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TRANSLATIONS FROM ARMENIAN after 1991

Facts, Trends, Recommendations

The Book Platform is a project assisting the development of the book sectors in Armenia, Georgia and Ukraine

Book Platform helps publishers, authors, translators and their associations in getting new skills to meet the challenges of a changing book world

Book Platform supports building regional and international networks for an open cultural communication through translations and for increased professional contacts across borders

Book Platform backs up the future smart policies on reading, publishing and translations by offering hard data and analyses in these areas

Book Platform involves policy-makers, stakeholders, media and the general audiences by offering rich online resources and organizing public discussions and media campaigns

A project of Next Page Foundation and NPA (Armenia), GPBA (Georgia) and Publishers Forum (Ukraine)

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TRANSLATIONS FROM ARMENIAN AFTER 1991

Facts, Trends, Recommendations

*A summary of the eleven country studies
conducted within the Book Platform project*

Authors of the 11 country studies:

Armenian to Bulgarian by Agop Ormandjiyan

Armenian to Dutch by Anna Maria Martirosjan-Mattaar

Armenian to English by Khachik Grigoryan

Armenian to French by Haroutioum Khatchadourian

Armenian to Georgian by Levon Ananyan

Armenian to German by Raffi Kantian

Armenian to Italian by Sona Haroutyunian

Armenian to Serbian by Babken Simonyan

Armenian to Spanish by Ararat Ghukasyan

Armenian to Swedish by Vahagn Avedian

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LIST OF CONTENT:

Why “Map” Translations?	5
The Scope, Methodology and Limitations of Armenian Translation Studies	7
The Outcomes of the Studies: An External View	10
<i>The Studies’ Limitations</i>	10
<i>The “Invisibility” of Armenian Translations</i>	11
<i>Dynamics and Languages</i>	12
<i>Genres and Authors</i>	16
<i>Publishers</i>	20
<i>Translators</i>	22
<i>Other mediators</i>	24
<i>Funding and Support</i>	26
Policy Recommendations on the Future of Armenian Literature in Translation	29
Comments on Studies’ Results by Vahram Danielyan	38
Comments on Studies’ Results by Arevik Ashkharoyan, 1st Literary Agency	40

The following materials are available online in English and Armenian at www.bookplatform.org

1. Full-text versions of the 11 studies

Armenian to Bulgarian Translations Study

by Agop Ormandjiyan

Armenian to Dutch Translations Study

by Anna Maria Martirosjan-Mattaar

Armenian to English Translations Study

by Khachik Grigoryan

Armenian to French Translations Study

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by Babken Simonyan

Armenian to Spanish Translations Study

by Ararat Ghukasyan

Armenian to Swedish Translation Study by Vahagn Avedian

Armenian to Ukrainian Translations Study

by Anushavan Mesropian

2. Searchable bibliographic database

**3. The Terms of Reference of the Translations Studies
describing aims and desired results**

**4. Other useful studies on translations flows
and other materials (mostly in English)**

The studies and bibliographies cover translations of works originally written in the Armenian language and published in book format in translation, both in Armenia and abroad during the period 1991-2012.

Why “Map” Translations?

Translation is an indispensable means for the circulation of ideas and literary works across languages and cultures. It is also much more than simply a tool for transferring texts from one language into another; it is an art and a creative act in and of itself. Translations are key to the ongoing enrichment of any language and culture, but they also remind us that no culture and no language are closed units.

Translations play different roles at different historical moments, while the criteria for quality translations also differ historically. Choices about what gets translated and how it reaches its audiences are determined by changing social and economic circumstances, and by the activities of various intermediaries: authors, translators, publishers, agents, funding organizations, etc. In other words, choices as to what gets translated and published derive from a rich variety of interests - often divergent ones! - and considerations. Once published, translations take on a life of their own in the recipient language's context: reader receptions, their market success and follow-ups of each book published are difficult to predict.

The mapping of translation flows - in this case from Armenian - aims at shedding light precisely on these barely discernible mechanisms that make a translation happen, and on the subtle consequences of any given translation on literary communication between two languages. Such studies are of particular importance for a language such as Armenian, with its rich tradi-

tion and its current non-privileged position as a source language for translation. For the first time ever, this collection of studies provides extensive bibliographical data on translations from Armenian after 1990 into eleven recipient languages. Grounded on verifiable empirical data, these studies constitute an indispensable source for various interpretations and analyses. The studies point to some structural deficits that prevent Armenia's full-pledged literary participation in the global translation flow. However, they are also filled with success stories, as well as the names of dedicated individuals and organizations that can serve as the foundation for a future strategy for promoting Armenian writing abroad.

The full studies of each country, as well as the current summary, should be of interest to anyone concerned with translations, publishing and cultural communication, both in Armenia and abroad. Potential users include both individuals and organizations: foreign and Armenian publishers, agents, authors, translators, journalists and periodicals, booksellers, literary critics and researchers. Ultimately, the studies and the "Strategic Recommendations" section of this text are designed for anybody involved in shaping cultural policies: institutions in Armenia such as the Ministry of Culture, Ministry of Foreign Affairs, Ministry of Education, cultural sections at the embassies, diaspora organizations, Armenian Studies departments, writers' associations, and all other public, private or civil organizations dedicated to the more effective promotion of Armenian culture abroad.

The Scope, Methodology and Limitations of Armenian Translation Studies

The aim of these studies was to gather data and to analyze tendencies in the flow of translations from Armenian into eleven other languages. It is the first time after independence that comprehensive bibliographic data has been gathered and made available.

For the purposes of the study, “translations from Armenian” include all books in all genres originally written in the Armenian language (irrespective of the author’s citizenship) and published in book format, both in the recipient country or in Armenia itself. Thus, the bibliographies exclude articles in periodicals, individual translated excerpts published in anthologies, as well as works written by authors of Armenian origin in other languages.

The time period covered by the studies begins in 1991 in order to draw a realistic picture of the situation within the new context of political independence and the waning of the centrally regulated economy and of the state-supported and ideologically motivated policy of promotion of translations.

The eleven languages covered by the studies certainly do not give the full picture of translation flows from Armenian. Given limitations on time and resources, the eleven languages were chosen as a representative sample that includes both the largest European publishing markets (English, German, French), other major European languages (Spanish and Italian), two languages from the EU Neighborhood area (Georgian and Ukrainian), as well as several smaller European languages (Serbian, Swedish, Dutch and Bulgarian).

The methodology of the individual studies and the current summary includes the following components:

- Collection of bibliographic data¹ from various sources in the recipient countries (national libraries, academic libraries,

¹ Lists of bibliographical and other sources used can be found at the end of each of the studies

translators and academics' personal archives, publishers' catalogues, etc. international databases (UNESCO Index Translationum), as well as the Armenian National Library;

- Desktop research and a series of interviews conducted by the researchers with key figures in the translation flow: translators, publishers, foundations;
- Collection of the available data on the publishing and translation market of the recipient country;
- Writing of the country/language reports; comments by the Book Platform team and additional fine-tuning undertaken by the researchers;
- Refining of mistakes and inconsistencies (regarding lack of detail, different spelling standards, divergent concepts of genre divisions, etc.) in the bibliographic data by the Book Platform team;
- Calibration of the data into various statistical spreads (most popular languages for translation, most translated authors, etc.);
- Formulation of the general outcomes of the studies and recommendations for strategic approaches to a smart future policy for the promotion of Armenian literature abroad.

