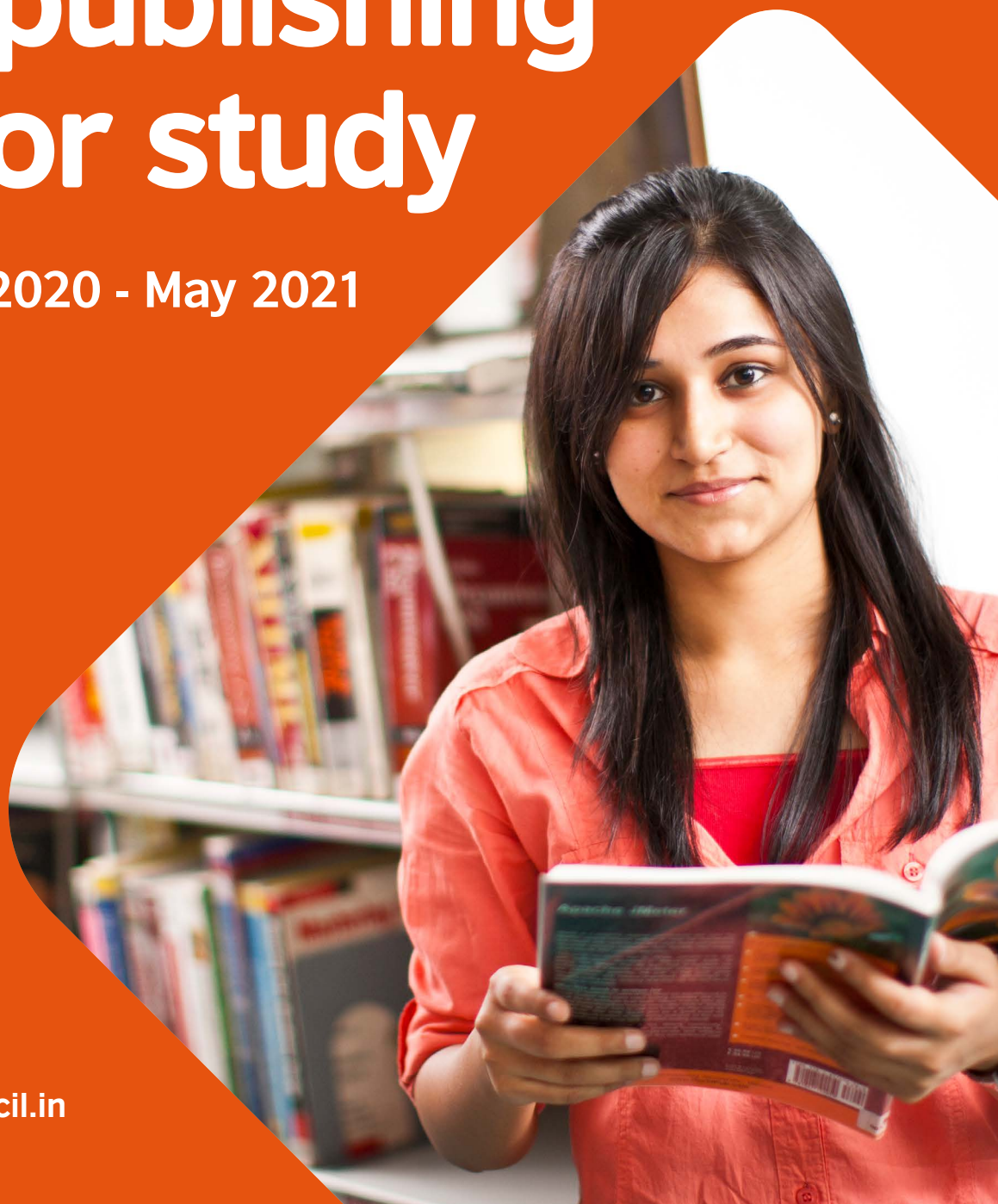


India literature and publishing sector study

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*(from the full version of the report)

Note from the authors

This research was undertaken on behalf of the literature team at the British Council, and has been presented in the form of a long report. This research summary containing an introduction to the study, key findings, and recommendations has been prepared to accompany the longer report and may be shared with external partners. Some of the insights shared may require more context, and in such a case the reader may reach out to the British Council for access to the full 100-page report.

