

#SoAatHome | John Calder Week: Industry Insider – Editing translation

Tuesday 27 January 2026



1

00:00:00,976--> 00:00:03,176

Welcome, everyone,
to today's event,

2

00:00:03,200--> 00:00:06,600

Industry Insider –
Editing translation.

3

00:00:06,624--> 00:00:08,108

My name is Alessandro Gallenzi,

4

00:00:08,132--> 00:00:09,748

and I'm the founder
of Hesperus Press,

5

00:00:09,772--> 00:00:11,588

Alma Books, and Alma Classics,

6

00:00:11,612--> 00:00:15,315

and the successor of John Calder
at the helm of Calder Publications.

7

00:00:15,340--> 00:00:18,668

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As well as being a literary publisher
with over 20 years of experience,

8

00:00:18,692--> 00:00:20,630

I'm a novelist

9

00:00:20,655--> 00:00:22,505

and prize-winning translator.

10

00:00:22,529--> 00:00:24,745

For my audio description,

11

00:00:24,769--> 00:00:27,953

I'm a white man with
mid-length brown hair

12

00:00:27,978--> 00:00:30,228

and I'm wearing a
dark blue jumper.

13

00:00:30,252--> 00:00:33,576

This event is part of
the Society of Authors'

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14

00:00:33,601--> 00:00:37,993

#SoAatHome Spring/Summer
2026 programme,

15

00:00:38,017--> 00:00:39,459

and it's the first event

16

00:00:39,484--> 00:00:41,028

of their John Calder Week,

17

00:00:41,052--> 00:00:44,267

a week-long series of events

18

00:00:44,291--> 00:00:45,868

to celebrate the
Society of Authors'

19

00:00:45,892--> 00:00:48,068

new John Calder
Translation Prize

20

00:00:48,092--> 00:00:50,871

which was launched

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in November 2024.

21

00:00:51,803--> 00:00:53,668

The John Calder

Translation Prize

22

00:00:53,692--> 00:00:56,188

is an annual award for

translations into English

23

00:00:56,212--> 00:00:58,228

of full-length, ambitious,

groundbreaking works

24

00:00:58,252--> 00:01:00,436

of literary merit and general interest.

25

00:01:00,461--> 00:01:03,028

The winner is awarded £3,000

26

00:01:03,052--> 00:01:06,290

and a runner-up

is awarded £1,000.

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27

00:01:06,315--> 00:01:08,508

You can check
out the full line-up

28

00:01:08,532--> 00:01:10,268

of the John Calder Week events,

29

00:01:10,292--> 00:01:12,948

as well as buying your
tickets or registering

30

00:01:12,972--> 00:01:15,428

for this year's
Translation Prizes.

31

00:01:18,686--> 00:01:22,708

This #SoAatHome, is free to all,

32

00:01:22,732--> 00:01:24,108

but if you can afford to,

33

00:01:24,132--> 00:01:28,038

please consider donating to the

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Society of Authors Access Fund

34

00:01:28,062--> 00:01:30,228

which provides grants to authors

35

00:01:30,252--> 00:01:34,588

so that travel, subsistence,
childcare costs and access needs

36

00:01:34,612--> 00:01:37,468

aren't barriers to authors
taking part in events,

37

00:01:37,492--> 00:01:39,708

residences and retreats.

38

00:01:39,732--> 00:01:43,218

We suggest a
minimum donation of £5.

39

00:01:45,146--> 00:01:47,981

You can help the Society
of Authors Access Fund

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40

00:01:48,005--> 00:01:50,894

by making a purchase
on a virtual bookstore

41

00:01:50,918--> 00:01:52,594

on Bookshop.org,

42

00:01:52,618--> 00:01:55,308

where you can find
books by writers taking part

43

00:01:55,332--> 00:01:58,530

in the #SoAatHome programme.

44

00:01:58,555--> 00:02:02,228

This session will last
1 hour and 30 minutes,

45

00:02:02,252--> 00:02:05,381

including a 20-minute
Q&A at the end.

46

00:02:05,406--> 00:02:09,160

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There will be a 5-minute
comfort break just before the Q&A.

47

00:02:10,174--> 00:02:12,548

If you would
like live subtitles,

48

00:02:12,572--> 00:02:15,291

please turn on the
closed captions option.

49

00:02:16,206--> 00:02:17,828

The recording of this event

50

00:02:17,852--> 00:02:21,108

will be available on the Society
of Authors website for members,

51

00:02:21,132--> 00:02:24,308

which can be accessed by
logging into the members area

52

00:02:24,332--> 00:02:27,423

and going to the Society

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of Authors Resources page.

53

00:02:27,448--> 00:02:29,158

And for non-members,

54

00:02:29,182--> 00:02:33,404

the recording will be available via
the Society of Authors Vimeo channel.

55

00:02:34,171--> 00:02:36,268

If you have any questions,

56

00:02:36,292--> 00:02:38,765

please post them in the Q&A box.

57

00:02:38,789--> 00:02:41,476

You can post them
anonymously if you prefer.

58

00:02:41,501--> 00:02:43,288

If you have a general comment,

59

00:02:43,312--> 00:02:45,741

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please post it in the chat box.

60

00:02:47,101--> 00:02:50,188

I would now like to introduce
you all to today's panel,

61

00:02:50,212--> 00:02:55,000

Stella Sabin, Rahul
Bery, and James Young.

62

00:02:55,000--> 00:02:58,388

Stella Sabin is co-publisher
at Peirene Press.

63

00:02:58,412--> 00:03:01,268

She started at Peirene in 2018

64

00:03:01,292--> 00:03:05,416

and took over the press
with James Tookey in 2022.

65

00:03:05,450--> 00:03:08,548

She is the commissioner and
editor of over a dozen books,

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66

00:03:08,572--> 00:03:13,500

including "Marzahn, Mon Amour" by
Katja Oskamp, translated by Jo Heinrich,

67

00:03:13,500--> 00:03:16,734

which won the Dublin
Literature Award in 2023,

68

00:03:16,758--> 00:03:20,500

and "The Love of Singular
Men" by Victor Heringer,

69

00:03:20,500--> 00:03:22,264

translated by James Young,

70

00:03:22,288--> 00:03:27,449

which was awarded the Jabuti Prize
for 'best Brazilian book published abroad'.

71

00:03:27,473--> 00:03:30,268

She has a background
in radio production

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72

00:03:30,292--> 00:03:32,788

and has made factual
documentaries and audiobooks

73

00:03:32,812--> 00:03:35,500

for the BBC and
independent clients.

74

00:03:35,500--> 00:03:38,188

Stella, could you please
give your audio description?

75

00:03:38,212--> 00:03:39,588

-Yeah, absolutely.

76

00:03:39,612--> 00:03:43,500

Um, I am a white woman
with, um, a blondish,

77

00:03:43,500--> 00:03:45,028

brownish bob,

78

00:03:45,052--> 00:03:48,698

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and I am sitting in a white room

79

00:03:48,722--> 00:03:52,508

surrounded by cardboard
boxes in classic small press style.

80

00:03:53,500--> 00:03:58,028

-Rahul Bery is a literary translator
from Portuguese and Spanish.

81

00:03:58,052--> 00:04:00,028

Recent translations include

82

00:04:00,052--> 00:04:02,988

"The Good Nazi" by Samir
Machado de Machado,

83

00:04:03,012--> 00:04:05,388

"Dengue Boy" by Michel Nieva,

84

00:04:05,412--> 00:04:09,072

and "What Is Mine" by
José Henrique Bortoluci.

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85

00:04:09,097--> 00:04:11,748

He and his editor

Frederico Andornino

86

00:04:11,772--> 00:04:16,068

were nominated for the 2021

TA First Translation Award

87

00:04:16,092--> 00:04:19,828

for his translation of "Rolling

Fields" by David Trueba.

88

00:04:19,852--> 00:04:22,356

Rahul, could you please

give your audio description?

89

00:04:22,381--> 00:04:25,548

-Uh, yeah, I'm, uh,

kind of mixed race,

90

00:04:25,572--> 00:04:28,036

Mediterranean

kind of looking man.

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91

00:04:28,061--> 00:04:31,348

Black short hair,
kind of peppery beard,

92

00:04:31,372--> 00:04:34,500

glasses, and a grey jumper.

93

00:04:34,500--> 00:04:37,428

And I've a completely
white background.

94

00:04:37,452--> 00:04:39,068

[Alessandro laughs]

95

00:04:39,092--> 00:04:43,091

-James Young is a translator into
English of "The Love of Singular Men"

96

00:04:43,115--> 00:04:45,500

and "Glória" by Victor Heringer,

97

00:04:45,500--> 00:04:48,748

The latter in co-translation

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with Sophie Lewis.

98

00:04:48,772--> 00:04:51,228

His translation of The

Love of Singular Men

99

00:04:51,252--> 00:04:54,348

won the 2024 Jabuti Prize

100

00:04:54,372--> 00:04:56,500

for Best Brazilian

Novel Published Abroad

101

00:04:56,500--> 00:04:57,668

and was runner-up

102

00:04:57,692--> 00:05:01,788

for the Society of Authors/Translators

Association First Translation Prize,

103

00:05:01,813--> 00:05:06,668

a finalist for the National Book Critics

Circle Award John Leonard Prize,

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104

00:05:06,692--> 00:05:07,988

and shortlisted

105

00:05:08,012--> 00:05:11,868

for the American Literary Translators

Association First Translation Prize.

106

00:05:11,892--> 00:05:14,548

James, could you please

give your audio description?

107

00:05:14,856--> 00:05:19,988

-Uh, sure. I am a white man

with a beard and glasses,

108

00:05:20,012--> 00:05:22,388

and without much hair

109

00:05:22,412--> 00:05:24,500

in much of a, uh, generic,

110

00:05:24,500--> 00:05:26,348

middle-aged white

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man description.

111

00:05:26,372--> 00:05:29,500

I'm wearing a dark blue jumper

112

00:05:29,500--> 00:05:32,241

and I'm sitting in
front of a white wall.

113

00:05:32,934--> 00:05:35,228

-Thanks again to all of you.

114

00:05:35,252--> 00:05:41,500

I would like to start our
discussion by asking Stella,

115

00:05:41,500--> 00:05:44,748

in what way do you
think is editing of a

116

00:05:44,772--> 00:05:49,348

translation different from the editing
of a text originally written in English?

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117

00:05:50,310--> 00:05:51,468

-Um...

118

00:05:51,492--> 00:05:52,708

[exhales]

119

00:05:52,732--> 00:05:54,948

I think...

120

00:05:54,972--> 00:05:57,788

Like, first of all, like,

121

00:05:57,812--> 00:05:59,908

is probably the acquiring stage.

122

00:05:59,932--> 00:06:01,890

You're buying something that...

123

00:06:01,915--> 00:06:03,668

that already exists,

124

00:06:03,692--> 00:06:06,668

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that's already been read

by many people, probably,

125

00:06:06,692--> 00:06:09,628

if it's been published, and um...

126

00:06:09,652--> 00:06:14,348

So, you're buying something

that's already fully formed,

127

00:06:14,372--> 00:06:16,500

which is quite

different if you're...

128

00:06:16,500--> 00:06:18,668

if you're acquiring something

based on having read,

129

00:06:18,692--> 00:06:23,428

you know, an early draft of

an English language work.

130

00:06:23,452--> 00:06:25,708

And then, I think...

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131

00:06:25,732--> 00:06:28,788

the... the edit that
you're doing, it's not...

132

00:06:28,812--> 00:06:30,388

it's not structural.

133

00:06:30,412--> 00:06:33,500

You don't really have that
option unless something

134

00:06:33,500--> 00:06:36,788

really isn't working in the text, and

135

00:06:36,812--> 00:06:39,500

you have a conversation
with the author, but

136

00:06:39,500--> 00:06:42,708

you're not going to do
anything that dramatic to the text.

137

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00:06:42,732--> 00:06:43,788

Um...

138

00:06:43,812--> 00:06:46,668

And that makes it a lot
easier in some senses, but

139

00:06:46,692--> 00:06:49,500

it also brings a new set
of challenges, because,

140

00:06:49,500--> 00:06:53,500

um, you've got to find ways
to make something work within

141

00:06:53,500--> 00:06:57,148

quite a tight set of boundaries,

142

00:06:57,172--> 00:06:58,948

in terms of what you can

143

00:06:58,972--> 00:07:01,308

do to the... to the text.

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144

00:07:01,332--> 00:07:04,500

And then you're
also dealing with that

145

00:07:04,500--> 00:07:06,388

kind of balancing act of

146

00:07:06,412--> 00:07:09,500

making something
work in English, but also

147

00:07:09,500--> 00:07:12,148

being faithful to the
original text, um...

148

00:07:12,172--> 00:07:15,588

And you've also got
more people involved

149

00:07:15,612--> 00:07:17,805

in the whole process,
because you've got the author

150

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00:07:17,830--> 00:07:22,588

and the translator,
so there's that as well.

151

00:07:22,612--> 00:07:25,508

-Thank you so much.

And James, um...

152

00:07:25,532--> 00:07:30,508

Translation, just like writing and
editing, is a very solitary endeavour,

153

00:07:30,532--> 00:07:34,268

which is extremely intense and
requires a great deal of mental stamina,

154

00:07:34,292--> 00:07:35,798

especially for longer projects.

155

00:07:35,823--> 00:07:37,868

Could you tell us how
you cope with the pressure

156

00:07:37,892--> 00:07:41,548

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of having to make a living and
at the same time meet deadlines?

157

00:07:41,572--> 00:07:42,668

And, um...

158

00:07:42,692--> 00:07:44,788

Do you have a daily work target?

159

00:07:44,812--> 00:07:46,828

Or do you take it as it comes?

160

00:07:47,500--> 00:07:50,508

-Um, I guess, well, I guess
the first thing to say is that,

161

00:07:50,532--> 00:07:53,228

I do a few other things as well,

162

00:07:53,252--> 00:07:56,500

so I write and edit and
have a couple of other

163

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00:07:56,500--> 00:07:58,108

projects that I work on,

164

00:07:58,132--> 00:08:00,500

which sort of brings

its own challenges,

165

00:08:00,500--> 00:08:02,148

because then I need to balance

166

00:08:02,172--> 00:08:05,148

those tasks with...

with translation,

167

00:08:05,172--> 00:08:07,616

and I guess allocate

my time accordingly.

168

00:08:07,641--> 00:08:09,068

Um...

169

00:08:09,092--> 00:08:12,028

So, I guess there's a

choice there between

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170

00:08:12,052--> 00:08:14,808

whether to spend some
part of the day translating

171

00:08:14,832--> 00:08:16,438

and some part of the
day on other things,

172

00:08:16,462--> 00:08:19,828

or do I devote a whole day to
translation and the next whole day

173

00:08:19,852--> 00:08:21,263

to something else.

174

00:08:21,288--> 00:08:22,958

-Are you able to multitask?

175

00:08:22,983--> 00:08:24,668

-Well, multitask is, yeah,

176

00:08:24,692--> 00:08:27,500

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that's a shorter way of answering
what I just said, yeah, yeah.

177

00:08:27,500--> 00:08:31,788

-I mean, the same day, are you
able to work on different projects?

178

00:08:31,812--> 00:08:35,028

-Well, I think it'll be interesting to
know what Rahul thinks about this.

179

00:08:35,052--> 00:08:37,988

I don't... I don't sort of
feel that I could ever

180

00:08:38,012--> 00:08:40,868

dedicate a full
day to translation.

181

00:08:40,892--> 00:08:43,108

I don't think I
have the kind of...

182

00:08:43,132--> 00:08:46,068

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focus and attention

required for that,

183

00:08:46,092--> 00:08:49,068

because you get tired, don't

you, and your attention wains, and...

184

00:08:49,092--> 00:08:53,500

And it can be a real, real challenge

to maintain that level of focus

185

00:08:53,500--> 00:08:56,188

over... over a full

day, so splitting it

186

00:08:56,212--> 00:09:01,500

into, you know, chunks of 3 or 4 hours

per day maximum, I guess, would...

187

00:09:01,500--> 00:09:02,908

sort of works for me.

188

00:09:02,932--> 00:09:04,500

I don't know how Rahul

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189

00:09:04,500--> 00:09:06,500

feels about that, whether
you do a full day or...?

190

00:09:06,500--> 00:09:08,528

-Yeah, no, I totally agree, yeah.

191

00:09:08,552--> 00:09:10,378

Like, I think it works
better in small chunks...

192

00:09:10,402--> 00:09:12,500

I mean, it depends
on the kind of text.

193

00:09:12,500--> 00:09:14,468

I haven't done,
like, any really, like,

194

00:09:14,492--> 00:09:18,523

that hard text I don't think
recently, where you really need to

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195

00:09:18,548--> 00:09:21,788

absorb it. But yeah, I think
it's like, you know, because no...

196

00:09:21,812--> 00:09:24,148

unless you're, like,
incredibly successful,

197

00:09:24,172--> 00:09:26,388

you're not really just
translating all the time anyway.

198

00:09:26,412--> 00:09:28,268

You're sending emails
all the time, and...

199

00:09:28,292--> 00:09:31,788

reading stuff and
researching and...

200

00:09:31,812--> 00:09:33,196

Uh...

201

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00:09:33,221--> 00:09:35,628

So yeah, I rarely feel
like I'm really kind of

202

00:09:35,652--> 00:09:37,508

totally immersed in
the text, to be honest,

203

00:09:37,532--> 00:09:39,391

because there's always
just so much other stuff

204

00:09:39,416--> 00:09:40,748

on my mind.

205

00:09:40,772--> 00:09:42,225

I've never been to...

206

00:09:42,249--> 00:09:45,500

James, you went to... did
you go to a retreat to do...?

207

00:09:45,500--> 00:09:46,500

-I did, yeah, yeah.

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208

00:09:46,500--> 00:09:48,188

-I wonder what that
experience is like,

209

00:09:48,212--> 00:09:50,948

where you're actually like, ah,
you don't have to do anything else.

210

00:09:50,972--> 00:09:52,908

Yeah, it was amazing, but I...

211

00:09:52,932--> 00:09:56,500

I've never been in that
situation, so I wouldn't know.

212

00:09:56,500--> 00:09:58,761

-I think it was... it
was incredible, um,

213

00:09:58,785--> 00:10:01,628

and I think really
beneficial to the translation,

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214

00:10:01,652--> 00:10:04,668

but I think, again, you get
so sort of ingrained with

215

00:10:04,692--> 00:10:07,988

the culture of doing lots of
other things, that it's almost...

216

00:10:08,012--> 00:10:11,500

You almost feel guilty
spending your entire time

217

00:10:11,500--> 00:10:14,108

on a translation, even if that's
the exact reason that you're...

218

00:10:14,132--> 00:10:15,146

you're there.

219

00:10:15,170--> 00:10:18,228

Um, but it did add a level
of immersion, I think, that I

220

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00:10:18,252--> 00:10:20,476

probably wouldn't

have had at home.

221

00:10:20,500--> 00:10:21,500

-Yeah.

222

00:10:21,500--> 00:10:24,468

-Rahul, tell us what your normal day and schedule of work looks like,

223

00:10:24,492--> 00:10:27,068

and what you do to relax.

224

00:10:27,092--> 00:10:31,068

-Um, so, like, actually, my... the last year and a half have been a bit different,

225

00:10:31,092--> 00:10:34,108

because I've been... I'm actually in Cardiff University right now,

226

00:10:34,132--> 00:10:36,788

because I've been doing the

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Royal Literary Fund Fellowship,

227

00:10:36,812--> 00:10:39,188

which is an opportunity that

228

00:10:39,212--> 00:10:42,628

a lot of my colleagues

have done as well, um...