The authors of the country studies were chosen and commissioned by the NPA (National Publishers Association of Armenia), the partner organization implementing the Book Platform project in Armenia. The authors² of the studies have different backgrounds, most of them – albeit not all – reside and work in the studied target country and are related to the book sector in their capacity as translators, academics, publishers or journalists.

Unfortunately, in the course of the studies, the researchers faced a series of constraints, primarily related to the lack of reliable data. The most commonly faced challenges included:

- incomplete information in the Index Translationum. Even though the Index is supposed to be a “world database of

² Information on the studies' authors can be found in each of the studies.

translations”, it relies on information supplied by the respective national libraries. Consequently, the Index suffers from all the inconsistencies and mistakes that are to be found in the national catalogues as well;

- **Gaps, errors and inconsistencies in national library catalogues**, especially when it comes to less-popular source languages such as Armenian. Library catalogues in some countries often do not mention the original language of the translated work, or even confuse the author’s origin with the source language;
- **Lack of ISBNs**. This applies to translations published in Armenia itself, especially in the turbulent period of the 1990s, as well as to books published in the recipient countries by small companies, NGOs, and foundations. The lack of an ISBN makes a publication virtually “invisible” to bibliographers and to the book market as a whole.

As a result, the bibliographies cannot claim full accuracy - they most likely include approximately 90 percent of the translations available in these eleven languages.

The Outcomes of the Studies: An External View

The Studies' Limitations

The summary of results offered here is based exclusively on the data and analyses presented in the eleven country studies. However, the country studies themselves vary greatly in terms of quality, and many do not offer sufficient information to allow plausible conclusions to be drawn. Even though a detailed description of the studies' expected outcomes was provided (ToR)³, the researchers interpreted them differently or found it difficult to confine themselves to the research scope as defined by the ToR. Virtually all of the studies give disproportionate weight to the historical overview of Armenia's cultural connections with the respective country at the expense of data and analyses concerning the contemporary situation. This may be partly due to the fact that the truly global outreach of Armenian culture and writing in previous historical periods remains unsurpassed, which caused the researchers to focus more on the past rather than on the present.

Moreover, different researchers interpreted the standard categorization of titles introduced for the purposes of the study differently. Most commonly, confusion and divergent understandings arose around the genre division of titles and their periodisation: for example, some late 19th c. titles were listed as "contemporary fiction". In the final data calibration and editing, most of these inconsistencies have been sorted out - to the extent that this was possible.

One substantial gap found in most of the studies is the lack of information about the life of the translations after their publication in the respective language - the point, in fact, after which the real life of a book begins. The absence of this information makes it difficult to assess the availability of titles to readers, their reception in the recipient country or market success. Researchers generally also refrained from commenting

³ Or "Terms of Reference" to be found at the Studies section of www.bookplatform.org

on the quality of translations after 1991 and from referring to external reviews, which are, perhaps, non-existent.

Thus, any future efforts at “mapping” Armenian translations into other languages should strive to compensate for these gaps by providing in-depth consultations with the researchers, supplementing the studies with interviews with translators, publishers and booksellers, and by enlarging the number of languages covered (particularly including Russian as an important regional intermediary).

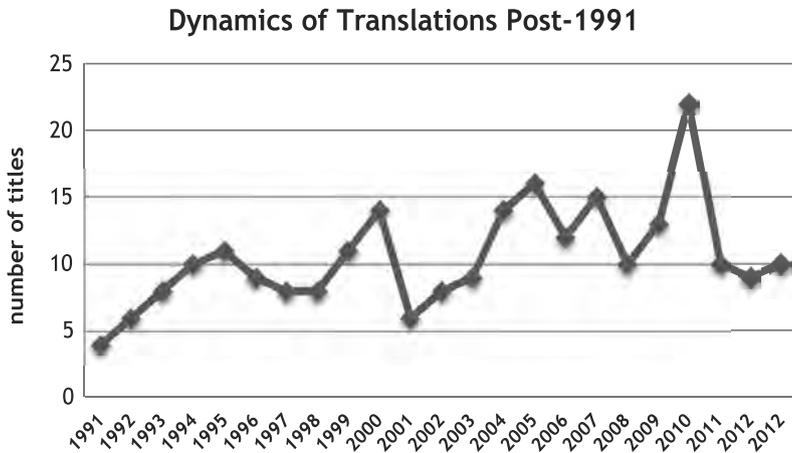
The “Invisibility” of Armenian Translations

The eleven country bibliographies contain a total of 221 titles, including fourteen titles translated and published in Armenia itself. For a period of more than twenty years and a range of eleven target languages, this figure may seem quite meager. However, when cultural communication is at the core of our interest, the pure numbers are not the most crucial thing. Rather, it is the extent to which Armenian writing has participated in the current dialogue of ideas and creativity, which cannot be measured in numbers, but in less tangible variables. These intangible factors relate to the level of Armenian works and authors’ participation in and access to foreign book markets, as well as to the actual presence of already published translations in the book and literary landscape of the given country. Unfortunately, even for languages into which a substantial number of titles have been translated, translations from Armenian do not succeed in visibly “inscribing” themselves into the context of the recipient languages and cultures. None of the eleven studies summarized here provides robust examples of translations that made a difference - in literary, intellectual or market terms - to the presence of Armenian writings abroad. Individual success stories, it seems, do not lead to the creation of permanent interest on the part of readers or publishers and do not blaze a trail for new translations.

While there may be a variety of explanations for this absence - including political and geopolitical reasons - in the last section of this report, we offer a list of factors that relate instead to the absence of the necessary preconditions for full-fledged communication through translations to take place.

Dynamics and Languages

The curve of translation dynamics after 1991 does not show any markedly visible tendencies, apart from the slight decrease in the total number of translations after the year 2000 in comparison with the previous decade. The early 1990s show a gradual increase in interest, with 1995 being the top year, with eleven titles published in seven languages. In 2010, there were twenty-two titles published in a variety of languages. That year is also notable for its four titles published in English in the UK (see the *Publishers* section below) and the two titles in German.

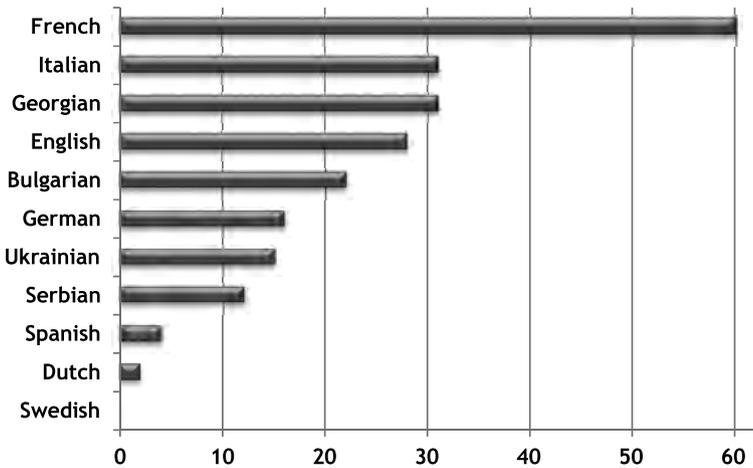


The drop in the number of translations in the 1990s can certainly be attributed to the turbulence of the period - not only politically but also culturally - which took place everywhere on that side of the Iron Curtain. Perhaps with the exception of Russian, the increased international interest in the culture and literature of the newly-independent states did not, however, result in a visible increase of translations from these languages until the late 1990s.

