

Ploughing the Field:

YA in Translation

Emily Corbett and Leah Phillips

In agricultural terminology, ‘monoculture’ describes the cultivation of a single crop, to the exclusion of others. In YA, fictional monoculturalism can lead, at best, to monotonous stories in which the same (white, able, cisgender, heterosexual, and middle class) characters go on the same adventures. At worst, it can work to reinforce the monolithic social structures embedded in dominant Western culture. YA in translation has the powerful ability to disrupt any tendency of YA to tell a “single story” (Adichie) by expanding and diversifying the narratives that are available. As B.J. Epstein and Elizabeth L. Chapman suggest in *International LGBTQ+ Literature for Children and Young Adults*, “translations will help to create a change in society by importing new ideas” (5). Scholarship interrogating the function and practice of children’s and YA literature in translation has expanded over the past few years.¹ In this edition of *Ploughing the Field*, we further investigate the development of YA in translation, specifically, by bringing together the perspectives of five academics and practitioners in an edited transcript of a roundtable discussion held at the YA Studies Association’s 2020 conference.²

1 Notable contributions include: B.J. Epstein’s *Translating Expressive Language in Children’s Literature* (2012); Gillian Lathey’s *The Translation of Children’s Literature: A Reader* (2006), *The Role of Translators in Children’s Literature: Invisible Storytellers* (2010), and *Translating Children’s Literature* (2015); Emer O’Sullivan’s *Comparative Children’s Literature* (2005); and Anna Kérchy and Björn Sundmark’s *Translating and Transmediating Children’s Literature* (2020).

2 We would like to thank the YA Studies Association for providing access to the recorded conversation from *YA Studies Around the World* (2020).

PARTICIPANT INTRODUCTIONS

Name	Languages
Reham Almutairi	Arabic and English
Marcia Lynx Qualey	Arabic and English
Nanette McGuinness	French, Italian, German, and English
Lawrence Schimel	Spanish and English
Claire Storey	German, Spanish, and English

Claire Storey: I'm a translator based in Derby, in the Midlands region of the UK. My languages are German and Spanish, working into English. I'm currently translating an Austrian book, Julya Rabinowich's *Dazwischen: Ich*, which will be coming out as *Me: In-Between* in 2022 from Anderson Press, so we're still in the fairly early stages. It's a story about a teenage girl who is an asylum seeker who finds herself in Austria, and it's all about her journey to discover her new country and her new world, but also about feeling that pull towards tradition, her family, and the people that she's left behind. It's quite a poignant story for the current situation. Aside from my recent translation work, I also co-edit the World Kid Lit blog (which a few of us on the panel are involved in). It was founded back in 2015/2016 by Lawrence and Marcia, together with Alexandra Büchler from Literature Across Frontiers. Ruth Ahmedzai Kemp is also hugely involved and, together with Ruth, I edit the blog with articles, interviews, reviews talking about children's books and young adult books in translation. We are not an organisation: it's very much a voluntary group of individuals who are passionate about children's books, young adult fiction and non-fiction, and who want to tell the world about it.

Nanette McGuinness: I'm in Berkeley, California. I'm an opera singer, run a contemporary chamber music group with a strong focus on social justice, and am a translator. Mostly, but not exclusively, I translate graphic novels for children, young adults, and adults from German, French, and Italian into English. I've got over 60 now. It's like catnip: how can you stop when the books are so wonderful? In addition, I review for the Global Literature in Libraries Initiative and am part of the blogging group that Claire was referring to, as most of us here today are. My most recent YA translations are both of German manga. *Alter Ego* by Ana C. Sánchez was released in February 2021; it's a sweet story about two girls who fall in love with each other after they figure out they're not in love with their mutual best friend. The other, Gin Zarbo's *Undead Messiah Volume 3*, came out in September 2020 and is the conclusion to a trilogy about a global zombie pandemic (how relevant). I also translated Penelope Bagieu's *California Dreamin': Cass Elliot Before The Mamas & the Papas* (2017) and

Carole Maurel's and Mariko Tamaki's *Luisa: Now and Then* (2018), both of which are YA. *Luisa: Now and Then* is a time-travelling fantasy, a coming-of-age story that deals with coming to terms with one's sexuality; it was a Stonewall Honor Book.