229

00:10:42,652--> 00:10:44,388

Basically, you have to have...

230

00:10:44,412--> 00:10:48,828

As long as you've got two

sole-authored publications,

231

00:10:48,852--> 00:10:51,468

you can apply for it,

and you offer, basically,

232

00:10:51,492--> 00:10:54,348

one-to-one writing advice

to students at a university

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233

00:10:54,372--> 00:10:58,428

for, like, a pretty

decent annual fee.

234

00:10:58,452--> 00:11:01,628

So I do that 2 days a week now,

which has been really good for me,

235

00:11:01,652--> 00:11:05,136

just to get out of the house two

days a week and interact with people.

236

00:11:05,161--> 00:11:06,708

Often I'm...

237

00:11:06,732--> 00:11:08,188

People don't come and see me,

238

00:11:08,212--> 00:11:10,948

so I just have an office

to do my other work in.

239

00:11:10,972--> 00:11:14,148

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But I guess, like, my
life, the reason I ended up

240

00:11:14,172--> 00:11:16,668

as a freelance translator
in the first place, really, was

241

00:11:16,692--> 00:11:18,388

because of my kids, but...

242

00:11:18,412--> 00:11:21,500

So that was about
7, 8 years ago now.

243

00:11:21,500--> 00:11:23,188

Because I used to be a teacher

244

00:11:23,212--> 00:11:26,228

and it was just impossible
with my partner's work

245

00:11:26,252--> 00:11:28,500

to make it all square.

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246

00:11:28,500--> 00:11:31,308

So, my... I used to have
a pretty rigid routine,

247

00:11:31,332--> 00:11:34,708

whereby it was like, you know,
get the kids to school by 8:30,

248

00:11:34,732--> 00:11:38,428

get home, have a coffee,
work for about 4 or 5 hours,

249

00:11:38,452--> 00:11:40,500

and then go back
out, and that was it.

250

00:11:40,500--> 00:11:43,028

Um, now it's like
they're 11 and 15,

251

00:11:43,052--> 00:11:46,268

so the days are much more...
much longer for me now,

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252

00:11:46,292--> 00:11:48,708

because I'm not doing
school runs, I'm not...

253

00:11:48,732--> 00:11:51,388

doing as much of
that stuff. So I've...

254

00:11:51,412--> 00:11:54,668

So they are a bit more formless
now, I think, unfortunately.

255

00:11:54,692--> 00:11:57,748

Uh, I mean, the good thing
is, like, about freelance work

256

00:11:57,772--> 00:12:00,748

is you can just go for a run
or go to the gym or whatever,

257

00:12:00,772--> 00:12:02,500

whenever you want to.

258

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00:12:02,500--> 00:12:04,268

So I do try and exercise.

259

00:12:04,292--> 00:12:05,988

Sometimes I'll just...

260

00:12:06,012--> 00:12:09,588

like, even just go to the cinema or something, because, you know, just...

261

00:12:09,612--> 00:12:13,676

and I think I'm... I do love that element of the work that

262

00:12:13,701--> 00:12:15,588

I can just...

263

00:12:15,612--> 00:12:19,348

not work, basically, for a few hours if I don't fancy it.

264

00:12:19,372--> 00:12:23,500

But yeah, I do think it's in danger of being a bit formless now, um...

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265

00:12:23,500--> 00:12:24,500

-Yeah.

266

00:12:24,500--> 00:12:27,388

-Because it used to have a very rigid structure, and it doesn't any more.

267

00:12:27,412--> 00:12:32,908

And yeah, to relax, I just need to get out as much, play music, and...

268

00:12:32,932--> 00:12:34,548

Um...

269

00:12:34,572--> 00:12:38,668

The biggest thing for me is just honestly getting out of the house, like...

270

00:12:38,692--> 00:12:43,148

Um, because I don't think I'm that suited to, kind of, desk work as a person.

271

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00:12:43,172--> 00:12:44,988

It's a shame I really
enjoy translation,

272

00:12:45,012--> 00:12:47,500

but I think I'd
probably be better off

273

00:12:47,500--> 00:12:49,542

as, I don't know, like a
lumberjack or something.

274

00:12:49,566--> 00:12:51,500

[laughter]

275

00:12:51,500--> 00:12:53,428

-And Stella, I'm
coming back to you.

276

00:12:53,452--> 00:12:55,500

I wanted to ask you, um,

277

00:12:55,500--> 00:12:59,668

do you think that letting

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authors be involved in the editing

278

00:12:59,692--> 00:13:02,500

of their book's translation

can be dangerous?

279

00:13:02,500--> 00:13:04,988

Especially if they

think that they know

280

00:13:05,012--> 00:13:08,068

a little bit of

English and, um...

281

00:13:08,092--> 00:13:09,685

So how far do you

282

00:13:09,709--> 00:13:12,470

let your authors be part

of the editorial process?

283

00:13:13,096--> 00:13:15,428

-I think it really

depends, like, lots of...

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284

00:13:15,452--> 00:13:18,588

We try and publish,
um, as many, kind of,

285

00:13:18,612--> 00:13:20,228

repeat books from authors

286

00:13:20,252--> 00:13:23,130

as we can, and usually using

287

00:13:23,155--> 00:13:25,508

the same translator,
and over time,

288

00:13:25,532--> 00:13:28,603

translators and authors, like,
build up really good relationships,

289

00:13:28,628--> 00:13:31,908

and they have conversations
throughout the process.

290

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00:13:31,932--> 00:13:37,308

Um, we do have, um, because we've got the Emerging Translators Prize,

291

00:13:37,332--> 00:13:41,500

that's always one of the questions that comes up early in the process, like,

292

00:13:41,500--> 00:13:43,500

when should I be in touch with the author?

293

00:13:43,500--> 00:13:45,228

When should, you know, um...

294

00:13:45,252--> 00:13:47,868

and I think, like, it's nice to

295

00:13:47,892--> 00:13:50,500

touch base early and say hello.

296

00:13:50,500--> 00:13:52,348

But I always suggest not...

297

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00:13:52,372--> 00:13:56,028

not sending drafts

or any kind of, like...

298

00:13:56,052--> 00:13:59,268

Not getting the author

too involved too early.

299

00:13:59,292--> 00:14:02,500

And part of that

is because, like,

300

00:14:02,500--> 00:14:05,068

the book is their baby

301

00:14:05,092--> 00:14:07,908

and if you're sending

unfinished work

302

00:14:07,932--> 00:14:10,756

or, you know, your

draft, or your notes,

303

00:14:10,781--> 00:14:11,988

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they can get panicked.

304

00:14:12,012--> 00:14:14,068

You never really know
what their reactions

305

00:14:14,092--> 00:14:16,212

are going to be like. Some
authors are so easy breezy,

306

00:14:16,236--> 00:14:17,476

they're just, like,

307

00:14:17,500--> 00:14:19,028

I trust you,

308

00:14:19,052--> 00:14:22,163

make it the best work in English
as you can, and then others,

309

00:14:22,188--> 00:14:25,468

as you say, like, some
speak really good English,

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310

00:14:25,492--> 00:14:27,828

and might think
that they know better,

311

00:14:27,852--> 00:14:29,548

and they don't
always know better.

312

00:14:29,572--> 00:14:31,828

And so, I think it's...

313

00:14:31,852--> 00:14:33,588

I think it's a good idea

314

00:14:33,612--> 00:14:37,268

to make sure that you're
happy with the text before you...

315

00:14:37,292--> 00:14:38,628

before you involve the author.

316

00:14:38,652--> 00:14:41,828

And when you go to

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them, I always suggest, like,

317

00:14:41,852--> 00:14:43,988

having, like...

318

00:14:44,012--> 00:14:45,868

quite a contained

list of questions.

319

00:14:45,892--> 00:14:48,668

Don't send them

everything all at once.

320

00:14:48,692--> 00:14:50,348

Um...

321

00:14:50,372--> 00:14:51,908

Yeah.

322

00:14:51,932--> 00:14:54,725

Uh, and then once you build up

that relationship with the author,

323

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00:14:54,749--> 00:14:58,500

you'll know more, like, how
closely you can work together.

324

00:14:58,500--> 00:15:01,068

Um, but it has
happened occasionally

325

00:15:01,092--> 00:15:03,308

that we've had authors
who have had, like,

326

00:15:03,332--> 00:15:05,868

queries about translations
or maybe haven't been

327

00:15:05,892--> 00:15:08,500

so happy, and
they're not always...

328

00:15:08,500--> 00:15:10,268

right. So... [laughs]

329

00:15:10,292--> 00:15:11,868

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-Yeah, not always right.

330

00:15:11,892--> 00:15:16,828

Well, I know it. Once I got

2,000 queries from a...

331

00:15:16,853--> 00:15:18,010

from an author.

332

00:15:18,035--> 00:15:19,036

[Rahul] Wow...

333

00:15:19,060--> 00:15:21,988

-The translation went on to
win a very big translation prize,

334

00:15:22,012--> 00:15:24,748

which will remain
nameless, but, um...

335

00:15:24,772--> 00:15:27,188

I will always remember
those 3 months

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336

00:15:27,212--> 00:15:30,068

spent answering
the 2,000 queries.

337

00:15:30,092--> 00:15:33,188

And, um, now a
question for both, um,

338

00:15:33,212--> 00:15:36,500

James and Raul, um...

339

00:15:36,500--> 00:15:40,500

I'm curious to know whether
you prefer, um, to have...

340

00:15:40,500--> 00:15:43,668

to write, like, a
first draft quickly

341

00:15:43,692--> 00:15:48,268

and then revise it later,
revise it substantially,

342

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00:15:48,292--> 00:15:49,500

or you prefer to get

343

00:15:49,500--> 00:15:51,548

your translation

as close as possible

344

00:15:51,572--> 00:15:54,108

to the finished products

from the outset?

345

00:15:54,132--> 00:15:55,628

What is your approach?

346

00:15:55,652--> 00:15:58,468

Or does it change

from project to project?

347

00:15:59,885--> 00:16:00,948

-Um...

348

00:16:00,972--> 00:16:04,748

I've had some recent-ish

experiences of both, and

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349

00:16:04,772--> 00:16:06,828

I think... I think

350

00:16:06,852--> 00:16:11,268

my received wisdom was that you
just do a kind of lightning speed draft,

351

00:16:11,292--> 00:16:13,588

just not looking
up too many words,

352

00:16:13,612--> 00:16:18,500

and just, like, making mistakes, and
not really worrying about it too much.

353

00:16:18,500--> 00:16:21,548

But I had, like, a recent
experience where I did that

354

00:16:21,572--> 00:16:23,228

and then I felt that, like,

355

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00:16:23,252--> 00:16:25,668

when I went back to the
second and third drafts,

356

00:16:25,692--> 00:16:28,868

like, there were too many,
like, mistakes baked into the text

357

00:16:28,892--> 00:16:31,548

and I wasn't going back
to the original enough.

358

00:16:31,572--> 00:16:34,668

And then, actually,
the copy... not the copy,

359

00:16:34,692--> 00:16:37,748

the first, the main
editing process was really

360

00:16:37,772--> 00:16:41,428

drawn out, because I kept
going, like, oh, you know,

361

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00:16:41,452--> 00:16:43,108

I just feel like I hadn't...

362

00:16:43,132--> 00:16:48,500

The first draft had been so
kind of lightning speed that I...

363

00:16:48,500--> 00:16:51,468

it kind of compromised
the rest of the translation.

364

00:16:51,492--> 00:16:54,428

Um, the experience, I...

365

00:16:54,452--> 00:16:56,708

I would recommend
every literary translator

366

00:16:56,732--> 00:17:00,028

to do a proper
co-translation at some point,

367

00:17:00,052--> 00:17:01,308

if they get the opportunity,

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368

00:17:01,332--> 00:17:02,868

because it's an
incredible experience,

369

00:17:02,892--> 00:17:05,948

you know, provided you
gel with your co-translator.

370

00:17:05,972--> 00:17:07,788

Um, I had, uh, a very...

371

00:17:07,812--> 00:17:10,748

a really amazing experience
co-translating a book

372

00:17:10,772--> 00:17:15,216

with Tim Gutteridge, who
some of you will know the name,

373

00:17:15,240--> 00:17:16,868

and he spends a lot of time

374

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00:17:16,892--> 00:17:18,500

doing commercial

translation as well...

375

00:17:18,500--> 00:17:20,388

-Yeah, say a bit

more about this,

376

00:17:20,412--> 00:17:22,268

because it was

one of my questions,

377

00:17:22,292--> 00:17:24,572

so I'm very curious to

hear, because, you know,

378

00:17:24,597--> 00:17:26,758

some people are against, yeah...

-About co-translation?

379

00:17:26,783--> 00:17:28,948

-Some people are against

co-translation, others are

380

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00:17:28,972--> 00:17:30,468

very much in favour, yeah.

381

00:17:30,492--> 00:17:32,652

-Well, because he had a
different perspective, right...

382

00:17:32,676--> 00:17:35,076

So he, you know, if you're
working in commercial translation,

383

00:17:35,100--> 00:17:37,228

you often have
very short deadlines

384

00:17:37,252--> 00:17:40,068

and you've got to
produce, like, amazing copy.

385

00:17:40,092--> 00:17:44,500

Um, he was much
more into the idea of, like,

386

00:17:44,500--> 00:17:46,988

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doing really good

first drafts, basically.

387

00:17:47,012--> 00:17:49,828

So, and because we were

then editing each other, we...

388

00:17:49,852--> 00:17:53,500

it was, like, a very long

book, like, 150,000 words

389

00:17:53,500--> 00:17:55,628

with, like, 50

chapters, I think.

390

00:17:55,652--> 00:17:57,428

So we did 25 chapters each.

391

00:17:57,452--> 00:17:58,891

Uh, odds and evens.

392

00:17:58,915--> 00:18:02,185

And then we were swapping the

chapters and editing as we went, right?

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393

00:18:02,209--> 00:18:03,988

So... each of us, we...

394

00:18:04,012--> 00:18:06,468

We wouldn't go on

to our next chapter

395

00:18:06,492--> 00:18:10,500

till we'd done at least 3 drafts

of the chapter we were on.

396

00:18:10,500--> 00:18:12,188

Then we'd send it to each other.

397

00:18:12,212--> 00:18:14,708

And while we waited, we would

get on with the next chapter

398

00:18:14,732--> 00:18:17,500

and then we'd get

back each other's edits.

399

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00:18:17,500--> 00:18:21,508

So, by the time we'd had
a draft to send... to send

400

00:18:21,532--> 00:18:26,216

to the editor, you know, the
main editor at the publishing house,

401

00:18:26,241--> 00:18:29,708

we're talking, like, a fourth or
fifth, like, really polished draft,

402

00:18:29,732--> 00:18:32,500

and it was just
so easy after that.

403

00:18:32,500--> 00:18:34,508

Now, it's not as easy...

404

00:18:34,532--> 00:18:37,348

-But don't you think that it was
maybe a little bit too laborious

405

00:18:37,372--> 00:18:39,147

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to get to that stage?

406

00:18:39,172--> 00:18:40,868

-I didn't find it

at all laborious.

407

00:18:40,892--> 00:18:44,108

I found it way better, because I

felt like there was so much less stuff.

408

00:18:44,132--> 00:18:46,428

Yeah, I mean, maybe it

was more work to start with,

409

00:18:46,452--> 00:18:49,548

but we went... and then also,

because we were co-translating,

410

00:18:49,572--> 00:18:51,468

it meant that we

quickly kind of synced.

411

00:18:51,492--> 00:18:53,948

Like, our approaches

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and styles and stuff,

412

00:18:53,972--> 00:18:55,148

and it worked really well.

413

00:18:55,172--> 00:18:57,308

Now, it's not as easy when
you're working on your own,

414

00:18:57,332--> 00:18:59,500

but I do think there's
a lot to be said for not

415

00:18:59,500--> 00:19:01,748

rushing through a
book, actually, because

416

00:19:01,772--> 00:19:04,148

even, like, so in this
recent translation,

417

00:19:04,172--> 00:19:06,908

I realized I don't use
CAT tools or anything.

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418

00:19:06,932--> 00:19:08,148

Tim does.

419

00:19:08,172--> 00:19:10,068

And the reason that's

a really good thing,

420

00:19:10,092--> 00:19:13,668

not that you're actually getting it

to translate the book for you, but

421

00:19:13,692--> 00:19:15,548

because you, um...

422

00:19:15,572--> 00:19:18,828

it's much easier to standardize,

like, your translations.

423

00:19:18,852--> 00:19:21,788

Now, you don't always translate a

word the same way throughout a text,

424

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00:19:21,812--> 00:19:24,428

but with, like, especially,

like, historical fiction,

425

00:19:24,452--> 00:19:25,908

and this was historical fiction,

426

00:19:25,932--> 00:19:28,508

you're going to have

very specific words.

427

00:19:28,532--> 00:19:32,028

This latest book I did was

partly set on a lighthouse,

428

00:19:32,052--> 00:19:34,228

and there's loads of,

like, quite technical vocab.

429

00:19:34,252--> 00:19:36,068

And I realized when

I'd sent the draft,

430

00:19:36,092--> 00:19:37,828

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I hadn't even
properly standardized.

431

00:19:37,852--> 00:19:39,476

So I'd used different words

432

00:19:39,500--> 00:19:42,500

to translate, like, the same
thing, and I'd kind of lost

433

00:19:42,500--> 00:19:43,708

my grip on that.

434

00:19:43,732--> 00:19:44,868

Um...

435

00:19:44,892--> 00:19:48,500

Now, if I... I think if I'd have been
doing 3 drafts of each 10 pages,

436

00:19:48,500--> 00:19:50,948

you know, and then moving on,

437

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00:19:50,972--> 00:19:53,548

I would have had a much
clearer idea of what was what.

438

00:19:53,572--> 00:19:56,868

And then... then I'd have
had less work later on,

439

00:19:56,892--> 00:19:58,683

trying to be like, oh, well,

440

00:19:58,708--> 00:20:00,908

what is my word
for this one thing?

441

00:20:00,932--> 00:20:03,468

And also, then, I would
have had much less work

442

00:20:03,492--> 00:20:06,028

going back and forth with
the next round of edits.

443

00:20:06,052--> 00:20:09,500

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So I have resolved to myself
that the next book I do, I'm gonna

444

00:20:09,500--> 00:20:13,548

abandon that kind of really
fast first draft approach and work,

445

00:20:13,572--> 00:20:17,367

and try and have a more kind of more
mindful and, like, considered first draft.

446

00:20:17,391--> 00:20:18,748

And I think...

447

00:20:18,772--> 00:20:21,500

it will be harder
work, but it will...

448

00:20:21,500--> 00:20:25,908

in the short term, but I think it will
make the process easier and quicker,

449

00:20:25,932--> 00:20:27,828

and just better as well.

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450

00:20:27,852--> 00:20:30,028

-And, and James,

451

00:20:30,052--> 00:20:34,500

I have seen that you

have co-translated

452

00:20:34,500--> 00:20:36,348

Glória with Sophie Lewis.

453

00:20:36,372--> 00:20:40,268

And, so, what was it like for

you to work with another translator

454

00:20:40,292--> 00:20:42,500

and what are the advantages and

455

00:20:42,500--> 00:20:44,988

disadvantages of working

with another translator?