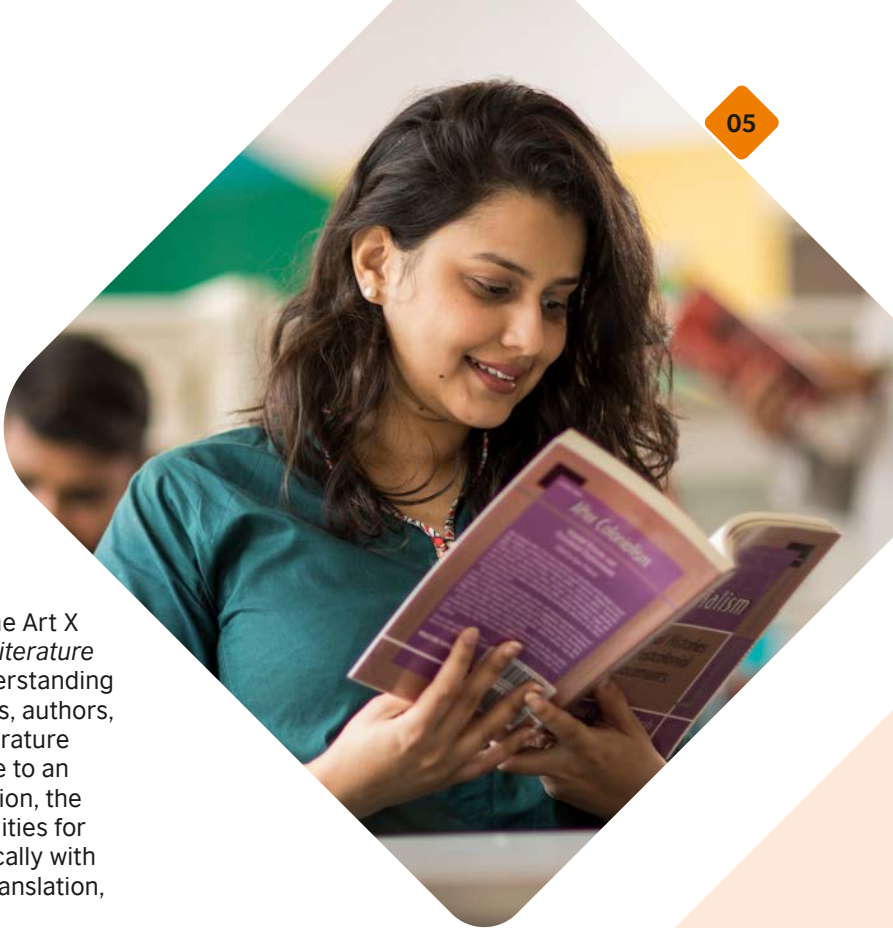
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Disclaimer

The opinions expressed in this report are those of the author and do not necessarily reflect those of the British Council or of any organisation mentioned. Every effort has been made to ensure the accuracy of the information contained in this paper, however the research is subject to uncertainties that are beyond the author's ability to control or estimate precisely. Neither the author nor the British Council assumes any warranty for the accuracy, completeness or use of the findings. Readers are responsible for assessing the relevance and accuracy of the content of this research.

Executive summary



In late 2020, the British Council commissioned the Art X Company to undertake a research study, “*India Literature and Publishing Sector Research*”. It aimed at understanding the challenges faced by Indian publishers, agents, authors, translators and industry bodies when making literature written in Indian languages more widely available to an international English-speaking audience. In addition, the research outcome included identifying opportunities for working and collaborating more globally, specifically with the UK, in order to promote Indian literature in translation, going forward.

The study covered Indian trade publishing and literature sectors, particularly with stakeholders that work with India’s official languages (excluding English). The aims of the project were:

1. To understand the challenges faced by Indian publishers, agents, authors, translators and industry bodies in making literature, written in Indian languages, more widely available to an international audience;
2. To identify opportunities for working and collaborating more globally, specifically with the UK, to promote Indian literature in translation.



The research covered ten target cities/States (Delhi, Rajasthan, West Bengal (Kolkata), Orissa, Assam (Guwahati), Maharashtra, Kerala (Kochi), Karnataka (Bangalore), Chennai and Hyderabad) and eight focus languages (Hindi, Bengali, Urdu, Punjabi, Malayalam, Tamil, Telugu, and Kannada).

The research covered ten target cities/States namely, Delhi, Rajasthan, West Bengal (Kolkata), Orissa, Assam (Guwahati), Maharashtra, Kerala (Kochi), Karnataka (Bangalore), Chennai and Hyderabad and eight focus languages which were Hindi, Bengali, Urdu, Punjabi, Malayalam, Tamil, Telugu, and Kannada.

The key findings that emerged from the study were as follows:

On the publishing ecosystem

The Indian publishing market is non-homogenous and is structured according to region and language. The publishing sector ecosystem continues to be a largely informal sector that consists of large, medium and small publishing houses.

The nuances and modalities of publishing differ from language to language across India. These are further distinguishable from the MNCs operating in India, and the Indian 'English publishing market' in terms of marketing strategies, kind of books, relationships with bookstores, digital marketing etc.

While it benefits from a variety of government initiatives, the Indian book industry receives no direct investment from the Central government.

Indian language publishing does not distinguish as stringently between genres of fiction as the Anglophone industry tends to do: "literary fiction" does not exist as a category, though there has historically been a thriving pulp fiction industry in several Indian languages, such as Tamil and Hindi. There is a segment of publishers who focus on social issues as their mandate, including feminist publishing, writings from the marginalised and oppressed communities, and political publishing (including communist writings).