Marcia Lynx Qualey: When Claire was talking about the languages she translates from, it reminded me that I am meant to be a Russian literary translator: that's what I studied. But then I moved to Cairo in 2001 and never looked back. I am also meant to be someone who works with Arabic literature for adults as a critic, and I have helped found a website and a magazine, *ArabLit* and *ArabLit Quarterly*. But literature for young readers has really become my beloved, my passion. I am a parent, but that's not what my passion is about. I think it's about the joy in these books and the sense of delight I get in reading them. The translation that I have coming out in December (2020) is *Wondrous Journeys in Strange Lands* by Sonia Nimr, and it is a Palestinian historical fantasy novel. I don't know if people are familiar with Ibn Battuta, but he was a Moroccan writer-traveller who journeyed around the world in the fourteenth century, and this is very much a young Palestinian girl who travels around the world, although it's a fantastic world. It's a bunch of centuries mashed together. I've long been a fan of Sonia. She's a very serious scholar of Palestinian folklore, but, at the same time, she's still writing wonderful young adult fantasy books. The book I'm working on now is the first in Nimr's *Thunderbird* trilogy, a time-travelling fantasy about an orphan Palestinian girl. So that's me.

Lawrence Schimel: I'm originally from the United States, but I've been living in Madrid, Spain for 21 years now. I write in both Spanish and English. I'm an author as well as a translator, and I've published over 120 books. My father likes to joke that I write books for children – and, then, the books you don't want your children to find. Curiously, I write picture books for the very youngest ages, and I write LGBTQ+ books for adults, but I don't write much in the way of young adult literature myself. I've translated YA, I read YA, and I've written it occasionally for magazines and anthologies, but I've not written any novels that would be considered YA. In terms of recent translations: a picture book that I translated, *Some Days* by María Wernicke, came out on 1 November 2020. Wernicke is a nominee for the Astrid Lindgren Memorial Award. The most recent YA project I've worked on is a translation into Spanish of George Takei's graphic novel memoir, *Nos llamaron Enemigo* (meaning "They Called Us Enemy"), which recounts his experiences as a child in the internment camps for Japanese Americans. It was published in 2020, and it is a really powerful book.

Reham Almutairi: I'm an academic from Saudi Arabia. I'm also a translator from Arabic into English. Currently, I'm a PhD candidate in children's and young adult literature. My research focuses on the representation of illness and disability. I have taught several undergraduate courses in literary translation and have participated in local and international conferences.

My interest in YA in translation comes from my background in teaching and working in translation and from researching children's and YA literature. I also work on a project that seeks to demonstrate the value of assigning YA literature in classrooms for children and adolescents. The main aim of my research is to promote YA literature to adolescents in Saudi Arabia.

QUESTION ONE

Who is publishing YA in translation and what are the trends in the field?

Marcia Lynx Qualey: I think there is tremendous energy being put into young adult literature in translation and in making translated YA part of Own Voices and part of a diverse literary landscape. I think it's a new movement and, like most new things, you first see the movement in small and medium-sized presses. There are also several new imprints opening up: HopeRoad comes to mind; Interlink is starting to publish YA translations; Neem Tree Press. *Ghady & Rawan* came from University of Texas Press, who were just trying to fundraise to start a whole translation project for YA from the Middle East. Once the 'Big Five' are confident that YA in translation is profitable, I think we will see more and more movement there too. The change is, however, pioneered by small and medium-sized publishers.

