Translations from Ukrainian into Norwegian (since 1991 till 2012)

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I. Introduction

The history of Ukrainian-Norwegian literary contacts dates back to a few centuries despite its sporadic character. It is rooted back in late 19th century national romanticism when both nations were struggling for the rights of their languages, culture and state.

At the turn of the 20th century Ukrainian literary circles were well acquainted with Norwegian literature. Ivan Franko translated works by B.Bjornson, Vasyl Stefanyk – by A. Garborg, Lesya Ukrainka deeply studied “new dramaturgy” of Henrik Ibsen. Leading Norwegian writers also were interested in Ukrainian literary process. Great Norwegian author, Noble prize laureate Bjørnstjerne Bjørnson (1832–1910) was in correspondence with Ivan Franko, read Taras Shevchenko, Ivan Franko and Olha Kobylanska works. Trying to drag Europe’s attention to Ukrainians’ rights for identity, Bjørnson published articles in Viennese magazine Ukrainische Rundschau supporting Ukrainian national liberation movements. Remarkably enough one of the first if not the first translation of Ukrainian literature pieces into Norwegian was a folk-tale “A Mitten”. First published as a separate book for children by Ny Dag (later Falken Forlag) in 1956 Ukrainian folk tale illustrated by Soviet artist-animalist Ye.Rachov went through six editions in Norway and is still popular in amateurs children’s theaters. The substantial component of “Mitten’s” success is a skillful translation by the great Norwegian writer Alf Prøysen done through Russian edition.

In Soviet times Norwegian literary circles were interested in development of Ukrainian literary process basically in the context of active development of communist movement in the country between the early 1950s and 1970s. Seeing mainly calls to class struggle in the poetry of Taras Shevchenko, famous Norwegian specialist in Slavic Studies Martin Nag (1929) made a brilliant Norwegian translation of “Testament” which was first published in leftist newspaper Arbeiderbladet in 1964.

In 1950s translation of Vynnychenko’s drama “Lie” (Vynnychenko Volodymyr. Løgn : drama i tre akter) was published. Most likely it was the only translation directly from Ukrainian as Norwegian writer and specialist in Slavic studies Nina Arkina (1891-1980) immigrated to Oslo from Odessa.

In the beginning of 20th century the attention to Ukrainian literature was dragged by Chornobyl catastrophe which painfully touched Norway. Astonished by limited information about the impact of nuclear explosion in Ukraine combined with reports about radiation pollution of some Far North regions, Norwegians stimulated demand for journalists’ reports and fiction which could help to realize the extent of the tragedy and to understand the World after Chornobyl. In 1989, on the wave of readers’ anxiety, the novel by V.Yavorivsky “Maria with Wormwood at the end of 20th

"Testamentet"
Taras Sjevtsjenko

Ner jeg duur, begrav meg - ber jeg
- i en grav pe sletten
i mitt kjære Ukraina,
- gi meg denne retten
Derfra vil jeg kunne skjele
hvete-ekersuset,
kunne skue Dnjepr og dal-søkk,
høre elvebruset.
Når så Dnjepr en gang skal
føre blodet fra tyrannen
ut mot Svartehavet,
vid jeg gjenoppstår for annen
gang,
forlate Dnjepr og dalsøkk,
knele ned og messe.
- Hittil har en sedan løsnin
ingen interesse...
Fuerst begrav meg. Se til
reising!
Kast av deres lenker!
Lusriv deres edle frihet
fra tyrannens renker!
Husk og se og meg
- Sjevtsjenko - med et vennlig
minne,
ner den nye frihets time
godt og vel er inne.”

Taras Shevchenko “Testament”.
Translated by Martin Nag,
first published in newspaper
Arbeiderbladet 2/7-1964.
Reprinted in newspaper
Friheten, 41 2008.

(Martin Nag)
Born 1927 in Stavanger.
Norwegian expert in literature
studies, writer and translator
from Russian. In 1962 presented
thesis «K. Hamsun in Russian
spiritual life». Member of
Norwegian Communist party.
* Photo Wikipedia
“Maria with Wormwood at the end of 20th century” was published in Norwegian translation accomplished by experienced linguist and translator Marit Bjerkeng.

Nevertheless, until 1991 the tradition of Norwegian translations of Ukrainian literature was not established. All translations listed above, possibly but for one, were done from Russian. One of the main obstacles for the export of Ukrainian literature is the absence of translation school.

In the times of cold war North-East Norwegian borders were parts of the “line of tectonic fracture” between NATO and USSR. Therefore Norwegian government paid strategic attention to Russian language and culture studies. Until 1991, 319 translations from Russian were published in Norway.

