*Lake Bled, Slovenia*

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# CO-PRINTING: Translation without Boundaries

*Cay Dollerup & Silvana Orel-Kos*

**Abstract**

The article points out that in Western countries where minor languages are spoken, the number of books produced in international cooperation is steadily increasing. These are books which are illustrated, and they range from modest children's books to lavish coffee table books meant for display and admiration. They are characterised by being produced by one 'supranational' publisher who first negotiates with national distributors and then has the book printed, often in some third country. The article suggests that more heed should be paid to the existence of these books because they appear near-simultaneously in many countries, translated by local translators and sold in national language versions. At the same time that the pictures are at the same place in all editions, the texts are in the respective languages. The few scholarly remarks on these books have been cursory and condescending, but it must not be overlooked that co-printing makes it possible to market books which would otherwise be unavailable in minor countries and that they thus enrich national cultures. Co-prints are occasionally adapted to local markets and the text is sometimes subtly localised which movement may be constrained by - or conflict with - the pictures. It is concluded that, although it is hard to study co-prints, they do constitute an area worthy of investigation in Translation Studies.

## Introduction

This article is dedicated to Erich Prunč, Professor of Slovene and Translation Studies at the University of Graz, Austria, and it discusses co-printed books and translation.[1] Dictionaries and encyclopaedias of Translation Studies seem to have overlooked co-prints as a widespread phenomenon in translation in today's global society. Co-printing highlights factors of central interest to Translation Studies, more than those discussed in *Tales and Translation* (Dollerup 1999) and those briefly touched upon in terms of translation of children's books by Oittinen (1998: 252, col.1) and Hunt (2000: 111). Co-printing is nothing new to publishers. In Translation Studies it may be particularly widespread in minor languages and cultures such as those of Slovenia, the Netherlands and Denmark.[1]

## Co-prints

It is usually taken for granted in Translation Studies that translation is direct: from, say, Slovene into German or from Danish into German and vice versa. As will be illustrated in this article, it is not always that simple, and, in some fields, there is much more to it.

Co-prints are occasionally referred to by scholars who have specialised in children's books, but usually they refer only to the content of the translational products and they are stress that since they are intended to be international, the source texts are watered down or censored in order to become "non-controversial" (Weinreich 1978: 152) and "denationalised" (Bell 1985 as quoted by Hunt 2000: 111, col. 2) and the translations of poor quality (Klingberg 1986) and anonymous (Hunt 2000: 122, col. 2).

Some of this may hold true of translation of children's books in earlier ages, notably, for the anglophone world where anonymous translation is not unknown, but, it seems, not nearly as widespread as some translation scholars seem to have it.[2] Still, in general, these views are biased and not updated, and the few scholars we have been able to find and who refer to it, all fail to take in the broader picture in which co-printing is now found in all types of books. The picture we get from Translation Studies literature, notably by uncritical quotation of hostile views, is at best superficial, and at worst it makes serious studies of co-prints harder to carry out: partly because it disregards the pros of co-printing and partly because it cements publishers' well-founded suspicions that translation scholars prefer to

come up with strident criticism rather than checking things before they make ponderous pronouncements.

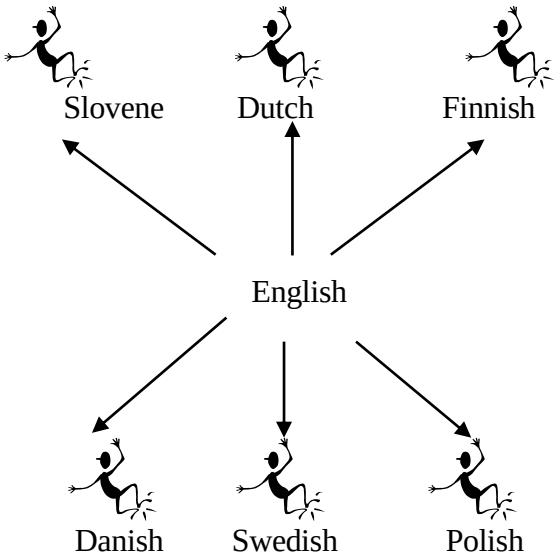
**Co-print in printing history and types of books in co-prints**

Most readers of this article will undoubtedly have had co-printed books in their hands without realising it.

*Co-printing involves only books with pictures*. Since pictures are fairly expensive to produce, a publisher planning to bring down costs, increase profit, and reduce the price of individual books, will be interested in large sales. Nowadays, this means putting books out on foreign markets. Such publishers - henceforth the 'supranational' publisher or purvey-ors - establish contact with publishers in other countries (henceforth 'national' publishers) who will market the book in their own countries. All the books are produced at one and the same printing establishment which is commis // … 286 // sioned by the supranational pub-lisher. The books are released by all the associated national publishers in their respective countries. The pictures are exactly the same, but the texts are in the national languages.

This procedure is shown in illustration 1:

ILLUSTRATION 1




A hypothetical entity of co-prints

Illustration 1 shows an entity of co-prints comprising an English 'original' produced by a supranational publisher and issued by national publishers in Slovenia, the Netherlands, Finland, Denmark, Sweden and Poland.

Over the years, co-prints have been made in different ways in Europe in accordance with improvements in the techniques of book production.

Using *Tales and Translation* (Dollerup 1999) as a rough guide concerned exclusively with children's books in Denmark, there may have been prototype co-prints made in Germany as early as the 1870s (p. 340 footnote 3). There were co-prints involving nearly 'complete texts' and pictures on separate pages in the 1920s (pp. 96 and 261) and they became quite widespread as of 1960, notably with East German and Czechoslovakian supranational printers and publishers. The next decade then saw co-printing combining pictures and text on the same page. However, *Tales and Translation* focuses on the tales by the brothers Grimm published in Denmark and therefore mostly on children's books.