Bookselling is done through independent, local bookshops, chain bookshops, and online. The notion of the bestseller is fairly foreign — algorithmically mediated when it comes to English language books due to Amazon and other online booksellers, and bestseller lists in the literary press is a very recent development.

Advances, even for well-established authors, are not very lucrative, and royalties amount to little, given the relatively low pricing of books in India. Many Indian language publishers do not sign contracts with their writers and hence do not own translation rights. As a result, they are unable to sell these rights internationally.

There is a dearth of training and skills that enable such publishers to reach out to international markets. Moreover, publishers are not motivated to sell rights abroad since they are already comfortable and

well-versed with the domestic markets they serve, which they deem sufficient.

A major challenge identified in the study is the lack of consistent and robust data and statistics about the sector, including the volume of books published by language, readership surveys, output of significant State-led and supported initiatives, and market insight that informs and aids economic growth for the sector.

Lack of direct investment, difficult distribution, long credit cycles and piracy, are identified as the other major challenges to the industry.

On the translation ecosystem

Translation into and from Indian languages has existed long before the advent of the printing press. With a wealth of 19,569 languages or dialects spoken in India as mother tongues, there are several kinds of translation 'situations' in India. These range from multi-lingual usage in translation (where two or three languages are used at a time, including the link languages of Hindi and English) to using language in the aid of nationalism and nation-building, in both pre and post-Independent India (formation of linguistic states after Independence).

It is this situation of the role of language in the nation and identity building that has sustained the translation ecosystem in India, by way of various State initiatives and projects, over 75 years.

Sahitya Akademi (the National Academy of Letters) at the Central and State government levels, the National Book Trust, the Publications Division (formerly under the Ministry of Human Resource Development or MHRD, but now under the Ministry of Information and Broadcasting), the Centre for Translation in Bengaluru, National Translation Mission, and Indian Literature Abroad are some significant projects and organisations that have been working in the field of translation.

Academic courses in Universities, publishing agencies involved in the work of business translation, the Indian Translators Association (ITAINdia), and thousands of independent translations make up the rest of the translation ecosystem. Despite this seemingly vast set of organisations, these efforts are, at best, fragmented and do not add up to a robust ecosystem for translation in India. Consequently it is not one which is able to fix both knowledge and operational gaps, as it grows.

While translation of Indian literature into English and between languages have long established traditions in India, resources for translators are fairly scant. Consequently, translation is considered less of a profession and more of an amateur undertaking or "something done out of passion".



India has a thriving culture of book fairs, literary conferences (sammelans) and book exhibitions which play an important role in the country's literary culture.

Indian trade publishers have begun to recognise the potential of translations and are investing relatively more in its marketing as well as in translators, though there are still no established market rates for what they can charge.

Historically, translations have not received the same attention as other English books on a publishers' frontlist, though this is beginning to change. Features that draw attention to the fact that a book is a translation, such as a translator's note, or an interview with the translator, or even, at the very least, the translator's name on the front cover, are still less than commonplace.

Like in many other parts of the world, here too there is a shrinking space for literary criticism and book reviews in mainstream publications along with the closure of little magazines. Both of these have affected the visibility of translated works in the mainstream, along with reduced cross-pollination of translations and ideas between languages.

Of late however, translators and translations are less sidelined than they used to be on the festival circuit, and most major festivals have at least one or two events dedicated to translation.

Translators are still at a considerable disadvantage while negotiating with publishers regarding rights and rates, and are often just given a lump sum for the translation work with no possibility of earning back royalties.

Language- specific insights

Historically, translation between regional languages as well as into English has considerable precedent in India. However, some languages such as Bengali and Tamil have been translated more (relatively speaking), both into other Indian languages as well as into English. Mini Krishnan's seminal "Modern Indian Novels in Translation" project in the 1990s for five novels

each, from Tamil, Kannada, Telugu, Hindi, Malayalam, Bengali, Urdu, Punjabi, Gujarati, Oriya, and Marathi, and the rise of Geeta Dharmarajan's initiative: the "*Katha Prize Short Stories*", anthologies showcasing translated fiction from all over the country, were watershed moments for Indian literature in translation.

Publishing practices in Indian languages, due to their multivalent histories, differ considerably from the Anglophone publishing industry. The latter has clear distinctions between different departments such as editorial, marketing, sales and so on, whereas regional language publishing relies on informal networks and relationships between authors and publishers. Self publishing is also common in some languages such as Urdu and intellectual property rights have only recently become significant in the Indian language publishing market. Even today, formal, enforceable contracts between authors and publishers are far from commonplace, though these developments are beginning to be embraced by regional language publishing.

One very visible impact of the pandemic has been the adoption of social networking and digital spaces to continue publishing and literary activities and pivoting to events online. For instance, platforms such as YouTube, Facebook and WhatsApp were used by readers and publishers to facilitate conversations between authors and audiences, as well as performances and readings, across Indian languages.

Due to the lack of Central government funding, the sustainability of regional language publishing is largely reliant on State governments. As a result, State governments play a significant role in sustaining the literary heritage and publishing culture of Indian languages, both through funding as well as institutional means such as, library distribution and inclusion in school and university curricula.