456

00:20:45,012--> 00:20:46,990

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How did you divide the work?

457

00:20:47,015--> 00:20:49,788

It was terrible, it was a
really difficult experience

458

00:20:49,812--> 00:20:51,500

and we just didn't get along.

459

00:20:51,500--> 00:20:52,500

[laughter]

460

00:20:52,524--> 00:20:54,828

Um, no, of course,
of course we didn't.

461

00:20:54,852--> 00:20:57,500

It was fantastic, just like, like
Rahul was saying, it was, uh...

462

00:20:57,500--> 00:21:01,348

Sophie was my mentor on
Love of Singular Man, first of all,

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463

00:21:01,372--> 00:21:04,228

so she helped me enormously
through that process,

464

00:21:04,252--> 00:21:05,500

because it was my first...

465

00:21:05,500--> 00:21:07,308

first novel, novel translation.

466

00:21:07,332--> 00:21:10,500

And then, because

we developed this... this

467

00:21:10,500--> 00:21:12,628

really productive

working relationship,

468

00:21:12,652--> 00:21:15,996

we decided to do

Glória together.

469

00:21:16,021--> 00:21:17,748

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And I think...

470

00:21:17,772--> 00:21:19,748

I think, like Rahul said,

471

00:21:19,772--> 00:21:22,188

I would agree with
him totally in the idea

472

00:21:22,212--> 00:21:24,816

that whilst there's benefits to...

473

00:21:24,841--> 00:21:29,388

to moving quickly
through a first draft, and...

474

00:21:29,412--> 00:21:33,668

and... I guess it's useful because
you, you know, you're going to...

475

00:21:33,692--> 00:21:36,228

You don't necessarily
want to spend

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476

00:21:36,252--> 00:21:39,500

enormous amounts of time agonizing
over early decisions in a first draft.

477

00:21:39,500--> 00:21:41,828

We'd like the knowledge
of what the book looks like

478

00:21:41,852--> 00:21:43,148

by the time you got to the...

479

00:21:43,172--> 00:21:44,668

get to the end,
because everything's...

480

00:21:44,692--> 00:21:46,308

everything's going to change.

481

00:21:46,332--> 00:21:47,500

Um...

482

00:21:47,500--> 00:21:50,188

But I do like that idea of...

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483

00:21:50,212--> 00:21:53,078

of moving through
sections of a book,

484

00:21:53,102--> 00:21:55,236

whether it's chapters or
other types of sections

485

00:21:55,261--> 00:21:57,428

and the work that
you've left behind being

486

00:21:57,452--> 00:21:59,308

substantial in some
ways, so that...

487

00:21:59,332--> 00:22:03,169

whether you're developing a
voice of your translation, or making...

488

00:22:03,194--> 00:22:07,500

making decisions on words that
will recur throughout the translation.

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489

00:22:07,500--> 00:22:09,908

I think that can
be... be really useful.

490

00:22:09,932--> 00:22:11,828

So with Sophie, we
had that structure of

491

00:22:11,852--> 00:22:13,988

completing sections
and chapters, and then

492

00:22:14,012--> 00:22:16,268

swapping them and then
moving on to the next ones.

493

00:22:16,292--> 00:22:17,628

So that sent us forward.

494

00:22:17,652--> 00:22:19,268

forward progress, and...

495

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00:22:19,292--> 00:22:22,500

and there's a strange

kind of blending of styles,

496

00:22:22,500--> 00:22:25,485

as well, isn't there?

You come in with...

497

00:22:25,510--> 00:22:26,811

Um...

498

00:22:26,836--> 00:22:30,468

-So you don't feel that a

translator must have one voice?

499

00:22:30,492--> 00:22:32,890

It's good to have that

kind of blend of voices?

500

00:22:32,915--> 00:22:38,430

I think translation... translation is,

by nature, is a collaborative exercise,

501

00:22:38,455--> 00:22:40,416

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because you're immediately
collaborating with the...

502

00:22:40,441--> 00:22:41,828

with the author
and the original...

503

00:22:41,852--> 00:22:43,500

the original text,
and then later

504

00:22:43,500--> 00:22:47,028

with editors and
proofreaders and copy editors.

505

00:22:47,052--> 00:22:49,068

Um, so...

506

00:22:49,092--> 00:22:50,908

Co-translation is just another...

507

00:22:50,932--> 00:22:53,828

another, um, another
part of that, and...

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508

00:22:53,852--> 00:22:56,148

-But, like, in a good

translation, co-translation,

509

00:22:56,172--> 00:22:59,788

you are, it's like being in,

like, a musical ensemble,

510

00:22:59,812--> 00:23:01,898

and at some point, just lock in.

511

00:23:01,923--> 00:23:04,388

-You really think, don't

you? Yeah, exactly, exactly.

512

00:23:04,412--> 00:23:07,270

-Get in a groove, and it's... it's

wonderful, it's a really lovely...

513

00:23:07,295--> 00:23:08,908

-Which is really

interesting, isn't it,

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514

00:23:08,932--> 00:23:12,188

in terms of if you can

sort of travel back in time,

515

00:23:12,212--> 00:23:14,028

because if you

think to those first...

516

00:23:14,052--> 00:23:16,228

the first time you

read your partner's...

517

00:23:16,252--> 00:23:18,548

your translation partner's work,

518

00:23:18,572--> 00:23:21,548

and there's going to be things you

think, well, I wouldn't have done that.

519

00:23:21,572--> 00:23:23,452

There's going to be

moments where you...

520

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00:23:23,477--> 00:23:26,308

slight senses of
friction, or whatever.

521

00:23:26,332--> 00:23:29,093

But by the time you get to later
sections, and you've worked together,

522

00:23:29,117--> 00:23:31,500

that's blended
together into this kind of

523

00:23:31,500--> 00:23:33,708

synchronous voice,
I guess, which is

524

00:23:33,732--> 00:23:35,868

kind of a lovely thing, really.

525

00:23:35,892--> 00:23:37,988

-Brilliant. And, uh, Stella...

526

00:23:38,012--> 00:23:40,748

Um, some people see

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527

00:23:40,772--> 00:23:43,268

a future or even

a present in which

528

00:23:43,292--> 00:23:47,428

artificial intelligence produces

a rough translation of a text

529

00:23:47,452--> 00:23:50,348

which is then

corrected or cleaned up

530

00:23:50,372--> 00:23:53,500

by a physical

translator or editorially.

531

00:23:53,500--> 00:23:56,908

Do you think that, um,

AI poses a real threat

532

00:23:56,932--> 00:23:59,908

to the craft of

literary translation?

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533

00:23:59,932--> 00:24:02,068

Um, and also, more generally,

534

00:24:02,092--> 00:24:05,428

do you believe that

about translation by AI

535

00:24:05,452--> 00:24:07,428

or by an unskilled

translator can be brought to a

536

00:24:07,452--> 00:24:09,348

publishable

standard editorially?

537

00:24:09,372--> 00:24:10,868

538

00:24:10,892--> 00:24:12,668

-Um... [laughs]

539

00:24:12,692--> 00:24:15,468

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I think, in terms of..

540

00:24:15,492--> 00:24:19,348

This might be a bit naive,

but I think in terms of... of...

541

00:24:19,372--> 00:24:21,788

AI translations being

542

00:24:21,812--> 00:24:25,108

published and on the market and,

543

00:24:25,132--> 00:24:27,708

um, replacing human translators,

544

00:24:27,732--> 00:24:29,148

I don't... I don't think we're...

545

00:24:29,172--> 00:24:30,748

we're there yet,

546

00:24:30,772--> 00:24:34,223

and I think there's not an

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appetite amongst readers

547

00:24:34,248--> 00:24:35,308

for that.

548

00:24:35,332--> 00:24:36,828

Uh, I think...

549

00:24:36,852--> 00:24:39,828

I might feel differently

if there was a

550

00:24:39,852--> 00:24:44,249

big market here for, like,

genre fiction in translation

551

00:24:44,273--> 00:24:46,908

or commercial

fiction in translation.

552

00:24:46,932--> 00:24:49,228

But at the moment, I think

553

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00:24:49,253--> 00:24:53,348

for readers of
translated literary fiction,

554

00:24:53,372--> 00:24:55,388

there's not... there's
not an appetite for that.

555

00:24:55,412--> 00:24:57,308

It's... it's a bad...

556

00:24:57,332--> 00:25:02,500

a bad marketing and reputational
choice for a publisher to make.

557

00:25:02,500--> 00:25:05,563

So, I don't think
that's going to happen

558

00:25:05,588--> 00:25:07,500

in the immediate future.

559

00:25:07,500--> 00:25:10,028

I don't know about

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further ahead.

560

00:25:10,052--> 00:25:11,828

Um, but I think...

561

00:25:11,852--> 00:25:14,500

At the moment,

publishers recognise that

562

00:25:14,500--> 00:25:16,468

having

563

00:25:16,492--> 00:25:18,388

a good human translator

564

00:25:18,412--> 00:25:23,108

is not just an editorial asset,

but is a marketing asset as well.

565

00:25:23,132--> 00:25:26,500

Like... the translator is often

566

00:25:26,500--> 00:25:28,908

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one of the biggest
advocates for the book

567

00:25:28,932--> 00:25:31,748

and we think, amongst
readers, there's

568

00:25:31,772--> 00:25:34,788

a real appetite to
hear about translation

569

00:25:34,812--> 00:25:36,500

and know about translation.

570

00:25:36,500--> 00:25:39,188

Um, so I'm not so
worried about that.

571

00:25:39,212--> 00:25:41,268

I think where the
threat comes is in

572

00:25:41,292--> 00:25:44,068

all the work that happens around

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the books that are published.

573

00:25:44,092--> 00:25:45,988

So...

574

00:25:46,012--> 00:25:48,788

Like, samples and
readers' reports,

575

00:25:48,812--> 00:25:50,628

they've long been a
way that translators

576

00:25:50,652--> 00:25:53,068

can earn money
outside of the handful of

577

00:25:53,092--> 00:25:54,838

long-form projects
that they get.

578

00:25:54,863--> 00:25:58,230

Well, AI samples are quite good.

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579

00:25:58,255--> 00:26:01,628

And, uh, an agent who speaks

580

00:26:01,652--> 00:26:04,748

quite good English

can check the sample,

581

00:26:04,772--> 00:26:07,500

uh, for obvious mistakes, and

582

00:26:07,500--> 00:26:09,428

you do get a sense of the book

583

00:26:09,452--> 00:26:12,588

as an editor from those samples.

584

00:26:12,612--> 00:26:13,908

And I think it's actually...

585

00:26:13,932--> 00:26:16,748

that is actually a good

thing for smaller languages

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586

00:26:16,772--> 00:26:19,500

who maybe, like, there's
not as many translators.

587

00:26:19,500--> 00:26:22,588

And, um, maybe, um...

588

00:26:22,612--> 00:26:25,038

there's not as much
funding for samples.

589

00:26:25,062--> 00:26:27,068

Like, I think for languages
that really struggle

590

00:26:27,092--> 00:26:28,668

to get their books
published, like,

591

00:26:28,692--> 00:26:32,388

that... that can be a good thing.

592

00:26:32,412--> 00:26:34,908

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Uh, but I think for
the... for the industry,

593

00:26:34,932--> 00:26:37,500

I think it's a real
problem, because

594

00:26:37,500--> 00:26:39,388

that's where a lot of the...

595

00:26:39,412--> 00:26:41,908

the money... the money is.

596

00:26:41,932--> 00:26:45,708

So, um... That's... that's tricky.

597

00:26:45,732--> 00:26:47,268

-Yeah, talking of money,

598

00:26:47,292--> 00:26:52,188

I've just had a question through
from Lucy Jones, one of the attendees,

599

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00:26:52,212--> 00:26:54,016

asking, um,

600

00:26:54,041--> 00:26:58,108

how do you make collaborative translation more lucrative?

601

00:26:58,132--> 00:27:00,500

Literary translation

602

00:27:00,500--> 00:27:02,748

is already so poorly remunerated.

603

00:27:02,772--> 00:27:04,988

How do you make it work if you have also to

604

00:27:05,012--> 00:27:08,588

divide the income between two translators?

605

00:27:08,612--> 00:27:10,500

What is your experience?

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606

00:27:10,500--> 00:27:13,548

-I mean, often, so this
wasn't actually... well...

607

00:27:13,572--> 00:27:16,508

In my one, my... I've had,
like, several experiences,

608

00:27:16,532--> 00:27:20,500

but the most significant one was
a book that was just enormous.

609

00:27:20,500--> 00:27:23,348

And so we couldn't have done it on our own.

610

00:27:23,372--> 00:27:25,508

And often, co-translations are...

611

00:27:25,532--> 00:27:28,652

I mean, that's not necessarily the case
with all the co-translations I've done.

612

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00:27:28,676--> 00:27:31,228

Certainly not the case
with Glória, I don't think,

613

00:27:31,252--> 00:27:33,500

James, it's a pretty
short book, but, like...

614

00:27:33,500--> 00:27:35,411

Um, that's probably the first...

615

00:27:35,435--> 00:27:37,755

You know, with the co-translation
thing is generally, like,

616

00:27:37,779--> 00:27:40,668

a more experienced translator
is offered a big... a book,

617

00:27:40,692--> 00:27:43,188

which they either just
don't have the time to do,

618

00:27:43,212--> 00:27:45,948

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because they've got loads of
other work, or because it's so big that

619

00:27:45,972--> 00:27:48,908

no one could really do it. I
think with a really big book,

620

00:27:48,932--> 00:27:51,548

you might go mad doing
it by yourself anyway,

621

00:27:51,572--> 00:27:54,988

and that thing about James
said about focus and everything.

622

00:27:55,012--> 00:27:56,788

So I think usually
there is, like, an...

623

00:27:56,812--> 00:27:59,908

There's usually a kind of practical
reason behind a co-translation.

624

00:27:59,932--> 00:28:02,748

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Sometimes it's just because

two translators love a book

625

00:28:02,772--> 00:28:06,500

and rather than kind of compete

against each other, they decide to...

626

00:28:06,500--> 00:28:09,948

to go together, and that's, like, a

really nice... nice way of doing it.

627

00:28:09,972--> 00:28:13,828

I'm not sure, like, in terms

of that question, it's like,

628

00:28:13,852--> 00:28:16,632

well, it's just about how

much work you have,

629

00:28:16,657--> 00:28:19,731

and I don't think it really makes a

difference whether it's a co-translation.

630

00:28:19,755--> 00:28:23,628

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It's like, yeah, if you're... if you've
got the time to do the full translation,

631

00:28:23,652--> 00:28:25,500

you're just twiddling
your thumbs

632

00:28:25,500--> 00:28:27,588

in the other half of the time,

633

00:28:27,612--> 00:28:31,348

you know what I mean, where you
could be doing the whole book, fair enough.

634

00:28:31,372--> 00:28:34,108

But I don't think, in
reality, that's usually...

635

00:28:34,132--> 00:28:36,068

in my experience, how it works.

636

00:28:36,092--> 00:28:39,500

There's usually
practical reasons behind

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637

00:28:39,500--> 00:28:41,500

the decision to co-translate.

638

00:28:41,500--> 00:28:42,900

-James, do you want

to add anything?

639

00:28:42,924--> 00:28:45,628

-And it just means you have more

time for other work. But, yeah...

640

00:28:47,172--> 00:28:50,241

-Yeah, it's a similar

answer, really, I think.

641

00:28:50,266--> 00:28:53,348

My co-translation

with Sophie was sort of

642

00:28:53,372--> 00:28:57,548

one project amongst other things I

was doing at the time, so it made sense

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643

00:28:57,572--> 00:29:01,188

in terms of the priorities I had.

644

00:29:01,212--> 00:29:05,628

Um, and that decision... those decisions going forward will be the same if I had

645

00:29:05,652--> 00:29:07,268

nothing else to do.

646

00:29:07,292--> 00:29:09,188

I'd want to do the translation myself,

647

00:29:09,212--> 00:29:10,828

I imagine, depending on its length.

648

00:29:10,852--> 00:29:13,908

-Yeah, and, like, just to go back to what I said in the previous question

649

00:29:13,932--> 00:29:15,308

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about co-translation,

650

00:29:15,332--> 00:29:17,663

other, again, others may
have had different experiences.

651

00:29:17,688--> 00:29:20,348

I think it's a more time
efficient way to translate.

652

00:29:20,372--> 00:29:22,500

Ultimately, like, even if

653

00:29:22,500--> 00:29:25,948

it sometimes feels like, oh, you've
got to read their drafts, I think...

654

00:29:25,972--> 00:29:28,321

Uh, I think it's more efficient

655

00:29:28,346--> 00:29:30,986

and I think you actually save
time, and I think you probably end up

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656

00:29:31,010--> 00:29:33,177

with, like, a higher
hourly wage.

657

00:29:33,202--> 00:29:34,500

-Stella, how does...?

658

00:29:34,500--> 00:29:36,508

-Still probably, like, minimum
wage, but, you know,

659

00:29:36,532--> 00:29:40,500

I think, genuinely, it's
more efficient in time.

660

00:29:40,500--> 00:29:42,908

-Maybe I could ask Stella
what it's like from her point...

661

00:29:42,932--> 00:29:47,508

-Yeah, we've had another couple of
questions through the Q&A already.

662

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00:29:47,532--> 00:29:52,268

One, actually, um, I had
already prepared for Stella, so...

663

00:29:52,292--> 00:29:55,748

Um, it's just
basically the same.

664

00:29:55,772--> 00:29:59,388

So how do you editors approach
the editing of a translation

665

00:29:59,412--> 00:30:02,500

when they do not know
the source language?

666

00:30:02,500--> 00:30:03,948

And if they do,

667

00:30:03,972--> 00:30:05,845

are you not afraid that
knowing the language

668

00:30:05,869--> 00:30:07,428

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may question too many points,

669

00:30:07,452--> 00:30:10,828

and then almost enter into a
competition with a translator?

670

00:30:11,155--> 00:30:12,948

I think when... when

671

00:30:12,972--> 00:30:15,108

knowing the
language is most useful

672

00:30:15,132--> 00:30:17,908

is probably early
on in the editorial process.

673

00:30:17,932--> 00:30:20,908

Like, um, James
had the experience

674

00:30:20,932--> 00:30:22,548

of working with
Sophie as a mentor,

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675

00:30:22,572--> 00:30:25,500

and I think if someone...

if someone can

676

00:30:25,500--> 00:30:27,908

give you, like, pointers on tone

677

00:30:27,932--> 00:30:30,228

and those kind

of things early on,

678

00:30:30,252--> 00:30:32,308

then that's... that's great.

679

00:30:32,332--> 00:30:33,628

I think when we...

680

00:30:33,652--> 00:30:36,508

When the text

lands in our inbox,

681

00:30:36,532--> 00:30:39,500

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we have to treat it

first and foremost as a

682

00:30:39,500--> 00:30:41,668

English language text.

683

00:30:41,692--> 00:30:44,508

Um, and I don't think...

684

00:30:44,532--> 00:30:46,468

I mean, everyone's

different, like...

685

00:30:46,492--> 00:30:48,708

I don't think having

686

00:30:48,732--> 00:30:51,068

the original language PDF up

687

00:30:51,092--> 00:30:53,500

and comparing every line

688

00:30:53,500--> 00:30:54,788

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[laughs]

689

00:30:54,812--> 00:30:56,668

is necessarily a
good way to do your...

690

00:30:56,692--> 00:30:59,148

do your first read.
Like, for the most part,

691

00:30:59,172--> 00:31:00,628

trust the translator.

