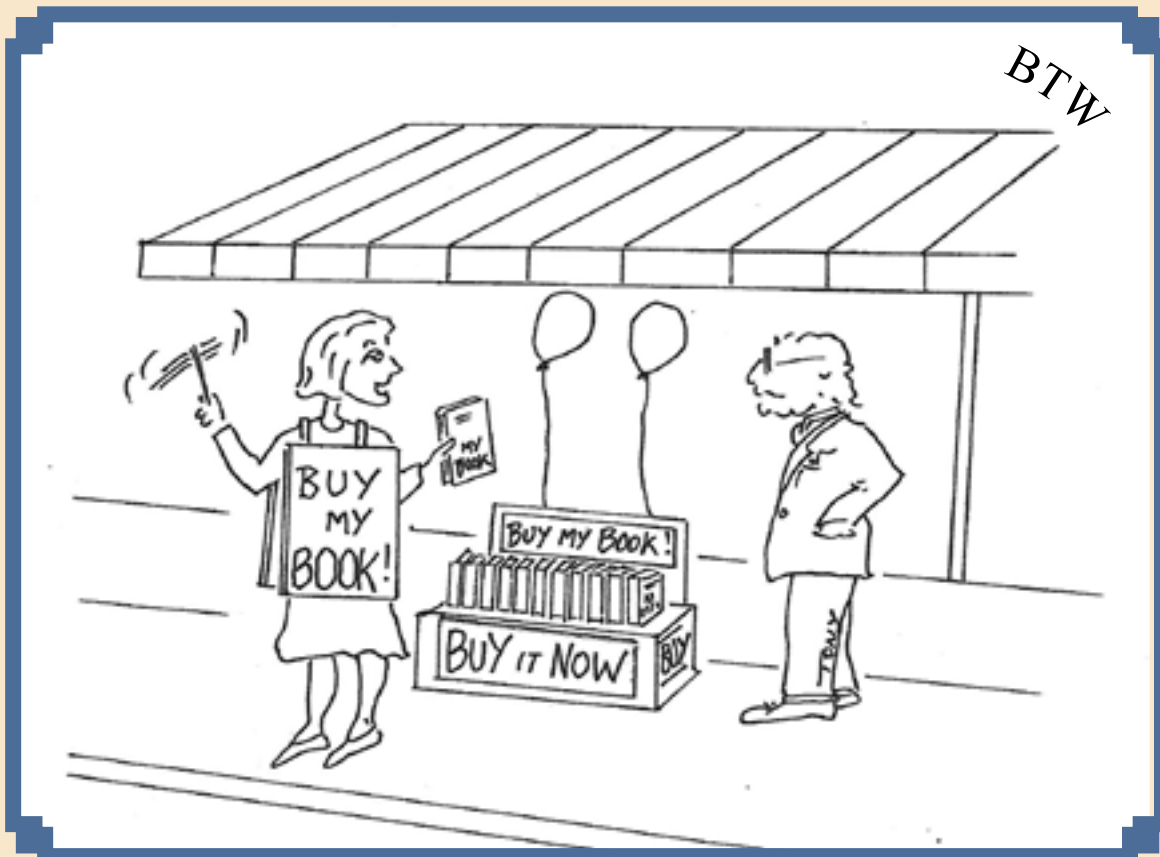


A QUARTERLY PUBLICATION
OF THE ATA'S LITERARY DIVISION

NO. 64

SUMMER 2015

CHANGING ROLES IN THE AGE OF SELF-PUBLISHING



“Self-publishers have to be self-promoters too, right?”

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BTW Cartoons by Tony Beckwith

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FROM THE EDITORS



Michele Aynesworth
Editor-in-Chief



Tony Beckwith
Associate Editor



Patrick Saari
Chief Copyeditor

In the new age of self-publishing, authors, their translators, editors, and publishers are all struggling to define their roles. This issue of *Source* explores these changing roles from the point of view of an author (Erus Ludus, aka Adriana Dall' Armellina), three translators (Rafa Lombardino, Sharon Heller, Tony Beckwith), and an editor, our own Patrick Saari.

Rafa Lombardino, a seasoned presenter and trainer on the topic, gives specific advice on self-publishing. Sharon and Adriana talk about their experience working together on a self-published and self-promoted book, complete with a link to the trailer. Patrick Saari asks: Is editing a dirty word or does it require a new "ballistic" approach?

In his "By the Way" column, Tony Beckwith starts with an amazing coincidence to take us with him as he muses on the ways in which "self-published translators will have to reinvent themselves."

LD Administrator Mercedes Guhl's Letter from the Administrator speaks of the struggle to increase copyright protection for literary translators as well as steps that the Literary Division has taken to join in that effort. Mercedes also shares plans for the next Annual Conference in Miami, including acceptance of the LD's candidate for Distinguished Speaker.

For the Fall and future issues:

For the Fall, in celebration of the 400th anniversary of publication of *Don Quixote Part 2* in 1615, we invite contributions about Cervantes and the *Quixote*, as well as books purported to be translations or using translation as a metaphor.

In 2016, as we mark the 400th anniversary of the death of both **Miguel de Cervantes** (April 22, 1616) and **William Shakespeare** (April 23, 1616), we will welcome contributions focusing on these two giants of world literature, the translation of their works, and their importance not only to Spanish and English but also to language itself.

ABOUT THE EDITORS

Michele Aynesworth specializes in translating Argentine and French authors. E-mail: michele@mckayaynesworth.com.

Tony Beckwith, a native of South America's Southern Cone, resides in Austin, where he works as a writer, translator, poet, and cartoonist. E-mail: tony@tonybeckwith.com.

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Special thanks to **Jamie Padula** for proofreading and to Literary Division Administrators **Mercedes Guhl** and **Josefina Iannello** for their support.

For upcoming issues:

This year and next, *Source* is commemorating the 400th anniversary of the death of both **Miguel de Cervantes** (April 22, 1616) and **William Shakespeare** (April 23, 1616).

We welcome essays, articles, memoirs, and thoughts on these two giants of world literature, the translation of their works, and their importance not only to Spanish and English but also to language itself.

In the same spirit we invite translators to write about books purported to be translations or using translation as a metaphor.

SUBMISSION GUIDELINES

As the journal of the ATA's Literary Division, Source is both a forum for the discussion of literary translation and a vehicle for LD members and guest contributors to publish their work. Novice translators, as well as those with more experience, are encouraged to submit translations of poetry and prose together with their meditations on the process. We are also constantly on the lookout for submissions from Asia, Africa, and all other less frequently represented cultures.

Submit articles up to 1600 words, Word or text file, single-spaced. Palatino Linotype size 14 with indented paragraphs (1 tab), no line breaks between paragraphs and no word breaks. Unjustified righthand margin. Endnotes please, not footnotes.

Please include a brief, factual bio and photograph. Links and illustrations, etc., are encouraged. Submissions may be edited.

Submissions go to michele@mckayaynesworth.com
Submissions deadline for the Fall issue: August 21.

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LETTER FROM THE LD ADMINISTRATOR

Dear LD members, People from outside the field of literary translation often overlook the fact that our work is intrinsically linked to the book industry. It is inevitable that any change in it affects us. Reports and studies on the situation of translators in the book industry tell us about changes and trends. Some of them are welcome whereas others call for action.

One of the latter is the protection of translators' copyright. A group of fellow translators has been working hard to promote copyright protection and awareness among translators after the February 2015 publication of "Copyright 'Rustling' in English-Language Translation" by Wendell Ricketts, a report that highlights how some publishers systematically "rustled"

copyrights from translators throughout 2014. (See <http://bit.ly/1bp9PBD>.) An article authored by Anne Milano Appel, with legal commentary by Erach F. Screwvala, Esq., "Skirting the Juniper Brambles: A Translator Narrowly Misses Getting Trapped in the Copyright Thicket," on the topic of translators' copyright appeared in the April issue of *The ATA Chronicle*, explaining how translators can get trapped in negotiations with a publisher and easily stripped of their copyright.