As most major Indian languages have diasporic populations living outside India, this creates the potential for readership abroad. However, the

mechanisms of distribution are uneven across languages. For example, Punjabi books find a robust market in regular meets that are held in countries with a large diasporic population, such as Canada, whereas Indian languages that are widely spoken abroad, such as Bangla, don't have an organised distribution network outside of India.

Audiobooks in Indian languages are becoming increasingly popular. In some measure, this is due to the pandemic, but also due to the waning populations of younger readers who are fluent in speaking and comprehending their mother tongue, but not necessarily that fluent in reading.

Role of literary culture and events

India has a thriving culture of book fairs, literary conferences (sammelans) and book exhibitions which play an important role in the country's literary culture. Several of these have been in operation for many decades and find wide patronage among readers, booksellers and publishers across small and big towns in India. They provide opportunities for publishers all over the country to meet and are often useful spaces for finding networks and starting conversations about translations between Indian languages. These domestic book fairs are to be distinguished from international book fairs such as the London or Frankfurt Book Fairs, which are trade fairs that focus largely on the buying and selling of rights. There is little to no formal support system to facilitate rights sales in either case.

- Literary festivals help with the image building of the author, serve as a bridge to the reader, and are also great promotional opportunities for publishers. They also serve to create literary exchanges between authors, publishers and agents through programming or the development of an alternative platform on the sidelines.
- Unless a literary festival is single-language focused and not based in the major metros, it tends to be English-speaker centric with little room for Indian language programming.
- Respondents, translators in particular, stressed on the under-representation of translators at these festivals. There are a few sessions on translation, but the tendency is to invite translators on a single panel instead of wider representation across sessions.
- There are specific language-focused festivals which play a crucial role in enabling dialogue and exchange between audiences, authors and the publishing industry. Examples include Jashn-e-Rekhta, Apeejay Bangla Sahitya Utsob, Hindi Mahotsav, Akhil Bharatiya Sahitya Sammelan in Maharashtra (by Akhil Bharatiya Sahitya Sammelan Mahamandal) and Sahitya Sammelan in Karnataka among others.
- Respondents also noted the increasing interest in Indian language translations, endorsed by prestigious awards, some of which are initiated by or awarded at literature festivals.
- Literary conferences and conventions, on the other hand, tend to be more focused on issues around sector development and advocacy, and academic preoccupations.
- Book fairs in bigger cities help with rights sales between Indian languages while consumer book fairs, particularly in smaller towns and cities, help with the readership of Indian language books in translation. Respondents said that the latter have a much more readership-heavy focus with book fairs being called 'melas' (festivals) attended by lakhs of people.
- Indian participation in international book fairs is three-fold. One is when government agencies are invited to represent India at these fairs (opportunities such as India being the guest country). The second is when international book fairs invite Indian publishers, authors and translators through various instruments of engagement such as speaking sessions, workshops and fellowships. The third involves private visits by Indian publishers out of their own volition, but this is the least regular, given the considerable financial outlay required to attend these fairs abroad.
- The value of international book fairs was exhorted out of the respondents by highlighting the advantages of attending them: the opportunity to network and establish relationships, have one-on-one meetings with literary agents and publishers across the world, and absorb intangible insights around publishing trends and conversations. Frankfurt, London and Sharjah Book Fairs were most recommended in the said order of importance. Smaller Indian language publishers, however, experience both economic and linguistic barriers to access these fairs.
- Significant concerns were raised around the potential impact of book fairs in terms of official representation of the Indian languages, skills and systems of publishers and agents in maximising this potential.

Trends in digitisation

In India, digital versions of books — be it podcasts, e-books or audio books — have not gained the kind of anticipated market share as was expected.

- Publishers see digitisation as a complement to print publishing. Respondents pointed out that more recently digital rights have been included in rights sales and they include formats such as print, digital, audio and OTT rights as a single package, which makes it attractive for translation markets.
- While the penetration of these formats have been limited, analysts have pointed to positive trends during the pandemic that have changed reader behaviour.
- The pandemic [accelerated](#) the adoption of digital formats for reading, with an impact on both ebook and audiobook sales.
- Respondents also spoke of a slew of digital conferences, fairs and initiatives that led to meeting many more publishers, authors and expanding networks world over than would have been otherwise possible.
- Social media has been another frontier for respondents that COVID-19 has helped forge a path towards. It has been used by respondents to shore up their social media engagement and community building, and increase sales.
- There have been several technology start-ups centered around e-publishing, particularly catering to the Indian languages. E-reading apps such as Pratilipi, e-Shabda, Matrubharati and MyLang jostle with Audible, Google Play Books and Storytel with their widening base of Indian language literature on these apps.
- The research points towards increasing potential for audiobooks and their impact on translated works. Most respondents emphasised the importance of audio books in creating accessibility of Indian literature in translation for a multilingual country where language proficiency varies when it comes to reading and comprehension (listening).
- Audiobook companies, on the other hand, seek content from these publishers both in the form of acquiring backlists as well as producing new content, including new writing. The former allows publishers to generate a second life for their earlier books that are out of circulation, while the latter creates new reader markets for their books, thereby diversifying their investment risks.

