



**ALTA Guides to
Literary Translation:**

BREAKING INTO PRINT

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DEDICATED TO THE
SERVICE OF LITERARY
TRANSLATION
AND TRANSLATORS

ALTA Guides to Literary Translation:

BREAKING INTO PRINT

Selecting an appropriate text	3
Permission to publish	5
The circulation list	9
The submission "package"	10
Rejections	11
Book-length projects	12
The translation community	13
References	14
Useful websites	16

Like any writer, a translator naturally hopes to see his or her work published. Like any unpublished writer, an unpublished translator needs to learn how to break into print. In many ways, the processes are similar for the writer and the translator: both are proposing texts for publication. Unlike other writers, however, as a translator you will face certain challenges that are specific to your situation, such as the need to obtain permission and the small market for literature in translation.

Indeed, perhaps the biggest challenge you will face as a literary translator in the United States—the limited interest in reading, and therefore publishing, foreign literature—is unrelated to your own talent and skill. Today, literary translation is a noble but underappreciated creative endeavor. Because the audience is very small, the opportunities for literary translators are relatively few. Even experienced translators with a long list of publications can have trouble placing their work. The motivation for translating literature in America today, then, is the same motivation that has inspired the finest translations throughout recorded history: the artistic impulse to recreate great foreign literature in your own language and share it with other readers.

“During the Vietnam War, I traveled to Vietnam to gather on tape the oral folk

poetry known as Ca Dao. No one had ever recorded it, and I spent a year traveling the countryside, the war going on, walking up to country people—farmers at rest in the evening, older sisters minding their younger siblings, women working old-fashioned Singer sewing machines, shipwrights pausing from their boat projects along the Mekong—and asked them to sing me their favorite poems. I wanted to do this to give Vietnamese an identity in American minds more human and complex than the one offered by war clips on the news. . . . In the 500 Ca Dao I recorded during the war, transcribing them into Vietnamese for the first time, then translating them, a huge ancient culture emerged for me and for the Americans who read the first of them in TriQuarterly. Nothing could have been more complexly emblematic for me than receiving my first copies of my first published translations while lying in the Third Field Hospital in Saigon.

If politics was my ulterior motive in starting to translate, . . . soon I was hooked by the beauty of the poetry. I felt like Henri Mouhout, the French botanist who wandered off into the jungle in 1860 looking for plants and stumbled upon Angkor Wat: a whole world had opened up before me, into which I could lead others.”

— John Balaban

This brochure is for the literary translator who is translating into English for the American audience and who has published very little or not at all. Drawing on the experience of some of America's most distinguished translators, it discusses the special obstacles faced by the literary translator, offers suggestions for preparing a translation for submission, and provides advice and resources that will help you become a better-informed and more successful literary translator.

Selecting an appropriate text

Pick a text you love. If the text doesn't move you, why should its translation move an editor to publish it? The more you love the text, the more likely you are to do your best work and see it published.

Beyond your own preferences, what makes a text "appropriate"? How do you decide whether an original work of literature is a good choice for you to translate and a viable candidate for publication in English?

Your ability to make this choice is directly related to your knowledge of both your foreign literature of interest and your own literature, that is, literature written in English. Read as many works as possible by your author of choice, but also read other writers in your source language (i.e. the language you are translating *from*) so that you have a basis for comparing an original

text's relative strengths. Then consider your choice of original text in the light of all your reading. Is this the author's best work? Does it stand up well in comparison to works by other writers of the era? Do you have the writing skills to recreate the experience of that text in English? Try to be objective about your skills. A successful translation will evoke the same thoughts, emotions, and aesthetic responses as the original text using comparable artistic means valid in English.

Chances are that your first translations will be short—usually poems or short stories, which are both less time-consuming to translate and easier to publish than entire books. Once you have established a track record for yourself and the original author in magazines, a book proposal, if that is your objective, stands a better chance of acceptance.

