

FEASIBILITY STUDY

**LITERARY
TRANSLATION
AND
CREATIVE
WRITING
TRAINING IN
WEST AFRICA**

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FEASIBILITY STUDY ON LITERARY TRANSLATION AND CREATIVE WRITING

INTRODUCTION

Overview

Literary translation is a form of cultural communication between continents, countries and ethnic groups, as words, emotions, concepts, beliefs are transmitted across borders in different languages and dialects. Many West African countries have a very rich body of literary works, many in former colonial, global languages, and increasingly in local African languages. Some are translated, many are not, and those that are, frequently need to leave the African continent to be rewritten in other world languages such as English or French, for example, because local literary translation experts are either unavailable, difficult to find, or they just don't exist. The issue is not a linguistic one, as languages thrive in Africa, most people are multilingual, universities teach languages to a high standard, and translation training in general does exist (though in some countries this is more developed than in others). Instead, it is an issue of networking, support and training, not just in translation generally, but literary translation specifically.

In fact, work undertaken by the project team to date has shown that literary translators

on the African continent lack visibility and opportunities for professional development and knowledge exchange. However, research has revealed that creative practices of literary translation and creative writing are an essential means of fostering understanding across linguistic fault lines which remain a powerful legacy of European imperial expansion in sub-Saharan Africa. Moreover, these fault lines have political, social, economic and cultural consequences for development. It could be argued, therefore, that further cultivating literary translation training provision in Africa could have a positive impact on such developmental criteria.

This report provides details of a feasibility study carried out as part of this project. It seeks to map out current training and support for literary translation (and creative writing as a part of that discipline) in three West African countries: Cameroon, Côte d'Ivoire and Senegal. It also evaluates possible future training events and networking opportunities in each country, and makes recommendations for future workshops and related events.

Aims and Approach

The objectives of the research project are as follows:

- To scope existing training initiatives for literary translators in Senegal, Côte d'Ivoire and Cameroon.
- To scope existing publishing initiatives for literary translation in Senegal, Côte d'Ivoire and Cameroon.
- To scope other promotional work around literary translation in Senegal, Côte d'Ivoire and Cameroon.
- To build networks of local stakeholders with interest in supporting and promoting work of literary translation on the African continent (to include translators and writers, Higher Education institutions, publishers, civic organisations, independent and private initiatives).
- To promote awareness of and support sustainable literary infrastructure in Africa.

By evaluating what already exists, we can see whether there is a need, and a desire, amongst local experts and enthusiasts for additional training or guidance, possibly in the form of a workshop or summer school to be held in each country in 2019-2020. It should be noted that this feasibility study is Strand 1 of a wider research project. Strand 2 looks at creative writing training in Eastern and Southern Africa, and research for that strand will be written up in an additional report.

The fieldwork for this strand was conducted between March and June 2018. Over the course of three two-week trips to Cameroon, Côte d'Ivoire and Senegal, Research Associate, Dr Georgina Collins conducted over 60 interviews with potential collaborators including local writers, translators, publishers, academics, teachers, students, journalists and others with a keen interest in cultural communication through translation. She also visited bookshops, and held meetings at universities and independent cultural organisations to gain a broad overview of the current literary, linguistic and creative climate and to scope out locations for potential training and networking events.

Report summary

This report provides details of this research, including further background information on the groundwork undertaken by the project team, the project participants, preparation work undertaken before each visit to Africa, the fieldwork itself, and the follow-up. There is a detailed section on each country including much of the information garnered from interviews. This provides country-specific information on current training and publishing initiatives, prizes and promotion for literary translation, details of local stakeholders and opinions on possible future training events. It also provides recommendations for each country based on this research and feedback from local experts. Finally, the report will look at any further financial, practical or cultural considerations relevant to future research or the organisation of training. The appendices provide supporting information and include a full list of interviewees and important contacts.

This document will highlight that needs differ significantly across different countries depending on language politics, teaching priorities and funding, amongst other factors. However, extensive experience and passion for writing and translation are clearly visible across all three regions. And in all locations, there is a great deal of enthusiasm for the project as well as for possible workshops, seminars or writing and translation "hubs" where experts and enthusiasts can share their knowledge on literary translation, writing and publishing. It is hoped that findings will inspire further support for literary translation training in Africa, but also bring together literary enthusiasts across continents to create connections and generate new ideas and debate.

Importance of Research

As outlined, the feasibility study and potential training outcomes will benefit a range of individuals and organisations by enhancing and further promoting cultural communication and understanding across linguistic, political, social and economic borders. As such, the study aligns with the following United Nations Sustainable Development Goals:

- **SDG 4 (Quality Education):** Where African universities were conceived as utopian spaces for creative work and nation-building in the post-independence period, the opposite has become apparent following structural adjustment policies of the 1980s, rising youth unemployment, and chronic under-investment in HE (especially in the Humanities) over the past thirty years. The feasibility study and mapping work will focus partly on university provision for training in translation and creative writing, thereby directly confronting the development challenges facing the HE sector in sub-Saharan Africa.
- **SDG 10 (Reducing Inequalities):** The proposed project will explore how ongoing work with literary activists and universities based on the African continent can alleviate inequalities by fostering sustainable spaces for creative expression.
- **SDG 16 (Peace, justice and strong institutions):** Collaboration with universities and creative sector partners shows commitment to helping to build under-resourced institutions, and seeking sustainable support for creative literary initiatives on the African continent.

- **SDG 17 (Partnerships for the Goals):** The proposed work will strengthen existing partnerships on the African continent, galvanising in particular our partner links to francophone regions of West and Central Africa; creative writing initiatives in Eastern and Southern Africa. The project team stands to benefit from an evidence-based approach to scoping the potential role of universities on the continent as host institutions and resources.

It should also be noted that Senegal, Côte d'Ivoire and Cameroon are on the UK government's Official Development Assistance (ODA) list. Each faces ongoing challenges in language policy, literary and publishing infrastructure, higher education provision, and sustainable career development in the arts sector. This research project promotes social and cultural welfare in these countries by providing sustainable support (via universities and an advisory board) for those who work creatively across Anglophone/Francophone regions. The activities will lead to social, political and economic impact by promoting training opportunities, support, and visibility for literary practitioners.

WHO IS INVOLVED

Project team

The impetus for this feasibility study can be traced back to a session on literary translation which members of the project team delivered as part of the inaugural Arts Managers and Literary Activists (AMLA) workshop, an initiative of the Kampala-based Center for African Cultural Excellence, held in August 2016 at the Writivism Festival. Building on this work, the current project seeks to extend its inquiry into the infrastructure, challenges and opportunities for literary translation and creative writing on the African continent. The central research team in Bristol and Exeter consists of:

- Dr Ruth Bush (PI), Senior Lecturer in French and Comparative Literature, School of Modern Languages, Faculty of Arts, University of Bristol
- Prof Madhu Krishnan (CI and co-signatory), Professor of African, World and Comparative Literatures, School of Humanities, Faculty of Arts, University of Bristol
- Billy Kahora (CI), Lecturer in Creative and Professional Writing, Faculty of Arts, University of Bristol & PhD Student, English Dept, University of Manchester

- Dr Kirk Sides (CI), Lecturer in World Literatures, School of Humanities, Faculty of Arts, University of Bristol
- Dr Kate Wallis (CI), Lecturer in Global and World Literatures, Department of English, University of Exeter

The group's research uses literary, historical, and sociological methods (including fieldwork and coproduction) to map structural inequalities affecting cultural industries in Africa. They have worked extensively on the relationship between literary industries and cultural production, output and sociopolitical movements on the African continent.

This feasibility study (strand 1) is managed by Dr Ruth Bush and Prof Madhu Krishnan, both of whom have published monographs on literary and cultural production in Africa and have been recognised with a High Commendation for their collaborative public engagement in the 2016 Bristol Public Engagement Awards.

Project Advisors

This feasibility study builds on discussions that took place at Writivism Festival in 2016 and an initial brainstorming workshop held in Bristol in October 2017 with partners from Writivism, Cassava Republic Press, Abidjan Lit, PEN International, Starling Bureau, Oxford Brookes International Publishing Centre, Africa Writes and Writers' Centre Norwich. This workshop, combined with previous discussions, evidenced the need to increase the visibility and understanding of creative work of literary translation on the African continent, as a means to improving cross-cultural and inter-lingual understanding. As well as project team members, the workshop included:

- Bibi Bakare-Yusuf: co-founder and publishing director of one of Africa's leading publishing houses, Cassava Republic Press.
- Caitlin Pearson: Events programmer and producer at the Royal African Society. She manages the public events programme which includes the Africa Writes festival.
- Caroline Davis: Senior Lecturer in Publishing at Oxford Brookes University. Her research on postcolonial publishing includes literary publishing histories in Africa.
- Edwige-Renée Dro: an Ivorian writer and translator based in Abidjan. She featured in Africa39 as one of the most promising young writers from sub-Saharan Africa.

- Emma Shercliff: director of Cassava Republic Press (UK) and Publishing Director for romance imprint Ankara Press.
- Henry Brefo: cultural producer with considerable experience in working across the African continent.
- Kivu Ruhorahoza: London-based award-winning filmmaker from Rwanda whose works have been screened at top international A-List festivals.
- Roland Glasser: translator of literary and genre fiction from French, as well as art, travel, and assorted non-fiction.
- Ros Schwartz: translator of around 75 literary titles, including several African writers. She is also co-organiser of Translate at City literary translation summer school.

The workshop looked at subjects such as the portability and sustainability of the project, best practice, and key challenges in running summer schools, amongst other subjects. This information provided essential guidance to the fieldwork.

Research Associate

Dr Georgina Collins was employed by the University of Bristol in March 2018 to conduct the field research and do the relevant planning and follow-up work required for this feasibility study. Collins is a freelance translator, writer and former Translation Studies lecturer at Glasgow and Warwick universities. Her research centres on literary translation in

A further group discussion took place on 19 February 2018. As well as project representatives, attendees included Dr Doseline Kiguru, Humanities Research Fellow at the British Institute in Eastern Africa (working on Strand 2 of the project), TJ Dema (also Strand 2), a Botswana based poet who runs SAUTI, an events, arts and performance management organization, and Rama Salla Dieng, a writer, researcher and activist from Senegal. Topics discussed included the existence of informal as well as formal training environments, multilingual creative writing courses, self-translation, and the ways in which the two Strands of the project can coincide for the mutual benefit of contributors and participants. Topics raised in this discussion were fed into the fieldwork and used as a basis for the questionnaires developed for use at interview.

Francophone Africa, and she has published a number of translations and articles in this area as well as the first bilingual collection of Francophone African women's poetry in translation. When Collins joined the team, a series of feasibility study meetings took place between Dr Ruth Bush, Prof Madhu Krishnan and the project Consultants (see below).

Consultants

The fieldwork has been supported by in-country consultants drawn from the project team and project consultant's existing networks (see below), all of whom are prominent literary practitioners in their countries. They have provided a great deal of background information on the current literary, linguistic and translation environment in Cameroon, Côte d'Ivoire and Cameroon. They have also used their networks to inform the research associate of individuals and organisations who are interested in literary

translation training, help set up interviews with relevant stakeholders, and maximise research findings.

- Dzekashu MacViban is the consultant for Cameroon. He is Editor of Yaoundé-based Bakwa magazine which he founded in 2012. He is also a writer and has published a collection of poetry entitled *Scions of the Malcontent*, and in 2016, he received a special mention for the Short Story Day Africa Prize.

- Edwige-Renée Dro is the consultant in Côte d'Ivoire. She is an Ivorian writer and translator based in Abidjan. She featured in Africa39, a collection of short stories by the 39 most promising young writers from sub-Saharan Africa. She was the 2015 PEN International New Voices award judge and translated the winning story, Moon Dog. She is also co-founder of the literary organisation, Abidjan Lit.

- Sulaiman Adebawale is based in Dakar, Senegal, where he is Director of Amalion Publishing, an independent publishing initiative that looks to disseminate high quality and innovative knowledge on Africa. He previously worked as Managing Editor at CODESRIA and as an Editor at Bellagio Publishing network which focuses on strengthening indigenous publishing and book development in the South.

Interviewees

Over 60 interviews were conducted with writers, translators, academics, publishers and other cultural and creative practitioners in Senegal, Côte d'Ivoire and Cameroon. These formed the main part of the research for the feasibility study. Below is a list of individuals interviewed as part of this study:

In Côte d'Ivoire:

- Agba Ezechiel Akrobou, Spanish and Translation Studies Lecturer at the Université Félix Houphouët-Boigny
- Amos Kouaho Woulouroula, Modern Languages student at Université Félix Houphouët-Boigny
- Djibril Silué, English Language Lecturer at Université Félix Houphouët-Boigny
- Fatou Tamsir Niane Polneau, Head of Literary Services and Authors Rights, NEI CEDA publishing house
- Henri Nkoumo, Director of Books at the Ministry of Culture
- Josue Guébo, Writer and Philosophy Lecturer at Université Félix Houphouët-Boigny, and former President of the Ivorian Writers' Association
- Juliette Ndong, Head of Editing Services and Assistant Director General at Les classiques Ivoiriens publishing house
- Mamadou Bamba, Modern Languages Student at Université Félix Houphouët-Boigny
- Prof. Adama Coulibaly, Dean of Languages, Literatures and Civilisations at the Université Félix Houphouët-Boigny

- Rosine Kakou Fonou N'Guessan, Writer, Blogger and Founder of Livresque literary agency
- Ruth Tafébé, Freelance Translator and Musician
- Sarah Mody, Co-founder Abidjan Lit literature collective and Communications Consultant
- Souleymane Traoré, Modern Languages Student at Université Félix Houphouët-Boigny
- Yolanda Lopez Ferreiro, Literary Translator and Owner of publishing house, Assata Ediciones

In Cameroon:

- Alphonsius Ategha, Translator, Writer and Lecturer in Translation at the Advanced School of Translators and Interpreters (ASTI) at the University of Buea
- Apolinaire Ambassa, Director of Development and Cooperation at SIL Cameroon
- Arielle Mélaïne Kewe Tefang, Student, University of Yaoundé I
- Babila Mutia, Writer and Lecturer in African Literature and Creative Writing at the Higher Teacher Training College (ENS)
- Charles Soh, Writer and Director of the Higher Institute of Translation and Interpretation (ISTIC)
- Divine Che Neba, Lecturer in African Literature and Orality at the Higher Teacher Training College (ENS)

- Esther Sany: Communications Office Manager at SIL Cameroon
- Grace Nanfack, Student, University of Yaoundé I
- James Zeh, Head of the Translation and Bilingualism Promotion Division of Cameroon's Ministry of Decentralization and Local Development, Translator and Lecturer in Translation
- Jean Takougang, Shadow Cabinet Minister for Education and Professional Training, Freelance Translator and Lecturer in Translation at University of Yaoundé I
- Mariette Tchamda, Freelance Translator
- Mathias Tientcheu, US Embassy Cultural Affairs Specialist
- Nfor Edwin Njinyoh, Freelance Translator and Translation Unit Assistant Research Officer at Cameroon Telecommunications
- Paule Cynthia Sire Ndindo, Student, University of Yaoundé I
- Prudence Lucha, Literary Translator and Translator at the Ministry of Transport
- Rita Bakop, Translator, Writer and Founder of Editions Bak publishing house
- Samuel Dongmo: Senior Translator, Ministry of Scientific Research and Innovation
- Samy Fotsing, Freelance Translator
- Valentine Ubanako, Associate Professor in Translation Studies and Director of Translation Studies Masters programme at University of Yaoundé I
- Vincent de Paul Lele, Head of Literature Services at Éditions Clé publishing house
- Aly Sambou, Lecturer in Translation Studies, Director of Masters in Translation Studies programme, Université Gaston Berger
- Amadou Falilou Ndiaye, Professor of French and Special Advisor to the Rector, Université Cheikh Anta Diop
- Amadou Lamine Bâ, Writer, Coordinator of MAPI and Editions Feu de Brousse
- Aminata Samb, Student of Comparative Literature, Master 2, Université Cheikh Anta Diop
- Arame Faal, Linguist and Literary Translator working into Wolof
- Ayesha Harruna Attah, Writer, participant in Trust Africa writing residency
- Bacary Sarr, Lecturer in Comparative Literature, Université Cheikh Anta Diop
- Beulleup Mouhamadou Doudou Ndao, Masters Student of Translation Studies, Université Gaston Berger
- Boubacar Boris Diop, Writer, Translator, Publisher, Editions Célytu, Lecturer
- Dulcie Abrahams Altass, Curatorial Assistant, Raw Material Company
- Louis Camara, Writer, former Lecturer, Université Gaston Berger
- Louis Mendy, Head of English Department, Université Gaston Berger
- Mamadou Ndiallo, Writer and Journalist
- Marcel Toulassi, Clairafrique bookshop assistant
- Marietou Mbaye (Ken Bugul), Writer
- Moussa Fall, Head of Modern Languages Department, Université Cheikh Anta Diop
- Moussa Sagna, Lecturer in Comparative Literature, Université Cheikh Anta Diop
- Ndeye Gnima Sarr, Translator and Manager of Prolingua translation network
- Sokhna Benga, Writer
- Vera Leckie, Translator
- Véronique Petetin, Writer, Academic, Writing consultant
- Yasmina Della Bileoma, Translator