Claire Storey: Every year on the World Kit Lit blog, we post a list of books that have been published in the last 12 months. We've recently published our 2020 list, so I've been able to look at the various publishers producing translated YA. It has become clear that it's not one specific publisher that is leading. We do, of course, have Arctis who have recently launched in the US. Arctis is specifically working with middle grade and young adult books in translation. Another name that pops up quite regularly as you look at the last few years of publishing is Pushkin Press, and they've had titles on the shortlists for the various YA prizes as well. My feeling is that it is not one big press, not one person driving translated YA. It's a series of smaller presses who are perhaps cherry-picking either books that they're being pitched or books that they're coming across. Rather than making a conscious decision to include more YA in translation in their catalogues, their decisions are being made based on individual titles. In terms of trends within the literature, we're seeing quite a few fantasy novels. We've got Maria Turtshchaninoff's *The Red Abbey Chronicles* series being translated from Swedish, the third title of which (*Maresi Red Mantle*) won the 2021 Global Literature in Libraries Translated YA Book Prize. There's also Nahoko Uehashi's *The Beast Player* (2018) and *The Beast Warrior* (2020), translated from Japanese by Cathy Hirano. We've also got quite

a few thrillers: I've just read Arctis' lead book *The End* (2020) from Swedish author Mats Strandberg, translated by Judith Kiros, and that book is absolutely amazing.

Lawrence Schimel: Arctis is really interesting because it's the only imprint I know of that is specifically for translated middle grade and young adult literature. HopeRoad in the UK has also been mentioned, and I have worked with them on a translation of Juan Villoro's *The Wild Book* (2019). Another initiative that we haven't spoken about yet is Arthur Levine's imprint Levine Querido (with the Dutch publisher Querido). Levine Querido has a special focus on Dutch works, but they are publishing translations from all over the world. More frequently than devoted imprints, however, we see individual translated titles getting picked up by different presses. The fact that translations are starting to get mainstream recognition is helping to undo the prejudices that many editors have about translations being difficult and unappealing. For example, last year, for the first time, a translated title was included on the Carnegie Shortlist (*Lampie*, written and illustrated by Annet Schaap and translated by Laura Watkinson). Readers don't have these misconceptions, but these are publishing prejudices that get indoctrinated very often, especially in the corporate publishing world. It's one of the reasons that independent presses are the ones where a lot of translation activity happens: they're already working outside of these mainstream biases.

Nanette McGuinness: Readers don't care if the book they're reading is a translation or not: Lawrence is right. They may not even notice that it's a translation unless the translator's name is on the cover, which is very seldom the case. Readers are only going to notice whether the topic interests them and if they like the book. I'm glad Lawrence brought up Arthur Levine because he is known in the industry for being the person who brought *Harry Potter* to the United States. This gives him quite a claim to fame and, as a result, people pay attention when he makes a publishing move, such as his new Levine Querido imprint. In addition, graphic novels are traditionally very open to translations, and this trend continues, with translations throughout the 'universe' of graphic novels, including YA. Certain imprints particularly focus on them, such as the Life Drawn imprint of Humanoids, Europe Comics, Papercutz (for middle grade readers), and NBM Publishing for both YA and adult graphic novels. These are only a small sample, but they are evidence of a very fertile field if you're looking for publishers who are releasing YA in translation.

Marcia Lynx Qualey: There is an interest in translations from publishers and in enriching the literary landscape with translations. However, generally speaking, what's been available in YA (as in the whole landscape of literature for young readers) is mostly translations from European languages. There have been some translations from Japanese and Chinese, but much less in terms of translations from other languages. Translations from Arabic have only recently become more frequent; translations from Indian languages are very hard to find.

Basically, it is a narrow number of European languages that represent the bulk of translated literature for young people, which even then is a very small bulk. Those are the relationships that exist in many cases: the publishing cultures are more similar, and they are the more expected stories in some ways. Some genres published in other languages – and the types of storytelling occurring in those languages – don't necessarily align with English-language publishing to the same extent as most European languages. The book that I translated for publication in December 2020 – *Wondrous Journeys in Strange Lands* – won the major young adult prize for Arabic literature which is the جائزة اتصالات لكتاب الطفل (Etisalat Award for Arabic Children's Literature). In English, the book is being marketed as literary fiction. Because the protagonist grows up, more than one publisher told me that it's not YA. There are some of those issues between languages as well.