*"I think my own experience ... did have the advantage of being low risk in the sense that my first translation was a four-page short story. It was by the Brazilian author Rubem Fonseca, and it was called rather melodramatically in English, 'The Game of Dead Men'" In any case, it ran in Review, which is published by the Americas Society. The translation came to the attention of Thomas Colchie, who then offered to become my agent and got me my first contract to translate a novel, *Memoirs of a Gigolo* by Marcos Rey, which was an*

all-time best-seller in Brazil. That was in 1985—the first short story I translated—and I’ve never looked back.”

— *Cliff Landers*

Only rarely do translators publish a book translation early on in their careers. Often this occurs when a publisher is given the translator’s name as a referral and takes the first step in contacting the translator. The more contacts the translator has in the field, the likelier this is to happen, of course. For example, a professor who has an established relationship with a publisher might recommend a student, or a referral might come through relationships forged at workshops or conferences. In the absence of these special circumstances, though, the best strategy for a translator who wants to break into print is to begin with poems or stories. Short projects make both practical and psychological sense. Not only are they more likely to get published, but the process is less likely to overwhelm you.

“Just a few months after [Alastair Reid and I] had worked together in a six-week translation seminar, where I had been his student, he asked me to translate four pieces for the Borges Reader he was editing with Emir Rodríguez Monegal for Dutton. He could not have been more generous. Then he asked me to work with him on a book of poetry by

Heberto Padilla, and from there, it was just one thing after another. Serendipity plays a large part, I think, in the way most of us get started, not necessarily with translating literature, but with getting it published.”

— *Andrew Hurley*

If you are translating poetry, plan to send about four poems per submission. If you are translating short stories, remember that the shorter they are, the easier it will be to get an acceptance. The magazine editors are investing in you, and if they can invest one page on an unknown rather than twenty-five, they are more likely to do so. The fact that poems take up less space than short stories probably accounts for the fact that poems are easier to place. Still, there can be legitimate reasons for longer submissions. Indeed, some editors will be thrilled to receive a substantial translation of an author who has a considerable reputation at home. You should query in advance, though, before submitting anything longer than twenty pages or so.

Once you have made a choice, you need to stop and do some research before you translate a single word. Remember, anyone can *translate* anything, but only someone who has obtained formal permission can *publish* a translation of an original work that is not in the public domain (see below). The translator who

initiates a project before the rights have been secured runs the risk of the translation never being published.

"What I really went for in those early years [mid-1950s] was several quarterlies that actually published translations. I would always send in the translated poem with a cover letter explaining who the poet [George Seferis, in this case] was. Then I would hope for the best. Sometimes they were taken and sometimes not."

— Edmund Keeley

Permission to publish

Your first concern must be to determine whether the work you have chosen has ever been translated before. The foreign rights manager of the company that published the original work should have some information on completed or forthcoming translations. If this inquiry is unfeasible, inappropriate, or unsuccessful, you will have to ask around as well as search through periodicals and library catalogs. The *Small Press Record of Books in Print* and *Global Books in Print* are two good places to look. The Library of Congress catalog, which is available on line via many universities and public libraries, includes out-of-print books as well. The source country may

compile an annual bibliography of works by its authors that have been published in translation, and you can also check the source country's national library catalog. *The Handbook of Latin American Studies*, published yearly since the mid-1970s, has a section of books translated into English from Latin America; although not exhaustive, it is especially good on the most recent volumes and is available on the Internet as HLAS Online. For more suggestions on how to locate translations, refer to the PEN Handbook for Literary Translators, an excellent guide to copyright and contracts, which offers detailed advice on tracking down existing translations (see "Useful Websites" below). Sometimes, of course, you can simply ask the author directly.