Obviously such an intensive translation activity shaped the whole environment of bright experts. The Russian-Norwegian Translation School has long-term traditions and reputation. Opportunities to activate contacts with Russia after the fall of the Iron Curtain helped to foster interest to the literature of the “big neighbour”. On the other hand, it is obvious that until 1991 the interest in Russian literature was motivated by official Oslo’s security interests. In a 4-million inhabitant country it did not leave any spare resources for any deep studying of other Slavic national literatures.

Modest statistics of Ukrainian-Norwegian translations did not change much with the fall of the Iron Curtain. Until 1991 five translated pieces of Ukrainian literature were published in Norway and only three after 1991. Nevertheless, when Ukraine became independent conditions and therefore tendencies in the field of such translations fundamentally changed. The number of agents rose, which formed conditions for more active export of Ukrainian literature to Norway in future perspective. Little by little, direct contacts between literature circles as well as between main market players of both countries are being built. First steps in establishing of translation school are being made.
II. Review of publishing and translation market in Norway.

Norwegians make up an actively reading nation which critically evaluates the quality of printed production. When it comes to the share of books read per inhabitant, Norway keeps a leading position in the world. Each Norwegian reads 16 books per year on average which consists of 5,1 books borrowed from library and 11 books bought in retail market. According to the study of readers demand Bokundersøkelsen 2010, completed by Norwegian Publishers’ Association, 90% of men and 97% of women aged over 15 read at least one book during last year. Moreover, books remain the most popular gift in Norway.


However the success of Norwegian publishing is based not only on high demand. State support and comfortable market conditions also play significant role. Without state protection policy it would not be possible for the publishing market of such a small country to compete with English language literature and to provide free and equal development of three official languages (bokmål, nynorsk and saami).

During post-war period Norway put a lot of efforts into recovery of the country after fascist occupation. As in many poor European countries, consumption of culture by the population was a secondary issue. In the 1960’s, realizing the importance of increasing the level of education in the country, the head of Labour government E.Gerhardsen made a decision to implement actions encouraging population to read, increasing quality of book publishing and facilitating an access to world and national classics for an average citizen.

The main achievement of the government was the founding of Norwegian Arts Council Kulturråd in 1965. Since then the Council is implementing a programme funded by the Ministry of Culture from state budget which provides annual purchase of 1,000 copies of each book for adults which went through Quality Committee of the Council (this makes up around 220 titles) and 1,500 copies of books for children (around 130 titles per year). In addition, the Council annually purchases 1,000 copies of around 100 titles of translated literature. All purchased books are distributed for free through well-spread network of state and school libraries. Moreover the Council provides scholarships and grants for socially important publishing projects. The Council’s funds in 2010 amounted to 430 million Norwegian krones (approx. 76 million USD).

The market is also stimulated by the VAT 0-rate for bookselling which decreases the final price for customers by 25% and increases sales and accelerates profitability of publishing projects.

According to the data of Norwegian Publishers’ Association (which covers around 80% of the market), in 2010 Norwegians bought 24,4 million books which made around 6,01 billion
Norwegian krones (approx. 1.1 million USD). Experts estimate the total number of books purchased in Norway to 30 millions annually. The market share of translated literature in 2011 was around 24% (pic.2). Curiously, Norwegian fiction for adults and for children is less popular than translated fiction which creates encouraging conditions for translations projects.


Nowadays, along with rapid development of modern technologies, e-books sales should be expected to grow and demand for printed editions to decrease. The market of e-books appeared in Norway only in 2011 when Publishers’ Association and Authors’ Union signed an agreement on rules of e-book publishing. In order to stimulate sales, the agreement stipulates a compulsory 25% discount on e-books in comparison to identical books in print version. In parallel, the fixed rates of royalty are 26% for first 800 copies and 30% for the next (average royalty for printed editions is 17%), so as to try to protect and guarantee authors’ rights for appropriate wages. Long negotiations which preceded the signing of the agreement helped to take into account the interests of main publishing market players but also retarded development of e-book publishing which was already rapidly growing in many European countries as well as in the USA. In 2011, the number of e-books sold in Norway was merely 20,000 copies.

Together with this Norwegian Publishers’ Association ’s data show that during last 20 years the number of titles published in English tripled (pic. 3&4) which is typical for many European countries.