Perceptions of Indian literature in English translation broad

The UK has significant South Asian diasporic populations with Punjabi (0.5%), Urdu and Bengali being the third, fourth and fifth respectively, most spoken languages in the country after English, Welsh and Polish as per the 2011 census. However, Indian literature in translation is yet to create a significant impact on the Anglophone publishing industry.

- There is a lack of awareness of what is available in translation from India, due to lack of proactive research. There is also a lack of knowledge with regard to the variety of languages and their literary outputs in India. Only niche publishers make a concerted effort to look beyond established perceptions.
- India's strong tradition of writing in English has, to some extent, also contributed to limiting the market for literature in translation. Indian writing in English is often created very much with an international audience in mind, and therefore more accessible to foreign audiences than translations which might be very strongly rooted in local contexts, humour, and concerns which readers might find difficult to relate to. Indian writing in English thus often 'ticks the box' for Indian literature and camouflages literature in translation.
- The "Imagined India": International publishers tend to reject stories that do not conform to certain stereotypical ideas of India.



- Some Indian languages are more represented in translation than others, e.g. Bengali, Hindi, Malayalam and Tamil as opposed to Assamese, Gujarati, Kannada and Telugu.
- Challenges in internationalisation include lack of government support for promoting Indian literature abroad (despite recent efforts) and lack of agency representation for translators.

Skill gaps and needs

Agenting: There have been one-off training initiatives such as those organised by the German Book Office but no other institutional courses or sustained efforts exist to train literary agents in India. Some suggestions which emerged include the art of pitching, presenting a catalogue, training in communication and marketing strategies.

Publishing: This continues to be a profession that is mostly learnt on-the-job as there exist very few quality training courses that focus on publishing. The well-known publishing courses in the country include:

- The Seagull School of Publishing
- Editing and publishing at the Jadavpur University
- Publishing skills training by the National Book Trust
- A post-graduate course initiated by The Indira Gandhi National Open University (IGNOU) and the Federation of Indian Publishers (FIP)

Translating: The opportunity to upskill for translators is equally fraught with systemic challenges stemming from the nature of translation studies and the limited room for well-paying professional opportunities.

Even though the Sahitya Akademi conducts annual training workshops for translators, the outcomes of these workshops are unknown. One or two of the respondents interviewed alluded to these workshops

but none of them have attended or been called to conduct any of these training sessions.

While there seem to exist multiple courses on 'translation' as a theoretical domain of inquiry, there exist only a handful of practical courses that offer training and skilling opportunities for upcoming translators. This reflects a major gap in the translation support ecosystem in the sector.

Recommended and few well-known translation courses in India include:

- Ashoka University, Sonapat: A Graduate Course in Translation Theories and Multilingual Contexts is offered.
- Jadavpur University, Kolkata: The Centre for Translation of Indian Literatures (CENTIL), housed in the Department of Comparative Literature, Jadavpur University, offers a certificate course in Translation as a Skill.
- Indira Gandhi National Open University, Mumbai: A PG Diploma in Translation is offered.

Marketing: Translation in isolation is not enough to make the text palatable for an international audience; a context setting is required. This specialised expertise required to package, market, and contextualise a book in translation is missing.

Skills required for selling into international markets include:

- Negotiating rights: For selling literatures in translation, related territorial rights, and subsidiary rights
- Pitching: Advance information (AI) sheets, catalogues, potential for cross-marketing

A significant area of concern was the lack of a guild or association for translators that could look out for their interests.

Recommendations

The accompanying recommendations in the main report represent a mix of recommendations made by study respondents as well as those suggested by the research team at the Art X Company. These are broken down with filters for i) recommendations for the sector, ii) recommendations pertaining to proposals under the publishing and translation programme strands by the British Council, and iii) those that may require an 'internal strategic review and revision' with the support of other teams and collaborators.



Research methodology

A mixed methods approach has been taken for this study comprising the review of secondary data, focus group discussions (FGDs) and a large number of interviews. The research was divided into three

phases: preparation and desk research; fieldwork (comprising one-on-one interviews and FGDs); and finally analysis and write-up, including a final focus group for feedback from key stakeholders.

i. Desk research



Secondary research has been informed by publisher catalogues, rights reports from international book fairs and media coverage of rights sales from publications such as *The Bookseller* and *Publishing Perspectives*. Data from various magazines and journals that report on the Indian literature and publishing sector have been included from sources such as *All About Book Publishing*, *Scroll.in*, *Mint*, *PrintWeek* and *The Caravan* to name a few. Many of these articles are primarily qualitative and investigative in nature and have helped understand how the sector works, current challenges, trends and innovations. Books and compendiums on publishing, other existing data from reports of governmental and non-governmental organisations, research agencies and international bodies have also been included.