692

00:31:00,652--> 00:31:03,500

And then, when something in the

693

00:31:03,500--> 00:31:06,628

English text isn't working,

694

00:31:06,652--> 00:31:10,388

then... then I go and
look at the original, and...

695

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00:31:10,412--> 00:31:13,588

uh, use dictionaries, use...

696

00:31:13,612--> 00:31:16,868

you know, some online

translation tools to see if it's...

697

00:31:16,892--> 00:31:19,988

if it's... if there's maybe, like,

a synonym that works better

698

00:31:20,012--> 00:31:22,228

or, you know, is

there a mistake?

699

00:31:22,252--> 00:31:23,308

No, there's not a mistake.

700

00:31:23,332--> 00:31:25,600

Well, it's not working. What

are we going to do about it?

701

00:31:25,624--> 00:31:27,428

Um, that kind of thing.

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702

00:31:27,452--> 00:31:28,828

So most of the time, like,

703

00:31:28,852--> 00:31:31,988

by the time it's got to, like,

a final draft being submitted,

704

00:31:32,012--> 00:31:34,028

I want to read it as

705

00:31:34,052--> 00:31:35,828

the... as the reader will.

706

00:31:35,852--> 00:31:39,348

Um, yeah, but I

think, I think early on,

707

00:31:39,372--> 00:31:40,405

it's really helpful.

708

00:31:40,429--> 00:31:42,500

And there are some

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languages where, like,

709

00:31:42,500--> 00:31:44,988

I really can't look at the

710

00:31:45,012--> 00:31:46,600

original text at all.

711

00:31:46,624--> 00:31:48,388

Like, with kind of

romance languages,

712

00:31:48,412--> 00:31:50,708

I can at least kind of

trace where it is in the text,

713

00:31:50,732--> 00:31:51,868

and then, like,

714

00:31:51,892--> 00:31:55,068

look it up, but there are some

languages where it's just...

715

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00:31:55,092--> 00:31:59,268

all I can do is treat it as the
text that's in front of me and

716

00:31:59,292--> 00:32:01,948

make sure it's the
best version of itself.

717

00:32:01,972--> 00:32:05,291

-Yeah, and I've just got
another question that,

718

00:32:05,315--> 00:32:08,628

again, was one that I
also had prepared for you.

719

00:32:08,652--> 00:32:13,668

Um... We can, you know,
any of you can answer this.

720

00:32:13,692--> 00:32:15,988

So, if you realize that

721

00:32:16,012--> 00:32:18,548

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a text is at times over long

722

00:32:18,572--> 00:32:21,188

or its references are

too culturally specific,

723

00:32:21,212--> 00:32:26,500

are you prepared to do,

um, a developmental edit?

724

00:32:26,500--> 00:32:30,468

So, adding a scene, cutting a

scene, sort of thing? And uh...

725

00:32:30,492--> 00:32:32,148

And what do you do in that case?

726

00:32:32,172--> 00:32:35,268

Do you ask for the authors

permission or opinion?

727

00:32:35,292--> 00:32:38,188

Um, do you work

with the authors?

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728

00:32:38,212--> 00:32:39,828

Um...

729

00:32:39,852--> 00:32:41,958

Do you push it
that far, your edit?

730

00:32:41,982--> 00:32:43,828

Or, um...

731

00:32:43,852--> 00:32:47,708

Do you accept that, you know,
that's... that's the text, and...

732

00:32:47,732--> 00:32:50,828

and, uh, you're not
allowed to make such

733

00:32:50,852--> 00:32:54,828

sort of, uh, swinging
changes to it?

734

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00:32:54,852--> 00:32:57,948

-I rarely just accept
that that's the text.

735

00:32:57,972--> 00:32:59,988

Um, I think I wouldn't...

736

00:33:00,012--> 00:33:01,468

wouldn't add in a scene.

737

00:33:01,492--> 00:33:03,405

Um, that is one of
those kind of limits.

738

00:33:03,429--> 00:33:05,288

You can't really go back
to the author and say,

739

00:33:05,312--> 00:33:08,500

can you... can you write in this
character needs to die, you know?

740

00:33:08,500--> 00:33:10,108

[laughter]

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741

00:33:10,132--> 00:33:11,908

You can't... You can't do that.

742

00:33:11,932--> 00:33:16,500

But, um, I think something probably
to bear in mind is that different...

743

00:33:16,500--> 00:33:18,588

different countries, like...

744

00:33:18,612--> 00:33:20,988

Each culture has,
like, a different

745

00:33:21,012--> 00:33:22,948

editor-author relationship.

746

00:33:22,972--> 00:33:23,972

-That's right, yeah.

747

00:33:23,996--> 00:33:27,063

-And some people say in

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the UK that we edit too heavily.

748

00:33:27,088--> 00:33:30,148

But that is what

our readers are used

749

00:33:30,172--> 00:33:31,305

to reading.

750

00:33:31,329--> 00:33:32,329

Um...

751

00:33:32,353--> 00:33:36,748

And we are... we are

publishing for that market.

752

00:33:36,772--> 00:33:38,028

So...

753

00:33:38,052--> 00:33:40,958

And there are some countries

where the editor does nothing.

754

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00:33:40,983--> 00:33:42,508

And the book suffers.

755

00:33:42,532--> 00:33:43,988

[cross-chat]

756

00:33:44,012--> 00:33:45,748

Sorry, what was that?

757

00:33:45,772--> 00:33:47,238

-Just like a spell

check, basically.

758

00:33:47,262--> 00:33:48,388

-Yeah, basically.

759

00:33:48,412--> 00:33:51,468

And you can tell

760

00:33:51,492--> 00:33:54,500

when the book is not

the best version of itself.

761

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00:33:54,500--> 00:33:57,548

And often, authors
are really happy

762

00:33:57,572--> 00:33:59,828

that their book is
getting that attention.

763

00:33:59,852--> 00:34:01,588

And they want the...

764

00:34:01,612--> 00:34:04,268

they want the book to be a
success in the UK and they trust you.

765

00:34:04,292--> 00:34:06,048

And that's great, and
it's often really fun.

766

00:34:06,072--> 00:34:08,468

And you do it with
the translator, and...

767

00:34:08,492--> 00:34:10,500

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you make it into something

768

00:34:10,500--> 00:34:12,388

that works really

well in English.

769

00:34:12,412--> 00:34:14,428

Um, sometimes it's

a bit more difficult.

770

00:34:14,452--> 00:34:17,500

We've had authors say,

like, I trust you, I don't like it.

771

00:34:17,500--> 00:34:19,468

But you can... you can do it.

772

00:34:19,492--> 00:34:20,548

[laughter]

773

00:34:20,572--> 00:34:21,948

Um...

774

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00:34:21,972--> 00:34:26,500

I've actually don't think I've
ever had an author say... no.

775

00:34:26,500--> 00:34:28,748

Um...

776

00:34:28,772--> 00:34:33,500

It's a little bit more tricky if
the author isn't around, I think.

777

00:34:33,500--> 00:34:35,828

Then you've got a
different responsibility.

778

00:34:35,852--> 00:34:37,188

-Yeah. Absolutely, yeah.

779

00:34:37,212--> 00:34:42,628

I once had a terrible experience
with a best-selling Spanish novelist who...

780

00:34:42,652--> 00:34:46,908

I told her, if we can

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reduce this book by 30%,

781

00:34:46,932--> 00:34:49,748

we'll probably sell,

you know, 50% more.

782

00:34:49,772--> 00:34:50,948

And she didn't accept it.

783

00:34:50,972--> 00:34:52,508

And the book...

784

00:34:52,532--> 00:34:55,348

It ended up selling

fairly well, but

785

00:34:55,372--> 00:34:58,668

I've always been wondering

what might have happened

786

00:34:58,692--> 00:35:00,172

if she had let us

787

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00:35:00,197--> 00:35:01,668

at least, you know,

788

00:35:01,692--> 00:35:03,788

cut the redundant,

789

00:35:03,812--> 00:35:07,308

the, um, you know,

overly self-indulgent bits.

790

00:35:07,332--> 00:35:08,908

And we've got so

many other questions.

791

00:35:08,932--> 00:35:10,931

I can't keep up,

but, uh, you know,

792

00:35:10,955--> 00:35:13,148

if you want to add to

this point before we...

793

00:35:13,172--> 00:35:15,068

-I was just gonna

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say, I've got two quite...

794

00:35:15,092--> 00:35:18,500

One was a Brazilian book I
did, which is, like, a kind of

795

00:35:18,500--> 00:35:22,708

crime kind of novel
and the editor wasn't...

796

00:35:22,732--> 00:35:26,500

Once I handed my draft, the
editor wasn't happy with the ending.

797

00:35:26,500--> 00:35:29,468

And luckily, the
writer was a very...

798

00:35:29,492--> 00:35:35,308

She's lived in America and
translates from English into Portuguese,

799

00:35:35,332--> 00:35:36,828

and is very good at English.

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800

00:35:36,852--> 00:35:39,743

And so they did co-write,
like, a new ending to the book,

801

00:35:39,768--> 00:35:41,658

but I think she was also
quite annoyed about it.

802

00:35:41,683--> 00:35:43,108

She was kind of offended.

803

00:35:43,132--> 00:35:45,028

She did it because,

804

00:35:45,052--> 00:35:48,298

as you said, but she, she,
yeah, she was definitely...

805

00:35:48,322--> 00:35:50,068

I saw... she didn't
say anything to us,

806

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00:35:50,092--> 00:35:52,250

but she did, like, some
Instagram videos about it

807

00:35:52,275--> 00:35:53,275

and I see her point.

808

00:35:53,299--> 00:35:54,868

I think it was more
like the ending

809

00:35:54,892--> 00:35:57,748

had a lot of cultural
resonance in Brazil

810

00:35:57,772--> 00:36:00,588

to do with, like,
kind of racial stuff

811

00:36:00,612--> 00:36:04,796

and... and... and kind of a
level of injustice that's not

812

00:36:04,821--> 00:36:08,148

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that obviously recognisable to
a less, kind of, outwardly, like,

813

00:36:08,172--> 00:36:10,788

kind of corrupt
country, I guess,

814

00:36:10,812--> 00:36:12,988

than in the UK. But yeah,

815

00:36:13,012--> 00:36:14,868

so she did it, but
she wasn't happy.

816

00:36:14,892--> 00:36:17,748

And then on this big book I
worked with, a co-translation,

817

00:36:17,772--> 00:36:19,948

we, as we went, we just,

818

00:36:19,972--> 00:36:24,148

we just had to cut, because
it was so... so much detail in it.

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819

00:36:24,172--> 00:36:26,868

And then there was also
loads of sensitivity stuff,

820

00:36:26,892--> 00:36:28,788

because it was
just like, again, the...

821

00:36:28,812--> 00:36:30,548

some of the scenes
in it were like...

822

00:36:30,572--> 00:36:32,988

it wasn't... there
wasn't bad intentions,

823

00:36:33,012--> 00:36:36,475

but just it was very ham-fisted,
the way that some things were.

824

00:36:36,500--> 00:36:38,348

We told our editor,

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825

00:36:38,372--> 00:36:40,828

look, there's a bit where he
describes this person this way

826

00:36:40,852--> 00:36:42,548

or the dynamics in this,

827

00:36:42,572--> 00:36:45,468

and we were just having to
cut, really for, like, kind of, like,

828

00:36:45,492--> 00:36:47,500

being, like,
sensitivity readers

829

00:36:47,500--> 00:36:50,868

as we went, and that
was a bit awkward as well.

830

00:36:50,892--> 00:36:53,068

But yeah, for sure,
definitely that book,

831

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00:36:53,092--> 00:36:54,788

if it was the full length,

832

00:36:54,812--> 00:36:56,345

it would have been

much harder to sell.

833

00:36:56,369--> 00:36:58,468

And this was, like,

very commercial fiction.

834

00:36:58,492--> 00:37:01,345

I think that's quite

common from what I hear.

835

00:37:01,370--> 00:37:04,028

Yeah, I've got a

question from Sue Morris

836

00:37:04,052--> 00:37:07,468

and perhaps James

can answer this, or Stella,

837

00:37:07,492--> 00:37:11,868

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saying that when

Stella talked about

838

00:37:11,892--> 00:37:15,500

the limits of a translator has
with the structure of a book, um,

839

00:37:15,500--> 00:37:17,108

and Sue is asking,

840

00:37:17,132--> 00:37:20,548

"what about translating an author
that uses very short sentences

841

00:37:20,572--> 00:37:23,268

or punctuation
that may not work?"

842

00:37:23,292--> 00:37:27,388

Um, so are you prepared to
make these kind of changes,

843

00:37:27,412--> 00:37:29,868

change the style of a sentence?

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844

00:37:29,892--> 00:37:30,988

Or, for example,

845

00:37:31,012--> 00:37:33,628

you know, in French,

you can go from the

846

00:37:33,652--> 00:37:36,188

past tense to the present

without any problem.

847

00:37:36,212--> 00:37:38,108

That doesn't really

work in English.

848

00:37:38,132--> 00:37:41,268

What do you... How do you

tackle these kind of problems?

849

00:37:41,292--> 00:37:46,500

Do you edit it into, like,

an acceptable English,

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850

00:37:46,500--> 00:37:49,028

you know, readable text?

851

00:37:49,052--> 00:37:52,988

Or you leave the jarring
elements in the text?

852

00:37:54,011--> 00:37:56,306

-Uh, well, I can start with this.

853

00:37:56,330--> 00:37:59,468

I can't remember whether it was
Stella or Sophie

854

00:37:59,492--> 00:38:01,788

that made this point to me.

855

00:38:01,812--> 00:38:04,428

I think it was Sophie when I was
working on Love of Singular Men,

856

00:38:04,452--> 00:38:06,388

which is a kind of..

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857

00:38:06,412--> 00:38:09,388

rule-bending, innovative,

858

00:38:09,412--> 00:38:12,348

kind of experimental

in parts text.

859

00:38:12,372--> 00:38:14,028

Um...

860

00:38:14,052--> 00:38:16,788

And I think on my early drafts,

861

00:38:16,812--> 00:38:18,308

it would have been,

yeah, with Sophie.

862

00:38:18,332--> 00:38:22,014

I was... I was probably guilty

of smoothing some of those out,

863

00:38:22,038--> 00:38:23,428

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because I was...

864

00:38:23,452--> 00:38:26,908

Most of my background before that
has been on academic or scientific text,

865

00:38:26,932--> 00:38:30,428

or the author doesn't
particularly have a style or a voice,

866

00:38:30,452--> 00:38:31,628

more about making it...

867

00:38:31,652--> 00:38:34,016

making it readable,
making sure that the...

868

00:38:34,041--> 00:38:36,468

the facts and the
research comes across.

869

00:38:36,492--> 00:38:41,948

So, I guess my approach probably
leaned too much in that direction.

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870

00:38:41,972--> 00:38:43,996

I think Sophie
made the point that,

871

00:38:44,021--> 00:38:45,545

um...

872

00:38:45,570--> 00:38:48,131

you can kind of trust
your reader a little bit more.

873

00:38:48,155--> 00:38:49,500

First of all, readers of

874

00:38:49,500--> 00:38:54,256

a lot of literary fiction, fiction trans...
sorry, fiction translation are going to be

875

00:38:54,281--> 00:38:56,348

readers who read

876

00:38:56,372--> 00:38:59,668

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challenging literary,
experimental kind of text,

877

00:38:59,692--> 00:39:01,136

so they're going to be

878

00:39:01,161--> 00:39:04,308

open to the non-conventional,

879

00:39:04,332--> 00:39:05,428

uh,

880

00:39:05,452--> 00:39:08,628

let's say non-commercial styles.

881

00:39:08,652--> 00:39:12,668

Um, and the second point

was sort of that... that...

882

00:39:12,692--> 00:39:15,148

readers are kind of

adaptable, aren't they?

883

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00:39:15,172--> 00:39:17,500

The readers adapt
to an author's...

884

00:39:17,500--> 00:39:18,908

an author's style.

885

00:39:18,932--> 00:39:21,588

Um, and the...

886

00:39:21,612--> 00:39:25,908

editor and the publisher
will have acquired that book

887

00:39:25,932--> 00:39:29,228

because they'll know about
the style of the author, the voice.

888

00:39:29,252--> 00:39:31,388

They'll have signed up for that.

889

00:39:31,412--> 00:39:32,788

Um...

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890

00:39:32,812--> 00:39:36,348

So I think you can kind of...

you can embrace it and...

891

00:39:36,372--> 00:39:39,500

and trust your reader

892

00:39:39,500--> 00:39:41,228

to embrace it too.

893

00:39:41,252--> 00:39:45,500

I think there were some moments

in Love of Singular Men where,

894

00:39:45,500--> 00:39:47,228

later in the book,

895

00:39:47,252--> 00:39:50,668

there was a lot of jumping

around in tense, and it...

896

00:39:50,692--> 00:39:52,988

I think we made the

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decision, Stella, that

897

00:39:53,012--> 00:39:54,828

yourself, Sophie, and I, that...

898

00:39:54,852--> 00:39:57,108

some of it was getting

in the way of the...

899

00:39:57,132--> 00:39:59,612

sort of, the understanding in

English, and it was more unwieldy

900

00:39:59,636--> 00:40:02,708

in English than it

would be in Portuguese,

901

00:40:02,732--> 00:40:05,732

so we may smoothed a little bit of

that out, and it didn't feel like it was

902

00:40:05,756--> 00:40:07,628

necessarily losing anything

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903

00:40:07,652--> 00:40:11,628

integral to Victor

Heringer's voice or style.

904

00:40:11,652--> 00:40:17,500

But yeah, but sort of

trusting the reader to...

905

00:40:17,500--> 00:40:18,500

-Yeah.

906

00:40:18,500--> 00:40:21,228

To... to embrace that style is...

907

00:40:21,252--> 00:40:24,948

means you don't need to worry about
that too much, I think, in my experience.

908

00:40:24,972--> 00:40:29,083

-I don't think people read
translations to read exactly what

909

00:40:29,108--> 00:40:31,031

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they get from English

language, right?

910

00:40:31,055--> 00:40:34,148

Like, people expect to...

911

00:40:34,172--> 00:40:38,028

I don't know, get something
that doesn't read exactly like

912

00:40:38,052--> 00:40:40,948

everyone else

is writing, or, um...

913

00:40:40,972--> 00:40:45,428

It's one of the things that makes
reading translated literature interesting.

914

00:40:45,452--> 00:40:49,500

Um, but at the same time, if it's
getting in the way of people's enjoyment

915

00:40:49,500--> 00:40:52,348

of the text, I

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think that's when...

916

00:40:52,372--> 00:40:55,828

that's when you probably
need to, like, adapt it a little bit,

917

00:40:55,852--> 00:40:57,500

like James was saying. I think,

918

00:40:57,500--> 00:41:00,548

um, we've got an author who,

919

00:41:00,572--> 00:41:03,108

and I think it's a lot more
common in Swedish, I think,

920

00:41:03,132--> 00:41:06,500

but, um, uses a lot
of comma splices.

921

00:41:06,500--> 00:41:08,468

Like, a lot.

922

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00:41:08,492--> 00:41:11,268

And we, like, keep some of them

923

00:41:11,292--> 00:41:13,558

where it feels like

really stylistic and...

924

00:41:13,582--> 00:41:16,931

And then I will change

some of the others.

925

00:41:16,955--> 00:41:19,068

So it's not just,

like, constant, like...