Pic. 3. Shares of published titles languages, 2009

*Source: Norwegian Publishers’ Association

*sources – Norway Publishers’ Association and Authors’ Union; statistics data on Norway media market from www.medienorge.uib.no, Statistics Norway, Institute of Media and Communications of University of Oslo
The publishing market in Norway includes a large number of small actors but it's still quite monopolized due to the small size of the country. Data of Oslo University Institute of Media and Communication shows that in 2010-1011 around 13,000 publishers were listed in 5-million Norway, 130 of them published 10 to 50 titles and 300 – only one title during last five years. Market conditions are dictated by the three biggest publishing groups: Gyldendal, Aschehoug & Cappelen Damm.

The environment is more competitive in the niche of translated literature. Together with main Norwegian publishing houses, the positions of Schibsted Forlag, Piratforlaget and religious literature publisher Bibelselskapet are strong in this branch as well as other publishers specialized exclusively on translated literature (pic. 5 and 6).

**Pic. 5. Shares of publishing houses on the market of translated fiction for adults by the turnover, 2011.**

*Source: Norwegian Publishers’ Association*

**Pic. 6. Shares of publishing houses on the market of translated fiction for children by the turnover, 2011.**

*Source: Norwegian Publishers’ Association*
Generally the shares of languages in translation projects reflect European tendencies. The largest one belongs to English and neighboring countries (Sweden, Denmark), which are traditionally close to Norwegian readers’ tastes (pic. 7).

**Pic. 7. Shares of translated literature by languages, 2009.**

Moreover, the number of titles translated from English into Norwegian was constantly growing during the last decade while the demand for titles translated from other languages remained stable.

**Pic. 8. Dynamics of translations into Norwegian by languages, 1991-2009.**

*Source: Statistics of Norwegian media-market of Bergen University, [www.medienorge.uib.no](http://www.medienorge.uib.no)*

**Tab. 9. Number of titles translated into Norwegian by languages, 1991-2009.**

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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>English</td>
<td>1 023</td>
<td>976</td>
<td>1 059</td>
<td>1 099</td>
<td>1 138</td>
<td>1 206</td>
<td>1 192</td>
<td>1 144</td>
<td>1 169</td>
</tr>
<tr>
<td>Swedish</td>
<td>128</td>
<td>146</td>
<td>161</td>
<td>153</td>
<td>163</td>
<td>135</td>
<td>168</td>
<td>160</td>
<td>147</td>
</tr>
<tr>
<td>Others</td>
<td>130</td>
<td>103</td>
<td>151</td>
<td>137</td>
<td>123</td>
<td>112</td>
<td>116</td>
<td>124</td>
<td>122</td>
</tr>
<tr>
<td>Danish</td>
<td>60</td>
<td>56</td>
<td>56</td>
<td>72</td>
<td>46</td>
<td>70</td>
<td>64</td>
<td>93</td>
<td>76</td>
</tr>
<tr>
<td>German</td>
<td>71</td>
<td>62</td>
<td>73</td>
<td>76</td>
<td>65</td>
<td>73</td>
<td>83</td>
<td>78</td>
<td>61</td>
</tr>
<tr>
<td>French</td>
<td>52</td>
<td>48</td>
<td>61</td>
<td>55</td>
<td>44</td>
<td>50</td>
<td>45</td>
<td>56</td>
<td>60</td>
</tr>
<tr>
<td>Total</td>
<td>1 464</td>
<td>1 391</td>
<td>1 561</td>
<td>1 592</td>
<td>1 579</td>
<td>1 646</td>
<td>1 668</td>
<td>1 655</td>
<td>1 635</td>
</tr>
</tbody>
</table>

*Source: Statistics of Norwegian media-market of Bergen University, [www.medienorge.uib.no](http://www.medienorge.uib.no)*
Among channels of purchasing, Norwegians prefer bookstores (Pic.10). The largest chains of bookstores belong to the largest Norwegian publishing houses: Ark (Gyldendal), Norli/Libris (Aschehoug and NorgesGruppen), Tanum (Cappelen Damm), which respectively hold 34%, 21% and 7% of the market.

To make it all the way from the publisher to the customer, a book goes through distribution channels which provide delivery based on the contracts and market tendencies.

**Pic.10. Structure of bookselling distribution channels, 2010.**

<table>
<thead>
<tr>
<th>Channel</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bookstores</td>
<td>59 %</td>
</tr>
<tr>
<td>Bookclubs</td>
<td>18 %</td>
</tr>
<tr>
<td>Internet-bookstores</td>
<td>8 %</td>
</tr>
<tr>
<td>Supermarkets and kiosks</td>
<td>9 %</td>
</tr>
</tbody>
</table>

*Source: Norwegian Publishers’ Association*

Main distribution channels in Norway are Forlagssentralen (founded by: Gyldendal ASA and H. Aschehoug & Co AS publishing houses; 50% of the company shares each) – holds approx. 32% of the market; SentralDistribusjon (belongs to Cappelen Damm publishing house) – holds approx. 30% of the market; and Bladcentralen (joint venture of 7 publishers) which distributes media production through supermarkets, kiosks and petrol stations.

