and Ambo|Anthos, and who is now employed as foreign rights manager at De Bezige Bij, states that the current international literary field has become all about the people working in it, and not so much about countries or companies. Having a large network consisting of people whose taste and motivations they trust is important to publishers when acquiring new novels. In 2011, Thomas Franssen and Giselinde Kuipers concluded something similar about the way Dutch publishers acquire novels: ‘Informatie die redacteuren krijgen van iemand die ze kennen, of het nu een vriend, literair agent of scout is, wordt serieuzer genomen’ (76). Thus, international foreign rights managers get to know each other’s taste, list, character and way of working, on which they

base their strategy. Joni Zwart, who has worked as a scout, a publisher's assistant at MacLehose Press and for several Dutch foreign rights departments, says about this:

Uiteindelijk moet je als [Engelse] uitgeverij ook varen op het advies en rapporten van mensen die weten wat bij je past, en dan helpt het als mensen jou persoonlijk goed kennen. Dat houdt dus ook in dat mensen die boeken blijven aanbieden die helemaal niet bij je passen, omdat ze zich niet verdiept hebben in wat bij je past of dat net niet helemaal aanvoelen, dat je minder snel naar die mensen luistert of misschien helemaal niet meer met hen afspreekt op beurzen etc.

Dutch publishers are aware of this development and have been increasingly focused on building and strengthening their professional network abroad, as Palache writes: 'Ik heb alles rigoureuus veranderd en ben erg gaan inzetten op netwerken, bijeenkomsten bijwonen'. Michele Hutchison, a Dutch-English translator, thinks experience is important when it comes to building a network too: 'bij [Nederlandse uitgeverijen] hebben ze tegenwoordig goede mensen, maar ze zijn nog niet allemaal even ervaren, bijvoorbeeld. Daar moet het vertrouwen nog groeien'. This may explain at least in part why some Dutch publishers still find it hard to break through internationally.

When maintaining their network abroad, foreign rights managers first and foremost represent the authors of the publisher they are employed by. In a sense, they represent Dutch writers and Dutch literature on the whole as well. Therefore, they could be seen as intermediaries, as they try to build a personal relationship with a foreign actor to bring the source culture closer to the target culture.

7.2.2. An active attitude

In the international book trade, there has always been fundamental insecurity, especially 'de afgelopen decennia [...] door het sterk gegroeide aanbod van potentieel uit te geven boeken' (Franssen & Kuipers, 67). No acquisition is a guaranteed success, and because of the grown supply on the literary market, it is even harder for a publisher to judge a novel's potential and worth. Furthermore, in that overflowing market, the Netherlands is just one of the many suppliers. The Dutch foreign rights managers I had contact with say that they have to stay active at all times to stand out – they have to be at the top of their game when selling translation rights. Nagtegaal stresses that not only the fact that the increasing professionalism of translators and extremely high quality of translations of Dutch literature helps, but that a

good, professional, active and honest foreign rights manager can also really make a difference. She claims that the current success of De Bezige Bij, as was clearly visible in the quantitative analysis, is the result of ‘jarenlang met de voet tussen de deur zitten’ and never sitting back: ‘Je moet niet achteroverleunen, maar er zelf nog steeds heel actief achteraan. [...] Binnen een bedrijf moet je ook goed afstemmen, dat je elkaar ondersteunt internationaal via je contacten. Timing is heel erg belangrijk, naast die actieve houding’. Other actors agree, and use similar wordings, such as ‘tevreden zijn, maar blijven knokken’ (Prometheus). Hutchison agrees that an active attitude is important: ‘Professionele, ervaren en actieve rechtenmanagers maken ook echt het verschil, mensen waar je op de beurs niet omheen kan’. She adds that she thinks a Dutch publisher should actively step in when it comes to the translation of their novels, as the quality of a translation affects foreign publishers’ and readers’ opinions about the quality of the Dutch publishing house and author, and of Dutch literature in general. Nagtegaal thinks so too, and told me that, next to all her other activities, she makes sure she is involved with the choice of the translator – and thus the quality of the translation – and advises her colleagues to do the same.

The need for a constant active and alert attitude when selling translation rights might indicate that, generally, the initiative still lies with the peripheral source culture but with a target-oriented promotion strategy. This in stark contrast with a foreign rights manager at the central target end dealing with much different circumstances: ‘American fiction gets translated into Dutch even before serious response in the United States has been able to mature’ (Vanderauwera 43).

7.2.3. Pitches: speaking the language of the target publisher

In line with the increased importance of a target-oriented promotion strategy for peripheral actors in the professionalized international book trade, is the fact that Dutch foreign rights managers have to be able to speak the language of the publisher. In contrast to 50 years ago, the literary field has become very marketing-focused, as many Dutch publishers observe. Economic constraints are perhaps of even more influence now, as the literary market has to compete with other (digital) media. Anglophone publishers have to be absolutely convinced of a novel’s quality and marketability to even consider buying the rights. Building a strong network and staying active are necessary parts of a target-oriented promotion strategy, but when it comes to actually selling a Dutch novel, a good pitch is crucial too. In their 2006 work, Van Rees & Dorleijn already mention that when making an acquisition, publishers have to keep in mind the publishing house’s poetical views on literature, its (back)list and

status (symbolic production, if you will), and whether a book will be easy to market and sell (26). Dutch foreign rights managers say that because of that, it is not fruitful to offer several foreign publishers random titles, but rather to create targeted pitches for each specific publisher, and in doing that, to pay attention to aspects of the novel that are marketable. After all, ‘argumenten “dat iets zo mooi is” doen niets’ (Victor Schiferli, Dutch Foundation for Literature). Zwart, who worked as a rights manager for several Dutch publishers, but who also writes book reports of Dutch literature, thinks foreign publishers like novels who ‘have it all’: Does the novel have a good plot? Does it stand out? Does it match the publisher and its audience? Does the author have (commercial) potential, oeuvre-wise? How was it received at the source culture? Did it win any prizes? When pitching, it seems one should not go too deep into the story but highlight the most important marketable characteristics.

The importance of a pitch, at a book fair or in some other situation, is something Dutch literary actors are very aware of and something they have become focused on rather recently. For example, when asked whether she changed her strategy during the past six years, Palache writes that she began keeping up with professional literature and preparing strong pitches. Nagtegaal too employs a target-oriented strategy, selecting the right novels to present abroad and creating a strong pitch. Interestingly, in pitching their novels to publishers abroad, foreign rights managers also take on a promoting role next to a selling one.

7.2.4. Building (on) a reputation

As mentioned before, Dutch literature has become more visible in the field, which is something Dutch publishers profit from, not only materially, but also symbolically. Zwart points out that the fact that more English translations of Dutch work are published compared to 50 years ago also helps foreign rights managers promoting other untranslated work. With more publications, editors and rights managers have more points of reference: comparisons between several Dutch titles can be made. In contrast to the period of Vanderauwera’s research, actors do not have to fall back on references to Dutch painters to attract attention from foreign publishers, as they are more familiar with Dutch literature on the whole. Next to the grown number of Dutch-English translations, the status of some Dutch authors has also improved. Despite the fact that it remains difficult for most Dutch writers to become renowned and canonized in Anglophone countries – the greater part of authors never becomes a best-selling one and is never reprinted –, my data show that several writers seem to have established a reputation abroad. Bevers *et al.* too theorise about “‘de zichzelf versterkende reputatie’”: eenmaal verworven succes opent deuren, levert krediet, meer

publiciteit, met als gevolg versterking van de reputatie' (16-17). Thus, having a good reputation abroad as a Dutch author does not only help foreign rights managers pave the way to more success, but also to more translations of Dutch literature in general, as target publishers are shown that Dutch novels can also become (big or modest) bestsellers. It seems, as outlined in Chapter 6, that if a publisher has had success with a certain author, they are likely to buy the rights of his or her next novel too (e.g. Herman Koch, Tommy Wieringa), or (re)print their earlier work (e.g. Cees Nooteboom). Another good indicator of an author's success is whether or not their work is reprinted regularly. Next to that, successful books are often published in three editions: an ANZ (Australia and New Zealand), English, and American one. Nagtegaal stresses that she ideally sells a novel's rights to all three countries separately, since it benefits its publicity abroad if multiple publishers market it for their specific national audiences. It is also possible that, for example, a British publisher licenses the rights to an American one – in that case, 'krijgen oorspronkelijke rechthebbenden [...] nog steeds het grootste deel' (Nagtegaal). As I discussed in the quantitative analysis, this is what happens most often with first-time translated authors whose work sells well: British houses publish the translation first, and at least one year later, when the book has been proven successful at the other side of the Atlantic, an American publisher follows.

7.3. Governmental support and the Dutch Foundation for Literature

Since the 1980s, the Dutch government has been investing in a better policy focused on Dutch culture abroad, but only in the last decades that policy began to play a 'belangrijke stimulerende en faciliterende rol' (Bevers *et al.* 10) and really became a force actors could rely on. The most important tangible result of this policy is the Dutch Foundation for Literature as it is today, having more means of support than ever, as Victor Schiferli of the Foundation states. Approximately since the Buchmesse of 1993, which caused a breakthrough for Dutch literature abroad, the Foundation has taken a different course. It 'werd niet [meer] geleid door ambtenaren of beroepsbestuurders, maar door mensen die uit de literaire wereld afkomstig waren' (Bevers *et al.* 50), and who prioritised 'de kwaliteitsbevordering en -bewaking' of translations, by testing translators and translations, instating translation prizes and running the Vertalershuis in Amsterdam. Together with the professionalisation of other literary actors since the 20th century, the Foundation has developed into a serious authoritative institution. Many of the people I spoke with name the Foundation as an important actor, among which Ina Rilke, a renowned Dutch-English

translator, who states that before, there ‘was [...] geen droog brood met literair vertalen te verdienen en er was ook geen Letterenfonds. Dat heeft van alles voor elkaar gekregen. Vroeger was het maar een kleine stichting waardoor bijna niets literairs werd vertaald’. When it comes to presenting Dutch literature to the target culture, the Foundation plays several key roles, through which it has become, in some sense, a sort of gatekeeper in the source culture. As perhaps the largest acting agency in the source culture, its activities cannot all be discussed here, but I will summarise the most important ones.

7.3.1. The Foundation as a financier

The first and maybe most obvious way in which the Foundation encourages English translations of Dutch literary work, is the financial support it provides foreign publishers with through the Translation Grants. Publishing houses ‘that can ensure good distribution and promotion of the book in its own country’ (website Foundation), that meet the criteria when it comes to contracts between the publisher, the Dutch rights holder and the translator, can apply. The amount of the subsidy varies, as the website reads:

The amount for which the subsidy is requested must be consistent with the fee to be paid to the translator. In most cases the subsidy covers 70% of the amount for which a subsidy is requested, with the understanding that the remaining 30% will be paid to the translator by the publisher. In the case of books that we regard as Dutch classics, the subsidy covers 100% of the amount.

Daniel Seton, commissioning editor at Pushkin Press, describes the Foundation’s role as ‘very important. They reduce the risk of publishing a Dutch title in translation through their subsidies’, and HopeRoad Publishing even calls it ‘a lifeline [...] it has given a small house like ourselves the opportunity to publish Dutch literature and share it with English-speaking readers’. Hester Velmans, a prominent translator Dutch-English who lives and works in America, thinks that without the Foundation, nothing would ‘happen’ in America regarding the translation of Dutch literature: the risk would simply be too great.

Also, through these grants, the Foundation aims to ensure the quality of English translations published abroad, as the translator of choice has to be approved by the Foundation if the target publisher wishes to receive subsidy. Often, the Foundation makes a recommendation from its list of endorsed translators, but if the publisher suggests a translator itself, that translator has to be approved by the Foundation. This way, it minimizes the risk of

translated Dutch literature being badly critiqued or not taken seriously abroad, as often was the case in the days of the *Bibliotheca Neerlandica*. Translators generally much appreciate the Foundation as well. For example, Nancy Forest-Flier, translator of, among others, Kader Abdolah's work, states that the agency is 'extremely important. The Letterenfonds is the vetting agency for translators into and out of Dutch. It's a good source of work for translators, and publishers can trust its recommendations'. The Foundation in relation to translators will be discussed further in Chapter 9.

7.3.2. Network and trust

Reiterating what others said before, according to Schiferli, there is no way around it: today, publishing is a 'people's business', in which a large network and trust are most important. The last couple of decades, the means of contact have improved significantly, which allowed actors to build stronger professional relationships. These technological developments should not be underestimated.

Since the 20th century, the Foundation really invested in contact with other (inter)national actors (publishers, editors, critics *et cetera*) abroad. Nowadays, it frequently invites and visits these actors and organises events. Additionally, it has also developed into an institute that gives advice, can answer questions and provide information. It plays the role of intermediary and advisor, that maintains contact with most foreign actors, translators, festivals, and 'makes it its business to have relationships with Dutch authors who very much value the work that it does vis-à-vis publishers abroad' (Katharina Bielenberg, MacLehose Press). Schiferli says that the Foundation has become an independent graduator when it comes to content, but other matters as well. Most foreign actors agree, as became clear from a 2012 survey by Literature Across Frontiers about literary exchange, translation and publishing amongst foreign publishers, who mentioned the Dutch Foundation most and gave its printed and online resources the highest score (Büchler 14-15). Hutchison similarly calls it an important 'aanspreekpunt', at book fairs and elsewhere. She stresses the fact that, since many English-speaking editors and publishers cannot read Dutch, the Foundation can offer them a relatively objective assessment of a novel, a translator and his or her faithfulness to the original, since the pitches by Dutch foreign rights managers remain coloured by them wanting to sell the book. Katharina Bielenberg of MacLehose Press applauds the active and helpful attitude of the people working at the Foundation: 'They feed information and requests arising out of their meetings back to the Dutch houses, and if they don't know the answer to something, they will make it their business to find out. Visiting fellowships of editors stand to

gain a great deal from trips to Amsterdam'. Moreover, she appreciates their professionalism and objectivity as well. This praise can be seen in shrill contrast to some decades ago, the period Vanderauwera researched.

Zwart argues that because of the increased professionalism of the Foundation (and other Dutch actors) and its excellent reputation in the Netherlands and perhaps even more so abroad, the Netherlands has become a serious trading partner in the international literary field. Also, especially some British actors started to realise the value of foreign influences and became more focused on importing potential successes: 'je moet [als uitgeverij] overal mooi werk vandaan proberen te halen en het met iedereen proberen te vinden' (Zwart). This way, a gradually more reciprocal relationship seems to be forming between actors in Anglophone centre and the Dutch periphery. Schiferli notices this too, as he describes his contact with foreign publishers at book fairs:

Ik vind het altijd zo leuk op beurzen, de gesprekken die je dan hebt over boeken, en dat een Engelse redacteur dan tegen me zegt: 'Ik hoor net van een Finse collega dat er zo'n leuk Nederlands boek is!' Echt een mooi voorbeeld van internationalisering, die landsgrenzen worden een beetje opgeheven en er wordt veel meer echt gekeken naar schrijvers en boeken en inhoudelijk interessante projecten die de moeite waard zijn. Bijna iedereen kent elkaar ook gewoon, over de hele wereld. Men drinkt dan na zo'n beursdag ook een biertje met elkaar, geeft elkaar tips waar ze dan zelf niet *per se* iets aan hebben, maar echt vanuit passie en het versterken van die band. Het wordt dan ook een wederkerig iets: ik geef jou een tip en misschien is het op een dag omgekeerd.

Zwart thinks that this is something that has definitely changed since the 80s: 'Het is niet meer alleen: "Wat kunnen wij aan jullie kwijt?", maar ook: "Wat heb jij voor mij?" Steeds meer redacteurs staan daarvoor open, dankzij het Letterenfonds, maar ook dankzij festivals als Crossing Border'.

A great example of the influence individuals and their personal connections can have in the literary field, is the way Gerard Reve's *De avonden* (translated by Sam Garrett as *The Evenings*) found its way in the English market. Schiferli, a great fan of Reve, told me he was approached some years ago by 'een vertaler die [het boek] een keer min of meer op eigen houtje had vertaald', who in this case had an initiating role. This sparked his enthusiasm: he offered to try and sell the translation, since it was never published in English. He took the

translation with him to a lunch with a publisher he knows really well, Pushkin Press. He knew they were interested in classics, and at that time, coincidentally, in classics from the 30s and 40s. ‘En *De avonden* is natuurlijk een klassieker uit de jaren veertig, ook al zou je dat niet meteen denken. Maar voor mij was één en één gelijk twee, dus ik gaf het aan hem, en hij weer aan zijn redacteur, Daniel [Seton]. Die was helemaal lyrisch,’ Schiferli says. *The Evenings* was published in 2016, some 70 years after the original, got great reviews everywhere and sold well too, in England as well as in America. Such a success not only strengthens the bond between two actors, in this case, the Foundation (Schiferli) and Pushkin Press, but also reminds the target culture that there are more potential literary successes waiting across their national borders.

7.3.3. Promoting: *10 Books from Holland*

The Foundation also plays an important promoting role, as among its main tasks is ‘supporting writers and translators, and [...] promoting Dutch literature abroad’, according to their website. One of its most successful initiatives are the catalogues in the *10 Books from Holland* series, which are of paramount importance at book fairs and appear twice a year, free of charge to foreign publishers and editors. All publications are accessible on the website too, from 1998 onwards. The *10 Books* includes fiction, and separate catalogues are made for quality non-fiction and children’s literature. This way, the Foundation can present an overview of interesting developments in the Dutch literary market and prepare pointed pitches that really focus on promoting those ten novels, which is much appreciated by target actors. Seton of Pushkin Press states that the Foundation ‘provide[s] much needed help by recommending titles’ and a representative of MacLehose Press writes that

the Foundation has an overview of the current literary scene and the history of Dutch literature that is unmatched, in my view. Those who work there have a great many years’ experience between them [...] Their publications provide a very welcome filter for the fiction and non-fiction that is published over a six-month period.

Hutchison agrees and says that the catalogues are ‘een goed begin voor een uitgever die nieuw is in de Nederlandse literatuur en niet weet waar hij of zij moet zoeken’. Because of the status the Foundation enjoys abroad nowadays, their large network, means of promotion and the success of their catalogues, many Dutch publishers aim to get their books included in the *10 Books from Holland*, since it means having ‘minstens 1400 contacten’ in addition to

their own, according to Nagtegaal. Hutchison, too, adds that ‘je als rechtenmanager wel een veel grotere kans [hebt] iets te verkopen’ if one of their books is featured in a *10 Books* catalogue.

Victor Schiferli gives some insight in the creation of and the selection for the catalogues, which is a challenge each time:

Onze smaak is niet het belangrijkste en mag niet maatgevend zijn. Je moet echt kijken naar boeken die op een of andere manier zijn opgevallen: is het een beetje goed verkocht, heeft het goede recensies gekregen, misschien is het wel genomineerd geweest voor een prijs? Dus boeken die er een beetje bovenuit steken, die moeten we hebben. [...] Hierin staan de boeken waarvan wij weten: dit maakt kans, want het heeft het hier ook goed gedaan, bijvoorbeeld. [...] We kijken altijd naar wat er het afgelopen halfjaar verschenen is, naar wat we zelf heel goed vonden, wat er goed in de kranten stond, naar wie er voor de Librisprijs waren genomineerd, andere prijzen... Kortom: waar was veel over te doen?