Reham Almutairi: Arabic YA literature is hardly being translated into English, let alone any other European language. Maybe the reason is that it is still considered a new trend, and most Arabic YA is not promoted well enough even among its Arabic audience. However, with the launch of prizes that have a special YA category, like the Etisalat Award, I believe Arabic YA books have started to be read and discussed. In other words, Arabic YA literature has begun to be visible. I want to see more Arabic titles that deal with different issues. An increase in publishing diverse YA titles will eventually be met with an increased interest in translating them.

Nanette McGuinness: Part of the reason we have more published translations from European languages is because, historically, editors at the major English-language publishing houses know more translators who work in European languages and are more familiar with those languages – and until recently, those editors and publishers were not at all diverse. So, you already had an accidental gatekeeper at that point. Then the publishers act as another gatekeeper as they winnow down what they publish from this already limited pool. By the time books get to readers, the width of the gate has been greatly narrowed, so to speak, with fewer translations of non-European languages.

Lawrence Schimel: There has been a tremendous predominance of certain European languages, which ties in to which countries have a lot more funding for translations. As such, one of the things that has been very interesting is new technology platforms. Take something like Wattpad. It has millions and millions of readers who are writing, reading one another's work, sometimes even translating each other's work. There are fan translations very often because the publishing industry doesn't keep up with the voracious demand from the readership to get hold of things. There has been a major breakthrough with Asian science fiction that has changed the landscape in terms of what the major publishers are willing to

try. That is only because there was one exception that took off – Liu Cixin’s *The Three-Body Problem* (2014) – and so now everyone’s sort of trying to jump on the same bandwagon.

Claire Storey: I’d also like to highlight an exciting title from Africa, *Water Birds on the Lakeshore*. It is a short story project brought together by Zukiswa Wanner. Wanner hosted a series of workshops with young people working in French, Kiswahili, and English, and the book was published in all three languages. It’s freely available across Africa. They had a fantastic ebook launch. It happened in the last week of October 2020, but you can still go back and watch it and hear them talking about how the project came about; it’s fabulous!³

Lawrence Schimel: It seems that so many of the initiatives that are trying to get more voices published are led by individuals, often individual translators like Marcia and Ruth Ahmedzai Kemp. For example, Marcia and Ruth are both involved with ArabKidLitNow!. It is an excellent resource for anyone interested in Arabic children’s books, but who doesn’t speak Arabic themselves. A team of translators are actively working (unpaid) to challenge the status quo and help bring other voices to the table. Another excellent organisation that is worth drawing attention to is Outside In World. One of their projects has been to gather children’s books across all levels (picture books to young adult novels) dealing with disabilities. They’re especially interested in books that have not yet been translated into English and their website has many great resources, particularly Own Voices resources.

Claire Storey: I think that there might start to be more of a trend with Own Voices translations. I know Marcia has been quite keen to get Arabic Own Voices books coming through as translations.

Marcia Lynx Qualey: Whose voices are being translated matters. At the minute, there are so many Syrian refugee narratives popular in English that Syrians did not write. I recently had a long conversation with a children’s book writer who was very passionately talking about what a shame it is that there are people who have not even put in the research: the effort to make Syria into real worlds, Syrians into real people, and to give Syrian characters agency. She was frustrated that these people are writing YA novels about Syrians as refugees, about Syrian stories in Syria, and how some of these stories are bestsellers and used throughout the school system in the UK for Refugee Week. She was troubled that publishers are not more interested in translating YA or finding Syrians to write Syrian YA.

Nanette McGuinness: I was involved in a graphic novel, *A House Without Windows*, which came out in 2021 with Life Drawn, both as a translator and an assistant editor. Initially published in France, it was created by a Scottish photojournalist and an illustrator from the

3 https://www.facebook.com/watch/live/?v=974899779674531&ref=watch_permalink

Central African Republic. It's about child soldiers and the abuse of children in the Central African Republic. Although it's not being explicitly marketed as YA, it is very relevant, especially because the kids involved in it are primarily middle grade and YA age. It's also a beautiful mixed media book about a truly awful, real-life situation.

QUESTION TWO

What can be done to support YA in translation?