At the same time statistics shows that 45% of the population borrows at least 1 book per year from the library. Therefore libraries play significant role in facilitating the access to published titles (including translations) for the population, thanks mostly to the program of Norwegian Arts Council purchases from state budget.

<table>
<thead>
<tr>
<th>Library Type</th>
<th>Number of libraries</th>
<th>Number of titles</th>
</tr>
</thead>
<tbody>
<tr>
<td>National libraries</td>
<td>1</td>
<td>3 225</td>
</tr>
<tr>
<td>University libraries</td>
<td>145</td>
<td>12 573</td>
</tr>
<tr>
<td>Libraries in medical institutions</td>
<td>41</td>
<td>305</td>
</tr>
<tr>
<td>Other specialized state libraries</td>
<td>104</td>
<td>3 168</td>
</tr>
<tr>
<td>Other specialized private libraries</td>
<td>21</td>
<td>607</td>
</tr>
<tr>
<td>Public libraries</td>
<td>768</td>
<td>19 051</td>
</tr>
<tr>
<td>Primary school libraries</td>
<td>2 261</td>
<td>10 094</td>
</tr>
<tr>
<td>Secondary school libraries</td>
<td>371</td>
<td>3 201</td>
</tr>
<tr>
<td>Regional libraries</td>
<td>18</td>
<td>665</td>
</tr>
</tbody>
</table>

*Source: State statistics Bureau of Norway.*

According to voluntary agreement - so called “Agreement of booksales” - which is signed every five years between Norwegian Publishers’ Association and the Norwegian Booksellers Association, the prices for main categories of books are fixed on the same level for all distribution channels. Exceptions to this agreement provide up to 72% discount for purchases of wide variety of books published with state support. The experience of such a voluntary agreement did help to develop an effective instrument of guarantees and hedging for main market actors. Moreover, a stable pricing policy makes the market more predictable and strengthens the loyalty of the reader.

<table>
<thead>
<tr>
<th>Category</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scientific popular titles for adults</td>
<td>234</td>
</tr>
<tr>
<td>Translated scientific popular titles for adults</td>
<td>166</td>
</tr>
<tr>
<td>Scientific popular titles for children</td>
<td>149</td>
</tr>
<tr>
<td>Translated scientific popular titles for children</td>
<td>82</td>
</tr>
<tr>
<td>Fiction for adults</td>
<td>249</td>
</tr>
<tr>
<td>Translated fiction for adults</td>
<td>214</td>
</tr>
<tr>
<td>Fiction for children</td>
<td>145</td>
</tr>
<tr>
<td>Translated fiction for children</td>
<td>132</td>
</tr>
</tbody>
</table>

*Source: Norwegian Publishers’ Association*

In general it is important to emphasize that actors on the publishing market united in professional associations. They play a most important role in regulating the publishing market. The budget of the Norwegian Arts Council was formed under the pressure of professional unions and their negotiations help to achieve a balanced consensus and set the rules on the market. In total, three authors’ unions, association of literary translators, two publishers’ associations and illustrators union are functioning in Norway. The influence of professional unions is caused by exclusive ability of Norwegians to self-organization and old traditions of professional movements. It helped to build an optimal model of publishing, which is functioning despite the small scale of the market, the geographical peculiarities of a stretched country and the cultural diversity of the population.

Main professional organizations in Norway:

**Norwegian Authors’ Union – Den norske forfatterforening**

Funded in 1893.
Number of members 576.
Aim: to promote Norwegian literature and to protect interests of Norwegian writers.

**The Norwegian Association of Literary Translators – Norsk oversetterforening**

Funded in 1948.
Number of members 310, who work with 47 languages.
Aim: to increase quality of translations, to protect rights of translators, to provide grants and scholarships for translators.

**The Norwegian Booksellers Association – Bokhandlerforeningen**

This professional organization unites 630 companies (90% of existing in the country) involved in retail bookselling.

**Norwegian Publishers’ Association – Den norske Forleggerforening**

Funded in 1895.
Unites approx. 80% of publishing houses registered in Norway.
Represents interests of publishers in negotiations with government and distributors.
III. Translations from Ukrainian to Norwegian

III.1. General information and division by genres.