Thus, the catalogues include books that stood out in some way and of which the Foundation expects that they have potential, could be well sold and received abroad. At book fairs, Schiferli and his colleagues, rights managers, and agents are then able to illustrate the catalogues with their own pitches and translated passages. These pitches have to be catchy and snappy, and so, according to Schiferli, one has to be somewhat like a more dignified car-salesman, focusing on selling points as mentioned above and on the right (international) points of reference. But finding these points of reference is becoming easier with every translated Dutch work. However, Schiferli also encourages Dutch actors to sometimes deviate from target-oriented strategies in order to avoid the risk of tunnel vision and the earlier mentioned apologetic manoeuvring that was dominant during Vanderauwera’s period of research:

Engelsen en Amerikanen willen nog steeds het liefst een goed plot. Maar af en toe moet je goede boeken ook een beetje doordouwen en dan wordt het toch een succes (zie bijvoorbeeld: Marcel Möring, Marieke Lucas Rijneveld). Dan moeten er andere sterke punten worden benadrukt, en ook daar is een vertrouwensband cruciaal.

The influence of the publications in the series *10 Books from Holland* seems unmistakably large. At least more than half of the authors that were translated in English the past six years were at some point promoted by the Foundation and included in one of the catalogues – a remarkable fact. Of course, many of the authors that were included in the catalogues were not published in English, but this way of pointed promotion seems fruitful at the very least. Nevertheless, it is too early to claim there to be a direct correlation based on my data, as there are many more factors involved, some of which I have no knowledge of.

7.3.4. Criticism

Despite the fact that all actors in the field recognise the Foundation's contribution to spreading Dutch literature abroad, some Dutch actors have modest points of critique. This is in contrast to before, as Vanderauwera showed that the Anglophone actors, and not the Dutch, had their doubts about a government funded institute financing translations. One Dutch actor mentions, for example, that greater financial support would help foreign publishers to acquire even more translations, as their costs are now not entirely covered by the Foundation. Thus, if a publisher has to choose between acquiring an English original work or a translated work, they will sooner choose the first. Another actor thinks the entire position of the Foundation is complicated, because, according to them, a government agency should not have to do the work foreign rights managers already do. This actor thinks that those large sums of government money could be invested differently and finds the subsidising system problematic from a political standpoint. In an ideal situation, foreign publishers pay for translations the same way Dutch publishers do, and there would no need for government agencies to have such great (gatekeeping) influence.

7.4. Summary

Since Vanderauwera's period of research, many changes have occurred in the source culture, the Netherlands. Much more Dutch literature finds its way to an Anglophone readership in comparison with the 60s-80s, and some bestselling Dutch authors have established a reputation abroad and improved the visibility of Dutch literature as a whole. An important driving force behind those changes is the better and centralised culture policy, which enabled an increase of the professionalization of Dutch actors, among which the current Dutch Foundation for Literature, and newer actors such as agents and foreign rights managers. These professional actors are now better prepared to deal with contemporary constraints,

mainly those that arise out of the still peripheral position of Dutch literature on the worldwide literary market. Dutch foreign rights managers stress the importance of a large and trustworthy network, an active attitude, and a strong, target-oriented but no apologetic pitch that focuses on the marketable aspects of a book. In the current field, they have to be intermediaries as well as promoters. The Foundation too plays several important roles, such as an intermediary, promoting, and financing one. Nowadays, it has a really strong professional position in the field, as it maintains a close bond with actors in both source and target culture and encourages target publishers to take risks with their grants as well as advise them.

8. Anglophone actors: a qualitative analysis

After looking at the actors and trends in the source culture, it is interesting to see what can be discovered about the dynamics at the other end of Dutch-English cultural exchanges: the target culture. In this chapter, I aim to create a more nuanced and in-depth image of the actors and publishing situation in Anglophone countries, also focusing more on the differences between the UK and the USA. The actors that will be discussed in this chapter are British, American, and Australian publishers, as they function as the main actors in this field – the gatekeepers to the Anglophone market (Franssen & Kuipers 67-68). In cultural sociology, gatekeepers are described as ‘degenen die de grenzen van het culturele veld bewaken, en besluiten wat erin mag, en wat niet’, but Franssen and Kuipers redefine the term and coin it as a verb – gatekeeping – as they claim it is ‘een langdurig, genetwerkt sociaal proces, waarbij allerlei mensen betrokken zijn, [eerder] dan een exclusieve, gespecialiseerde rol van redacteuren [...], een sociaal proces gedistribueerd over een keten van actoren’ (68). They agree that editors play a very large role in the acquisition process, but ‘ze zijn dus nooit alleen verantwoordelijk voor het besluit een boek te publiceren’ (68). In this chapter, when discussing publishers, it is important to remember that they function as individuals with their own taste and views, but also as part of a larger process, and a larger actor: the publishing house they are employed by.

8.1. Context and constraints: the target culture

Before being able to go into the individual publishers and their influence on the field, I will focus on the context in which they operate and the constraints they have to deal with.

8.1.1. Constraints and hierarchy

In the worldwide literary field, the Anglophone countries are part of the centre, as their literature is mainly exported, and other countries regard them as authoritative since World War II: ‘er [is] in andere taalgebieden veel belangstelling [...] voor Engelstalige literatuur – en minder voor anderstalige literatuur –, terwijl omgekeerd in het Engelse taalgebied relatief weinig belangstelling bestaat voor literatuur daarbuiten’ (Bever *et al.* 80-81). Because of the established dominant position of the Anglophone areas, actors’ strategies in these countries are very different in comparison to those in peripheral areas,

in that publishing literature in translation is a specialized activity in English-speaking countries, while in the rest of Europe the majority of houses publish books in translation with content drawn predominantly from English-speaking territories and with a high proportion of bestsellers (Büchler 19).

As mentioned in Chapter 3, dominant language areas generally seldom import literature from outside their linguistic borders, as their internal production and market is rich, and they have ‘no urgent need for foreign texts, genres or themes’ (Vanderauwera 21). Nowadays, translated texts still do not play as big a role in the target culture as they do in (semi-)peripheries, but there has been an increase in Dutch-English translations, which is something Dutch actors use in their strategies, as we have seen before.

Despite the fact that actors operating in the central target culture deal with very different circumstances and constraints regarding the acquisition and publishing of translations than Dutch actors operating in the periphery, both groups are still influenced by the economic constraints that overruled the political and cultural ones during the last century. In the central areas as well, and the US especially, ‘the field of publishing is more and more dominated by large business enterprises that tend to impose criteria of profitability and modes of commercial operation to the detriment of the literary and cultural logic’ (Heilbron & Sapiro 98). This has become visible also by ‘the deep crisis traversing university presses in the United States and Great Britain (Thompson 2005)’ (Heilbron & Sapiro 98), which could explain their absence in my data. Many Anglophone actors mention the commercial nature of the field and its influence on their strategies and attitude, as will be shown later.

Interestingly, some observations about the current literary field, based on my data and the insights of the actors, indicate a hierarchy within the Anglophone centre. While the English language is dominant on the literary market, there seem to be substantial differences in British and American attitudes and positions in the field. Over the past years, the US seems to exhibit more static ‘central’ behaviour than the UK, as among others Victor Schiferli observes. When looking at contemporary trends in the Anglophone countries it could be argued that the UK is in transition to becoming a more open, accessible and dynamic centre, whereas the position of the US has roughly remained the same since the 1980s.

8.1.2. The UK

Britain is still part of the Anglophone centre, but, as already stated in Chapter 3, the literary field is always moving. One important difference with the dynamics in the field 50 years ago

seems to be the change in the British attitude towards translation. Bevers *et al.* show that the dynamics are becoming less black-and-white: in contrast to before, cultural exchanges between centre and periphery seem to have become more of a two-way street, at least regarding the UK. The distribution of literary products does not solely entail the exportation of English novels to peripheral countries, but also the other way around (Bevers *et al.* 14). Their statement that ‘[er] in deze centra juist een voortdurende vraag naar vernieuwende impulsen van buiten [is]’, sounds very hopeful for Dutch actors (14). This new demand could have something to do with the fact that the worldwide literary book trade has not become easier the past decades, and thus in the UK as well. Daniel Seton of Pushkin Press writes for instance that

in the UK, literary publishing faces many challenges: the biggest being competition from other sources of entertainment and the concentration of the bookselling trade in the hands of a few big companies which demand massive discounts and consequently drive down profits. Still, the last year saw some heartening commercial successes for literary fiction in the UK (*Normal People* by Sally Rooney and *The Milkman* by Anna Burns, for example) and suggests there is still a widespread appetite for literary fiction out there.

Other actors also stress the need for a publisher to innovate in the current market, and Shimanto Reza of World Editions states that ‘het is een uitdagende branche, en we moeten voortdurend op zoek naar nieuwe vormen om verhalen te brengen’. An article in *The Independent* from 1999, cited by Bevers *et al.*, already stated that British publishers were getting more active in searching for interesting novels from outside the Anglophone centre (66), which ties in with Joni Zwart’s statement that, compared to the 80s, British publishers nowadays are more driven to discover the next literary success by looking across national borders. So, selling books is getting harder, especially for smaller, independent publishers, but ‘sommige uitgeverijen vernauwen niet de blik, maar zoeken juist naar nieuwe bronnen. En dat kan ook weer beter door de opkomst van internet en sociale media’ (Zwart). Additionally, *The Independent* mentions an increasing ‘bezorgdheid over de neiging in de Angelsaksische wereld zich af te sluiten van verhalende literatuur die van buiten hun eigen taalgebied komt’ (Bevers *et al.* 66). Schiferli also comes across this development in his contact with British actors, for example when Reve’s *The Evenings* became a success in English: ‘Er wordt bij zo’n succes dan vaak gezegd, “Hoe kan het dat zo’n boek zeventig jaar

onvertaald blijft in Engeland?” of “We hebben hier zo’n [ondermaatse] vertaalcultuur”, terwijl ik alleen maar blij ben dat het nu wel vertaald wordt’. The interest in Dutch literature seems to have increased, as British publishers are more easily convinced to buy the translation rights of a Dutch novel (Schiferli); however, some actors think that ‘je het succes van en de belangstelling voor Nederlandse boeken in Engeland niet los kunt zien van vertalingen in het algemeen. Of een boek dan uit het Italiaans of Frans of Duits komt maakt niet uit... Nederlands zit vaak in die stroom. Wij horen in Europa’ (Zwart). It could be that there is not an increased interest in Dutch literature *per se*, but more in foreign books that are marketable in Britain: the Netherlands is just one of the many unknown literatures to explore. Reza confirms this when asked whether some literatures seem more interesting to British publishers than others:

Nee, het maakt niet zoveel verschil. Het verhaal en de verkoopinfo is bepalender. Vaak willen ze het ook niet pitchen *als* vertaling, dus dan staat het boek op zich, als boek onder de anderen in de nieuwe markt. Interesse in bepaalde landen komt en gaat met vlagen, vaak zijn er trends die aangestoken worden door één bestseller. Denk aan Herman Koch of Stefan Hertmans.

Other Anglophone publishers similarly stress the importance of recent successes when I asked them about the visibility of Dutch literature abroad. ‘I think Dutch literature is becoming more visible in the UK (and the US to a lesser extent) due to the popular success of Herman Koch and classics such as Gerard Reve’s *The Evenings*’, Seton of Pushkin Press replies. Rosemarie Hudson of HopeRoad Publishing also names a great variety of successful Dutch writers:

I can’t speak for the American market but so many brilliant writers have appeared in translation here: Jan Siebelink, Harry Mulisch and Hella Haase to name but three – and what about the massive success of the hilarious *Secret Diary of Hendrik Groen*? News of the latter spread like wildfire! The mysterious Hendrik G. has done a great service to bringing us close to the Dutch people.

Note that both publishers name the difference between Britain and America. In short it seems that, in Britain, smaller and independent publishers with an open attitude are more and more searching for interesting non-English literature from other countries as one of many ways to

deal with the economic constraints of the current field, as they are shown that translated literature can be successful in the formerly so closed British field.

8.1.3. The US

While Bevers *et al.* described the British attitude in reviews and articles towards Dutch peripheral foreign literature in 2015 as ‘ietwat zelfgenoegzaam en neerbuigend maar ook zelfkritisch over de eigen neiging tot afsluiting’, they characterised the American as generally ignorant and indifferent (80):

bezorgdheid over de geringe openheid voor vertaalde literatuur is er niet helemaal afwezig, maar blijft voornamelijk beperkt tot academische en literaire circuits. Als weerspiegeling van de centrale en dominante positie van dit land zou men de Amerikaanse houding tegenover buitenlandse literatuur als centristisch en universalistisch kunnen typeren; er is weinig behoefte de eigen literatuur, of ruimer cultuur, af te bakenen van andere, omdat impliciet wordt aangenomen dat deze universele betekenis heeft (81).

Looking at these statements, it seems Britain and America cannot be regarded as one uniform centre, as their attitudes towards other literatures, languages and cultures in relation to their own are very different today. Hester Velmans, a Dutch-American translator, similarly states that in the US, most people feel they do not need other literatures, as they are the dominant centre. She thinks this idea is sometimes shared by Brits, but not to the same extent. Schiferli also states that the US should be seen as the real dominant centre. In his experience, American actors nowadays do not have a clear idea of what Dutch literature is, and the American market is the hardest to enter. This is visible in my data, since the majority of translated Dutch novels are published by British houses, as I discussed in Chapter 6. Schiferli also claims that, in contrast to what people think, international literary success mostly does not begin in America, nor the UK for that matter. American publishers are very hesitant, much more so than British ones today, are seldom the initiator and will often only buy a Dutch novel when its value and potential has been proven in other countries, among which also Britain. Others, such as Nagtegaal, Hutchison, and Velmans, agree that US actors are more followers than initiators. British publishers often wait and observe the reception of a novel in Germany or France as well, but a British translation generally precedes an American one with one year at the least, as was shown in my quantitative analysis. British houses

sometimes license American publishers, which also indicates that the UK does not have the exact same position in the international literary field as the US.

It seems translation is simply rarer in America than in other countries, including Britain. Zwart thinks that if an American publisher would translate a novel, it would sooner be a Spanish than a Dutch one, as that language ‘feels closer’ to them. The geographical component could indeed play a role, as ‘the British feel reasonably close to the Dutch’ nowadays (Bielenberg), and ‘de drempel voor Chinese, Arabische of Russische boeken is veel groter’ (Colmer). Velmans states that Spanish and French literature does relatively well in the US, but generally, foreign literature does not receive much attention and publicity, which in turn makes it a risk to publish it. Also, Dutch literature is seen as not exotic or universal enough, or boring, since it is such a small language. Thus, larger houses are generally uninterested, and for smaller ones, the risk of publishing a (Dutch) translation is simply too great. Velmans does think the Frankfurter Buchmesse had a fairly positive influence on the visibility of Dutch literature, which is still noticeable, even in the sales of Dutch classics.

On the whole, it could be said that even though the UK and the US are both part of the Anglophone literary centre, nowadays the countries seem to have different positions in and attitudes toward the global literary field: those of a more open and receptive centre and an almost impenetrable dominant centre. Because of these different contexts, the actors working in these respective countries deal and are confronted with different circumstances and constraints as well, which should be kept in mind when analysing the behaviour of publishers.

8.2. The influence of the individual

Through my interviews with several actors I learned that because the literary book trade has increasingly become a people’s business, as Schiferli said, one actor could have great influence on what happens in the (inter)national Dutch-English, peripheral-central field. It is interesting to take a closer look at the individual Anglophone actors that make a recurring appearance in my data over the past six years, to try to discover some trends or common grounds regarding their roles or way of working.

8.2.1. The UK and Australia

Many actors think there is a correlation between the number of English translations of Dutch literature and certain publishers' and employees' views. Zwart says that she believes that nowadays, the most active and important British players in the field are small, independent or independently minded houses 'als tegenbeweging tegen die grote conglomeraten. Ze durven meer. Sommige redacteuren of scouts zijn meertalig, die durven ook meer qua aankoop van vertalingen'. Thus, it depends on the nature of the publisher and the actors working at that house whether the company is open to other literatures.

MacLehose Press

Michele Hutchison, who currently is one of the most prominent Dutch-English translators but who has also worked for several English and Dutch publishers as an editor and foreign rights manager, among which at Penguin, Doubleday, the Arbeiderspers and Cossee, says the difference with 40-50 years ago is noticeable. She names Christopher MacLehose, founder of MacLehose Press, an independently minded imprint of the larger conglomerate Hachette, as an important actor:

Engeland is van nature niet zo geïnteresseerd in vreemde talen en literaturen. Ik was daar een uitzondering, dat ik meerdere talen sprak. [...] Op school stonden er ook nauwelijks vertalingen op de literatuurlijst. Maar velen zeggen dat Christopher MacLehose, recent heel succesvol met zijn acquisitie van Stieg Larsson, veel invloed heeft gehad op het doorbreken van deze cirkel, dat men beseftte dat vertalingen ook interessant en succesvol kunnen zijn. Voor die tijd werd Nederlandse literatuur gereduceerd tot stereotypen, was het alleen maar Anne Frank...

Zwart, who worked for MacLehose Press as assistant editor, observes the same, as she states that England kept to itself for a long time and suffered from 'eilandmentaliteit', which is reminiscent of the linguistic imperialism Bevers *et al.* mentioned. MacLehose was unique in publishing translations then, but success breeds success and more (independently minded) publishers seemed convinced of an internationally oriented strategy. It could very well be said that Christopher MacLehose played an initiating as well as an intermediary role very early on in the field – for individual titles by foreign authors, but even more so for translated literature in general. Zwart optimistically states: 'Men moet even een drempel over, maar als ze eenmaal affiniteit met Nederlandse literatuur hebben, blijven ze die ook uitgeven en kan het de uitgeverij ook gaan karakteriseren'. So, once a certain view or poetics has been proven

relatively successful, it could be internalised in the publishing house's strategy and be used to distinguish the house from others in the competitive market, of which MacLehose Press is a great example. As we saw in Chapter 6, MacLehose Press published third-most English translations of Dutch literature and is therefore a very active actor in the current field, even though it did not publish any Dutch novels in 2018. Katharina Bielenberg, associate editor at MacLehose Press, comments on Christopher MacLehose's strategy, which has stayed the same since she worked with him through the 90s at Harvill Press: 'Christopher MacLehose was a publisher of translations in a landscape where fewer translations were published. [...] We now continue with a similar publishing vision: to publish the best that there is from around the world.' This ties in with the earlier mentioned idea that there has been an increase in interest in foreign literature generally, and not just Dutch – for MacLehose Press, amongst others, it is the book, not the nationality of the writer that matters. Bielenberg explains that similar to the construction of Harvill Secker within Random House, MacLehose Press tries to balance literary fiction with more commercial titles: 'We encourage our colleagues to think of the model as a whole, where the more commercially successful books will balance and carry the more literary (often prizewinning) books that sell fewer copies'. This balancing is also a strategy to deal with the economic constraints of this day and age. When acquiring more literary work from all over the world, they

look for something that is relatable, but we are also looking for something that is different, original and new. Otherwise why would we go to the effort of having something translated? In a way we don't know what it is until we find it. At the same time we try to stick by our authors, authors that we like, even if they may produce books that are very different from each other.

The search for something original and different is very much in contrast to the vicious circle Vanderauwera mentioned, in which Anglophone publishers played it safe and would only acquire novels that matched what the Anglophone reader already knew. On the website of the publishing house it is even discouraged for writers to send them their originally English novels, as 'the overwhelming majority of our books are literature in translation and we only publish English language originals in very rare and exceptional circumstances'. The publisher states its strategy of publishing translations explicitly. The fact that MacLehose Press likes to stick by its authors is also visible in my data, when looking at the work of Otto de Kat, Cees Nooteboom, and Peter Terrin, of whom the house published several very different books in

terms of content/style. Bielenberg writes that because all their translated books are not very similar, they do not think of them in the same way in terms of marketing. She adds that ‘it does help that all Dutch authors are able to speak English, which is ideal for literary festival pitches e.g. Edinburgh and Hay-on-Wye’, which again shows MacLehose’s active attitude regarding its books, translated or original, as it also takes on a promoting role in the field.