Out of the eleven target languages included in the studies, French seems to be the top language for translation from Armenian. In that respect, translations from Armenian seem to follow the general European trends in translation flows, as France cur-

rently has one of the highest percentages of translations in its overall book production⁴.

Languages of Translation



France’s openness to translations from Armenian can certainly be explained by the size of the Armenian diaspora in the country, which plays a leading role in introducing and publishing Armenian works in French (see also the *Publishers* section below). The presence of Italian as the second most popular language of translation, however, has to be interpreted cautiously. In fact, seven out of the thirty Italian translations were translated and published in Armenia itself. Regardless of the potential translation and publishing quality of such titles, editions published in Armenia itself have little to no chance of entering into circulation in another country’s book distribution system or getting the attention of book reviewers and consequently – of reading audiences. Additionally, as the Italian researcher puts it: “Works from *grabar*, ancient Armenian, dominate the Armenian-Italian translation corpus”.

⁴ Approximately 15 percent annually, thus surpassing Germany, which until recently was the leader and whose overall book market currently consists of some 13 percent of translations.

Most of the translations into Georgian took place after the year 2000, with the old networks of the Writers' Unions in the two countries still playing a major role as an intermediary. It must be noted that - contrary to most other languages - the publications into Georgian are predominantly works by contemporary authors.

The relatively large number of titles translated into two smaller European languages, Bulgarian and Serbian, can be explained by the leading roles played by two individual translators, whose active work promoting Armenian translation has led to the publication of twenty-two and twelve titles, respectively.

The German language market is present in this chart, with sixteen book titles, but, in fact, four of them were again published in Armenia itself. Given the leading role German and Austrian publishers play in introducing translations from the post-Soviet realm into the European book scene, German as a target language of translations from Armenian seems insufficiently explored.

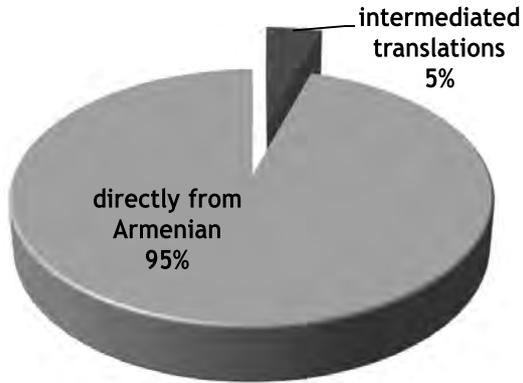
English, the *lingua franca* of today's world, features in the chart with twenty-six titles published in the UK. The vast majority of the English-language translations were published by diaspora publishers or cultural organizations (see also the *Publishers* section) and are not currently in print. The two titles released by the prominent Oxford University Press are, in fact, translations of primary sources.

Translations into the big European languages such as English, French and German not only provide speakers of these languages with access to Armenian literature, but they often serve as a "bridge" for translations into other languages as well and create the opportunity for publishers and agents from other languages to access and assess a given text.

Contrary to many other less-used or "small" languages, translations from Armenian are mostly done directly from the original text. This is certainly due to the large number of bilinguals; however, in some countries it results from the existence of Armenian language studies within academia. If not directly made from the original, Armenian translations are intermediated pri-

marily by Russian (77 percent of all indirect translations) or by English (23 percent). Most of the indirect translations are those published in German.

Direct vs Indirect Translations



Genres and Authors

Having to make a suggestion to Italian publishers, I consider it appropriate at this juncture to have the novels and poems of the modern and contemporary eras (the 1800s and 1900s) translated into Italian to paint a more complete picture of a cosmopolitan culture, which had extraordinarily interesting developments in more recent centuries in places as diverse as Venice, Tbilisi and Istanbul.

Antonia Arslan, novelist

The translations from classical Armenian have a limited dissemination because of their intrinsic difficulty, while modern literature could have a lot of success, as the numerous editions of Varujan's poems demonstrate. A major push in coordinating the ideas and activities of the Italian Armenists in this direction would be important.

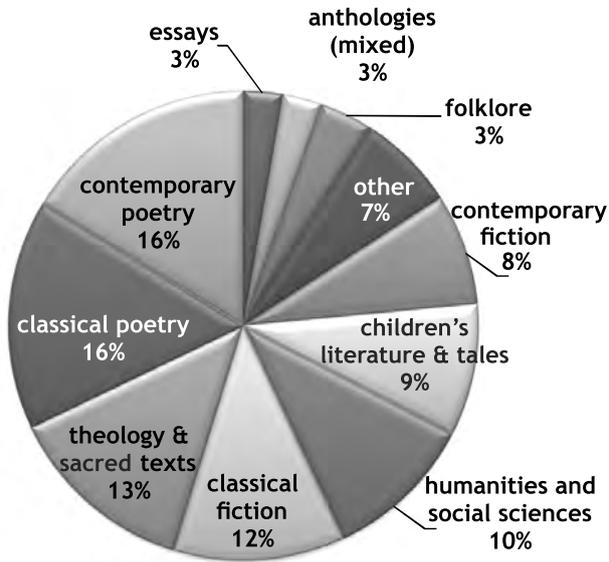
Professor Aldo Ferrari, Cá Foscari University,
Venice (Italy)

The genre breakdown of the translations from Armenian over the last twenty-plus years shows the pre-dominance of poetry over fiction: poetry, both classical and contemporary, accounts for approximately one-third of all translations. In fact, when examined more closely, the considerable presence of contemporary poetry in the statistics is partly due to the fact that a full seven out of the thirty-six titles in this genre are translations into Georgian.

Despite the fact that publishers' interest globally is in fiction and especially contemporary fiction - it is easier to market and often easier to translate - rather than in poetry, contemporary works of Armenian literature from modern-day Armenia still remain unknown in translation into the big languages. The seventeen titles listed in the bibliography as "contemporary fiction"

in fact include a number of contemporary diaspora writers as well as some 19th c. literary figures.

Categories of Translations



The important Christian heritage of Armenia is represented by the category "theology and sacred texts" with twenty-nine titles. Texts from the Christian tradition - the lives of saints, commentaries on sacred texts, etc. - also strangely found their way into the category "social sciences and humanities," thus making it difficult to estimate the presence of contemporary humanities and social science works from Armenia in other languages.