Lawrence Schimel: I've committed to translating at least one writer of colour every year. That's one of the ways that I can use the privilege that I have. I do this work in either direction – into English or Spanish; both languages desperately need more writers of colour being translated. It is an uphill battle. The publishing industry, in general, has this deep-set fear of translations. It has a lot to do in part, especially in the US and probably in the UK, with having monolingual editors. One reason graphic novels often end up selling well in translation is that you can see the pictures – and it's the same with picture books. Even if you cannot read the written narrative, you can read the visual narrative.

Claire Storey: This year the National Centre for Writing in Norwich, England, offered a Visible Communities Mentorship for a UK-based BAME literary translator. It was taken up by Anam Zafar, an emerging translator working from Arabic and French into English. There are also some fantastic organisations like Shadow Heroes and the Stephen Spender Trust who are going into schools to encourage a broader spectrum of translators and linguists, not only talking about the Western European languages that are taught in schools, but recognising and celebrating the heritage language skills of pupils in the UK, which are so often overlooked. So while there are starting to be initiatives out there, I would wholeheartedly agree there needs to be more.

Lawrence Schimel: It needs to happen on many levels, and some are ones that we, as individual translators, have no control over. There needs to be more diversity on the editorial level and at the upper echelons of publishing, which tends to be dominated by cisgender, heteronormative, white, upper-class people. So very often, the books they support work to maintain the status quo and the power dynamics in our world. Take, for instance, the following scenario: A conglomerate house publishes a book with a gay love story, and it doesn't sell. Then, an editor brings a project to the table with a lesbian love story. The accountants, the ones who control the purse strings, won't allow the editor to move forward with the lesbian story because they're confident it won't be profitable. In contrast, if a heterosexual romance doesn't work, the publishing houses don't decide heterosexual

romance doesn't sell and that they're never going to publish a heterosexual romance again. When my first adult short story collection, *The Drag Queen of Elfland* (1997), was published in Spain, a review in *Babelia* (the literary supplement from major newspaper *El País*) complained about how tiresome it was that all of the characters are queer. No review ever complains if all the characters in a book are straight. There's a major double standard of how books, especially ones concerning race, gender and sexuality, are only identified by one element of the story.

Nanette McGuinness: I think the biggest trends in YA always have to do with identity, self-identity, and discovery, and most of the YA books that come to me as translation projects have the issue of identity at their core, either ethnic or sexual identity (discovering one's sexuality, for example). Books for middle grade readers, and even more so those for YA, are fabulous forums for tackling meaty, meaningful subjects, and in books for both age levels, the writing is, on average, excellent. We need to support getting these books into readers' hands. Nonetheless, while books that deal with identity are great, it can become a problem when that interest becomes exclusionary.

Lawrence Schimel: I agree. As I've mentioned, I translate from Spanish, and one of the things I find when pitching books is that there is a lot of pushback in terms of what editors, and especially American editors, expect from a book in translation. That is, there's a certain amount of performing the identity that's expected of a book in translation that's not expected of a book written in English. Take romantic comedies as an example. They're very popular in young adult literature, and they're written by writers all over the world. You can have a rom-com set in New York, or London, or Paris that winds up being translated all over the world, but it's much harder to take a book set in Montevideo that's just a rom-com, that's not about being Latinx, and find a publisher for that in translation.

Reham Almutairi: How identities are represented is so important. The media usually portray Middle Eastern and, in particular, Muslim people and cultures as violent, backward, and/or fanatical. I think literature in translation could be a window through which non-Arab, especially Western, people can read about an authentic experience of Arab teens. Translated YA literature could increase diversity, foster understanding, and empathy. Also, it could help Arab kids see themselves and their cultural heritage, especially those born and raised in the West. So, YA in translation is vital to both groups: the Arab teen reader and the non-Arab reader. From my experience in teaching translation, my students always show interest in translating books from different countries because such books can give them a chance to learn more about the other. We cannot dismiss translation; we actively need to support it.

Nanette McGuinness: Young readers need to be seen and reflected in what they read so that they don't feel alone. They need to feel a commonality with others in what they're experiencing. On the flip side, right now, in a world where we're living in increasingly xenophobic echo chambers, translated books become one of the few ways that we can pierce the walls of those chambers and get a lens to 'out there', to the outer world that's being closed off. Translated books are always important, and I think they're especially crucial now.