In Senegal:

- Abdoulaye Fode Ndione - Writer, President of Afrilivres, founding member of MAPI (Maison Africaine de la Poésie Internationale), Director of Editions Abis
- Abou Bakry Kébé, Lecturer in Linguistics, Université Gaston Berger
- Aboubacar Demba Cissokho, Journalist specialising in Arts and Culture, works at Senegalese press agency, APS
- Alba Rodríguez-García, Lecturer in Translation Studies, Université Gaston Berger

PROCESS OF FEASIBILITY STUDY

Preparation

Prior to the fieldwork, a number of skype planning meetings were held between the Primary Investigator, Dr Ruth Bush, the Research Associate, Dr Georgina Collins, and in-country consultants, Dzekashu MacViban, Edwige Dro and Sulaiman Adebawale. These provided an opportunity to scope existing initiatives in Cameroon, Côte d'Ivoire and Senegal. Online tools and social media were also used to find out about current or past training initiatives, prizes and literary translation publishers and projects in and on Africa. A list of potential contacts and interviewees was then compiled to include weblinks and contact details for individuals and companies, as well as a brief summary of their work and interest in literary translation. Some interviews were set up in advance over email, although with a short time-frame prior

to each trip, many meetings were organised once in the country itself.

An interview questionnaire template was then put together (see appendices), based on this background research as well as conversations with consultants, the primary investigator and co-investigators across the two strands. Questions were designed to gain an in-depth understanding of how translators learn their craft in the country in question, what people want from a literary translation training initiative, how training initiatives are funded, whether formal or informal translation mentorship exists, how well literary translation is supported and promoted, and how or whether translators balance literary translation with other forms of work.

Fieldwork

Fieldwork took place between March and June 2018. Dr Collins conducted research in Senegal from Thursday 15 March to Friday 30 March, spending most of her time in the capital, Dakar, but also travelling to Saint Louis for 3 days. She continued the study in Abidjan, the economic capital of Côte d'Ivoire between Thursday 26 April and Friday 11 May, and finally travelled to Yaoundé, the capital of Cameroon on Monday 21 May, staying there until Tuesday 5 June. Time in each country was spent visiting consultants and contacts to learn more about literary translation training in situ and to work out who are the key people (translators, writers, academics, publishers etc) to speak to about the project. Planned interviews were carried out, and with the aid of the Consultants, further interviews were scheduled and conducted over the course of the trip. Collins also spoke to groups of students. Visits to bookshops were useful to find out the kind of texts that are available in each country, the genres of books that are promoted, the popularity of translated

works and the accessibility of literature to local people in general, especially in financial terms. Collins also visited potential training locations.

Over 60 interviews were conducted in either French or English across the three countries. All interviewees were fully briefed on the project, provided with opportunities to ask questions, and were given a consent form to read and sign (see appendices). Interviews mostly took place in the interviewee's home or place of work, but sometimes in another location agreed upon by the Research Associate and interviewee (café, restaurant, hotel, for example). Interviewees were asked about their thoughts on literary translation and their views on training and mentorship. Each interview lasted between 20 minutes and one hour, and was based around a standard questionnaire (see appendices), though inevitably some discussions often took new pathways according to the information provided at the time by the interviewees. Participation in this research project was

completely voluntary and interviewees were informed that they could withdraw from the study at any time. Most interviews were recorded using a voice recorder and the audio files were stored on a private Dropbox

folder that is accessible to the PI, CIs, Consultants and Research Associates. Three of the interviewees chose not to have their interviews recorded and instead notes were taken and stored alongside the recordings.

Follow-up

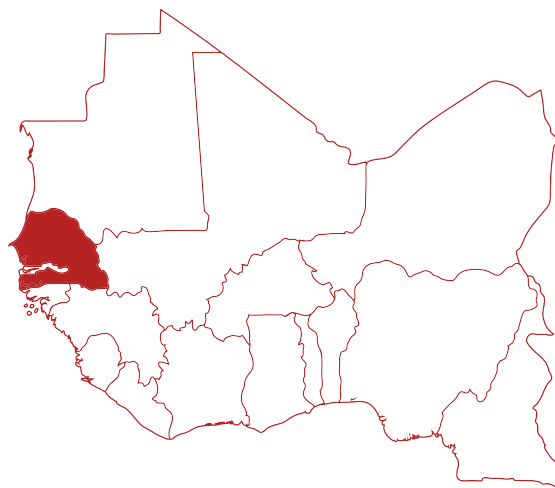
After the fieldwork and on returning to the UK, Collins followed up on all the interviews to thank and update participants on the project and pass on the signed consent forms to all relevant parties. On Monday 9 July 2018, a meeting was held for Investigators, Research Associates and Advisors at the University of Bristol to discuss the results of the feasibility study and the next steps in terms of progressing potential training and networking events and sourcing funding, amongst other issues. The final feasibility report was circulated to all consultants to read through and check before being translated, typeset and printed.

In addition to this, research findings on

this feasibility study were presented in a paper entitled "Literary translation as literary activism: perspectives on literary translation training initiatives in Senegal, Côte d'Ivoire and Cameroon" at the African Studies Association of the UK (ASA Conference at the University of Birmingham, UK in September 2018). The paper formed part of the panel "Literary Activism in Africa: Institutions, Readers & Ecologies" alongside papers from other members of the project group. This was an additional opportunity for further feedback. Perspectives from a wider group of academics with interest and experience in researching African literatures will be another essential stage in taking the project to the next level and implementing any recommendations.

RESEARCH FINDINGS

SENEGAL



OVERVIEW

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Senegal is a country with a rich body of literature. Former poet-President, Léopold Sédar Senghor and writers such as Ken Bugul (Mariétou Mbaye), Birago Diop, Felwine Sarr, Louis Camara and Mariama Bâ are read widely within the country itself as well as beyond the country's borders in Africa and across the world. Their books are available as source texts in French, but also in a number of different languages in translation. Several other Senegalese writers have enjoyed similar success, but the large majority, it seems, come from the older generation, the first and sometimes second wave of writers producing works of literature after the country's independence in 1960.

There are a number of interesting points to raise at this stage. The first is that although there have been hundreds of literary works produced by Senegalese writers over the last few decades, only a very small proportion of them are translated and made available beyond the country's borders. The second is an issue raised at interview by Ken Bugul herself, that publishers and translators keep working on the same established writers, and younger writers, such as Sokhna Benga, are therefore not being promoted or translated enough. The third issue is that most translators working on Senegalese texts come from abroad, usually Europe and America, and finally, that's because a lot of Senegalese works are not being translated into local languages.

There are many reasons for the issues described above. One relevant explanation is the lack of viable and effective outlets willing to commission and pay to publish translations. Another key reason is that there are very few places where people



can learn the craft of literary translation at present in Senegal. In Dakar, the capital, the Université Cheikh Anta Diop (UCAD) doesn't yet have a Translation Studies course at either undergraduate or postgraduate level, although there are academics working in related disciplines; Bacary Sarr and Moussa Sagna, for example, are both Comparative Literature scholars. Head of Modern Languages at UCAD, Moussa Fall, stated that modern languages undergraduate degrees do include translation into and out of French, but literature is only a very small part of that, and there is no literature-specific translation training. According to UCAD Advisor to the Rector, Amadou Falilou Ndiaye, however, this may soon change as discussions have taken

place regarding the introduction of a possible professional Licence (undergraduate degree programme) at the university.

This increased interest in translation is being seen elsewhere in Senegal, with the new Masters in Translation and Conference Interpreting, currently led by Dr Aly Sambou, being launched at the Université Gaston Berger (UGB) in 2014, and the Linguaspirit international translation and interpreting school being opened in Dakar in 2015. And other colleges and organisations such as CESAG (Centre Africain d'Études Supérieure en Gestion) offer language and translation courses, often related to business. However,

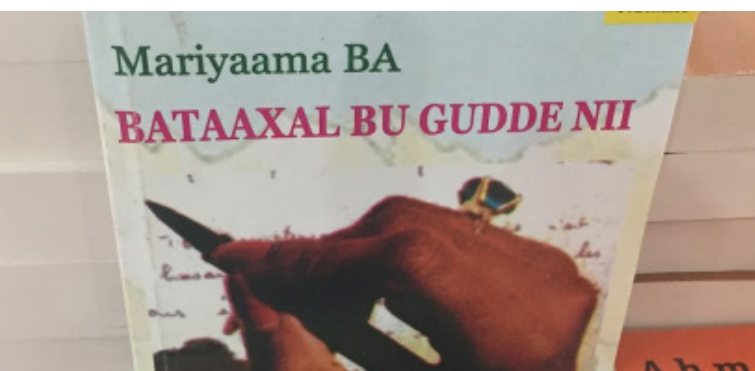
business is a common theme, and all three organisations focus on developing student skills in technical and commercial translation rather than literature. It should be noted, however, that UGB does offer some instruction in this area and there are staff members with extensive experience in literary translation research, including the translation of Senegalese literature specifically, such as Alba Rodríguez-García. And there are a number of scholars working in related fields such as linguistics (Abou Bakry Kébé) and Comparative Literature (Bajana Coulibaly and Alioune Willane, for example).

LITERARY TRANSLATION TRAINING

So, when it comes to literary translators learning their craft, there isn't an obvious place for students to go. Many working translators learnt on the job, like Vera Leckie, have trained overseas, like Ndeye Gnima Sarr who studied in Strasbourg (although this can detract potential translators as it may be too expensive for some individuals who are unable to obtain a grant). Other Senegalese translators have studied related disciplines. For example, Arame Faal, co-translator of Mariama Bâ's *Une si longue lettre* into Wolof, studied linguistics and has worked as a linguist and translator for many years.

texts they are passionate about and then try to find a publisher afterwards. Seeing their work in print is perceived as a reward rather than receiving a wage. In fact, it appears that Senegalese translators are often grateful not to have to pay to have their work published. Hence, very little funding appears to be available within the country for the publication of literary translations (although individuals and organisations can still tap Francophone networks and funding sources), and that is why a lot of translations are produced overseas. CODESRIA (the Council for the Development of Social Science Research in Africa), however, does offer training grants and fellowships on a range of subjects in the social sciences, and the organisation publishes in a number of different languages, and has been a source of finance for translation-related projects in the past (but limited to the social sciences).

However, as there is very little literary translation training, it is hard to find literary translators. Many are academics or have translated a text whilst doing other work, such as Faal. However, there is a definite interest in literary translation training amongst young people interviewed for the project. Students such as Aminata Samb and Beulleup Mouhamadou Doudou Ndao both expressed an interest in a potential workshop, as did experienced commercial translators wishing to expand into literature, such as Yasmina Ndella Bileoma and Ndeye Gnima Sarr, Manager of the ProLingua translation organisation.



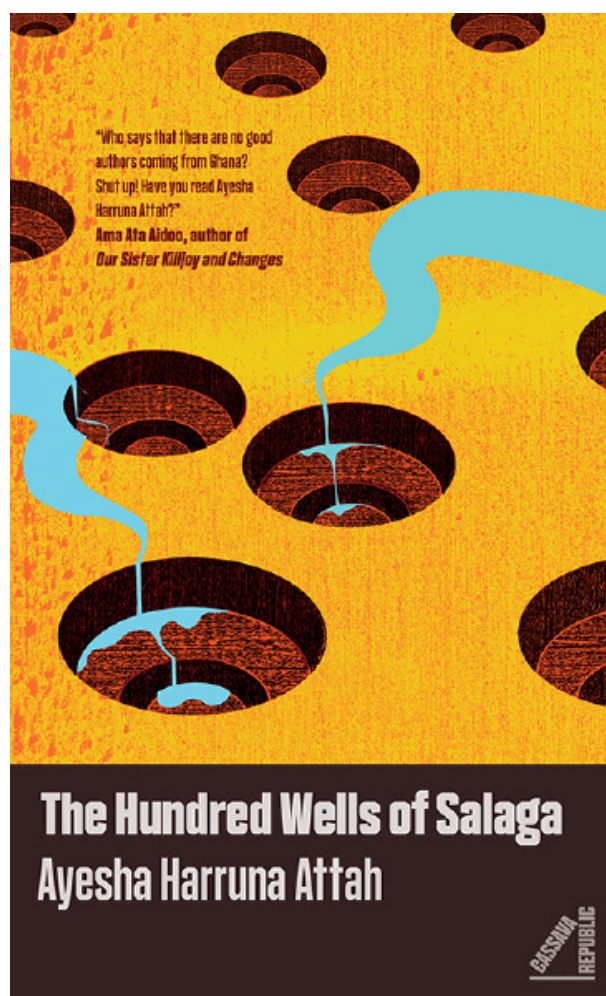
It is also worth noting that some Senegalese translators may have trained with the UN as part of the Pan-African Masters Consortium in Interpretation and Translation (PAMCIT).

According to some of the interviewees, however, literary translation doesn't pay particularly well and it is common for translators to do literary translation for free. It is usual for literary translators to choose to translate

RELATED PROGRAMMES

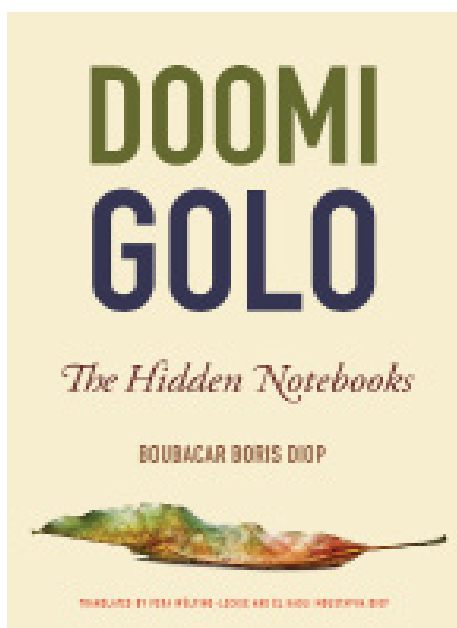
In terms of training initiatives in related disciplines, an organisation called TrustAfrica ran a programme entitled the African Writer's Fund in 2007, offering a group of talented young writers a nine-month residency in Popenguine, Senegal. Many of the writers, such as Mildred Barya, EE Sule and Ayesha Attah, who was interviewed as part of this study, have gone on to be successful, published authors. It gave the students a rare opportunity to focus on their writing with experts and co-students, and included a lot of one-on-one analysis of their work as well as mentorship going forward. Talking to Attah, it seems the small group work, the intensity and length of the programme (including mentorship) are what made it a particular success. Unfortunately, this residency programme was not repeated, although it is uncertain whether this was for logistical or financial reasons. It is also worth comparing this with the Writivism mentoring model in terms of the long-term success of students emerging from these programmes.