Pushkin Press

Another publisher that has an explicit interest in translations, and that has an active role in the Dutch-English subfield as well, is Pushkin Press. As discussed earlier, Pushkin Press published most translations of Dutch literature after World Editions, and is now publisher to Peter Buwalda, Inge Schilperoord, Eva Meijer, Erwin Mortier, Jona Oberski, Gerard Reve, and W.F. Hermans. Daniel Seton, one of its current editors, states that Pushkin Press publishes ‘classic and contemporary commercial literary fiction, crime & thrillers and children’s and YAs titles. We aim to bring the best stories from around the world to readers of English and the great majority of our titles are in translation’. The publishing house was founded in 1997 as an independent publisher by Melissa Ulfane, who aimed to bring foreign literature to a British audience, and it seems to have an interest in rediscovering European classics. Ulfane’s ambition is shared by the current employees working at the publishing house, among who Adam Freudenheim, who was one of the buyers of Pushkin Press in 2012. Freudenheim, who is originally from Baltimore but also lived in Germany, previously worked as a publisher for Penguin, but according to Pushkin’s website, now ‘brings his passion for international literature and exquisitely designed books to Pushkin [and] is particularly proud to have published the first translation of *The Letter for the King* by Tonke Dragt’, amongst others. Freudenheim could then also be seen as an initiator. Other employees have online bios that show their cosmopolitan characters: Seton himself studied French and Philosophy and lived and worked in France and Belgium; editor Laura Macaulay ‘loves the thrill of discovering exciting new voices as well as lost classics by talented authors from around the world’, editor Simon Mason ‘is delighted to be a part of Pushkin’s enterprise to bring to the UK stories from round the world’ and managing editor India Darsley has a ‘passion for exploring and promoting translated literature’.

Pushkin Press is a very important actor when it comes to promoting translations and improving their image in Britain, and employer to several individuals that seem to play initiating and intermediating roles. Additionally, it has a close relationship with Dutch actors, as shown before, and seems to have faith in these actors and the value and potential success

of Dutch literature. This is visible, for example, in the fact that it published classics by Reve and Hermans and undiscovered authors such as Eva Meijer, but also because it published a larger part of Erwin Mortier's oeuvre, which shows commitment.

Scribe

The Australian-British publisher Scribe Publications was founded by Henry Rosenbloom in Australia in 1976 and nowadays remains an independent trade-publishing house with a Melbourne and London office since 2013, and a scout and marketing team in the US. The majority of their titles, over 65 books, still appears in Australia but a significant number of books are also published in the UK (about 60) and US (about 30). According to Rosenbloom, a quarter of their list consists of translations (*Books+Publishing*, 14 September 2017). Unlike Pushkin Press and MacLehose Press, Scribe does not explicitly carry out a translation-oriented strategy, but in an interview with *Australian Book Review*, Rosenbloom makes clear that he thinks it important to take risks:

I think that large publishing houses, like Hollywood film studios, have a lot of pressure on them to play safe, either in terms of genres or sequels. I would probably do the same if I was in their shoes. However, independent houses have to think differently. Speaking purely for Scribe, some of our most successful books have been highly individual and have been written by previously unknown authors.

Rosenbloom here too confirms the hypothesis that smaller, independent houses sooner take risks, and that those can pay off, which leads to the establishment of a publishing strategy. Zwart also sees a connection between MacLehose and Scribe, as Christopher MacLehose has worked with one of Scribe's current employees, Philip Gwyn Jones, who Nagtegaal also describes as a good and active editor. 'Veel mensen die met Christopher hebben samengewerkt zetten zijn werkwijze nu voort', Zwart claims.

Scribe seems to have an interest in the more contemporary Dutch authors, such as Willem Jan Otten, A.F.Th. Van der Heijden, Tommy Wieringa, and Ernest van der Kwast, and published fourth-most translations in the past six years. As mentioned before, Scribe enjoys a good professional relationship with De Bezige Bij, since it published their authors Van der Heijden, Wieringa, and Van der Kwast. Nagtegaal in turn states that Scribe is a strong publisher and tells me that Rosenbloom also takes on an initiating role, which does not seem too common for Anglophone target publishers. She gives the example of selling him the

translation rights for Van der Kwast's *De ijsmakers*: at the London Bookfair he sought her out and told her he wanted to pre-empt the book based on the book's reports. Rosenbloom seems to play a modest promoting role too, as he for example told *Books+Publishing* that 'there's a superb Dutch literary novelist called Tommy Wieringa we publish, who is a superstar in Holland; he certainly deserves a bigger readership than he's acquired so far in Australia'.

Canongate, HopeRoad, Atlantic

Zwart thinks publishers' interest in foreign literature can be traced back to the lives and poetics of several individuals working in the book trade. Next to the examples of MacLehose and Jones, she also ascribes an intermediary role to Jamie Byng, publisher and managing director of Canongate Books, a 'fiercely independent' British house, founded in 1973 and 'committed to unorthodox and innovative publishing', according to its website. Byng, who seems to be a publisher with an active strategy, searches for new voices everywhere and states that 'lazy publishing is just a disservice to what books can be' (*Publishing Perspectives*, 8 September 2017). Zwart says Byng is a real cosmopolitan and frequently visits the Netherlands to stay up to speed with the newest trends, and that he has been Kader Abdolah's publisher for a very long time, which shows his commitment to his authors as well.

HopeRoad Publishing is an internationally oriented independent publisher too: 'we have created our own distinguishing brand, since we only publish writers from Africa, Asia, and the Caribbean, or books about those parts of the world' (Hudson). Hudson does think that translated literature needs a different approach

to attract the interest of readers [...] It's all about making a translated work appear approachable and something that a reader will be able to identify with. Once the book is marketed to reveal how exciting and promising it is, the 'distance' implied by its being by a foreign author simply vanishes. The 'obstacle' is overcome. In some ways, this is a pity, since it shows a resistance to other cultures – but that is human nature, and our job is to sell books.

Thus, HopeRoad's strategy does not seem overtly translation-oriented, but more to ease their readers into the idea of reading the work of an unknown, foreign author. Additionally, according to Zwart, Atlantic Books is employer to an editor who studied in the Netherlands

and who always visits the Dutch festival Crossing Border. Even though these publishers might not go into bidding wars for a Dutch novel, they exhibit the behaviour of initiators, as they actively engage with the international or Dutch market.

World Editions

One Dutch initiative that really got a foot in the door and now plays an initiating and intermediary role at the same time, is the publisher World Editions. As mentioned in Chapter 6, it was founded in 2013 by the publisher of Dutch house De Geus, Eric Visser. It initially focused on bringing Dutch literature to the Anglophone reader, but now that focus has shifted to promoting literature in translation from all over the world. In 2016, the publisher became part of the independent, international Libella Group, and has offices in and employees from England, the Netherlands, and America, which allows it to ‘samen te werken met goede distributeurs in beide landen, en veel rechtstreeks contact te hebben met uitgevers en literaire agenten over heel Europa, via communicatietechnologie maar ook op boekenbeurzen’ (Reza). Reza writes that World Edition’s location allows it to maintain a close bond with Dutch publishers and authors and foreign publishers alike, and to remain easily approachable for all international actors. It aims to expand their catalogue with more international authors, and wants to focus on active publicity, such as ‘[...] zeer uitgebreide “author tours”, van literaire festivals tot boekenwinkels tot allerlei soorten evenementen. Esther Gerritsen en Jaap Robben zijn meer dan een week in de VS en Canada geweest in november 2018 en we brengen onze auteurs ook naar festivals voor Nederlandse of Vlaamse literatuur en cultuur’. This shows that the publisher has a somewhat promoting role already. The results of World Editions’ efforts, just as the other developments discussed above, are already visible in my data, since they are the target publisher with most English translations of Dutch literature during the period from 2013 to 2018, and therefore very ‘important in the translation and publication of Dutch literature for the non-Dutch speaking world’ (Forest-Flier).

8.2.2. The US

Most American houses have published either Dutch thrillers, reprints or American editions of books that were already published by another Anglophone publisher. The most visible US house is Hogarth/Crown/Random House, one of the largest book companies in the world and publisher of the American editions of Herman Koch’s work. It shows all the signs of an actor with a real central (and following) role as opposed to an initiating or intermediary one.

Bielenberg writes that at MacLehose, they ‘have found that fewer of the larger American

houses are taking on works for translation compared to, say, the 1990s, but in counterpoint many smaller houses have sprung up around the USA, not-for-profit publishers with passionate editors'. This seems to be reflected in my data, as the thus far untranslated and independently published novels appear mostly at small and/or not-for-profit American publishers. These are, according to Zwart, also the publishers that are interesting to the Dutch Foundation for Literature and therefore invited to join (half-)yearly fellowships in Amsterdam. Dutch success in the American field often begins at small, open-minded companies, for example New Directions, Deep Vellum, Punctum Books, and Archipelago Books. These smaller publishers have all published just one or two translations of Dutch work the past six years, but they bring more original titles to the American reader than their dominant colleagues, such as *La Superba* by Ilja Leonard Pfeiffer (Deep Vellum), *The Consequences* by Niña Weijers and *Malva* by Hagar Peeters.

8.3. Acquisition

The gatekeeping Anglophone publishers may play an initiating or promoting role, but perhaps their most crucial activity in the Dutch-English field is the actual acquisition of a novel's translation rights. Before going into the Dutch novels that Anglophone actors have actually acquired – the 'what' – it is interesting to look at some aspects of the 'how'. Next to intrinsic characteristics of a novel and its reception in the source culture, editors look at other aspects as well. What strategies precede an acquisition?

8.3.1. Trust and isomorphism

As was mentioned several times, one of the books trade's chief characteristics is an everlasting uncertainty: 'Er zijn [...] veel "flops" en weinig "hits". Culturele producenten proberen dit onder meer op te lossen door overproductie. Maar ze doen ook hun best onzekerheid zoveel mogelijk te reduceren' (Franssen & Kuipers 70). In peripheral areas, risks are often reduced by publishing foreign, often central literature, but in contrast, publishing translations in the central Anglophone countries instead of original books are a risk. Through Böhler's 2012 survey amongst foreign publishers, it became clear that when it comes to publishing a translation, they worry most about finding a reliable translator, being able to judge the quality of the original work and having sufficient sales (13). For Anglophone actors, who generally are not bilingual, it can be hard to judge a Dutch novel, as Hutchison mentioned too. This is why a clear pitch is very important, as was discussed in Chapter 7: 'As

with any acquisition proposal, the book should have a clear idea/pitch/plot that you can foresee explaining to your colleagues, that they can grasp within a very few minutes, because at this stage we have no text that they are able to read in English' (Bielenberg).

Next to a strong pitch, trust is crucial for them, since they have to rely on their international network of actors, among which also Dutch ones, as we saw before. The publishers I had contact with confirm this, as Pushkin Press' editors discover most novels 'through recommendations by contacts in the publishing industry, translators and the Dutch Literature Foundation' and HopeRoad's 'mostly through personal recommendations by Dutch publishers and agents'. Bielenberg adds that 'Christopher's wife is a scout with London Literary Scouting, and so she will often hear of things early. We also have close links to the Dutch Foundation and meet with them twice a year [...]. Sometimes our Dutch authors recommend to us books they have read, which we take seriously'. In addition, Franssen and Kuipers state that because of the minimization of risks has become so important, 'redacteuren [...] vaak inspiratie, informatie en bevestiging [zoeken] bij redacteuren in een ander land die eenzelfde fondslijst hebben' (69). The character and list of a publisher plays a very important role when seeking for information, as publishers look for confirmation about a book's quality from a publisher that has a similar position in the field as well as a similar audience, Zwart argues too. It is not about observing publishers with a higher status, *per se*, but more about finding a publisher with a kindred spirit: 'uitgeverijen in andere landen die ze als "hetzelfde" beschouwen – uitgeverijen met vergelijkbare strategieën, of die zich specialiseren in dezelfde genres' (Franssen & Kuipers 87). Marijke Nagtegaal adds that Anglophone actors are very keen to know if a book's rights have been sold and to whom: 'het gaat voornamelijk om de namen van de uitgeverijen, als ze bijvoorbeeld horen dat Suhrkamp, Gallimard of Penguin iets heeft gekocht en ze kennen de persoon die daar acquireert, dan helpt dat mee. Zo is het ook met Herman Koch gegaan'.

An important consequence of these enhanced personal connections between actors and them looking aside to kindred publishers to limit their risks, is something scholars have dubbed 'isomorphism', uniformity across the international field (Franssen & Kuipers 88). As Zwart states: 'Je ziet [...] vaak internationaal dat een bepaald boek telkens bij hetzelfde clubje uitgevers terecht komt'. National literary fields are starting to look more alike, being structured in the same ways, not only because of the dynamics *within* national fields, but also because of the transfers that take place *between* fields, caused by 'aanpassing en imitatie, en niet [door] conflict en competitie' (Franssen & Kuipers 88, 91). This new view on the way literary fields relate to each other contradicts Bourdieu's idea of dominant, powerful actors

making the rules and transporting those, together with their literature, to less powerful, peripheral national fields. Instead, ‘conventies en culturele goederen verplaatsen zich van het ene naar het andere literaire veld, maar ook qua structuur van het veld zelf, inclusief fondslijsten en smaakrepertoires, groeien nationale velden steeds meer naar elkaar toe’ (Franssen & Kuipers 89). Isomorphism does not occur because dominant fields compete with peripheral fields to gain symbolic capital, but because publishers from different national literary fields are looking aside for confirmation, to deal with the constraints of this time. The international field is perhaps less characterized by a struggle between actors for symbolic capital, but more by a collective struggle with economic constraints and competing media.

8.3.2. Trends in acquisitions

In contrast to the way things were during Vanderauwera’s research period, a more diverse range of Dutch novels was published the past six years, as foreign publishers seem to not solely interested in stories that are about World War II, that deal with global issues, or about ‘Surinam, the Netherlands Antilles, the former Dutch East Indies and the former Congo’ (Vanderauwera 68). Of course, these themes still spark interest (i.e. Jeroen Leinders, Vamba Sheriff, Jona Oberski, Saskia Goldschmidt), but they do not take up the larger part of the published titles. Even though Ronit Palache of Prometheus thinks the selection of Dutch literature by Anglophone publishers seems ‘zeer willekeurig’, I will describe some trends that I think are visible in my data.

Reception in the source culture

First of all, it should be mentioned that all acquiring editors take into account whether a book was well-received in the source culture. Seton of Pushkin Press states that next to the book’s overall quality, important criteria are

the history of success in terms of prizes and sales, as well as the literary reputation of the book in the Netherlands [...] There’s nothing special about pitching a Dutch novel compared to a novel translated from another language: you always want to get the attention of the reviewer or bookseller [by] highlighting how successful the book has been abroad, the praise it has received, and drawing their attention to any interesting aspects of the book.

Bielenberg similarly states that MacLehose Press ‘keep[s] an eye out for those books that have risen to the top in the Dutch market, winners of the Golden Owl, for example’, and Hudson of HopeRoad agrees: ‘apart from being hugely enthusiastic about the (Dutch) book I am thinking of acquiring, I am naturally enough pleased by the fact it has sold well in its home market’. Writers that have distinguished themselves in the Netherlands have a greater chance of success, which is reflected in the Dutch Foundation’s strategy for the *10 Books* series – indeed, there are many examples in my data of translated Dutch authors with a great reception in the source culture, such as Peter Buwalda, Adriaan van Dis, Esther Gerritsen, Stefan Hertmans, Erwin Mortier, Ilja Leonard Pfeiffer, Niña Weijers, Tommy Wieringa, *et cetera*.

Universal plot

Mainly in the US, a preference for a strong, action-driven and universal plot is still visible. Bevers *et al.* already mentioned that ‘publiekschrijvers, gericht op het goed vertellen van een spannend verhaal, die zich weinig gelegen laten liggen aan het onderscheid tussen serieuze literatuur en populaire lectuur’ receive much attention, relatively (78). They think Tim Krabbé, Janwillem van de Wetering, Karel Glastra van Loon, Saskia Noort, and Herman Koch fall within this category. Bielenberg believes that in the US, ‘books need an original hook, a selling point that is relatable also to a US readership’ and that, for example, Koch’s *The Dinner* ‘could have been written in any country and any language, and it travelled very well, was relatable’. Nagtegaal adds that these types of novels are also easy to pitch. Other contemporary examples of such novels that appeared in the US in 2018, are the works of Hendrik Groen, who can be added to the list of ‘publiekschrijvers’ as well, and Sander Kollaard’s *Stage Four. A Novel*, which is about a relationship under extreme circumstances: cancer. As mentioned before, many US houses publish suspenseful novels, that also fall under the category ‘books with a universal plot’, in my opinion. Examples are: Jack Lance’s thrillers published by Severn House Publishing in 2015, *All Father* by Koos Verkaik (Sarah Book Publishing, 2015), *Styx* by Bavo Dhooge (Simon & Schuster, 2016), *Hex* by Thomas Olde Heuvelt (Tor Books, 2016), *Girl in the Dark* by Marion Pauw (William Morrow, 2016), Simone van der Vlugt’s *Safe as Houses*, and *Midnight Blue* (William Morrow, 2017) – the only thrillers also published in Britain by Canongate and HarperCollins UK –, and Sarah Meulenman’s *Find Me Gone* (HarperPerennial, 2018). World Editions also published a significant number of suspenseful novels, such as those by Bram Dehouck, Anne-Gine Goemans, and Charles den Tex. The difference between the US and the UK becomes clear

here as well, as almost all suspenseful novels are published by American houses, and the contribution of American houses to the Dutch-English almost mainly consists of their publication of suspenseful, relatable novels.

War stories

As was already the case in Vanderauwera's period of research, there is a tendency to publish Dutch stories about the First or Second World War. This tendency exists in the UK and the US alike, albeit in a lesser extent than before. The themes of the novels that fall into this category seem more important than the source country or publisher. Examples of Dutch-English translations that explore themes of war or the Jewish perspective are Saskia Goldschmidt's *The Hormone Factory*, which is also a very good example of a very plot-driven, universal book, Otto de Kat's *News from Berlin* and *The Longest Night*, Jona Oberski's *A Childhood*, Erwin Mortier's *While the Gods Were Sleeping*, Britta Böhler's *The Decision*, Stefan Hertmans' *War and Turpentine*, Ida Simons' *A Foolish Virgin*, Jan Vantoortelboom's *His Name Is David*, and Nachoem M. Wijnberg's *The Jews*.

Migrant or exotic writing

In line with the publication of books with universal themes is the ongoing popularity of exotic literature and immigrant authors. Vanderauwera already noticed this trend, and Bevers *et al.* observe that

ook migrantenschrijvers als Kader Abdolah, Abdelkader Benali, Moses Isegawa en Lulu Wang het meest in Britse en/of Amerikaanse bladen zijn besproken. De belangstelling voor hun werk in Engelstalige landen kan in verband worden gebracht met de relatief sterke oriëntatie in die landen op niet-westerse, buiten-Europese culturen, erfenis van het koloniale en imperiale verleden (Groot-Brittannië) en de langdurige ervaringen met migratie over grote afstanden (Verenigde Staten) (78).

Migrant literature is also interesting to a large reader's audience, as Reza of World Editions states that they 'gaan voor literaire fictie die toegankelijk is voor een breed publiek, en krijgen ook graag een eigenzinnig maar goed overgebracht perspectief op een plaats'. In my data, the interest in novels that are about immigration, colonialism or exotic cultures, or written by migrant writers, is visible for example in the translation of Kader Abdolah's work, *Tikkop* by Adriaan van Dis, *De morgen loeit weer aan* by Tip Marugg, *Tula* by Jeroen

Leinders, *Zwijgplicht* by Vamba Sheriff, *Boy* by Wytse Versteeg and *Mama Tandoori* by Ernest van der Kwast.