Lawrence Schimel: Often, the English-language publishers tend to look for translated works that fill in the gaps of subjects they're not dealing with themselves in English. One thing I find in general, though, is that what gets translated into English is limited, or even censored. I've had publishers give me lists of what is forbidden in a picture book. In the US, you cannot have an adult and child in bed together; if a child is in bed and the parent is reading a picture book to them, the parent must be sitting next to the bed. No nudity. No one's allowed to be smoking in an illustration. There's a lot of things like that. In contrast, I find that in a lot of other countries, there's much more of a realisation that children live in the world and that anything that's in the world can be adequate material to be included in a picture book or a young adult novel.

Nanette McGuinness: There are many issues, and not just the obvious ones, such as cursing. It's a discussion you always have with the editor: What do you want? What age reader are you targeting? What feels right (to the editor)? Some of that discussion about these issues involves surface-level localisation, which is meaningful, but there are other, deeper cross-cultural standards that we as translators have to deal with when we're bringing a book from one culture into another. For example, different cultures vary in what they consider acceptable to read about and even do, in terms of bullying, name-calling, racism, bigotry, in terms of the big picture. Looking at a more detailed issue as an example, many languages are gendered. Some of these translate easily and naturally. But some take a bit of linguistic contortion to make the translation work in its new language and culture. These are all things one must grapple with to ensure that the best justice – at that moment – is given to the book. In a year or two, the same translator might well look at the same book and come up with a different solution. We do our best at the time, and that's why re-translations are often fascinating. In another generation, an important book may look entirely different to another set of eyes.

Marcia Lynx Qualey: For instance, the book that I'm working on now, which is part of a trilogy, is set in contemporary Palestine, which makes it very different and much more difficult for a US audience than the author's, Sonia Nimr's, historical novel. It's set around checkpoints and an occupation. It's difficult to even talk about those things in the US and much more so in literature for young readers. People have different sensitivities; things read

differently across age groups. I think some Americans would be surprised to discover that they are not the most censorship-free.

Lawrence Schimel: Often, there's this age difference when it comes to English. Marcia mentioned *Wondrous Journeys in Strange Lands*, a book she translated. It was first published as an adult book, but it won a major award for young adult fiction in Arabic. Claire wrote a great piece about *The Treasure of Barracuda* (2016) by Llanos Campos,⁴ which was first published as a YA book. In translation, it became a middle grade novel. Something similar happened with my translation of *La Bastarda*, by Trifonia Melibea Obono. It's the first novel by a woman writer from Equatorial Guinea to be published in English. The Feminist Press published it as an adult book but it was an Honor Title in the first Global Literature in Libraries Best Translated Young Adult Book Award. Another interesting thing about *La Bastarda*, while we're thinking about translating books from one culture to another: Equatorial Guinea, where *La Bastarda* is set, is the only Spanish-speaking ex-colony in Africa. Obono wrote the novel in Spanish and some Fang. In the translation (into English), I felt it was important to leave bits of Spanish as well as the words in Fang in the original, to recreate that texture and also not mislead people to think I translated from Fang instead of from Spanish. One thing I did was to keep all the terms of endearment in Spanish, in the dialogue, but make sure the narrative contextualised each time who was being addressed.

Claire Storey: If we don't translate, we're missing out on some amazing books. Yes, we have the importance of translation for reasons of diversity, but translation is also about stories, and stories that we wouldn't otherwise have access to as an English-speaking audience.

Lawrence Schimel: There's a cliché of what's lost in translation, and I think that what's even more serious is what's lost by what is not translated. There are so many stories and voices that we're missing by not translating more and more broadly. Translation is about avoiding the "single story": the one repeatedly told about Syria or Africa or any region (or identity) that's not part of the dominant Western mainstream. So I would say, translation is vitally important in this globalised world in which we live, even if some voices want to lock down borders and boundaries. Translations keep them open.