"I continued to hustle things myself [after publishing a translation of Emilio Carballido's novella El norte and several of his plays, as well as plays by Egon Wolff and other works]. Then I wrote to Carlos Fuentes and sent him a copy of some play I'd translated, and asked him if I could translate one of his plays. And he wrote back. I never expected to hear from him, in all honesty. But I thought, Well, he's not going to call me. So I wrote to him and then forgot about it, and in about a month and a half, I had a letter from him saying, "My play's been translated, would you like to try a few short stories?" From then on, mostly things have been easy, because the peo-

ple I've translated have agents. I don't have an agent. But they do. Now, the exception to that is if I have a blank spot in my schedule, then I pick out something and I hustle it. Right back into that old routine of trying to talk someone into publishing it."

— *Margaret Sayers Peden*

If what you have chosen has been published in translation, you may not be able to secure permission to publish your translation at all; at the very least, your effort will probably become less attractive to a potential publisher. If a translation has not been published, though, you will have to ascertain whether the work is available for translation and then secure written permission to publish. From a practical standpoint, if you are translating contemporary literature, it usually makes more sense to translate something that has not appeared previously in English. Re-translations are a fine tradition in literary translation, but rarely does a beginning translator possess the experience and perspective such an effort requires.

Publishing a translation involves two distinct but interdependent rights:

- the rights to the source work, usually controlled by the author or his or her publisher, including the right to allow other people to publish translations of the work;

- the rights to the English version of the source work, which are controlled by the translator.

You cannot publish your English version unless you have permission to do so from whoever controls English-language rights to the source work. (On the other hand, no one can publish your English version without your permission.) If you are initiating the translation project, it is up to you to determine who owns the right to publish the work in English and to obtain written authorization from that person or entity to publish a translation. By submitting your work for consideration by a magazine, you are implicitly offering that magazine first serial rights to your translation—that is, the right to publish it in that periodical once. Unless a different explicit agreement is reached, you automatically retain the copyright to your own translation. (It is not a bad idea to summarize the latter points in a brief letter of agreement whenever you have a translation accepted.) After magazine publication, you may include the same translation in a book-length collection, for example. The Library of Congress can provide basic information on how to register the copyright to your own work.

Because of the complexity of the copyright issue, many unpublished translators choose to avoid it altogether by translating published works that are no longer or have never been under copyright. Usually this means older works whose copyright

has run out, but it can also mean works published in countries that do not belong to the International Copyright Convention. Published works not under copyright are said to be in the *public domain* and do not require any kind of permission. In some cases, works in the public domain may be good candidates for book-length proposals, especially if they target a publisher's specific interests.

Another way—and one of the best—to avoid the copyright issue is to seek out a new author who still holds the translation rights to his work, either because it was never published or because it was published by a magazine that only secured the right to publish the work once in the original language. In this situation, you can come to a direct agreement with the author. Many a new translator has gotten a start from a personal relationship with an equally new author eager to see someone champion his or her work to the English-reading audience.

"I find that authors are almost always flattered to be translated. If they have any doubts about whether you're a good translator, then by all means translate ten or fifteen or twenty pages for them and show them. And tell them it's fine if they want to ask for other opinions."

— *Andrew Hurley*

None of this is to say that you should not try to translate and publish a work that is under copyright. It only means that you must obtain formal permission to do so. Do not let the complexity of the copyright issue deter you unduly. Keep asking questions until you have the information you need.

"I think translators—because they are . . . the lesser siblings in the world of arts and crafts—always have to protect their rights. But in protecting their own rights, they ought to be very conscientious about protecting the rights of the original writer and poet. And sometimes in America that's not been the case. People have often published translations without actually going into the question of who owns the original rights. I think translators have to be conscientious about that if they expect other people to be conscientious about their rights. So I make a strong plea that good-faith efforts be made in all cases to try to get the rights in the original from somebody."

— *Edmund Keeley*

To ascertain the copyright status of a poem, story, or other work, first contact the publisher of the original work. Authors often assume that they have the right to grant you permission to translate their work, but authors are often wrong

about this. Usually, the right to translate a work into English is held by the work's original publisher, and this is whom you should contact first if you decide to translate a published work. Look for the publisher's address in the book itself or a directory; to speed up the process, call the publisher, ask for the name of the foreign rights manager, and write directly to that person.