In our LD webpage, we added an important notice regarding copyright: literary translators looking for a model contract for literary projects are advised to turn to the PEN Model Contract instead of the ATA Model Contract, which was drawn up for commercial-technical translations. Also, our listserv and LinkedIn groups have



Mercedes Guhl
LD Administrator

Mercedes Guhl is a freelance English into Spanish translator. She has over twenty years' experience translating for the book industry in Latin America, mainly translating books for young readers and academic research in humanities.



Josefina Iannello
LD Assistant Administrator
Josefina Iannello is a translator from Buenos Aires, Argentina. Her working languages are English, French, and Spanish. She currently lives in Los Angeles, where she focuses mostly on subtitling.

circulated a petition to put a stop to copyright rustling. And over the next few months we plan to provide a webinar on copyright issues for translators.

On the Division's webpage, we have opened a section of interesting blogs focusing on literary translation (<http://bit.ly/1J1ickR>) so that you can browse at leisure and discover translators dealing with all sorts of projects and sharing their experiences.

As for the latest news, we are pleased to announce that our candidate for Division Distinguished Speaker at Miami's conference has been accepted. Esther Allen, translator of Spanish-speaking literary authors such as José Martí, Jorge Luis Borges and Antonio di Benedetto, active member of PEN America Center, and author and editor of several books and reports on translation and the situation of translators in the

book industry, will present her view of the role of translation in this new chapter of relations between the United States and Cuba, and as a result with all of the Americas.

In our next issue we will be providing more details on the literary program for Miami. We are also preparing our mini-guide to literary Miami for those attending the Annual Conference in November. Our goal is to help you explore a hidden side of town and to discover its potential for literary buffs and readers in general.

Enjoy this summer issue of *Source*, and don't forget to visit our webpage: we work hard to fill it with news and resources. And if you want to volunteer for division activities during the year or specifically for the conference, please contact us.

*Sincerely,
Mercedes Guhl*

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mercedesguhl@gmail.com

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Josefina Iannello
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If you live in the Miami area and find the idea appealing, help us plan for ATA's 56th Annual Conference. Also, if you have information about Miami's literary secrets, please contact us to start compiling the mini-literary guide.

TRANSLATORS AND SELF-PUBLISHED AUTHORS: A PARTNERSHIP FOR THE NEW DIGITAL PUBLISHING AGE

AN INTERVIEW WITH RAFA LOMBARDINO



RAFA LOMBARDINO, a translator and journalist from Brazil who lives in California, is the author of **Tools and Technology in Translation — The Profile of Beginning Language Professionals in the Digital Age**. In 2011, she started to join forces with self-published authors to translate their work into Portuguese and English. In addition to acting as content curator at *eWordNews*, a collective blog about translation and literature, she also runs *Word Awareness*, a small network of professional translators established in San Diego, and coordinates **Contemporary Brazilian Short Stories**, a project that promotes Brazilian literature worldwide. Since January 2015, she has been acting as Blog Editor for the ATA's Portuguese Language Division.

On [November 13, 2014](#) and [February 20, 2015](#), Rafaela Lombardino held her first two Proz.com webinars on the subject of self-publishing, a subject she addressed during the past two conferences organized by the American Translators Association (ATA). With about 70 attendees altogether, these webinars focused on what, how, and where you can select the material you'd like to translate and publish all by yourself. They discussed copyright issues, how to put an attractive book cover together, the interactivity provided by ebooks, and how to market the finished product. Other issues that were addressed included the steps to reach out to self-published authors and find a collaboration opportunity to translate their books. They also talked about some specific challenges encountered while working on books, from language-related issues to title choices and touchy subjects.

At the end of the session and afterwards, questions were asked. These questions have been answered at length and compiled below. Further information on this and many other topics is available at eWordNews.com, a collective blog dedicated to literary translations and self-publishing efforts, for which Rafa acts as a Content Curator. For more details about her experiences as a literary translator and trainer, visit her personal website: www.rafalombardino.com

How do you usually approach a new author?

I use the many channels mentioned in the presentation. Basically, I believe translators need to educate themselves about the author's work before initiating contact. This way, you can find out if you're a good fit—that is, if the author writes about things you're interested in, and whether the material has the potential to be successful in the target market, according to market trends you've been observing among readers of the target language.

Do you have any advice for what to say or not to say? Should I just ask very briefly if they would be interested first and then go into details?

I have a cover letter template that I use when I first contact authors for a potential collaboration. I introduce myself, tell them where I found out about their work, and what potential I believe their work has in the target market. From then on, it's all about discussing how we can work together and moving on with the negotiation process.

What is the most common fees/royalties model you negotiate with authors?

It really depends on the agreement you have with the author. Some will release all rights to you, so you keep 100% of royalties. Most of them are more comfortable with a 60-40 or 55-45 percent split. Some will agree to something closer to 70-30 or even 80-20 percent. It's all a matter of analyzing your comfort level and whether the arrangement will be beneficial to you. Keep in mind you can always ask for 2/3 or 1/2 of your regular rate up front, and a less equal royalty split of 80-20 percent.

Based on your experience, is it better to work for a good pay up front, or a low pay plus royalties?

It's always great to be paid up front, or at least set up installments for your clients—in this case, a self-published author—to make payments as you work on the project. That way, you know exactly how much you'll be paid for your efforts, as in the traditional sense of all other translation projects. However, if you decide to use a lower rate + royalties approach, you have to keep in mind that you're "gambling" a bit. What I mean is that you'll most likely not make your desired rate per word or per hour and hope that the book sells several copies and you can collect royalties on your translation. Simply put, some authors make it big; others don't. If you find that rough diamond, your royalties will well exceed what you would otherwise have been paid if you went the conventional way. So, as long as you're aware of the risks, a + royalties option could make more sense.

If you are working for royalties, how do you find out about sales numbers?

You must indicate in your contract that you need a copy of quarterly reports, so you can see how many book units were sold and calculate your share of the royalties according to the rates you've agreed with. Authors have access to this report, which is provided by the publishing platform of their choice, so make sure you're both on the same page and have created a solid collaboration based on mutual trust.

When publishing a translated book to the Kindle market, do you generally publish the translated book through your own Amazon account or through the author's account?

It all depends on the arrangements you have made with the author. In the rare cases when authors release all rights to the translator, you would be responsible for releasing the book to the market. Otherwise, whether the author is paying your full rate or splitting royalties with you, the author will be in charge of that.

What would you suggest to get good book sales? Are there any options besides free promos?

It's all about word of mouth, really. Think about how things work the other way around: Aren't you more likely to buy a product (i.e., a book) if someone you trust recommends it to you? The same is true in this case, whether you translated or wrote the book. Offering a book for free for one weekend, for example, is a good tactic to drive downloads and, consequently, put your book on a more visible place on best-selling lists. You should also encourage readers to leave a review about the book and, in the specific case of Amazon, readers can also suggest genre classifications, which increases the chances that your book will be highlighted in a given genre other readers might be interested in.

Since I haven't translated any books before, I find it difficult to estimate how long it will take. How long did it take you to finish your translations?

It's all relative. Do you know your output for regular translations in terms of how many words you're able to translate in a given hour or day under ideal circumstances? It can be quite similar to that. It also depends on whether you've read the entire book in advance and already have clear images in your head, which you'll now need to put into words in the target language. Or maybe you like reading the book as you're translating it, so you're really in the reader's shoes and will react the same way a reader would as you find out about all the plot twists—that's an approach that helps you be more spontaneous in your translation and not over-analyze everything until you get started on the proofreading round. Sometimes a book is so well written that translating it comes easy to you; other times, the author's writing style may be so different from what would be expected in the target language that it will slow you down when you try to reproduce that same style in your translation. If you're translating a book about a subject or genre you're familiar with, it may come very easily to you as well; however, some books may have subplots or settings that take you out of your comfort zone, so you may find yourself investing more time into research in order to make sure that your translation rings true to readers familiar with those activities.