926

00:41:19,092--> 00:41:22,500

I think it's a... it's a

balance between,

927

00:41:22,500--> 00:41:25,500

you know, not giving the

reader an impossible time

928

00:41:25,500--> 00:41:29,748

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and keeping that thing that
makes the text feel alive, and...

929

00:41:29,772--> 00:41:31,500

like, maybe a bit different.

930

00:41:31,500--> 00:41:36,388

-But in general, what is the ideal
outcome of the editing process?

931

00:41:36,412--> 00:41:39,868

Is it readability,
close faithfulness

932

00:41:39,892--> 00:41:42,508

to the original,
something in between?

933

00:41:42,532--> 00:41:44,610

What's your approach?

934

00:41:45,500--> 00:41:47,376

-Something in between,
probably.

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935

00:41:47,400--> 00:41:48,588

-Something in between.

-Yeah.

936

00:41:48,612--> 00:41:49,788

[laughter]

937

00:41:49,812--> 00:41:55,308

-I've been asked to provide an answer myself to the question about AI.

938

00:41:55,332--> 00:41:57,308

I, uh... [chuckles]

939

00:41:57,332--> 00:41:59,428

I don't know, I mean, I sit...

940

00:41:59,452--> 00:42:01,308

I'm sitting on the fence on this one.

941

00:42:01,332--> 00:42:06,948

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I think I worry very much,
um, just as Taylor does, about

942

00:42:06,972--> 00:42:10,388

the death of all the
other, you know, all the...

943

00:42:10,412--> 00:42:13,468

If AI is used for

944

00:42:13,492--> 00:42:16,308

blurbs, for summaries,
for this, for that,

945

00:42:16,332--> 00:42:19,308

for translations, then
people will get used to this

946

00:42:19,332--> 00:42:22,148

sort of watered-down version of

947

00:42:22,172--> 00:42:24,500

something that can
be done with craft.

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948

00:42:24,500--> 00:42:28,500

Writing a blurb... I remember

Roberto Calasso of Adelphi,

949

00:42:28,500--> 00:42:29,708

one of my idols,

950

00:42:29,732--> 00:42:34,028

he wrote personally every

single blurb, uh, cover blurb

951

00:42:34,052--> 00:42:36,788

for thousands of

books that he published

952

00:42:36,812--> 00:42:39,028

during his long career.

953

00:42:39,052--> 00:42:41,500

I tried to write, you

know, the blurbs myself.

954

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00:42:41,500--> 00:42:44,748

I know that there are
other people who just

955

00:42:44,772--> 00:42:46,868

feed it into the AI machine,

956

00:42:46,892--> 00:42:48,988

and they get
something out of it, but...

957

00:42:49,012--> 00:42:51,868

You can get something workable,

958

00:42:51,892--> 00:42:55,148

but it doesn't get the
whole spirit, it doesn't

959

00:42:55,172--> 00:42:56,828

present it in the right way.

960

00:42:56,852--> 00:42:59,148

The same with translations.

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961

00:42:59,172--> 00:43:02,376

You know, you can get
the gist of what it says, but...

962

00:43:02,400--> 00:43:03,428

Um...

963

00:43:03,452--> 00:43:05,988

You cannot really ask AI

964

00:43:06,012--> 00:43:10,868

to... to deliver a
very good translation,

965

00:43:10,892--> 00:43:13,428

has all the nuances that only

966

00:43:13,452--> 00:43:16,268

an experienced
translator can deliver, so...

967

00:43:16,292--> 00:43:20,788

That is my sort of

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position about AI, but...

968

00:43:20,812--> 00:43:23,388

It's making giant strides,

969

00:43:23,412--> 00:43:26,388

so we will have to see

where we are with it

970

00:43:26,412--> 00:43:28,150

in the next few years.

971

00:43:28,175--> 00:43:29,468

Um...

972

00:43:29,492--> 00:43:34,108

I've got another question

for James and Rahul.

973

00:43:34,132--> 00:43:39,108

So, do you have your

translations read for comments by

974

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00:43:39,132--> 00:43:42,500

some of your friends or
contacts before submitting it?

975

00:43:42,500--> 00:43:46,500

Or are you quite jealous
and you keep it under wraps

976

00:43:46,500--> 00:43:48,468

until it's delivered?

977

00:43:50,273--> 00:43:53,148

-Um, I usually have mine read by

978

00:43:53,172--> 00:43:54,678

friends, family members.

979

00:43:54,703--> 00:43:56,078

-How many, how many?

980

00:43:56,103--> 00:43:59,228

-Uh... well...

981

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00:43:59,252--> 00:44:00,500

How many friends?

982

00:44:00,500--> 00:44:01,500

-How many people?

983

00:44:01,500--> 00:44:02,628

[laughter]

984

00:44:02,652--> 00:44:04,176

-Uh, generally just one.

985

00:44:04,201--> 00:44:06,548

I guess, one or two, and
that's sort of divided up as well,

986

00:44:06,572--> 00:44:08,148

perhaps, if they... if they...

987

00:44:08,172--> 00:44:10,948

It's really just to get that
fresh pair of eyes that

988

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00:44:10,972--> 00:44:12,500

knows nothing about the book,

989

00:44:12,500--> 00:44:14,628

that knows nothing
about Portuguese,

990

00:44:14,652--> 00:44:17,788

that... is what your typical

991

00:44:17,812--> 00:44:21,028

Anglophone reader, I
guess, if such a thing exists,

992

00:44:21,052--> 00:44:22,948

that is just going to
say, this bit sounded

993

00:44:22,972--> 00:44:27,628

too strange or this bit sounded
like a bad translation, or...

994

00:44:27,652--> 00:44:30,500

Those just those kind

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of reader in the street,

995

00:44:30,500--> 00:44:32,748

um, opinions, I guess, because

996

00:44:32,772--> 00:44:36,948

any fresh pair of eyes is so beneficial
to the translation, because you spend

997

00:44:36,972--> 00:44:39,028

so long being so close to it.

998

00:44:40,584--> 00:44:43,708

-So, um, I think, um...

999

00:44:43,732--> 00:44:48,348

I wanted to ask you something a
little bit technical, if you don't mind.

1000

00:44:48,372--> 00:44:50,108

So, if you have, um...

1001

00:44:50,132--> 00:44:53,500

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The house style with regard to localization.

1002

00:44:53,500--> 00:44:55,548

For example, would you turn

1003

00:44:55,572--> 00:45:02,150

foreign words such as "versts" or "leghes" into miles? Would you use

1004

00:45:02,175--> 00:45:05,988

an English equivalent for a foreign proverb, a joke, or a pun?

1005

00:45:06,012--> 00:45:08,028

Or would you translate it literally?

1006

00:45:08,052--> 00:45:10,500

Because, I mean, we've got translators who...

1007

00:45:10,500--> 00:45:13,908

who follow both, sort

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of, schools of thought.

1008

00:45:13,932--> 00:45:15,285

So, in that case,

1009

00:45:15,309--> 00:45:17,468

if there is no equivalent

1010

00:45:17,492--> 00:45:18,908

for the joke or the pun,

1011

00:45:18,932--> 00:45:20,828

would you annotate the passage?

1012

00:45:20,852--> 00:45:23,500

Would you cut it?

What would you do?

1013

00:45:23,500--> 00:45:24,988

-Um...

1014

00:45:25,012--> 00:45:27,908

I think it totally

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depends on the context.

1015

00:45:27,932--> 00:45:29,828

If it's... if it's dialogue

1016

00:45:29,852--> 00:45:32,307

and, you know,

1017

00:45:32,331--> 00:45:35,708

I change it to some

obscure British version then,

1018

00:45:35,732--> 00:45:37,993

and that doesn't sound... that

doesn't sound like something

1019

00:45:38,017--> 00:45:39,988

that will come out of

that character's mouth,

1020

00:45:40,012--> 00:45:42,176

I... that would be the

wrong thing to do.

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1021

00:45:42,201--> 00:45:43,348

Um...

1022

00:45:43,372--> 00:45:45,525

We do have a kind of rough

1023

00:45:45,549--> 00:45:48,788

house-style sheet, um, but it's...

1024

00:45:48,812--> 00:45:50,276

it's flexible.

1025

00:45:50,301--> 00:45:52,628

Um, and...

1026

00:45:52,652--> 00:45:54,148

I think...

1027

00:45:54,172--> 00:45:57,348

Yeah, like, I think it does have things like,

1028

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00:45:57,372--> 00:45:59,828

like, kilometres, miles,

1029

00:45:59,852--> 00:46:03,091

that kind of thing, but,

again, it's context-specific

1030

00:46:03,115--> 00:46:05,308

and rules are there to be broken.

1031

00:46:05,332--> 00:46:06,508

Um...

1032

00:46:06,532--> 00:46:10,500

But there are often occasions

where you get, like, a pun or

1033

00:46:10,500--> 00:46:13,228

world play, especially

in Victor Heringer,

1034

00:46:13,252--> 00:46:14,828

that is... [laughs]

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1035

00:46:14,852--> 00:46:18,108

uh, difficult to find an
equivalent for.

1036

00:46:18,132--> 00:46:21,668

I've just got a question
about the titles,

1037

00:46:21,692--> 00:46:24,236

which, you know, some
titles are untranslatable.

1038

00:46:24,261--> 00:46:25,868

Do you change titles?

1039

00:46:25,892--> 00:46:28,228

-Yeah, we do
occasionally change titles.

1040

00:46:28,252--> 00:46:29,668

Uh...

1041

00:46:29,692--> 00:46:32,668

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I don't know if we've had that many that are kind of untranslatable.

1042

00:46:32,692--> 00:46:34,788

We've had a few where there's a

1043

00:46:34,812--> 00:46:36,708

famous film by that name, or...

1044

00:46:36,732--> 00:46:38,668

And it's, it's a

collaborative process

1045

00:46:38,692--> 00:46:41,500

with the author

and translator and...

1046

00:46:41,500--> 00:46:44,468

we have fun creating

lists of ridiculous titles.

1047

00:46:44,492--> 00:46:46,868

Um, but the...

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1048

00:46:46,892--> 00:46:50,243

Uh, yeah, on the kind of
puns and jokes and stuff,

1049

00:46:50,268--> 00:46:53,468

ideally, we'd find something
that works in English.

1050

00:46:53,492--> 00:46:56,788

Like an alternative joke, so you
don't kind of lose that moment.

1051

00:46:56,812--> 00:47:01,500

Um, but we do have, like,
quite a strict no footnotes policy.

1052

00:47:01,500--> 00:47:03,148

Um, because we don't...

1053

00:47:03,172--> 00:47:05,083

We're not publishing
academic texts,

1054

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00:47:05,108--> 00:47:06,825

we want our books to be accessible.

1055

00:47:06,850--> 00:47:08,908

And I think, actually, often

1056

00:47:08,932--> 00:47:11,508

translated fiction's not

doing itself any favours

1057

00:47:11,532--> 00:47:15,031

when it fills itself with

thick layers of footnotes.

1058

00:47:15,056--> 00:47:17,468

-But what would you

do? Would you insert the,

1059

00:47:17,492--> 00:47:22,468

you know, the notes inside

the text to explain the reference?

1060

00:47:22,492--> 00:47:24,028

Well, what would

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you do? Because...

1061

00:47:24,052--> 00:47:26,508

For example, New York

Review of Books does that,

1062

00:47:26,532--> 00:47:29,028

and, you know, whenever

there's a reference,

1063

00:47:29,052--> 00:47:32,468

they sort of weave in

the notes inside the text

1064

00:47:32,492--> 00:47:34,268

as if it had been

written by the author.

1065

00:47:34,292--> 00:47:36,500

Do you go to that extent, or...?

1066

00:47:36,500--> 00:47:39,028

Occasionally, we'll... we'll...

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1067

00:47:39,052--> 00:47:42,388

There have been occasions
where we explain something in a text.

1068

00:47:42,412--> 00:47:45,500

So, like, if it feels
natural, you can say,

1069

00:47:45,500--> 00:47:47,988

I don't know if it's a
specific type of bread,

1070

00:47:48,012--> 00:47:51,263

you can find a way to slip in that it's
a specific type of bread or something.

1071

00:47:51,288--> 00:47:52,288

-Okay.

1072

00:47:52,312--> 00:47:54,312

-And we do often have
a translator's note

1073

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00:47:54,336--> 00:47:56,628

in the book, if the translator
wants to write a note,

1074

00:47:56,652--> 00:47:57,908

uh, we have that.

1075

00:47:57,932--> 00:48:00,500

We published a book
recently which had, um...

1076

00:48:00,500--> 00:48:04,348

a lot of... it was a German book, but
it had a lot of Turkish vocabulary in it,

1077

00:48:04,372--> 00:48:08,388

and it was important to the author
and the translator to keep the Turkish

1078

00:48:08,412--> 00:48:09,788

untranslated in the text,

1079

00:48:09,812--> 00:48:12,548

and then we had

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the... the note, which...

1080

00:48:12,572--> 00:48:15,708

gave context. But

for me, I think, like,

1081

00:48:15,732--> 00:48:17,788

the reader doesn't need

everything explained.

1082

00:48:17,812--> 00:48:19,948

If they're really

curious, they can...

1083

00:48:19,972--> 00:48:21,828

They can Google, you know.

1084

00:48:21,852--> 00:48:24,588

I don't feel like I need to

know every single word

1085

00:48:24,612--> 00:48:26,500

when I'm reading a book.

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1086

00:48:26,500--> 00:48:30,868

So, um, yeah, I put a
footnote in a text recently

1087

00:48:30,892--> 00:48:33,548

because it was like a... it was
like a homonym in the original...

1088

00:48:33,572--> 00:48:35,148

in the original language.

1089

00:48:35,172--> 00:48:36,508

I think it was a
word that meant...

1090

00:48:36,532--> 00:48:39,388

It was in Bulgarian and I
think it was the word for

1091

00:48:39,412--> 00:48:41,268

boy and blue that
sounded very similar,

1092

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00:48:41,292--> 00:48:43,778

and it was in a poem, and it
was so beautiful, because it was a

1093

00:48:43,803--> 00:48:45,788

book about, like,
gender fluidity and

1094

00:48:45,812--> 00:48:47,308

it had a lot of meaning in it,

1095

00:48:47,332--> 00:48:49,188

and it felt, like,
impossible to translate,

1096

00:48:49,212--> 00:48:51,500

impossible to contextualise.

1097

00:48:51,500--> 00:48:53,148

And it had to be a footnote.

1098

00:48:53,172--> 00:48:56,500

And... but I would rather not.

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1099

00:48:56,500--> 00:48:59,228

-Have you ever translated, um,

1100

00:48:59,252--> 00:49:01,748

published

translations of poetry?

1101

00:49:01,772--> 00:49:03,500

-Uh, no, we don't publish poetry.

1102

00:49:03,500--> 00:49:04,830

-You don't publish poetry.

1103

00:49:04,855--> 00:49:06,215

-But I imagine that

the challenges...

1104

00:49:06,239--> 00:49:08,700

-So it's a completely different
chapter, completely different...

1105

00:49:08,724--> 00:49:09,724

-Yeah, yeah.

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1106

00:49:09,748--> 00:49:13,500

-That's, for example, I think, is entirely future-proof.

1107

00:49:13,500--> 00:49:16,145

I don't think that, uh,

1108

00:49:16,169--> 00:49:18,108

AI would be able to catch up with that.

1109

00:49:18,132--> 00:49:20,628

Hopefully, at least, that's what I think.

1110

00:49:20,652--> 00:49:22,188

Um...

1111

00:49:22,212--> 00:49:24,428

Do you think, all of you, do you think

1112

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00:49:24,452--> 00:49:26,748

that the role of translators

1113

00:49:26,772--> 00:49:29,500

and of editors, for that matter,

1114

00:49:29,500--> 00:49:32,268

is sufficiently recognized

by publishers, readers,

1115

00:49:32,292--> 00:49:34,500

and more generally by society?

1116

00:49:34,500--> 00:49:36,308

Because, you know, I...

1117

00:49:36,332--> 00:49:39,500

You know, talking to

people, they say, well,

1118

00:49:39,500--> 00:49:42,948

there's only one way in

which you can translate

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1119

00:49:42,972--> 00:49:44,500

"this is an apple".

1120

00:49:44,500--> 00:49:48,188

But, um, translation,

as we know, is not

1121

00:49:48,212--> 00:49:49,828

quite that simple.

1122

00:49:49,852--> 00:49:53,908

So, there's this perception,

however, that translation is something

1123

00:49:53,932--> 00:49:58,268

very, you know,

pragmatic to, um...

1124

00:49:58,292--> 00:50:02,948

to help communication, but literary

translation is anything but that.

1125

00:50:02,972--> 00:50:05,628

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It's a lot more... it's
a lot more nuanced.

1126

00:50:05,652--> 00:50:07,500

What do you think about

1127

00:50:07,500--> 00:50:09,868

general perception
of the role of

1128

00:50:09,892--> 00:50:13,868

editors, and... translators
and publishers?

1129

00:50:17,500--> 00:50:18,968

You're all scared.

1130

00:50:18,993--> 00:50:20,068

[laughs]

1131

00:50:20,092--> 00:50:24,148

Well, I run writers'
workshops, um, in...

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1132

00:50:24,172--> 00:50:25,588

in... here in Hastings.

1133

00:50:25,612--> 00:50:29,268

And I'm always fascinated by
every time we look at something that's

1134

00:50:29,292--> 00:50:30,910

a translation that wasn't...

1135

00:50:30,935--> 00:50:32,348

It wasn't written in English.

1136

00:50:32,372--> 00:50:35,253

The amount of people
that still say, well,

1137

00:50:35,278--> 00:50:38,308

we'll read it, then we'll talk about the
language, talk about the sentences,

1138

00:50:38,333--> 00:50:41,148

sentence structure, talk about

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what's in there, and they'll say,

1139

00:50:41,172--> 00:50:44,508

but of course, we don't know

what Chekhov really said,

1140

00:50:44,532--> 00:50:46,788

or whoever it may be.

1141

00:50:46,812--> 00:50:49,908

So the idea that something... the

idea that something is always lost

1142

00:50:49,932--> 00:50:52,308

in the translation,

and you're not...

1143

00:50:52,332--> 00:50:54,076

you're not really getting

1144

00:50:54,101--> 00:50:55,428

what was originally...

1145

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00:50:55,452--> 00:50:57,428

originally intended.

1146

00:50:57,452--> 00:51:00,108

And I guess quite a...

1147

00:51:00,132--> 00:51:03,110

Quite a readiness to

believe that there's... there's...

1148

00:51:03,135--> 00:51:05,268

It's probably a bad translation.

1149

00:51:05,292--> 00:51:06,908

Um...

1150

00:51:06,932--> 00:51:10,268

Yeah, so, so,

you know, I sort of

1151

00:51:10,292--> 00:51:12,868

sit there and then remind

them that I'm a literary translator.

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1152

00:51:12,892--> 00:51:16,128

And that, uh, it's

probably a good translation

1153

00:51:16,152--> 00:51:19,082

and that probably the translator's

gone to a great deal of time and effort

1154

00:51:19,106--> 00:51:20,828

to make sure that if

1155

00:51:20,852--> 00:51:22,988

whatever was written

originally can't be replicated,

1156

00:51:23,012--> 00:51:25,308

like you're talking about rhymes and...

1157

00:51:25,332--> 00:51:28,148

and alliteration or whatever,

1158

00:51:28,172--> 00:51:30,148

that they'll have

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1159

00:51:30,172--> 00:51:32,948

created something that is...