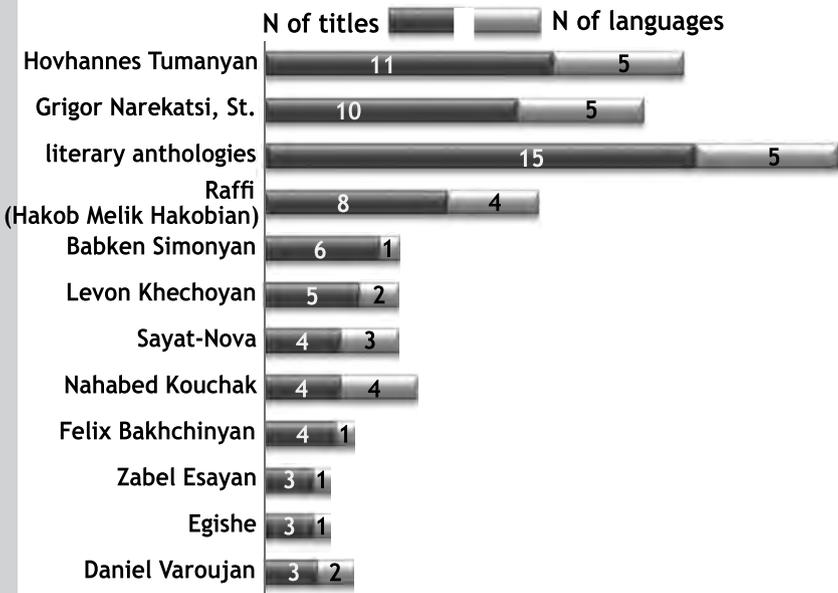
A variety of different statistics can be derived from the available bibliography but - given the small total number of titles and languages - any generalizations may appear manipulative. In summary, however, the overall impression is one of a strong predominance of themes such as Armenian history, Armenian Christianity, Armenian language and the Genocide.

Hovhannes Tumanyan remains to date the most translated Armenian author⁵. He is present with his poems, novels and fables in five languages and with a total of eleven titles.

The chart of the twelve most-translated authors distinguishes between overall number of titles and the variety of languages in which an author has been translated, thus distinguishing between popularity across a number of languages (Tumanyan, Grigor Naregatsi, Raffi) and limited penetration into a single language (Simonyan, Bakhchinyan, Esayan, Egishe).

The presence of contemporary Armenian writers in the chart is strikingly low. Levon Khechoyan is widely translated into Ukrainian (four titles) and available with one title in English, while Felix Bakhchinyan’s four translations since 1991 are all into Georgian.

Most Translated Authors and Languages of Translations



⁵ The transliteration of Armenian names used here follows the system chosen by the researchers themselves.

Other authors with more than one title and/or more than one language of translation include: Aksel Bakunts, Aram Andonian, Arménouhie Kévonian, Džadour Berberian, Hrant Matevosyan, Marine Petrossian, Paruyr Sevak, Pierre Zeytountsian, Rita Soulahian Kuyumjian, Silva Kaputkian, Sona Van, Vahram Dadrian, Yeghishe Charents, and Zahrat (Zareh Yaldizciyan).

The place of literary anthologies and other collections should be acknowledged separately. The bibliography includes **fifteen literary anthologies**, as well as a small number of collections of fables, proverbs or historical documents. The large number of anthologies testifies to the fact that anthologies are recognized as an opportunity to present a number of authors and an overview of literary processes in Armenia. Some of the anthologies are organized according to genre or historical period, others cover a wide variety of genres, literary styles and epochs in an effort to compensate for the scarcity of translations into the respective target language. The largest number of anthologies is available in Georgian: a full five titles of poetry and fiction, as well as into two of the biggest European languages, German (three titles) and French (two titles). The passion for anthologies is apparently also quite strong among Armenian publishers themselves: three of the fifteen titles were translated and published in Armenia for “literary export” in German (2) and in Ukrainian (1).

The Publishers

Trade book publishing is by nature a cottage industry, decentralized, improvisational, personal; best performed by small groups of likeminded people, devoted to their craft, jealous of their autonomy, sensitive to the needs of writers and to the diverse interests of readers. If money were their primary goal these people would probably have chosen other careers

Jason Epstein in *Book Business: Publishing Past, Present and Future* (2001)

If one browses through the list of publishers in the bibliography, it seems that Jason Epstein's words quoted here are entirely confirmed: publishing Armenian writing in translation appears to be a spontaneous, personal and risky endeavor. At first glance, the variety of publishing houses presented is enormous and includes both large commercial publishers, academic publishers, one-man companies, and printers, as well as publishers whose profiles are impossible to establish. Upon closer inspection, however, three general tendencies can be outlined. First, the dominant presence of publications by diaspora publishers into two of the major European languages, English and French, is quite noticeable. These include Editions Parentheses, Sigest, Editions Le Cercle d'écrits caucasiens, and Editions Sources d'Arménie in France and the Gomidas Institute (based in the US) and its associated Taderon Press for the translations into English. The publishers' landscape in German is more diverse and includes one early publication of fairytales by Insel Verlag (which has since been acquired by Surkhamp), a single breakthrough at C. H. Beck⁶, two translations by the small and innovative Nora Verlag, and a number of smaller publishers with no more than one Armenian title in their catalogues. It must

⁶With *Annäherung an Armenien: Geschichte und Gegenwart* by Tessa Hoffman that - albeit listed in the bibliography of the German study - most likely is not a translation at all.

be noted that the Austrian Wieser Verlag, which is exclusively focused on introducing translated literature from “non-mainstream” languages, experimented in 2009 with an anthology of contemporary Armenian fiction.

Another visible group is that of academic publishers (e.g. Oxford University Press) or large publishers with an academic line in their catalogues (e.g. Gallimard). Their editions are specialized publications of historical, philological or theological interest that have inherently limited circulation. Even in the case of academic translations, it is historical primary sources that are being translated, rather than current Armenian studies in the humanities or social sciences.

A third notable group consists of organizations whose primary activity is not book publishing, such as foundations, libraries, the various “friendship societies”, as well as Christian networks and organizations. Their publications rarely, if ever, reach the real book market and the general reading audience of their respective country.

Unfortunately, the list of publishers does not include a single one of the independent, quality publishers that have a reputation for introducing lesser-known literatures into the book markets of the large European languages. Even breakthroughs into the lists of houses that are “*already accustomed*” to *multiculturalism*⁷ are rare so far.

In the absence of any information concerning publishers’ motivation for embarking on translations from Armenian or on the print runs and the market faith of the titles, one can only speculate that - with the exception of the academic titles - in most cases these publications come about thanks to special efforts on the part of the translator or due to a publisher’s special connection with Armenia.

Last but not least, the tradition of commissioning and executing translation and publication from Armenian into other languages within Armenia itself still exists. The current bibliography contains fourteen titles that were translated and published in

⁷ According to the insightful statement made by Anna Sirinian, who was interviewed for the Italian study.

Armenia: seven in Italian, four in German, two in Georgian and one in Ukrainian. Most probably the number of these translations is much higher, but only a few have found their way into the bibliographic databases. Armenian publishers that have such titles on their lists include Nairi, Sargis Khachents Publishing House, Apollon, Yerevan State University, Amaras, ArPrint, Lousabats, Voskan Erewantsi, Graber, Zangak, and, most commonly, Endhanrakan. Most of the researchers do not comment on these translations; however, a simple check of major online retailers revealed that none of these titles, even the recently published ones, is available from retailers outside Armenia⁸.