Do you set a deadline with the author beforehand?

We do, but it's somehow informal. I talk very honestly about how the technical translations I do will take precedence over the book translation projects I take on, simply because businesses usually work with very tight deadlines, while the translation of self-published books doesn't have a set agenda, unlike the traditional setup, when a publisher needs your translation done by a certain date because there are other people involved in the process who need the output of your work in order to move forward with the project, including editors, proofreaders, designers, and marketing staff. Besides, if an author is unable to pay your full rate, you'll only be hurting your business if you turn down better-paying projects in order to meet a certain deadline on projects of this nature. The best thing is to keep an honest, open communication with the author, so you're both on the same page.

What would you recommend if I wanted to translate a Portuguese-to-English book that has already been self-published in Brazil by a small publisher? Should I seek legal advice? (Scenario: the author is family, but he passed away last year.)

First of all, you need to double check the arrangements made with this small publisher. In other words, whenever there's a publisher involved in the process, they most likely have signed an agreement with the author and hold some, if not all, the rights to that book. When books are truly self-published, authors are the ones in charge of making their books available to the public, so they are the only ones who hold the rights to the material and you can negotiate with them directly. In the specific scenario you mentioned, if the author is your relative, check if his/her estate is in charge of copyrights and royalties and negotiate with them. Laws are different in each country, but I believe in Brazil a book only becomes part of the public domain 70 or 75 years after the author's passing. In other words, until then, you could not translate the book and publish it yourself, because you'd be violating the author's estate, which is usually operated by a spouse, child, or someone else who was appointed in a will.

Has any of the books you translated been published physically (not as an e-book, I mean)? If so, did you or the author pay for it?

Self-published authors are usually in charge of making publishing decisions. I believe most of them have put the translation up as both an ebook and print-on-demand paperback copy. As a matter of fact, authors have the option of not paying for anything upfront during the self-publishing process, unless they decide to order a proof copy before they finalize the process or hire the publishing platform staff to work on other items, such as cover design, ebook conversion, marketing, etc.

How about copy editing? Of course we edit ourselves, but a book needs another set of eyes to go from great to excellent.

I completely agree with that! For my into-English book translations, I hired a dear friend who is also a copyeditor, so she could review my work and serve as a test reader. However, when that's not in your budget, one valid approach is for you to step away from the book for maybe a couple of weeks, so you can get some distance from your translation and review it with the eyes of a reader.

What do you do about cover design?

If the author is in charge of redesigning the cover with the translated title, and quite possibly with the addition of your name, all you need to do is provide the respective information. However, in the event that all rights are released to you and you're the one responsible for all publishing aspects, you'd need to redesign it yourself or hire a designer to do it for you.

What were the specific challenges you had to face when translating through BabelCube?

I personally wanted to try the BabelCube platform to find books written in Italian and expand my resume to the Italian-to-Portuguese and Italian-to-English language pairs. However, I was well aware that their format allows for royalties only, so I had to manage my time and see

this project as more of a hobby than a guaranteed source of income. It's the "gambling" thing I mentioned. If these books make it big, you get a steady revenue from your royalties; otherwise, it's a valid experience. You can read more about how BabelCube works on [an article I wrote back for eWordNews.com when the platform was first launched.](#)

Is your work with self-published authors a significant portion of your workload?

Unfortunately not at this point. I try to sign contracts with self-published authors that allow me to be somewhat flexible. My technical translation work is still what really pays the bills, so I have to work about 6 hours per day on material that comes from recurring clients, and reserve about 2 hours a day to work on literary projects. On slower weeks, I can increase my literary translation hours, but I am still looking forward to having books as the main chunk of my schedule.

How do I know if a book is in public domain?

Public domain laws are different in each country, so the first thing you need to do is study your target audience to learn about the local legislation. One good place to start and learn about the subject in relation to the U.S. market is a webpage maintained by the [Cornell University](#), which summarizes different publishing categories. There is also more in-depth information on a dedicated [Wikipedia](#) page, and an [article about *The Great Gatsby*](#), which as of 2013 was NOT in the public domain, despite the fact that author F. Scott Fitzgerald had died 73 years earlier.

How can I find public domain material to translate?

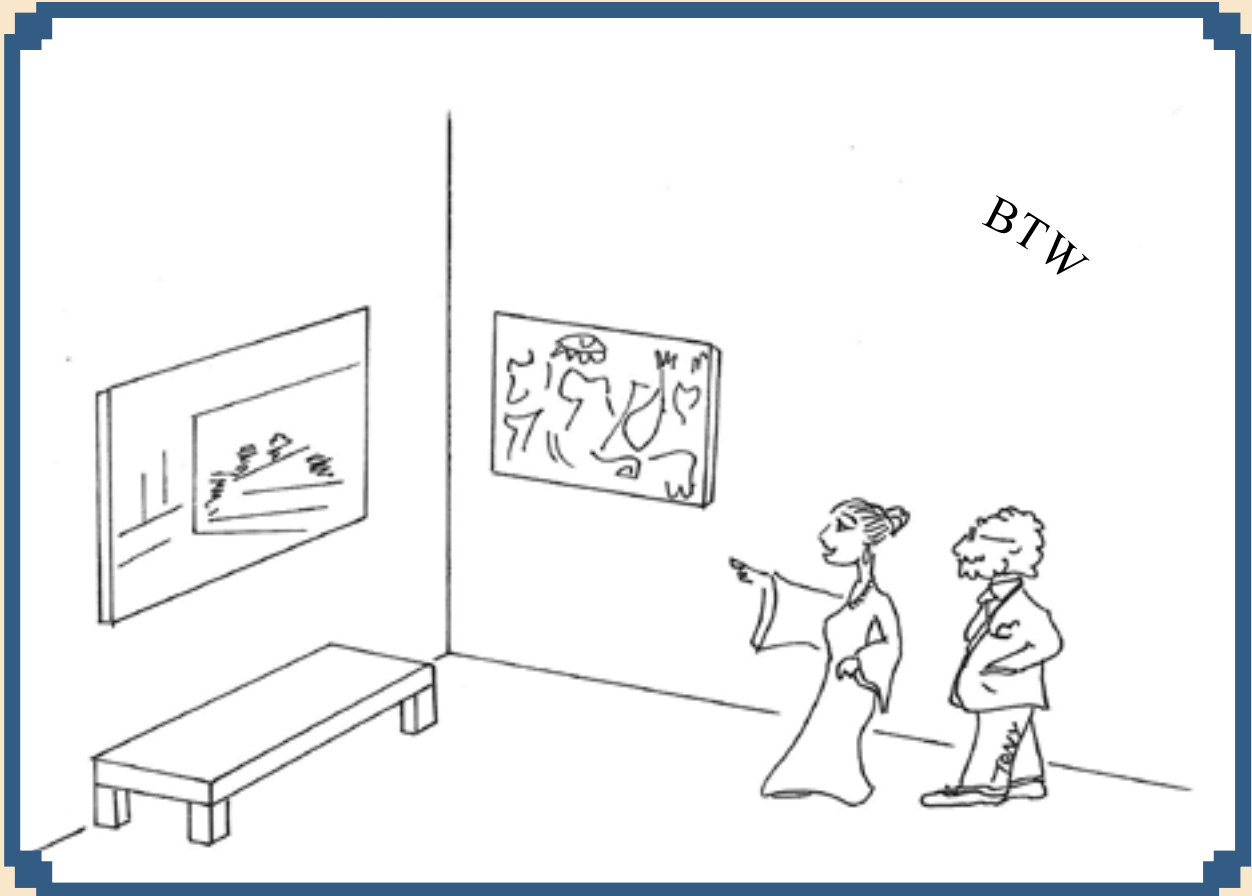
The main place you want to go is the [Gutenberg Project](#). If a book is available there, it's because the author has passed away quite a few decades ago and their work is now open to the public. There is also a website called [Translationum](#), which is kept by UNESCO and compiles all translations published worldwide. Other sources include [FeedBooks](#), [OpenLibrary](#), and [Internet Archive](#).