However, reasonably thorough examinations of the shelves in public libraries in Denmark, the Netherlands and Slovenia (October 2000-September 2001) showed that co-printing was confined not only to children's books but also used widely among educational books as well as books for adults on history, animals, flowers, geology, cars, planes, a wide variety of hobbies (e.g. gardening, bird-watching, in-line skating) and guidebooks, always, of … //287 … course, with a large number of pictures. They also included many lavishly illustrated coffee-table books.[3]

Slovenia became independent in 1991. Prior to this, it was part of Yugoslavia in which there was co-printing on a national scale, so that works intended for the entire Yugoslav market were co-printed with texts in the respective official languages.[4] Immediately after independence, numerous minor Slovene publishing houses specialised in issuing Slovene translations of co-printed handbooks, hobby books, educational and children's books. However, at the time of writing (2001) only major national publishers of long standing have survived by publishing original Slovene works printed in Slovenia or translations into Slovene illustrated by Slovene artists. Since the 1980s, Slovene publishers have served as national publishers for numerous Western European supranational purveyors.

The central features being pictures in combination with target texts, it will be appreciated that we are, at least in principle, dealing with a phenomenon which has points of simi-

larity with syndicated comics, synchronisation and, possibly, voice-over in film and television.[4]

This might explain why so little heed has been taken of the implications of co-printing in translation: it is rarely used for the elitist books that are the preferred objects of study in much Translation Studies. Furthermore, translation scholars tend to discuss translation as a process in which a text is translated from language A into language B, a process and chain of communication which allows for discussions of 'senders', 'addressees', 'equivalence', 'errors' and so on.

In addition, one usually searches the national bibliographical catalogues in vain for information on whether a book under discussion has appeared in other languages than the original and the target language both of which are usually listed in the colophon. In order to establish whether a book is a co-print, diligent scholars have to consult the colophons of the books to scratch the surface, and then turn to national publishers, their staff and translators to get more information about any one book. …// 288 … On the other hand, the practice of co-printing has increased over the years, and there is no reason to believe that it will not continue its advance, propelled by numerous factors such as

(a) the increasing use of pictures in books,
(b) the growth in the number of translated books, and
(c) the savings for individual purchasers and the potential for larger markets for supranational publishers who use the same pictures in different national and linguistic settings.[6]

The present study is modest in its aim. It merely points out some of the issues in co-printing which are salient to Translation Studies, for we too have had to combine information from the colophons of books and from the staff of publishing houses.[7] An exhaustive study of co-printing will require infinitely better bibliographical tools than those available today or - since these are unlikely to appear - access to all publishing houses in a country (for a synchronic and exhaustive study) or a comprehensive and meticulous examination of a vast amount of books.[8] In order to make for a focused survey, we examine primarily the period 1990-2000 and refrain from giving the dates of publication for books appearing within that decade.[9] The English titles are used when the 'originals' are in English, otherwise readers are provided with a description of the contents or with an English title in parentheses for easy reference.

**Text and pictures**

The defining feature of co-prints is that the pictures are in positions fixed by the supranational purveyor and that national publishers have to accommodate their text to this fact. Today, at the beginning of the 21st century, there are at least three ways pictures and texts may relate to one another:

Firstly, the text and the pictures may appear on separate pages. In such cases, it is unlikely that there are problems with the typographical fit of the text in the target language. … // 289 … (*An illustration is missing for copyright reasons)*

Secondly, the text may appear on the same page(s) - frequently a double page - as the pictures. In this case, the technical process involves first the printing of the illustration and then a superimposition of the text. …// 290 … This means that in the printing, the translation is placed in the space taken up by the source-language text in the original. The placement of the target text may require technical adjustments, but there seem to be no other problems with this procedure.

Thirdly, the text may appear within some given bubbles or frames - as in a comic strip.[10] In this case, translators translate the text. The text is transferred to a film, put on a screen and, in the rare case of a translation being too long for the frame, the text is changed by the translator. It seems as if the use of frames and the inventiveness of the graphics have increased: thus the Danish version of Fiona Macdonald's *Women in medieval Europe,* the original of which appeared in the UK in 2000, has different types in not only the numerous frames, but even in each small chapter, making a total of 8 different letter types, sizes or ways of presenting them on a single page.

In all cases it is the national publisher who supplies the film that is used for the text in the printing process - after it has been returned in the form of blueprints to the local publisher. This is the reason why there are virtually no misprints, even in books produced as far afield as China, Hong Kong and Singapore.[12]

There are, however, sometimes discrepancies between the text and the pictures. *Tales and Translation* thus discusses Danish texts which deviate from the German Grimm originals: One 'Hansel and Gretel' has a blonde Gretel because she is blonde in the picture used by the Italian supranational publisher (p. 230), and one translation of 'The sleeping beauty' has a crab tell the queen that she will have a daughter because the British drawings

show a crab, rather than the traditional frog (p. 122), although it is hard to tell why the British version ever got a crab. The Danish translator of José Antonio del Cañizo's *Oposiciones a bruja y otros cuentos (= The witch competition and other stories*) from Spain, may not have known the modest illustration which, at the beginning of the story, accompanies the text:

> "Oven på suppen i skeen havde tre makaroni-bogstaver lavet ordet:
> HEJ"
> [on top of the soup in the spoon, three macaroni letters had formed the word: HI!]