ii. Interviews



The interviews were planned in two blocks. The first set of preliminary interviews with 15 shortlisted individuals from across the literature and publishing sector was undertaken to gain a broad overview of the sector, and better understand key areas to probe and focus on. The second set of deeper sector interviews, respondents were selected based on desk research and insights from the preliminary interviews. In addition, there was a certain amount of snowball sampling above and beyond our initial list. In total, 77 respondents from across diverse sectors such as Indian and international publishers, agents, authors, translators and stakeholders from industry and government bodies, were interviewed. The interviews were semi-structured.



iii. Focus group discussions

Five Focus Group Discussions (FGDs) were organised with 23 participants spanning booksellers, literature festival representatives, UK publishers, translators (Indian languages) and stakeholders working with the Urdu language. These FGDs were undertaken to target specific groups of stakeholders so they could get a deeper understanding and multiple perspectives on a particular aspect of relevance to the study.

A sixth and final consultative FGD was held with internal stakeholders from various British Council teams, along with experts and commentators from the sector, both in India and the UK. This session presented the key insights that emerged from the fieldwork to garner comments, feedback and further suggestions from the experts.

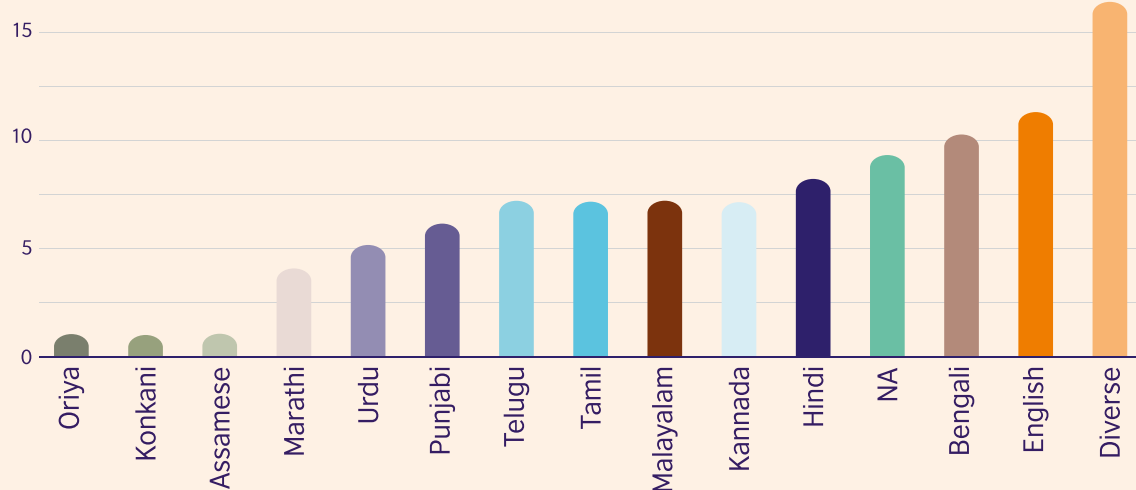
An information sheet, covering all aspects of the study and the rights of respondents, was provided while inviting the respondents to participate in the study. Written consents of respondents were taken before starting the interviews/discussions, and notes and transcripts of recorded interviews (with permission from the interviewees) were provided to the respondents afterwards, for verification and edits, if any.

Representation of respondents

In selecting the study respondents, we ensured a balanced approach not only across the range of ecosystem stakeholders but also the eight focus languages: Bengali, Hindi, Kannada, Malayalam, Punjabi, Tamil, Telugu and Urdu. In terms of regions and cities, the priority areas identified were Assam

(Guwahati), Delhi, Karnataka (Bengaluru), Kerala (Kochi), Maharashtra, Orissa, Rajasthan (Jaipur), Tamil Nadu (Chennai), Telangana (Hyderabad), West Bengal (Kolkata), and the UK which included respondents from England, Scotland, Wales and Northern Ireland.

Image 1. Representation by language



NA: Language played no role given the type of interviewee.

Diverse: The interviewee worked with more than one language.