As far as mentoring in translation is concerned, some support is offered to translators through the International Association of Conference Interpreters (AIIC) as well as within universities, where Translation Studies lecturers offer general support to their students. However, the launch of a new translation-specific professional association, L'Association sénégalaise des traducteurs (ASTRA), in September 2017 may encourage more mentoring to take place. The association was launched with the aim of establishing professional translation ethics, promoting the status of the translator, standardising pay, promoting training and work of a high quality. It could therefore be useful to work with the association when organising any workshops as a result of this feasibility study. The association is still in its early days, but marks a real turning point for the profession in Senegal. It should also be noted that the association has already demonstrated an initial interest in promoting translation into local languages by announcing that it will be rewriting the Highway Code in Wolof.



When it comes to the promotion of literary translation within Senegal, very little is happening at present, although ASTRA held its official launch event and first major conference in June 2018 in Dakar, bringing together practitioners and researchers, including the Director of the Translation Studies Masters programme at Université Gaston Berger. It was well attended and publicised widely, so the climate is changing. In fact, this would be a very good time to consider launching a literary translation training initiative due to the current forward momentum and passion amongst local experts and enthusiasts. Unfortunately, very little promotion has existed up till this point and there are no prizes available within the country for translated works of literature. The major literary prize in Senegal, the Grand Prix du Président de la République pour les lettres (1990-2012 and relaunched in 2017), has never been awarded for a translation.

PUBLISHING INITIATIVES



In terms of publishing initiatives, there are a number of publishers in Senegal. These include Abis Éditions (run by Abdoulaye Fode Ndione), Éditions Feu de Brousse (led by Amadou Lamine Bâ) and the aforementioned Amalion Publishing which, along with other Francophone and French publishing houses, sustain the aforesaid abundance of Senegalese writers. However, few local publishers focus on local languages and translation. Nevertheless, Éditions Papyrus Afrique, for example, publishes in local African languages such as Pulaar (an astronomy book by Thierno Abou Dembel Mbodj), Wolof (a tale by Mme Djeynaba Guèye) and translations into Sereer (the poetry of Léopold Sédar Senghor). In 2016, writer, Boubacar Boris Diop, launched the collection “Céytu,” published by Éditions Zulma. The collection is focused on major works translated into Wolof and has set out to publish three or four titles each year, including novels, theatre, children’s literature and poetry. Diop himself translated Aimé Césaire’s *Une saison au Congo* as part of the series. In fact, Diop has written in Wolof himself. His novel *Doomi Golo* was first published by Editions Papyrus in 2003, and he self-translated the text into French in 2009. More recently it was translated into English by Vera Leckie. The translation of literature is happening in Senegal, but to date, progress has been slow. The launch of Diop’s new collection, ASTRA, new academic courses and schools just over the last few years has seen this process speed up significantly.

It should be noted at this point, however, that very few translated works from local writers are available in bookshops in Dakar. In shops, there is a definite trend towards promoting school books, stationery and university set texts. And, as in the UK, bookshops struggle to stay open unless they make such changes. There is also the issue of accessibility as books are expensive to the general public and illiteracy levels are high. Again, however, we are seeing a slow change here, with an increase in young children being taught to read and write Wolof. On a positive note, books written in Wolof such as *Doomi Golo* or Mariama Bâ’s *Bataaxal bu gudde nii*, according to Marcel Toulassi at ClairAfrique, are flying off the shelves, so there is certainly a demand for works written in local languages. And speaking to writer, Mamadou Diallo, although reading in Wolof may not come as naturally initially as reading in French (usually the language of formal education in Senegal), reading in your first language is an incredible experience and highly rewarding. E-books are starting to permeate the lives of Senegalese readers, however they are still relatively uncommon at this stage. This may be due to the expense of tablets and e-readers.

When talking to interviewees about the possibility of running a literary translation workshop in Senegal, there was a lot of enthusiasm for the project. Academics such as Alba Rodríguez-Garcia expressed a wish to be able to talk more about their own literary translation passions to students, writers such as Véronique Petetin showed an interest in speaking to students about their work, and Boubacar Boris Diop spoke about his drive to promote writing in local languages and self-translation. Students generally wanted to understand how to get started as a literary translator, so as well as learning more about the process of literary translation, they also wanted to learn about the practical elements such as finding a publisher, understanding copyright issues, pay and contracts, for example. The idea of meeting inspirational writers and successful translators was appealing to students and translators wishing to work more on literature, as were debates about current topics such as the drive to translate more works into Wolof.

SUMMARY AND RECOMMENDATIONS

It is clear in Senegal that translation and Translation Studies is gaining momentum with the launch of new schools, courses and associations. However, more visibility could be given to literary translation. The country has a very rich literature and there is both a need and a demand for more texts to be translated into local languages. Passion and enthusiasm for this project exists amongst writers, translators, academics, publishers, students and other cultural stakeholders. For financial reasons, it would make sense to organise a short course but with a more long-term mentorship scheme. A number of interviewees would make fantastic mentors, if they were willing and able to take part. It would also be logical to offer something at postgraduate level to build upon and complement the programme at UGB. It would be a shame, however, to restrict the course to present or past Master's students and some kind of application form would be useful to pick out the best participants, irrespective of education. Louis Mendy, the Head of English at UCAD has also said that staff there may be able to help sift through applicants.

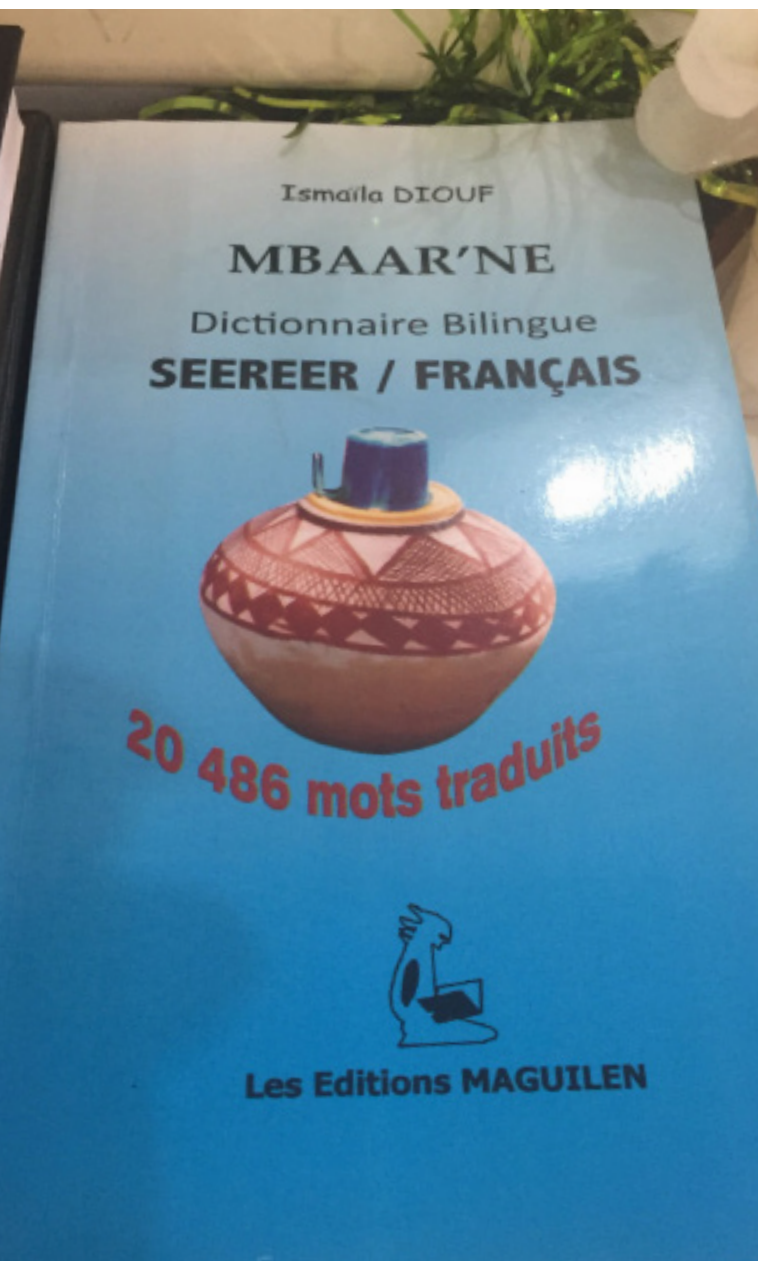
As part of the feasibility study, three potential locations for workshops were visited. Raw Material Company, led by Artistic Director, Koyo Kouoh, is a cultural organisation in Dakar that holds artistic events and performances and hosts speakers and debates. Curatorial Assistant, Dulcie Abrahams Altass said the space would be suitable for a small workshop group of 10-20 students and could possibly host larger evening debates open to the general public. If Raw Material Company were to host a literary translation workshop, they would take it on as their own project and therefore would not charge for use of the space. We would therefore have to propose the event to them and see whether they would be willing to take it on. If they could take ownership of the project, that local buy-in may help the project to be more sustainable in the long run.

Colleagues at the Université Gaston Berger have said informally that they would be willing to host the event, as has the Advisor to the Rector at the Université Cheikh Anta Diop, who has also suggested the university could accommodate the students, not only for

workshops but also in terms of lodging. There are benefits to both. UGB has the established Master's degree and it is highly likely that some of those Master's students may wish to attend our workshop, however, the location of UCAD in Dakar would mean we could benefit from potentially using Raw Material Company and University accommodation at the same time. There's also the possibility of hosting a workshop that moves between Saint Louis and Dakar, though logistically and financially this could be more problematic.

In terms of finance, students are unlikely to be able to pay large sums for a place on the course, however, a small contribution from students may encourage a higher level of commitment to the project on their part. Teaming up with the aforementioned organisations would help reduce costs, although local sources of funding in Senegal are few and far between. Nevertheless, if this project were to progress, possibilities include the Direction du livres et de la lecture, CODESRIA, the Institut Français, and the US and British Embassies in Dakar. Lack of funding may make it difficult to invite international speakers or Senegalese experts living overseas, which would include writers such as Boubacar Boris Diop. Enthusiasm for the project therefore exists, but financing the project will be the challenge.

Interviewees discussed a number of different workshop structures, and ideas from model summer schools (see appendices) were discussed in detail. The most feasible format for a literary translation course seemed to be a one to two-week workshop (it was felt that students would generally be able to commit to something of that length outside work and family obligations, and that period of time could be financially sustainable locally), with a more long-term mentoring scheme. In simple terms, the structure of such a course could include a morning of in-depth reading and analysis of texts with writers and literary translators. Students could learn creative writing techniques, and have discussions with experts on approaches to translation, literary translation as a creative practice, and collaborative work. They could focus on a range of texts including novels, theatre, poetry and even children's literature. Afternoons could consist of debates on language



politics, foreignisation strategies and the status of the translator, for example, talks from publishers and associations or advice on how to get grants. In the evening, there could be events, such as keynote speakers (Boubacar Boris Diop, Aboubacry Lam, Arame Faal or Ousmane Sène, for example), translation slams or translated poetry readings open to the general public. At weekends, social events could be arranged.

In terms of languages that would be studied as part of such a workshop, in Senegal it makes sense for all students to have French and Wolof (the *lingua franca*). These could be compulsory, and that would mean all students have common ground for discussions. In addition to those languages, there is an increasing number of people now wanting to

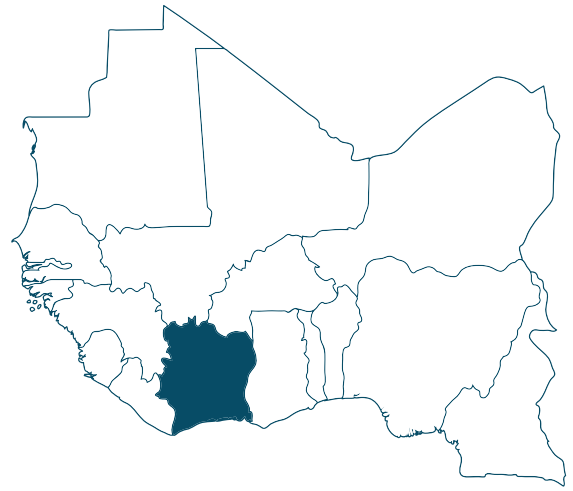
speak English and translate from English, so this could be a third proposed language, and perhaps one or two additional widely-spoken local languages such as Pulaar, Sereer or Diola. There will, of course, be students who have studied a wide range of other African and European languages which could be brought into discussions.

Further popular ideas were to introduce a translation prize at the end of the workshop (possibly as a result of a competition) and a publication, such as an anthology, that would give students the opportunity to see their work in print for the first time. It should be noted that Raw Material Company does have a system in place for producing their own literature, so this could work well there. Alternatively, we could work with one of the aforementioned local publishers. The anthology could also be recorded and made available orally in a number of different local languages, possibly on the radio to increase further the promotion of literary translation. Here, it would be useful to speak more to Arts and Culture journalist, Aboubacar Demba Cissokho who works at the Senegalese press agency, APS. And it would be beneficial to talk to representatives at cultural communication organisations such as Le quotidien (press) 2STV (television) senepus.com (online), SudFM (radio) and Walf group (dissemination in local languages). It should be mentioned that rap and spoken word are currently highly popular in Senegal, and it could be interesting to incorporate this into any oral materials produced as a result of the workshop.

While a lot of work has been done throughout the feasibility study to build a strong network of local stakeholders including HE institutions, publishers, journalists, writers, translators etc, it was impossible to speak to all those with an interest in literary translation during the short period of the study to date. However, a list of further useful contacts and weblinks can be found in the appendices. Should further funding be found to finance the next stage of this study, I would recommend holding a group meeting in Senegal, perhaps early next year, for those who have taken part in the feasibility study so far, as well as any additional interested parties. This would give everyone involved the chance to discuss implementing some of the ideas in this report before launching the proposed workshop and mentoring scheme.

RESEARCH FINDINGS

CÔTE D'IVOIRE



OVERVIEW

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The linguistic situation in Côte d'Ivoire is very different from that in Senegal. Whilst both countries have French as an official language, in Senegal, the process of Wolofisation has led to a situation where only around 20% of the population speak French compared to around 80% speaking in Wolof, making it the *lingua franca*. In Côte d'Ivoire, there is no one singular local African language that brings everyone together (there are around 70), meaning that French has become that *lingua franca* instead. That is not to say that French in Côte d'Ivoire has not become an African language in its own right. In fact, although standard French is often spoken in places of work, for example, a new non-standard form has been developed, called Nouchi. A blend of French and other local Ivorian languages, Nouchi first emerged on the streets of Abidjan in the 1980s and is now popular in public places like markets, as well as in music, journalism and literature.

It is important to be aware of this linguistic backdrop to understand the current translation climate in Côte d'Ivoire. While in Senegal, there is a drive to translate between French and Wolof due to the prominence of both, in Côte d'Ivoire, there has perhaps been far less urgency due to the sheer number of different languages. And translating into Nouchi, considered to be a form of argot and with no standard form, is not something that is widely considered. Although translation is a fact of life in Côte d'Ivoire, with most people speaking one of the country's dozens of African languages in the home, formal translation practice is still rare.



PRACTISING TRANSLATORS

Although there are a number of practising commercial, technical and literary translators working in Côte d'Ivoire, such as Edwige Dro, Ruth Tafébé or Yolanda Lopez Ferreiro, they appear to be few and far between. These translators all work to a very high standard, but have also worked or trained overseas and learnt on the job. They all do translation alongside other creative jobs, such as publishing, writing or working in music, and many are very solitary in the work they do as there do not appear to be any translators' associations or support networks (either formal or informal) in Côte d'Ivoire. It goes without saying, then, that there is little promotion of

literary translation and no available prizes for translated works of literature.

There are some translation agencies in Côte d'Ivoire, although with no central way to promote such agencies (a translators' association or network), they can be difficult to find. Local translators mostly find work through word of mouth or work for overseas agencies. Local agencies include Tradu Lingo, Conference et Traduction, and Phoenix Language Centre, although none of these agencies, or other local companies, appear to formally offer literary translation services.