After Ukraine declared independence, Norwegians started to rediscover its culture in a new way. Even after 20 years of Ukrainian state existence, only a small part of Norwegian historians connect it with Kyivan Rus, which gave Norway the queen of Ellises when Yaroslav Mudry’s daughter Elisabeth married Norwegian konungr and later king of Norway Harald Hardrada. Even less literature researches mention the saga which was devoted by Harald to his proud golden-haired queen.


General context of literary contacts between Norway and Ukraine lacks of fundamental knowledge on Ukrainian literature, as well as of an interest for translation from Ukrainian and translation schools. Not a single Ukrainian studies department or society exists in Norway. The only exception is the department of Slavic languages and culture in Bergen University where Ukrainian literature is studied under the supervision of Martin Paulsen, bright linguist and translator from Slavic languages. Thanks to his scientific researches Norwegian literature studies enriched with works on Ukrainian subjects: Martin Paulsen. Jurij Andruchovyč og det postsovjetiske ukrainske språket, - Terminal Øst: totalitære og posttotalitære diskurser, eds. I. Lunde and S. Witt, Oslo, 2008, pp. 201–14.

The interest to Ukrainian literature was also raised by publicistic work about development of modern Russian, Ukrainian and Belorussian literature edited by Martin Paulsen: “New vodka: six articles about modern Russian, Ukrainian and Belorussian literature”. The book includes an article of linguist M.Sovik “Festival and multilingualism in Ukraine in 1990s” – Margrethe B. Søvik. Festival og frispråklighet i 1990-tallets Ukraina. - Martin Paulsen, Bernhard L. Mohr. Den nye voddkaen: Seks artikler om russisk, ukrainsk og hviterussisk samtidslitteratur, Oslo: ”Russiskantologi”, 2005, 126 pp.

At the beginning of the 21st century, the translator from Russian Dina Roll-Hansen became interested in Ukrainian literature. Later the Ukrainian publishers “Kalvaria” and “Nora Druk” implemented an unique project of publishing an Anthology of modern Ukrainian fiction translated into Norwegian. The Anthology includes extracts from Larysa Denysenko’s “The Sarabande of Sara’s Band”, Lyubko Deresh’s “Kult”, Tymofiy Havryliv’s “Wonderful world. Now”, Leonid Kononovych’s “Theme for Meditation”, Anton Kushnir’s “Urban Strike”, Lada Luzina’s “Love is not sugar, sugar’s not love”, Maria Matios’s “Sweet Darusya” and Natalka Snyadanko’s “Collection of Passions or Adventures of Ukrainian Girl”. Nevertheless the book is still mainly aiming at making Norwegian publishers acquainted with Ukrainian authors. It is not available to any average reader. Other categories of Ukrainian literature translations published after 1991 include a new edition of folk-tale “The Mitten” (first published 1956) in a brilliant translation by Norwegian literature classic, poet, composer and fairy tales author Alf Prøysen (1914-1970).

Ukrainian literature in Norway is still not translated terra incognita.
III.2. Publications by genres

Folklore – 4 titles


Modern fiction – 2 titles


III.3. Other publications

After 1991 translations of Ukrainian literature were not published neither in newspapers and magazines nor in online resources.

The Anthology of modern Ukrainian fiction in Norwegian translation mentioned above was published by “Nora Druk” in Ukraine as a summary of Ukrainian language courses for Norwegian translators in the Nordic Center in Lviv. Therefore the details can be found in this chapter:


Main information resources about Ukrainian literature in Norway may be found on the web-site of Bergen University faculty of Slavic languages www.uib.no, the internet portal of Norwegian Literature Abroad (Norla) Fund www.norla.no, the web-site of Norwegian Translators’ from Russian Association Petrusjka http://www.petrusjka.no, and Martin Paulsen’s blog http://martinsinblogg.wordpress.com.

Andrey Kurkov.
“Death and the Penguin”

Andrey Kurkov.
“The Matter of Death and Life”

Ukrainian folk-tale
“The Mitten”

Anthology of Modern Ukrainian Fiction
*book-covers from the publishers’ web-sites
IV. Translations of Ukrainian authors into other languages.

Since 1991 translations of Ukrainian authors were completed exclusively through the Russian language. It was mostly titles of Russian-speaking Ukrainian literature which had higher chances to be read by Norwegian publishers and translators due to a numerous cohort of specialists in Russian.

V. Translations from Ukrainian: conditions for work and professional development.

The only translator of fiction from Ukrainian (together with Russian and Belorussian) in Norway is Martin Paulsen who is currently not very actively working in this field as he is involved in scientific projects.

