In Translation

A Translated Fiction Companion - Sample Pages

Free sample - three real pages from the companion: The Companion Method (p.3), and one complete book spread - The Book & Its Two Authors (p.9) and The Voice of the Crossing (p.10). Blank apparatus only - no passage from any real book is printed in these pages. Print at 100% on US Letter or A4.

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The Companion Method

Journal p.3. The four moves the whole journal is built around, so every later page makes sense.

1. Credit the translator on every log.

Every book spread in this journal (pp.9-20) has two name lines, printed the same size: AUTHOR and TRANSLATOR. Fill in both, every time, before anything else. It takes ten seconds and it changes how you read - you start hearing the second voice, the way you learn to hear the bass line in a song you have loved for years without noticing it was there. If your edition doesn't name the translator (it happens, and it shouldn't), write 'not credited in this edition' - the blank, recorded, says something too.

2. Notice the crossing.

Once per book, on the second page of the spread, ask the journal's central question: where did I feel the seam - and where did I forget there was one? Some translations are smooth as glass; some keep the grain of the original language in every sentence. Neither is automatically better. A strangeness might be the author's world, or the author's century, or the crossing itself - learning to tell those apart, even roughly, even wrongly, is the whole pleasure of reading widely in translation. Your guesses are allowed to be guesses. Write them in pencil.

3. Keep the phrases.

When a line survives the crossing so completely that you stop and read it twice, copy it by hand into The Phrase Kept (pp.27-28) - credited to the author AND the translator, because both of them made the sentence you are holding. Hand-copying is deliberate: it takes a minute, it slows the phrase down to walking pace, and it is how readers have kept lines for five hundred years. One phrase per book is plenty. Ten is a feast.

4. Follow the translators.

You already follow authors: a name on a cover can sell you a book. Translators work the same way, and their names are on the covers too - just smaller. When a crossing delights you, open a Translator Tracker page (pp.21-24) and start following that person on purpose: their other crossings, their signature moves, the next book you'll let them carry you into. Some readers end up trusting certain translators more than certain authors. This journal considers that a perfectly respectable position.

A book spread takes about five minutes - two when you open the book, three when you close it. The phrase pages and trackers fill as they fill. The rule from our other journals applies here too: a journal you keep up beats a beautiful journal you abandon in February - and no page in this book has a date on it that can make you late.

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The Book & Its Two Authors

Book Spread, page 1 of 2 (journal p.9) - the full bibliographic record of a crossing, with the translator billed as an equal maker. Open one spread per translated book.

Title (as published in my language):

AUTHOR:

TRANSLATOR:

Original title (in its own language, as best I can write it):

Original language: **Country / tradition:**

First published (original): _____ **This translation published:** _____ **The lag:** _____ **years**

Publisher / edition I read: **Pages:**

How this book found me (prize list / WIT Month / a translator I follow / a press I trust / a friend / pure accident):

Why this one, why now:

Started: **Finished:**

The crossing in one line (what it felt like to read - the weather of it, not a review):

The Voice of the Crossing

Book Spread, page 2 of 2 (journal p.10) - the journal's signature page: attention paid to the translation itself as a performance - its smoothness or strangeness, and your best guess at where the strangeness lives.

Two questions run this page. First: how did the crossing sound? Second: when it sounded strange - whose strangeness was it? The author's world (rules that are simply not yours), the author's time or tongue (courtesies your language doesn't keep), or the crossing itself (the translator's choices - a rhythm kept, a joke rebuilt). You will guess, and sometimes guess wrong. Guessing is the exercise.

Smooth or strange? Glass-smooth O ------ O ------ O ------ O ------ O Deliberately strange

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If smooth: the moment I most completely forgot I was reading a translation (scene/page):

If strange: the strangeness I would defend - the place where smooth would have been a lie:

Whose strangeness? My best guess at the mix - the author's world ____% - the author's time/tongue ____% - the crossi

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A sentence where I could feel the seam - and liked it / stumbled on it (delete one):

A sentence where the crossing disappeared entirely:

Something I suspect the original does that my language simply cannot (a sound, a pun, a form of address):

The question I would ask the translator, given one question:

Would I follow this translator to another book? Yes / No / Already have - Tracker page:

The book in my own shelf this one rhymes with (any language, including my own):

Verdict in the margin, for the Index (p.6): the crossing in 3 words:

This free sample holds three real pages of In Translation - A Translated Fiction Companion (44 pages: the Companion Method, a Translation Dashboard and Crossings Index, six two-page book spreads - The Book & Its Two Authors and The Voice of the Crossing - Translator Trackers for eight second authors, The Phrase Kept with its mandatory author-and-translator double-credit rule, Two Translations comparison pages, Lost & Found, Reading the World with its empty-chairs note, Series in Translation with the Waiting List, a WIT Month Planner for August, and the Annual Crossing Review with the Crossing Awards - US Letter, A4 and tablet

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editions). No passage from any real translated book is printed anywhere in the companion: every excerpt space is ruled for your own hand, copied from your own copy, credited to author and translator. Full companion at pagelyra.vercel.app

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