THE LITERARY SCENE

The production of Ivorian literature itself, however, continues to thrive. Well-known writers such as Véronique Tadjo or Wêrêwêrê Liking (born in Cameroon but living in Côte d'Ivoire) continue to be popular globally, and new authors are coming to the fore such as Josué Guébo whose works have already been translated in the US, or graphic novelist Marguerite Aboutet. In fact, literature is so important, that whenever you mention literary translation, the conversation immediately turns to the question of how more Francophone Ivorian texts can be translated into other global languages such as English so they can reach a wider audience.

There is also a very vibrant literary scene in Abidjan with collectives such as Abidjan Lit organising events and encouraging people to read and discuss their ideas on books, many of which are translations. Whilst I was in Abidjan, one member of the group, Sarah Mody was organising literary displays in cafés to inspire more people to read. The collective also offers a literary translation service. Livresque literary agency is another exciting project based in Abidjan and founded by Rosine Kakou Fonou N'Guessan, who is also a writer and blogger. The agency promotes literature

and reading, it assists writers and helps with the editing and distribution process, as well as holding literary events. These are the kind of organisations that should be closely involved when developing this project further in Côte d'Ivoire.

Of course, any workshop, course or summer school for individuals in Côte d'Ivoire would focus on translation into the participants' first languages, so usually local African languages, French or Nouchi. It would be doubtful that the large majority of students would have the required level of English to translate in the opposite direction. However, to take this need and desire into account, there could perhaps be a possibility of teaming up with a group working on the Anglophone Strand of this project to translate each other's literatures into either English or French.

In terms of publications in the local African languages of Côte d'Ivoire, very little can be found. Editor, Juliette Ndong at Les classiques Ivoiriens said that the only translated texts they have published in local languages are children's books. These can be found in Bété, Baoulé, Sénoufo and Dioula (the more widely spoken languages), for example.

However, covering all 70 languages would be unfeasible. L'Harmattan has published books of local language proverbs and dictionaries including Josué Guébo's dictionary of Nouchi. Nevertheless, there is very little adult literature translated into the traditional African languages of Côte d'Ivoire, although local languages, including Nouchi, inevitably influence the texts of many a local writer.

Here it should be noted, that Côte d'Ivoire is following the same trend as many countries globally, and there has been a definite slump in book purchases. This has primarily affected independent bookstores such as Arte'Lettres in Abidjan, which is struggling to stay afloat with the opening of chains in the city such as FNAC. Another ongoing issue is that of accessibility, with most books priced beyond the purchasing power of the average worker in Côte d'Ivoire. E-books and audio books are still relatively new to readers in the country and not yet available for many texts published locally.

It should be mentioned that a series of popular short romance novels called Adoras (published by NEI-CEDA) are usually priced at less than half the cost of the average novel and have been immensely successful. They are written in French but have a distinctly Ivorian cultural and linguistic feel. Over 90 books in the series have been published to date, showing there is an ongoing interest in reading genre fiction. Hence, it would be interesting to look at a range of text types in any translation workshop organised, that could include some of the diverse materials that appeal to mainstream readers in Côte d'Ivoire. Genres could include the aforementioned graphic novels, or perhaps students could rewrite Mills and Boon for Francophone African Adoras readers, incorporating the non-standard language of Nouchi. Head of Literary Services and Authors Rights at NEI CEDA publishing house, Fatou Polneau, also spoke about the high level of interest in their new crime series, which could be another area of interest.

Touring the bookshops around Abidjan was very enlightening. There are very few translations available of African texts from across the continent, but translations of literature into French of classic European or American texts seem to be more readily available. In fact, you could say that it is

generally hard to find any texts at all from other Francophone African countries in bookstores in Côte d'Ivoire (of the four bookshops visited, FNAC had the best, but still a limited selection). The impression you get, is that African literature is struggling to cross borders within the continent itself, whether source texts or translations. Again, this supports the idea of connecting up the different literary translation and creative writing workshops in the various regions of Africa to promote the communication of African literatures across frontiers.

Josué GUÉBO

Dictionnaire des mots et expressions du français ivoirien



Préface d'Hilaire D. Bohui

TRANSLATION COURSES

However, it may be that a literary translation course in Côte d'Ivoire will need to target students at a lower level than those in Senegal due to the fact that there is very little translation training in the country at present. There are no undergraduate translation or Translation Studies programmes available, although, as with most modern languages courses, English lecturer, Djibril Silué said that some general translation is taught in language and grammar classes. In addition to this, the Université Félix Houphouët-Boigny has an expert in Translation Studies, Prof. Agba Ezechiel Akrobo who has introduced a course on the Spanish programme for final year undergraduates. Not only do those students benefit from additional experience in translation practice, but they also gain a solid grounding in translation theory. Prof. Akrobo is keen for Translation Studies to be expanded much further at the university and says there is a huge demand from students.

In fact, Prof. Adama Coulibaly, Dean of Languages, Literatures and Civilisations at the Université Félix Houphouët-Boigny said that basic translation skills are offered at the university, but there is a great need to develop the discipline

further. He hopes to launch a postgraduate Translation Studies course in 2018/19. This would most likely draw from the expertise of current staff at the university. Hence, there is a definite interest in this area of study, but development is very much in its early stages. Moreover, it is unclear right now how much literary translation would be covered in the course.

A number of undergraduate students of English at the university in Abidjan, including Amos Kouaho Woulouroula, Mamadou Bamba and Souleymane Traoré, expressed a keen interest in studying literary translation, but did not know where to start, how to find out further information or where to train. For any workshop organised as part of this study, then, it would make sense to target students who have just completed their undergraduate studies in modern languages and who want to understand the next steps towards becoming a translator, with literary translation as key part of their development.

When talking to interviewees about the possibility of running a literary translation workshop in Côte d'Ivoire, there was a lot of support and enthusiasm for the project. Many of the writers, translators and academics expressed an interest in speaking to students and sharing their knowledge on creative writing and translation techniques at a summer school or workshop. As in Senegal, students generally wanted to understand how to get started as a literary translator, find a publisher, and understand copyright issues, pay and contracts. They were also keen to meet inspirational writers and successful translators.



SUMMARY AND RECOMMENDATIONS

In Côte d'Ivoire then, the translation industry is not well developed at present and more visibility could definitely be given to literary translation. The country has a vibrant literary scene and there is a demand for Ivorian texts to be translated into both global and local languages. There is plenty of enthusiasm for the project amongst the interviewees and it would be valuable to get as many local experts involved in the project as possible. However, as Côte d'Ivoire is perhaps just a few steps behind Senegal in terms of developing courses and associations, if funding allowed it, it would be interesting to share some of the knowledge of experts in Senegal with colleagues in Côte d'Ivoire, inviting them over to give talks or take classes. Not only would this be beneficial to the students, but also to the experts themselves, and the workshop could then prove to be an important forum for networking as well as passing on knowledge.

Again, funding the workshop locally could prove to be challenging and therefore a short course with a long-term mentorship scheme would work well. Many of the interviewees would be great mentors if they were willing to participate. As stated above, a course suitable for students at the end of their undergraduate degrees in modern languages would currently be at an appropriate level, though it should also be open to talented linguists who have not followed a traditional educational path. As with Senegal, it would be useful to work closely with colleagues at the university in Abidjan to select the most talented students.

Interviewees were asked about potential locations for the workshop, and all said that Abidjan was the only realistic location and that the Université Félix Houphouët-Boigny would be the best place to hold such an event. When interviewees were probed about possible cultural centres or other relevant spaces, no other alternatives were proposed. Hence, we would need to work very closely with colleagues at the university, including Prof. Adama Coulibaly, the Dean of Languages, Literatures and Civilisations to work on the project going forward. It may be that university staff will choose to take the project on board themselves, however I sense that there could be benefits that come with

being part of a larger network and a series of workshops in different parts of the continent. However, if the university were to take on the project, it would help the sustainability of the workshop or summer school in the long run.

Furthermore, students are unlikely to be able to pay for a place on the course, so teaming up with the university and therefore using their space and facilities may help reduce costs. Very few ideas came up in terms of ways to finance the workshop. The Directeur du Livre in the Ministry of Culture, Henri Nkoumo was very keen to support the project and promote literary translation. This support is essential with one of the main aims of the project being to raise the profile of literary translation and the work of translators. However, at present the office does not have funding to offer. It may, however, be worth having further discussions with the Ministry of Culture at a later date to see if any new funding streams have opened up. It could also be helpful to speak to representatives at the Institut Français, and the US and British Embassies in Abidjan.

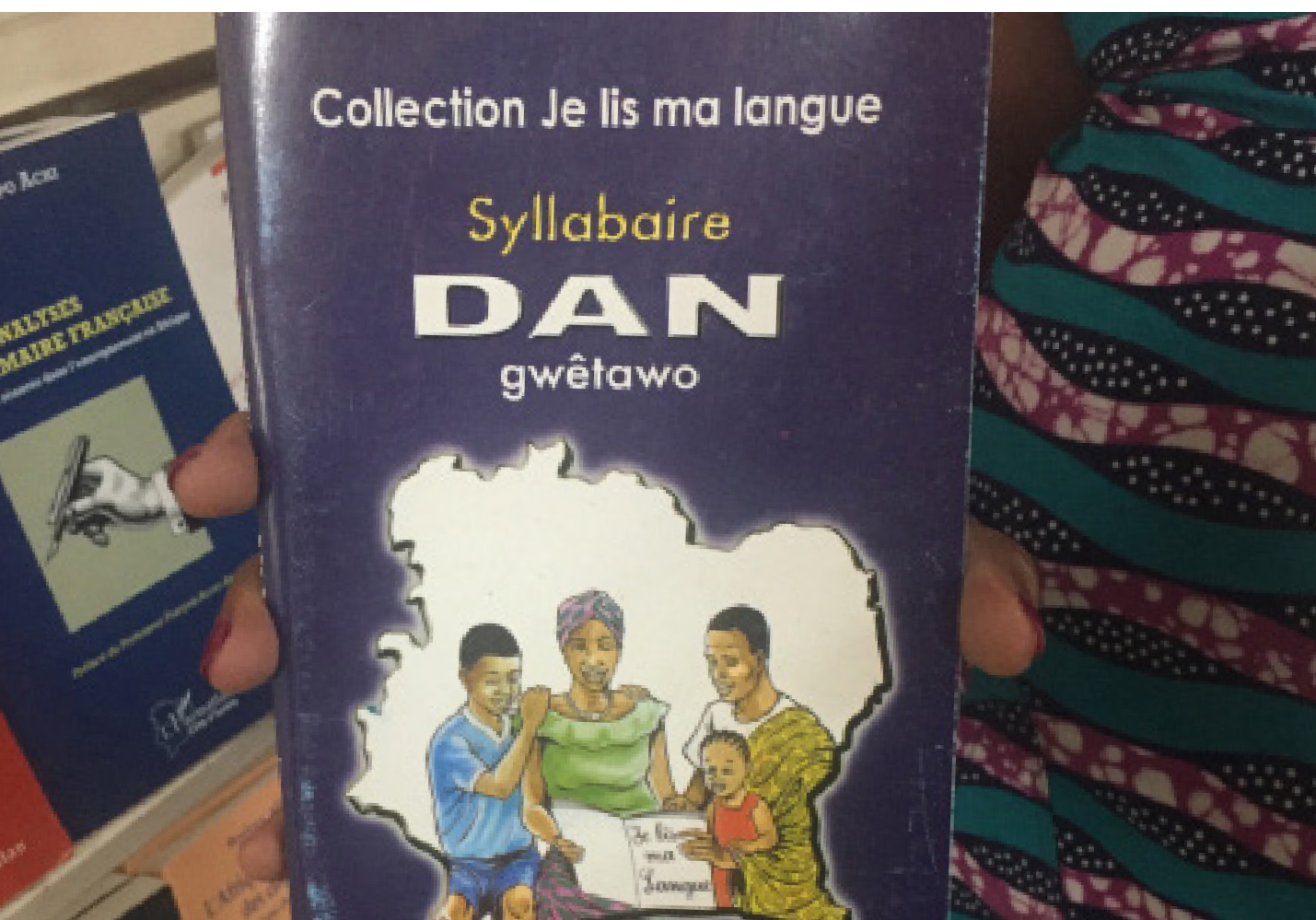
As in Senegal, interviewees had the opportunity to discuss a number of different workshop ideas and a one to two-week course with a longer mentoring scheme would also suit Côte d'Ivoire for financial and logistical reasons. Again, this could include a morning of in-depth reading and analysis of texts with writers and literary translators. They could explore creative writing and literary translation techniques and discuss approaches to translation, including collaborative work, with experts. Students could work on a range of texts including novels, theatre, poetry and children's literature. Afternoons could consist of debates on translating into the local languages of Côte d'Ivoire, how to increase the visibility of the translator there, and ways to establish translation networks, associations or informal translation support groups. There could also be presentations from local publishers who are interested in diversifying to produce more translated works. In the evening, keynote speakers could include the writers Josué Guébo or Véronique Tadjó who both have experience of their works being translated. Finally, interviewees were

particularly interested in organising translation slams or translated poetry readings which would be open to the general public.

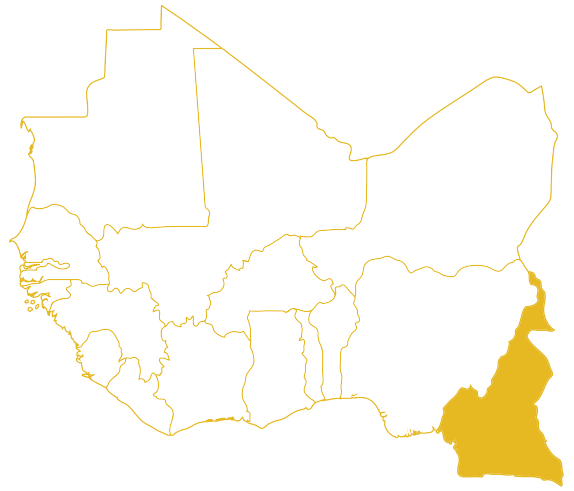
In terms of languages that would be studied as part of such a workshop, French would be the *lingua franca* and therefore a necessity. It would also make sense to ask students to have English and/or Spanish to use as source languages as they are popular at the University. If the students had at least two languages in common for comparative purposes, it would mean that the additional African languages that each student brings to the class could also be incorporated into any discussion. It would be fascinating to use those additional languages as part of a project to produce an anthology of translations of poetry, short stories or extracts of novels in some of the languages of Côte d'Ivoire. Talking to all interviewees, there is a strong desire to produce works in local languages, and this could be an excellent way to fulfil that desire. As many local languages do not have standard written forms, and also due to high illiteracy rates, recording the anthology so it

is available in oral form would be an excellent way to promote literary translation but also make it available to a much wider audience. In addition, translating classic French works into Nouchi, and then performing them in front of an audience could be a fun exercise for all involved. Awarding a translation prize at the end of the workshop was also a popular idea.

Finally, the feasibility study was successful in cultivating an initial group of local stakeholders such as academics, publishers, writers and translators, however this could be developed further over the coming months. It would be insightful to speak further with scholars at the university in Abidjan, to explore other avenues of funding and speak to additional contacts whom we were unable to meet during the two-week stay. Some of these contacts can be found in the appendices. As with Senegal, before launching the workshop and mentoring scheme, it would be helpful to hold an additional meeting in Abidjan, perhaps early next year, to explore some of these ideas in more depth with the interviewees and other interested parties.



CAMEROON



OVERVIEW

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In Cameroon, the linguistic environment is very different once again and the tension between languages is significantly heightened due to the current conflict between Anglophone separatist groups and central government. Although the country has both English and French as official languages, very few people are in fact bilingual, and in the capital of Yaoundé, French dominates. In fact, French is the main language in eight of Cameroon's ten regions. English is primarily spoken by less than 20% of the population and is predominant in the North West and South West regions of the country. Of course, there are many local languages too, in fact hundreds of African languages are spoken in Cameroon. However, this does mean that very few texts are translated into local African languages due to inevitably small audiences.