Within the frame of the translation project of modern Ukrainian fiction Anthology the first steps in translations from Ukrainian into Norwegian were made by Hege Susanne Bergan and also by the brilliant translator from Russian Dagfin Foldøy.

Dina Roll-Hansen’s interest in Ukrainian Russian-speaking literature can also push her to do translations from Ukrainian in the future.

Working conditions for translators from Ukrainian in Norway are generally the same as for any other languages. According to the “Agreement of standard translation contract” signed in 2006 by the Norwegian Association of Literary Translators and Norwegian Publishers’ Association, the standard fee rate for translation is 174,35 krones (approx. 30,5 USD) for 1,000 signs with spaces (data of 2012). The agreement also includes indexes for the different terms of completing translation. Due to strong positions of both organizations almost all Norwegian translators and publishers use this standard contract which ensures appropriate wages and fair competition between specialists.

By signing the contract, the translator gives the publisher the right to use translation for 5 years. If within this time the publisher uses the translation for another type of publication (e.g. audio-book), he is obliged to pay extra honoraries. The same occurs if the second edition of the title is published five years after translation. No royalty is usually paid to translators. The translator also has a right to receive 15 copies of first edition.

Significant sources for translators’ income are also grants and scholarships from the Norwegian Arts Council. In this case the translator receives the funds directly after reporting for completed work. If compared to other languages which receive support for...
literature projects from international funds (Goethe Institut, Svenska Institutet, Institut français etc.) or cross-cultural programmes for neighbouring countries (as in the case of Russia), translations of national literature are unfortunately not supported by Ukrainian government. This does not stimulate specialists to obtain any qualification in Ukrainian.

The conditions for professional development for translators from Ukrainian almost do not exist in Norway. Lack of competitive professional environment and contacts with Ukrainian authors and publishers and specialists in literature holds back the formation of translators from Ukrainian school in Norway.

Realizing the problem of the lack of qualified specialists, courses for translators from Ukrainian were organized in Lviv Nordic Center based in Lviv National Ivan Franko University in August - September 2011. Experts working the closest with Ukrainian Russian language were invited: Dagfin Foldøy and Hege Susanne Bergan. As a summary of the courses the mentioned above Anthology of modern Ukrainian fiction in Norwegian was published.

The main platforms for ideas exchange and starting of new literature projects in Norway are The Norwegian Festival of Literature in Lillehammer and the Ordkalotten festival in Northern Norway and Kapittelfestivalen in Stavanger. Parallel to this the main forums for new contacts for translations to be born are obviously international book fairs and festivals such as the ones in Leipzig, Frankfurt-on-Mein, New Delhi and Moscow. As they understood the importance of such international events in the process of dragging attention to Ukrainian literature products, Ukrainian publishers “Kalvaria” and “Nora Druk” organized the visit of Norwegian authors and translators from Russian to Lviv International Book Fair and Literature Festival in September, 2011. The visit was the first one in the history of cross-cultural contacts and it was supported by a few cultural funds. Combining participation in the festival and in the course of Ukrainian language in Nordic Center translators helped to learn more about Ukrainian literature and to establish contacts with Ukrainian publishers and authors. It makes one hope that future visits of foreign translators to important literary events in Ukraine will stimulate the formation of international experts group interested in promoting Ukrainian literature abroad.
VI. Agents

Despite the small number of Ukrainian literature translations into Norwegian, the existence of few active agents allows us to expect new translating projects in future. The most important role of increasing the number of such translations could be played by translators themselves.

The translator is the one who accompanies the translation through all phases: from the selection of the title by the publisher to the presentation of the final published product to the reader and its promotion. After translating two novels of A. Kurkov Dina Roll-Hansen took part in a number of literary events in Norway dedicated to Ukrainian literature in general and works of Kurkov in particular. As a successful translator, the reputable cultural activist and promoter of Norwegian literature abroad Roll-Hansen often plays the role of patron in Ukrainian-Norwegian literature contacts, constantly monitoring the Ukrainian publishing market and commenting on important cross-cultural events in Norwegian and Ukrainian media.

Linguists and experts in literature are also acting as important agents in connecting Ukrainian authors and Norwegian readers. Professor at the Bergen University Martin Paulsen is a central figure in this area in Norway. The lack of orders from Norwegian publishers does not help to implement the potential of M. Paulsen as a translator from Ukrainian. Nevertheless his scientific work drags attention to Ukrainian language and literature including topic into the field of academic dialogue, which is rare in Norway. His reputation as an expert as well as a wide network of contacts with leading publishers, professional associations and organizations, authors and translators make him an irreplaceable actor in the field of professional consulting in the questions of Ukrainian literature translations.