Reham Almutairi: Social media, Twitter, in particular, can be a vital source of information about different kinds of books that are being translated. Of note, Marcia's blog also lists books that haven't yet been translated into English; we need them to be translated. So, she and some others are translating paragraphs and sections from the texts to raise awareness. It's very important work, which makes me think that it's vital people go and spread the word about YA in translation – that's what will help bring change.

4 See <https://worldkidlit.wordpress.com/2019/09/18/damn-and-justifying-translation-solutions/>

Lawrence Schimel: Share your love for YA and YA in translation. It's important; it's valuable. It's also fun and inspiring.

Nanette McGuinness: Read, read, read; speak, speak, speak. We never grow up: there's always a part of us inside that relates to YA. No matter what age you are, read, and spread the word

Marcia Lynx Qualey: If you have a giant pot of money to fund YA in translation, we would love it.

Claire Storey: I would echo everyone, and add – go to libraries and ask for translated YA, ask your bookshops, students ask teachers. The more interest, the better. If you are on Instagram and Twitter and you happen to be reading a YA book in translation, take a photo and share it. You can help to get the word out that translated YA is out there, and it's good.

REFERENCES

- Adichie, Chimamanda Ngozi. "The Danger of a Single Story". *TED Global*, July 2009, https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story.
- Epstein, B. J. *Translating Expressive Language in Children's Literature: Problems and Solutions*. Peter Lang, 2012.
- Epstein, B. J., and Elizabeth L. Chapman, editors. *International LGBTQ+ Literature for Children and Young Adults*. Anthem Press, 2021.
- Kerchy, Anna, and Bjo Sundmark, editors. *Translating and Transmediating Children's Literature*. Springer publishing, 2021.
- Lathey, Gillian. *The Role of Translators in Children's Literature: Invisible Storytellers*. Routledge, 2010.
- . *Translating Children's Literature*. Routledge, Taylor & Francis Group, 2015.
- , editor. *The Translation of Children's Literature: A Reader*. Multilingual Matters, 2006.
- O'Sullivan, Emer. *Comparative Children's Literature*. Routledge, 2005.

SELECTED YA IN TRANSLATION

- Bagieu, Pénélope. *California Dreamin': Cass Elliot Before the Mamas & the Papas*. Illustrated by Pénélope Bagieu. Translated by Nanette McGuinness. First Second, 2017.
- Campos, Llanos. *The Treasure of Barracuda*. Illustrated by Júlia Sardà. Translated by Lawrence Schimel. Little Pickle Press, 2016.
- Ellison, Marc. *A House Without Windows*. Illustrated by Didier Kassaï. Translated by Claire Storey. Penguin Books, 2021.
- Liu, Cixin. *The Three-Body Problem*. Translated by Ken Liu. Head of Zeus, 2014.
- Martins, Vitor. *Here the Whole Time*. Translated by Larissa Helena. Hodder Children's Books, 2020.