Political tensions aside, Cameroon should be an ideal breeding ground for translations of the country's literary works from and into French and English, because translation in the country is thriving. There are translation schools, courses, agencies, associations, and many highly trained translators working for the government, in organisations and independently. There are also a large number of practising translators and translation students who are passionate about literary translation. Nevertheless, many local works of literature are not crossing the Anglophone/Francophone divide, and literary translation is not as prominent or as well promoted as other genres of translation.

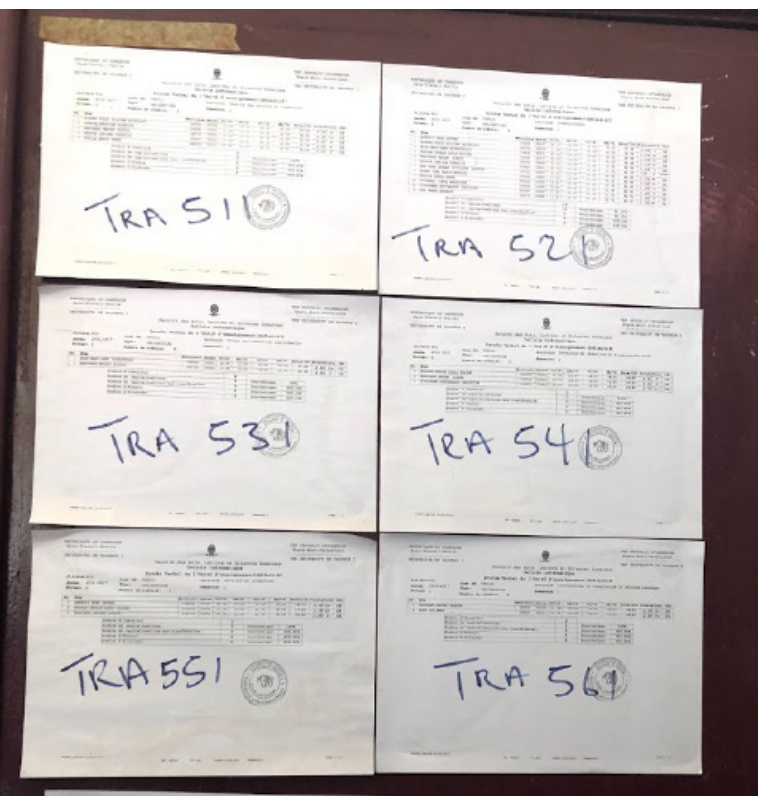


TRANSLATION TRAINING

To provide some background, one of the main translation schools in Cameroon is the Advanced School of Translators and Interpreters (ASTI) at the University of Buea. It offers a range of postgraduate courses, including Masters degrees. Led by Director Joseph Che Suh, the school provides students

established Masters in Translation Studies, run by Prof. Valentine Ubanako gives students a high level of instruction on translation theory and practice across a range of text genres and fields. Students Grace Nanfack, Paule Cynthia Sire Ndindo and Arielle Mélanie Kewe Tefang, all in their second year of the Masters course, demonstrated at interview that they already have a good grounding in literary translation and related translation theory, but they do want additional help in breaking into the literary translation industry.

The three programmes together have produced thousands of qualified translators and interpreters, many of whom go on to work in the field. A number take the competitive entrance exam to enter the public service in Cameroon. Government offices such as the Ministry of Transport (Prudence Lucha) and the Ministry of Scientific Research and Innovation (Samuel Dongmo) employ a number of translators within dedicated units with the aim of producing all government documents in both French and English. The range of texts translated varies from technical legal texts to scientific documents and everyday communications such as letters or emails. Many translator positions within government agencies are not filled, however, so translators can end up with high workloads or translating into the language they are less comfortable with. At a later date, it would be interesting to explore further the influence the government may have on imposing translation standards or strategies, and if this has any impact on translation more widely in Cameroon. Other translators work for large organisations such as Cameroon Telecommunications (Nfor Edwin Njinyoh), as teachers or lecturers on the aforementioned courses, and many, such as Samy Fotsing, work as independent freelance translators.



with an opportunity to study a wide range of different translation genres, from audiovisual translation, to legal, commercial and literary translation. The private Higher Institute of Translation and Interpretation (ISTIC) run by Prof. Charles Soh and based in Yaoundé also offers courses up to Masters level in a range of different languages. At interview, Professor Soh, also a published writer, revealed the high percentage of students choosing to work on literary translation for their dissertations. And at the University of Yaoundé I, the well-

LITERATURE AND PUBLISHING

Several of the practising translators interviewed for this project have worked on literary translations alongside their normal work. Prudence Lucha, for example, translated Alphonsius Ategha's *Clandestin sur son propre continent* into English, and Samuel Dongmo translated it into Spanish. However, the texts are self-published and only available online as e-books, so the translators and author have not really benefited financially from the project. In addition, translator, lecturer and Shadow Cabinet Minister for Education and Professional Training, Jean Takougang translated a book on one of Cameroon's most famous football players, but is struggling to find a publisher, despite the potential popularity and financial rewards of publication. In Cameroon then, the translation experience exists, the desire to translate literature exists, but the doors to publication are not always open. In addition, many literary translators are either not paid, have to pay for publication themselves, or are given very low fees.

Speaking to publishing industry experts such as Vincent de Paul Lele, the Head of Literature Services at Éditions Clé (the oldest publisher in Francophone sub-Saharan Africa), translations are often considered for publication, but fears of potential low sales often mean that translated texts are rejected. However, if funding for translation can be found, there is no reason why the publishing house would not support the publication of a translation of a successful Cameroonian writer. It is also worth mentioning the organisation Langaa RPCIG here, which is a research and publishing group that focuses on cultural development in Africa and is based in Cameroon. The organisation promotes creative writing and has published over 150 Cameroonian titles to date.

It could be said that more obvious opportunities for literary translators these days may lie with new, young publishing initiatives in the country. One such initiative is Bakwa magazine, founded by Dzekashu MacViban. It publishes creative texts, including translations, and recently celebrated 100 Days of Cameroonian literature. In addition, it has just launched the publishing offshoot, Bakwa Books, which will also publish literary translations, as will Éditions Bak, a new



Artwork by Danielle Eog Makeda, cover design by Dante Besong

publishing house set up by Rita Bakop. And there are many other innovative schemes and initiatives focusing on local literature and text production. Better Breed Cameroon, founded by the writer, Monique Kwachou (who kindly supported Collins's visit to Cameroon), for example, is an initiative developed to empower young Cameroonians and raise literary awareness amongst them. As such, it runs regular writing contests and mentoring projects. Zebra Comics is another exciting organisation that promotes African cultures and values through the comic book form. These are the kind of initiatives that this project should engage more with going forward, especially if we are to move beyond translating traditional literature to other, more modern genres. In addition, it would be enlightening to explore further any possible collaborations between some of the older organisations and young, creative new ones, both within Cameroon but also beyond the country, in Senegal and Côte d'Ivoire.



In fact, Cameroonian literature and writers in French and English continue to thrive. However, in a country with two such dominant languages, it is surprising that many more texts to date have not been translated locally, especially as Cameroonian translators have an in-depth knowledge of the cultures that often fill the pages of Cameroonian works. Babila Mutia, for example, is a Lecturer in creative writing and African literature at both the University of Yaoundé I and the Higher Teacher Training College (ENS), and is also a published author. He writes in English, but many of his successful literary works have not been translated into French. The case is the

same for Charles Soh, who has published his literary works with l'Harmattan; as yet they have not been translated into English. Hence, any workshop organised as part of this project should look at translating local works into French and English to break down current linguistic barriers. It should be added here, that a visit to one of Mutia's writing classes at the ENS offered an opportunity to talk to a large group of students about this project and literary translation training in general.

Over half the class expressed a keen interest in the translation profession and literary translation in particular. Contact details of these students, for a potential future focus group, can be found in the appendices.

In Yaoundé, there are several bookshops selling texts in French, but they offer few books in English or in translation. Famous Cameroonian writer, Mongo Beti (1932-2001) continues to dominate the bookshelves, and as in Senegal, the older generation of writers are those who have benefited the most from translation, usually undertaken by translators in the US or in Europe. Books here, as in Senegal and Côte d'Ivoire, are often inaccessible to the average local worker, however, due to high prices. Literacy rates have become much less of an issue over the last few decades with the adult literacy rate increasing from around 40% in the 1970s to 75% in 2015. This doesn't account for the local language issue, however, as many people, especially those living in rural parts of the country do not read or write French or English but instead speak the indigenous languages of Cameroon, some of which now have standardised written forms.

LOCAL LANGUAGES

Divine Che Neba, a Lecturer in African Literatures at the ENS, stressed the importance of engaging with local languages and orality in any project to translate Cameroonian texts. Interestingly, the organisation SIL produces literature in a wide range of Cameroonian languages. According to Apolinaire Ambassa, Director of Development and Cooperation at SIL Cameroon, the institute, which started out providing religious texts in local languages for rural communities, now translates a

wide range of educational, social, religious, economic and literary texts in dozens of different languages. Communications Office Manager, Esther Sany told me how the organisation works within the communities that can also make requests to SIL regarding the kinds of materials they would like to have produced or translated. SIL also puts together dictionaries and grammatical texts for use by their linguists and the general public who can gain access to their library in Yaoundé. If

we were to run a translation summer school and introduce local languages, it would be essential to involve SIL and invite some of their translators to speak to students about their work, strategies and challenges in translating into indigenous languages. Interestingly, SIL has far less influence in Senegal as 94% of the population is Muslim, therefore reading texts in Arabic. SIL may have some influence in the Southern, predominantly Christian, Casamance region, however. In Côte d'Ivoire, there appears to be more activity, but again far less than in Cameroon. This would, however, be interesting to follow up in a future visit. Other organisations working with local languages in Cameroon include the Cameroon Association for Bible Translation and Literacy (CABTAL) and the National Association of Cameroonian Language Committees.

In terms of networking and the promotion of the translation industry, the country has the well-established Association of Professional Translators and Interpreters of Cameroon, which works to support translators, raise their status, encourage high professional standards and organise events. And according to young translators such as freelance translator, Mariette Tchamda or translator and editor, Rita Bakop, there are also a number of informal translation groups (eg Amiti) that bring

translators together to offer mutual guidance, and provide an opportunity to network and share ideas. However, at present there are no national prizes for translation in Cameroon, although ASTI has run an award in past years. Informal mentoring does exist in translation units and within independent translation groups, and publishing houses such as Éditions Clé take on interns to introduce them to their rigorous editing process.



SUMMARY AND RECOMMENDATIONS

In Cameroon, the translation industry is clearly highly developed and very visible with long-standing schools and courses, associations and networks. The country has a rich body of literature, but despite there being two prominent global languages, much of that literature is not being translated across the French/English linguistic divide. Political issues may contribute to this, but this situation is more likely to have arisen as a result of the lack of prominence given to literary translation. It isn't widely promoted in Cameroon, despite the abundance of experienced and talented translators.

As with Senegal and Côte d'Ivoire, there was a lot of enthusiasm for this project as so many governmental, commercial and independent translators have an interest and passion for literary translation. Several

have already translated literature but have struggled to find funding, a publisher, support networks and more. In Cameroon, the type of literary translation training required is therefore different to that in the other two countries discussed. Yes, it would be useful to organise a one to two-week workshop for students at postgraduate level, but several of the interviewees who are already highly-experienced translators and teachers, such as Jean Takougang and James Zeh, also stressed the importance of creating a literary translation "hub" for all literary translators across the Central African region, irrespective of experience. This could begin with the creation of a local Cameroonian hub, which would fill the gap that many translation experts in Cameroon currently feel exists.

So, the recommendation for Cameroon would

be to create a literary translation network with a workshop or summer school attached to it. Many of the experts spoken to as part of this study expressed a willingness to play a role in that network and also contribute to the workshop series and mentoring scheme. Representatives from the University of Yaoundé I and ISTIC stated an interest in hosting events. Due to the fact that ASTI is in Buea and there are many translators and linguists living all over the country, perhaps this could be a workshop that moves around the country, with a different institute hosting the event each year. It could also incorporate an annual conference for the network or hub.

Financial issues are once again an issue, however the current governmental focus on promoting bilingualism may mean additional pockets of funding are available. Unfortunately, the recently established National Commission for the Promotion of Bilingualism and Multiculturalism does not appear to provide any funding. However, SIL receives financial support from the Ministry of Basic Education, so it may be worth speaking to the Ministry for Education to see if similar funding is available for this project. In addition, SIL receives backing from UNESCO and Plan Cameroon, and contacts at SIL suggested this project looks at OIF (Organisation Internationale de la Francophonie) funding. It is also worth contacting the British High Commission as well as the Institut Français in Yaoundé. At interview, Mathias Tientheu, US Embassy Cultural Affairs Specialist said it was unlikely the embassy would be able to offer funding unfortunately, however there may other ways of teaming up with the embassies to promote their cultural facilities and likewise our translation project and local literature in translation.

The structure of the workshops themselves could take a similar format to those proposed for Senegal and Côte d'Ivoire. So, this would mean running morning sessions with experts in creative writing and literary translation, and afternoon discussions on subjects such as the publishing industry, funding and language politics. We could also host debates on the technical difficulties of translation in light of those politics, and changing approaches to literary translation (so are older texts by Mongo Beti translated using a strategy that would seem dated today, for example). These debates could be opened up to the

whole network. Evening talks, slams and presentations could again be accessible to the general public as a way of promoting further the work of literary translators and making the results of their efforts more accessible to the masses.

In terms of languages, French and English would be the dominant pairing with students translating into their strongest language. It would make sense, at least in the first year, to focus on Cameroonian literature and crossing that divide, looking at a range of text genres including novels, theatre, poetry and children's literature. It would also be good to introduce translation into Camfranglais or local pidgin English. This may work well on short texts such as poetry. A collaborative project could then be launched to produce a book in a number of local African languages such as Beti or Fe'fe'. The anthology of translations would work well in this context, and could be made available orally, possibly on the radio. Again, this would be an exciting project that would give literary translation and local languages further promotion. Presenting a translation prize at the end of the workshop was also seen to be a good idea.

In Cameroon, the feasibility study has enabled us to build a strong initial network of translators, writers, academics, publishers and other cultural stakeholders, however more work can still be done to develop this network further. However, interviewees are extremely keen to work with the project team to do so, to create a hub for literary translators and to contribute to and support any ensuing workshop, summer school or mentoring scheme. Again, some interviewees feel we need to have a group meeting to discuss ways to move forward from this point, and this could potentially take place early next year. This would also give us the chance to invite additional contacts, including people who were unable to meet us during the two-week period of fieldwork. A list of further useful contacts and weblinks can be found in the appendices.

FIELDWORK CONCLUSION

This feasibility study has been very successful in developing a strong set of literary translation contacts in Senegal, Côte d'Ivoire and Cameroon. The interviews carried out in each country offered an opportunity not only to learn about individual interest and expertise in literary translation, but also to work out who may wish to get involved in any forthcoming workshops as a participant or contributor, share ideas for activities, and discuss venues and possible sources of funding.

While the needs of each country are very different due to language politics, translation training and the promotion of literary translation, all interviewees were enthusiastic about developing a summer school, workshop or network to promote the discipline and provide support and guidance to language practitioners hoping to develop in the field. The multitude of languages across the three countries as well as the Francophone/Anglophone conflict in Cameroon could steer the project away from centring the workshops around the French language. Instead, a more flexible approach to the language focus in each region would be preferable. In all cases, prior to organising and establishing any such project, further work should be done to discuss this, build more contacts and set up

group meetings in each location to discuss ideas further. This could also provide an opportunity to meet experts based outside the major cities, for example in Bouaké in Côte d'Ivoire or Buea and Douala in Cameroon.