And in the end the role of an author as an agent in promoting his own works to foreign readers is one of the most efficient instruments. Therefore, the translations of A. Kurkov works became widely popular among readers and received positive feedback in Norway due to his active position.

He visited Tromso International Literature Festival twice (in 2007 and in 2010), took part in the readings, meetings, discussions with foreign authors and commented about literary process in Ukraine for Norwegian media.

Due to remote geographical position of the country and its comparably small market, the possibility of Ukrainian authors’ visits to important literary events in Norway and presenting themselves to Norwegian readers is limited. Therefore Andriy Kurkov is the only one who participated in Norwegian book fairs.
The “Kalvaria” publishing house decided to include Ukrainian writers Larysa Denysenko and Tymofiy Havryliv into official programme of the leading Norwegian Festival of Literature in Lillehammer in May – June 2013 in an attempt to break the existing tradition and to give wider publicity to Ukrainian literature.

Unlike their Ukrainian colleagues, Norwegian publishers don’t play a significant role in increasing the number of Ukrainian literature translations. This can be explained with a sort of passivity and carefulness in the search of new niches on the market. A lack of knowledgeable readers and a preexisting loyalty to translations from Russian, Polish, Czech omitting other Slavic literatures also plays a role.

The latter can also be explained by the number of citizens of foreign origin in Norway who dictate the demand for translated literature. Taking into account the fact that the number of ethnic Ukrainians in Norway is not more than 3,200 persons (2012), other Slavic national literatures dominate the demand of Ukrainian national literature inheritance translations.

Cross-cultural events are some of the most effective tools for establishing translation projects as they help to connect all main market actors from participating countries. Ukrainian-Norwegian literature days in Oslo on November 29-30 2010 became such an event. It was an attempt to gather all main agents who connect Ukrainian and Norwegian literature and to discuss main challenges in this field. Around 30 specialists participated in the seminar including Ukrainian and Norwegian publishers, professional organizations and state establishments of Norway. A brilliant presentation of Ukrainian literature was given by M.Paulsen in Oslo House of Literature for the first time. The readings of Norwegian authors (J.Gaarder, E.Loe, V.Hjorth) translated into Ukrainian as well as seminar for translator from and into Norwegian given by famous expert in Scandinavian studies Nataliya Ivanychuk also took place. Another important achievement was also a large publication summarizing the event in Dag og Tid completed with detailed comments of M.Paulsen about main trends in Ukrainian literature.

Holding Ukrainian-Norwegian literature days became an opportunity for establishing permanent cooperation with leading metropolitan fiction library Deichmanske bibliotek, which has an advanced system of exchange and provides an access to the books in the most remote territories of Norway. A collection of modern Ukrainian literature was established on November, 30, 2010 by Ukrainian publishers participating in the seminar. As of today, it includes 201 titles and continues
to grow thanks to the purchase of new titles directly from the publishers. Reach variety of modern Ukrainian fiction in Norwegian libraries helps its promotion.

In the end the most important agents who could stimulate new translations from Ukrainian into Norwegian are translations into the most wide-spread languages: English, German, French, etc. As Norwegian publishers admit along with their colleagues from small European countries, they shape their selection by analyzing the choices of leading British, German, French, Swiss publishers. The reputation of a foreign publisher and successful sales of translations from Ukrainian in other countries both influence the decision-making of main players on the Norwegian publishing market. Sales in neighbouring Scandinavian countries such as Sweden and Denmark make up an additional factor due to cultural similarities. Obviously, the growth of a number of translated titles could help to achieve an important cumulative effect for increasing the interest of Norwegian publishers in Ukrainian literature.

VII. Feedback on the translations

As Cappelen Damm publishing house editor of translated literature declares, Kurkov’s novels were published in a standard number of copies and the sales dynamics was typical for translated titles (see Tab.14). Therefore we can talk about a relative success of translations on the Norwegian market.

The fact that the above mentioned publisher is considering translation of another Kurkov’s novel “An Ochakov Gardener” confirms such an opinion.


