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Oceanic Books in Translation

Towards a History of Indigenous Australian, New Zealand and Pacific Publishing in European Translation

Indigenous Australian, New Zealand and Pacific books in English and French – if defined as being co-authored by Indigenous persons (Heiss 25-26, 191, 196) – are a relatively recent phenomenon. A systematic politics of publishing Indigenous books in English and French evinced by the respective national presses can only be observed since the 1970s or so. To be sure, while such books had been produced long before the 1970s, such productions were sporadic and rare (Grossman 1-3; McRae 23; Goetzfridt 266; Brown 348p.). Since the 1970s, however, the production of books from this region has increased, thus exhibiting a systematic character, and translations overseas have proliferated. Yet, apart from general collections on the cultural exchanges between the European and Pacific region (e.g. Conrich and Alessio; Somerville and Marsh; Summo-O'Connell), little scholarly attention has been paid to the history of the production of such books overseas. In analyzing the history of translated Indigenous Australian, New Zealand and Pacific publishing simultaneously, the present article seeks to bring to the fore their obvious similarities. The results of the comparative approach also suggest the clear advantage of not automatically treating seemingly national and local book cultures as insular phenomena.

However, for all its advantages, the comparative approach also meets the difficulty of terminology. Considering the geographic dimension and cultural diversity of this region, there are different terms employed to refer to the first inhabitants of the respective regions such as 'Aboriginal' and 'Torres Strait Islander' in Australia; regional and national classifications like 'Hawai'ian' and 'Tongan' across the Pacific; and 'Maori' in Aotearoa/New Zealand. Moreover, different terms are used to refer to the Pacific region as such – 'Australasia', 'Pacific' and 'Oceania'. In the present study, I use 'Oceanic' when referring to the three book cultures in their mutual context of European reception, since this term is the most inclusive of the three broad regions of Australia, New Zealand and the Pacific. Furthermore, I employ the term 'Indigenous' when referring to the first inhabitants of Oceania in their reciprocal context of European reception. However, I use local and national designations – like 'Aboriginal' – when referring to specific groups and nations.

The present research presents and evaluates bibliographies of Indigenous Oceanic books translated into Continental languages. The bibliography includes books from three major regions: first, Australia, including the Torres Strait Islands; second, New Zealand, including the Cook Islands and Niue; and third, the Pacific Islands, encompassing all territories, colonies, and/or nations, including a special category of 'cross-regional' books for those writers who emigrated to Pacific countries. Thus, in such cases, 'hyphenated' categories like Samoan-New Zealand will be employed.

The Pacific translations, however, do not include East-Timor, the Japanese islands, Indonesia, the Philippines, and the Galapagos Islands.

The methods of evaluating the bibliographies are quantitative, whereby the statistical profile draws on the following variables drawn from the bibliographies: a) 'year of first publication' in order to establish a publication timeline; b) 'language' so as to analyze the distribution of the languages of translations; c) 'gender' for gaining a picture of the proportion between male and female authors translated; d) 'genre'; and e) 'information on the publisher', which means to differentiate between 'larger' (trade) and 'smaller' (independent/regional) publishers. All statistical data are taken from Tables 1-3 in the appendix.

Further to this, the present study should be understood as establishing a first insight into an underrepresented area in scholarship and thus cannot engage in a full analysis of the whole gamut of Indigenous book production. It perforce has to preclude issues such as the politics of funding, the influence of book fairs, editorial influence on translation productions, and promotional tours. The main objectives of the article are: (a) to present bibliographies, (b) identify similarities in the production of the books in question, and (c) scrutinize the similar development of the different Indigenous book cultures in Continental markets. These issues are, as this article argues, interrelated. The sources for the bibliographies are:

i) Bibliographies of Indigenous books in English and in Indigenous languages (e.g., Underhill; Heiss 220-234, 245-249; Williams *A Bibliography of Printed Maori*; Taylor; Simms 177-179, 181; Goetzfridt 317-319; Agence de développement de la culture kanak);

i) General and national bibliographies, as well as literary compendia (e.g., *Papua New Guinea National Bibliography*; Lal and Fortune 516-538; Stewart et al.; Williams *South Pacific Literature Written in English*; Sturm; Robinson and Wattie; Arnold and Hay; Jose; Prießnitz and Spies);

i) Bibliographies of translations (e.g., Haag 2009 and 2014; Karanfilović; Auerbach; Wolf);

i) Publication brochures and author profiles published by national/Indigenous presses (e.g., Huia Publishers, Institute of Pacific Studies, Aboriginal Studies Press, The Bishop Museum);

i) Journals of creative writing, such as *Mana, 'Ōiwi*, and *Landfall*

i) Bibliographic databases (e.g., Black Words; University of Waikato – Māori Bibliography; New Zealand Literature File).

The present bibliographies are inclusive of, on the one hand, book publications appearing from the nineteenth century until the year 2009 and, on the other hand, books that have either been authored or co-authored by Indigenous people of this region, or, in the case of anthologies, in which the Indigenous owners and narrators of the stories are acknowledged by name as co-authors of their stories. Books authored by Europeans about Indigenous people and cultures – like those authored by Marlo Morgan, Tancred Flemming and Louis Becke – are excluded, because such books are usually not regarded as Indigenous in their originating countries (Heiss; Underhill; Sturm). Nonetheless, the publishing of contemporary translations, this essay argues, needs to be understood as having emerged from what I term content-related

Indigenous publishing that did not account authorship for the defining criterion of Indigenous publishing. Content-related Indigenous publishing can be traced to the advent of European exploration, flourishing particularly during the height of colonisation and the emergence of what was dubbed colonial disciplines, such as social anthropology.