Realism/candid literature

Next to these books with very universal themes, it could be said that a large category of translated Dutch books shows some typically Dutch characteristics. In this category, style and subject are equally important, as these books are attributed ‘een hoge mate van (sociaal) realisme, het gedetailleerd beschrijven van een herkenbare sociale werkelijkheid, en, daarmee verbonden, een sobere, directe, heldere stijl’ (Bever *et al.* 84). These literary aspects are often linked to the nature of the Dutch people and culture: ‘soberheid, realisme, nuchterheid, een praktische instelling’ (Bever *et al.* 84). Mainly in the UK it seems publishers find Dutch novels interesting if they exhibit these kinds of typically Dutch characteristics. Bever *et al.* already concluded that the increase in English translations of Dutch literature could indeed have ‘een artistieke reden: sinds het midden van de jaren negentig wijkt op het Europese vasteland de filosoferende ‘metafictie’ voor sociaalrealisme, dat Engelse lezers meer aanspreekt en waar Nederlanders van oudsher goed in zijn’ (66). Michele Hutchison calls these kind of novels ‘candid literature’, and some Anglophone actors confirmed that these books are indeed to their taste. Seton, for example, states that

I think I am drawn to the unsparing honesty of the writing and what seems to me like a commitment to clarity and intelligibility, which is not considered so important in some other literary cultures. I suppose some people might sometimes find Dutch literature, especially the classics, a little bleak due to the aforementioned unsparing honesty, but that doesn’t bother me.

Dutch authors ‘have a tendency towards bleakness and a lack of fantastical writing’, Seton says, which is exactly what attracts Bielenberg to Dutch literature: ‘There is often humour, it is often bleak and black humour (cf Peter Terrin’s *The Guard*) which works well in English and is not too dissimilar from that of our own writers’. The humour is also mentioned by Reza: Dutch literature is ‘gewaagd, humoristisch, edgy, brutaal’, which makes it attractive to an Anglophone audience. It seems that, on the one hand, some publishers still find the more universal literature interesting, while on the other hand novels that are written within a Dutch tradition are also translated more often. This ties in with what some target publishers mentioned before – they translate foreign literature because and not in spite of its foreign

characteristics. However, it should be noted that these characteristics match the target audience too, so there is no real culture shock. Ina Rilke states that it is a mistake to think that if something does well in the target culture, you should imitate that. She names Gerbrand Bakker, who according to her has a typically Dutch style and does well in Anglophone countries for that reason. Moreover, Hutchison thinks there to be a subcategory within candid novels, something she has dubbed ‘poldernovels’: books that explicitly portray Dutch culture, landscape and daily life. (She also mentioned polderthrillers, by authors as Simone van der Vlugt, Saskia Noort and Esther Verhoef.) Poldernovels run the risk of being stereotypical, but are similar to candid novels, as these books are all realistic and describe characters in an honest, sometimes bleak way.

Canonical Dutch literary authors can be classified within the category of candid literature, such as Gerard Reve, W.F. Hermans, and Jan Wolkers. Some other examples are Gerbrand Bakker’s novels, Esther Gerritsen’s *Dorst*, Dimitri Verhulst’s *De helaasheid der dingen*, Tommy Wieringa’s work, Hendrik Groen’s novels, Ernest van der Kwast’s *Mama Tandoori* and *Giovanna’s navel* and *De avond is ongemak* by Marieke Lucas Rijneveld, which is currently in the process of translation by Hutchison.

Rediscovering and retranslation of classics

Hutchison also states that classic Dutch literature is being rediscovered and (re)translated, for example by Pushkin Press. Colmer, who created the retranslation of W.F. Hermans’ *Het behouden huis*, thinks translating classic literature is ‘in fashion’ at the moment, for which he is grateful. The popularity of Dutch classics is indeed shown by the publications and reprints of work by Reve, Hermans, and Wolkers.

New talent

A last noteworthy category is one Hutchison also distinguishes: upcoming and/or young, and/or female writers – new talent, in short. Reza mentioned explicitly that World Editions’ focus lies on ‘hedendaagse auteurs. In de praktijk houden we van die persoonlijke, levende relatie die we kunnen stimuleren tussen auteur en lezer (via lezingen, bijvoorbeeld)’, and that it is a plus if the author can actively contribute to the promotion of his or her novel.

Nagtegaal also states that some target publishers are only interested in debuts and Colmer too observes that most translations are ‘de recentelijk verschenen boeken. Het moeilijke segment bestaat uit de boeken die nog geen klassiekers zijn, maar ook niet heel recentelijk. Boeken van 5 of 10 jaar geleden die heel mooi zijn worden dus niet vertaald, dat is heel jammer’.

Nagtegaal thinks this has something to do with the fact that publishers want to discover something that has not been noted by others, and they have the greatest chance of doing that by focusing on classic literature or really recent books. Some examples of authors that fall within this category are Niña Weijers, Maartje Wortel, Hagar Peeters, Eva Meijer, and again Marieke Lucas Rijneveld.

8.4 Summary

Vanderauwera observed that the literary field was becoming more focused on commercial and profitable books which led to reduced risk-taking and a focus on bestsellers. Since then, economic constraints have only increased. The editors in central Anglophone countries adapt their acquisition and publishing strategies to this in very different and relatively successful ways. Smaller, independent or independently-minded Anglophone publishing houses that are the employer to actors with (explicit) internationally-oriented strategies, are searching for new and original potential literary successes across their national borders, and therefore have a more open attitude towards foreign literature. Larger publishing conglomerates generally do not take such risks and publish 'safer' books. Even though in the Anglophone centre, Dutch literature still plays a minor role, it has become more visible there too. It is, however, important to note some big differences between the UK and the US. Publishers in the UK are generally more interested in translated literature nowadays, whereas the US still remains very closed to foreign influences, which is also visible in the roles both countries play in the Dutch-English field: UK publishers translate far more Dutch novels than US ones. To limit the risks, US publishers often follow rather than initiate when it comes to acquiring a book: an American translation only appears if the novel's success has been proven in another country, among which Britain. In fact, a strategy many Anglophone publishers employ nowadays is looking 'aside' to kindred publishers in another literary field for confirmation and relying on their network for advice. Overall, there are some distinguishable categories when it comes to Dutch-English translations: books with a universal plot, books about war, migrant literature, candid literature, Dutch classics, and books by new talent. In the US, most publications are American editions of already translated work, or thrillers. Only a few small (not-for-profit) American houses publish 'independent' books. In addition, in the UK, the Dutch candid literature is popular.

9. Translators

After studying both the main actors in the source and target culture, the last group of actors I will discuss are the actual target text creators: Dutch-English translators. I will approach these actors the same way as the others: by studying their roles, their relationships to other actors, and the constraints they deal with, and not by creating complete and comprehensive translator's profiles – that is beyond the scope of my thesis. As stated before, 40 translators made a contribution to the Dutch-English literary field during the past six years, but as before, I will focus mainly on the most active and try to observe trends on the macro-level by combining their insights with other sources of data. Among them are also the translators I was in contact with, David Colmer, Nancy Forest-Flier, Michele Hutchison, Ina Rilke, Hester Velmans, and Paul Vincent.

9.1. Context: the position of the translator

Flemish TS scholar Reine Meylaerts states that

analyse op het niveau van de actoren tenslotte, buigt zich over het profiel en de rol van de betrokken vertalers, critici, enz. Het heeft aandacht voor de positie van de vertaler in de cultuur en onderzoekt of vertalers al dan niet professioneel opgeleid zijn, over een professioneel statuut beschikken, wat hun economisch en symbolisch kapitaal is, enz. Hoe zien ze hun rol als interculturele mediators en hoe worden ze gepercipieerd in deze rol? Zo kan gebrek aan economisch en symbolisch kapitaal een lage (professionele) zelfperceptie in de hand werken (2).

Here, I will not focus on translator's profiles, but rather on the roles they play as a group of actors and how they perceive and are perceived by other actors. In doing this, their context, position, and capital will also be discussed. Dutch-English translators operate not only in the peripheral source culture or the central target culture, but in a combination of both – they deal with actors and constraints that arise from both ends of the cultural exchange. However, because Dutch is a peripheral language and the Anglophone countries historically have a disinterested attitude towards foreign literatures for decades, the position of Dutch-English translators has never been very secure. The most obvious role they play is that of the target text creator, of the product that eventually appears in another country or culture, and it could

be said that in the previous centuries and even still at the time of Vanderauwera's research, translators were perceived as no more than that, as people who transposed a text from one language into another. Because of the insignificant role translation played, especially in the Anglophone target culture, translations and their creators were perceived as insignificant as well – they lacked symbolic capital (and consequently, material/economic). Meylaerts' observation about translators' low professional self-perception could be very true for Dutch-English translators during that time. However, their position seems to have changed, as Dutch-English translations receive more attention nowadays – in the source culture as well as the target culture. Ina Rilke, a prizewinning Dutch-English translator who has been active for a very long time – she was born in the 1940s, 'combined free-lance translation of art-historical texts with teaching translation at the University of Amsterdam' until 1997, after which she focused on translating literary novels (website Ina Rilke) –, really sees the difference with the start of her career. 'Vertalers krijgen veel meer aandacht nu, ze hebben een veel grotere status. [...] Dat ze genoemd worden alleen al zegt genoeg!', she says. Rilke thinks this general increase of translators' symbolic capital was aided by the Dutch Foundation for Literature when it was led by Rudi Wester, as it started educating and vetting translators, paying attention to the importance of good translators and the roles they can play in the field. Chapter 5 discussed Vanderauwera's observation that bad translations often result in a bad reputation for the source culture's literature, and therefore also weaken the cultural transfer between source and target culture. Thus, a good translation, and a good translator, could be seen as a required and necessary condition for a successful and fruitful (professional) relationship between both cultures. Actors in the Netherlands, and increasingly more so in Anglophone countries, are realising that 'de kwaliteit van een vertaling kan een werk maken of breken' (Reza) and that the translator is 'van groot belang. Van onschatbare waarde. Misschien is zijn taak wel even knap te noemen als die van de auteur zélf' (Palache). But still, in order to 'keep up' in the current Dutch-English field and to continuously strengthen the position of the formerly underappreciated translator in both areas, many translators stress the need of embracing an active role while remaining as visible as possible. Even though Nancy Forest-Flier, translator of amongst others Kader Abdolah, thinks 'many translators are introverts by nature, or they couldn't do the work they do', she also thinks 'translators should make the importance of translation better known', a belief most of her colleagues share. Hutchison states that in the UK, institutions such as the Translation Centre contribute significantly to the position of the translator, as it functions as a meeting point for international translators and strengthens their bond as well as motivates them with events

such as seminars. According to her, this shows that in Britain, translators are becoming more visible. However, Velmans, who lives in the US and translated Hendrik Groen's novels, says that the efforts of her colleagues and her have been less successful so far, because the attitude towards translations and translators there still is much different than in the UK. She is an active member of the PEN America Translation Committee, that for example established a model contract and focuses on making translations more visible in reviews, but she stresses that progress in the US comes very slowly.

In their 2015 work, Bevers *et al.* discuss the difference with previous centuries too: 'het ontbreken van goede vertalers die werken voor gerenommeerde uitgevers was vermoedelijk het voornaamste gemis' (45). Moreover, they stress that the dynamics in the current field demand translators to assert a more extensive role: 'Naast hun zorg voor de tekst, vervullen vertalers ook andere functies die een voorwaarde zijn voor erkenning buiten het eigen taalgebied' (45). As noted, the intermediary role is crucial in the dynamics of the current literary field, which is characterised by an increased importance of the involved actors and their relationships to each other. And Dutch-English translators – actively or not – take on an intermediary role, Nagtegaal states. They bring source and target culture closer together by building a bridge between the two with their target texts, but also maintain contact with actors in both areas. Nowadays, the activities of a translator Dutch-English are not only characterised by their recreation of a text in another language, but also by their direct links to almost all other actors in the field during the entire production process, which makes them the ultimate intermediaries. These links will be discussed in the next sections.

9.2. *United we stand: translators and actors in the source culture*

9.2.1. The Dutch Foundation for Literature

Most Dutch-English literary translators appear to have a close connection to the Dutch Foundation for literature, and these actors often work together. Schiferli describes his contact with translators as pleasant and a two-way street, and in turn translators deem the activities of and contact with the Foundation 'extremely important' to them (Forest-Flier).

One of the most important connections between the Foundation and translators is that the Foundation serves as 'the vetting agency for translators into and out of Dutch. It's a good source of work for translators', Forest-Flier says. Since the Foundation started to focus on the quality of translations that would be published abroad, it began stimulating education in translation and maintaining a list of endorsed translators. As mentioned before, if a target

publisher wishes to receive subsidy, a translator approved by the Foundation must be hired. This way, the Foundation is an almost direct source of work for approved translators. Furthermore, their translation grants also make sure there are paid translation jobs, as target publishers are convinced to publish work in translation. Additionally, the website of the Foundation says that ‘a translator living in the Netherlands can apply for a supplementary payment in addition to the fee from the foreign publisher, up to a maximum of 6.4 eurocent per word. This additional fee is dependent upon the quality of the translation’.

A large part of Dutch-English translators got their first literary translation jobs via the Foundation, or a predecessor of the Foundation, such as Rilke, who asked Rudi Wester for a job after a lecture on literary translation:

Zij is daar meteen op ingegaan en heeft met mij een afspraak gemaakt. Ze zei: nou, maak maar een proefvertaling. Toen heb ik een fragment van Cees Nooteboom gedaan. Zijn uitgever, de beste uitgever in Engeland, Christopher MacLehose, heeft dat onder ogen gekregen en die zei meteen: die moeten we hebben.

David Colmer too tells me that at the beginning of his career, he sent an unsolicited application to a translation agency. After doing one job for them, he heard from the Foundation:

die hadden mijn naam van iemand doorgekregen. Er was veel werk en het was ook een periode waarin ze de vertalerslijst aan het opschonen waren. Daarvóór kon iedereen vertalen, dus wilden ze de lijst opnieuw opbouwen. Ik kwam op het goede moment en ging al gauw fragmenten vertalen. Het was echt toeval dat ik ertussen kwam bij het Letterenfonds. Ik moest geld verdienen, dus ik zei gewoon nergens ‘nee’ op. Schijnbaar deed ik het toch goed genoeg, terwijl mijn Nederlands toch nog in de kinderschoenen stond. [...] Ik kreeg mogelijkheden om proefvertalingen te doen voor Engelse uitgeverijen, maar daar was het eigenlijk nog veel te vroeg voor – ik was daar nog niet aan toe. Het heeft uiteindelijk nog wel 10 jaar geduurd voordat ik echt literair vertaler was.

These examples also show the very active stance of the Foundation. Colmer makes a side note that with translations into Dutch, the translator is checked and approved with every application for subsidy, which is not the case for Dutch-English translators, because the

grants go to the target publishers. This perhaps implies the need for a regular reassessment of the list.

As mentioned briefly already, to ensure the quality of Dutch-English translations even more, and to establish a good reputation for the translators, the Foundation offers several educational programmes and annual workshops, ‘often in cooperation with the Expertisecentrum Literair Vertalen (Centre of Expertise for Literary Translation)’ (website Foundation). If a book that is being translated merits additional support, a more experienced mentor could be appointed to the translator in question. This improves the quality of the translation and translator, but also strengthens their position in the field in the future. Forest-Flier says that she ‘took the Summer Course in literary translation organized by the Letterenfonds in 2000, and it was excellent and a great boost to my literary ambitions’.

Next to that, the Foundation also increases translators’ visibility by instating several translation prizes. ‘With these prizes the Dutch Foundation for Literature is seeking to shed light on the essential role – albeit one often left in shadow – played by translators in their work as re-creators and intermediaries between languages, literatures and cultures’, the website of the Foundation reads. The Dutch Foundation for Literature’s Translation prize consists of €10,000 and ‘is presented annually to a translator into Dutch, and in even-numbered years also to a translator from Dutch’ (website Foundation). It was awarded to Colmer in 2012. There are also prizes for translations of Dutch literature in specific languages – for Dutch-English translators this is the Vondel Translation Prize, in collaboration with the British Translators Association, which is rewarded biennially and consists of €5,000. Sam Garrett won the prize twice, Colmer once, as well as Rilke, Velmans, Paul Vincent, and most recently David McKay.

Lastly, translators Dutch-English have frequent (in)formal contact with the Foundation about a diverse range of subjects, as Schiferli explains: ‘de meeste vertalers die ik ken mailen of bellen me wel met vragen (pdf van dit, zal ik dit boek naar die redacteur sturen, ik heb een leesrapport gemaakt voor die uitgeverij, misschien heb je er wat aan, weet jij nog een uitgeverij die een vertaler zoekt) of boekentips. Breed contact over boeken, dus’. Translators are also frequently asked to contribute to promotional materials or events.

9.2.2. Dutch publishers

Even though Hutchison and Nagtegaal stress that Dutch publishers are concerned too little with the actual translation process of their novels and too much with simply selling the rights abroad, there still is contact between Dutch-English translators and source publishers. Colmer

states that he does ‘verschillende dingen voor verschillende uitgevers. Voor Nederlandse uitgevers doe ik bijvoorbeeld soms fragmentvertalingen voor promotie’, and Zwart translates booklets for Dutch publishers (in her case, Lebowski) to take with them to international book fairs. In turn, Nagtegaal for example recommends translators she deems fit for her books to Anglophone publishers, as Garrett once told *Lizzy’s Literary Life*: ‘[she] called and asked if I’d be interested in doing [*Het diner* by Herman Koch]. I said yes. She recommended me to Ravi Mirchandani at Atlantic, who had just – wisely enough – bought the world English-language rights to the book’. Generally, it seems translators are not tied to a specific source or target publisher, but more to the author: if another book by an author they previously translated is published, they are likely to be asked again. However, sometimes trends can be discovered. For example, Garrett translated almost solely for De Bezige Bij and Ambo|Athos the past six years, where Nagtegaal respectively works and worked. In contrast, Colmer translated for more diverse source and target publishers, whereas Hutchison and Forest-Flier are frequently asked by De Geus/World Editions in this period. Nevertheless, it seems that they sooner are an author’s ‘regular’ translator than a publisher’s.

9.2.3. Dutch authors

Many actors mention the contact between Dutch-English translators and the author of the original work. Colmer states that if possible, he will offer to contact the Dutch author, which is something most authors are happy about, according to him: ‘Het is voor Nederlandse schrijvers vrij belangrijk als hun boek naar het Engels vertaald wordt. Een Engelse vertaling is een brug naar andere talen’. Bielenberg also writes that she and her colleagues ‘encourage [translators] to be in touch with the author directly with any queries about the text, which they are much more likely to be able to solve together than via an editor’. Rilke frequently worked together with the authors she translated too and talks about her contact with Erwin Mortier: ‘het werk dat ik van hem vertaalde was ontzettend moeilijk – eigenlijk één lang gedicht [...] Maar ik heb heel fijn met hem samengewerkt. Hij begreep precies wat ik aan het doen was en gaf me alle ruimte’. Next to contact with the Dutch author during the translation process, Colmer also likes to show the author the finished translation when it is being edited: ‘Ik bied het sowieso altijd aan de schrijver aan, dat zij de vertaling kunnen lezen of suggesties maken. [Schrijvers] zijn goed in staat om de relatief zwakke plekken van de vertaling aan te wijzen en dan kan ik na gaan denken over een betere oplossing’. While most contact between translators and authors concerns the content and style of the book, some translators and authors also do promotional book tours or interviews together, such as Garrett and Arnon

Grunberg. Considering the fact that some translators regularly translate some authors, their intensive contact is not surprising. From my data it can be concluded that Garrett, for example, translated all novels by Herman Koch, Tommy Wieringa, and Gerard Reve; Colmer regularly translates books by Gerbrand Bakker and Dimitri Verhulst; Hutchison is the regular translator of Esther Gerritsen, Vincent of Tom Lanoye, Rilke of Otto de Kat, Erwin Mortier and Cees Nooteboom (even though she is retired now), Forest-Flier of Kader Abdolah, and David McKay of Stefan Hertmans.