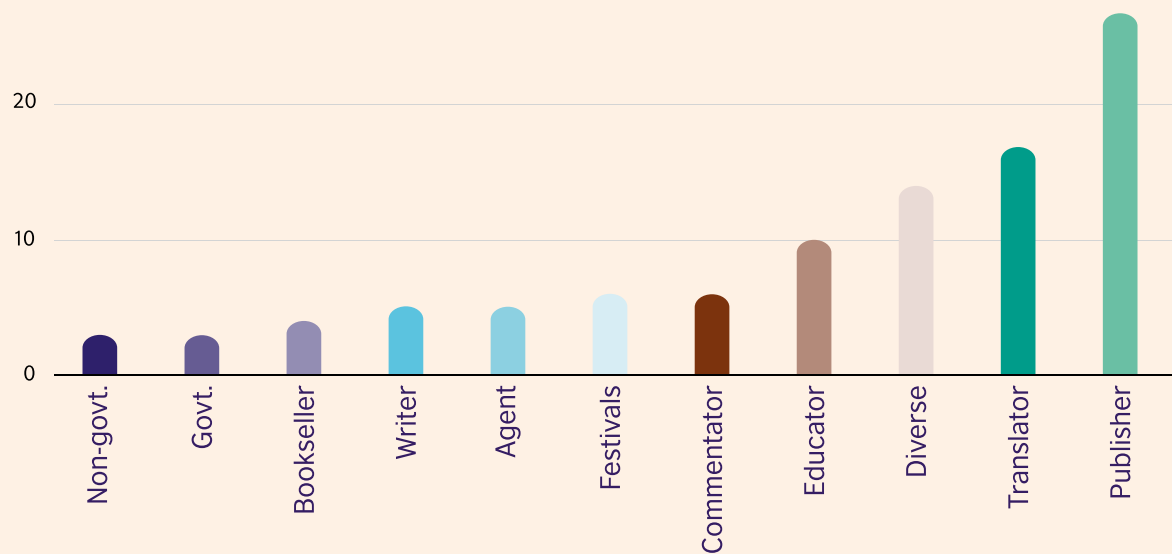


The respondent profile was broken down by gender, region (East, South, West, North and the North-East), language and the category of stakeholders.

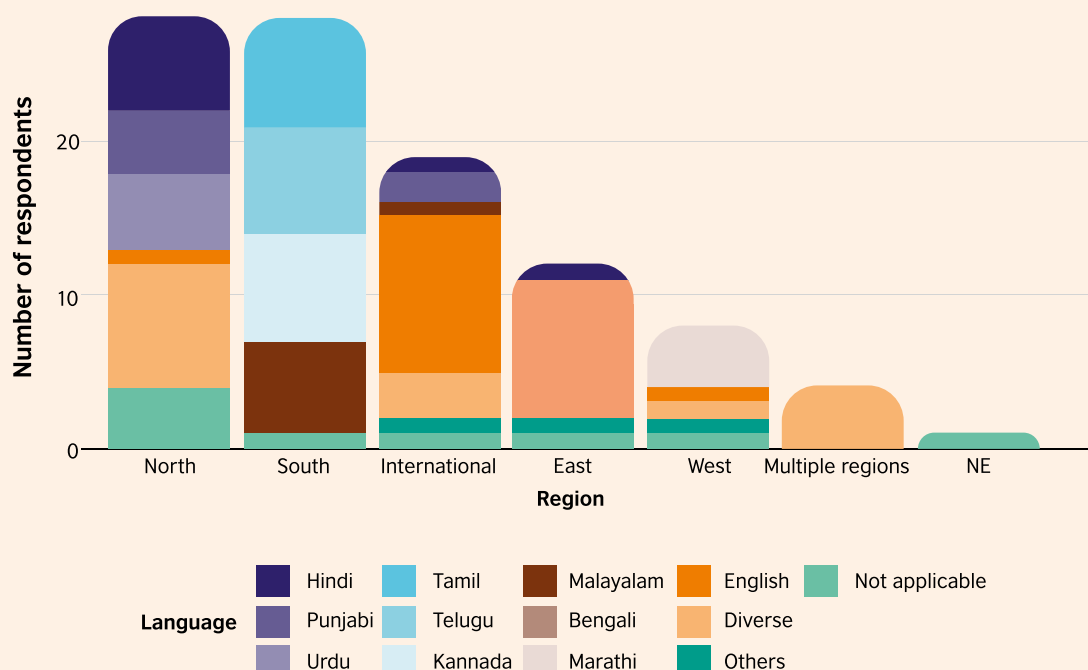
The respondent profile was broken down by gender, region (East, South, West, North and the North-East), language and the category of stakeholders. The 24 categories included Indian regional language publishers and editors, the self publishing sector/ organisations, international publishers (those with a branch office in India and part of an MNC network), commentators, writers,

authors, poets, translators, government and non-government literature organisations, literature festivals, book fairs, rights fairs, online and offline booksellers, literary agents and agencies, rights managers, literary associations, industry bodies, educational and research institutes, new media arts/ digital businesses, arts services, diverse/ queer spaces among many others.

Image 2. Representation by sector



A consolidated representation of the above two aspects is depicted below.



Recommendations for the sector

The following recommendations represent a mix of recommendations made by study respondents in interviews and FGDs, as well as those suggested by the research team at the Art X Company.

For the publishing sector

The research insights point to very basic challenges stemming from a lack of awareness of what the Indian literary market offers to an international market, and the inability of Indian language publishers to access these spaces. There is currently inadequate common ground for exchange between Indian and international publishers, specifically those from the UK.

- The most crucial recommendation that was widely suggested across the board by our respondents was **the need for a curated database of Indian literature available in English translation**, and a **showcase of such a database** that could be accessed by agents, publishers and others interested in buying rights for the UK market. It is essential to make Indian literature in translation more visible to Anglophone publishers, and this also requires **promoting writers and translators**, and inviting publishers to India to engage with the publishing and literary ecosystem.