Funding for the project could prove challenging in West Africa, however it would be good to seek some financial support locally if the project is to be sustainable in the long-term. However, using free local resources including events space and accommodation may help to reduce costs somewhat. It would also be useful to work closely with local institutions who could eventually lead the project, again so it is locally sustainable in the long-term.

In broader terms, findings from this feasibility study will link to wider work on creativity in post-conflict societies at the University of Bristol and will strengthen partnerships with academic and literary institutions in Africa and the UK. This report will be shared amongst all project partners and eventually made public via the University of Bristol's data repository with the aim of encouraging and facilitating further support for literary infrastructure on the African continent.

FOLLOW-UP MEETING

In July 2018, a meeting was held at the University of Bristol to discuss the results of the fieldwork and report prior to circulating findings more widely. Attendees included representatives from the project team, Project Advisors, Research Associates and the Consultants. Feedback on the report was very positive, with many new ideas arising from discussions.

Firstly, it was agreed that some resources required by emerging literary translators in all countries could be provided online without further funding required. This would comprise pre-recorded webinars with translation experts on such issues as publishing and editing translations, as well as links to existing resources on sites such as Words without Borders (www.wordswithoutborders.org), Asymptote (www.asymptotejournal.com), Seagull Books (www.seagullbooks.org), English PEN (www.englishpen.org), the Free Word (www.freewordcentre.com) and the Emerging Translators' Network (www.emergingtranslatorsnetwork.wordpress.com). Ros Schwartz, one of the Project Advisors has already provided guidelines for pitching to UK publishers and a list of useful resources for translators working into English. All resources will eventually, of course, need to be provided in both French and English.

A series of "inspirational stories" from practising translators and writers (initially those who have taken part in this study) could also be included on the site. One such story could document the impact of French writer, Véronique Petetin's community library and reading space that she opens to local adults and children in Senegal. Also from Senegal, Boubacar Boris Diop could perhaps provide insight on the challenges of self-translation. In Côte d'Ivoire, it would be enlightening to hear Ruth Tafébé talk about juggling her career as a musician with that of a translator, and in Cameroon, stories from Rita Bakop and Dzekashu MacViban about setting up your own publishing house and the desire to publish in translation would be appealing to readers. Discussions around an online publishing platform were also fruitful. Such a project could again sit on a project website

and provide individuals with a place to interact and discuss relevant literary projects.

The meeting also covered sources of finance, and additional potential funders and project supporters were discussed. These included the European Bank for Reconstruction and Development (EBRD; www.ebrd.com/home) which has recently expressed an interest in translation, the African Institute for Extractive Industries (AIEI; www.africaiei.com) which hosts publishing events in Africa and has interests in projects that cross Anglophone/Francophone borders, and Kopinor (www.kopinor.no/articles/kopinor-development-fund) which also provides funding for non-Norwegian projects. The Goethe Institute is another potential source of finance (www.goethe.de/en/index.html).

In the mid-term, it was agreed that it would be beneficial to hold a pilot literary translation training event in Cameroon. In part, this was due to the fact that Cameroon is presently the most developed in terms of general translation training. In addition, in-country contacts have voiced a more urgent need to provide literary-specific translation training between French and English. Finally, Prof Madhu Krishnan expressed an interest in including a literary translation pilot workshop as part of a project on creative writing training that she is developing with Bakwa Books in Cameroon. This could serve as a good vehicle for a literary translation pilot workshop. Krishnan has now applied for funding from the Global Challenges Research Fund UK for both the literary translation and creative writing workshops. This would provide an opportunity to create an initial literary translation network in Cameroon, build on current contacts and trial some of the ideas discussed by many of the project contributors across all three countries. Results would then feed into more long-term networks and workshops in Cameroon and also Senegal and Côte d'Ivoire.

APPENDICES

DIRECTORY OF INTERVIEWEES

SURNAME	NAME	ROLE	COUNTRY
Akrobou,	Agba Ezechiel	Spanish and Translation Studies Lecturer at the Université Félix Houphouët-Boigny	Côte d'Ivoire
Altass	Dulcie Abrahams	Curatorial Assistant, Raw Material Company	Senegal
Ambassa	Apolinaire	Director of Development and Cooperation at SIL Cameroon	Cameroon
Ategha,	Alphonsius	Translator, Writer and Lecturer in Translation at the Advanced School of Translators and Interpreters (ASTI) at the University of Buea	Cameroon
Attah	Ayesha Harruna	Writer, participant in Trust Africa writing residency	Senegal
Bâ	Amadou Lamine	Writer, Coordinator of MAPI and Editions Feu de Brousse	Senegal
Bakop	Rita	Translator, Writer and Founder of Editions Bak publishing house	Cameroon
Bamba	Mamadou	Modern Languages Student at Université Félix Houphouët-Boigny	Côte d'Ivoire
Benga	Sokhna	Writer	Senegal
Bileoma	Yasmina Della	Translator	Senegal
Camara	Louis	Writer, former Lecturer, Université Gaston Berger	Senegal
Cissokho	Aboubacar Demba	Journalist specialising in Arts and Culture, works at Senegalese press agency, APS	Senegal
Coulibaly	Adama	Dean of Languages, Literatures and Civilisations at the Université Félix Houphouët-Boigny	Côte d'Ivoire
Diallo	Mamadou	Writer and Journalist	Senegal
Diop	Boubacar Boris	Writer, Translator, Publisher, Editions Céytu, Lecturer	Senegal
Divine Che Neba		Lecturer in African Literature and Orality at the Higher Teacher Training College (ENS)	Cameroon
Dongmo	Samuel	Senior Translator, Ministry of Scientific Research and Innovation	Cameroon
Faal	Arame	Linguist and Literary Translator working into Wolof	Senegal

SURNAME	NAME	ROLE	COUNTRY
Fall	Moussa	Head of Modern Languages Department, Université Cheikh Anta Diop	Senegal
Ferreiro	Yolanda Lopez	Literary Translator and Owner of publishing house, Assata Ediciones	Côte d'Ivoire
Fotsing	Samy	Freelance Translator	Cameroon
Guébo	Josué Yoroba	Writer, Philosophy Lecturer at Université Félix Houphouët-Boigny, and former President of the Ivoirian Writers' Association	Côte d'Ivoire
Kébé	Abou Bakry	Lecturer in Linguistics, Université Gaston Berger	Senegal
Leckie	Vera	Translator	Senegal
Lele	Vincent de Paul	Head of Literature Services at Éditions Clé publishing house	Cameroon
Lucha	Prudence	Literary Translator and Translator at the Ministry of Transport	Cameroon
Mbaye	Marietou	Writer (Ken Bugul)	Senegal
Mendy	Louis	Head of English Department, Université Gaston Berger	Senegal
Mody	Sarah	Co-founder Abidjan Lit literature collective and communications consultant	Côte d'Ivoire
Mutia	Babila	Writer and Lecturer in African Literature and Creative Writing at the Higher Teacher Training College (ENS)	Cameroon
N'Guessan	Rosine Kakou Fonou	Writer, Blogger and Founder of Livresque literary agency	Côte d'Ivoire
Nanfack	Grace	Student, University of Yaoundé I	Cameroon
Ndao	Beulleup Mouhamadou Doudou	Masters Student in Translation Studies, Université Gaston Berger	Senegal
Ndiaye	Amadou Falilou	Professor of French and Special Advisor to the Rector, Université Cheikh Anta Diop	Senegal
Ndindo	Paule Cynthia Sire	Student, University of Yaoundé I	Cameroon
Ndione	Abdoulaye Fode	Writer, President of Afrilivres, founding member of MAPI (Maison Africaine de la Poésie Internationale), Director of Editions Abis	Senegal
Ndong	Juliette	Head of Editing Services and Assistant Director General at Classique Ivoiriens publishing house	Côte d'Ivoire
Njinyoh	Nfor Edwin	Freelance Translator and Translation Unit Assistant Research Officer at Cameroon Telecommunications	Cameroon
Nkoumo	Henri	Director of Books at the Ministry of Culture	Côte d'Ivoire

SURNAME	NAME	ROLE	COUNTRY
Petetin	Véronique	Writer, Academic, Writing consultant	Senegal
Polneau,	Fatou Tamsir Niane	Head of Literary Services and Authors Rights, NEI CEDA publishing house	Côte d'Ivoire
Rodríguez-Garcia	Alba	Lecturer in Translation Studies, Université Gaston Berger	Senegal
Sagna	Moussa	Lecturer in Comparative Literature, Université Cheikh Anta Diop	Senegal
Samb	Aminata	Student of Comparative Literature, Master 2, Université Cheikh Anta Diop	Senegal
Sambou,	Aly	Lecturer in Translation Studies, Director of Masters in Translation Studies programme, Université Gaston Berger	Senegal
Sany	Esther	Communications Office Manager at SIL Cameroon	Cameroon
Sarr	Bacary	Lecturer in Comparative Literature, Université Cheikh Anta Diop	Senegal
Sarr	Ndeye Gnima	Translator and Manager of Prolingua translation network	Senegal
Silué	Djibril	English Lecturer	Côte d'Ivoire
Soh	Charles	Writer and Director of the Higher Institute of Translation and Interpretation (ISTIC)	Cameroon
Tafebe	Ruth	Freelance Translator and Musician	Côte d'Ivoire
Takougang	Jean	Former Shadow Minister for Education, Translator and Lecturer in Translation at University of Yaoundé I	Cameroon
Tchamda	Mariette	Freelance Translator	Cameroon
Tefang	Arielle Méline Kewe	Student, University of Yaoundé I	Cameroon
Tientcheu	Mathias	US Embassy Cultural Affairs Specialist	Cameroon
Toulassi	Marcel	Clairafrique bookshop assistant	Senegal
Traoré	Souleymane	Modern Languages Student at Université Félix Houphouët-Boigny	Côte d'Ivoire
Ubanako	Valentine	Associate Professor in Translation Studies and Director of Translation Studies Masters programme at University of Yaoundé I	Cameroon
Woulouroula	Amos Kouaho	Modern Languages Student at Université Félix Houphouët-Boigny	Côte d'Ivoire
Zeh	James	Head of the Translation and Bilingualism Promotion Division of Cameroon's Ministry of Decentralization and Local Development, Translator and Lecturer in Translation	Cameroon

ADDITIONAL CONTACTS

Senegal

SURNAME	NAME	ROLE	FURTHER INFO
Barya	Mildred Kiconco	Writer, took part in TrustAfrica programme and held a writer's residency there	US Based, contacted but not interviewed
Boirot	François	Director, NEAS	
Coly	Abibou	DLL_Sénégal	
Correa	Antoinette	BLD Editions, former academic and head of Senegal publishers' association.	Contacted but not interviewed
Coulibaly	Bojana	Fulbright Scholar, UGB: Comparative Literature and Translation	
Diallo	Abdoulaye	Director of L'Harmattan Senegal	Long-term contact
Diene	Ibra	Professor of French and Francophone Literature, UCAD	Long-term contact
Diouf	Nafissatou Dia Diouf		Have contacted not interviewed
Elone	Jeanne	Trust Africa Programme Director	
Fall	Khadi	Writer	
Faye	Sega	Freelance Translator and President of ASTRAD	
Gueye	El Hadji Malick	L'Harmattan Senegal	
Gueye	Moustapha	Editions Salamata	Have contacted not interviewed
Hodgson	George	British Ambassador	Have contacted not interviewed
Kassé	Mamadou	Editor at NEAS	
Keyti	(Cheikh Sène)	Hip Hop Artist and part of West African Hip Hop Collective AURA	
Kouoh	Koyo	Artistic Director, Raw Material Company	
Lam	Aboubacry Moussa	Academic at UCAD, Senegal	Have contacted not interviewed
Lo	Ibrahima	Direction du livre, Ministère de la culture	
Long	Dawn	Director of British Council	Have contacted not interviewed
Mbaye	Lamine	Poet	
Ndiaye	Seydou Nourou	Director Editions Papyrus Afrique, one of the first publishers in local languages in Senegal	Contacted but not interviewed

SURNAME	NAME	ROLE	FURTHER INFO
Ndiaye	Mamadou	Linguistics Professor, UCAD	Long-term contact
Sall	Amadou Lamine	Poet, part of the Maison Africaine de la Poésie Internationale	
Sarr	Felwine	Writer, Academic	
Sarr	Mbougar	Writer and Self-translator	
Sarr	Youssoupha Félé	Researcher and Rap Artist	
Tamby	Vydia	Editor at Vives Voix, Senegal which translates literature	
Wane	Ibrahima	Modern Languages, UCAD, Senegal	
Willane	Alioune	Professor of Comparative Literature at Gaston Berger University	

Côte d'Ivoire

SURNAME	NAME	ROLE	FURTHER INFO
Amoikon Fauquembergue	Marie-Agathe	Éditions Éburnie	Have contacted but interview not arranged
Bogny	Joseph	Translator of children's lit into local languages (in conjunction with his students), now based in US	
Coulibaly	Abdoulaye	Student at FHB interested in translation	
Diallo	Abdoulaye	Student at FHB interested in translation	
Dick	Gina	Artist, Writer and Translator. Also academic	
Gauz	(Patrick Armand-Gbaka Brede)	Writer and Editor	
Gnepo	Wêrêwêrê Liking	Writer	
Konaté	Moïse	English Prof at Uni	
Kroman	Isaac	Journalist at Expressions	
Kuyo	Yves	Writer and Translator (Linguahouse)	
Tadjo	Véronique	Writer	
Tailly	Félix Alain	Directeur du Centre National des Arts et de la Culture. Also Playwright.	
Tanon-Lora	Michelle	Writer and Academic at U-FHB (Lit and Spanish) and Vice President of Writers' Association in Côte d'Ivoire	
Angoran	Marie-Laure	Director of Cultural Centre at American Embassy in Abidjan	

Cameroon

SURNAME	NAME	ROLE	FURTHER INFO
Agogho	Franklin	Illustrator from Zebra Comics, the illustration collective (publish in French and English)	
Amatagana	Yvan	Translation Studies Student	
Ashuntantang	Joyce	Cameroonian Writer based in US	Contacted but not interviewed
Atemnkeng	Nkiacha	Writer based in Douala	
Atogho	Aatsa	Offered translation prize to the best ASTI student and was president of APTIC	
Awono	Jean-Claude	Editions Ifrikiya and Poet	Contacted but not interviewed
Che Suh	Joseph	Director of ASTI and Professor of Translation Studies, Terminology and Comparative Stylistics at the University of Buea	
Kalbé-Yamo	Théophile	Maroua University, Cameroon	
Kor	Buma	Writer and Publisher	
Kwachou	Monique	Cameroonian Writer, and Founder of Better Breed Cameroon.	In contact, not interviewed
Léontine-Lydie	Nlomngoi	President of APTIC	
Louisa	Lum	Writer based in Douala	
Mbue	Imbolo	Award-winning Writer	
Mohamadou	Aliou	INALCO	
Muna	Ama Tutu	Member of National Commission on the Promotion of Bilingualism and Multiculturalism in Cameroon	Contacted not interviewed
Ndeffo Tene	Alexandre	Associate Professor of Translation, Advanced School of Translators and Interpreters (ASTI)	Contacted not interviewed
Nkiacha	Atemnkeng	Writer - part of the Limbe-Lagos Exchange, shortlisted for the Bakwa Short Story Prize.	
Oumarou	Mal Mazou	Senior Translator at the Cameroon National Assembly	Contacted but not interviewed
Raoul	Ndjemeli	Young Writer who knows the Francophone literary ecosystem	
Shook	David	Co-Founder of Phoneme Media in LA which publishes international literature translated into English and has published African writers.	