If the author does in fact hold the rights, then you can obtain permission by writing or paying a personal visit. If you cannot locate the author, write to him or her in care of a recent publisher, or contact the foreign rights manager at a recent publisher.

In the case of poetry in particular, you will often be looking to translate a group of poems by a single poet. Here it is essential that you establish contact with the writer, send the writer some samples, and obtain permission to publish a selection of his or her work. Here is a typical permissions statement you might receive from a poet from whom you have requested permission: "I hereby grant [your name] the right to translate into English any of my poems he [or she] chooses and to publish them in literary magazines of his [or her] choice [in print or electronic form]." This permission should not be too difficult to obtain, since it is generally understood that publication in a literary magazine does not often result in great monetary rewards. Should the author

raise this concern, you will need to explain that the magazines you are targeting pay very little if at all for translations. You should, however, send the author a copy of the published translation.

If you are seeking permission to translate a specific story or group of poems, the permissions statement needs to be more specific: "I hereby grant [your name] the right to translate into English my short story [or poems], [title of work], and to publish it in a literary magazine of his [or her] choice."

In either case, when you submit your work to a magazine, your cover letter must be able to state authoritatively, "I have obtained written permission from the publisher [or author, as the case may be] to seek publication for this work in my English translation."

PEN American Center's Handbook of Literary Translation (see "Useful Websites" below) discusses the thorny issue of copyright at some length. It is an essential reference for any translator trying to break into print. If your situation doesn't seem to fit any of the typical scenarios, talk to someone who has experience with translations, or contact the ALTA offices.

The circulation list

Before you begin sending out your submission, you will need to compile a circulation list of magazines that might be interested in your work. Make it as extensive as possible so you'll have a long list of possibilities at the ready. Twenty is certainly not too long. Include the address and any submissions guidelines the magazine has specified. Unless you know someone personally at that magazine, have a referral, or can track down the editor's name by calling the magazine or checking a directory, such as those listed below, you will address your letter to the "Poetry Editor" or the "Fiction Editor."

Where will you find twenty good prospects for your translation?

Bookstores—whether a local independent store or a national chain—are a good place to research who actually publishes translated literature. Libraries also offer good resources. Browse the magazine racks and bookshelves to identify the periodicals or publishers that publish work similar to yours. Search publications such as *Poet's Market*, which has a section that lists magazines hospitable to translations. (Be sure to note their specific requirements for submissions; for example, some literary journals require you to submit the source text with your translation.) Familiarize yourself with the magazines that seem likely candidates. At the very least, read their self-descriptions in the *International*

Directory of Literary Magazines and Small Presses, which has about 180 entries under "Translation," as well as categories for various regional and thematic journals (Afro-Caribbean, Asian, Celtic; Futurist, haiku, travel, etc.). Choose magazines you have examined and feel would be interested in and sympathetic to your submission because of its style, subject matter, or genre. If you aren't willing to make this effort, how can you imagine who will be reading your work?

Do not limit your search to the 200 or so journals listed in the *International Directory of Little Magazines and Small Presses* under "Translation." In reality, many more journals accept translations. For example, a journal that focuses on nature writing might well publish a poem from the Norwegian about fjords. In other words, whether a text is or is not a translation may not be the deciding criterion. Each literary journal has a distinct profile. It is edited by real human beings with specific interests and tastes. The only way to find out what those are—and therefore determine whether or not it is a likely publisher of your translation—is to examine the actual journal. Likewise each book publisher has its own focus, so if you are translating Japanese haikus, it makes sense to look for publishers who have printed Japanese poetry in the past.

The submission "package"

A translation submission to a magazine should include a cover letter, your manuscript, the original text, if requested, and a self-addressed, stamped envelope (also abbreviated as SASE), or an International Reply Coupon (IRC) for magazines outside the country.