Translators

The translator is unquestionably the central figure for the presence of Armenian works in translation. The translator's role goes well beyond translating a text. The translator is a "multifaceted intermediary" who participates in all stages of the publishing process: choosing the work, convincing a publisher to print it, finding funding for the publication, and participating in the promotion and marketing of the published book. In other words, the translator is the key cultural intermediary between the Armenian text and its recipient context.

The vast majority of translators from Armenian come from the diaspora community⁹. A common feature of the translators' working conditions across all countries is that they have no special training in translation and are not able to earn a living translating books. Thus, translating from Armenian is a passion and a mission rather than a profession. Given the limited prospects for a sufficient number of translations being commissioned, investing in professional development seems too risky

⁸ With the exception of one out-of-print title that appears on a few Russian sites.

⁹ With the exception of Germany.

to the translators. While the remuneration for translations generally depends on the status of translating in the given country, some of the studies report that often translators receive no payment for their work.

Another group of translators consists of Armenian studies scholars and academics (mostly in Italy, UK and Germany) for whom translation is connected with their primary research interests. However, as Aldo Ferrari of the University of Venice, who was quoted in the Armenian to Italian study, testifies: "The major part of translators have a philological or historical background which thus favors the translation of more antique texts, or at least texts not strictly of a literary character."

The situation in some smaller European languages is particularly worrying, since for some languages there is either not a single translator from Armenian (e.g. Swedish) or there is only one active figure at the moment (e.g. Dutch, Serbian).

The lack of specialized language- or translation training in the recipient countries, publishers' lack of interest, the lack of funding to offset the commercial risk of publishing Armenian translations, and the absence of public recognition of translators' efforts number among the main factors preventing young and up-coming translators from embarking on translating from Armenian.

In summary, being a central intermediary figure in introducing Armenian literature into other languages, the translator's taste and choices play a major role in portraying an image of Armenian culture to the foreign reader.

Other Mediators

Indeed, whether they be translators or publishers or even readers, the vast majority of market mediators are of Armenian descent. This leads to two very distinct markets, one for the Armenian community in France and the second, for non-Armenian locals.

Haroutioum Khatchadourian in the
Armenian to French Translation Study

In addition to the translators themselves, other actors who actively contribute to the translation and dissemination of translations from Armenian into other languages are again members of the Armenian community in each respective country. These include Armenian community magazines and newspapers, and sometimes even websites and blogs as well. Consequently, the audiences of these media remain mostly confined to the diaspora. Break-out appearances in non-Armenian literary or cultural media are very rare.

The studies make only a very few references to events that usually have a positive impact on the dynamics of translations from lesser-known languages, such as presentations at international book-fairs, the participation of Armenian authors in literary and other festivals, or cultural events in other art forms. One example of such projects and events that strive to reach audiences beyond members of the Armenian community is the "Arménie, mon amie" festival: a full year dedicated to Armenian culture in France. In the Netherlands, the Dutch translation of Vahe Arsen's poems led to the author's participation in the Poetry International Festival 2012 in Rotterdam and - thanks to the same Dutch translation of his poems - to him being invited to the international poetry festival "Czas Poetow" in Lublin, Poland. The author also received the Dutch "Jambe" Prize for "Best Poet of the year 2010". The Armenian to Italian study is sup-

plemented with an exclusive interview with Antonia Arslan¹⁰, who appears as an important intermediary figure in promoting publications on Armenian topics (albeit not only translations) with her Italian publisher, Guerini.

As for professional events and projects that can boost translation flows, the Georgian study mentions the annual meetings arranged by the Armenian Writers' Union at Tsaghkadzor as a "creative laboratory" for young writers from the two countries. The Ukrainian study has a section on the annual meetings of translators from the CIS countries that take place in Yerevan (see also the *Recommendations* section below). In Germany, the Literarisches Colloquium in Berlin - an institution that is well-known both in Germany and abroad for its hospitality towards foreign literatures - has hosted several Armenian authors.

The participation of Armenian authors in multilateral publications, projects and events often has far-reaching consequences for the presence of Armenian literature in translation. The studies, however, are not particularly rich in information about such multilateral initiatives. The German study pays special attention to the Europaexpress project from the year 2000, which led to the inclusion of two Armenian authors in the final international collection, as well as to the international anthology *Verschlossen mit silbernem Schlüssel/Literatur aus Armenien, Aserbajdschan, Georgien (Locked with a Silver Key / Literature from Armenia, Azerbaijan, Georgia)*, published by Kappa.

The mechanisms for bringing about an Armenian translation abroad usually do not follow the typical path through which rights are sold in other languages. This is due to the absence of key mediators, such as literary agents, active Armenian publishers promoting their own authors abroad, writers' associations with strong international links, information channels, and adequate funders.

¹⁰ The award-winning and widely translated Italian writer and academic of Armenian origin.

Funding and Support

Despite its significance, the question of funding from public, private, international and other sources is not discussed at length in the eleven studies, which makes it difficult to assess what proportion of the 221 titles were published by the publishers' own investments only and what role various non-commercial sources have played in the circulation of translations.

Overall, the studies give concrete examples of support coming from the recipient country (from its public or municipal funds and programs, diaspora foundations and associations), rather than from public sources in Armenia itself.

Only one of the studies makes special reference to public support for translations from Armenia, stating that:

... in recent years the Ministry of Culture of the Republic of Armenia has launched an opportunity for foreign publishers to apply for translation support and for partial coverage of publication costs (www.mincult.am). Translations to be supported are selected annually on a competitive basis. Applications should be submitted before 1 August, and final decisions are made in mid-October. Normally the grant requires that the book be published no later than December of the following year, i.e. within 12 months¹¹.

However, it is impossible to find any information concerning the ministry's grant scheme for translations on either of the two language versions of the ministry's website (in Armenian and Russian). The lack of simple access to information about this grant scheme for international publishers - if it is still even operational - means that it can hardly have any effect on the presence of Armenian literature in translation.

A second indication of public support for translations is provided by the Ukrainian study, which mentions the Armenian Min-

¹¹ *Translations from Armenian into English, 1991 to date* conducted by Khachik Grigoryan

istry of Culture's support for the 2012 edition of the Ukrainian "Vsesvit" literary journal, which was dedicated to Armenian literature and funded on the occasion of the 500th anniversary of Armenian typography.

One of the largest private foundations in Europe, the Calouste Gulbenkian Foundation, has a special program of activities dedicated to Armenian communities and culture. It also supports publications focusing exclusively on "Armenian literary heritage."¹²

There is also anecdotal evidence that some of the translations done in Armenia itself are, in fact, published with the sole financial support of the author.

The publisher is still the central figure in the process of selecting, editing, publishing and promoting a translation, and in that respect, grants for publishers remain crucial for the promotion of lesser-known literatures. However, parallel to the publishing process itself, there is a system of other "soft factors" that make it possible for a flourishing translation culture to exist, which includes participation in and hosting of literary festivals, book fairs, seminars and workshops, readings, master classes and mentorships on language and translation, residencies for writers and translators, awards, grants for writers and translators, networks of organizations, etc. These supplement subsidies for publishers and create the necessary conditions for a quality publication to take place.