“

Smaller independent publishers, especially those publishing in Indian languages, would also benefit from support that would facilitate their attendance at international book fairs — this could take the form of mobility grants, or subsidies for their attendance.



- A first step towards this could be the creation of a **forum for exchange between Indian and international publishers**: Many Indian publishers, authors and agents mentioned that access to their counterparts in other countries was often a challenge. This forum could host sessions by international editors and publishers that would give an insight into what sort of work they were looking to commission and buy, and also allow international publishers to have a more informed and nuanced understanding of the Indian publishing industry and of regional literary cultures. This forum might also host workshops that can demonstrate how Indian publishers can best showcase their catalogues in order to appeal to an international Anglophone audience. More generally, this forum could also support conversations with regards to innovations in publishing, online marketing and bookselling.
- Smaller independent publishers, especially those publishing in Indian languages, would also benefit from support that would facilitate their attendance at international book fairs — this could take the form of **mobility grants, or subsidies for their attendance**.
- A **robust and consistent data collection exercise** about the publishing sector, including volume of books published by language, readership surveys, output of significant State-led and supported initiatives, and market insight that must be undertaken to inform and aid economic growth for the sector.
- A **website that lists Indian author and translator biographies, synopses of published work accompanied by sample content** was also strongly recommended by respondents as a way to increase interest in translations. These could be further contextualised by including notes on the regional and linguistic background of the original texts, as Indian literary culture is so multi-faceted and various, as well as citing a reason for the inclusion of these particular titles. Even the funding of one sample chapter per book can help to place these works on the map, and organisations such as FIP are willing to take on the responsibility of sourcing these titles.
- While having a catalogue of translations available to foreign publishers will definitely go a long way towards increasing the visibility of Indian literature in translation, in order to actually ensure that these translate into rights sales, **training and skilling opportunities for literary agents and publishers in selling rights** is absolutely essential. The facilitation of participation in

international book fairs through funding would also contribute to increasing opportunities to make these sales. However, the context of the pandemic forcing many of these events to go online has somewhat leveled the playing field and should, in fact, be made the most of by Indian publishers and agents who otherwise might not be able to afford attending.

For the translation ecosystem

The translation ecosystem suffers from lack of training opportunities to produce quality translations. This is coupled with limited understanding of the international reader on the one hand and the informal nature of the translation sector which renders the translators vulnerable to system inequities of IP concerns, financial precarity for translation as a stable career, and peer sharing around common shared concerns.

- The first recommendation in this area is to carve a space for consistent quality of transitions emerging from the sub-continent. In order for titles in translation to be of interest to an international market, there needs to be a standard of consistent quality in place. This can only be ensured by **better training opportunities, pay and representation of translators** in the country, who are currently underserved by both the skills and the publishing ecosystem. This would ideally be scaffolded by a national government body, but also needs to be supplemented by other initiatives that are invested in promoting translation and funding translation. There needs to be a strategic approach with regard to which kinds of books to promote specifically, as certain narratives travel better for international audiences.
- The publishing industry also needs to commit more widely to ensuring that translators are paid royalties. Respondents highlighted the need for a “homegrown organisation which will protect the rights or at least get a fair deal for writers and translators,” similar to the Society of Authors in the UK or the Authors Guild in the US. The recommendation here is to create a **Translators’ Guild of India** that represents the interest of translators across Indian languages.
- There is an urgent need for **structured training programmes** for translators which can help create spaces to discuss and brainstorm challenges faced, both with regard to the work of translation, as well as how to translate with a specific target audience in mind. Such collaborations could be anchored around a

specific project, and also facilitate the creation of a set of guidelines for professional ethics for translators.

- Most countries offer considerable support to ensure their languages' literature is translated through grants and subventions — this is a definite gap in India that needs filling to ensure that translators can treat it as a viable professional option. A **review of existing mega projects, especially owned and run by the State**, such as India Literatures Abroad and the work undertaken by the National Book Trust, Sahitya Akademi and related agencies, and public-private partnerships in this realm to build upon existing assets would prove to be valuable from a policy development perspective.
- For a multilingual country like India, a Central government led, top-down approach in literature promotion can only go so far without being impacted by hegemonic structures of linguistic preferences. Our research also demonstrates peculiarities and strengths of certain languages, which need to be accounted for while formulating projects around collaboration with these

languages. **Language-wise institutional** mechanisms working on a State level, which is anyways divided on linguistic lines, might enable smoother and faster devisement and closure of projects in translation. These mechanisms could include collaborations with specific existing language-centric projects, organisations and governments in areas of translation workshops, festival collaborations, and cross-translation visits and promotions, with a maximum of a 3-year timeline.

- There is a case to be made for promotion of translated works of Indian literature abroad by a coordinated network of **agencies engaged in cultural diplomacy** — Ministry of External Affairs, Indian Embassies and Consulates, and the Indian Council for Cultural Relations (ICCR). Each of them have a significant role to play in promoting translation projects among Indian Languages and English.



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