The cover letter should be short and clear, preferably one page. If you yourself do not have a track record, focus on the achievements and importance of your author in his or her own country and, if applicable, other countries. If your author has been translated into twenty other languages, say so. If your author has won the Prix Jean Malrieu for best book of poetry translated into French, say so! If you have won any translation awards or grants, mention them. Don't hesitate to list some of your past successes as a translator to bolster their confidence in you, but beware of overdoing it. Remember to state where the work was originally published (if it was) and that you have written permission from the author or publisher (depending on who has the rights) to publish your English translation of this work.

If you plan to submit your translation to more than one publication at a time (a practice usually referred to as "multiple submissions"), you must inform the editor in your cover letter. But check the publication's guidelines first. If the magazine or publisher frowns on multiple

submissions, you should not submit your work to other publications simultaneously.

"I think a cover letter is important. Many of the descriptions in the International Directory of Magazines and Small Presses will request 'no cover letter.' I've always ignored it and sent one anyway. What we translators have to do is to make the author come alive to first editors and then readers. . . . The trick is to instruct the editors without appearing to do so, otherwise they'd be insulted. But the fact is, there is an immense sea of ignorance out there concerning literature in other languages. That can be quite depressing, but after all, that's our 'mission,' to make those writers and literature known in the English speaking (or reading) world."

— Cola Franzen

Your final text must be clear, legible, and free of mechanical errors of any kind. Prose should be double-spaced, and your name should appear in the upper right-hand corner of each page. Keep copies of all your drafts, a back-up hard copy, and a back-up disk.

If you want the manuscript returned to you, the SASE needs to have sufficient postage and be large enough to hold it. If you find it is cheaper simply to print out a new copy for each submission, the

SASE can be standard letter size with first-class postage; be sure to mention that the manuscript need not be returned.

Keep a copy of your cover letter and the return letter as well as a permanent record of all your submissions that notes the titles of all the works you have sent, the date of submission, the name of the magazine, and the date of rejection or acceptance. This way you will know what is out, what is back, what is still available, and how different magazines have treated you. You will also know which magazines take a few months to respond and which take more.

Rejections

Rejections are a normal part of the submission process, and not only for translators who have never been published before. Plan to be pleasantly surprised if your first submission is accepted right off the bat, and plan to keep your submission circulating if it isn't. Look on a rejection slip as a signal to send your work to the next magazine on your list—that same day. That is one of the main reasons why you created a circulation list in the first place: so that you know where to send your work next when the rejection slip comes.

Rejection slips come in two basic varieties. Many rejections are form letters

that tell you nothing about the response of the editors to your particular work, but some are personal and indicate an interest in seeing more of your work. Some rejections add important information that will help you in the future. If what you are seeking is a fair, careful reading, then your rejection letters will help you determine which magazines are most sympathetic to your work and more likely to give it thoughtful consideration in the future.

"Try to put yourself in the place of the editor(s). There are many reasons why they might reject your work. The issue may be already filled, it might have a 'theme' that means your work doesn't fit, they may have already accepted something in a similar vein, or they may simply not like it. That doesn't mean the work is bad. . . . It's hard to 'target' work. A magazine may seem the perfect place for something you've done and yet they don't seem to see it that way. Later some unlikely magazine will love it. It's really difficult to predict."

— Cola Franzen

If a magazine seems to be taking too long to reply, say, more than four months for a new, unknown translator, you may send a polite inquiry about the status of your submission. Be specific about what you submitted and when, and enclose a

SASE to facilitate reply.

Try not to be overly disheartened by rejections. They are an unavoidable part of any writer's life. If you can, learn from the rejection. Even if you can't, if you have a circulation list, you will know where to send it next. If your manuscript is sitting on your desk, no one can reject it, but no one can accept it either.