9.2.4. Fellow translators

While translators Dutch-English as a group do not ‘belong’ to either source or target culture, I tend to think of them as rooted more in the Netherlands, as a significant number of them lives and has a family there. This warrants a discussion of their contact with each other.

From what I learned in the interviews with the actors in my data, it seems that almost all Dutch-English translators know each other. Colmer, Hutchison, and Forest-Flier explicitly state that many of their colleagues have become personal friends, and they frequently have contact in person or online: ‘we have a small Yahoo internet translation group. Sometimes we organize outings – to museums, or for city walks. That’s very nice, because your work is so solitary’, Forest-Flier writes. Professionally too, the contact seems ideal: ‘Vertalers Nederlands-Engels zien elkaar ook minder als concurrenten, komen regelmatig samen en wisselen ideeën en advies uit’, Hutchison states. The translators also mention that they often ‘recommend each other to publishers for work we have no time for, or don’t want to accept for one reason or another’ (Forest-Flier), which benefits the quality of the translations that are published, according to Hutchison, because this way, translators can work with texts they have a connection with and play to their strengths. Colmer adds that it is beneficiary too that he can exchange translations in progress with a colleague and discuss particularly difficult translation problems. Sometimes Dutch-English translators meet with translators of other language combinations as well, for example at the annual *Vertaaldagen*, ‘which has been a great way to get to know fellow translators’ (Forest-Flier).

9.3. *Intermediaries: translators and target publishers*

The collaboration between Dutch-English translators and Anglophone target publishers takes place during several steps of the acquisition and production process of a translated novel. I will discuss their relationship according to those steps.

9.3.1. Recommendations and reading reports

The contact of both groups of actors is not limited to discussions about contracts and the editing process, but also precedes actual acquisitions. Foreign publishers often rely on actors in their network who they trust and who are able to judge a Dutch novel's quality. Reza of World Editions states that they actively build a bond with translators, as 'vertalers werken vaak met een enorme persoonlijke passie aan de boeken, en lezen met misschien nog meer passie'. Thus, they ask translators to read novels they think of acquiring and write reading reports for them. It seems most Dutch-English translators write or have written books reports for Anglophone publishers. This way, Hutchison states, she remains up to speed concerning the trends in Dutch literature, gets to know the taste of a publisher, and the other way around too, so trust is built between both actors. Once a close bond is established, translators then could play an important role in the publisher's gatekeeping process, as one of the deciding factors of an acquisition. Some translators, such as Rilke and Colmer, stopped writing the reports at one point – mainly because they considered themselves too critical and too subjective –, but Colmer still recommends books he likes to publishers he knows: 'Als ik toevallig een boek lees wat ik heel mooi vind stap ik wel naar een uitgever. Dan stuur ik gewoon een mailtje [...] Er komt niet heel vaak iets uit als ik vanuit het niets met een suggestie kom, maar als ik met iets kom wat ze al aan het onderzoeken waren helpt die suggestie wel'. He states that his suggestions especially seemed to have paid off regarding poetry and children's literature, as he actively promoted Annie M.G. Schmidt, Toon Tellegen, and Paul van Ostaijen and these authors are all (soon to be) published in the Anglophone countries. Colmer also mentions Laura Watkinson's active role in Pushkin Press' acquisition of Tonke Dragt's *Brief voor de koning*, which was translated by her and became a huge success in English. These examples show that next to their roles of target text producers and intermediaries, Dutch-English translators can also serve as promoters of Dutch literature in Anglophone areas.

9.3.2. Hiring a translator

When publishers have acquired a book, they need to hire a translator. Whether that happens via the Dutch Foundation for Literature or their own network, they certainly have criteria the translator has to match. Hutchison says that nowadays, publishers often ask multiple translators to produce a fragment of a novel – a good thing, according to her, because 'een goede redacteur moet altijd kijken of er een match is tussen de vertaler en de materie'.

Because most translators know each other and their qualities, it mostly is no problem for them to pass a book on if there is no match. Most publishers stress that they need to be sure of a translator's qualities before they hire them. Hudson of HopeRoad mentions the influence of the Foundation, whose approval 'gives the publisher a certain sense of assurance', and Seton of Pushkin Press also appreciates its list of translators and thinks that 'in general [...] the quality of Dutch-English translators is extremely high'. Reza explains that World Editions aims to hire the best translators in the field for their books, which is why experience matters a lot, but they also evaluate newer translators with sample translation assignments. 'Verder moeten ze aantonen dat ze voorzichtig vertalen, bewust keuzes maken', Reza adds. Bielenberg states that MacLehose Press also asks unfamiliar translators to 'provide a sample translation and would have this vetted by someone who has a good grasp of both Dutch and English'. She also explains that 'because we do not have so many Dutch authors on our list, we tend to work with only a very few translators whose work we admire [...] They need to be excellent writers of English, above all. They need to appreciate the author whose work they would translate, and to have an appetite for the work', which shows the importance of a match between author and translator too. Hudson adds that 'a translator who is bi-lingual and who has recently lived in the UK/USA and the Netherlands is ideal, since their language and cultural references will be up to date'.

9.3.3. The translation and editing process

An important part of the relationship between Anglophone publishers and translators is the contact between editor and translator during the translation and editing process. The quality of their contact partly determines the quality of the translation as well, and there needs to be trust and an active attitude on both sides, as Colmer stresses: 'het niveau van de redactie is belangrijk, als je een goede redacteur hebt maakt dat een enorm verschil. [...] Ik hoop altijd dat een redacteur altijd allemaal irritante vragen gaat stellen [...] Soms zeg ik wel tegen een redacteur, als ik merk dat die geneigd is zich te bescheiden op te stellen, dat hij zich niet in moet houden'. According to him, an editor trusts that a translator has 'een goed overzicht, een goed literair gevoel' and an eye for undeliberate abnormalities in the source text, while a translator should be able to trust that an editor actively improves the target text. In a way, editors then also play the role of target text creator. Bielenberg writes that even though she encourages the contact between author and translator to solve translation problems, she is 'always on hand to answer stylistic queries, and translators who have worked with us over several books know how we work and the quality of the text we are looking for'.

Overall, the actors seem positive about editor-translator relationships: Reza appreciates to see that translators care most about delivering the best translation possible, and Hudson thinks ‘translators are very special people. My dealings with Dutch-English translators have always been productive and pleasant’. Bielenberg writes that ‘once we have agreed the terms of the contract (this can sometimes take some time and needs delicate understanding on both sides), our contact, whether by email or by phone, has been pretty relaxed’. Velmans says that she rarely gets negative comments and that the American publishers she works with are almost always happy with the results. Forest-Flier describes her contact with publishers as ‘very pleasant’, but stresses that many publishers, and especially American ones, ‘don’t appreciate the hard work that goes into a good literary translation enough. But this may be changing’.

Recently, translator Daniel Hahn set up the Translators Association First Translation Prize with help from the British Society of Authors, the British Council, and his own winnings from the International Dublin literary award. This prize honours both a debuting translator and their editor, as the 2,000 pounds of prize money is split between them. This shows that the importance of the bond between translator and editor is becoming more appreciated, something Rilke explicitly applauds, because ‘goede editors lang niet genoeg credit [krijgen] voor hun werk’.

9.3.4. Promotion

The last form of contact between publisher and translator I want to highlight is their occasional collaborative promotional work in Anglophone countries, such as book tours, lectures, interviews, *et cetera*. Especially translators of successful Dutch work are frequently asked to join in on a publisher’s promotional activities. Reza states that World Editions therefore sometimes prefers translators who live in target countries rather than in the Netherlands, as they can function as ambassadors for their translations then.

9.4. Constraints

Throughout history, literary translators have always had to deal with the constraints of the dynamic literary field in which they played a large or modest role, depending on the status of translations in that period of time or culture. In section 9.1, some more general constraints regarding the position of translators and their visibility were discussed. This section focuses

mainly on the most important constraints that could directly arise from contact with target publishers. Meylearts states that

in een situatie van sterk oppositionele hiërarchieën tussen de betrokken literaturen en culturen, moeten vertalers bijvoorbeeld vaak laveren tussen sterk concurrerende percepties, attitudes en discursieve praktijken m.b.t. taal, vertaling, en identiteit. In dit soort situaties hebben vertalers vaak een moeilijke positie (2).

As was discussed, Dutch-English translators during Vanderauwera's period of research were definitely confronted with constraints arising from differences in taste and poetics regarding literature and publishing and translation norms (Heilbron & Sapiro 104) because of the different positions of source and target culture in the global hierarchy, and it is interesting to see whether these constraints still play a role nowadays.

9.4.1. Poetical constraints

Venuti argues that specifically poetical constraints influencing the target text are 'far from uncommon because of the weakness of the translator's role in the network' (Munday 151). Other scholars too mention that because of the hierarchical structures in the field, a final translation is often 'considerably shaped by editors [...] This most often results in a domesticating translation. Interviews with publishers confirm that it is often the case that the editor is not fluent in the foreign language and that the main concern is that the translation should "read well" in the TL' (Munday 151). These observations are supported by Vanderauwera's conclusions, as we saw before, since 'adherence to the source text [was] being kept in check by constraints of readability' (Vanderauwera 44). Target publishers wished 'not to strain the possibilities of target usage and the target reader's comfort too much. Such decisions in favor of conventionality rather than "creative" meddling with target usage also have to do with the secondary position of translated "minor" literature in particular' (97). Adrienne Dixon, a Dutch-English translator who was active during Vanderauwera's period of research and whose translations are still reprinted now, even after her death, once stated about her translation strategy that 'in my anxiety not to offend the reader I tended to play it safe' (Vanderauwera 52). Because of that minor position of Dutch literature and translations in general in the central Anglophone area, translators of Dutch books often made English translations that were 'freer [...] than scholarship would approve'

(Vanderauwera 83), under the influence of the poetical constraints created by Anglophone publishers.

Because the position of translated (Dutch) literature in Anglophone countries – and especially in Britain – seems to have improved, it is interesting to see whether Dutch-English translators nowadays still experience the pressure of these poetical constraints. Unlike Vanderauwera, who worked within the polysystem theory, I did not analyse target texts, but I asked translators about their translation strategies, and whether these sometimes clashed with those of target publishers. Schiferli thinks it is still noticeable that English translations of Dutch literature are freer than Dutch translations of English novels, something Rilke also observes: ‘Ik ben vrijer dan mijn collega’s naar het Nederlands toe. Hoewel zij nu ook wel wat vrijer worden. In Engeland heb je dat veel minder omdat ze de brontalen allemaal niet kennen. Engelse vertalingen zijn veel vrijer’. Rilke implies that because of Dutch actors’ multilingualism, the focus lies more on being faithful to the source text, while English actors simply are able only to focus on the target text. However, it seems that unlike 40-50 years ago, most translators do not adapt their strategies to the wishes of the target publisher and are not scared to offend the target reader. Garrett told the *Los Angeles Review of Books* that he tries to

avoid pre-chewing the readers’ food for them. If absolutely necessary, it’s useful to be able to clarify specific cultural elements without intruding too much. But if it’s not necessary, I try to leave well enough alone. Maybe I’m naïve, but I like to think that foreign elements in a text may educate those readers who are willing to think about them, who haven’t lost their sense of wonder.

Colmer states that ‘ik probeer te doen in het Engels wat de auteur in het Nederlands gedaan heeft. Dat betekent soms dat je compenserend te werk moet gaan, of pragmatisch. Ik probeer de stijl van de auteur weer te geven in het Engels en die zeker niet te verbloemen’, and Hutchison too tries to analyse and reproduce an author’s style. Translators occasionally are confronted with what Colmer calls ‘gladstrijkvrage’: publishers still want ‘een goed leesbare Engelse tekst, maar dat betekent niet dat je dat boek in een bepaald cliché stramien van een leesbare structuur moet dwingen’. He thinks that nowadays, most editors that publish translations are open for discussion and respect the translator’s opinion. With the translation of Gerbrand Bakker’s books, for example, who has a very sober style and seldom uses fancy language, Colmer’s editor thought it sometimes was too repetitive. In that case, Colmer

explained that this was a chief stylistic characteristic of the original, but he also states that ‘ik ben geneigd dat als zij iets willen gladstrijken wat ik doelmatig heb geprobeerd over te brengen, dat ik dat niet goed genoeg gedaan heb. Ik vind dat ik die doelmatigheid er dan op een overtuigendere manier in moet houden waardoor ze het wel accepteren’. Rilke too has good experiences with her editors, especially in her collaboration with MacLehose: ‘als ik zei: “dit moeten we echt zo houden”, dan respecteerde hij dat ook. Dat was een perfecte samenwerking’. Forest-Flier has had the occasional unpleasant collaboration: ‘I’ve done what I regarded as faithful translations, which the publisher didn’t like. It turned out they didn’t like the style of the author, either, and they used their own editors to create something that really wasn’t there’. However, she stresses that these clashes of translational poetics are rare. Most translators think that faithfulness to the original author’s style is most important, but do not shy away from small adjustments and corrections to make the target text stand on its own in English. Colmer says that

ik hoor natuurlijk te zeggen dat ik per definitie niet gladstrijk, maar ik probeer er altijd achter te komen in hoeverre oneffenheden functioneel zijn en hoeverre ze intentioneel zijn. [...] Ik ben geneigd sommige dingen te interpreteren als gebrekkige redactie. Dan voel ik me niet zo verplicht om dat aan te houden. Zeker als dat iets is wat in het Engels nog meer aandacht zou trekken dan in het Nederlands.

Zwart thinks a translator should feel free to correct errors and to sometimes make sentences more fluent if it benefits the target text, while keeping the author’s style intact, and Rilke says she wants ‘dat die Engelse tekst helemaal fris, nieuw Engels is. Dat is mijn manier van getrouw zijn [...] Ik begin altijd best wel letterlijk, maar het moet uiteindelijk een tekst op zichzelf worden, dus soms is het nodig om een adjectief eruit te gooien. En schaadt dat? Nee.’ For Forest-Flier, ‘translation is a paradox. You must remain invisible, so the translated work does not sound translated. And you must be devoted to conveying the style and meaning of the original text’, which shows that she also thinks the target text should be able to stand on its own.

Overall, it seems most translators still occasionally deal with differing opinions on translation strategies and norms during the translation and editing process. But, in contrast to before, they are respected by their editors most of the time, which allows for a more fruitful and productive discussion that benefits the final target text. Unknown cultural elements or stylistic choices seem to be no longer domesticated and streamlined by default as in

Vanderauwera's period of research. Thus, poetical constraints are present, but to a much lesser extent.

9.4.2. Economic constraints

While most translators I had contact with identified as fulltime literary translators, many mention economical struggles. Many of them, including Rilke, started out translating non-literary texts as it was not possible to earn a living wage from literary translation. Colmer discusses the fact that even renowned Dutch-English translators have to negotiate every contract to get a fair wage. He states that the situation for them is still very different from translators into Dutch, since 'de vertaalcultuur in Engelstalige landen wordt niet zo ondersteund zoals hier'. Dutch-English translators have no set model contract, for one, 'dus je moet elke keer onderhandelen en proberen genoeg eruit te krijgen, dat je daarvan kan leven. [...] Meestal ga je uit van het laatste contract bij die uitgever en of je dat kan verbeteren. Sommige uitgevers staan daar niet voor open'. Colmer says that even though target publishers are often not the main financiers of a Dutch-English translation, they still have to think about their finances, and a translator costs much money, relatively. The British Translators Association is willing to help translators obtain a contract with fair and realistic conditions. Hutchison thinks having had multiple positions and roles in the field has helped her dealing with the contract negotiations. Velmans, whose experiences are based on the American situation, states that the (economical) position of translators in the US is poor: 'het is *the big guy* tegen *the little guy*'. She says that Renate Dorrestein, whose work Velmans translated, even protested the conditions under which translators have to work in America. These economic constraints could influence translators' contact with target publishers and their work, since they have to carefully consider each translation job and sometimes perhaps accept offers they normally would not.

However, in contrast to their English-Dutch colleagues, time and the amount of work on offer seems no constraint. Hutchison says she usually plans ahead one or two years and that she is almost always fully booked. Colmer explains that target publishers generally reserve much time for the editing process, the design and their promotional strategy, while Dutch publishers are almost always in a rush because the Dutch translation often has to compete with the original English publication. Because of the publisher's planning, Dutch-English translators can most of the time negotiate a fair deadline and take their time to create a good translation, which is why established translators are frequently fully booked.

9.5. *Summary*

In contrast to previous centuries, when translation played a very insignificant role in the literary field and Dutch literature was perceived as uninteresting, translators Dutch-English now have a much-improved position. Despite the fact that translators are more appreciated in the source as well as target culture, they still have to assert a very active role. Translators are intermediaries by definition, and they are in contact with almost all involved actors. Their activities are thus very extensive, since the role of the intermediary they play has become so important in the current field. The actors in the source culture are: the Dutch Foundation, which serves as a vetting agency and source for work for translators; Dutch publishers, for whom they often translate promotional material and who sometimes recommend them to foreign houses; Dutch authors, with whom they often discuss translational matters or do promotional work. Dutch-English translators also have close (in)formal relationships with their fellow translators: they frequently come together, discuss translation problems, peer review work and pass on translation jobs they are unable to do. They also take on a promotional role in their contact with target publishers, since they often write reading reports and recommend books, as well as participate in book tours and lectures. Translators Dutch-English nowadays are not pressured by publishers' poetical constraints as much as before. Editors respect translators' role in maintaining the Dutch-uniqueness of the text which is increasingly becoming a driver for the translation in the first place. With this, their authority has increased as well. Translators generally do not have to adapt their translation strategies to the wishes of the target publisher and can remain faithful to the source text regarding stylistic and cultural elements. Economic constraints, however, are very present, many translators stress.

10. Conclusions

This study centres around the questions:

What are the dynamics in the field of Dutch-English literary translation in the period 2013-2018 and how do these dynamics compare to those in the period 1960-1980?

What changes and developments are caused by these dynamics and how can they be explained?

I tackled these questions with an actor-oriented method, since the literary field consists of ‘de verzameling organisaties of groepen actoren die zich bezighouden met de productie, distributie, promotie en consumptie van symbolische goederen en praktijken op het terrein van cultuur, kunst, religie enzovoort’ (Kees van Rees & Gillis J. Dorleijn 15-16). To determine whether and which changes occurred, I first created a historical framework focusing on the position and activities of actors during the 60s, 70s and 80s, after which I analysed the current field quantitatively and qualitatively, by focusing on different groups of actors each chapter, all of which I concluded with a summary. In this last chapter, I will combine all analyses and draw six main conclusions.

10.1. Context and hierarchy

In the Dutch-English field, the hierarchy has largely remained the same, as the Netherlands has a peripheral position and the Anglophone countries form the literary centre. The translation flows are still uneven, as the Netherlands mainly imports translations from English, and Dutch literature still plays a very minor role in the Anglophone centre. Thus, the current outline of the field does not differ from the outline during Vanderauwera’s period of research. However, it is important to note that within the Anglophone centre, a distinction must be made between the UK and the US. Vanderauwera already briefly mentioned that America was somewhat more dominant in the field, and nowadays, this seems to be even more true, as the dynamics in both countries are much different, at least in the Dutch-English field. In field theory, literary centres are typically associated with having a large cultural production which they export to (semi-)peripheries, much symbolic capital, an exemplary function for the rest of the field and a general passive attitude towards foreign literature, which is why translation flows between centre and periphery are uneven. Most of these

characteristics are still true for the UK, except that the attitude of British actors towards peripheral literature seems to have changed: the UK initiates more translations and is more open to foreign influences. However, the US is less active, follows rather than initiates and remains preponderantly uninterested in other literatures. One could argue that the US forms a closed centre and the UK has become more open and receptive without losing its central position. My analyses and interpretation thereof indicate that the hierarchy determines the direction of the translation flows, but not the attitude of central areas, *per se*.