Perhaps the translator did not see the Spanish illustration that clearly shows the Spanish 'Hola' with four letters.

**The international networks**

The contacts between supranational purveyors and national publishers are established in the ways which are common to the book trade, ranging from the important book fairs of Frankfurt and Bologna, over advertising material and, possibly, a sample of the book with a neutral English or German text (to give an idea of the contents), and publishers' scouts to the directors' own travels to other countries to locate books of interest.

Supranational publishers usually have their own network of potential local distributors (and vice versa) and both parties normally have a good idea how far – and to how many foreign markets – a given book may appeal.

The printing establishments are, more often than not, located in another country than the supranational publisher. Thus British supranational publishing houses whose books are sold in Denmark and the Netherlands use printers in Belgium, China, Italy, Malaysia, Portugal, etc. A series of comic strip "retellings" by Marcia Williams of *The Iliad, The Odyssey, Robin Hood's Adventures*, and *King Arthur and the Knights of the Round Table* issued in the same format by the same supranational British publisher in the mid-1990s for the Danish market, were printed in, respectively, Hong Kong, Belgium, and Italy. …// 291 … Norwegian supranational publishers were found to use Danish printers, and a Finnish one a Swedish printing establishment for producing books intended for the

Danish market. So, on the whole, it does not seem as if 'loyalty' is the uppermost priority whenever a printer is chosen. Only Austrian and German supranational publishers seem to stick to compatriots. In Slovenia - and probably also in Denmark – co-prints made of cardboard and meant for small children are produced in places such as China, Hong Kong and Singapore.

There is clearly a difference in class: modest books can be produced by publishers far away whereas high-quality books with glossy pages and splendid pictures tend to be produced closer to the supranational publisher's home ground, that is, in Europe. There are, however, slight indications that more and more de luxe books are produced by printers in Asia, so the loyalty to European printers may be only a passing phenomenon as Asian printing houses are catching up with Western technology: in the examination of the libraries we have found such books printed in Hong Kong, Malaysia and Taiwan.

**Market orientation**

It seems that most co-printed books are marketed without specific target nationalities in mind. This goes for books on hobbies, history, specialist fields and educational books including children's books which seem to be directed towards a European, possibly even global market. International market forces seem to determine the fate of a book since the decision on whether to market or not to market co-prints is taken by national publishers. This lends a certain air of arbitrariness to co-printing. It is hard for outsiders to make out how the economics work in these cases. Assumedly, some books planned by supranational publishers must be a bad investment – in terms of fees for authors and illustrators, if the books fail to appeal to a sufficient number of national publishers. …// 292 … For in all likelihood, books are only produced if there are enough national publishers.

Some co-prints have called for some, sometimes considerable, planning:

Jean-Baptiste Duroselle's *Europa: Fra fortid i splittelse til fremtid i fællesskab* 1990 (= *Europe: from fragmented past to shared future*) is "a Europa initiative by Frédéric Delouche" who wrote the preface in Paris in May 1990: "For five years I have enjoyed the privilege of participating in the realisation of a very simple idea: a book about the history of Europe from a common European, as opposed to a national, perspective, a book which was to appear simultaneously in most European languages …".[13] The pictures, the maps and the editorial work were all done by the German supranational publisher, Bertelsmann

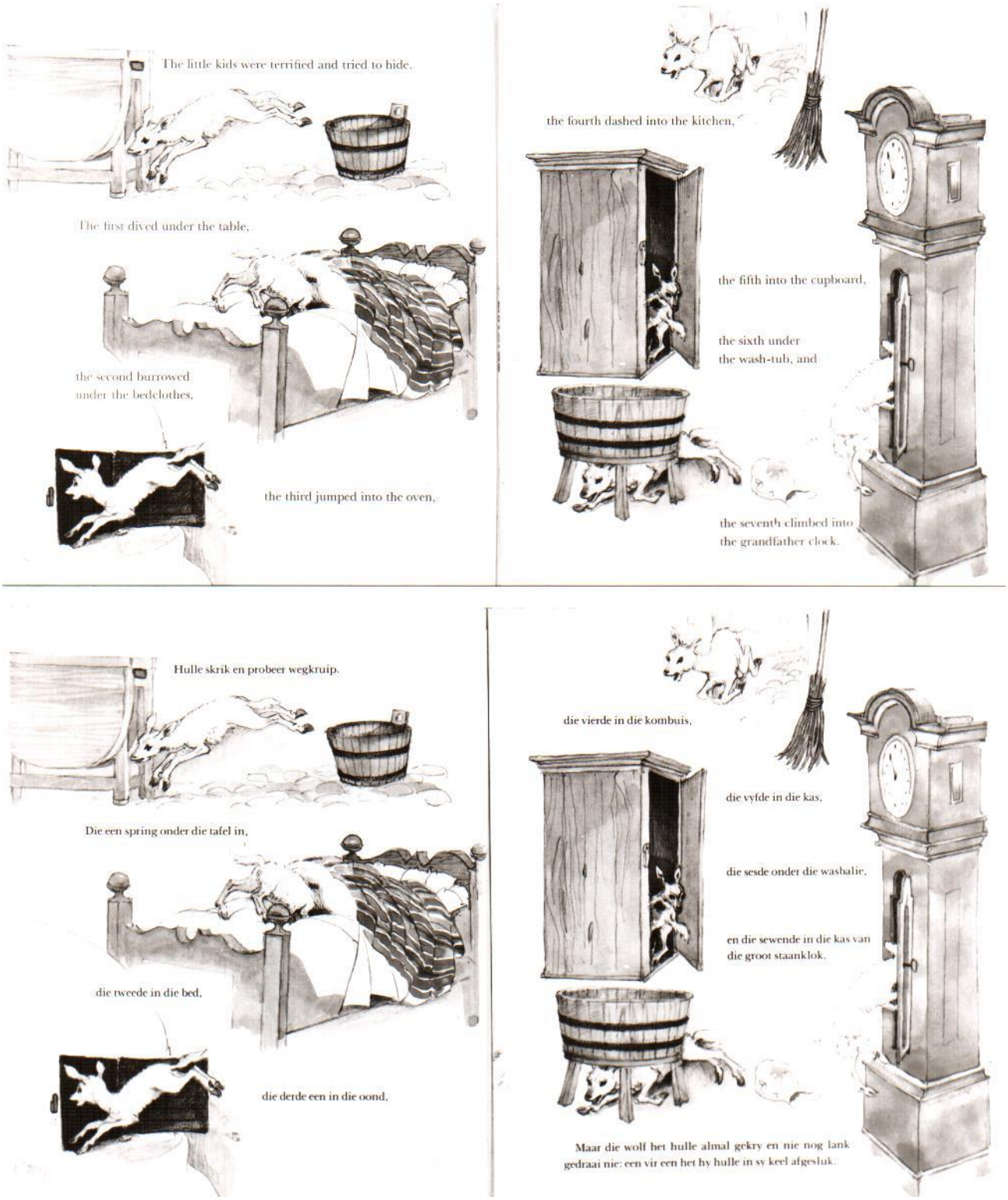
Lexikon Verlag in Gütersloh. The book appeared under the aegis of national publishers in Danish, Dutch, English, French, German, Italian, Portuguese, and Spanish.