1160

00:51:32,972--> 00:51:35,500

has a similar effect, hopefully,

1161

00:51:35,500--> 00:51:38,428

on the Anglophone reader

that the original reader...

1162

00:51:38,452--> 00:51:39,948

reader might have had.

1163

00:51:39,972--> 00:51:42,868

Um, but yeah, but

still seems not a...

1164

00:51:42,892--> 00:51:45,308

I think people are...

1165

00:51:45,332--> 00:51:50,500

Yeah, quite quick to believe

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that the translation is maybe...

1166

00:51:50,500--> 00:51:53,188

not, not, not

quite... not a quite...

1167

00:51:53,212--> 00:51:55,756

a not quite as good

version of the original,

1168

00:51:55,780--> 00:51:57,108

I guess.

1169

00:51:57,132--> 00:51:59,268

-Also, more worryingly, I think

1170

00:51:59,292--> 00:52:03,108

a lot of people think that it's just

something disposable when it's not.

1171

00:52:03,132--> 00:52:05,188

It can, you know,

it can improve,

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1172

00:52:05,212--> 00:52:08,500

it can make the fortune
of a book, a translation.

1173

00:52:08,500--> 00:52:10,668

So it's not, uh...

1174

00:52:10,692--> 00:52:13,388

necessarily, as
you said, you know,

1175

00:52:13,412--> 00:52:16,108

a worse version of the original.

1176

00:52:16,132--> 00:52:18,868

Many books
improve in translation.

1177

00:52:18,892--> 00:52:22,188

Um, I've got another question
that's come through, um...

1178

00:52:22,212--> 00:52:24,588

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from Akagi, um...

1179

00:52:24,612--> 00:52:27,108

I hope I pronounced

the name correctly.

1180

00:52:27,132--> 00:52:29,788

Why is it that

people and authors

1181

00:52:29,812--> 00:52:33,500

are more tolerant of drastic

changes when a fiction

1182

00:52:33,500--> 00:52:35,708

is adapted for a movie?

1183

00:52:39,113--> 00:52:40,533

Which is true.

1184

00:52:40,557--> 00:52:41,557

[laughs]

1185

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00:52:41,581--> 00:52:44,268

-It's a different
form, it's, it's, um...

1186

00:52:44,292--> 00:52:46,388

a different...

1187

00:52:46,412--> 00:52:49,500

You know, you've got a
limit to how long it can be.

1188

00:52:49,500--> 00:52:54,988

I think probably the marketing
points are even more compelling, um...

1189

00:52:55,012--> 00:52:58,548

I think, yeah, it's a total
transformation, a film,

1190

00:52:58,572--> 00:53:01,148

whereas in theory, we're
supposed to be acquiring

1191

00:53:01,172--> 00:53:03,651

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a book, because, we love it.

1192

00:53:03,675--> 00:53:06,508

And it's done really

well in its own country,

1193

00:53:06,532--> 00:53:09,500

and we're supposed to be

publishing our version of it, rather than

1194

00:53:09,500--> 00:53:13,228

an abridged version, or, uh...

1195

00:53:13,252--> 00:53:16,023

Yeah, the version

we want to publish.

1196

00:53:16,048--> 00:53:18,628

-And also, a lot of

people aren't tolerant of it.

1197

00:53:18,652--> 00:53:22,071

A lot of people hate adaptations

because of the change.

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1198

00:53:22,096--> 00:53:23,418

Like, and it depends.

1199

00:53:23,442--> 00:53:26,668

Like, there was a film of

David Copperfield with...

1200

00:53:26,692--> 00:53:29,508

by Armando Iannucci

about 7 years ago,

1201

00:53:29,532--> 00:53:31,948

and I loved it, because I've

never read David Copperfield

1202

00:53:31,972--> 00:53:34,500

and I don't ever plan

on reading it, but, like...

1203

00:53:34,500--> 00:53:37,857

Um, my mother-in-law

and sister-in-law hated it,

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1204

00:53:37,882--> 00:53:40,722

because they were like, oh, this
doesn't happen and this doesn't happen,

1205

00:53:40,746--> 00:53:42,500

and they changed
this, and, you know.

1206

00:53:42,500--> 00:53:44,508

So I'm not sure, yeah.

1207

00:53:44,532--> 00:53:47,868

But, yeah, it's a
different form, for sure.

1208

00:53:47,892--> 00:53:53,508

And what practical tips would you give to
someone who wants to become an editor

1209

00:53:53,532--> 00:53:58,063

or a literary translator,
and what are the caveats?

1210

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00:53:58,088--> 00:54:00,428

-What are the caveats? Wow.

1211

00:54:00,452--> 00:54:02,500

How long have you got?

1212

00:54:02,500--> 00:54:03,500

-No caveats.

1213

00:54:03,500--> 00:54:05,188

-Yeah, exactly.

1214

00:54:05,212--> 00:54:06,788

Look at us, like...

1215

00:54:06,812--> 00:54:11,308

Um, I would say that, like,

um, tips is a really hard one.

1216

00:54:11,332--> 00:54:15,228

I think everyone will have this

experience when you're starting out,

1217

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00:54:15,252--> 00:54:16,617

that you... you ask...

1218

00:54:16,642--> 00:54:18,483

It can be quite frustrating,
because you ask...

1219

00:54:18,508--> 00:54:22,148

You know, people are friendly and you go
to London Book Fair, or events and stuff,

1220

00:54:22,172--> 00:54:24,708

and you chat to a lot of
experienced literary translators.

1221

00:54:24,732--> 00:54:26,308

How did you end up doing this?

1222

00:54:26,332--> 00:54:28,748

And no one seems to
give you a straight answer.

1223

00:54:28,772--> 00:54:30,828

And I used to think there

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was an element of, like,

1224

00:54:30,852--> 00:54:32,588

I don't know, like,

protectionism about it,

1225

00:54:32,612--> 00:54:34,852

but I think it's just generally

because it's really hard...

1226

00:54:34,876--> 00:54:36,500

There's so much random stuff

1227

00:54:36,500--> 00:54:39,348

and luck and things that

1228

00:54:39,372--> 00:54:44,271

helps you get there, that to

say, oh, I did this, I did a Master's,

1229

00:54:44,295--> 00:54:45,748

I did this course, I did...

1230

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00:54:45,772--> 00:54:48,500

It's not like there's an
internship you can do.

1231

00:54:48,500--> 00:54:52,148

And the reason some of us make
it isn't necessarily because of talent,

1232

00:54:52,172--> 00:54:54,468

it's just because of
luck and exposure,

1233

00:54:54,492--> 00:54:56,068

meeting the right people.

1234

00:54:56,092--> 00:54:59,028

The only thing I will
say is, like, is networking.

1235

00:54:59,052--> 00:55:01,588

Just, like, literally, you
need to, like, doorstep people

1236

00:55:01,612--> 00:55:03,708

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and know as many
people as possible,

1237

00:55:03,732--> 00:55:05,748

and go to as many
events as you can,

1238

00:55:05,772--> 00:55:09,348

and go to London Book Fair, and just
email everyone you can think of, and...

1239

00:55:09,372--> 00:55:11,391

Even if your meeting's
5 minutes long

1240

00:55:11,415--> 00:55:13,348

or even if they don't
want to meet you,

1241

00:55:13,372--> 00:55:17,188

you know, your name is there and
the more exposure you have to people,

1242

00:55:17,212--> 00:55:20,500

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the next time you email
them saying, like, oh, um,

1243

00:55:20,500--> 00:55:22,628

I've got this, I'm trying
to pitch something,

1244

00:55:22,652--> 00:55:24,468

then you're a bit more
of a familiar name.

1245

00:55:24,492--> 00:55:26,988

So I think, definitely,
like, name recognition

1246

00:55:27,012--> 00:55:31,708

and personal relationships
are really, really important.

1247

00:55:31,732--> 00:55:35,628

I think, if it's not too
obvious as well, um,

1248

00:55:35,652--> 00:55:38,500

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I guess maybe people
assume that it's all about

1249

00:55:38,500--> 00:55:40,668

knowing the language and being...

1250

00:55:40,692--> 00:55:43,828

great at actual
translation, but um...

1251

00:55:43,852--> 00:55:46,788

being passionate about
the country and the culture

1252

00:55:46,812--> 00:55:49,708

and its literature is
really important, isn't it?

1253

00:55:49,732--> 00:55:51,908

Being able to talk to
people about the books.

1254

00:55:51,932--> 00:55:55,500

I bought a book you love, that

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you think should be translated.

1255

00:55:55,500--> 00:55:57,420

Or a book that you love
in translation, that can...

1256

00:55:57,444--> 00:55:59,948

That's really
important, isn't it?

1257

00:55:59,972--> 00:56:02,148

-And here, I've got a question.

1258

00:56:02,172--> 00:56:05,108

Top tips for how
a literary translator

1259

00:56:05,132--> 00:56:06,898

can successfully transition

1260

00:56:06,922--> 00:56:09,322

to working as a literary editor?

1261

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00:56:10,475--> 00:56:13,425

Um, I don't think I've seen any

1262

00:56:13,449--> 00:56:16,475

literary translator

naturally progressing,

1263

00:56:16,500--> 00:56:19,068

become a literary editor.

1264

00:56:19,092--> 00:56:21,588

-It does. I think

it does happen.

1265

00:56:21,612--> 00:56:22,628

-It does happen.

1266

00:56:22,652--> 00:56:26,748

-Yeah, we've worked with

freelance editors who, um...

1267

00:56:26,772--> 00:56:28,348

who were translators.

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1268

00:56:28,372--> 00:56:30,508

And it's normally, like,

1269

00:56:30,532--> 00:56:33,588

because they've built

up those relationships

1270

00:56:33,612--> 00:56:35,748

with publishers through

their translation work

1271

00:56:35,772--> 00:56:38,468

and the publisher knows

they're a brilliant writer

1272

00:56:38,492--> 00:56:40,668

and would trust

them with an edit.

1273

00:56:40,692--> 00:56:42,588

There's not that many of them.

1274

00:56:42,612--> 00:56:44,500

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I can think of two

that we've worked with.

1275

00:56:44,500--> 00:56:47,588

I don't know if it necessarily...

1276

00:56:47,612--> 00:56:50,228

What I would say is probably
a more challenging jump

1277

00:56:50,252--> 00:56:53,828

is being a freelance
literary translator

1278

00:56:53,852--> 00:56:58,028

and then jumping to
an in-house editor role,

1279

00:56:58,052--> 00:56:59,500

but picking up

1280

00:56:59,500--> 00:57:03,285

freelance editing jobs from the
publishers you've worked with in the past,

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1281

00:57:03,309--> 00:57:05,183

I think that's possible.

1282

00:57:05,208--> 00:57:06,500

[cross-chat]

1283

00:57:06,500--> 00:57:11,068

-Yeah, we do have, for example,
our brilliant colleague, Jen Calleja

1284

00:57:11,092--> 00:57:13,548

who lives in Hastings as well,

1285

00:57:13,572--> 00:57:16,548

and she, she
started her own press

1286

00:57:16,572--> 00:57:20,428

publishing multi... it's quite a niche press,
and it's not a full-time job for her,

1287

00:57:20,452--> 00:57:22,228

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but, you know, that...

1288

00:57:22,252--> 00:57:25,268

That's almost more likely that
a literary translator would, like,

1289

00:57:25,292--> 00:57:28,500

start their own press,
then, like, go and work for...

1290

00:57:28,500--> 00:57:31,148

Penguin or whatever, um.

1291

00:57:31,172--> 00:57:33,348

But, yeah,

1292

00:57:33,372--> 00:57:36,308

definitely, as Stella says,
so many literary translators

1293

00:57:36,332--> 00:57:39,500

moonlight as copy editors,
freelance copy editors.

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1294

00:57:39,500--> 00:57:40,708

-Yeah, copy editors.

1295

00:57:40,732--> 00:57:41,948

Copy editing and proofreading,

1296

00:57:41,972--> 00:57:45,070

that we work with a lot

more... a lot more literary...

1297

00:57:45,095--> 00:57:49,708

A lot more translators do those

jobs for us than, like, the main edit.

1298

00:57:49,732--> 00:57:52,348

Um, and again, you've

worked with them on text,

1299

00:57:52,372--> 00:57:53,751

you know they know how to write.

1300

00:57:53,776--> 00:57:57,125

It's... it's kind of... you've

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already got those relationships,

1301

00:57:57,149--> 00:57:59,108

so you're in quite a

good position to build a

1302

00:57:59,132--> 00:58:02,258

freelance proofreading,

copy editing career.

1303

00:58:02,282--> 00:58:06,348

-We've got, uh, time for just one more

question before a short comfort break.

1304

00:58:06,372--> 00:58:07,748

Um...

1305

00:58:07,772--> 00:58:09,348

From Anna Bentley,

1306

00:58:09,372--> 00:58:12,188

would you keep words

like street, square,

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1307

00:58:12,212--> 00:58:14,500

in the name of a street,
in the original language?

1308

00:58:14,500--> 00:58:17,188

These seem to be
acceptable in translations

1309

00:58:17,212--> 00:58:20,108

from more widely known
languages such as German or French,

1310

00:58:20,132--> 00:58:22,428

but what about
smaller languages?

1311

00:58:25,323--> 00:58:29,748

I think it's... I'd say that's just
totally context, context-based.

1312

00:58:29,772--> 00:58:32,228

Sometimes you would
just say "Something Street",

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1313

00:58:32,252--> 00:58:34,428

but obviously you

wouldn't say the, um...

1314

00:58:34,452--> 00:58:39,308

Like, you wouldn't say, like, Spain

Square for Plaza España or something.

1315

00:58:39,332--> 00:58:43,028

But then you might need to make

it clear that it is a square as well,

1316

00:58:43,052--> 00:58:46,500

for kind of, like,

context-based reasons.

1317

00:58:46,500--> 00:58:48,628

But they're all...

1318

00:58:48,652--> 00:58:52,188

I was thinking of, like, you know,

I go to India a lot to see family

1319

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00:58:52,212--> 00:58:55,788

and read a lot of translations in India,
and there are lots of words there, like...

1320

00:58:55,812--> 00:58:58,508

in fact, a lot of words that
have ended up in English,

1321

00:58:58,532--> 00:59:00,468

like "gully", and um...

1322

00:59:00,492--> 00:59:04,500

and things like that, that
people use all the time there.

1323

00:59:04,500--> 00:59:07,068

And it's usually
obvious from the context.

1324

00:59:07,092--> 00:59:10,748

But as you said, there's this whole
kind of hierarchy of European languages.

1325

00:59:10,772--> 00:59:13,348

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So no one would need to...

1326

00:59:13,372--> 00:59:15,228

You know, every...

1327

00:59:15,252--> 00:59:17,748

If you put the word "rue"

in a translation, no one...

1328

00:59:17,772--> 00:59:21,500

especially in literary fiction,

people are expected to, like,

1329

00:59:21,500--> 00:59:24,668

have enough French to do

those words, and obviously,

1330

00:59:24,692--> 00:59:27,228

the lower down

that chain of, like,

1331

00:59:27,252--> 00:59:30,500

kind of prestige and

language goes, the more...

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1332

00:59:30,500--> 00:59:32,668

But I'd say it's totally
context-based, really.

1333

00:59:32,692--> 00:59:33,988

Sometimes it might be...

1334

00:59:34,012--> 00:59:37,748

You might really have to have
the word "street", or "square", or...

1335

00:59:37,772--> 00:59:41,136

"avenue" or whatever
in someone's head

1336

00:59:41,161--> 00:59:42,388

for it to work.

1337

00:59:43,336--> 00:59:45,025

Um, yeah.

1338

00:59:46,931--> 00:59:48,108

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Oh...

1339

00:59:48,132--> 00:59:50,076

-I think you're

muted, Alessandro.

1340

00:59:50,706--> 00:59:52,706

-Alessandro, you're muted.

1341

00:59:54,500--> 00:59:57,788

-Sorry, yes, I had muted myself.

1342

00:59:57,812--> 01:00:01,508

I was saying that we're now going
to take a 5-minute comfort break,

1343

01:00:01,532--> 01:00:03,500

followed by the Q&A.

1344

01:00:03,500--> 01:00:06,228

So stay tuned and see
you in 5 minutes' time.

1345

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01:00:06,252--> 01:00:08,068

Thank you very much.

1346

01:00:08,889--> 01:00:10,748

Welcome back.

1347

01:00:10,772--> 01:00:14,068

I think we'll start

our Q&A session,

1348

01:00:14,092--> 01:00:17,508

which will last 20 minutes,

with the question we got

1349

01:00:17,532--> 01:00:20,268

before the start of this panel

1350

01:00:20,300--> 01:00:23,228

from Karen Stockford, who said,

1351

01:00:23,252--> 01:00:25,708

"just how far can

a translator go

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1352

01:00:25,732--> 01:00:29,988

when faced with a text that was
not edited by a professional editor

1353

01:00:30,012--> 01:00:32,300

associated with the
original publishing house?"

1354

01:00:32,300--> 01:00:34,268

How does the panel feel about

1355

01:00:34,292--> 01:00:36,628

translators making
considerable cuts

1356

01:00:36,652--> 01:00:38,148

where repetition occurs,

1357

01:00:38,172--> 01:00:40,828

and reducing or minimizing

1358

01:00:40,852--> 01:00:46,388

such things as racist, homophobic, or

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ableist references in the original text?"

1359

01:00:48,300--> 01:00:52,468

-Well, like I said, we had

this experience with a

1360

01:00:52,492--> 01:00:55,508

Spanish author, and you know,

there is an element of it just,

1361

01:00:55,532--> 01:00:58,708

yeah, there's the editing

culture that Stella talked about,

1362

01:00:58,732--> 01:01:00,548

where the kind of authors...

1363

01:01:00,572--> 01:01:04,300

the author's intent

is more respected.

1364

01:01:04,300--> 01:01:05,508

Um...

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1365

01:01:05,532--> 01:01:09,268

It's like the author is God and
therefore we can't change their text,

1366

01:01:09,292--> 01:01:10,668

because they're a genius.

1367

01:01:10,692--> 01:01:11,868

I think that's a big thing.

1368

01:01:11,892--> 01:01:16,300

Certainly in, like, in the Spanish-speaking
world, it's a huge thing, and...

1369

01:01:16,300--> 01:01:19,068

And to some extent,
Portuguese stuff as well.

1370

01:01:19,092--> 01:01:21,148

And that applies to
things like fact-checking.

1371

01:01:21,172--> 01:01:24,588

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Often, like, a lot of books, I'm
doing so much fact-checking,

1372

01:01:24,612--> 01:01:26,300

because it just
hasn't been done.

1373

01:01:26,300--> 01:01:27,625

Like, it's just not a thing.

1374

01:01:27,649--> 01:01:31,588

And there's just some absurd
stuff going on there that you just...

1375

01:01:31,612--> 01:01:34,908

you know, and then the
authors are often really grateful.

1376

01:01:34,932--> 01:01:37,428

"Oh, I didn't realize that, but
I missed that bit", you know.

1377

01:01:37,452--> 01:01:39,300

Um...

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1378

01:01:39,300--> 01:01:42,325

The cultural sensitivity
thing is really interesting,

1379

01:01:42,349--> 01:01:44,348

as I've only
encountered it once,

1380

01:01:44,372--> 01:01:46,388

but it was like, there
was just a lot of stuff,

1381

01:01:46,412--> 01:01:49,268

it was just the way
things around, like,

1382

01:01:49,292--> 01:01:51,708

race and gender and stuff
were handled in the book,

1383

01:01:51,732--> 01:01:53,651

like I said, I wouldn't
say it was, like,

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1384

01:01:53,676--> 01:01:55,443

from a bad place, or...