SURNAME	NAME	ROLE	FURTHER INFO
Tabapsi	Parfait	Cultural Journalist and President of Cameroon Art Critics (CAMAC)	
Tamby	Vydia	Editor at Vives Voix, Senegal which translates literature	
Tande	Dibussi	(Writer/Activist based in US, knowledgeable about the literary and political ecosystem in Cameroon. One of Cameroon's foremost bloggers)	Contacted but not interviewed
Thierry	Raphael	Scholar well-versed in publishing eco-system and Cameroonian writers	

Additional list of Cameroonian students interested in translation at the Higher Teacher Training College (ENS)

Nzie Njoya, Marthe
 Chesseuh, Pamela
 Abeng Engoulou, Nelly
 Mayi, Michèle Claudia
 Bainambi Semde, Appolinaire
 Ndatchia Ngande, Ralph
 Lienou Choupd, Cynthia

Yabessouck Mezing, Louis
 Andu, Thomas
 Amougou D'Obama, Sylvestre
 Zo'obo Nkou, Angela
 Andoseh, Nevic
 Nsana Si, Pauline Carelle
 Ngo Beeh, Reine

USEFUL WEBLINKS

Key Universities

NAME	LOCATION	WEBSITE
ENS Yaoundé	Yaoundé, Cameroon	www.ens.cm
Université Alasanne Ouattara	Bouaké, Côte d'Ivoire	www.univ-ao.edu.ci
Université Cheikh Anta Diop	Dakar, Senegal	www.ucad.sn
University of Buea	Buea, Cameroon	www.ubuea.cm
Université de Douala	Douala, Cameroon	www.univ-douala.com
University of Yaounde I	Yaoundé, Cameroon	www.uy1.uninet.cm
Université Félix Houphouët-Boigny	Abidjan, Côte d'Ivoire	www.univ-fhb.edu.ci
Université Gaston Berger	Saint Louis, Senegal	www.ugb.sn

Major Bookshops

NAME	LOCATION	WEBSITE
Arte/Lettres	Abidjan, Côte d'Ivoire	www.facebook.com/ Artelettres-773306502785845
Aux 4 Vents	Dakar, Senegal	http://librairie4vents.com
Clairafrique	Dakar, Senegal	http://clairafrique.com/fr
Éditions Clé	Yaoundé, Cameroon	http://editionsclé.info
FNAC	Saint Louis, Senegal	www.fnac.com/ia259780/Cote-D-Ivoire
Librairie Carrefour	Abidjan, Côte d'Ivoire	www.librairiecarrefoursiloe.com
Librairie de France	Abidjan, Côte d'Ivoire	www.librairiedefrance.net
Librairie des Peuples Noirs	Yaoundé, Cameroon	www.librairie-peuples-noirs.com
Librairie l'Harmattan Cameroun	Yaoundé, Cameroon	www.harmattan.fr/groupeharmattan/harmattan-etranger.html
Librairie l'Harmattan Sénégal	Dakar, Senegal	http://senegal.harmattan.fr/
Librairie Saint-Paul	Yaoundé, Cameroon	www.facebook.com/Imprimerie-Librairie-Saint-Paul-899251400162100

Translation and Interpreting Schools

NAME	LOCATION	WEBSITE
Advanced School of Translators and Interpreters (ASTI)	Buea, Cameroon	www.asti.ubuea.cm/
Higher Institute of Translation and Interpretation (ISTIC)	Yaoundé, Cameroon	www.isti-cameroon.org/index.php/en/
Linguaspirit International School	Dakar, Senegal	www.linguaspirit-international.com
Pan-African Masters Consortium in Interpretation and Translation (PAMCIT)	Pan-Africa	https://languagecareers.un.org/dgacm/Langs.nsf/page.xsp?key=Outreach-PAMCIT

Publishers

NAME	LOCATION	WEBSITE
Afredit	Yaoundé, Cameroon	www.afredit.com
Alpha Books	Senegal	www.chezalphabks.com
Amalion Publishing	Dakar, Senegal	www.amalion.net/en
ANUCAM Educational Books	Buea, Cameroon	http://anucambooks.com/about-us.html
ARED - Associates in Research and Education for Development	Senegal	http://ared@ared-edu.org
Assata Ediciones	Abidjan, Côte d'Ivoire	www.assata.es
Bakwa Books	Yaoundé, Cameroon	www.facebook.com/BakwaBooks
Baobab Edition	Dakar, Senegal	baobabafrique.com
BLD Editions	Dakar, Senegal	www.bldsn.org
Centre de Publications Évangéliques	Abidjan, Côte d'Ivoire	www.editionscepe.com/web/index.html
Les classiques Ivoiriens	Abidjan, Côte d'Ivoire	http://classiquesivoiriens.com
Cosmos Educational Press	Limbe, Cameroon	https://cosmos.cm
Diasporas Noires	Dakar, Senegal	https://diasporas-noires.com
Éditions Aquilas	Abidjan, Côte d'Ivoire	www.facebook.com/aquilas.editions
Éditions Bak	Yaoundé, Cameroon	www.facebook.com/BakEditions
Editions Céytu	Dakar, Senegal	www.ceytu.fr
Éditions Clé	Yaoundé, Cameroon	https://editionsacle.com
Éditions Éburnie	Abidjan, Côte d'Ivoire	www.editionseburnie.com
Éditions FABS	Abidjan, Côte d'Ivoire	www.editionsfabs.com
Editions Feu de Brousse	Dakar, Senegal	www.facebook.com/Edition-feu-de-brousse-MAPI-342108292535984
Éditions Ifrikiya	Yaoundé, Cameroon	www.facebook.com/editionsifrikiya2
Editions Jimsaan	Dakar, Senegal	www.facebook.com/Editions-Jimsaan-257846464392099
Éditions Mengue	Yaoundé, Cameroon	www.editionsmengue.com
Editions Papyrus Afrique	Dakar, Senegal	www.facebook.com/Editions-Papyrus-Afrique-450762955083974
Éditions Proximité	Yaoundé, Cameroon	www.editionsproximite.cm
Falia Editions Enfance	Dakar, Senegal	http://faliaenfance.e-monsite.com/pages/falia-editions-enfance.html
JD Éditions	Abidjan, Côte d'Ivoire	www.jdeditions.com
L'Harmattan Cameroun	Yaoundé, Cameroon	www.editions-harmattan.fr/index.asp?navig=catalogue&obj=collection&no=652

NAME	LOCATION	WEBSITE
L'Harmattan Côte d'Ivoire	Abidjan, Côte d'Ivoire	www.editions-harmattan.fr/index.asp?navig=catalogue&obj=collection&no=682
L'Harmattan Sénégal	Dakar, Senegal	http://senegal.harmattan.fr
Langaa, Voicing African voices	US Publisher with presence in Cameroon	www.langaa-rpcig.net
Les Editions Kalaama	Dakar, Senegal	www.facebook.com/Editions-Kalaama-219517944761880
Les Éditions Livre Sud (EDILIS)	Abidjan, Côte d'Ivoire	www.edilis.org
Les Nouvelles Editions Africaines du Sénégal (NEAS)	Dakar, Senegal	www.facebook.com/Nouvelles-Editions-Africaines-Du-Senegal-179072538929800
NEAS	Dakar, Senegal	www.facebook.com/Nouvelles-Editions-Africaines-Du-Senegal-179072538929800
NEI CEDA	Abidjan, Côte d'Ivoire	www.nei-ceda.com/en
Per Ankh	Popenguine, Senegal	www.perankhbooks.com
Presses Universitaires d'Afrique	Yaoundé, Cameroon	www.aes-pua.com
Sarena	Dakar, Senegal	www.sarena.com
Vallesse Éditions	Abidjan, Côte d'Ivoire	www.vallesse.ci

Other

NAME	LOCATION	WEBSITE
Abidjan Lit	Abidjan, Côte d'Ivoire	www.abidjanlit.com/
Africavenir	Cameroon	www.africavenir.org/about-us.html
Anglophone Cameroon Writers Association	Cameroon	www.acwa-cmr.org
APTIC Translators' Association	Yaoundé, Cameroon	http://aptic.info/en
ASSEDI (Association des Editeurs de Côte d'Ivoire)	Abidjan, Côte d'Ivoire	www.facebook.com/Assedi-491014711088249
Association Sénégalaise des Éditeurs	Dakar, Senegal	www.as-editeurs.org
ASTRA Translators' Association	Senegal	https://fr-fr.facebook.com/ASTRA.TRAD
Bakwa Magazine	Cameroon	https://bakwamagazine.com

NAME	LOCATION	WEBSITE
CESAG (Centre Africain d'Études Supérieures en Gestion)	Dakar, Senegal	www.cesag.sn
CODESRIA (Social Science Research)	Dakar, Senegal	www.codesria.org
Fondation Genoo (Young Writer Award)	Cameroon	http://chateaunews.com/wp-content/uploads/2017/09/writing-young-camerounian-award-2017.pdf
Livresque	Abidjan, Côte d'Ivoire	www.facebook.com/livresqueal
National Commission for the Promotion of Bilingualism and Multiculturalism in Cameroon	Yaoundé, Cameroon	www.ncpbm.cm/en
NEMLA (New Media and Literary Initiatives in Africa)	Africa general	https://nemlia.org
New Media and Literary Initiatives in Africa (NEMLIA)	Indiana University, US	https://nemlia.org
Prix Kadima (literary prize)	OIF-funded	www.francophonie.org/Prix-Kadima-des-langues-africaines.html
SIL Cameroon	Cameroon	www.silcam.org
SIL Côte d'Ivoire	Côte d'Ivoire	www.sil.org/language/kfo
SIL Senegal	Senegal	http://silsenegal.org/en/SIL-Senegal
Storymoja	Kenya	http://storymojafrica.co.ke
The Fondation Genoo (runs writing prize)	Cameroon	http://chateaunews.com/wp-content/uploads/2017/09/writing-young-camerounian-award-2017.pdf
TrustAfrica	Dakar, Senegal	www.trustafrica.org

CONSENT FORM

Departments of French / English
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CONSENT FORM

Arts Management and Literary Activism (AMLA) feasibility study and scoping exercise for literary translation and creative writing training provision in sub-Saharan Africa

Brief Project Outline:

This project involves research into creative writing and literary translation training/mentorship based on the African continent (Botswana, Cameroon, Ivory Coast, Kenya, Senegal, Uganda, South Africa, Zimbabwe). The project, which runs from February to July 2018, is based at the University of Bristol (UK). It emerges from the Arts Management and Literary Activism (AMLA) project, run since 2016 in collaboration with Writivism Festival (Uganda), Kampala-based African Centre for Cultural Excellence, the University of Bristol (UK) and University of Exeter (UK). The project is employing three research associates (Georgina Collins Doseline Kiguru, TJ Dema) to map existing training provision and carry out interviews with creative practitioners (translators, writers, publishers, academics, literary activists) in the designated regions. They will prepare reports based on their findings which will then be shared among the project partners and made public via the AMLA website in July 2018. These findings are designed to encourage and facilitate further support for literary infrastructure based on the African continent, in line with AMLA's central aim. We will share copies of the report electronically with all interviewees.

Participation in this research is voluntary and you can withdraw at any time without giving a reason. You will be interviewed by one of the project's Research Associates about your work in creative writing / literary translation and your views on training and mentorship for those crafts. The interview will be recorded using a voice recorder and the audio files will then be stored on a private Dropbox folder, along with a brief summary of key findings from the interview. Excerpts from some interviews may be used in the final project report, and by signing below you give consent for your words to be quoted in that report. The research may inform further research in the future, but for any further use of the interview (e.g. in blog posts or podcasts) which includes details of your identity, your consent will be requested (please write your email/contact details below for this purpose; this data will *not* be made public). The primary data from the project will be stored on the University of Bristol data repository for minimum of 25 years, but will not be made public at any point.

	YES	NO
HAVE YOU:		
• been given information explaining the study?	<input type="checkbox"/>	<input type="checkbox"/>
• had an opportunity to ask questions and discuss this study?	<input type="checkbox"/>	<input type="checkbox"/>
• received satisfactory answers to all questions you asked?	<input type="checkbox"/>	<input type="checkbox"/>
• received enough information about the study for you to make a decision about your participation?	<input type="checkbox"/>	<input type="checkbox"/>
DO YOU UNDERSTAND:		
That you are free to withdraw from the study and free to withdraw your data prior to final consent		
• at any time?	<input type="checkbox"/>	<input type="checkbox"/>
• without having to give a reason for withdrawing?	<input type="checkbox"/>	<input type="checkbox"/>

I hereby fully and freely consent to my participation in this study

Participant's signature: _____ Date: _____

Name in BLOCK Letters: _____

Email address/contact details: _____

INTERVIEW TEMPLATE

1. LITERARY TRANSLATION IN SENEGAL

- a. How do literary translators learn their craft in Senegal?
- b. How well does literary translation pay?
- c. What funding is available for literary translation in Senegal?
- d. How do literary translators balance their creative work with other work (translation or other)?
- e. What do people want from a literary translation course?

2. LITERARY TRANSLATION TRAINING INITIATIVES

- a. Are you aware of any current literary translation training initiatives in Senegal?
 - University programmes?
 - Colleges/Schools?
 - Institutes/Associations?
 - Online training?
- b. How about informal initiatives?
 - Mentoring?
- c. How well-known/promoted/respected/successful are these in your opinion?
- d. What could be done to improve them?
- e. How are these funded?

3. LITERARY TRANSLATION PUBLISHING INITIATIVES

- a. Are you aware of any existing publications in Senegal that publish literary translations? What are they called?
- b. Are they focused on translations only or partly? Please explain.
- c. How well-known are these?
- d. How widely-read? What is the audience? Is it academic or more general?
- e. Are they advertised/promoted in any way? How?
- f. How are they funded?

4. LITERARY TRANSLATION PRIZES

- a. What kind of prizes or awards exist for translation in Senegal?
- b. Are these monetary prizes or purely recognition?
- c. Are they given for specific types of literary translation eg poetry/prose/children's lit?
- d. How prominent/well-respected are they?
- e. How could they be improved?
- f. What is missing in terms of awards for translation?

5. PROMOTIONAL WORK AROUND LITERARY TRANSLATION

- a. How well is literary translation promoted in Senegal?
- b. What kind of promotion currently exists?
- c. How could we give more visibility to literary translation?

6. BUILDING NETWORK OF LOCAL STAKEHOLDERS

- a. Are you aware of other individuals who may be interested in supporting and promoting literary translation in Africa?
- b. How about organisations?
 - HE institutions
 - Publishers
 - Civic organisations
 - Independent initiatives
 - Private initiatives

7. RUNNING A LITERARY TRANSLATION WORKSHOP

- a. What kind of demand exists for literary translation training in Senegal?
- b. If there were to be a new workshop for literary translators, what would you expect from it?
- c. Who would you choose to contribute to a workshop on literary translation, in terms of experts?
- d. Who would it be best to target in terms of attendees?
- e. What kind of funding might be available locally?
- f. What kind of activities would it be useful to run?
- g. How long would such a course be?
- h. Whereabouts would you suggest we ran a workshop?
- i. Who should host the workshop?
- j. Who should be a keynote speaker?
- k. Which languages would it be good to include? How practical would this be?
- l. How about.... (gauge response to our workshop ideas - run through these)
- m. How could something like this be funded?
- n. Would it work to combine literary translation training and creative writing training at the same event?
- o. How would you make a literary translation workshop locally sustainable in the long-term?

MODEL SUMMER SCHOOLS AND WRITING PROGRAMMES

The information below on the Writers' Centre Norwich, including its International Literary Translation & Creative Writing Summer School, and the Translate at City summer school, has been taken from online sources, including the schools' respective websites.

I. Writers' Centre Norwich writing programme and translation summer school

Overview

The WCN international writing and translation programme offers a comprehensive range of activities to encourage the translation and promotion of international writing, giving UK readers and audiences access to new and diverse voices, stories and ideas from around the world.

The programme encompasses professional development for literary translators, publication projects, promotion, residencies, literary exchange and education projects. We can offer any part of the WCN programme as a standalone project, or work with partners to devise a longer-term programme with a range of elements.

1. Professional development for translators

The first barrier to promoting contemporary international writing is often the shortage of experienced literary translators in that language combination. We address this with an emphasis on building a network of new and emerging translators, offering them ongoing professional development and helping them build contacts with the industry.

a) International Literary Translation and Creative Writing Summer School

We can run language-specific workshops at the BCLT and WCN International Literary Translation and Creative Writing Summer School, which takes place at the University of East Anglia in Norwich every July.