Only a few larger initiatives and their funders are noted in the studies. They include the French "Arménie, mon amie" festival organized by CulturesFrance and funded by the French Ministry of Foreign Affairs and Ministry of Culture and Communication. Special attention should be paid to the annual Forum of Translators and Publishers of the CIS and Baltic Countries, which has already been organized six times in Yerevan by the Union of Translators of CIS countries and the Ministry of Culture, with the support of the CIS Interstate Foundation for Humanitarian Cooperation. Although its title suggests that the forum aims at

¹² Detailed information on the program is to be found at:
<http://www.gulbenkian.pt/section24artId190langId2.html>

fostering cooperation within the countries of the former Soviet Union, in recent years it has begun opening itself to participants from other countries as well and paying special attention to translators from Armenian into other languages.

Remarkably, none of the studies pays attention to the role of the Armenian national stands at key international book fairs such as Frankfurt, Paris or London, whose primary role is to facilitate the selling of rights.

In short, the rare examples of external financial support provided in the studies offer evidence of occasional, scattered initiatives often related to a concrete occasion, anniversary, political event or the need to utilize some funding, rather than to policies or institutional practices that are strategically coherent, financially backed and continuous over time.

POLICY RECOMMENDATIONS ON THE FUTURE OF ARMENIAN LITERATURE IN TRANSLATION

The aim of the final part of the current summary is to suggest general guidelines for a possible strategy for boosting translations from Armenian into other languages. Before doing so, however, an attempt will be made to summarize the impediments to such translations taking place currently. This section also offers a list of possible instruments that have proven successful in international practice.

The solutions proposed here are based on impressions from the eleven translation studies, as well as on evaluations of international practices in book publishing and support for translations. The recommendations are directed mainly at public institutions for which ensuring adequate conditions for the development of Armenian culture should be a priority task. At the same time, the recommendations may be a stimulus for a wider circle of organizations to become engaged in enhancing translations from Armenian into other languages.

Last but not least, the following paragraphs are yet to be expanded, amended and commented on in the wider professional and public debate that this publication strives to launch.

Some Impediments to Full-Fledged Communication via Translations

In addition to the general factors that affect translations globally (such as publishers' economic restraints or decreasing levels of readership), there are a number of specific factors that affect the currently low level of translations from Armenian:

1. Armenian works in translation into other languages **remain encapsulated within the Armenian communities abroad**: they are often *meant* for them, chosen, translated, published, reviewed and read by the diaspora. Although the Armenian communities abroad are a rich asset in the promotion of Armenian culture, that fact in and of itself is often counterproductive to wider outreach to non-Armenian audiences. Moreover, diaspora publishers, associations and foundations remain focused primarily on the heritage from the past, historical and literary, rather than on the present.

Such a focus does not take into account either the current tendencies in the publishing market or the fact that the international success of living authors usually brings in its wake revived interest in the history of a given literature, and not the other way around.

2. The translation and promotion of Armenian works **is seriously impeded by the lack of financial support and a long-term vision** for the promotion of Armenian culture abroad.
3. The various efforts to promote Armenian literature **remain isolated** a) from each other; b) from presentations of other forms of Armenian culture abroad; and c) from partnerships with multilateral international initiatives, networks and projects dedicated to lesser-known literatures.
4. **The practice of investing in editions published in Armenia itself contributes very little to making such translations available** to their intended readers: such publications have little to no chance of entering into circulation in another country's book distribution system or getting the attention of book reviewers and consequently - of reading audiences. At best, such translations - if done by native speakers of the target language - can only serve as an "advertisement" for their authors or publishers.
5. In terms of the "politics of translations", **a vicious circle seems to exist between expectations from abroad and the promotional efforts of Armenian mediators** that mutually reinforce each other: outsiders' expectations do not go further than themes such as the history of Christianity and the Genocide, while promotional efforts from inside only reconfirm these expectations.
6. The **lack of accessible information** on the literary and cultural processes within Armenia itself, on names, trends, titles, organizations, etc., of prestigious literary prizes and reviews, as well the **lack of sufficient information on genre diversity**, makes international publishers uncertain about the available choices.

Possible Pillars for New Strategic Approaches

Any policy, as well as any given initiative for the promotion of Armenian writings abroad, would need to take into account the six problems listed above. A positive vision for overcoming these impediments would also need to start by taking a strategic stance on a number of key issues, such as:

Increased attention towards the mediators

As all studies show, introducing Armenian writings into foreign languages is almost entirely dependent on the translators and their choices. Paying due attention to translators would include better relations with Armenian studies departments, greater care in sustaining the translators' motivation, and providing continuity between different generations of translators, support for the continuous training of translators and for their relations with the source language. At the same time, the circle of mediators could potentially be enlarged to include other actors in intermediary positions, such as successful authors or cultural figures of Armenian descent who write in other languages, foreign writers or journalists who write on Armenian topics, etc.

Translation as two-way communication

The export of a lesser-known literature starts "at home". In other words, a given literature's chances of gaining international attention **directly correlate with this literature's openness to the world** across the border, to its "hospitality" towards other worlds, which is manifested in the level of translations into its own language, in hosting book fairs, festivals, readings and other events. In that respect, the scarcity of translations into Armenian also has a negative effect on translation in the other direction, as well as on the Armenian readers' and writers' access to ideas, styles, themes, and tendencies elaborated on in other languages.

Export vs. dialogue

Most programs for the promotion of national literatures combine these two logics. The logic of "export" tries to push into international markets cultural products which are valued in the country itself, which are considered important for its international image and which are selected within the country (often by reputable committees), and which are then marketed abroad, sometimes with financial backing. The logic of cultural dialogue, on the other hand, includes ensuring that **the necessary conditions for overcoming isolation** are in place. At minimum, this includes the availability of information, the possibility for writers, publishers, agents, and translators to participate in international events, and the financial means for co-funding translation costs for publications chosen by publishers in the recipient country.

A singular literature vs. diverse audiences

Promotion of lesser-known literatures often starts with an understanding of literature as the “ambassador” of a given country, as a soft version of international relations. That often leads to the expectation that foreign readers must become acquainted with this literature in all its historical depth and continuity in time, and only with its highest-quality achievements. This ambitious approach may appear unsuitable for the publishing and readership reality of today, with its the vast diversity of players, interests, channels and more importantly - the multiplicity of audience preferences. A smart promotional policy, thereby, would take account of such diversity and “diversify the offers”, thus abandoning the attempt to present a singular image of Armenian literature.

Recommended Instruments for Encouraging Translations from Armenian

This section provides a brief summary of **potential instruments with a proven impact** on the promotion of translations from both large and lesser-known languages. The current text does not aim at devising a detailed outline for a full-fledged strategy for the promotion of Armenian literature abroad and all its necessary elements - a strategic vision, action plan, budget, partnerships plan, and system for monitoring and evaluating its impact. In order to be effective, the implementation of any one of the instruments suggested below **should at minimum be:** *a) long-term*, e.g. it should ensure continuity over time as opposed to one-off “strikes”; and *b) transparent*, e.g. it should provide accessible information about its aims, results and procedures.