1385

01:01:55,468--> 01:01:57,988

but it was, like, it

was so cack-handed,

1386

01:01:58,012--> 01:02:00,228

especially from, like, a, um...

1387

01:02:00,252--> 01:02:03,468

from a, you know,

in the current...

1388

01:02:03,492--> 01:02:05,628

in the British market,

it just wouldn't have,

1389

01:02:05,652--> 01:02:08,588

you know, it wouldn't have... it

would have been unpublishable, really,

1390

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01:02:08,612--> 01:02:10,069

I think, the way it was.

1391

01:02:10,094--> 01:02:12,403

Certainly for, like, a
mainstream publishing house.

1392

01:02:12,428--> 01:02:13,428

So there's...

1393

01:02:13,452--> 01:02:15,908

there's reputational damage
and stuff that I think is,

1394

01:02:15,932--> 01:02:18,029

especially now in the kind of

1395

01:02:18,054--> 01:02:21,588

last, you know, the
kind of post-COVID era,

1396

01:02:21,612--> 01:02:23,228

um, where you...

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1397

01:02:23,252--> 01:02:25,788

it's like, almost

like a financial thing

1398

01:02:25,812--> 01:02:28,470

is that you can't

have stuff in a book.

1399

01:02:28,495--> 01:02:32,348

Obviously, you

know, it's like, uh...

1400

01:02:32,372--> 01:02:35,788

If it's done in an ironic way

or for genuine literary purpose,

1401

01:02:35,812--> 01:02:37,508

but if it's just done

out of a kind of..

1402

01:02:37,532--> 01:02:41,300

or just something that a Spanish

reader wouldn't think twice about.

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1403

01:02:41,300--> 01:02:42,300

Um...

1404

01:02:42,300--> 01:02:45,708

And in the UK, where you're
much more likely to have

1405

01:02:45,732--> 01:02:51,108

a diverse readership, and there's more
authors from different racial backgrounds

1406

01:02:51,151--> 01:02:53,591

and stuff in the UK than
there are in Spain, for sure.

1407

01:02:53,615--> 01:02:56,508

Not that it's perfect
here, but it's definitely...

1408

01:02:56,532--> 01:02:59,868

very different from a lot of,
from Southern Europe, for sure.

1409

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01:02:59,892--> 01:03:02,125

Um, so I think that
there's... there is...

1410

01:03:02,149--> 01:03:05,300

Stella would obviously be the best
person to ask, but you absolutely...

1411

01:03:05,300--> 01:03:08,028

You know, and you probably
haven't come across that

1412

01:03:08,052--> 01:03:10,598

so much, this is very commercial
fiction I'm talking about.

1413

01:03:10,622--> 01:03:12,588

-No, I have. I have come across...

1414

01:03:12,612--> 01:03:15,268

Its reputational, it's
financial, it's not just...

1415

01:03:15,292--> 01:03:16,668

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"taste" or whatever.

1416

01:03:16,692--> 01:03:20,300

-Yeah. Yeah, I mean, sometimes
it, you know, it serves a character.

1417

01:03:20,300--> 01:03:22,188

The character is racist.

1418

01:03:22,212--> 01:03:24,851

I wouldn't edit that.

1419

01:03:24,875--> 01:03:28,948

You know, that's important
to the book, um, and...

1420

01:03:28,972--> 01:03:33,588

Uh, but if it's not, like you say, if
it's not serving a literary purpose

1421

01:03:33,612--> 01:03:35,300

because it's... because it's...

1422

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01:03:35,300--> 01:03:37,788

it's okay in the
original language

1423

01:03:37,812--> 01:03:40,748

or because, um, the
author hasn't been edited,

1424

01:03:40,772--> 01:03:44,068

then I will remove it. And often
they're quite happy with that,

1425

01:03:44,092--> 01:03:45,748

the authors, because

1426

01:03:45,772--> 01:03:47,748

they don't want to be offensive

1427

01:03:47,772--> 01:03:50,028

and often they don't know
that it is offensive here.

1428

01:03:50,052--> 01:03:51,428

Um...

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1429

01:03:51,452--> 01:03:53,708

I think, like, in
terms of, um...

1430

01:03:53,732--> 01:03:56,690

Where the work hasn't been
edited in the original language

1431

01:03:56,715--> 01:03:58,831

and there's a lot of
repetition, that kind of thing,

1432

01:03:58,856--> 01:04:03,068

I think you should always
have a conversation with your...

1433

01:04:03,092--> 01:04:05,300

your English
language editor first

1434

01:04:05,300--> 01:04:09,308

because they won't
necessarily know

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1435

01:04:09,332--> 01:04:11,428

the choices that you've made,

1436

01:04:11,452--> 01:04:13,525

and won't necessarily

be happy with them.

1437

01:04:13,549--> 01:04:16,585

Or... Uh, or they

might say, go for it,

1438

01:04:16,609--> 01:04:18,300

you'll save me a lot

of work down the line.

1439

01:04:18,300--> 01:04:21,148

But to have that conversation

first, I think, is important,

1440

01:04:21,172--> 01:04:22,285

because they...

1441

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01:04:22,309--> 01:04:23,908

you'll have in your contract,

1442

01:04:23,932--> 01:04:28,308

"I am delivering a faithful
version of this work",

1443

01:04:28,332--> 01:04:31,300

so it's important that you do
that, or have the conversation.

1444

01:04:31,300--> 01:04:34,788

Um, and then a lot of that work

1445

01:04:34,812--> 01:04:38,011

you'll probably end up
doing with the editor, anyway.

1446

01:04:38,730--> 01:04:42,668

Yeah, I've got another
5 or 6 questions here.

1447

01:04:42,692--> 01:04:45,108

So try to go through

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them quickly.

1448

01:04:45,132--> 01:04:46,948

The first one is from Kasia.

1449

01:04:46,972--> 01:04:50,588

"What are your experiences,
views on translating dialects?"

1450

01:04:50,612--> 01:04:52,165

This is an interesting one.

1451

01:04:52,189--> 01:04:53,243

-Yeah.

1452

01:04:53,268--> 01:04:55,988

"There is a perception

1453

01:04:56,012--> 01:05:00,300

that a book that contains
a lot of dialogue is, um...

1454

01:05:00,300--> 01:05:01,508

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It's untranslatable.

1455

01:05:01,532--> 01:05:04,300

What do you think
about that, Stella?

1456

01:05:04,300--> 01:05:06,245

-Don't think it's
untranslatable.

1457

01:05:06,269--> 01:05:07,988

Well, maybe it
is untranslatable,

1458

01:05:08,012--> 01:05:10,300

but that doesn't mean
it can't exist in English

1459

01:05:10,300--> 01:05:11,868

as something that is good.

1460

01:05:11,892--> 01:05:13,588

You know, you might not...

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1461

01:05:13,612--> 01:05:16,798

You might not be able to
render the dialect as it is,

1462

01:05:16,822--> 01:05:19,628

you can't, but it can still be...

1463

01:05:19,652--> 01:05:21,536

something of a
high quality that...

1464

01:05:21,561--> 01:05:25,108

-We have the opposite
problem in Italian.

1465

01:05:25,132--> 01:05:29,300

I translate mostly from
English into Italian, where

1466

01:05:29,300--> 01:05:31,228

we find it extremely difficult

1467

01:05:31,252--> 01:05:33,508

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to translate colloquial English.

1468

01:05:33,532--> 01:05:36,300

English is very colloquial,
can be very colloquial

1469

01:05:36,300--> 01:05:38,225

and we don't have that register.

1470

01:05:38,249--> 01:05:40,810

It's very difficult for us to...

1471

01:05:40,835--> 01:05:43,348

Our language is
a lot more literary

1472

01:05:43,372--> 01:05:46,903

and therefore it's
sometimes very tricky to...

1473

01:05:46,928--> 01:05:51,788

to, um, to find the
right tone and register.

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1474

01:05:51,812--> 01:05:54,578

Sue Morris asks, um...

1475

01:05:54,603--> 01:05:58,668

Could you talk more about the cultural differences or conflicts?

1476

01:05:58,692--> 01:06:01,548

For example, intimacy and swearing?

1477

01:06:05,300--> 01:06:09,793

-Well, swearing kind of ties into the previous question, obviously.

1478

01:06:09,818--> 01:06:13,300

I remember when I was, like, first doing Brazilian stuff.

1479

01:06:13,300--> 01:06:15,468

It's so... I mean, there's this thing...

1480

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01:06:15,493--> 01:06:17,588

The thing that we always
talk about in Europe, right,

1481

01:06:17,612--> 01:06:19,148

where, like, the kind of, um...

1482

01:06:19,172--> 01:06:22,588

the Northern European,
like, the Germanic languages,

1483

01:06:22,612--> 01:06:24,300

including English, are...

1484

01:06:24,300--> 01:06:27,228

are obsessed with,
like, bodily functions.

1485

01:06:27,252--> 01:06:29,468

So all of our
swearing is, like...

1486

01:06:29,492--> 01:06:33,228

Like, like sexual organs,

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and going to the toilet

1487

01:06:33,252--> 01:06:35,988

and stuff like that, whereas
generally, like, in Southern Europe,

1488

01:06:36,012--> 01:06:38,680

it's super religious, although
you might combine [inaudible], like,

1489

01:06:38,705--> 01:06:40,863

there's a famous Spanish, uh...

1490

01:06:40,888--> 01:06:44,308

swear word, which involves
going to the toilet on God.

1491

01:06:44,332--> 01:06:45,332

[laughs]

1492

01:06:45,356--> 01:06:48,388

But, like, but generally it's
more to do with, like, sacrilege

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1493

01:06:48,412--> 01:06:52,300

and as well as things

like, you know, like,

1494

01:06:52,300--> 01:06:55,308

like, um, women,

like, kind of, um...

1495

01:06:55,332--> 01:06:59,736

You know, like, the virgin, like

puta madre, combining, kind of

1496

01:06:59,761--> 01:07:04,988

sacrilegious religious stuff

with sexual or whatever stuff.

1497

01:07:05,012--> 01:07:06,148

So there's a huge...

1498

01:07:06,172--> 01:07:07,948

and, like, in

Brazil, for example,

1499

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01:07:07,972--> 01:07:10,057

the word corno, which is like...

1500

01:07:10,082--> 01:07:13,348

like horns, but

meaning, like, a cuckold

1501

01:07:13,372--> 01:07:15,300

is like a really bad...

1502

01:07:15,300--> 01:07:16,300

-Yes.

1503

01:07:16,300--> 01:07:17,828

-Thing to say about someone.

1504

01:07:17,852--> 01:07:19,868

And, okay, the word cuck now,

1505

01:07:19,892--> 01:07:22,188

like, has these, these,

like, online connotations,

1506

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01:07:22,212--> 01:07:24,628

but classically,
a cuckold is, like,

1507

01:07:24,652--> 01:07:27,300

it just sounds so old-fashioned.

1508

01:07:27,300--> 01:07:29,708

And also, just because
it's a different kind of...

1509

01:07:29,732--> 01:07:33,388

We have different levels
of matroness in our culture,

1510

01:07:33,412--> 01:07:36,148

but not in that way. The worst
thing you can possibly be in the world

1511

01:07:36,172--> 01:07:39,308

is a man whose wife
is cheating on him

1512

01:07:39,332--> 01:07:42,300

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and is effectively

consenting to it or, like...

1513

01:07:42,300--> 01:07:45,068

Not, like, murdering the

other man, you know, the...

1514

01:07:45,092--> 01:07:47,605

And I remember

finding that, like, so weird

1515

01:07:47,629--> 01:07:50,588

that that was, like, such a bad

thing you could say about someone,

1516

01:07:50,612--> 01:07:53,025

and it's pretty hard

to get that across.

1517

01:07:53,050--> 01:07:55,068

And in a way, saying,

well, what's the worst thing

1518

01:07:55,092--> 01:07:56,760

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you can call someone in English?

1519

01:07:56,785--> 01:07:58,788

Well, we all know what

the worst words are.

1520

01:07:58,812--> 01:07:59,812

-Oh, don't say it!

1521

01:07:59,836--> 01:08:03,548

-But they don't carry... they

don't carry across any of...

1522

01:08:03,572--> 01:08:05,108

You know?

1523

01:08:05,132--> 01:08:06,516

Any of the actual

cultural content.

1524

01:08:06,540--> 01:08:07,641

-Yes. Of course.

1525

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01:08:07,660--> 01:08:10,148

-The challenge... the
challenge with both those issues,

1526

01:08:10,172--> 01:08:12,988

dialect and swearing,
isn't it, that they come from...

1527

01:08:13,012--> 01:08:14,558

They always come
from a specific

1528

01:08:14,583--> 01:08:18,300

cultural context, so that you
then need to choose another

1529

01:08:18,300--> 01:08:21,300

cultural context in English
in which to put them.

1530

01:08:21,300--> 01:08:25,668

But then you're almost transplanting
one cultural context into another, so

1531

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01:08:25,692--> 01:08:27,300

it's going to sound

1532

01:08:27,300--> 01:08:30,108

African American,

or it's going to sound

1533

01:08:30,132--> 01:08:32,300

London slang,

or it's going to...

1534

01:08:32,300--> 01:08:34,242

-Exactly. Cockney

or whatever, yeah.

1535

01:08:34,267--> 01:08:36,948

-And the problem is you're damned

if you do and damned if you don't.

1536

01:08:36,972--> 01:08:40,988

So if you do a dialect and then you do

it into too much, like, standard English,

1537

01:08:41,012--> 01:08:43,028

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they'll say, well, they've
ruined all the nuance.

1538

01:08:43,052--> 01:08:45,951

And then, if you do it into,
like, Cockney, or American,

1539

01:08:45,975--> 01:08:47,828

or Southern, or
Irish, or whatever,

1540

01:08:47,852--> 01:08:49,708

people are like, oh,
well, it took me out of it

1541

01:08:49,732--> 01:08:52,485

because I couldn't
believe this guy in Rio was...

1542

01:08:52,510--> 01:08:54,300

sounded like a Cockney.

1543

01:08:54,300--> 01:08:58,300

And so, all you can really do is

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maybe pepper a more standard

1544

01:08:58,300--> 01:09:01,698

oral register with

a few bits of slang,

1545

01:09:01,722--> 01:09:04,228

or put in so many

different dialects

1546

01:09:04,252--> 01:09:07,228

that it becomes a kind

of non-specific one.

1547

01:09:07,252--> 01:09:10,300

But it's thankless,

it's totally thankless.

1548

01:09:10,300--> 01:09:11,548

-And we have a...

1549

01:09:11,572--> 01:09:16,145

We have a question from,

uh, Ruth Gentes Krawczyk, um...

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1550

01:09:16,170--> 01:09:17,458

[computer notification sound]

1551

01:09:17,482--> 01:09:18,708

Um...

1552

01:09:18,732--> 01:09:20,388

Saying, "I'm working

with an author

1553

01:09:20,412--> 01:09:23,300

who plans to self-publish

the translation.

1554

01:09:23,300--> 01:09:25,588

She's reasonably

fluent in English

1555

01:09:25,612--> 01:09:28,300

and has been trying to

edit my translation herself,

1556

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01:09:28,300--> 01:09:31,948

which he does always hand
back to me for confirmation.

1557

01:09:31,972--> 01:09:34,948

Sometimes I find myself
having to justify my version

1558

01:09:34,972--> 01:09:36,558

with grammatical reasons.

1559

01:09:36,583--> 01:09:38,868

And sometimes it's just to say,

1560

01:09:38,892--> 01:09:41,428

it's my English ear
that says this is better.

1561

01:09:41,452--> 01:09:43,428

Usually, she accepts that.

1562

01:09:43,452--> 01:09:45,588

How do other
people handle this?"

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1563

01:09:45,612--> 01:09:49,188

I think we touched... the very beginning, we touched on this.

1564

01:09:49,212--> 01:09:51,300

You know, how much do you involve

1565

01:09:51,300--> 01:09:55,508

an author, which is always an extremely dangerous thing, so...

1566

01:09:55,532--> 01:09:59,108

And what do you... what was your experience of this?

1567

01:09:59,132--> 01:10:01,508

Have you found, um...

1568

01:10:01,532--> 01:10:05,300

that you have to do a lot of persuading, a lot of convincing with

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1569

01:10:05,300--> 01:10:08,028

living authors to, um...

1570

01:10:08,052--> 01:10:10,828

getting to accept your...

1571

01:10:10,852--> 01:10:15,300

that you are actually, in mother tongue,

you can actually... you have a better ear.

1572

01:10:15,300--> 01:10:17,948

How do you... how

do you play that?

1573

01:10:19,300--> 01:10:22,468

-I think it's a really

specifically hard question

1574

01:10:22,492--> 01:10:23,801

for translators into English,

1575

01:10:23,825--> 01:10:25,705

because if I was

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translating into

1576

01:10:25,730--> 01:10:29,228

Bulgarian, it's like, well, most people don't know Bulgarian.

1577

01:10:29,252--> 01:10:31,428

But, like, everyone knows English

1578

01:10:31,452--> 01:10:33,668

and they may have really good English,

1579

01:10:33,692--> 01:10:35,903

but I still don't think it's the same as

1580

01:10:35,928--> 01:10:39,188

growing up with English as your first language

1581

01:10:39,212--> 01:10:42,708

and learning it in the

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context of a kind of dialect.

1582

01:10:42,732--> 01:10:46,131

That doesn't mean people can't
be editors in a second language,

1583

01:10:46,156--> 01:10:48,748

but the problem is, is... I've
definitely come across this before

1584

01:10:48,772--> 01:10:51,588

when being edited by second
language English speakers,

1585

01:10:51,612--> 01:10:55,028

where they just won't
get the idiomatic usage

1586

01:10:55,052--> 01:10:57,300

and stuff gets
marked up as wrong.

1587

01:10:57,300--> 01:11:01,228

But it's like, yeah, I know it's

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wrong, but that's what people say.

1588

01:11:01,252--> 01:11:03,478

And there's not really

nothing you can do.

1589

01:11:03,502--> 01:11:05,588

Either they don't believe

you or they believe you.

1590

01:11:05,612--> 01:11:07,428

Do you know what I

mean? If they haven't...

1591

01:11:07,452--> 01:11:09,628

And even if they

lived in America,

1592

01:11:09,652--> 01:11:11,545

but you're like, yeah,

but I'm... this is a diff...

1593

01:11:11,569--> 01:11:15,308

You know, and English is

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uniquely the global language now,

1594

01:11:15,332--> 01:11:17,300

so we're always going to be

1595

01:11:17,300--> 01:11:18,891

dealing with people.

1596

01:11:18,915--> 01:11:21,948

Yeah, I don't know that

might sound kind of really, like,

1597

01:11:21,972--> 01:11:25,788

narrow-minded or kind of,

um, protectionist about English,

1598

01:11:25,812--> 01:11:28,300

but there is... there is

still a difference, however

1599

01:11:28,300--> 01:11:30,868

amazing people are at English

1600

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01:11:30,892--> 01:11:33,788

and how common it is to be
very good at English if you're...

1601

01:11:33,812--> 01:11:36,348

if you've had a
university education, or...

1602

01:11:36,372--> 01:11:37,505

or whatever.