<table>
<thead>
<tr>
<th>Title</th>
<th>Year of launch</th>
<th>Number of hardback copies</th>
<th>Number of paperback copies</th>
<th>Sales (HB/PB)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skinnvotten. Ukrainsk folkeeventyr</td>
<td>1996</td>
<td>-</td>
<td>(data not available)</td>
<td>Sold out</td>
</tr>
<tr>
<td>Skinnvotten. Ukrainsk folkeeventyr</td>
<td>2003</td>
<td>-</td>
<td>(data not available)</td>
<td>Sold out</td>
</tr>
<tr>
<td>Skinnvotten. Ukrainsk folkeeventyr</td>
<td>2008</td>
<td>-</td>
<td>(data not available)</td>
<td>Sold out</td>
</tr>
<tr>
<td>Skinnvotten. Ukrainsk folkeeventyr</td>
<td>2011</td>
<td>-</td>
<td>(data not available)</td>
<td>Almost sold out</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Sold out/</td>
</tr>
<tr>
<td>(Death and the Penguin)</td>
<td></td>
<td></td>
<td></td>
<td>Not released</td>
</tr>
</tbody>
</table>

*Source: Interview with representatives of Cappelen Damm AS ma Falken Forlag publishing houses.

The launch of two Kurkov’s novels was actively followed by media. Different papers and on-line resources including reputable political-cultural weekly *Morgenbladet* published positive reviews.

An even more positive reaction followed the translation of folk-tale “The Mitten", published by small company Falken Forlag (belongs to Norwegian Communist party). The publishers declare the folk-tale as a best-seller and emphasize that the main components of success are a brilliant translation and an easy adaptation for acting out in pre-school.

Despite such a relative success of Norwegian translations of Ukrainian titles, it has to be said that not only Norwegian readers but also critics do not connect them with Ukraine. The analysis of a few reviews of Kurkov’s novels (first of all an article “Philosophical Gangster Literature” by
K.Ham) shows that Norwegian professional environment does not place it in a wider Ukrainian literature context and connects it to Russian literature by mistake.
VIII. Summary and recommendations.

To sum up, we should emphasize that the few Ukrainian titles translated into Norwegian are not significant enough to analyze the main market trends nor to make forecasts on market reactions to Ukrainian literature products. Translations on numerous titles were made from the Russian language, which gives Norwegian readers a chance to get acquainted with Russian-speaking Ukrainian authors. It does not make ground for further development of translators from Ukrainian nor for the popularization of Ukrainian literature in Norway.

At the same time a number of actors recently appeared in Norway, who are able to take part in increasing the amount of translations from Ukrainian. The active position of Ukrainian publishers aiming at involving more agents and trainings for the translators also helps to create efficient platform for cross-literature contacts.

Translation of Ukrainian literature into Norwegian is mainly held back by the following factors:

- insufficient interest of Norwegian readers in Ukrainian literature;
- ignorance by main Norwegian actors on the publishing market of Ukrainian literature;
- small number of Ukrainian titles translated into English, German of French;
- lack of professional reviews and analyses in professional literature magazines and media;
- absence of Ukrainian language and culture studies and lack of experienced translators;
- lack of personal contacts between Ukrainian and Norwegian writers, translators and publishers;
- absence of state stimulation and support for the promotion of Ukrainian literature abroad;
- small Ukrainian diaspora in Norway

To improve the situation with translations from Ukrainian into Norwegian it would be effective:

- to create an Institute (Fund) for the promotion of Ukrainian literature abroad which would centralize and coordinate efforts in translations of Ukrainian authors into foreign languages, supervise professional studies for translators, support development of cross-cultural contacts between Ukrainian and foreign publishers, finance translation projects;
- to implement a mechanism of regular international seminars and translation schools for translators from Ukrainian to upgrade their qualification and form expert professional environment;
- to strengthen efforts in creation of Ukrainian studies departments in Norwegian Universities in cooperation with Ukrainian academic environment;
- to increase the number of publications on Ukrainian literature in English in reputable foreign publishing houses;
- to intensify the presence of Ukrainian publishers at the leading international book fairs;
- to use presentations of translations of Ukrainian titles and meetings with the authors to strengthen the position of Ukrainian literature in the world.

It is obvious that fulfilling the listed conditions demands a targeted reform of state policy in the field of culture. At the same time the experience of the implementation of a few projects shows that the state does not necessarily play the key role in promotion of Ukrainian literature abroad, be it in organizing seminars for translators, events for publishers’ networking, etc. The initiatives coming from publishers, experts in literature and authors together with state financial support usually produce better results and receive wider publicity. In this context creating an independent structure for promoting Ukrainian literature abroad based on public initiatives (which would partly act on state budget financing) would make such an organization more flexible.
Increasing interest in Ukrainian literature in Norway definitely depends on taking persistent and effective steps in the overall promoting of Ukrainian literature abroad. The success of this process will depend on the ability of all participants to join their forces for the achievements of the common goal.

Annex:
Bibliography of translations of Ukrainian titles into Norwegian
Sources:


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