Where can I go to publish my own books?

Keep in mind that there are several book-publishing websites out there, so browse through your options and weigh in your costs, as in whether you'd have to order a proofing copy, and how much each website keeps as commission on each book sold. Once you find an arrangement that works for you, go ahead and submit your work to start going through the self-publishing process. The most well-known options are [Amazon Createspace](#) and [Amazon Kindle Direct Publishing](#) for print-on-demand and digital books, respectively, followed by [Lulu](#), [Smashwords](#), [Book Baby](#), and [iBooks](#) for Mac users.

Where can I find copyright-free images to use as book covers?

As you may already be aware, you cannot use any image you find online in your websites, marketing materials and books. So, in order to be safe and not violate someone else's copyright-protected work, make sure you find images that are free to use for commercial purposes (i.e., selling your own books) while mentioning the original author in the credits. Here are some websites you can browse for copyright-free images: [Public Domain Archive](#), [Unsplash](#), [MorgueFile](#), [ISO Republic](#), [PixaBay](#), [Death to Stock Photo](#), [New Old Stock](#), [Super Famous Studios](#), [PicJumbo](#), [Gratisography](#), [Free Refe](#), [ImCreator](#), [Jay Mantri](#), [Magdeleine](#), [Foodie's Feed](#), [Picography](#), and [Raumrot](#).



*"I love art! It lets me hang my money on the wall
instead of hiding it under the mattress."*

TRANSLATING A SELF-PUBLISHED AUTHOR

BY SHARON HELLER



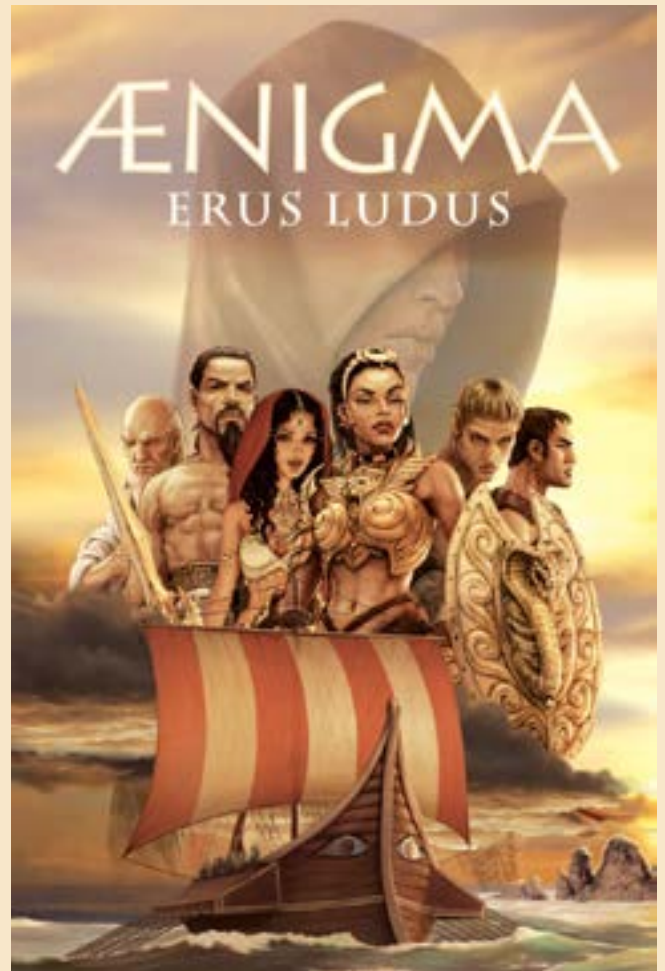
Sharon Heller is a Spanish-English freelance translator and part-time Spanish instructor. *Aenigma* is her third book project. Originally from Northern Ireland, Sharon has lived in Oman, Yemen and Ecuador, and is now settled in western Colorado, with her husband Bill and their three labradors.

Several years ago, as a final assignment for a Translation Project Management class, I prepared an ideal project plan for the translation of a novel. It included a manageable schedule, allowing ample time for research, an unrealistic budget (we can dream), a royalty for the translator, a window for editing, and a successful conclusion. Of course it would be a bestseller. I gave my presentation, answered questions from the professor and my peers, and told myself I would refer to that PowerPoint for my next book translation. That plan was based on a huge dose of hindsight, having fallen into several pitfalls in prior experiences.

Fast forward to 2014, and I had entered the freelance translation business. While pursuing specializations that are more realistic in terms of a steady workflow, I joined ATA's Literary Division. Last summer I received a request for my rates to translate a historical fantasy novel for the young adult market. I remembered that PowerPoint presentation. I asked the author for a sample text, and when I received the introduction and first chapter, I fell in

love. Winter, 87 BC, an elderly Roman introducing the story, and a burst of Greek mythology; that was all I needed.

To my good fortune, I found the author, Erus Ludus (pen name of Adriana Dall' Armellina), to be not only a beautiful writer, but a delightful person; she is also a highly organized businesswoman with a background in marketing and an excellent command of the English language. My dream was coming true. Adriana offered to pay me to translate that same sample text so that she could see my work. She stressed that I should keep in mind that Erus Ludus was an old man narrating the introduction; this, together with other historical context, helped determine the register. I had a weekend to work on that sample, which I would later edit various times. Fortunately Adriana was happy. She told me that I gave Erus Ludus the exact 'tone, pace and emotion' that he had in Spanish. We began to negotiate the terms. With the schedule from my PowerPoint as a model, I prepared a plan for delivery of the book in sections



Ænigma by Erus Ludus
Translated from the Spanish
by Sharon Heller

A link to the Trailer:

<https://www.youtube.com/watch?v=auXYv3lveb0>

over a four-month period, allowing time for a final review of the complete manuscript. Adriana immediately asked if I could bring it forward by a whole month because she wanted to self-publish in time for the Christmas market. My first thought was that she was asking the impossible, but I wanted to translate the book so badly that I went back and looked at how I could modify the schedule. I was about to start a part-time teaching job at Colorado Mesa University and I was concerned about the challenges of a new syllabus, yet I caved in and agreed, though not without a few deep breaths. My greatest concern was that I would not have time to read the entire book first. I decided to at least read a few chapters ahead before translating. I would later often wonder how everything in that perfect plan had flown out the window, but then isn't that life?

We agreed constant communication was critical to making the project work in Adriana's desired timeframe. She provided a bilingual glossary of names of places and characters, with Greek or Latin equivalents as they appeared in the book. She committed to reading each chapter as soon as it was ready and providing immediate feedback. This was an enormous help as I moved forward with the translation.

On the back page of *Ænigma* I found a challenge: *This is not a book, it is the longest riddle ever written. Would you dare to solve it?* While I was translating those early chapters I also pondered over the riddle, as well as the mysterious character called *the Seventh*. The greater part of the book is written in the third person, but *Erus Ludus* interjects from time to time, and to add to the intrigue the

Adriana handled the formatting of the book through **createspace**, an Amazon company, which she had decided was the best of the self-publishing options available. I think of Adriana as an independent marketer as well as an independent author; she told me early on that she believed in the power of images and that she was working on a book trailer. The trailer was doing the rounds on social media before I had finished translating, and at the time of writing, it had had 15,553 hits on YouTube. In the self-publishing world, the author really has to take care of every angle of the business.

reader comes in to play a key role. *Ænigma* is in two parts: the Prophecy and the Mission. With the Mithridatic Wars as a backdrop, the Prophecy blends history with mythology and fantasy, bringing together the seven characters who will search for the treasure. The treasure is neither gold nor riches; it is knowledge that will be revealed through the acquisition of five manuscripts written by ancient scholars. The Mission takes the seven characters on a fantastic adventure in their quest for this treasure. From the Greek Islands to the Library of Alexandria and Rome, it is a wonderful Mediterranean voyage with vivid descriptions, something I was able to appreciate even more on a fall evening in Colorado. Each manuscript that the group of seven finds contributes a clue to solving the riddle. Therein lies a unique aspect: the reader who can solve the riddle will have the opportunity to become a character in the next book. I went back and wrote down all the clues. One day Adriana asked me if I had solved the riddle. I had not, as the translation was keeping me more than occupied. She consoled me with the fact that not even her immediate family knew the solution.