A book found in the Netherlands as *Kinderen van Europa* (= *Children of Europe*), 1993) had a French original: *12 Petits Européens* (1989). The supranational publisher was French, Hachette. The book, which describes national authors of children's books, important national events, sights, food, fun fairs and so on, appeared - it seems - thanks to sponsorship from national firms (which are also listed) in Belgium, Denmark, France, Italy, Luxemburg, Germany, Greece, the Netherlands, Portugal, Spain and the UK as well as Ireland.

Whereas these two books have been targeted at audiences in the European Union countries, there are also co-printed books which are targeted at even more limited international markets.

A book by a Norwegian author, Øivind Berg, *Vi ser på husdyr* (= *A look at domestic animals*, 1996) is illustrated with photographs and the text is set in frames. The Danish version is "translated and adapted" by Søren Mortensen. The book was published by 'BonnierCarlsen.Oslo' in Norway, which is part of a Scandinavian publishing house with branches in Denmark, Norway and Sweden. In these countries, most domestic animals are the same which allows for a co-print with (slight) textual modifications for each of the three markets.

In *Tales and Translation*, it was argued that most 'censorship' would be executed by simply not translating books which conflicted with the values of the target cultures (p. 247-250) and that it was fruitful to consider a concept such as 'cultural incompatibility'. It goes without saying that with co-prints, such exclusion takes place long before translators are on the scene, namely when national publishers consider whether or not they should accept a co-print for distribution. This cannot be substantiated by examination of books on library shelves, but the Danish publisher Ms Susanne Vebel provided some examples from her own experience: a story which faithfully depicted Greenlandic women with bare bosoms in igloos in wintertime was turned down by her US colleagues for violating American taboos. In the same fashion, another story showing the light Nordic summer nights where the sun – or at least its glow – is visible all through the night could not be sold to publishers from regions where this phenomenon is unknown, because, they explained, "People will not believe it."




*An example of a co-print made by a Danish publisher (because the draughtsman was Danish). The languages shown are English and Dutch.*

**Source languages and translators**

Given the dominant position of English in the international book trade (Heilbron 2000), it is no surprise to note that, on the Danish market, the vast majority of co-printed books come from the English-speaking world, most of them with supranational publishers from the UK. Libraries, translators and publishers supplement this picture: there are also co-prints from supranational publishers in the US, Germany, Sweden, France, Norway, Finland, the Netherlands and so on.

In Slovenia, most co-printed works at the beginning of the 21st century are of British origin, but German and Swiss supranational publishers are also prominent, especially in the domain of children's books.

In more than one case, in both Denmark and in Slovenia, the national publisher may be a single-person firm where the director is also the translator, or it may be a family business. Thus Allan Flachs of Flachs' publishing house himself translated Josep and Piotr Wilkom's German children's book *Leopanther* into Danish. Other publishing houses such as Alma, Gyldendal and Klematis in Denmark and Mladinska knjiga in Slovenia use trusted freelancers or in-house translators.

The procedures in translation undoubtedly vary a great deal according to the professional routine of the individual translator as well as the nature of the assignment.

Ms Mette Jørgensen, a Danish translator of over 400 picture books, volunteered the information that she usually (a) does a translation, (b) puts it aside for a day or two, and, (c) revises without reference to the source text. In the case of children's books, which are traditionally read aloud to children in Denmark, she sometimes also reads passages aloud to herself. … // 293 …

**The routes of the texts**

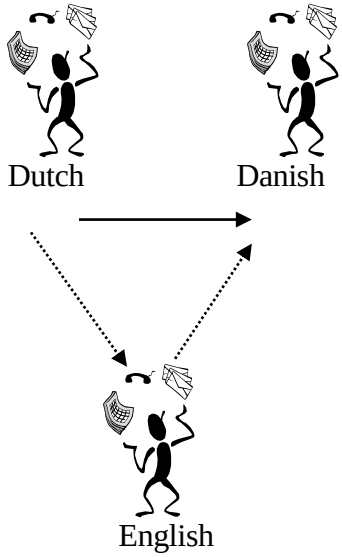
The fact that we can study co-prints only from 'the receiving end', and that it is hard, not to say impossible, always to get hold of the source texts, means that it is fairly difficult to conduct comparative studies.