1. The creation of a specialized agency for supporting the translation, publication and promotion of Armenian works in other languages

Most European countries¹³ as well as some countries in the European Neighborhood area, such as Georgia¹⁴, maintain such agencies that are exclusively or largely funded by public sources. Some necessary conditions for the successful operation of such a body include it being:

- financed by more than one source of funding, e.g. Ministry of Culture in cooperation with private foundations and/or other ministries, such as the Ministry of Foreign Affairs;

- decentralized, independent and/or “at arm’s length” from the Ministry of Culture. That is, having a governing structure and financing mechanism that excludes dependency on political or administrative considerations within the respective public institution;
- associated with a large expert- and partnership base, both nationally and at the international level;
- supportive of projects by other organizations, in order to allow for a multiplicity of approaches on a competitive basis.

2. The allocation of grants

Translation and publication of works from lesser-known languages cannot exist via market mechanisms alone. Grants are a traditional instrument for compensating for - but not fully covering! - the commercial risks that such publications usually involve. At the same time, grant schemes for publishers achieve the best results only in combination with other elements in support of literary and intellectual communication.

Co-financing via grants should as a minimum:

- be divided into sub-schemes for different types of submissions, with corresponding procedures and rules: by foreign publishers, by individual translators, by periodicals, etc.;
- have a clear division of its aims and different schemes corresponding to the different aims: for example, different schemes for “representative” translations, for contemporary texts, for genre works, etc.;
- involve transparent procedures, open to foreign organizations only, and with a competition dynamic that corresponds to the dynamics of the publishing process, e.g. no less than twice a year;
- allow candidates to apply for funding for marketing and promotion costs, in addition to copyrights and translation expenses;
- allow for the submission of multi-year cooperation projects that include a spectrum of additional activities related to the publication of a title.

3. Translation and other awards

Awards are an instrument that contribute to raising the level of motivation, visibility and even the financial compensation to persons

¹³ With the exception of the UK.

¹⁴ Detailed information available at the website of the Georgian Ministry of Culture at <http://www.book.gov.ge/index.php?lang=en>

and organizations committed to the promotion of Armenian literature abroad. Translation awards in particular are not only a quality mark, but can also be a channel for increased public visibility of the translator's otherwise "lonely" profession. Awards are generally given for the translation of a particular text, but also for an overall contribution to intercultural communication, both to individual translators as well as to reviewers, researchers, journalists, editors, agents, publishers and cultural organizations.

4. "Hospitality" programs for translators, authors, editors, and journalists, including residencies, scholarships, and mentorship programs for young translators.

Such programs would aim at maintaining the connection between translators from Armenian with the source language and Armenian culture, as well as at working to attract new mediators for the promotion of Armenian culture. Numerous models for such initiatives exist, but it is recommended that this type of support:

- be tied to the creation of a tangible product (a new text, a translation);
- be open to individuals but also to teams, including the possibility for translators to work together with the authors they are translating;
- encourage cooperation between translators who are translating the same text into different languages;
- also be open to reviewers and journalists from cultural periodicals;
- other **"hospitality" measures** such as hosting international festivals and joint readings with the participation of Armenian and international authors.

5. Mobility programs aiming at:

- overcoming isolation by facilitating participation of contemporary Armenian authors in international festivals, readings and other events, by invitation of the organizers;
- assisting the international mobility of literary agents and literary managers for participation in book fairs, conferences and other events, particularly when such participation is tied to the development of a specific project;
- developing a coherent approach towards participation in international book fairs, with a clear vision of the expected outcomes, with a justified choice of the different fairs and timely preparation.

6. Information channels

Providing easily accessible information on Armenian culture is a key first step that would contribute to the creation of a context conducive to the promotion of Armenian literature, a context that is accessible to and understandable for international mediators. Such informational resources may take a variety of forms but overall should be:

- multilingual;
- based on different formats, e.g. printed but also digital;
- actively promoted as opposed to passively awaiting interested users;
- sensitive to different market niches, different audiences, different interests.

Good examples of existing informational resources on literature usually include:

- a database of authors and titles, including annotations and sample translations into at least one major language. It is particularly important that organization of the information serve the purposes of a publisher and follow the logic of publishers rather than of literary historians;
- updated data on sales figures of the original title in Armenian;
- information about translations already available in a particular language (such as the one provided in the current studies, as well as in the searchable bibliographic database developed by the Book Platform project);
- information on literary and other awards;
- information on the reception of a given title, e.g. media monitoring;
- specially commissioned overview texts that introduce the context of contemporary Armenian literature;
- a system for sending review copies to key translators and agents;
- information on possible sources for support;
- catalogues, booklets, brochures based on the information available in the database, but prepared and printed on special occasions such as book fairs.

Three Examples for National Support Programs for the Promotion of Translations

Country **GEORGIA**

Institution Ministry of Culture and Monument Protection/
Program in Support of Georgian Book and Literature

Annual budget: N/A

Website <http://www.book.gov.ge/>

Activities - subsidies for international publishers for translation from Georgian
- coorganizing and co-funding of collective stands and cultural programs at international book fairs
- Literary Forum & Dialogue: an annual meeting in Tbilisi of international and Georgian publishers, translators and writers

Partners - Georgian Book Publishers Association
- Goethe Institute
- British Council

Country **ROMANIA**

Institution National Book Center at the Romanian Cultural Institute

Annual budget: 900 000 euro (for 2010)

Website <http://www.cennac.ro/en/>

Activities - subsidies for international publishers for translation from Romanian, divided into three different sub schemes
- coorganizing and co-funding of collective stands and cultural programs at international book fairs

- scholarships and residencies for translators from Romanian; a special focus on young generations of translators
 - readings and other events by contemporary Romanian authors abroad
- Partners
- EUNIC
 - LiteraturHaus - Berlin
 - Official partner of Traduki for Romania
 - Various media partners in Romania

Country **POLAND**

Institution National Book Institute, established by the Ministry of Culture

Annual budget: N/A

Website <http://www.bookinstitute.pl/>

- Activities
- *©POLAND Translation Program* in support of the translation and publication of Polish literature into other languages
 - *Sample Translations ©POLAND* to present Polish books to foreign publishers
 - Translator's collegium provides study visits for translators of Polish literature
 - *Trans-atlantyk Prize* awarded by the Book Institute to outstanding ambassadors of Polish literature abroad
 - *Found in Translation Award* is given annually to the translator or translators of the best translation of a work of Polish literature into English
 - *New Books from Poland* - a catalogue published twice a year in two languages, English and German
 - Seminars for publishers addressed to foreign publishers and aimed at encouraging publishers to publish Polish books abroad.

Comments

By Vahram Danielyan, literary scholar

Though I don't possess the art of writing comments needed for such an undertaking, I consider this work so important and essential that I will dare attempt to carry out the task, even from the standpoint of a "dilettante."

They say translation is the art of losses, for - regardless of the translator's skill - translation is always a compromise between the two languages involved and, as is well known, both parties can be only partially satisfied with the results. Any dialogue between cultures is always a compromise, and translation is the most constant confirmation and probably the most important aspect of this dialogue.

It is very important to possess a map of such "confirmations" to know what path this dialogue has taken in the past.

The work of the Book Platform Project is most valuable in that it charts this dialogue between Armenian culture and literature with its foreign counterparts. This dialogue has been rather halting and imperfect during the years since independence, but, nevertheless has been renewed over the last two decades.