There are three main options for workshops, depending on the level of the participants:

Consensus translation workshops; the group works together to translate an extract from a novel or a short story, or poetry, led by an experienced workshop leader, with the author present.

An advanced workshop, working on a more difficult text, with additional exercises.

Consensus editing. Participants send in extracts in advance, which the participants edit during the workshop, under the guidance of an experienced English-language editor.

We also offer multilingual workshops in poetry and prose, which are open to translators working from any language into English.

Alongside the literary translation workshops, participants benefit from creative writing workshops and plenary sessions focusing on a range of subjects relevant to translation and publishing.

b) International summer schools

We also run summer school-style workshops in other countries, with local partners, tailored to the needs of the literary translation community.

These have taken place in China (2008, 2009 and 2014), Egypt (2010), Australia (2011, 2012 and 2013), Qatar (2012 and 2013), Indonesia (2012 and 2013), India (2013 and 2016), Japan (2013 to 2016), Pakistan (2014), Singapore (2014, 2015 and 2016), Brazil (2014), Bangladesh (2014), Germany (2016) and Mexico (2016).

The summer schools can be designed for different language combinations, and cover a range of genres, from literary fiction to theatre translation. They can be for beginners, using consensus translation, or for more experienced translators, with a focus on editing. We can also programme plenary sessions, according to local needs.

c) Seminars

We can run short bespoke literary translation seminars in the UK, focusing on translation from particular languages or groups such as the Nordic languages. These are designed in collaboration with the partners.

d) Masterclasses

We can offer masterclasses in the UK and internationally, possibly linked to other festivals and events, providing ongoing training opportunities for a wider network of translators. There are a range of options: variant translations; workshopping translated texts as though they were English originals; editing workshops.

We can also offer creative writing workshops aimed at both literary translators and creative writers. These workshops encourage creativity and open up ways of exploring texts that are challenging to translate. They help translators develop their own writing skills and give them greater confidence in their literary ability, which will improve their translations.

e) Translators' Lab

We have developed a virtual learning environment for online literary translation workshops and courses. Ideal for courses targeting participants based in a range of countries, the space is designed to allow critiquing of translations by the workshop leaders and other participants, as well as networking and discussion between all involved.

We can design courses according to the specific needs of the partners, in a number of language combinations. They can be online only courses, or they may form part of a wider exchange, leading up to a face-to-face event.

f) Emerging Translator Mentorships

This programme aims to develop successive new cohorts of literary translators into English, particularly for languages whose literature is currently under-represented in English translation.

During the mentorship, a literary translator who has published no more than one full-length work of translation is paired with an experienced translation professional for a six month period, working with them on practical literary translation projects and developing their craft. The mentor acts as an advisor on aspects of life as a professional literary translator, such as time management, meeting deadlines, managing finances and understanding contracts, and as an advocate for the mentee with publishers in search of literary translators.

g) Networking

An important element of the WCN translation programme is to introduce translators to editors and publishers, helping them understand the translation publishing industry. Close contact between publishers and translators facilitates the publication element of the WCN translation programme.

The networking opportunity is either an element of an event, or can be a separate event in itself. We invite agents, editors and publishing houses with a strong track record of publishing literature in translation to our summer schools, masterclasses and seminars.

We co-organise networking events and panel discussions with publishers and translators in the Literary Translation Centre at London Book Fair. These events are filmed and made available on the London Book Fair website.

2. Publication projects

The next phase of the WCN translation programme focuses on developing partnerships to publish contemporary international writing in English translation, working primarily with our network of emerging translators.

We work with a range of publishers, from online magazines such as Words without Borders to independent print publishers. Our support has included offering grants towards publication, linking publishers with specialist editors, facilitating contact with experienced and emerging literary translators, and liaising over promotion.

WCN is one of the partners in the UEA Publishing Project and its international writing imprint Strangers' Press. We supported publication of the Keshiki series of Japanese chapbooks with Strangers' Press, and are discussing other future series.

3. Promotion of contemporary international writing

The third phase of the WCN translation programme is the promotion of contemporary international writing to UK audiences. We facilitate the participation by international writers and translators in WCN's Worlds literary festival and the Norfolk and Norwich Festival, as well as in other festivals and events, working with national and international partners.

We can showcase new writing and translations on the WCN website, and offer podcasting and live streaming of events. We are also developing a series of podcasts focusing on different aspects of international writing and translation.

4. Residencies

Writers' Centre Norwich has a programme of bespoke residencies for international writers and literary translators. Each residency is designed with our partners, to meet the needs of the writers and translators taking part. Most of our residencies take place in Norwich and last from one month to three months. The residencies are open to literary translators working from any language into English. We usually ask that they demonstrate some track record of publication.

We are keen to develop an exchange programme with other residency hosts around the world, for both writers and translators. We also work in partnership with other residency organisations in the UK to set up specific residency projects such as the Translation Week at Cove Park in Scotland.

5. Literary exchange

WCN has experience in designing long-term literary exchange programmes that combine a number of the elements outlined above. Such a programme would be designed with our international partners.

One example is Writing Places, an ambitious creative writing and literary translation-led project that explores the connections between writing and place in Kolkata and Norwich. The project runs for 18 months and comprises a mix of writers' exchanges between India and the UK, commissions, literary translation workshops and mentoring, festival events and public discussions. We plan two publications, a chapbook with the UEA Publishing Project and a Writing Places anthology with an international publisher.

6. Education

We are interested in the creation of teaching materials relating to international writing and translation. WCN is developing a resource pack for young writers using interviews and writing prompts with visiting international writers and translators.

We may be able to work with the Words Without Borders Campus to produce a unit focusing on a particular country or language, promoting these stories and poetry to educators and students, alongside contextual and teaching materials.

As well as offering professional skill development opportunities to emerging translators, we are keen to support experienced literary translators interested in teaching and mentoring through seminars and events discussing good practice and innovative methodologies from the UK and around the world.

WCN International Literary Translation & Creative Writing Summer School 22 - 28 July 2018

Delivered by the British Centre for Literary Translation in partnership with Writers' Centre Norwich

www.bclt.org.uk/summer-school

The Summer School brings together writers and translators for an intensive, one-week, residential programme of hands-on translation and creative writing practice.

For most language-specific workshops, groups work on a collaborative translation with the author in residence and workshop leader.

For translators working from any other languages there are two multilingual workshops, one for poetry and one for prose. These are designed for translators working from any language into English.

All workshops are designed to encourage collaboration and peer learning in a small group setting.

During the week, the workshops are complemented by creative writing workshops and plenary sessions.

Find out more about the 2018 programme, including which languages we will be focusing on.

The Summer School this year is kindly supported by Arts Council England, Estonian Literature Centre, Latvian Literature, Literature Translation Institute of Korea and the Lithuanian Culture Institute.

Deadline for applications is Sunday 15th April 2018. Apply now!

2017 Programme sample

					14:00 onwards	18:00-19:00	19:00	
Sunday 23rd July					<i>Residential participants check into rooms. Optional campus tour at 5pm for ALL participants (Meet outside The Campus Kitchen in the Square)</i>	<i>Registration and Welcome Drinks for all participants (Vista)</i>	<i>Dinner for all participants (Vista)</i>	
	09:30-10:30	10.30 - 11.00	11:00-13:00	13:00-14:00	14:00-15:00	15:00-15:30	15:30-17:00	19:00-21:00
Monday 24th July (Enterprise Centre)	Opening Session, including Meet the Authors, Readings and Q&A The Enterprise Centre (TEC) Lecture Theatre	Refreshments TEC Foyer	Literary translation workshops: German – TEC 0.07 Korean – TEC 1.02 Lithuanian – TEC 0.02 Bengali – TEC 0.03 Spanish-E - TEC 0.06 E-Spanish - TEC 0.04 Poetry – TEC 0.05 Prose – TEC 1.05	Lunch TEC Foyer	Literary translation workshops: German – TEC 0.07 Korean – TEC 1.02 Lithuanian – TEC 0.02 Bengali – TEC 0.03 Spanish-E - TEC 0.06 E-Spanish - TEC 0.04 Poetry – TEC 0.05 Prose – TEC 1.05	Refreshments TEC Foyer	Literary translation workshops: German – TEC 0.07 Korean – TEC 1.02 Lithuanian – TEC 0.02 Bengali – TEC 0.03 Spanish-E - TEC 0.06 E-Spanish - TEC 0.04 Poetry – TEC 0.05 Prose – TEC 1.05	Dinner (residential participants only) Vista
	09:30-10:45	10.45 - 11.00		13:00-14:00	14:00-15:00	15:00-15:30	15:30-17:00	19:00-21:00
Tuesday 25th July (Enterprise Centre)	Creative Writing tutors to do readings of their work in the Lecture theatre followed by – 3 groups: Group One (Sarah Bower) - TEC 0.07 Group Two (Iain Robinson) - TEC Lecture Theatre Group Three (Andrea Holland) - TEC 1.06	Refreshments TEC Foyer	Literary translation workshops As above	Lunch TEC Foyer	Plenary session 1 – Pitching to publishers - The Starling Bureau TEC Lecture Theatre	Refreshments TEC Foyer	Literary translation workshops As above	Dinner (residential participants only) Vista
	09:30-10:30	10.30 - 11.00	11:00-13:00	13:00-14:00	14:00-15:00	15:00-21:00		
Wednesday 26th July (Enterprise Centre)	Creative Writing – 3 groups: Group One (Sarah Bower) - TEC 0.07 Group Two (Iain Robinson) - TEC Lecture Theatre Group Three (Andrea Holland) - TEC 1.06	Refreshments TEC Foyer	Literary translation workshops As above	Lunch & book launch TEC Foyer	Plenary session 2 – Cultural Memory Project TEC Lecture Theatre	Free afternoon & evening (no dinner provided)		
	09:30-10:30	10.30 - 11.00	11:00-13:00	13:00-13:45	13:45-15:15	15:15-15:45	15:45-17:15	19:00-21:00
Thursday 27th July (Enterprise Centre)	Creative Writing – 3 groups: Group One (Sarah Bower) - TEC 0.07 Group Two (Iain Robinson) - TEC Lecture Theatre Group Three (Andrea Holland) - TEC 1.06	Refreshments TEC Foyer	Literary translation workshops As above	Lunch TEC Foyer	Plenary session 3 – Publishing Panel - Pushkin Press, Granta and Portobello Books and Strangers' Press TEC Lecture Theatre	Refreshments TEC Foyer	Literary translation workshops As above	BBQ (residential participants only) The Square
	09:30-10:30	10.30 - 11.00	11:00-13:00	13:00-14:00	14:00-18:00		18:00-19:00	19:00-22:30
Friday 28th July (Enterprise Centre and Norwich Cathedral)	Literary translation workshops As above	Refreshments TEC Foyer	Literary translation workshops As above	Lunch TEC Foyer	Transport to Norwich Cathedral - Leave Enterprise Centre 2pm Presentations and Refreshments Weston Room, Norwich Cathedral	Drinks Reception in the Cathedral Cloisters	Farewell dinner for all participants Refectory, Norwich Cathedral	
Saturday 29th July	Departures for residential participants (check out 10:00) Please hand your key in at the Security Lodge by 10am.							

II. Translate at City Summer School

May 3, 2017

Translate at City is the fourth literary translation summer school to be held at City, University of London. Organised in conjunction with the Translators Association of the Society of Authors, it offers the opportunity to translate texts across the literary genres into English, working with leading professional translators. Groups will be limited to a maximum of 15 students to allow for individual attention, and places will be allocated on a strictly "first come, first served" basis.

Mornings will be spent working on a piece of fiction on a continuous basis and the afternoons will be dedicated to translating short pieces in a variety of genres. There will be plenty of opportunities for networking with publishers, City staff and one another, particularly at our lunchtime and evening events, which include:

A French Translation Slam, with **Ros Schwarz** and **Frank Wynne**, chaired by **Professor Amanda Hopkinson**.

A Keynote Lecture, *Who Dares Wins*, by **Professor Gabriel Josipovici**

Author and translator **Daniel Hahn** speaking on *Translation and Children's Books*

Buffet supper at a local gastro pub sponsored by the European Commission following a talk from **Paul Kaye**, Language Officer at Europe House, London

The launch of a literary translation competition, open to all participants, sponsored by prize-winning **Comma Press**

Short lunchtime talks on topics related to developing your skills and getting published as a literary translator.

Cost

The cost of £520 includes a full programme of tuition; lunchtime and evening, events (see above); entry to a literary translation competition; morning and afternoon refreshments and a light lunch. Accommodation is however not included; please refer to the Accommodation page for details of suitable, reasonably priced accommodation near the City.

Course Information

Start Date	Start Time	Duration	Cost	Course Code	Apply
Monday 26 June 2017	9:30am	5 days	£520	TranslateCity	Apply Now

Tutor Info

Arabic - Ruth Ahmedzai Kemp

Chinese - Nicky Harman

French - Trista Selous and Frank Wynne

German - Shaun Whiteside

Italian - Howard Curtis

Japanese - Angus Turvill

Polish - Antonia Lloyd-Jones

Portuguese - Daniel Hahn

Russian - Robert Chandler

Spanish - Peter Bush

Swedish - Kevin Halliwell

View detailed biographies of the tutors of Translate in the City.

Eligibility

There are no formal entry requirements to take part in the course: but all workshops translate into English, therefore it is essential that all applicants **must have English at native speaker level**.

Special Requirements

City buildings are wheelchair accessible from certain entrances only. Please advise the course co-ordinator if you require further information regarding access and mobility.

All meals are served with vegetarian options. Vegan, gluten free, and other dietary combinations available on request.

The organisers reserve the right to cancel a workshop that does not recruit to the required minimum number of participants. Any applicants for these groups will be notified with a minimum of six weeks' notice.

III. European School of Literary Translation

ESLT Summer School 2018

“Training the Teacher of Literary Translation”

Link Campus University, Rome | 11-14 September 2018

Programme

The second annual ESLT Summer School will bring together 20 translators and educators from across Europe who are passionate about teaching literary translation. The three-day programme will include a mixture of keynote lectures, panel discussions, seminars and workshops. Topics include “Didactics of Literary Translation” and “Literary Translation and the Digital”. Confirmed faculty include Lawrence Venuti (Temple University, Philadelphia).

Costs

On confirmation of acceptance, a registration fee of €350,00 will be payable to ESLT to cover all tuition. Participants are expected to cover their own travel, accommodation and subsistence costs.

Eligibility

The Summer School aims to bring together literary translators (at any stage in their career) who are keen to develop their teaching skills and find out about innovations in the field. Applications from outside Europe are welcome. Participants must be aged 18 or over.

Application Procedure

Applicants should submit the following two documents (in English):

1. A letter of motivation, including an indication of the role and strategic impact of participation in the ESLT Summer School in your career planning;
2. A full CV, including contact details and a record of translation practice.

Applications should be submitted by e-mail to eslt@fusp.it.

About the Venue

Link Campus University is a private university founded in 1999 in the heart of Rome. For further details, see: <http://linkinternational.eu/>.

About ESLT

Founded in 2017, the European School of Literary Translation is organised by four partners: British Centre for Literary Translation, Centre of Expertise for Literary Translation (Flanders / Netherlands), University of Rome Link Campus and Fondazione Unicampus San Pellegrino, Italy. ESLT implements the PETRA-E Framework for the Education and Training of Literary Translators (www.petra-education.eu).

Participants' Feedback from 2017

“I’ve benefited a lot from the experiences of my colleagues as well as the lecturers and mentors, and I’ve also found answers and solutions to many of the issues I had with teaching literary translation.” “A brilliant integration of theory and practice”; “thought-provoking, insightful”. “I left with a lot of new ideas, coming from my colleagues and from myself as well after their inspiration”.



The research that forms the basis of this report was provided by the University of Bristol under the Global Challenges Research Fund.

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Design by Chouette Design.

First published in Bristol, United Kingdom, 2019.

ISBN: 978-1-5272-3995-1