10.2. *The visibility of Dutch literature*

Even though Dutch literature remains peripheral, its visibility in Anglophone countries has increased since the 80s and more Dutch books are being published in English translation. Dutch-English translations are, in contrast to what Vanderauwera observed, not only read in the academic circuit, but meant for an actual (commercial) English readership, which is for example shown by the absence of university presses in my data. Some Dutch authors have even established a reputation and produced novels that have become bestsellers in the target culture. Thus, the *doorkijkspiegeleffect* is no longer applicable to the current situation, as Dutch actors are now able to make an active contribution to the field. This development is visible in the quantitative as well as the qualitative analyses and is likely the result of a combinations of reasons.

The professionalization in the source culture has improved the way the Netherlands is able to present Dutch literature abroad, and Dutch actors have grown to be serious trading partners. Consequently, there is no need for apologetic manoeuvring any longer, as was the case in the previous century, since Dutch actors are taken more seriously by target actors. Their strategies are well adapted to the target culture and the quality standards for translations genuinely high. An improved culture policy resulted in the current Dutch Foundation for Literature, which has, in contrast to before, a very good reputation in the Anglophone centre and plays a crucial role when it comes to maintaining contact with foreign actors and promoting and selling Dutch literature abroad. It almost plays a gatekeeping role in the source culture as well. Moreover, new actors such as foreign rights managers also function as more professional promotors and intermediaries with well thought-out strategies.

Moreover, the vicious cycle peripheral literatures were trapped in that Vanderauwera mentioned in her study – ‘unknown, therefore not translated, therefore always unknown’ (27) – has been broken, which seems a result of, among others, the influence of some bestselling

foreign authors. The Anglophone centre is made aware of the fact that foreign literature can be successful with an English-speaking audience, which has sparked more Anglophone publishers' interest in translated literature in general, and thus also in Dutch literature. Consequently, in contrast to what Vanderauwera concluded in her research, Dutch literature is no longer stereotyped, because English actors and readers have a better image of what it entails. Thus, because of bestselling Dutch authors such as Nootboom and Koch, and other reasons, some of which will be mentioned in the next section, the British attitude towards Dutch literature has changed significantly since Vanderauwera's period of research. Especially in the UK, actors are more easily convinced of the quality and potential success of a Dutch novel, as the differences in taste between source and target culture have diminished. 'De kloof tussen "onze" Engelse of Angelsaksische voorkeuren en de "Europese" literatuur' Bevers *et al.* mentioned (75) is not really visible: British actors feel relatively close to the Dutch.

10.3. Target publishers

During Vanderauwera's period of research, English translations of Dutch novels were seldom published by larger houses, but by smaller publishers and university presses, who had less means of promotion. As mentioned before, university presses no longer play an active role, but larger houses generally still do not publish Dutch literature – if they do, it is the exception rather than the rule and title selection is dominated by suspenseful and plot-driven novels. The Anglophone publishers that contribute most to the Dutch-English subfield are independent or independently-minded British publishers, with implicit or explicit internationally-oriented publishing strategies. In the US, there also are some independent and/or not-for-profit publishers that translate Dutch novels, but their overall contribution to the field is (still) small. However, the independent houses are not as powerless as in Vanderauwera's time. In fact, my research indicates that their strategy to stick their neck out seems to pay off. Most of the time, these internationally-oriented strategies can often be traced back to passionate, cosmopolitan and open-minded editors or publishers: individuals can have great influence in the current field. In general, the initiative to publish a Dutch work still does not lie with the Anglophone publishers, as source actors have to actively promote Dutch literature and target publishers rely on the financial support of the Foundation, but some of these passionate and independently-minded Anglophone actors definitely play an initiating role.

10.4. Economic constraints and their effects on actors

Vanderauwera already observed that the literary field was increasingly dominated by large publishing concerns that bought independent houses and focused more on commercial novels and profit. Many actors stress that nowadays, economic constraints are even more dominant, also because readers' audiences shrink, and the literary market has to compete with other media. In several crucial ways, these economic constraints affect the actions and strategies of actors in the Dutch-English field.

First of all, mainly British independent and/or independently minded publishing houses are searching for new influences and new non-English authors across the national borders to find their next literary success. The foreign, unfamiliar aspects are what makes the book interesting to them, which is very much in contrast to Vanderauwera's vicious cycle, where Anglophone publishers played it safe and would only acquire novels with as little unknowns as possible. This is arguably one of the most fascinating conclusions of my research – the pressure of economic constraints did not cause an even further marginalisation of peripheral literature but rather is a factor that has been driving some publishers' change in attitude towards foreign and peripheral work.

Secondly, having a large and trustworthy network is more important than ever for active Anglophone publishers in the Dutch-English field, since they have to rely on other actors to reduce the risk when making an acquisition. They happily take recommendations and advice from actors whose taste and motivations they trust. Not just publishers, but all kinds of literary actors are increasingly strengthening their networks to deal with contemporary constraints. Perhaps 40-50 years ago this was to some extent already the case, but I think it is safe to say that the importance of personal contact and trust is now one of the biggest trends in the international literary field. And because of technological developments and internationalisation, direct contact with a colleague on the other side of the world is easy and very important. Literary actors do not only meet at book fairs but work on strengthening their bond during the whole year. Thus, the Dutch-English field too has become even more about the individual actors involved than about countries or companies. Consequently, the intermediary is perhaps one of the most important roles in the contemporary field.

In addition, because the literary market has become more commercial and publishers really need to be convinced of a novel before acquiring, strong pitches that focus on marketable aspects and an active attitude are crucial when selling and buying translation

rights. This is something foreign rights managers nowadays focus on, and a skill Dutch actors in the larger part of the 20th century lacked.

To minimize risk, acquiring publishers often look at kindred publishers with a similar list in different literary fields or countries for confirmation. Anglophone publishers generally follow German and French ones, and publishing houses in the US often still publish American editions of a Dutch novel at least one year later than British houses – if they publish Dutch work at all. This development contradicts the common field theoretical idea that a large part of cultural exchanges between (semi-)peripheries travel via the central areas. Overall, US publishers are significantly more hesitant to buy Dutch work than UK publishers, and most Anglophone houses wait until a novel's success has been proven in other (European) countries. Status, or symbolic power, seems to matter less in this day and age, as canonical value mostly is of secondary importance compared to commercial value, and thus the field theoretic power struggle is given a different meaning. Publishers are often not looking up to publishers with more status, but more aside at houses that are equal to them, and the struggle with economic constraints and competing media is more pressing than the power struggle for symbolic capital. Only when bidding for a novel's rights, status really matters.

10.5. Trends in acquisitions

Much has changed since Vanderauwera's period of research regarding the types of novels acquired by Anglophone publishers. Then, actors in the source and target culture had very different opinions on what literature should be, as Dutch literature focused on style and introspection, whereas Anglophone publishers and readers preferred a focus on plot and universal, strong (social-political) themes, or factual fiction. In the target culture, typically Dutch literature was often perceived as unexciting, grim, apathetic and provincial – not worldly and relatable enough. The most popular Dutch novels then had more universal or exotic themes: they were either about World War II, portrayed life in the former Dutch colonies, or were characterised by a certain realistic factuality. Nowadays, US publishers still show a preference for relatable novels with a strong plot, as the Dutch literature that appears in America is generally either about very universal themes, or a suspenseful novel/thriller. However, in contrast to what Vanderauwera concluded, publishers in the UK and independent ones in the US are no longer discouraged by foreign, 'peripheral' elements in Dutch literature, as they also publish literary novels that are written in a very Dutch tradition

(e.g. candid/realist novels), or that include elements unknown to them and their readers. These foreign elements Anglophone readers are unfamiliar with are becoming more of a drive to acquire books, otherwise it would not be worth it to import them. Next to the popular candid novels, Anglophone publishers show interest in either the rediscovery of Dutch classics or books by new talent. This way, they can discover something ‘new’ and have a greater chance of success. Overall, a more diverse collection of Dutch novels has been translated in English during the past six years.

10.6. Translators

Lastly, Dutch-English translators’ conditions and position in the field have also changed since Vanderauwera’s research. As vividly described by Vanderauwera, translators enjoyed a minor position and were underappreciated, especially in central target cultures that translated few foreign literatures. This was also the case for translators Dutch-English, and for a long time, the quality of translations suffered because of this. Even though they have to remain very active in increasing their visibility and strengthening their (economic) position in the literary field, Dutch-English translators are generally much more respected and valued in both source and target culture. Because of the increased importance of the intermediary role, translators have become more important as well, since their work requires them to build bridges between cultures not only via their actual translations, but also in their contact and relationships with other actors in the field, such as source and target publishers, authors, the Dutch foundation for literature, and fellow translators. Next to an intermediary role, Dutch-English translators often serve as promoters and initiators too. Moreover, another important difference with Vanderauwera’s period of research is that Dutch-English translators nowadays experience less pressure from poetical constraints created by Anglophone target publishers who wish to make their translations more fluent and accessible by adapting them to the target reader at the cost of faithfulness to the original. Vanderauwera describes the regular streamlining and domestication of the original Dutch author’s style and cultural elements, because target publishers did not want to confront their readers with too many unfamiliar aspects. In the current Dutch-English field, more fruitful and respectful discussions are possible between editor and translator, and translators seldom experience pressure to adapt their translation strategies. Indeed, I think my analyses indicate that the strategy of the Anglophone target publishers has changed such that the ‘Dutchness’ of the

translated work is a strength and unique selling-point rather than an inherent weakness, which has empowered Dutch-English translators as well.

10.7. Final thoughts

For me, my analyses have convincingly proven the value and correctness of the basic principles of field theory— indeed, the interplay between a very diverse range of international actors, developments and incidents together seem to determine the dynamics of the literary field. Individual actors and their interactions with each other and aspects of the field on the micro-level can have a great influence on trends on the macro-level. For the Dutch-English literary field, key drivers seem to be economic constraints – that influenced the strategies of actors, as for example target publishers are more and more forced to be creative and innovative – and the professionalization of individual and groups of actors, which made the source culture better prepared to export its cultural products. However, I found that as a field theoretical scholar, it is difficult to point out cause and effect just because of the highly complex and extensive relationships between all these aspects that influence and constitute the field, and perhaps this should not be the objective. In any case, the formal and informal interplay between actors, actions and events affected the formerly negative vicious circle Vanderauwera described, the ‘race to the bottom’, and facilitated the notably increased success of English translations of Dutch novels, which might lead to a spiralling upwards. This influence of the individual I regard as a great encouragement to contribute to the field(s) I am presumably part of, and that proves in turn the value of cultural sociology in another, different way.

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Zwart, Joni. Utrecht, September 28, 2018.

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Palache, Ronit (Prometheus). July 4, 2018.
Reza, Shimanto (Word Editions). February 6, 2019.
Seton, Daniel (Pushkin Press). January 3, 2019.
Vincent, Paul. July 28, 2018.

Appendix I: Overview per year

2014	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Author	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Abdollah, Kader	De koning, 2011	The King, 2014	Forest-Flier, Nancy	New York: New Directions	Breda: De Geus	2 in 2014	1 hardcover, 2 paperback	UK ed. with subsidy
Abdollah, Kader	De koning, 2011	The King, 2014	Forest-Flier, Nancy	Edinburgh: Canongate	Breda: De Geus		Paperback	Subsidy DfFL
Aspe, Pieter	Het vierkant van de wraak, 1995	The Square of Revenge, 2013	Doyle, Brian	New York, Londen: Pegasus Classics	Antwerpen: Manteau	1st print: 2013	1 hardcover, 2 paperback	Subsidy LPFV
Bruijn, Max de	Expats, 2000	Expats, 2014	Miller, Loraine T.	Jakarta: The Lontar Foundation	Amsterdam: Bert Bakker		Paperback	Subsidy DfFL
Buwajda, Peter	Bonita Avenue, 2010	Bonita Avenue, 2014	Reeder, Jonathan	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Paperback	Subsidy DfFL
Goldschmidt, Saskia	De horrmoonfabriek, 2012	The Hormone Factory, 2014	Velmans, Hester	New York: Other Press	Amsterdam: Cossee		Paperback	Subsidy DfFL
Kat, Otto de	Bericht uit Berlijn, 2012	News from Berlin, 2014	Rilke, Ina	Londen: Maclehorse Press	Amsterdam: Van Oorschot		Hardcover	Subsidy DfFL
Koch, Herman	Zomerhuis met zwenbad, 2011	Summer House with Swimming Pool, 2011	Garrett, Sam	New York: Hogarth/Crown/Rail	Amsterdam: Anthos	Am. Ed.	Hardcover	
Koch, Herman	Zomerhuis met zwenbad, 2011	Summer House with Swimming Pool, 2011	Garrett, Sam	Londen: Atlantic Books	Amsterdam: Anthos	En. Ed.	Paperback	
Koch, Herman	Zomerhuis met zwenbad, 2011	Summer House with Swimming Pool, 2011	Garrett, Sam	Melbourne: Text	Amsterdam: Anthos	Aus. Ed.	?	
Launspach, Elis	Messstre, 2008	Richard Revisited, 2014	Vroomen, Laura	Amsterdam: International The	Amsterdam: Atlas		Paperback	
Mortier, Erwin	Godenslaap, 2009	While the Gods Were Sleeping, 2011	Vircent, Paul	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Hardcover	Subsidy FFL
Mortier, Erwin	Marcel, 1999	Marcel, 2014	Rilke, Ina	Londen: Pushkin Press	Amsterdam: J.M. Meulenhoff	1st print: 2001, reprint	Paperback	1st print with subsidy
Mortier, Erwin	Mijn tweede huid, 2000	My Fellow Skin, 2014	Rilke, Ina	Londen: Pushkin Press	Amsterdam: J.M. Meulenhoff	1st print: 2003 (Londer)	Paperback	1st print with subsidy
Mortier, Erwin	Sluftertijd, 2002	Slutterspeed, 2014	Rilke, Ina	Londen: Pushkin Press	Amsterdam: J.M. Meulenhoff	1st print: 2007 (Londer)	Paperback	
Nooteboom, Cees	Brieven aan Poseidon, 2012	Letters to Poseidon, 2014	Watkinson, Laura	Londen: Maclehorse Press	Amsterdam: De Bezige Bij		Hardcover	Subsidy DfFL
Oberski, Jona	Kinderjaren, 1978	Childhood, 2014	Manheim, Ralph	New York, Londen: Penguin	Den Haag: BZZTÖH	1st print: 1983, reprint	Paperback	Afterword Jim Shepard
Oberski, Jona	Kinderjaren, 1978	Childhood, 2014	Manheim, Ralph	New York, Londen: Pushkin Pr	Den Haag: BZZTÖH	Revised translation, 1s	Paperback	
Otten, Willem Jan	Specht en zoon, 2004	The Portrait, 2014	Colmer, David	Melbourne: Scrib	Amsterdam: Van Oorschot	1st print: 2009 (subsid)	Paperback	1st print with subsidy
Verhulst, Dimitri	De intrrede van Christus in Brussel, 2011	Christ's Entry into Brussels, 2014	Colmer, David	Londen: Portobello Books	Amsterdam: Contact		Paperback	Subsidy FFL
Guest Literature - Dutch w	Includes: Franca Treur, Robbert Welagen, Stephan Enter, Jan-Willem Anker	Watkinson, Laura; Hutchison, Michele; Doyle, Brian, Velmans, Hester; Doherty, David						
2013	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Author	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Bakker, Gerbrand	De omweg, 2010	Ten White Geese, 2013	Colmer, David	New York, Londen etc: Penguin	Amsterdam: Cossee	1st prints, The Detour	Paperback	Harvill Secker subsidy
Dis, Adriaan van	TIkkep, 2010	Betrayal, 2013	Rilke, Ina	Londen: Maclehorse Press	Amsterdam: Augustus		1 hardcover, 1 paperback	Subsidy DfFL
Grunberg, Arnold	Tirza, 2006	Tirza, 2013	Garrett, Sam	Rochester: Open Letter	Amsterdam: Nijgh & Van Ditmar		Paperback	Subsidy DfFL
Kat, Otto de	Julia, 2008	Julia, 2013	Rilke, Ina	Londen: Maclehorse Press	Amsterdam: Van Oorschot	1st print: 2011 (Macle)	Paperback	1st print with subsidy
Koch, Herman	Het diner, 2009	The Dinner, 2013	Garrett, Sam	Londen: Atlantic Books	Amsterdam: Anthos	1st print: 2012 (Atlanti)	Paperback	1st print with subsidy
Koch, Herman	Het diner, 2009	The Dinner, 2013	Garrett, Sam	New York: Hogarth/Crown/Rai	Amsterdam: Anthos	1st print: 2012 (Atlanti)	Hardcover	1st print with subsidy
Leinders, Jeroen	Tula, 2012	Tula, 2013	Doyle, Brian	Londen: Hoperoad Publishing	Schoorl: Conselve		Paperback	Subsidy DfFL
Loo, Stijn van der	De galvano, 2004	The Galvano, 2013	Mckay, David	Amsterdam: Querido	Amsterdam: Querido		Hardcover	
Nooteboom, Cees	In Nederland, 1984	In the Dutch Mountains, 2013	Dixon, Adrienne	Londen: Maclehorse Press	Amsterdam: De Arbeiderspers	1st print: 1987 (Louisia)	Paperback	Introduction Alberto Ma
Nooteboom, Cees	Rituelen, 1980	Rituals, 2013	Dixon, Adrienne	Londen: Maclehorse Press	Amsterdam: De Arbeiderspers	1st print: 1983 (Louisia)	Paperback	Introduction A.S. Byatt
Nooteboom, Cees	s Nachts komen de vossen, 2009	The Foxes Come at Night, 2013	Rilke, Ina	Londen: Maclehorse Press	Amsterdam: De Bezige Bij	1st print: 2011 (Macle)	Paperback	1st print with subsidy
Terriñ, Peter	De bewaker, 2009	The Guard, 2013	Colmer, David	Londen: Maclehorse Press	Amsterdam: De Arbeiderspers	1st print: 2012 (Macle)	Paperback	1st print with subsidy
Verhulst, Dimitri	De helaasheid der dingen, 2006	The Misfortunates, 2013	Colmer, David	New York: St. Martin's Press/	Amsterdam: Contact	1st print: 2012 (Portobello Books)	Paperback	1st print with subsidy
Vlugt, Simone van der	Blauw water, 2008	Safe as Houses, 2013	Hutchison, Michele	Edinburgh: Canongate	Amsterdam: Anthos		Paperback	