Book-length projects

If you remain determined to proceed with a novel or a collection of short stories, be aware that most such projects, especially those published by a commercial press, are either initiated by the target-language publisher or sold to the publisher through a literary agent. The business of buying and selling foreign rights to manuscripts takes place largely at the big international book fairs, such as the one in Frankfurt, and through personal contacts between editors, agents, and authors. Your chances of breaking into print this way are simply much smaller than through magazines.

To publish, say, a novel or short stories with a commercial publisher, you will probably have to find an entry point into this network because very few commercial publishing houses even read unsolicited manuscripts. For example, you might meet an editor interested in you or your work at a conference or workshop.

An author you work with—or the author's publisher—might have useful connections to the American publishing world. Or you might submit your proposal directly to an agent. Agents make their living by charging a percentage of the client's earnings, and translators tend not to make enough money to make it worth an agent's time to try to sell a translator's project. On the other hand, an agent who is working with a foreign author might well be willing to represent the author's preferred translator as part of the proposal package.

Poetry book projects are more often initiated by the poet or the translator. Here, a track record is even more important. A publisher is taking a chance publishing any poetry, let alone poetry translated by someone who has never published a translation before, though it has been known to happen.

Small presses and university presses do read unsolicited manuscripts, and they do publish many translations—but they rarely have funds to pay a translator. If you are more interested in the publication than monetary compensation, this might not be a problem.

You may even be able to find outside funding to contribute toward the costs of translation. For example, Japan and several European countries support the translation of their literature through various grants and prizes. Often foreign educational institutions set aside funds

for this purpose. These grants are small but solid—often several thousand dollars per book. The grant either pays the translator or comes in the form of a subsidy through a guaranteed bulk sale of the book. In the latter case, the funding organization agrees to buy a certain number of copies of the book for its readership at the usual bookstore discount. Such a purchase might, for example, cover printing costs for the small press, which is typically operating on a shoe-string budget.

Check the ALTA website and other resources, such as the PEN Handbook for Literary Translators, for translation prizes and grants that might apply to your situation.

A book translation proposal consists of all the elements of a regular book proposal, except that it must also supply information about the translator, clarify the rights status of the book, and mention any chance of a grant to cover all or part of the cost of translation. Many books are available in your public library or bookstore explaining how to put together a successful book proposal. For a thorough discussion of book translation contracts, including an annotated model contract, refer to PEN's Handbook for Literary Translators, newly revised in 1999 and available on the PEN website.

Book-length translations will be covered in detail in *ALTA Guides to Literary Translation: Preparing a Book-Length*

Translation Proposal.

The translation community

Associations of literary translators are one of the best ways to meet other translators and learn more about publishing translations. By reading the newsletters and publications of these organizations, you will find out who is translating what and where. You will learn news of the profession, including upcoming national and local events. By attending conferences, you will meet more established translators with invaluable experience and advice to share, as well as editors and publishers with a special interest in translation. Conferences are a great occasion to talk about your own work, ask questions, and meet other translators.

Seek additional training, from day-long seminars to month-long summer workshops and university degree programs. In addition to valuable instruction, these can provide opportunities to meet editors, publishers, and potential colleagues.

The American Literary Translators Association is the largest organization for literary translators in the United States. Its members, who include beginning as well as better-established translators, receive a newsletter as well as a journal, *Translation Review*. The annual confer-

ence is an opportunity to learn more about the art of translation, to attend language-specific translation workshops, to participate in bilingual readings, to find out which publishers are publishing which translations, and to make connections with peers and advisors. Personal relationships established at meetings like these often lead to referrals. For example, an editor might ask an experienced translator who is too busy to take on a certain job to recommend another translator. If an editor attending the conference publishes books in your field, make a point of introducing yourself and finding out more about that press's publishing program. Offer to send in a sample of your work. An editor who doesn't want to publish your project may be looking for a translator for another project.

Check ALTA's web page regularly for news of the profession, upcoming events, prize deadlines, new publications of interest to the profession, links to related literary translation sites, and an up-to-date list of journals that publish translations.