- Maurel, Carole. *Luisa, Now and Then*. Illustrated by Carole Maurel. Adapted by Mariko Tamaki. Translated by Nanette McGuinness. Life Drawn, 2018.
- Nimr, Sūnyā. *Thunderbird*. Translated by Marcia Lynx Qualey. Tamer Institute, Forthcoming.
- . *Wondrous Journeys in Strange Lands*. Translated by Marcia Lynx Qualey. Interlink Books, 2020.
- Obono, Trifonia Melibea. *La Bastarda*. Translated by Lawrence Schimel. Feminist Press, 2018.
- Rabinowich, Julia. *Dazwischen: Ich*. Carl Hansen Verlag, 2016.
- . *Me: In-Between*. Translated by Claire Storey. Andersen Press, Forthcoming.
- Rocha, Lucas. *Where We Go From Here: Lucas Rocha*. Translated by Larissa Helena. David Fickling Books, 2021.
- Sánchez, Ana C. *Alter Ego*. Illustrated by Ana C. Sánchez. Translated by Nanette McGuinness. TOKYPOP, 2021.
- Schaap, Annet. *Lampie*. Illustrated by Annet Schaap. Translated by Laura Watkinson. Pushkin Children's Books, 2020.
- Schimel, Lawrence. *The Drag Queen of Elfland and Other Stories*. Circlet Press. 1997.
- Sharaf al-Dīn, Fāṭimah, and Samar Maḥfūz Barrāj. *Ghady & Rawan*. Translated by Sawad Hussain and M. Lynx Qualey. University of Texas Press, 2019.
- Strandberg, Mats. *The End*. Translated by Judith Kiros. Arctis, 2020.
- Takei, George, Justin Eisinger, and Steven Scott. *Nos llamaron Enemigo*. Illustrated by Harmony Becker. Translated by Lawrence Schimel. Top Shelf Productions, 2020.
- Turtschaninoff, Maria. *Maresi*. Translated by Annie Prime. Pushkin Children's Books, 2016.
- . *Maresi Red Mantle*. Translated by Annie Prime. Pushkin Children's Books, 2019.
- . *Naondel*. Translated by Annie Prime. Pushkin Children's Books, 2018.
- Uehashi, Nahoko. *The Beast Player*. Translated by Cathy Hirano. Pushkin Children's Books, 2018.
- . *The Beast Warrior*. Translated by Cathy Hirano. Pushkin Children's Books, 2020.
- Villoro, Juan. *The Wild Book*. Illustrations by EKO. Translated by Lawrence Schimel. HopeRoad Publishing, 2019.
- Wanner, Zukiswa, editor. *Water Birds on the Lakeshore*. Goethe-Institut Südafrika, 2020.
- Wernicke, Maria. *Some Days*. Illustrated by Maria Wernicke. Translated by Lawrence Schimel. Amazon Crossing Kids, 2020.
- Zarbo, Gin. *Undead Messiah*. Illustrated by Gin Zarbo. Translated by Nanette McGuinness. vol. 3, International Women of Manga, 2020.

RESOURCES

ArabKidLitNow!

www.arabkidlitnow.com

World Kid Lit

www.worldkidlit.wordpress.com

@worldkidlit on Twitter and Instagram

<https://www.facebook.com/worldkidlit>

Literature Across Frontiers
<https://www.lit-across-frontiers.org/>

Outside In World
<http://www.outsideinworld.org.uk/>
@OutsideInWorld on Twitter

Shadow Heroes
<https://shadowheroes.org/>

Stephen Spender Trust
<https://www.stephen-spender.org/>

The Global Literature in Libraries Initiative Translated YA Book Prize
<https://glli-us.org/prizes/>

PUBLISHERS AND IMPRINTS PUBLISHING YA IN TRANSLATION

Alma Books	Eerdmans Books for Young Readers
AmazonCrossing Kids	Elsewhere Editions
Andersen Press	Enchanted Lion Books
Arctis	Firefly Books (USA)
Arte Público Press / Piñata Books	Firefly Press (Wales, UK)
Aurora Metro	Floris Books
Barrington Stoke	Flying Eye Books
B Small Publishing	Gecko Press
Bloomsbury	Green Bean Books
Blue Dot Kids	Greystone Kids
Book Island	Groundwood
Caitlyn Dlouhy/Atheneum	Gwasg Carreg Gwalch
Charlesbridge	Hachette Children's Group
Charmz	HarperAlley
Chicken House	HopeRoad
Chronicle Books	Hot Key Books
Crackboom	Humanoids/Life Drawn
Cranachan	Interlink
Darf Publishing	Kodansha Comics
David Fickling Books	Lantana Publishing
Delacorte Books for Young Readers	Levine Querido

Little Gestalten
Little Island
Macmillan
Minedition
Nancy Paulsen Books
Neem Tree Press
Nobrow
NorthSouth Books
NYU Press
Orca Book Publishers
Ouida
Oxford University Press
Papercutz
Phaidon
Phoenix Yard Books
Puffin Books
Pushkin Children's
Quarto Kids
Random House Graphic
Scholastic
Seven Stories Press
Shanghai Press
Stripes
Tapioca Stories
Tate Publishing
Templar
Thames & Hudson
Tiny Owl
The Emma Press
TOKYOPOP
Tulika Books
Tundra Books
Wacky Bee
Walker Books
White Star Kids
Wilkins Farago
Yonder
Young Dedalus