In the interest of saving time, Adriana handled the formatting of the book to self-publish through CreateSpace, which she had decided was the best of the options available. I think of Adriana as an independent marketer as well as an independent author, she told me early on that she believed in the power of images and that she was working on a book trailer. The trailer was doing the rounds on social media before I had finished translating, and at the time of writing this article, it had had 15,553 hits on YouTube. In the self-publishing world, the author really has to take care of every angle of the business.

The book was translated by the agreed date; however, we both knew that it needed to be edited. Only after reading and editing it for the third time did I feel satisfied. In the end we both wanted quality over time. Looking back on this experience, I realize how important our frequent and open communication was to the process. Adriana later reflected that we had good chemistry with each other, and for that I feel so very fortunate.

An ideal world? An *Ænigma* in my life every year.



Adriana Dall'Armellina, author of *Ænigma* (published under her pen name Erus Ludus) shares her thoughts on
**FINDING MY TRANSLATOR
AND SELF-PUBLISHING:**

It was not an easy task finding Sharon. I went to many web pages where translators advertise their services as free-lancers. I have to admit, however, that the most professional ones came from the ATA web page.

I contacted at least three translators and I agreed to pay them for translating a short chapter of the book. One of the translators had

amazing reviews and had done major literary works but she could not capture the 'tone and style' of my story.

Sharon was the third translator. I still remember opening her mail and reading the first paragraph of my book, which she so spontaneously translated. My advice to authors: you have to "test" as many translators as you can until you really find one who "sounds like you in the other language."

Sharon was not only the person who did the translation, she was also "my partner in crime." Writing is a lonely profession, and if you are a self-published author it is even more so. We clicked from the very start and she supported me when I was losing heart.

Self-publishing is not easy at all. Self-promotion is even more important than writing, and Sharon shared with me all the promotional ideas she found. She talked with a successful writer friend and shared valuable tips for promotion with me. Until now I have received very good reviews from people who have read the book, but the hardest part is to actually get people to read it. Without a publishing house to back your work and without its appearance on the shelves of a bookstore made of brick and mortar, the task is indeed very challenging.

According to my experience, ebook marketing and reader subscription services such as BookGorilla, The Fussy Librarian, etc., are effective advertising and promotional sites. Giveaways are a way to obtain reviews, although you have to give away many, many books to really obtain any feedback.

EDITING: A DIRTY WORD, THE TURF OF PEDANTS, CURMUDGEONS AND SCHOOLMARMS, OR A NEW BALLISTIC APPROACH?

BY PATRICK SAARI

For most people, editors are either scouting for new talent, managing the output of established writers and steering the activities of a publication or publishing house, or simply proofreaders checking for grammar, punctuation, and spelling. But because spell and grammar checkers, as well as editing applications and text edit software, have long been available, a tacit consensus has been reached that we can now dismiss all bodily breathing proofreaders and editors to the quicksand of obsolescence. And if we all end up self-publishing and blogging, the other “managerial” kind of editor, whether avuncular or pugnacious, will also be lost forever.

What’s it all about?

To help clear up this confusion and give a measure of standing to the world’s remaining editors, the sixteenth edition of *The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers* (2010) provides a definition of what it calls *manuscript editing*, differentiating it from proofreading (checking the latest version of a text against an earlier version and sometimes doing some additional tweaking), at one end of the spectrum, and from developmental editing (otherwise known as rewriting), at the other end of the spectrum, and obviously differentiating it from managing a publication or press.

Manuscript editing, also called copyediting or line editing, requires attention to every word and mark of punctuation in a

manuscript, a thorough knowledge of the style to be followed, and the ability to make quick, logical, and defensible decisions.

It then includes definitions of the two types of activities involved in the copyeditor's job. The first refers to *mechanical editing*:

Mechanical editing involves the consistent application of a particular style to a written work—including text and documentation and any tables and illustrations.... *Style* is used here to refer to rules related to capitalization, spelling, hyphenation, and abbreviations; punctuation, including ellipsis points, parentheses, and quotation marks; and the way numbers are treated. Mechanical editing also includes attention to grammar, syntax, and usage.

The second explains *substantive editing*:

Substantive editing deals with the organization and presentation of content. It involves rewriting to improve style or to eliminate ambiguity, reorganizing or tightening, recasting tables, and other remedial activities.

These editorial duties and responsibilities are by no means new as they were also defined in the landmark twelfth edition of the *Chicago Manual* four decades earlier (1969), using almost identical terms. Despite these brief definitions, however, the *Chicago Manual* and its many chapters and sections (1,026 pages to be precise) point to an even vaster array of elements that must be examined if editing is to achieve its purpose.

Is there more to it than that?

In addition to navigating the controversies of usage in a language—English—that does not benefit (or suffer) from any central institution claiming authority (unlike French, with its dreaded *Académie française*), a conscientious editor must also know

how to handle all parts and formats of a book or publication, from dust jackets to indexes. Simple elements such as a page number or running head are taken for granted unless they go missing. It's only by doing a systematic page, paragraph, and line check that an editor can prevent words, footnotes, and even a full page or section from disappearing altogether and, as a result, save a publisher from having to recall all copies and issue a reprint or to insert embarrassing slips of paper called "errata." Editors, like translators and interpreters, are conspicuous when careless.

Apart from actually reading the full text from beginning to end to see if it is "readable" in the fullest sense of the term, editors contribute to polishing what can now be called, thanks to Hollywood, the "visuals" (also known as VFX or SFX) of a publication, whether hardcopy or screen: column width, spacing, gutters, margins, wordbreaks, fonts and their sizes, but also overlapping elements, ornamental typography, hues, tints, shades, and tones, as well as the appropriate insertion and size of photos, drawings, tables, charts, and maps, in short, layout and artwork. One helpful trick is to look at a page of a magazine, for example, at arm's length, far enough so that nothing is legible, and view it as if it were a work of art, scanning it for proportion, variety, and contrast. On the screen, you need only use the "zoom" feature and shrink the page to 75% or even 50% (for pdf files 25% is recommended). That is when you realize that yellow lettering against a yellowish background design was a mistake or that there is too much blank space here to the left or there at the top or that certain photos are too pale or too dark.

Although fact-checking must ultimately be the author's responsibility, there is no doubt that editors, on the basis of their background and knowledge, end up querying facts, dates, names, and information if they do not stand up to scrutiny. They might even go so far as to challenge a mistaken notion. It might be germane to respectfully remind a writer (before a crotchety academic does), for example, that Spain's Generation of '27 met in Sevilla in December 1927, not to issue a manifesto supporting André Breton's budding movement of Surrealism, but to celebrate the 300th anniversary of

the death of a Baroque poet, Luis de Góngora, the embodiment of a rich, deeply ingrained tradition that, if examined, would yield more insights than Surrealism into what accounts for at least part of the uniqueness of García Lorca, Alberti, Neruda, Borges, and Salvador Dalí, as well as Latin American “magical realism.”

As important as fact-checking is the cross-checking of information within a piece of writing, to ensure consistency and avoid incongruity, a rudimentary type of regression testing to make sure everything converges toward the same conclusion. For example, does a statistic or historical date appearing in the text match the identical statistic or date appearing in a related table, reference, footnote, or another paragraph or section of the book or article? The same holds true for source-checking. Just as a translator must go on the Internet to find and use, word for word, the original or official translation of a UN Convention for a quoted paragraph, clause, or article instead of retranslating it from scratch, so must an editor double-check everything enclosed in quotes, as well as publication titles, authors, and other bibliographic information.