Still, from the colophons of the books it is clear that translation from major languages, notably from English and German, are usually direct translations. In Denmark, translations

from Swedish and Norwegian (which are linguistically closely related to Danish) are also direct.

Mette Jørgensen also reported that once she translated an English version of a Dutch book which sounded so 'impersonal' that she requested the Dutch original in order to check the translation: in this case, she used the Dutch original as a kind of 'support' for her translation work - and also, of course, showed the fidelity normally required of a translator towards the original.[14] The English rendition was assumedly made by a Dutch translator for international marketing purposes and may well have functioned as a relay translation for translators of the co-print into other languages than Danish. Ms Jørgensen's procedure is shown in illustration 2:

ILLUSTRATION 2




Direct translation prompted by distrust in the relay translation

Ilustration 2 shows how the Danish translator (and publisher) of a Dutch book first used the English version to buy and then translate the book, but instead came to use it only as a support (Indicated by ) as she turned to the Dutch original (indicated by ). … //294 … The Dutch original (and the pictures) clearly called for a more intimate tone than the neutral translation into English which was made in order to give publishers an idea of the contents of the book.

Relay is found with 'exotic' languages: *Thomas' dejlige dag* (= *Thomas' wonderful day*) was translated into Danish from English, but the supranational publisher was Finnish and the printing was done in Belgium. *An Atlas of Indians of North America* is also rendered into Danish from the American edition in Barron's Educational Series

although the original - as well as the Danish co-printed edition - was printed in Belgium (original title: *Atlas des Indiens d'Amérique du Nord*).

In Slovenia, the current translational trend for established publishers is to find translators working directly from the source language. In most cases, this is easily accomplished since the majority of translated co-prints have English or German-speaking supranational publishers: Colin & Jacqui Hawkins' *Tomi in prijatelji na dirki* (= *Foxy and Friends Go Racing*) had a British supranational publisher (Harper Collins Publishers) and *Modra pošast* (= *The Blue Monster*) by Ingrid Ostheeren and Christa Unzner had a Swiss supranational publisher (Nord-Süd Verlag).

Until Slovenia's independence, there were few ties between Slovenia and Denmark, and, consequently, it is not surprising that there does not seem to be any Slovene book that has made it to Denmark in co-print.

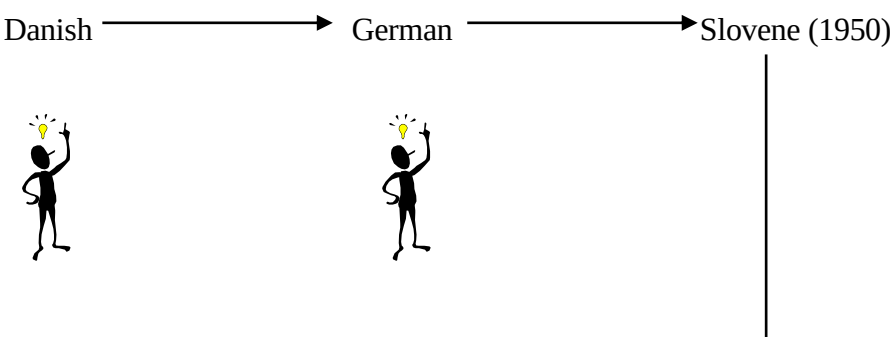
There has been a little traffic in the opposite direction:

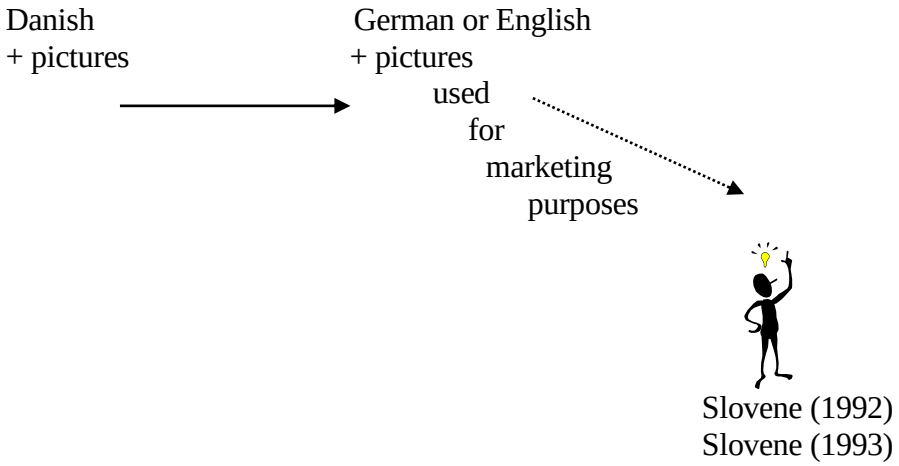
*Deklica z vžigalicami* (= *The Little Match Girl*) by Hans Christian Andersen appeared in Slovene in 1992. It was issued nationally by 'Didakta', a publishing house specialising in children's literature and educational books. The illustrator (Svend Otto S.), the supranational publisher, and the printing establishment were all Danish. The fact that the book was "adapted" - rather than "translated" - by Ileana Kopčavar indicates only that she edited or rewrote the text.