2015		Translation		Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Author	Title								
Abdulah, Kader	De koning, 2011	The King, 2015	June, 2015	Forest-Flieer, Nancy	Edinburgh: Canongate	Breda: De Geus	Reprint (1st print 2014)	Paperback	1st print with subsidy
Bakker, Gebrand	Juni, 2009	June, 2015	June, 2015	Colner, David	Londen: Harwill Secker	Amsterdam: Cossee		Hardcover	Subsidy DFFL
Buwalda, Peter	Mandarijneenden (Een keuze uit het w	Mandarin Ducks, 2015	Bonita Avenue, 2015	Colner, David	New York: Little Star nr 6	Amsterdam: De Bezige Bij	1st print 2014	Paperback	1st print with subsidy
Buwalda, Peter	Bonita Avenue, 2010	Bonita Avenue, 2015	Bonita Avenue, 2015	Reeder, Jonathan	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Hardcover	1st print with subsidy
Dehouck, Bram	Bonita Avenue, 2010	Bonita Avenue, 2015	Bonita Avenue, 2015	Reeder, Jonathan	New York: Hogarth/Crown/Rat	Amsterdam: De Bezige Bij	Am. Ed. (1st print 2014)	Hardcover	1st print with subsidy
Dorrestein, Renate	Een zomer zonder slaap, 2011	A Sleepless Summer, 2015	The Darkness that Dwelves Us, 201	Reeder, Jonathan	Breda: Londen: World Editions	Breda: De Geus		Paperback	
Geritsen, Esther	Het duister dat ons scheidt, 2003	The Darkness that Dwelves Us, 201	Craving, 2015	Hutchison, Hester	Breda: Londen: World Editions	Amsterdam: Contact		Paperback	
Goemans, Anne-Gine	Dorst, 2012	Craving, 2015	Craving, 2015	Hutchison, Michele	Breda: Londen: World Editions	Amsterdam: De Geus		Hardcover	Subsidy DFFL
Heijden, A.F.Th. Van der	Glijvlucht, 2011	Gliding Flight 2015	Tonio, 2015	Forest-Flieer, Nancy	Breda: Londen: World Editions	Breda: De Geus		Hardcover	Subsidy DFFL
Hemmerchts, Kristien	Tonio, 2011	Tonio, 2015	The Woman Who Fed the Dogs, 20	Reeder, Jonathan	Melbourne: Londen: Scribe	Amsterdam: De Bezige Bij		Paperback	Subsidy DFFL
Huff, Philipp	De vrouw die de honden eten gaf, 2014	The Woman Who Fed the Dogs, 20	Reflections on Disappointment in L	Vincent, Paul	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFFL
Janzing, Jolien	Nachtzwermmen (?) (essay)	Reflections on Disappointment in L	Charlotte Bronte's Secret Love, 201	Hutchison, Michele	The Dublin Review	?		Magazine	Subsidy DFFL
Koch, Herman	De meester, 2013	Charlotte Bronte's Secret Love, 201	Summer House with Swimming Pool	Vincent, Paul	Breda: Londen: World Editions	Amsterdam: De Arbeiderspers		Paperback	Subsidy DFFL
Lance, Jack	Zomerhuis met zwembad, 2011	Summer House with Swimming Pool	Pyrophobia. A thriller, 2015	Garrett, Sam	Londen: Hogarth	Amsterdam: Anthos	Reprint Am. Ed. (2014)	Paperback	
Lance, Jack	Vuurgeest, 2010	Pyrophobia. A thriller, 2015	Zone, 2015	Belt, Lia	New York: Severn House Publi	Amsterdam: Luitingh-Sijthoff		Hardcover	
Lanoye, Tom	Zone, 2012	Zone, 2015	Fortunate Slaves, 2015	Hutchison, Michele	Breda: Londen: World Editions	Amsterdam: Prometheus		Hardcover	
Marugg, Tip	Gelukkig slaven, 2015	Fortunate Slaves, 2015	The Roar of Morning, 2015	Vincent, Paul	New Haven: Londen: Yale Univ	Amsterdam: De Bezige Bij		Paperback	Subsidy DFFL
McLeod, Cynthia	De morgen loeit weer aan, 1988	The Roar of Morning, 2015	The Free Negrress Elisabeth, 2015	Doyle, Brian	Schoorl: Conserve	Schoorl: Conserve	1st print: 2008 (Londen)	Paperback	1st print with subsidy
Mortier, Erwin	De vrije negerin Elisabeth, 2000	The Free Negrress Elisabeth, 2015	Stammered Songbook. A Mother's E	Doherty, David	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Paperback	Subsidy DFFL
Robben, Jaap	Gestemd liedboek, 2011	Stammered Songbook. A Mother's E	You Have Me to Love, 2015	Doherty, David	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFFL
Sheriff, Vanba	Birk, 2014	You Have Me to Love, 2015	Bound to Secrecy, 2015	?	Londen: HopeRoad Publishing	Amsterdam: De Geus		Paperback	
Snijders, A.L.	Zwijgplicht, 2006	Bound to Secrecy, 2015	2015	Davis, Lydia	New York: Little Star nr 6			Magazine	Subsidy DFFL
Terrin, Peter	Een keuze uit het werk	2015	Post Mortem, 2015	Watkinson, Laura	Londen: MacLehose Press	Amsterdam: De Arbeiderspers		Paperback	Subsidy DFFL
Tex, Charles den	Post Mortem, 2012	Post Mortem, 2015	Mr. Miller, 2015	Forest-Flieer, Nancy	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFFL
Verbeke, Annelies	De macht van meneer Miller, 2005	Mr. Miller, 2015	Assumptions, 2015	Waters, Liz	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFFL
Verkaik, Koos	Veronderstellingen, 2012	Assumptions, 2015	All Father, 2015	?	Harlingen (Texas): Sarah Book	Amsterdam: Wereldbibliotheek		Paperback	
Vlaaminck, Erik	Brandlucht, 2011	Brandlucht, 2011	Fire and Air, 2015	Vincent, Paul	Toronto: House of Anansi	Amsterdam: Wereldbibliotheek		Paperback	Subsidy DFFL
Wagendorp, Bert	Brandlucht, 2011	Brandlucht, 2011	Fire and Air, 2015	Vincent, Paul	Breda: Londen: World Editions	Amsterdam: Atlas Contact		Paperback	Subsidy DFFL
Wieringa, Tommy	Ventoux, 2013	Ventoux, 2015	These Are the Names, 2015	Garrett, Sam	Melbourne: Londen: Scribe	Amsterdam: De Bezige Bij	En. Ed.	Paperback	Subsidy DFFL

2016	Author	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
	Abdolah, Kader	De boodschapper, 2008	The Messenger, 2016	Nighting, Niusha; Nigh	Londen: World Editions	Breda: De Geus		Paperback	subsidy DFIL
	Abdolah, Kader	De koran, 2008	The Qur'an, 2016	Nighting, Niusha; Nigh	Londen: World Editions	Breda: De Geus		Paperback	subsidy DFIL
	Benoets, Hanna	Alles wat er was, 2013	Everything there Was, 2016	Duijens, Florian	Beaconsfield: Canelo Digital	Amsterdam: Contact		Electronic	subsidy DFIL
	Böhler, Britta	De beslissing, 2013	The Decision, 2016	Ringold, Jeannette K.	Londen: Harus Publishing	Amsterdam: Cossee		Paperback	Subsidy DFIL
	Coster, Saskia de	Wij en ik, 2013	We and Me, 2016	Forest-Flier, Nancy	Breda: Londen: World Editions	Amsterdam: Prometheus		Paperback	Subsidy DFIL
	Engquist, Anna	Daer een seigneur zijn handen wast, 1	Where a Lord Washes His Hands, 2	Ringold, Jeannette K.	Deft: Boekhandel De Omslag	Amsterdam: De Arbeiderspers		Hardcover	Subsidy DFIL
	Gerritsen, Esther	Roxy, 2014	Roxy, 2016	Hutchinson, Michele	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFIL
	Goldschmidt, Saskia	De hormoonfabriek, 2012	The Hormone Factory, 2016	Velmans, Hester	Glasgow: Saraband	Amsterdam: Cossee		Paperback	Subsidy DFIL
	Groen, Hendrik	Pogingen iets van het leven te maken,	The Secret Diary of Hendrik Groen,	Velmans, Hester	Penguin Random House	Amsterdam: J.M. Meulenhoff		Paperback	En. Edition, 1st print in
	Grunberg, Arnon	Moedervekken, 2016	Birthmarks, 2016	Zwart, Joni	Amsterdam: Lebowksi	Amsterdam: Lebowski		Paperback	En. Ed.
	Hendrix, Hanneke	De dystectische-hartencub, 2014	The Dystectic Hearts Club, 2016	Doherty, David	Breda: Londen: World Editions	Breda: De Geus		Paperback	Am. Ed.
	Herrmans, Stefan	Oorlog en terpentijn, 2013	War and Turpentine, 2016	Mckay, David	New York: Pantheon	Amsterdam: De Bezige Bij		Paperback	Am. Ed.
	Herrmans, Stefan	Oorlog en terpentijn, 2013	War and Turpentine, 2016	Mckay, David	Melbourne: Text	Amsterdam: De Bezige Bij		Paperback	Austr. Ed.
	Herrmans, Stefan	Oorlog en terpentijn, 2013	War and Turpentine, 2016	Mckay, David	Londen: Harvill Secker	Amsterdam: De Bezige Bij		Paperback	En. Ed.
	Koch, Herman	Geachte heer M., 2014	Dear Mr. M., 2016	Garrett, Sam	Hogarth	Amsterdam: Ambo Anthos		Hardcover	Am. Ed.
	Koch, Herman	Geachte heer M., 2014	Dear Mr. M., 2016	Garrett, Sam	Melbourne: Text	Amsterdam: Ambo Anthos		Paperback	Austr. Ed.
	Koch, Herman	Geachte heer M., 2014	Dear Mr. M., 2016	Garrett, Sam	Londen: Picador	Amsterdam: Ambo Anthos		Paperback	En. Ed.
	Koelen, Kim van	Lieveling, 2015	Dearest. Based on the Story by Paul	Nirwegegen, Afjaan van	Amsterdam: Lebowski	Amsterdam: Lebowski		Paperback	
	Krabbe, Tim	De renner, 1978	The Rider, 2016	Garrett, Sam	New York: Bloomsbury	Baarn: Even Thomas Rap	1st print, 2002 (Londen)	1 hardcover, 1 p	1st print with subsidy
	Kuijer, Guus	De Bijbel voor ongelovigen, 2012	The Bible for Unbelievers, 2016	Watkinson, Laura	New York: Seven Stories Press	Amsterdam: Athenaeum - Polak & Van Gemep		Paperback	Subsidy DFIL
	Kwast, Ernest van der	De Ijsmakers, 2015	The Ice-Cream Makers, 2016	Vroomen, Laura	Melbourne: Londen: Scrib	Amsterdam: De Bezige Bij		Paperback	Subsidy DFIL
	Laoye, Tom	Sprakeloos, 2009	Speechless, 2016	Vincent, Paul	Breda: Londen: World Editions	Amsterdam: Prometheus		Paperback	Subsidy DFIL
	Moor, Marete de	De Nederlandse maagd, 2010	The Dutch Maiden, 2016	Doherty, David	Breda: Londen: World Editions	Amsterdam: Querido		Hardcover	Subsidy DFIL
	Olde Heuvelt, Thomas	Hex, 2013	Hex, 2016	Forest-Flier, Nancy	New York: Tor Books (A Tom C	Amsterdam: Luitjigh-Sijthoff		Hardcover	Subsidy DFIL
	Otten, Christine	De laatste dichters, 2004	The Last Poets, 2016	Reeder, Jonathan	Breda: Londen: World Editions	Amsterdam: Augustus		Paperback	Subsidy DFIL
	Pauw, Marion	Daglicht, 2008	Girl in the Dark, 2016	Velmans, Hester	New York: William Morrow	Amsterdam: Anthos		Hardcover	Subsidy DFIL
	Pfeiffer, IJla Leonard	La Superba, 2013	La Superba, 2016	Hutchinson, Michele	Dallas: Deep Vellum	Amsterdam: De Arbeiderspers		Paperback	Subsidy DFIL
	Reve, Gerard	De avondlen, 1947	The Evenings, 2016	Garrett, Sam	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Hardcover	Subsidy DFIL
	Simons, Ida	Een dwaze maagd, 2014	A Foolish Virgin, 2016	Waters, Liz	Londen: Maclehorse Press	Amsterdam: Cossee, 1959 by Nijgh & Van Dittmar		Hardcover	Subsidy DFIL, preface En
	Tex, Charles den & Trimme	Het vergeeten verhaal van een onwæ	Finding Her, 2016	Doyle, Brian	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFIL
	Vantoorlboom, Jan	Meester Mitraillette, 2014	His Name Is David, 2016	Glass, Vivien	Breda: Londen: World Editions	Amsterdam: Atlas Contact		Paperback	Subsidy DFIL
	Verbeke, Amelies	Dertig dagen, 2015	Thirty Days, 2016	Waters, Liz	Breda: Londen: World Editions	Breda: De Geus		Paperback	Subsidy DFIL
	Vernist, Peter	Geschiedenis van een berg, 2013	The Man I Became, 2016	Colmer, David	Londen: Perrene Press	Amsterdam: Prometheus		Paperback	Subsidy DFIL
	Verhulst, Dimitri	De laatkomer, 2013	The Latecomer, 2016	Colmer, David	Londen: Portobello Books	Amsterdam: Atlas Contact		Paperback	Subsidy DFIL
	Versteeg, Wytiske	Boy, 2013	The Boy, 2016	Welling, Sarah	Londen: HopeRoad Publishing	Amsterdam: Prometheus		Paperback	Subsidy DFIL
	Wieringa, Tommy	Een mooie jonge vrouw, 2014	A Beautiful Young Wife, 2016	Garrett, Sam	Melbourne: Londen: Scrib	Amsterdam: De Bezige Bij		Hardcover	Subsidy DFIL
	Wieringa, Tommy	Dit zijn de namen, 2012	These Are the Names, 2016	Garrett, Sam	Brooklyn, New York: Melville H	Amsterdam: De Bezige Bij	Am. Ed. (En. 2015)	Hardcover	1st print with subsidy
	Wieringa, Tommy	Joe Speedboot, 2005	Joe Speedboat, 2016	Garrett, Sam	Melbourne: Londen: Scrib	Amsterdam: De Bezige Bij		Paperback	1st print with subsidy
	Wieringa, Tommy	Caesarion, 2009	Little Caesar, 2016	Garrett, Sam	Melbourne: Londen: Scrib	Amsterdam: De Bezige Bij	1st print in En. (2011):	Paperback	1st print with subsidy
	Wijnberg, Nachoem M.	De joden, 1999	The Jews, 2016	Genven Oei, Vincent W	Los Angeles (California): Punctum B	Amsterdam: De Bezige Bij		Paperback	Subsidy DFIL
	The Penguin Book of Dutch	Bevat: Marcellus Emants (Een zonderfil	Colmer, David; Mckay, David; Waters, Liz; Garrett, Sam; Velmans, Hester; Rilke, Ina; Vincent, Paul; Watkinson, Laura; Hutchinson, Michele; Gardner, D					Paperback	Subsidy DFIL
	Literature from Flanders, Z	In Banjal: Magazine of Modern Arab L	Contains: Vereecken, Kathleen; Siz, Rodenik; El Azzouzi, Fikry.					Paperback	Subsidy DFIL

2018	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Author								
Coster, Saskia de	Wij en ik, 2013	We and Me, 2018	Forest-Flier, Nancy	New York: World Editions LLC	Amsterdam: Prometheus	Reprint, 1st print 2016	Paperback	1st print with subsidy
Driessen, Martin Michel	Rivieren, 2016	Rivers, 2018	Reeder, Jonathan	Seattle: Amazon Crossing	Amsterdam: Van Oorschot		Paperback	
Gerritsen, Esther	Dorst, 2012	Crawling, 2018	Hutchison, Michele	New York: World Editions LLC	Amsterdam: De Geus	Reprint, 1st print 2015	Paperback	1st print with subsidy
Groen, Hendrik	Zolang er leven is, 2016	On the Bright Side, 2018	Velmans, Hester	En. & Commonwealth: Michael	Amsterdam: J.M. Meulenhoff		Hardcover	
Hermans, W.F.	Het behouden huis, 1951	An Untouched House, 2018	Colner, David	Brooklyn (NY): Archipelago Bo	Amsterdam: De Bezige Bij		Paperback	Subsidy DFL
Hermans, W.F.	Het behouden huis, 1951	An Untouched House, 2018	Colner, David	Londen: Pushkin Press	Amsterdam: De Bezige Bij		Paperback	Am. Ed. with subsidy
Kollaard, Sander	Stadium IV, 2015	Stage Four. A Novel, 2018	Hutchison, Michele	Seattle: Amazon Crossing	Amsterdam: Van Oorschot		Paperback	
Kwast, Ernest van der	Giovanna's navel, 2012	Giovanna's Navel and Four More St	Vroomen, Laura	Melbourne, Londen: Scrib	Amsterdam: De Bezige Bij		Hardcover	Subsidy DFL
Lanoye, Tom	Sprakeloos, 2009	Speechless, 2018	Vincent, Paul	New York: World Editions LLC	Amsterdam: Prometheus	Reprint, 1st print 2016	Paperback	1st print with subsidy
Meijer, Eva	Het vogelhuis, 2016	Bird Cottage, 2018	Antoinette Fawcett	Londen: Pushkin Press	Amsterdam: Cossee		Hardcover	Subsidy DFL
Meuleman, Sarah	De zes levens van Sophie, 2015	Find Me Gone, 2018	Doherty, David	New York: London: Toronto: Sy	Amsterdam: Lebowski		?	
Otten, Christine	De laatste dichters, 2004	The Last Poets, 2018	Reeder, Jonathan	New York: World Editions LLC	Amsterdam: Augustus	Reprint, 1st print 2016	Paperback	1st print with subsidy
Peeters, Hagar	Malva, 2015	Malva, 2018	Glass, Vivien	Los Angeles: DoppelHouse Pre	Amsterdam: De Bezige Bij		Paperback	Subsidy DFL
Reve, Gerard	De ondergang van de familie Bost	Two Novellas, 2018	Garrett, Sam	Londen: Pushkin Press	De ondergang: De Bezige Bij	Werther Nieland: Van Oorsch	Hardcover	Subsidy DFL
Robben, Jaap	Birk, 2014	You Have Me to Love, 2018	Doherty, David	New York: World Editions LLC	Breda: De Geus	Reprint, 1st print 2015	Paperback	1st print with subsidy
Verbeke, Annelies	Dertig dagen, 2015	Thirty Days, 2018	Waters, Liz	New York: World Editions US	Breda: De Geus	Reprint, 1st print 2016	Paperback	
div. Authors	Amsterdam noir, 2018	Amsterdam Noir, 2018	Garrett, Sam; Pachter, S	New York: Akashic Books	Amsterdam: Anthos Anthos		Paperback	Subsidy DFL
div. Authors	X	Swallows and Floating Horses. An A	Susan Massotty; Colm	Londen: Francis Boutle Publish	div.		Paperback	Subsidy DFL