What’s wrong with editing?

Has there been a radical change in culture that makes us averse to anyone checking what we write? Have we all been traumatized by cruel teachers, fascist professors, no-pain no-gain coaches? Or are we all the beneficiaries or victims of the Dr. Spock generation who were so insistently and constantly applauded for being creative, special, unique, and inimitable even in their most trivial utterances and gestures that these new narcissists cannot bear any objective or critical scrutiny? Or have we simply forgotten that teaching and learning are two sides of the same coin, constantly being flipped for anything to happen?

It may be that editing has been demeaned because it is viewed as closely akin to “criticism,” now viewed as a breach of basic human rights. And creativity has become so holy, sometimes replacing religion, that any manifestation of skepticism, which is oftentimes a bias editors must adopt to do their work, is viewed as heresy. One way to counter this turn of events is to view copyeditors, for example,

not so much as revisers, correctors, stylists, and grammarians quenching the sacred flames of creativity, but as readers, old-fashioned, attentive, curious readers. In that respect they are just like translators, who are forced by their trade to be, above all, the most careful of readers, and just like interpreters, who must be the most careful of listeners.

It is not proper usage, Received Standard English, sound syntax, or good grammar that needs to be promoted, much less any kind of propriety or decorum such as Lady Bracknell might have required if



The Writing Master, 1882

A portrait of Benjamin Eakins by his son Thomas Eakins

Oscar Wilde were still alive, but something that could be called, for want of another word, understandability, readability, communicability, rhythm, beat and pace, accuracy, clarity, genuineness, common sense, and originality.

If you the writer are careless because you've eaten, slept, worked, or exercised too much or too little, have had the flu or been worried about mom, dad, spouse, or children, then you are oblivious of your carelessness. This is the nature of carelessness. This truth we hold to be self-evident. That is where the editor must step in, not to shout on the rooftop, but to point out that something is awry, needs adjusting. And it is futile, if not immoral, to highlight that something requires nudging here or there without coming up with at least one concrete suggestion or solution.

However, if you the writer happen not to be careless, but actually uninformed, misinformed, or disinformed about a word, a meaning, a date, a name, a time-honored expression, a chain of events, an idea thoroughly discussed since the Middle Ages, then, for that very reason, you cannot be informed until someone has enlightened you. That is also the nature of knowledge, that it must be transmitted and assimilated, whether in heated debate or calm deliberation. Knowledge will not spontaneously emerge like a god from above or a devil from below. This truth we also hold to be self-evident. The editor must therefore have the knowledge and a reliable reference for that knowledge or must do the research to obtain it and transmit it.

Now, you the writer may be too knowledgeable, too meticulous and sharp to be either uninformed or careless, but have focused on describing a complex chain of events and neglected the cadence of your sentences, the many different sing-song qualities of writing, whether operatic or grunge. Everyone has that imprint, even when writing the most standard and conventional of texts. It's not hard to hear and pick up. It's like humming the tune of a new song or mimicking a teacher: children do it best. Editors have to do that too or at least remind you that your tune was fine up to a point, but then fell flat here or there.

The same holds true for writing that has an argument to expound, a persuasive case to be made, an idea to promote. Either the reasoning

behind an explanation falls short and the editor won't understand precisely what is meant, which usually means the general reader skimming the page will not understand it either, or, on the contrary, the logic is so rigorously and thoroughly set forth, like a bulldozer plowing across a field, that it is unpleasant to read. An editor will have to disentangle loose ends and smooth out rough edges or point out that the targeted readership will be out of its depth unless the writer spells things out more clearly.

What next?

Thorough editors will always be accused, whether subliminally or outright, of wanting everybody's writing to be like their own, of imposing their will, of being authoritarian instead of authoritative, of being Miss Thistlebottom, the knuckle-rapping schoolmarm every schoolboy loves to hate and play pranks on. Editors may have different arguments for claiming this is never true; one of them may even be that they too are writers and need not rely on editing to indulge in doing what they like and do best, that is, writing themselves. Be that as it may, there is no doubt that good editors go to great lengths to buttress their "edits" with concrete sources that all writers can access independently. They are also required by the nature of their trade to make only "defensible" editorial suggestions, as indicated by the *Chicago Manual*.

In short, the responsible editor does not claim to be the source of knowledge or language usage but the intermediary between an individual piece of writing and the wide world of already available writing, talking, broadcasting, information, knowledge. The editor is a kind of hinge who reminds the individual writer, oftentimes caught in the noise and chatter of his own mind (or the circumambient technology that is replacing his mind), that language is communication, dialogue, a living community. The editor becomes that first contact. If the editor can't understand something, sees a glitch, or slips into a crack or gap that needs filling, then you can be certain that readers, a highly intolerant lot, will skip anything that is of the slightest annoyance to them. The editor is there to "save" the writer from exposure to the cruelty of the general public.

Best of all for writers, because the status of editors has been so worn out over the years and editors are now so rarely physically present (because of electronic media), they can no longer be perceived as threats. Instantaneous dialogue is so easy that just about anything can be discussed in a matter of minutes. The tracking option used to mark up a text in an electronic file is so simple that anything can be rewritten, added, queried, or deleted by editors and similarly ignored, added, queried, deleted, or rewritten by writers, who, in line with universal human rights and respect for the sanctity of the creative process, keep complete control over their work. This capacity for immediate interaction radically changes the relationship between the reader-editor and the creator-artist-writer. The dialogue it suggests, with its heuristic splendors and idiosyncrasies, opens up vast uncharted territories that both editors and writers should revel in.

Now that self-publishing has gathered momentum, awareness of the complexities and scope of editing and the role it plays in ensuring quality is more important than ever, especially to help counter the still widespread notion that self-publishing, because it is often done on a shoestring, produces nothing but carelessly done vanity projects not deserving the attention given to glossy books coming out of large publishing conglomerates, even when the latter have nothing more to offer than *Twilight*, *Divergent*, or *The Hunger Games*. The head of a small press or self-publishing initiative may end up performing all of the roles of an editorial team, in addition to being the creative writer, advertising manager, and salesperson. In these circumstances, a new “ballistic” approach to editing must be espoused, ballistic in the sense that science and art are applied to designing and powering writing projects to initially guide them on their flight and then allow them to move about freely but purposefully, without sacrificing the craziness of creative idiosyncrasy, the other “ballistic” aspect of all good writing.

Rock-ribbed law or elasticity?

Over a century ago, in 1906, at the dawn of the Modern Age and not long before the First World War, the first edition of the *Chicago Manual* rightly pointed out, in its fuddy-duddy Victorian prose, that:

Rules and regulations such as these, in the nature of the case, cannot be endowed with the fixity of rock-ribbed law. They are meant for the average case, and must be applied with a certain degree of elasticity.

Quoted at the end of the Preface to the *Chicago Manual's* sixteenth edition (2010), this caveat against rigidity and fixedness continues to be the lodestar for editing and for all support given to writers and writing.

And there is no better example of this elasticity, no better model to inspire the struggling, straggling editors left behind and those chosen happy few willing to carry the torch, than the devotion of friends and family that many writers owe their preeminence to. Gustave Flaubert's loyal friends Louis Bouilhet, Alfred Le Poittevin, and Maxime du Camp throughout their lives read, corrected, criticized, and supported Flaubert's writing, steering it away from Romantic excesses and redressing its syntax. William Wordsworth and his sister Dorothy provided Samuel Taylor Coleridge with the dialogue and long country walks he needed to fine-tune his *Tale of the Ancient Mariner*.

Edward Garnett, who worked as a "reader" for publishing houses and was the husband of the famous translator of Russian literature into English, Constance, not only got D.H. Lawrence published, he also whittled down his purple prose and excised overwrought descriptions, setting him on the road to greater realism as Maxime du Camp had done earlier for Flaubert. As for Joseph Conrad, it is unlikely that any of his later famous stories and novels would have seen the light of day had Garnett not edited and supported his early work, written in English still marked by "foreignness," inevitable in a native Polish speaker who started learning English when he was 21.