The other book was also by Hans Christian Andersen, *Božično drevo* (= *The Christmas Tree*), similarly illustrated by Svend Otto S. and printed in Denmark. The translation was made by Rudolf Premrl and Ileana Kopčavar acted as the 'language reviser.'[15]

In these two cases, the Slovene texts were based on relays. The ultimate source of both was the 'canonical' collection of Hans Christian Andersen's tales in Slovenia by Rudolf Kresal. …// 295 … Kresal translated Andersen's tales from German, not from Danish in 1950. Kresal's translation was updated - or "adapted" - for the Danish co-prints.[16] The route of the text (and the pictures) is shown in illustration 3:

ILLUSTRATION 3






Danish original into Slovene via German relay

Illustration 3 shows how the Danish supranational co-printing house cooperated with the Slovene publishing house in terms of translation. The Slovene publishing house did not use a direct translation from Danish. Instead they referred to the 'canonical' Slovene translation of Hans Christian Andersen which first appeared in 1950. This 'canonical' edition was translated from German. In 1992 and 1993, the linguistic middleman adapted the Slovene translation of 1950 to a contemporary Slovene audience and, possibly, to the (Danish) pictures. A German version of the Andersen text with the same pictures had appeared before, but there is no indication that the Slovene translator was aware of the existence of the German translation. Since the Danish publishing house ('Gyldendal') is the supranational publishing house for many co-prints, they have probably sent along an English version of the text to Slovenia. The Danish publisher believed that there was a direct, canonical Slovene translation of Andersen (information from the Danish publisher). This was not the case (see footnote 15).

The Netherlands have provided the most obvious examples of large and complex linguistic moves:

*Iwan Koeiezoon. Én Russisch sprookje' (=Ivan Koeyezoon: a Russian tale)* (1982) was rendered from Russian into German by Christiane Lesch and translated into Dutch by Doortje Rutgers and Ineke Verschuren.

*Sprookjes uit alle Windstreken* was translated by Paula Giel-de Looff from the English supranational publisher's *The Orchard Book of Magical Tales* [from all over the world]. These tales had, in turn, been 'retold' [in English] by Margaret Mayo. So here a multiplicity of 'genuine originals' have made it to English with the help of many translators, thereafter to be unified into one retelling and subsequently translated into other languages by individual translators.

The two books mentioned previously as being targeted towards European Union audiences also had numerous authors (and 'originals'). Conversely, books with many photographs seem to have one author but many photographers. Thus *Inline Skating* which

had a British international publisher was authored by Jeremy Evans and translated into Dutch by P. de Bakker, and Emma Haughton's *Alcohol* produced by Wayland in the UK was translated into Dutch by Saskia de Groot. This was a direct translation of a one-authored text, but had illustrations from numerous photographers and agencies.

And then there is *Animal Nursery Rhymes* collected and edited by Angela Wilkes for a supranational publisher in the UK and translated into Dutch as *Dierenliedjes en versjes* by numerous translators, all of whom are credited.

There are also cases, such as the Danish book *Den hvide trane* (= *The white heron*, 1986) the colophon of which provides the intriguing piece of information that the pictures by Junko Morimoto were first printed in Sydney, Australia, in 1983. …// 296 … The text - which appears on separate pages - is "told" ('fortalt') by Susanne Vebel. In this case the (Australian or Japanese) pictures inspired the Danish author to compose a story based on various variants she had previously met with of the 'story of the white heron' from different cultures.[17] It was made to fit the pictures and adapted for Scandinavian children. Hardly a 'translation' in the orthodox sense.

*A subterranean cave in Slovenia*

**Localisation**

Most co-prints are just "translated", although many of them are in some way or other 'localised'.[18] Reflection on the translation procedure described by Ms Jørgensen (above) reveals that in a pragmatic way, she subtly targets children's book towards a special mode of delivery that is popular in Denmark, namely reading aloud to children. This can, in a way, be described as 'localisation' in terms of style, audience targeting and intended use.

But localisation is more obvious in co-prints with some educational or informative content: the Norwegian book on domestic animals was "adapted" for a Danish readership by the translator. Sue Penny's *Islam - Discovering Religions Series* (UK 1995, Denmark 1996) is a Danish translation with an acknowledgement: "Special thanks go to Secretary General Kassim Ghanem Saeed of the Islamic cultural centre for cordial guidance in the

production of the Danish edition". Brian Jones' *The Beginner's Guide to Astronomy* is "translated and adapted factually" by the Dane Jan Teuber. Books for hobby gardeners on special types of flowers or publications aimed at people interested in birds, fishes, aeroplanes and cars are similarly "adapted" in terms of text but not, of course, in terms of pictures.

Alan Barnard's *Threatened Cultures: Kalahari Bushmen* (UK 1993) appeared in Danish in 1995. It was printed in Italy and included the pictures of the English edition, since all pictures are from British sources, but with the following copyright information: "This book has used the English 'Kalahari Bushmen' as its point of departure, but the text has been so thoroughly revised that this edition is an original Danish text."

In Slovenia there are examples of even more obvious local adaptation: in *Moja prva knjiga* (= *My first book*), a pre-school textbook, the alphabet pictures have been adapted to meet the needs of young Slovene readers, which means that the letters are illustrated by pictures of objects in the Slovene language with appropriate initials and that new images of the Slovene letters 'č', 'š', 'ž' have been added. There are two copyright holders (= supranational publishers), namely a Czech and a Singapore publisher. The artist is not credited, so it seems as if the supranational publishers had prepared several versions to meet the needs of different nationalities. …// 297 … In all likelihood the Slovene edition is based on the Czech version since the Czech alphabet includes all Slovene letters.