1603

01:11:37,530--> 01:11:40,300

There is an element
of trust, and I think...

1604

01:11:40,300--> 01:11:41,685

Yeah. It's hard.

1605

01:11:41,710--> 01:11:45,148

-Yeah, we've, uh, we've
been talking about, um...

1606

01:11:45,172--> 01:11:49,428

large edits, potentially

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changing the style.

1607

01:11:49,452--> 01:11:53,668

We talked about

dialect, word swearing,

1608

01:11:53,692--> 01:11:54,788

and other things like that,

1609

01:11:54,812--> 01:11:56,611

but Rachel Lindsey is asking

1610

01:11:56,636--> 01:11:59,868

how much do you

doubt your translation

1611

01:11:59,892--> 01:12:01,828

of individual words?

1612

01:12:01,852--> 01:12:03,988

I think I... I...

1613

01:12:04,012--> 01:12:05,228

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I actually like this one,

1614

01:12:05,252--> 01:12:08,508

because I am someone

who actually agonizes,

1615

01:12:08,532--> 01:12:10,300

sometimes for days,

1616

01:12:10,300--> 01:12:12,868

of one choice over another.

1617

01:12:12,892--> 01:12:15,228

Do you sometimes, um,

1618

01:12:15,252--> 01:12:17,943

have the same problem

that you get stuck on

1619

01:12:17,968--> 01:12:20,305

something that you feel is not quite right

1620

01:12:20,329--> 01:12:23,300

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and you spend an

inordinate amount of time

1621

01:12:23,300--> 01:12:26,401

just on one single

word or expression?

1622

01:12:30,506--> 01:12:31,708

-Yes.

1623

01:12:31,732--> 01:12:33,428

[laughter]

1624

01:12:33,452--> 01:12:35,588

-It's sad, isn't it?

1625

01:12:35,612--> 01:12:38,988

-Yeah, yeah, I think, I

think, I think one of the...

1626

01:12:39,012--> 01:12:42,463

the translator

fairs is that, isn't it?

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1627

01:12:42,488--> 01:12:45,300

Kate Briggs talks about that,
doesn't she, in her, in her...

1628

01:12:45,300--> 01:12:47,628

in her fantastic
book, "This Little Art",

1629

01:12:47,652--> 01:12:50,148

about the kind of gotcha
culture

1630

01:12:50,172--> 01:12:51,526

of translator reviews.

1631

01:12:51,551--> 01:12:53,068

-Yeah, yeah, definitely.

1632

01:12:53,092--> 01:12:54,899

-And this idea that,
if you're a translator,

1633

01:12:54,923--> 01:12:57,217

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as soon as your book comes
out there's going to be a...

1634

01:12:57,242--> 01:13:01,865

-An academic somewhere,
like, reading the original book,

1635

01:13:01,890--> 01:13:05,208

and that's definitely happened
in a bunch of famous cases.

1636

01:13:05,232--> 01:13:06,300

-Yeah.

1637

01:13:06,300--> 01:13:07,828

-Do you struggle to...

1638

01:13:07,852--> 01:13:11,300

Do you struggle to go to sleep?

1639

01:13:11,300--> 01:13:14,148

Do you wake in the
middle of the night with, uh...

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1640

01:13:14,172--> 01:13:16,545

Oh yeah, this is
the right solution?

1641

01:13:16,569--> 01:13:18,708

Or, oh my god, I
made this mistake!

1642

01:13:18,732--> 01:13:19,905

Does it happen to you?

1643

01:13:21,300--> 01:13:23,468

I know in The Love
of Singular Men...

1644

01:13:23,492--> 01:13:26,308

I don't know if Stella was
ever aware of this, but...

1645

01:13:26,332--> 01:13:29,300

It was because it was the first book
I translated, I wasn't quite aware of

1646

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01:13:29,300--> 01:13:31,308

things like...

1647

01:13:31,332--> 01:13:33,938

of all the different

stages of Stella editing

1648

01:13:33,962--> 01:13:36,300

and then a copy editor,

then a proofreader,

1649

01:13:36,300--> 01:13:39,108

then print deadlines, then...

1650

01:13:39,132--> 01:13:41,428

advanced review

copies and all these...

1651

01:13:41,452--> 01:13:43,148

The sort of...

1652

01:13:43,172--> 01:13:46,588

the book becoming more and more

fixed as it went through these stages.

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1653

01:13:46,612--> 01:13:48,300

So at every stage, I think I was

1654

01:13:48,300--> 01:13:51,588

finding things at the last minute and
emailing Stella saying, is it too late?

1655

01:13:51,612--> 01:13:52,930

Is it too late?

1656

01:13:52,955--> 01:13:54,868

Can we... can we
change this? So yeah, so...

1657

01:13:54,892--> 01:13:57,748

It's quite an anxious
process, I guess, until...

1658

01:13:57,772--> 01:14:00,896

I don't know, Rahul, does it get
easier as you get more experienced?

1659

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01:14:00,921--> 01:14:05,188

Uh, I think... I think I just...

I think, sadly, I think I've got

1660

01:14:05,212--> 01:14:07,213

a bit, like, [inaudible]

about it, and it's like...

1661

01:14:07,238--> 01:14:08,238

[laughter]

1662

01:14:08,262--> 01:14:10,548

But to a fault,

where I'm a bit like...

1663

01:14:10,572--> 01:14:13,950

But what I can't ever

do is read a translation

1664

01:14:13,975--> 01:14:15,188

that I published.

1665

01:14:15,212--> 01:14:17,300

I won't even look... I

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can't even look at it.

1666

01:14:17,300--> 01:14:18,588

It's horrible.

1667

01:14:18,612--> 01:14:21,588

It's like hearing your own
voice on the radio or whatever,

1668

01:14:21,612--> 01:14:23,300

like your own voice recorded.

1669

01:14:23,300--> 01:14:25,028

Um...

1670

01:14:25,052--> 01:14:27,228

I think I should
agonize over it more,

1671

01:14:27,252--> 01:14:29,028

but maybe I've just...
it's just become...

1672

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01:14:29,052--> 01:14:31,300

I'm sure I used to, but

it's just become, like,

1673

01:14:31,300--> 01:14:33,548

more of a common thing and...

1674

01:14:33,572--> 01:14:36,348

And I don't.

1675

01:14:36,372--> 01:14:38,816

And I said, yeah,

to a fault, maybe.

1676

01:14:38,840--> 01:14:40,300

[laughs]

1677

01:14:40,300--> 01:14:43,188

Another question

is, do you find...

1678

01:14:43,212--> 01:14:46,308

Do you ever find that you

ensor yourself at times?

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1679

01:14:46,332--> 01:14:47,996

Do you try

1680

01:14:48,021--> 01:14:51,028

to second-guess anyone

when you translate?

1681

01:14:51,052--> 01:14:55,291

The author, your readers,

your publisher, your editor?

1682

01:14:56,300--> 01:14:59,913

So you have someone in

mind when you're translating?

1683

01:14:59,937--> 01:15:02,988

Are you just try to

connect with the text?

1684

01:15:05,300--> 01:15:08,300

-I think translation is

kind of an exercise in

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1685

01:15:08,300--> 01:15:11,108

second-guessing, in a way,
even if that's not quite the...

1686

01:15:11,132--> 01:15:13,428

the word people would use, it's...

1687

01:15:13,452--> 01:15:16,300

Because you're
continually floating between

1688

01:15:16,300--> 01:15:18,108

the sense of the original text

1689

01:15:18,132--> 01:15:20,148

and then the sense
of how it will be read,

1690

01:15:20,172--> 01:15:22,788

and thinking about
people's responses on...

1691

01:15:22,812--> 01:15:24,788

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on both sides.

1692

01:15:26,300--> 01:15:27,300

-Yeah.

1693

01:15:27,300--> 01:15:29,588

Yeah. It depends

also... It's just, like,

1694

01:15:29,612--> 01:15:33,228

it totally depends on the

audience that you're doing...

1695

01:15:33,252--> 01:15:36,300

working with, and even if,

like, you know, you were

1696

01:15:36,300--> 01:15:38,828

translating, like, a classic,

1697

01:15:38,852--> 01:15:43,300

or if it was like more an academic, or

poetry, obviously, is a great example.

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1698

01:15:43,300--> 01:15:46,388

But, like, was it for a kind
of more academic audience

1699

01:15:46,412--> 01:15:48,851

or for a more... kind
of common one.

1700

01:15:48,875--> 01:15:51,788

And often, like, books used
to be translated very much

1701

01:15:51,812--> 01:15:53,300

for, like, a commercial.

1702

01:15:53,300--> 01:15:57,828

So, like, probably the greatest
Brazilian novel of all time

1703

01:15:57,852--> 01:16:01,348

"Grande Sertão: Veredas"
by João Guimarães Rosa

1704

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01:16:01,372--> 01:16:02,988

which was translated

1705

01:16:03,012--> 01:16:06,665

originally in, like, the 50s by someone who didn't even speak Portuguese.

1706

01:16:06,689--> 01:16:08,348

She was a Spanish translator,

1707

01:16:08,372--> 01:16:11,238

as, like, um, "The Devil to Pay in the Backland".

1708

01:16:11,262--> 01:16:13,948

So originally the title means, like, "Grande Sertão",

1709

01:16:13,972--> 01:16:16,028

which is "Big Backlands",

1710

01:16:16,052--> 01:16:18,025

Sertão is an area of northeastern Brazil.

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1711

01:16:18,049--> 01:16:20,508

"Veredas" is pathways
or something like that.

1712

01:16:20,532--> 01:16:22,300

It's a very weird title.

1713

01:16:22,300--> 01:16:25,108

And then, so they gave
it this Western name,

1714

01:16:25,132--> 01:16:27,011

"The Devil to Pay
in the Backlands".

1715

01:16:27,035--> 01:16:30,948

And I think it's quite an interesting
and really readable translation,

1716

01:16:30,972--> 01:16:32,551

and it's a lot of fun.

1717

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01:16:32,576--> 01:16:34,868

I haven't read it,
but it's just not...

1718

01:16:34,892--> 01:16:37,300

It's just not the book.
It's just made for...

1719

01:16:37,300--> 01:16:40,868

Obviously for an audience, it was like,
this is a South American Western book.

1720

01:16:40,892--> 01:16:43,988

Whereas, actually, it's like
Ulysses, you know, and...

1721

01:16:44,012--> 01:16:46,300

and that was, I
think, quite common

1722

01:16:46,300--> 01:16:50,123

for it to be totally
about the audience

1723

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01:16:50,147--> 01:16:53,300

and how you would kind
of market a book now.

1724

01:16:53,300--> 01:16:55,189

I've got 3 more questions.

1725

01:16:55,213--> 01:16:57,951

So I've got only 3 minutes,
so sorry if I just, uh...

1726

01:16:57,975--> 01:17:01,508

I want to try and get
them all answered, so...

1727

01:17:01,532--> 01:17:05,628

"The first one is advertisers
talk about localization

1728

01:17:05,652--> 01:17:08,828

when putting out an
advert in a different country.

1729

01:17:08,852--> 01:17:12,308

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Can literary translation be
entirely relocated, localized,

1730

01:17:12,332--> 01:17:14,300

or would that be
a different text?"

1731

01:17:14,300--> 01:17:16,348

That's from Suzanne.

1732

01:17:16,372--> 01:17:20,228

Nichola Smalley has
a question for Stella.

1733

01:17:20,252--> 01:17:24,148

"Do you find that there's a lot of variety
in the approaches of different translators,

1734

01:17:24,172--> 01:17:27,108

or you're working... or you're
working relationships with them?"

1735

01:17:27,132--> 01:17:28,300

And finally,

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1736

01:17:28,300--> 01:17:29,791

"how many times

1737

01:17:29,815--> 01:17:31,868

do you read the

original manuscript

1738

01:17:31,892--> 01:17:34,300

before you start

working on a book?

1739

01:17:34,300--> 01:17:36,348

Or do you read it at first

1740

01:17:36,372--> 01:17:38,028

in sections from the beginning?"

1741

01:17:38,052--> 01:17:41,300

If we can answer

this very quickly.

1742

01:17:41,300--> 01:17:43,278

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The first one is
about localization.

1743

01:17:43,302--> 01:17:45,890

And I think we touched
on that, uh, already.

1744

01:17:45,915--> 01:17:46,930

Um...

1745

01:17:46,955--> 01:17:49,551

-I think... I think it happens to
some degree, so, like, my son...

1746

01:17:49,576--> 01:17:51,918

My son goes to a Welsh school

1747

01:17:51,942--> 01:17:53,708

and he's doing Welsh GCSE and

1748

01:17:53,732--> 01:17:55,965

I'm reading the book in English,

1749

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01:17:55,989--> 01:17:59,463

because my Welsh isn't very good, and like,
for example, they've changed the name

1750

01:17:59,488--> 01:18:01,508

to, uh, it's... he's called Dylan.

1751

01:18:01,532--> 01:18:04,508

So it's still a Welsh name, but,
like, to one that's easier for English.

1752

01:18:04,532--> 01:18:07,300

And so, in children's
literature, it's quite common

1753

01:18:07,300--> 01:18:10,588

to change, in translation,
names so that they're...

1754

01:18:10,612--> 01:18:14,300

so that a child isn't, like... And I don't
think that's necessarily a good thing.

1755

01:18:14,300--> 01:18:16,268

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But it does happen.

1756

01:18:16,292--> 01:18:18,428

But I don't think it's

very common, no.

1757

01:18:18,676--> 01:18:21,905

-Um, I'll answer Nikki's

question, since it was...

1758

01:18:21,929--> 01:18:24,300

it was directed at

me. I think, I think...

1759

01:18:24,300--> 01:18:26,868

Often there are

translators that, um,

1760

01:18:26,892--> 01:18:28,548

we've worked with a lot

1761

01:18:28,572--> 01:18:30,300

and you start to build up

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1762

01:18:30,300--> 01:18:33,308

a relationship and a
way of working, and it...

1763

01:18:33,332--> 01:18:36,868

it becomes, like, a much
quicker process, actually.

1764

01:18:36,892--> 01:18:39,948

Um, and that's really nice.

1765

01:18:39,972--> 01:18:43,508

I think sometimes when you're
working with new translators, it's...

1766

01:18:43,532--> 01:18:44,788

You have to sort of, like,

1767

01:18:44,812--> 01:18:48,388

explain how... how you work

1768

01:18:48,412--> 01:18:52,108

on a text, uh, the kind

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of... the house style, the...

1769

01:18:52,132--> 01:18:53,300

the approach that...

1770

01:18:53,300--> 01:18:55,268

that you take, and...

1771

01:18:55,292--> 01:18:57,585

Are all translators

equally open to it?

1772

01:18:57,609--> 01:18:58,748

I'm not sure.

1773

01:18:58,772--> 01:19:00,748

-Yeah, there are some

difficult ones, aren't they?

1774

01:19:00,772--> 01:19:01,988

[laughter]

1775

01:19:02,012--> 01:19:03,948

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I've got a bad
reputation in Italy,

1776

01:19:03,972--> 01:19:05,708

but I want to answer the...

1777

01:19:05,732--> 01:19:06,847

I want to answer the, uh,

1778

01:19:06,871--> 01:19:09,788

the one about how many times
do you read the original manuscript,

1779

01:19:09,812--> 01:19:10,908

because I...

1780

01:19:10,932--> 01:19:14,828

I hate reading it before
starting a translation.

1781

01:19:14,852--> 01:19:17,788

I mean, unless I
already know the text, but

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1782

01:19:17,812--> 01:19:20,228

if I'm editing a book,

1783

01:19:20,252--> 01:19:22,300

I want to come to it

1784

01:19:22,300--> 01:19:25,388

fresh with, um, you know, cold,

1785

01:19:25,412--> 01:19:28,036

um, without having... without knowing anything about it.

1786

01:19:28,060--> 01:19:30,300

I want to be as critical as possible.

1787

01:19:30,300--> 01:19:34,148

And therefore, I hate to have to read once or twice a manuscript

1788

01:19:34,172--> 01:19:36,300

before starting to work on it.

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1789

01:19:36,300--> 01:19:37,828

That's, um...

1790

01:19:37,852--> 01:19:41,828

I think we've come
to the end of our panel

1791

01:19:41,852--> 01:19:45,300

and thank you for
all your questions.

1792

01:19:45,300--> 01:19:46,588

It has been brilliant.

1793

01:19:46,612--> 01:19:49,148

So I would like to
say a big thank you

1794

01:19:49,172--> 01:19:52,300

to Stella, Rahul and
James for today's event.

1795

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01:19:52,300--> 01:19:55,228

And thank you, uh, thank
you all for joining us today.

1796

01:19:55,252--> 01:19:57,988

Also, thank you
to Catherine Fuller

1797

01:19:58,012--> 01:20:00,300

for moderating the
event behind the scenes.

1798

01:20:00,300--> 01:20:03,628

If you have enjoyed this
event and aren't yet a member,

1799

01:20:03,652--> 01:20:06,725

please consider
joining with our special

1800

01:20:07,081--> 01:20:10,631

#SoAatHome offer and get 20% off

1801

01:20:10,656--> 01:20:12,268

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for the first year

of membership.

1802

01:20:12,292--> 01:20:15,508

Use the code "SOATHOME20".

1803

01:20:15,532--> 01:20:20,518

The Society of Authors

next #SoAatHome event.

1804

01:20:20,543--> 01:20:23,908

takes place on

Thursday from 2:30pm

1805

01:20:23,932--> 01:20:28,588

with How I translate – in

conversation with Katharine Halls.

1806

01:20:28,612--> 01:20:29,828

For more information,

1807

01:20:29,852--> 01:20:33,108

head to

societyofauthors.org/events

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1808

01:20:33,132--> 01:20:36,725

to book or check out
our events programme.

1809

01:20:36,750--> 01:20:39,868

And don't forget to buy
your tickets or register

1810

01:20:39,892--> 01:20:42,308

for this year's Translation
Prizes ceremony

1811

01:20:42,332--> 01:20:45,300

taking place on
Tuesday 10 February.

1812

01:20:45,300--> 01:20:46,948

Just a couple of reminders...

1813

01:20:46,972--> 01:20:49,631

This hashtag #SoAatHome event

1814

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01:20:49,655--> 01:20:52,300

is free to Society

of Authors members,

1815

01:20:52,300--> 01:20:53,548

but if you can afford to,

1816

01:20:53,572--> 01:20:56,783

please consider donating to our

Society of Authors Access Fund

1817

01:20:56,808--> 01:20:59,788

where we suggest the

minimum donation of £5.

1818

01:20:59,812--> 01:21:02,348

You can also help the

Society of Authors Access Fund

1819

01:21:02,372--> 01:21:05,188

by making a purchase

on our virtual bookstore

1820

01:21:05,212--> 01:21:06,668

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on bookshop.org,

1821

01:21:06,692--> 01:21:09,588

where you can find books

by writers taking part in the

1822

01:21:09,612--> 01:21:12,300

#SoAatHome events programme.

1823

01:21:12,300--> 01:21:15,628

Another big thank you to

Stella, Rahul, and James,

1824

01:21:15,652--> 01:21:18,748

and all of you that have

joined us for today's event,

1825

01:21:18,772--> 01:21:21,348

and let's continue this

conversation on social media

1826

01:21:21,372--> 01:21:25,588

with the festival hashtags

#SoAatHome and #TranslationPrizes.

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1827

01:21:25,612--> 01:21:26,988

Goodbye.

1828

01:21:27,012--> 01:21:28,012

-Bye.