Ezra Pound's editing of *The Waste Land* earned him T.S. Eliot's dedication "il miglior fabbro" (the better craftsman), a fitting memorial to Pound's editorial talents and literary acumen, but also to the help he so generously gave to writers, including James Joyce, Robert Frost, Wyndham Lewis, and Ernest Hemingway. In her autobiography *Paula*, Isabel Allende highlighted the importance of her mother's editing, feedback, and unfailing support.

But the person to whom a towering bronze monument should be erected for her selfless devotion and ballistic approach to this “sedentary trade” of editing is Sophia Behrs, the wife of Leo Tolstoy. At his country estate, Yasnaya Polyana, Count Tolstoy would get up at the break of dawn, saddle his horse, go galloping across hill and dale, and then return home to furiously scribble away at *War and Peace* or *Anna Karenina*. When he had finished his day’s work, Sophia would take his manuscript and transcribe everything so that he could have a clean copy to read and work on and eventually send to Moscow for publication (she copied all eight versions of the 1,500-page *War and Peace*).

Although long recognized as her husband’s amanuensis, decades elapsed before it became evident that Sophia did far more than just act as scribe. She deciphered, corrected, questioned, and tweaked thousands of pages. She also managed Tolstoy’s finances, acted as his literary agent, promoted new editions of his works, kept an archive of his manuscripts and correspondence, and lent an attentive ear to his inner turmoil. She was the epitome of a well-rounded multi-faceted editor, a dedicated participant in Russia’s literary renaissance. But more important than the manuscripts she so diligently worked on for more than 20 years was the deep unequivocal trust she inspired. And this trust, along with empathy, generosity, and patience, is at the very core of what editing is all about and why Sophia, along with so many other editors, merits a monument.



Sophia and Leo Tolstoy

SELF-PUBLISHING, EDITING AND THE INTERNET

There is much available on the Internet about self-publishing, editing, and related subjects. In Simon Owens's blog article, for example, he indicates how "Self-publishing's rise has led to a boom in freelance editing services" and gives two examples of successful editors: <http://www.simonowens.net/self-publishings-rise-has-led-to-a-boom-in-freelance-editing-services>

In the blog **The Book Designer** by Joel Friedlander, which has a plethora of links and articles on self-publishing, there is another overview of editing activities in the self-publishing world "Copyediting or Proofreading? Getting the Most for your Editing Dollar" by Corina Koch MacLeod and Carla Douglas: <http://bit.ly/1RLlcor>

A recent startup, **Reedsy** (www.reedsy.com), working with a select group of freelance copyeditors, editors, and illustrators, provides all the services that authors need to self-publish. Its blog provides examples of successful partnering between authors and editors, and what it entails, including this interview of developmental editor Kiele Raymond "You can't market a book that you're not 100% proud of: An Interview with ex-S&S editor Kiele Raymond": <http://blog.reedsy.com/post/110264556104/interview-freelance-developmental-editor-kiele-raymond>

Crowdfunding

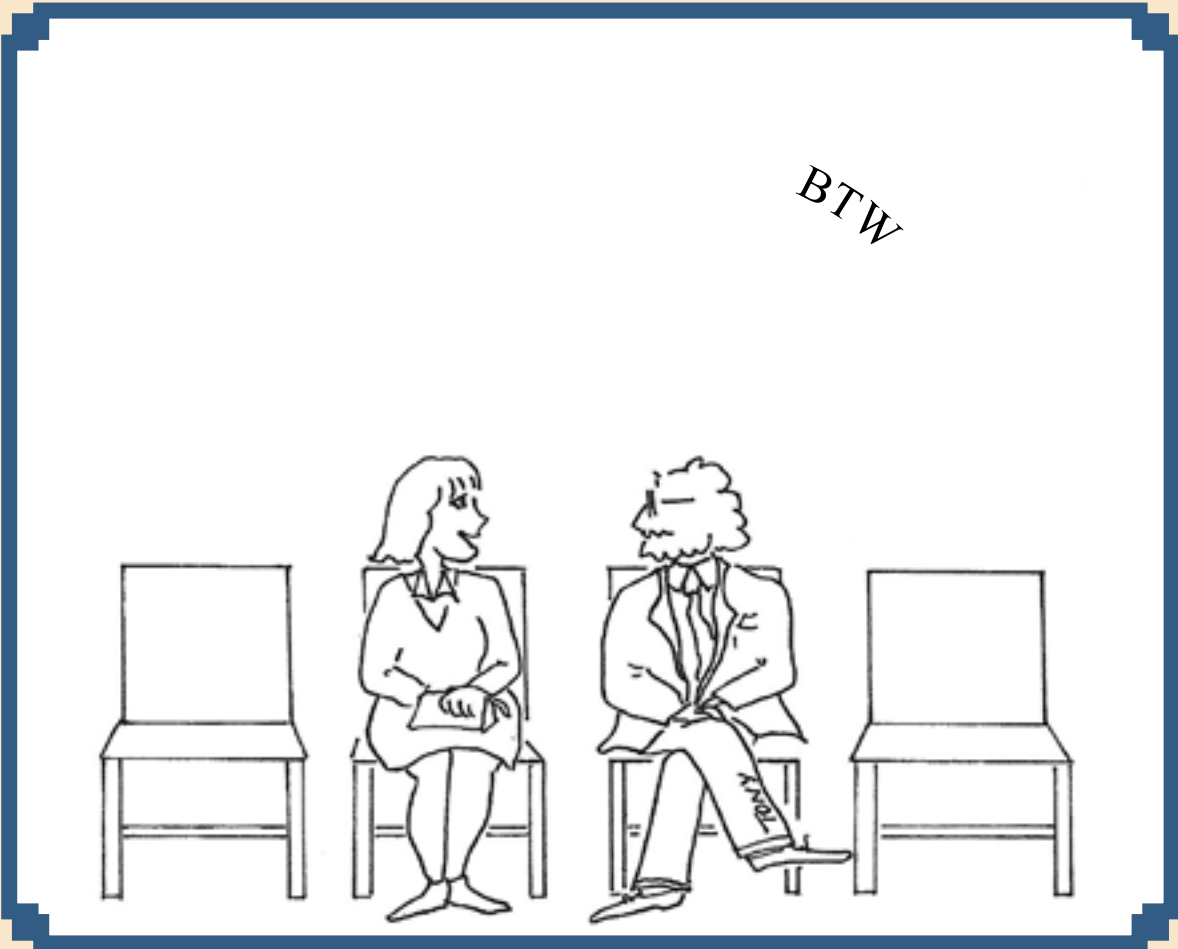
Although crowdfunding has been more closely associated with movies and many other kinds of campaigns and projects, it has recently picked up momentum in the realm of literary publishing as indicated in this *Guardian* article:

<http://www.theguardian.com/books/2015/jun/05/the-literary-crowdfunding-boom>

One Kickstarter crowdfunding project under way is Ilo Stavan's Restless Classic reedition of the 1885 translation by John Ormsby of *Quixote*, a 400th anniversary edition of the classic novel with woodcut illustrations by Mexican artist Eko:

<https://www.kickstarter.com/projects/nathanrostron/restless-classics-400th-anniversary-edition-of-don>

BTW



*"And with his eagle eye, crow's feet, and pigeon toes,
it's no wonder he's on the board of the Audobon Society."*

STRANGERS ON A PLANE

BY TONY BECKWITH



Tony Beckwith, a writer, translator, interpreter, poet, and cartoonist, is a regular contributor to Source.