There may be further adaptations: in the Slovene translation of a British baby-care handbook, pictures of items with their respective captions covering almost a full-page (ranging from an old nightdress or a big T-shirt, via towels to a roll-on deodorant) obliged the translator (or publisher) to emphasise that only British mothers-to-be are expected to take these paraphernalia to the maternity ward, while a toothbrush and a tube of toothpaste will do in Slovenia. Similarly, the Slovene translation of a description of the Olympic games (= *Die Chronik - 100 Jahre Olympische Spiele*) by a German supranational publisher (which had the book printed in Belgium) provides a separate one-page appendix with pictures and information on Slovene athletes who had participated in the games.

**Conclusion**

The simple pattern of the olden days when 'translation' referred to one direct translation from language A to B, is now being changed in the field of co-printing. Co-

prints make use of relay translation as well as of more or less simultaneous translation into a number of target languages. And furthermore there are, with books originating in minor languages in all likelihood two possible source texts for translation, namely the 'authentic original' by the author and the neutral text in a major language which merely indicates the contents of the book.

In *Tales and Translation* (Dollerup 1999), co-prints are discussed in relation to some more or less stable source texts that are part of the shared European cultural heritage, namely the tales of the brothers Grimm (pp. 255-276). The conclusion was that as far as textual fidelity is concerned, many co-prints fall far short of the mark in terms of what would normally be accepted as translations. Nevertheless, they are registered as such by the librarians of the Royal Library in Copenhagen, Denmark's copyright library. There is no doubt that close examination of other national bibliographies will also reveal that there is a wide gap between what 'translators' and prominent librarians who are, after all, the curators of the national literary heritage, will classify as 'translations'.

In the present article, we have had a look at co-prints from three national perspectives and the picture that emerges is multifaceted.

In the cases discussed above, there is one (and occasionally several) original(s) and a number of translations of this original which together constitute the 'entity of co-prints' of a given book. The original is not watered down, but it may, certainly, be uncontroversial since it is, from its very inception, targeted at an international audience. However, we are hard put to see why this should be an objection. It is, surely, hard to write a controversial book on gardening and bird-watching. 'Cultural incompatibility' does indeed make it impossible to market books which would challenge norms in specific countries, but if we consider this 'censorship', we also embrace some highly problematic ethical questions concerning what influence one culture should be allowed to exert on another. We also blithely disregard the fact that we are discussing issues involving publishers' money – not translation scholars'. At the same time it should also be emphasised that it is not all co-prints which are destined for world-wide distribution and that many are meant for only a few nations. … // 298 …

At one level, the present study illustrates how an original and many translations co-exist in their separate cultures. Each realisation is brought to life when consumers pick up the books, open them to enjoy the pictures and read the accompanying text.

As physical artefacts, as ‘books’, the original and the co-printed translations come into existence (when they are produced), at more or less the same time and at the same place.

Their appearance on foreign markets is thus near-simultaneous, indeed, a far cry from the leisurely pace which has characterised, say, the diffusion of European classics: it took William Shakespeare nearly two centuries to reach Denmark (1803) and nearly three to reach Slovenia (1899) - often by relay. In terms of their appearance - and, for that matter, also in the way they are ‘consumed’ - co-prints are more like the multilingual manuals and instructions that come with internationally sold goods these days. As anybody who has acquired a Japanese product will know, there may be many translations which have been created by a number of translators, often independent of one another, and subsequently been published together so that numerous translations coexist in the booklet, but only one translation springs to life for individual purchasers and instructs them.[19]

However, the simultaneity of publication of co-prints also makes for a highly complex situation in which marketing forces, illustrators (draughtsmen and photographers) and publishers are prime movers. The translators leave a personal and even creative imprint in terms of language usage in their respective target language texts just like other literary translators (Gullin 1998; Dollerup 1999: 384, col. 2; Baker 2000) and they are affected by their knowledge of the target cultures which means that co-prints may come both as relay and as direct translations. Translation scholars who conduct contrastive studies without paying heed to the multiplicity of factors going into the making of an ‘entity of co-prints’ are building on sand.

But there is also an important linguistic, cultural, indeed political, side to co-printing: in many small countries with minor languages (e.g. Slovenia, Denmark and Denmark), it is hard to sustain a large-scale production of literature // … 298 // with lavish pictures on the local socio-literary market these days (even when that market is strengthened by means of direct translation or by subsidies). Accordingly, many picture books issued on national markets are produced in international co-prints. They range from modest books that are read to toddlers to magnificent coffee-table books.

Co-prints thus also constitute an offer of picture books to readers who would not otherwise find them with texts in their own languages.

Within their fields, the supranational publishers of co-prints do, on the one hand, often dominate the physical production of books and promote the sale of books produced in their own language. On the other hand, by using local publishers and translators and thus targeting their product linguistically towards minority cultures, the publishers also help to preserve - and therefore promote and define - the national literary traditions in minor languages. At the same time they also enrich and therefore, paradoxically, protect minority cultures.

