

From the editors

From its beginnings in Copenhagen in 2018, *Counterpoint* has always striven to cast as wide a net as possible in the topics and areas it covers, and we hope that this ninth issue continues in the same vein.

Although our contributors may be based in Europe, their work as translators brings us to other worlds on other continents, as in the case of the interview with [Djûke Poppinga](#) who translates from Arabic into Dutch. Poppinga not only talks about her specific language pair, but also opens a not entirely pleasant window into the domain of European publishers. Their often stereotypical views on Arabic literature and its translation to a large degree dictate what we get to read from writers of Arabic.

The issue of which books – fiction and non-fiction – written in non-Western languages are translated how, when and by whom has been widely commented on for quite some time now and remains a matter of concern to many of us in the translation community. A couple of items on the [CEATL Click List](#) casts further light on this matter with the link to a powerful anthology of essays on colonising and decolonising the translation of literature, *Violent Phenomena*, and a link to a quite

personal, thought-provoking interview in [Asymptote](#) with Maureen Freely, Turkish to English translator.

The organisational layout, size and breadth of CEATL's member associations vary greatly, from small autonomous entities representing translators of literature into so-called small languages, to broad unions that include interpreters, audio-visual and technical translators. But most associations tend to be monolingual in scope, representing translators to and from one specific language. However, this is not the case with the Swiss association, A*dS, which represents translators working in one or more of Switzerland's four official languages. Barbara Sauser gives us an interesting [insight](#) into dealing with the challenges of a multilingual organisation.

In our regular feature *Notes from around Europe*, Ian Giles gives us an [inside look](#) into the history and workings of the UK Translators Association (TA), a specialist group within the Society of Authors (SoA), representing translators to and from the world's most commonly used language.

One of *Counterpoint*'s principal objectives from the outset has been to showcase all the work CEATL delegates carry out,

often in the background. This time Rafał Lisowski of the Authors' Rights Working Group writes about the **nitty gritty** of European legislation and how important it is for CEATL, on behalf of literary translators, to keep abreast of it.

Ewa Rajewska, Chair of the Board of the Western Section of the Polish Literary Translators' Association, gives readers an **overview** of a decade of literary translation in Poland, in which increased visibility hasn't (yet) led to an increase in fees.

RECIT centres for translators frequently feature in *Counterpoint* and this issue includes an interview with **Jörn Cambreleng**, director of ATLAS, the association for the promotion of literary translation who talks about the work carried out at their international college for literary translators (CITL) in Arles, France, and the many current challenges facing literary translators.

And finally, translator and writer **Andreas Eckhardt-Læssøe** shares his thoughts on the urge to smooth out the text when translating.

As always, the *Counterpoint* editorial team welcomes readers' views, feedback and suggestions for topics that you would like us to include – which we will endeavour to do!

We hope you enjoy reading issue No. 9.

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Hanneke van der Heijden is a literary translator and interpreter from Turkish into Dutch, and writes about **literature from Turkey**.

Photo: Private Archive



Anne Larchet is a freelance interpreter and translator from Spanish to English.

Photo: Martin de Haan



Juliane Wammen is an award-winning literary translator from English, Norwegian and Swedish into Danish.

Photo: Tim Flohr Sørensen