The flight to Buenos Aires was scheduled to depart at 7 pm from the Dallas-Fort Worth airport, and I was already on board. My aisle seat was one of two tucked against the side of the aircraft in the main cabin. I stowed my carryon bag in the overhead locker after removing the book and notepad I planned to use during the flight and putting them in the seatback pocket in front of me. As I was removing my pillow from its plastic wrapper, a young Asian woman stood beside me and said, “Excuse me?”

I stood up to let her take her seat by the window, then we both settled in, fastened our seat belts, and got ready for takeoff. As the plane reached its cruising altitude and leveled off, we busied ourselves—she with a laptop, I with a book. When dinner arrived we exchanged a few words as trays were passed back and forth. Then she pulled her blanket up to her chin and leaned her head against the panel beside the window. I read for a while and then I too dozed off. The following morning we again exchanged a few words when breakfast was served. Then we landed and went our separate ways.

Exactly one week later, on my return flight, I was once again settling into my aisle seat when a voice beside me said, "Excuse me?" I looked up and, as my mother would have said in such circumstances, you could have knocked me over with a feather. It was the same woman, and we would once again sit side-by-side through the night on our way back to Dallas. The extraordinary serendipity of the situation broke the ice, and we both smiled and acknowledged each other as though we were long-time acquaintances. In rather halting English, she remarked on the improbability of our second encounter, and I said, "Really, what are the odds?"

She frowned slightly and admitted she was not familiar with that expression. I used a gambling analogy to explain that "odds" in this context referred to the probability of something happening compared to the chances that it would not. She nodded and murmured something in a language I did not understand. I shrugged and raised my eyebrows. "Yes," she said, "big odds!" We both smiled again and then continued to prepare for takeoff.

Once we were on our way she asked me if I had had a good week in Argentina, and we chatted comfortably for a while. She told me she worked for an IT company in California, and had spent the week at a client's office in Buenos Aires installing new software. I was duly impressed. When dinner was served, one of the flight attendants spoke to me in Spanish and I answered, also in Spanish. My companion asked me how I came to be bilingual and I told her my story. When she asked what I did for a living I told her I was a translator. "Ah!" she blurted out, and went on to say that she now understood how I had been able to give her such a clear explanation of the meaning of the phrase *What are the odds?* When I asked her what, exactly, she was talking about she said, "That's how your mind works." According to her, my explanation showed that I could empathize with what it was like to approach an unfamiliar concept from a different language, and instinctively knew how to provide her with the data she needed to be able to understand it. She said that, as a translator, my mind automatically straddled languages and was comfortable examining ideas from discrete linguistic perspectives. Long after dinner was over and she had gone to sleep, I was still thinking about what she had said.

How exactly does a translator's mind work? How does it slip its moorings and drift, untethered, free of linguistic attachments that might interfere with its pursuit of pure meaning as seen through a prism of cultural connotation? And, is that ability something one must innately possess in order to become a successful translator, or is it something that can be learned? Whether one has come to literary translation via an academic path or has found one's way to the craft by other means, a key question must be whether one's mind "works that way." To be sure, one must be well provided with patience, tenacity, stamina, and a love of words, among other attributes. But unless one's mind is flexible enough to straddle a pair of languages and experience both cultures to the point where ideas and concepts can find their mirror images, one may not be fully equipped to produce the kind of literary translation that readers and reviewers refer to as "inspired." Just as a mathematician must have a feel for numbers, and a writer must have a way with words, a translator's mind must be limber enough to identify with an author's intent and express it accurately and sensitively in another language. This process is, I believe, where translators find their bliss.

Sometimes I can sleep on an overnight flight, but usually my mind is wide awake and ruminating, as though cruising through the darkness at 30,000 feet helps me to see more clearly than when I have both feet on the ground. I asked the Argentine flight attendant for one last cup of coffee, and turned to the project I had planned to work on during the flight: a book review for the Spanish Trade Commission's New Spanish Books initiative.¹ As I started reading the book I'd been commissioned to review, I reflected, not for the first time, on how well this exercise can serve the literary translator. To review a book one must read it very carefully and take notes as one does so. The guidelines I had been given in this particular case called for a concise, well-documented report that assessed the author's skill and style, the book's suitability for translation and similarity to other popular works, the plausibility of the dialogue, whether the subject matter would be of interest to a US audience, and so on. Everything the author had poured into some 300 pages of prose had to be distilled into a review of no more than 700 words. To accomplish this, I would have to read the book as closely as a translator does.

Once I had finished the review I would presumably be on intimate terms with the writer's style and have a firm grasp of her novel's linguistic and cultural elements, and would theoretically be in a perfect position to translate it. Interestingly, in this context, a book review—like translation itself—can be considered a form of “re-writing” in the sense proposed by André Lefevere, the Belgian translation theorist who, at the time of his death in 1996 was Professor of Germanic Studies at the University of Texas at Austin.²

It was very late by the time I put away my book and notepad. Only a few of my fellow passengers were still awake, staring blearily at their laptops and tablets, unwilling or unable to sleep. As I closed my eyes and pulled the blanket up around my shoulders, my mind drifted to another matter I had wanted to give some thought to on the trip: the question of self-publishing that was prompting a great deal of talk in translation circles. I remembered something of what I'd written a little while ago for Corinne McKay's “Please Discuss” column in *The ATA Chronicle*. Conventional publishing houses—which until recently were the sole option available to aspiring literary translators seeking to publish their work in book form—are a portal to that goal, certainly, but can also be a barrier, sometimes an impenetrable one. There are several reasons for the latter, some of them perfectly reasonable, since book publishers, like any other business, must be successful in order to survive. Acquisition editors sometimes err on the side of caution, and that caution has often been exacerbated by the fact that not all are able to read in a foreign language.

But the 20th century introduced the Internet and made us all publishers. The democratizing effect of the resulting “new media” has given literary translators the tools to bypass the traditional publishing world and publish their own work. Inevitably, this will create a flood of translated literature made available to anyone with access to an electronic device of some kind. Some translators believe that the American reading public is not adventurous enough to appreciate foreign literature, but surely this can't be true when we recall the popularity of works like *One Hundred Years of Solitude*, *The Little Prince*, and, more recently, *The Girl with the Dragon Tattoo*, among many others. No, the market is there—the status quo has merely created an artificial bottleneck—and will surely be tapped

more deeply than ever by those who learn how to use the new tools at their disposal, just as self-published writers have done.

In the 21st century, then, self-published translators will have to reinvent themselves: when we drop the last three letters of “new media” we are left with a tantalizing glimpse of a “new me.” Literary translators will have to take on many of the roles normally performed by conventional publishers and become their own talent scouts, editors, copyeditors, designers, publicists, marketing specialists, legal advisers, and so on. Will everyone be up to wearing so many hats? That remains to be seen. For those who aren’t, we can assume that a whole new cadre of experts will be lining up to support them in their online ventures, creating new hierarchies that may one day prove to be just as powerful as the traditional publishing houses they’d like to replace. That was as far as I got because my long day finally caught up with me and I fell fast asleep.

In the morning there was the usual flurry of activity as we were served breakfast and prepared to land. *Café con leche* tastes so good when one has been up most of the night! My Asian companion and I joined the lines snaking through US customs and immigration, and then once again came to a parting of the ways. We shook hands warmly, aware that we had shared a somewhat unusual experience. I suddenly realized that we had never learned each other’s names, and now it seemed too late. “Goodbye,” I said. “Maybe we’ll meet again one day on another flight to Argentina.” She laughed and said, “What are the odds?”

1 The Spanish Trade Commission’s New Spanish Books initiative [newspanish-books.com], an on-line guide of titles with rights available for translation from Spain’s publishing houses and literary agents.

2 André Lefevere. *Translating Literature: Practice and Theory in a Comparative Literature Context*. (New York: Modern Language Association of America, 1992), 13.

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A portrait of Benjamin Eakins by his son Thomas Eakins

<http://www.metmuseum.org/toah/works-of-art/17.173>

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Photo of Sophia and Leo Tolstoy

<https://zonalibreradio1.wordpress.com/2014/05/13/sofia-behrs/>