It is also true that the major languages - for Denmark, the Netherlands and Slovenia, notably English and German - are not only the major supranational publishers but also provide most 'originals' for 'entities of co-prints'. The major languages thus dominate the market. But they do not monopolise it to the exclusion of all other languages. We have seen two co-printing entities with a Danish surpranational publisher and a Slovene national publisher. In Denmark there are co-prints originating from other small nations such as the Netherlands, Finland, or Norway. In the Netherlands, there are co-prints distributed locally with supranational publishers in Sweden and in Slovenia from the Netherlands, Norway**,** Sweden and so on.

Co-prints therefore present us with a miniature of the Janus-like role of translation in today's world where major languages, notably English, are becoming dominant in international exchanges, while minor languages preserve local culture: both features will require ever-increasing translational activity. The offer of on-screen translation on the Internet is probably only a glimpse of what the future will bring. It will become more evident that translation is crucial to international co-operation, as well as to the constitution of the national and cultural identity of communities and countries using minor languages - no matter whether the countries in question have been independent for a decade like Slovenia or hundreds of years like the Netherlands and Denmark.

**Notes**

1. Another version of this article appears as 'Co-printing: Translation without Boundaries' in the Festschrift in his honour: Hebenstreit, Gernot (ed). 2001. *Grenzen erfahren - sichtbar machen - überschreiten. Festschrift für Erich Prunč zum 60. Geburtstag*. Vienna: Peter Lang. 285-300. We are indebted to the publishers for permission to use the article.
This article is a co-operation between Cay Dollerup and Silvana Orel-Kos prompted by the wide use of co-print in modern Danish children's books uncovered in Dollerup (1999). The subject seemed to merit further investigation in other minor language areas to complement the findings in Denmark.

2. Even though the translator's name is not given on the front page it may still appear in the colophon. Translation scholars should not disregard the information given in the colophons of books, since they provide information on the copyright and the production of books.
3. We are indebted to the following libraries: the Frederiksberg Municipal Library (Denmark), the Jože Udovič Library in Cerknica (Slovenia), and the Bibliotheek Utrecht in Utrecht (the Netherlands).
4. The major official languages of Yugoslavia were Serbo-Croatian, Croato-Serbian, Macedonian and Slovene in the six republics, with several official minority languages in the two autonomous provinces and individual republics.
5. Translation scholars dealing with voice-over and dubbing may initially balk at having their fields mixed up with co-prints. But the parameter of 'simultaneity' or near-simultaneity is a common feature. Barbe (1996: 263) discusses how German television staff dubbing a film, added their own material when the camera was off the speakers' mouths. We believe something along these lines would be the case with audiences who do not understand the original language at all. In other words: adding will never work in countries where many people will be familiar with the source language and will thus be aware of deviations but may work well in other nations where this is not the case.
6. The advance of co-printing is market-driven. It is, however, doubtful whether it actually leads to 'higher profits' in the traditional capitalist sense. According to what we have been able to glean, the profit margins are down and co-printing is therefore more a question of sheer survival than large profits.
7. In Denmark we are indebted to Ms Mette Jørgensen, Mr Flemming Møldrup, Susanne Vebel and the publishing houses of Alma, Klematis, Atelier and Gyldendal. In Slovenia we are indebted to Mr Andrej Ilc and the publishing house of Mladinska knjiga.
8. We doubt that anybody will ever be able to gain information from all national and/or supranational publishers, since some publishers will consider a study of co-printing as prying into trade secrets.
9. It will be understood that the dates for co-prints may vary slightly from country to country and that giving national dates might therefore easily blur the picture. In many cases, it takes national publishers a couple of years to accept a co-printed book for their home market, and this means that appearance in different markets may not be simultaneous. Several examples are cited in the article.
10. None of the books we have examined in the present study would allow for such a feature. On the other hand, Ms Susanne Vebel volunteered the information that it is possible to tamper with speech bubbles in black-and-white texts, but at the same time she stressed that publishers were not happy with it, since such tampering was difficult and would normally show in the target text edition.
11. Private communication from Ms Jørgensen.
12. The only example of a misprint, or rather of clumsy phrasing, we have found is – curiously enough – in a Danish 'original', namely a Danish supranational publisher's edition of a tale from the brothers Grimm 'Old Mother Frost': "Den stakkels pige måtte hver dag sætte sig ved en brønd udenfor og spinde, så blodet sprang *hendes* ud af fingrene."
13. Our translation is made from the Danish translation. The Danish text is heavily influenced by the French original.
14. The terms for translation which is not direct is discussed in Dollerup 2000. Most Danes who have finished 'high school' (Oberstufe) will have had enough English and German to be able to - with some patience - make out the meaning of a Dutch text.
15. It is standard practice in Slovenia to have translations checked by language revisers ('lectors'). This revision is not done in relation to the original, but to norms for Slovene language usage. These revisers are almost always named in the colophons of works issued by established publishers.
16. Linguistic evidence suggests that it is doubtful whether there was ever a translation, in the sense of a transfer of the text from any other language than Slovene (direct or in relay) by a Rudolf

Premrl. The first direct translations of Andersen stories from Danish into Slovene were published in 1998.
17. Private communication from Susanne Vebel. Many parents who read aloud to children will be aware that pictures sometimes inspires them to tell things which are not mentioned in the 'text'.
18. The standard work on localisation is Esselink (2000). Of course, co-prints are not prepared for 'localisation' by the original authors in the same thorough and well-planned way as some texts meant for 'localisation' in industry.
19. Mary Snell-Hornby discusses the circumstances behind translations of four different texts (representing different text types), the strategies employed in translation and finishes with conclusions about how they should be assessed (1995: 114-119). The situation we are describing is probably more complex, but could be analysed - at least to a certain point - along the same lines.

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