Of course, the eleven languages chosen cannot completely present the full scope of translated Armenian literature, especially due to the absence of a study of Russian language translations, the language into which Armenian literature had been translated most often and even traditionally. But this work, at least for me, is very important in that it registers where Armenian literature has "set sail" on its own through the other linguistic oceans, without Soviet imperial inertia or other guiding tools at the helm.

This study revealed a number of important things for me. Here is one of them: it is well-known that prose translation is more advantageous than poetry from the viewpoint of presentation, since poetry suffers more "losses" in the translation process. As

for me, I cannot think of any worldwide known poet whose text is not accessible to me in its original language or in translation. This study shows that contemporary and classic poetry makes up the largest percentage of Armenian texts translated into other languages (16 percent for each category); at the same time, the study argues that prose would have reached its target without such “losses.”

The other interesting fact that this data reveals - again, to me at least - is that although our poets are the most popular authors from the point of view of translation, one of the best-known Armenian poets - if not the best-known one - Eghishe Charents, is absent from the list of the most frequently translated Armenian poets. If we think that our poetry is more translatable, then most likely Charents should have been at the top of that list.

These questions might be beyond the scope of the issues investigated by the authors of the present studies and their summary; nevertheless, the summary is so multifaceted in itself that everyone who is interested in how to flesh out the map of Armenian literature and the strategy for its future formation can find many answers in it.

I would like to express my gratitude to all of those who carried out the present project, for I am certain that it shall be useful for many readers, including all foreign scholars of Armenian literature, NGOs that are interested in integration processes in the region, publishers that promote Armenian literature, translators and individual authors, among others.

Comments

by Arevik Ashkharoyan, 1st Literary Agency

On the quality of the studies

My impression was that some of the professionals who conducted the studies didn't actually understand what they were doing and why. The historical introductions in some cases were very interesting and useful, in the other cases they were too long, literary and just a waste of time to read within the studies. Some of the researchers didn't understand the aim of the study at all, and hence they tried to present the situation in the best but not the most objective way. So if we needed to find out the real state of translations from Armenian, some of the studies did provide a true picture, but also tried hard to put in as much information as possible not on books published, but only on short stories in some literary journals or magazines, as well as literary anthologies, which were published not for sale. Most of the research studies mentioned a number of books which have nothing to do with Armenian literature, which means they do not fit into the subject of the research - namely, books originally written and published in Armenian. Some outstanding examples of this are three names frequently mentioned in the studies - William Saroyan, Franz Werfel and Peter Balakian. Some researchers did not mention the original languages of the books, but list publication by Armenian authors in the given language. Some of these books are not translations but were originally published in the given language by Armenian authors (for example, books published in Serbian by Babken Simonyan). This same problem was mentioned by the professionals who commented on the studies. Some researchers also mention translations into a given language, but do not specify the cases in which they were not actually translated from Armenian but from another language. Unlike in Ukrainian study, where it is clearly mentioned that some works were translated from Russian, the Georgian study doesn't indicate this, even though we have information suggesting that many of the translations were done either from Russian

or using interlinear translations (which is actually better than the first option).

When I, as a literary agent, talk about publishing literature in another country, what I mean is the sale of translation rights to a publishing house, which will take the risk of publishing a work with its own means, and then organize the promotion and sale of the book. But publishing a book at a small publishing house owned by Armenians, when the whole print-run is mainly distributed within the Armenian community, is not what I aim to do. My first potential readers are not in the Armenian community, but the natives of the country, who have much less information about Armenia, thus books are to be their first introduction to our country. Of course, large and active Armenian communities help in some cases, but these cases are few and far between. I have tried to reach some Diaspora Armenians in several countries with requests to help me with information on translators, publishing houses and foundations which might be of assistance to my work, but have had no positive result in my endeavor.

Commentaries on improving the situation and the policy

I would completely agree with the comments of the European professionals and would like to make my own comments on their advice and give information on the activities I believe would change the situation.

1. Assistance to literary agents

I consider literary agents and publishers who sell rights the only possible people who can succeed in bringing literature to another country and making it available to a general audience of readers. I do not believe in projects such as publishing anthologies sponsored by the state or any other organization. Such books are not sold in bookstores and are used by the embassies or Armenian community to introduce Armenian literature to some unknown groups of readers, who don't even read those books in most cases. Whereas books that are published by publishers are promoted and appear at bookstores for real book-lovers and readers who chose and pay for the book to finally read it. What I mean is that we really need more literary agents or agencies to

fulfill this mission. In saying this, I should mention that being a literary agent means years of investing money and time before any visible results are achieved and income received to cover the costs. So the state should assist in the establishment of literary agencies and the work of literary agents by supporting them in their work at least in terms of participation at the book fairs.

I, myself, as a literary agent have tried to cooperate on this issue with the Ministry of Culture. I asked them to provide me with partial support for participation at the book fairs. But the answer from the Ministry was that a literary agency is a private business company and the state should not be assisting private businesses - even though it is obvious that a literary agency in a country like Armenia cannot be considered a business, at least in the beginning stages of its work. So a five-year program for assisting in the creation of literary agencies and providing support to agents for participation at book fairs and other events would make a real change in this field in Armenia.

2. Support to foreign publishers for translation and promotion of Armenian literature

The creation of a foundation or Book Center which would assist international publishers interested in Armenian literature is of great importance. My own experience has proved that grants for translation would be a great incentive for many publishers to publish risky, unknown literatures. On the other hand, this kind of institution could also define its own priorities and announce yearly grants for publishers on some specific titles, which are considered culturally important for the country. In this way we could promote the publication of Armenian literature abroad and through literature attract interest in the country and its culture.

In this regard I have also taken up some initiatives. With one of the local publishers, we are now in the process of establishing the Armenian Literature Foundation, which will play the role of a promoter of Armenian literature and will give grants for translation. We have discussed this with the Minister of Culture and she agreed to work with the Foundation on a project-by-project basis, which means the Ministry doesn't want to invest in the Foundation, but will sponsor specific cases of book translations.

But since this agreement is only an oral promise and there is no written document or contract, it is still very uncertain in terms of future cooperation.

3. Lack of translators from Armenian

Lack of translators is another big problem which we need to solve before we can start promoting Armenian literature. Since the creation of the First Literary Agency, I have been collecting information and creating a data base of translators from Armenian into other languages. There are indeed many languages, even some rather popular European languages for which we haven't yet found translators. I have been contacting Armenian Embassies in such countries to see if they have any information on literary translators. But, of course, in most cases there are only translators who might be of a very good quality for working with legal or business documents, but who have no experience in literary translation. I have been contacting some of these translators as well, and most of them were quite interested to try their hand at literary translation. To develop good translators, we need to give them jobs and then to choose the best among them or to create an opportunity for them to develop if they appear to have potential for that. But this is not something that a literary agent can do in a short time. Here we need a state policy and a project for defining and training these translators.

Armenian language departments at universities is another strategic issue that the state should work on. We should make sure that Armenian language departments are opened at foreign universities. It will help to create those translators, editors, and other professionals who will later work on or assist in the promotion of Armenian literature in those countries.