2017	Title	Translation	Translator	Target publisher	Source publisher	Reprints	Edition	Contributor
Author								
Bijlo, Vincent	Het instituut, 1998	The Institute, 2017	Ridder, Susan	Londen: Holland Park Press	Amsterdam: De Arbeiderspers		?	
Groen, Hendrik	Pogingen iets van het leven te maken,	The Secret Diary of Hendrik Groen,	Velmans, Hester	Grand Central Publishing	Amsterdam: J.M. Meulenhoff	Am. Ed.; En. 2016	Hardcover	
Kat, Otto de	De langste nacht, 2015	The Longest Night, 2017	Watkinson, Laura	Londen: Maclelose Press	Amsterdam: Van Oorschot		Hardcover	1st print with subsidy
Koch, Herman	Het diner, 2009	The Dinner, 2017	Garrett, Sam	New York: Hogarth/Crown/Rai	Amsterdam: Anthos	Reprint	Paperback	Subsidy DFL
Kwast, Ernest van der	Mama Tandoori, 2010	Mama Tandoori, 2017	Vroomen, Laura	Melbourne, Londen: Scrib	Amsterdam: Niijh & Van Ditar		Paperback	Subsidy DFL
Nooteboom, Cees	Mokuseil: Een liefdesverhaal, 1982	Mokuseil, 2017	Ahrienne Dixon	Londen: Seagull Books	Amsterdam: De Arbeiderspers	1st translation in 1985	Hardcover	1st print with subsidy
Reve, Gerard	De avonden, 1947	The Evenings, 2017	Garrett, Sam	Londen: Pushkin Press	Amsterdam: De Bezige Bij	Am. Ed.	Paperback	1st print with subsidy
Schilperoord, Inge	Muidhond, 2015	Trench, 2017	Colner, David	Londen: Pushkin Press	Amsterdam: Podium		Paperback	Subsidy DFL
Simons, Ida	Een dwaze maagd, 2014	A Foolish Virgin, 2017	Waters, Liz	Londen: Maclelose Press	Amsterdam: Cossee, 1959: Niijh &	Reprint, 1st print 2016	Paperback	Subsidy DFL, preface E
Terrin, Peter	Monte Carlo, 2014	Monte Carlo, 2017	Doherty, David	Londen: Maclelose Press	Amsterdam: De Bezige Bij		Hardcover	Subsidy FFIL
Vlugt, Simone van der	Nachtblauw, 2016	Midnight Blue, 2017	Watson, Jenny	New York: William Morrow	Amsterdam: Ambo Anthos	2016 edition by A A	Paperback	En. Ed. with subsidy
Vlugt, Simone van der	Nachtblauw, 2016	Midnight Blue, 2017	Watson, Jenny	Londen: HarperCollins UK	Amsterdam: Ambo Anthos	En. Ed.	Paperback	Subsidy DFL
Weijers, Niña	De consequenties, 2014	The Consequences, 2017	Velmans, Hester	Los Angeles: DoppelHouse Pre	Amsterdam: Atlas Contact		Paperback	Subsidy DFL
Wiersinga, Pim	Het Paviljoen van de vergeten concub	The Pavilion of Forgotten Concubin	Wiersinga, Pim	Lafayette, Colorado: Regal Ho	Amsterdam: In de Knipscheer		Paperback	
Wolkers, Jan	Turks fruit, 1969	Turkish Delight, 2017	Garrett, Sam	New York: Tin House Books	Amsterdam: J.M. Meulenhoff		Paperback	Subsidy DFL
Wortel, Maartje	Goudvissen en beton, 2016	Goldfish and Concrete, 2017	Hutchison, Michele	New York: Electric Lit, Inc.	Amsterdam: Das Mag		?	Subsidy DFL
Amsterdam Tales, 2017	Inclus: Heijemans, Hermant; Israél de Haan, Jacob; Pointl, Frans; Carmig	Vincent, Paul	Hutchison, Michele	Oxford: New York: Oxford University Press			Paperback	Subsidy DFL

Appendix II: Translators

Translator	2013	2014	2015	2016	2017	2018	I. Total	II. Without reprints, etc.	III. Reprints, etc.	IV. With subsidy	V. Anthology
Garrett, Sam	3	3	2	10	4	2	24	9	15	16	2
Colmer, David	3	2	2	3	1	3	14	8	6	14	2
Hutchison, Michele	1	1	3	3	1	3	12	8	4	9	2
Vincent, Paul	0	1	6	2	1	2	12	8	4	12	2
Velmans, Hester	0	2	1	4	2	1	10	6	4	4	2
Forest-Flier, Nancy	0	3	3	2	0	1	9	4	5	8	1
Rilke, Ina	3	4	0	1	0	0	8	2	6	7	1
Reeder, Jonathan	0	1	4	1	0	2	8	5	3	6	0
Doherty, David	0	1	1	2	1	2	7	6	1	5	0
Mckay, David	1	0	0	4	1	2	7	2	4	5	0
Waters, Liz	0	0	1	3	0	1	6	3	3	4	2
Watkinson, Laura	0	2	1	2	1	0	6	2	2	4	1
Doyle, Brian	1	1	1	2	1	0	6	4	2	3	1
Vroomen, Laura	0	1	0	1	1	1	4	2	0	3	0
Dixon, Adrienne	2	0	0	0	0	0	3	0	3	2	0
Glass, Vivien	0	0	0	1	1	0	3	2	0	2	0
Manheim, Ralph	0	2	0	1	0	0	2	2	1	0	0
Nighting, Nusha; Nighting, Nouri	0	0	0	2	0	0	2	1	0	2	0
Pachter, Josh	0	0	0	0	0	1	2	2	0	1	1
Ringold, Jeannette K.	0	0	0	2	0	0	2	1	0	1	0
Watson, Jenny	0	0	0	0	2	0	2	1	1	2	0
Belt, Lia	0	0	1	0	0	0	1	1	0	0	0
Brockway, James	0	0	0	1	0	0	1	1	0	0	0
Bruyn, Maria de	0	0	0	1	0	0	1	1	1	1	1
Davis, Lydia	0	0	1	0	0	1	1	1	0	1	0
Duijsens, Florian	0	0	0	1	0	0	1	1	0	0	0
Fawcett, Antoinette	0	0	0	0	0	1	1	1	0	1	0
Gardner, Donald	0	0	0	1	0	0	1	1	0	1	1
Gerven Oei, Vincent W.J. van	0	0	0	1	0	0	1	1	0	0	0
Huijting, Richard	0	0	0	1	0	0	1	1	1	1	1
Kist, Ety	0	0	0	1	0	0	1	1	1	1	1
Koning, Hans	0	0	0	1	0	0	1	1	1	1	1
Massotly, Susan	0	0	0	0	0	1	1	1	1	1	0
Miller, Lorraine T.	0	1	0	0	0	0	1	1	0	1	0
Nirwegen, Arjaan van; Nirwegen, Thijs van	0	0	0	1	0	0	1	1	0	0	0
Ridder, Susan	0	0	0	0	1	0	1	1	0	0	0
Searls, Danlion	0	0	0	1	0	0	1	1	1	1	1
Welling, Sarah	0	0	0	1	1	0	1	1	0	1	0
Wiersinga, Pim (author as well as translator)	0	0	0	0	1	1	1	1	0	0	0
Zwart, Joni	0	0	0	1	0	0	1	1	0	0	0
A. Total	14	21	30	42	18	18	143	9	15	16	2
B. Number without reprints, etc.	6	10	25	31	11	9	92				
C. Number of reprints, etc.	8	11	5	11	7	9	51				
D. Number of first prints with subsidy	11	12	23	31	13	13	103				

Appendix III: Source publishers

Source publisher	2013	2014	2015	2016	2017	2018	I. Total	II. Without reprints, etc.	III. Reprints, etc.	IV. With subsidy
Amsterdam: De Bezige Bij	1	3	6	10	3	4	27	16	11	26
Amsterdam/Breda: De Geus	0	3	9	6	0	3	21	15	6	16
Amsterdam: De Arbeiderspers	3	0	3	2	2	0	10	6	4	6
Amsterdam: Anthos	3	3	1	1	1	0	9	3	6	4
Amsterdam: Cossee	1	1	1	3	1	1	8	6	2	7
Amsterdam: J.M. Meulenhoff	0	3	0	1	2	1	7	3	4	3
Amsterdam: Prometheus	0	0	1	4	0	2	7	5	2	7
Amsterdam: Van Oorschot	1	2	0	0	1	3	7	5	2	4
Amsterdam: Ambo Anthos	0	0	0	3	2	1	6	2	4	3
Amsterdam: Atlas Contact	0	0	1	2	1	0	4	4	0	4
Amsterdam: Contact	1	1	1	1	0	0	4	3	1	2
Amsterdam: Augustus	1	0	0	1	0	1	3	2	1	3
Amsterdam: Lebowski	0	0	0	2	0	1	3	3	0	0
Amsterdam: Luitingh-Sijthoff	0	0	2	1	0	1	3	3	0	1
Amsterdam: Nijgh & Van Ditmar	1	0	0	0	1	0	2	2	0	2
Amsterdam: Podium	0	0	0	0	1	0	1	1	0	1
Amsterdam: Querido	1	0	0	1	0	0	2	2	0	1
Den Haag: BZZTÖH	0	2	0	0	0	0	2	0	2	0
Schoorl: Conserve	1	0	1	0	0	0	2	2	0	2
Amsterdam: Athenaeum - Polak & Van Genneep	0	0	0	1	0	0	1	1	0	1
Amsterdam: Atlas	0	1	0	0	0	0	1	1	0	0
Amsterdam: Bert Bakker	0	1	0	0	0	0	1	1	0	1
Amsterdam: Das Mag	0	0	0	0	1	0	1	1	0	1
Amsterdam: In de Knipscheer	0	0	0	0	1	0	1	1	0	0
Amsterdam: Wereldbibliotheek	0	0	1	0	0	0	1	1	0	1
Baan: Even-Thomas Rap	0	0	0	1	0	0	1	1	0	1
A. Total	14	20 + 1 anthology = 21	27 + 3 unknown = 30	40 + 2 anthologies = 42	18	16 + 2 anthologies = 18	143			
B. Number without reprints, etc.	6	10	25	31	11	9	92			
C. Number of reprints, etc.	8	11	5	11	7	9	51			
D. Number of first prints with subsidy	11	12	23	31	13	13	103			

Appendix IV: Target publishers

Target publisher	2013	2014	2015	2016	2017	2018	I. Total	II. Without reprints, etc.	III. Reprints, etc.	IV. With subsidy
Breda; Londen: World Editions; 2018: New York: WorldEditions LLC	0	0	11	11	11	6	28		6	
Londen: Pushkin Press	0	5	2	1	1	3	14		6	
Londen: Maclehorse Press	6	2	1	1	1	0	13		7	
Melbourne: Londen: Scribner	0	1	2	4	1	0	9		6	
New York: Hogarth/Crown/Random House	1	1	1	0	1	1	4		4	
Edinburgh: Canongate	1	1	1	0	0	0	3		1	
Londen: HopeRoad Publishing	1	1	1	1	0	0	3		3	
Melbourne: Text	0	1	0	2	0	0	3		0	
Amsterdam: Lebowski	0	0	0	2	0	0	2		2	
Banipal: Magazine of Modern Arab Literature	0	1	0	1	0	0	2		0	
Londen: Atlantic Books	1	1	0	1	0	0	2		2	
Londen: Harvill Secker	0	0	1	1	0	0	2		1	
Londen: Hogarth	0	0	0	1	0	0	2		2	
Londen, New York: Penguin Random House	0	0	0	2	0	0	2		1	
Londen: Portobello Books	0	1	0	1	0	0	2		0	
Los Angeles: DoppelHouse Press	0	0	0	0	1	1	2		2	
New York: Little Star nr 6	0	0	2	0	0	0	2		0	
New York: New Directions	0	2	2	0	0	0	2		2	
New York: Severn House Publishing	0	0	2	0	0	0	2		0	
New York: William Morrow	0	0	0	0	1	0	2		1	
New York, Londen, etc.: Penguin	1	1	0	0	0	2	2		1	
Seattle: Amazon Crossing	0	0	0	0	0	0	0		0	
Amsterdam: International Theatre & Film Books	0	1	0	0	0	0	1		1	
Amsterdam: Querido	1	0	0	0	0	0	1		0	
Beaconsfield: Canelo Digital Publishing	0	0	0	0	0	0	0		0	
Brooklyn, New York: Archipelago Books	0	0	0	1	0	0	1		1	
Brooklyn, New York: Melville House	0	0	0	0	0	0	0		0	
Dallas: Deep Vellum	0	0	0	1	0	0	1		1	
Delft: Boekhandel De Omslag	0	0	0	1	0	0	1		0	
Glasgow: Saraband	0	0	0	1	0	0	1		1	
Goleta (California): Punctum Books	0	0	0	1	0	0	1		0	
Harlingen (Texas): Sarah Book Publishing	0	0	0	0	0	0	0		0	
Jakarta: The Lontar Foundation	0	1	0	0	0	0	1		1	
Lafayette, Colorado: Regal House Publishing	0	0	0	0	1	0	1		1	
Londen: Francis Boutle Publishers	0	0	0	0	0	1	1		0	
Londen: HarperCollins UK	0	0	0	0	1	0	1		1	
Londen: Haus Publishing	0	0	0	1	0	0	1		0	
Londen: Holland Park Press	0	0	0	1	1	0	1		1	
Londen: Peirene Press	0	0	0	1	0	0	1		0	
Londen: Picador	0	0	0	1	0	0	1		1	
Londen: Seagull Books	0	0	1	0	0	0	1		0	
New Haven; Londen: Yale University Press	0	0	0	0	1	0	1		1	
New York: Akashic Books	0	0	0	0	0	1	1		0	
New York: Bloomsbury	0	0	0	1	0	0	1		1	
New York: Electric Lit, Inc.	0	0	0	0	1	0	1		0	
New York: Grand Central Publishing	0	0	0	0	1	0	1		1	
New York, Londen: Pushkin Press	0	1	0	0	0	0	1		0	
New York, Londen; Toronto; Sydney: HarperPerennial	0	0	0	0	0	1	1		1	
New York: Other Press	0	1	0	0	0	0	1		0	
New York: Pantheon	0	0	0	1	0	0	1		1	
New York: Seven Stories Press	0	0	0	1	0	0	1		0	
New York: St. Martin's Press/Thomas Dunne	1	0	0	0	0	0	1		1	
New York: Tin House Books	0	0	0	1	0	0	1		0	
New York: Tor Books (A Tom Doherty Associates Book)	0	0	0	1	0	0	1		1	
Oxford, New York: Oxford University Press	0	0	0	0	0	0	0		0	
Rochester: Open Letter	1	0	0	0	0	0	1		1	
Schoorl: Conserve	0	0	1	0	0	0	1		1	
The Dublin Review	0	0	1	0	0	0	1		0	
Toronto: House of Anansi	0	0	1	0	0	0	1		1	
UK & Commonwealth: Michael Joseph/Penguin Random House UK	0	0	1	0	0	1	1		0	
A. Total	14	21	30	42	18	18	143			
B. Number without reprints, etc.	6	10	25	31	11	9	92			
C. Number of reprints, etc.	8	11	5	11	7	9	51			
D. Number of first prints with subsidy	11	12	23	31	13	13	103			

Appendix V: Questionnaires

V.1. Questionnaire Anglophone publishers

1. How would you describe the position of your publishing house in the literary field?
2. In what way do you mostly 'discover' an interesting Dutch novel? (For example: a personal recommendation, via a literary institution, a Dutch publisher, a scout, etc.?)
3. What criteria are important when buying a Dutch book? What makes a Dutch novel an attractive project; how do you pitch a Dutch novel?
4. Personally (and generally), what do you like about Dutch literature? And what don't you like? Why?
5. Do you think some aspects of Dutch literature simply don't match the British/American target audience? Does taste in literature simply differ per country?
6. Do you have a specific marketing strategy for Dutch literature?
7. How would you describe the role the Dutch Foundation for Literature plays?
8. What criteria are important when hiring a translator of Dutch literature?
9. How would you describe the contact you have with the translators Dutch-English?
10. Do you think Dutch literature is becoming more or less visible in the English/American literary system? Why?
11. What are your thoughts on the future of the literary book trade as a whole?

V.2. Questionnaire Dutch publishers

1. Hoe zou u de positie van uw uitgeverij binnen het literaire vertaalveld Nederlands-Engels omschrijven?
2. Op welke manieren draagt uw uitgeverij bij aan de promotie van Nederlandse literatuur op de buitenlandse (Engelstalige) markt?
 - a. Merkt u dat het Engelse taalgebied moeilijker doordringbaar is dan bijvoorbeeld Duitsland, Frankrijk of Scandinavië?
 - b. Hoe komt dat, denkt u?
3. Hebt u een idee van hoe Engelse en Amerikaanse uitgevers tegenwoordig tegen Nederlandse literatuur aankijken?

4. Kunt u iets vertellen over het contact dat u met buitenlandse uitgevers hebt (bijv. op boekenbeurzen)? Hoe zou u dat omschrijven? (Welke verwachtingen hebben zij, welke normen hanteren zij, enzovoorts?)
5. a. Merkt u bij de rechtenverkoop van Nederlandse boeken aan Engelse/Amerikaanse uitgeverijen verschil tussen genres? Is non-fictie bijvoorbeeld meer in trek dan fictie of poëzie, of andersom?
b. Hoe verklaart u dit?
6. Kunt u tendensen ontdekken in wat voor schrijvers of thema's er in de smaak vallen in het Engelse taalgebied? (Of lijkt het eerder willekeurig?)
7. a. Als een van uw boeken het erg goed doet in het buitenland, merkt u daar dan direct de gevolgen van op grotere schaal?
b. Hoe speelt u daarop in?
8. Mijn data-analyse laat zien dat de verkoop van Nederlandse literatuur aan het Engelse taalgebied in de afgelopen 5 jaar van een dal in 2013 naar een hoogtepunt in 2016 is gegaan.
 - a. Hoe zou u dit verklaren?
 - b. Hebt u het idee dat er absoluut ook een stijgende lijn zit in het aantal verkochte Nederlandse boeken aan het buitenland? Wordt de Nederlandse literatuur zichtbaarder?
 - c. Is er in de afgelopen 5 jaar ook iets structureel veranderd in uw beleid wat betreft buitenlandse rechten?
9. Hoe ziet u de positie van de vertaler? En specifiek de vertaler NL-EN?
10. Krijgen u en de vertaler de Engelse vertaling nog te zien voordat deze wordt gepubliceerd? Zo ja, waar kijkt u dan vooral naar? Hanteert u bepaalde kwaliteitscriteria?
11. Hoe ziet u de positie van het Letterenfonds?
12. Wat zou er (idealiter) voor nodig zijn om Nederlandse literatuur wijder bekend te maken in het Engelse taalgebied?
13. Bent u van mening dat de promotie van Nederlands werk zich vooral op Nederlandse literaire klassiekers zou moeten richten, waarvan er natuurlijk nog veel onvertaald zijn, of eerder hedendaags werk van jongere auteurs? Waarom?
14. Hoe ziet u de toekomst van het (literaire) boekenvak en uw positie daarin?

Persoonlijke gegevens:

15. Wat is uw geboorteplaats en wat is uw nationaliteit?
16. Wat voor opleiding heeft u genoten?
17. Welke talen beheerst u?
18. Hoe zou u uw beroep omschrijven? Bent u fulltime literair vertaler?

Vertaalactiviteit:

19. Waarom vertaalt u? Wat is uw motivatie?
20. Wat was uw eerste vertaalopdracht? Voor wie?
21. Heeft een bepaald genre/een bepaalde auteur uw voorkeur?
22. Bent u de vaste vertaler van een bepaalde auteur?
23. Vertaalt u voor vaste uitgeverijen?
24. Hoe komt u tegenwoordig aan een vertaalopdracht? Was dat eerder in uw carrière anders?
25. Ontvangt u veelal subsidie voor uw vertaalwerkzaamheden?

Overige vragen:

26. Hoe ziet u de positie van het Nederlands Letterenfonds?
27. Welke rol spelen vertaalprijzen/literaire prijzen volgens u?
28. Hoe zou u het contact met Engelse/Amerikaanse uitgeverijen omschrijven?
29. Hoe zou u uw vertaalopvatting omschrijven?
30. Botst uw vertaalopvatting wel eens met die van de uitgeverij in kwestie? Hoe wordt dat dan opgelost?
31. Heeft u het idee dat er in Nederland en het Engelse taalgebied verschillende normen worden gehanteerd als het gaat om de kwaliteit van een vertaling?
32. Werkt u zelf mee aan de promotie van uw vertalingen in het buitenland?
33. Vindt u de positie van de vertaler in het literaire veld een belangrijk discussiepunt? Zou elke vertaler moeten proberen bij te dragen aan de zichtbaarheid van de vertaler in de maatschappij?
34. Heeft u veel contact met collega's (van dezelfde talencombinatie of daarbuiten)? Hoe zou u dat contact omschrijven?

35. In mijn onderzoek richt ik me op de afgelopen 5 jaar. Kunt u iets zeggen over de meest opvallende veranderingen in het veld in deze periode ten opzichte van daarvoor/aan het begin van uw carrière als vertaler?
36. Wat is er idealiter voor nodig om de positie van vertaalde Nederlandse literatuur in het Engelse taalgebied te versterken?
37. Hoe ziet u de toekomst van het (literaire) boekenvak?