References

Most public libraries should have all these publications.

Directory of Literary Magazines lists over 600 magazines. Order from Coordinating Council of Literary

Magazines, 666 Broadway, New York, NY 10012-2301.

Directory of Poetry Publishers has over 100 entries under "Translation," 75 of which are periodicals. Order from Dustbooks, P.O. Box 100, Paradise, CA 95967.

Directory of Small Press/Magazine Editors and Publishers cross-references the names of all editors and publishers, in case you want to track down someone you've been referred to or met. Order from Dustbooks, P.O. Box 100, Paradise, CA 95967.

The Handbook of Latin American Studies, published annually since the mid-1970s by the University of Texas Press and edited by the Library of Congress, focuses on the humanities every other year. The section with books translated into English from Latin America is not exhaustive but does include many titles, especially the most recent volumes.

The International Directory of Little Magazines and Small Presses is an indispensable guide to literary journals. The guide contains over 6,000 entries, with their addresses, and has an elaborate index listing magazines by state, genre, and theme or interest. There are 200 magazines listed in the index under

"Translation," but in reality many more publish translations. Order from Dustbooks, P.O. Box 100, Paradise, CA 95967.

Literary Horizons, a new program from Poets & Writers, offers a free publishing packet that includes information about copyright law, publishing poetry and prose, agents, and other helpful organizations as well as publications and a guide to Literary Horizons programming. For a copy, contact Poets & Writers, Inc., Literary Horizons, 72 Spring Street, New York, NY 10012; e-mail info@pw.org.

Literary Market Place has an extensive list of U.S. book publishers (by location, type of publication, and subject) and also lists imprints and subsidiaries, Canadian publishers, editorial services and agents, and, under "Services and Suppliers," translators and interpreters.

PEN's Handbook for Literary Translators is a thorough guide for literary translators to the world of rights and contracts. A Translator's Model Contract, which forms the heart of the handbook, clarifies the issues surrounding each point in a translator's contract. The current edition seeks to address recent developments in copyright law and the publishing industry.

For more ideas about where to send your work, check the classified ads in **Poets &**

Writers (Poets & Writers, Inc. 72 Spring Street, New York, NY 10012) and the **ALTA Newsletter**, which lists members' recent publications.

Small Press Record of Books in Print can be helpful if you're looking for hard-to-find English translations. Order from Dustbooks, P.O. Box 100, Paradise, CA 95967.

Writer's Digest is a monthly magazine targeted at magazine and book writers and contains articles on fiction and non-fiction writing. <http://www.writersdigest.com>

The Writer's Legal Companion, by Brad Bunnin and Peter Beren (Reading, MA: Perseus Books, 1998), is now in its third edition.

The annual **Writer's Market** lists consumer and trade publications, with contact information, and explains how to submit queries. The "Consumer" section lists more than 70 "literary and 'little'" magazines, a number of which publish translations. It also provides lists of U.S. book publishers, Canadian and international book publishers, book packagers, literary agents, syndicates, contests and awards (including translation awards), and resources and organizations. The book also includes articles on useful topics such as getting published (for previ-

ously unpublished writers), interviews with successful writers, and the business of writing. There are also a number of similar, more specific volumes in this series, including *The Poet's Market* and *The Novel and Short Story Writer's Market*.

Useful websites

ALTA

www.utdallas.edu/research/cts/alta/htm

British Centre for Literary Translation

www.literarytranslation.com

ATA Literary Division

www.literarydivision.org

HLAS Online

www.lcweb2.loc.gov/hlas/

Literary Arts WebRing

www.lit-arts.comWebRing

LITLINE

www.litline.org

PEN Translation Committee

www.pen.org

Poets & Writers

www.pw.org

Upcoming in the *ALTA Guides to Literary Translation* series:

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Preparing a Book-Length Translation Proposal

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Promoting Your Translation

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