Evaluating the Bibliographies – Similarities and Differences between Oceanic Book Cultures

European interest in Indigenous cultures and literatures is often described as enormous (e.g., Feest; Hanstein). While this assessment is certainly not wrong per se, the findings of this study do not support such a view regarding the production and circulation of translated Indigenous books: up to the year 2009, 87 Australian, 96 Pacific and 124 New Zealand books had been issued in translation. These numbers are comparatively small in relation to the translation of non-Indigenous books from these regions, as the indexes of data bases suggest at least 5,000 to 8,000 book translations in this category (AustLit; Index Translationum).

Furthermore, the statistical evaluation of the bibliographies demonstrates that the history of Europe's production of Indigenous books reveals more similarities than differences between the Australian and New Zealand contexts. These similarities, as will be shown, are largely publisher-driven, relating to those areas and genres of translation publishing that stand under the immediate influence of what I designate target contexts, that is, the influence of translators and overseas editors and publishers. By way of contrast, the differences between the respective book cultures relate to those aspects of publishing that are not under the immediate influence of target contexts, but rather reflect what I term the source contexts, that is, the respective national contexts of book publishing, such as distribution of genres and gender-based relations in authorship.

The differences apply to two segments of publishing – the proportions of translated authors by gender and genre. Approximately 53% of the corpus of Australian and 64% of that of Pacific books are authored by women, but only 38% in New Zealand. While there are regional differences across the Pacific as regards genre distribution – the overwhelming majority of Samoan (100%) and Hawai'ian (90%) books are authored by women, whereas male authors predominate clearly in the cases of Papua New Guinea (77%) and New Caledonia (100%) – this difference nonetheless reflects the general tendencies of gender distributions of Indigenous writers: that is, bibliographies and statistical surveys suggest there are considerably more female than male Indigenous writers in Australia and Oceania (Cooper et al. 3, 12, 42; Goetzfridt) and, conversely, more male than female authors in New Zealand (Underhill). It seems that European presses have not influenced this gender-based difference between each of the Oceanic book cultures in translation. Rather, the gender-based differences in the European translations reflect those of the original or source contexts.

The second major difference inferred from the bibliographies relates to the genres translated. The pattern for genre distribution shows that nearly 82% of the New Zealand and 79% of the Pacific books are in fictional genres, whereas 56% of the Australian books are in fictional genres. Furthermore, while there are a few translations

of academic books by New Zealand (8%) and Pacific authors (4%), there is no single academic book translated from an Indigenous Australian pen. Thus, the genre differences, too, reflect the respective national patterns of genre frequency (fictional genres seem to be more popular among Māori and Pacific than Aboriginal writers; most astonishingly, there are more academic writings published by Māori and Pacific than by Aboriginal authors). This means that European presses are not guilty of creating genre discrepancies; the discrepancies between Oceanic book translations reflect the distribution of genres in each of the regional book cultures.

Apart from these differences, however, there are four major similarities discernible in the statistics, relating to i) the distribution of the languages of translation; ii) the relation between the original and the translation presses; iii) the structure of the presses of translation; and iv) the parallel development of the translations.

The first similarity relates to the overall number of translations and the distribution of the languages of translation. There are no translations of books initially written in Indigenous languages – the two source languages are English and French. Overall, 87 Australian, 96 Pacific and 124 New Zealand books have been translated. While the figures for New Zealand literature are higher in absolute numbers, the number of translations in relative terms is similar between Australia, New Zealand and the Pacific – only Hawai'i seems to be underrepresented. This difference in the case of New Zealand is mainly because the Māori share of population in New Zealand (approx. 15% in 2006) is much higher than that of the Indigenous people in Australia (2.6% in 2006). Further to this, a much greater percentage of New Zealanders have Māori ancestry, which makes it easier to be designated an Indigenous author in New Zealand than in Australia. The lower numbers of translations from the Pacific in turn are largely due to the generally lower numbers of Indigenous book publications in this region, with there being an economically less viable publishing landscape in the Pacific compared to Australia and New Zealand.

Thus, simply in terms of the *numbers of publications*, the European publishers have evinced an equal interest in the three book cultures. Moreover, the distribution of languages into which Indigenous books have been translated is almost the same. New Zealand books have been translated into 21, whereas Australian books have been rendered into 17, and Pacific books into 15 different Continental languages.

As Figures 1-3 demonstrate, German is the most frequent language of translation, being virtually the same percentage for New Zealand, Australian and Pacific books (32%, 30% and 26% respectively), followed by French and Dutch/Italian.[1] Thus, also from the perspective of the *languages of translation*, European publishers have shown a similar interest in issuing translated Indigenous books.

The second similarity between the Australian and New Zealand translations observable in the statistical profile relates to the structure and scope of the original presses, because in the publishing of translations of New Zealand and Australian works, there is a strong correlation between the source and translation presses. Between 1977 and 2009, no books were translated that had previously been published by a local, regional, or Indigenous publisher, or was self-published. Significantly, there were no translations of works originally produced by a leading Indigenous

1 'Multilingual' means books containing excerpts in the source language, along with translations into the target language(s). The Spanish market has produced more translations than reflected in the language-distribution, because of the different target languages, particularly Catalan.

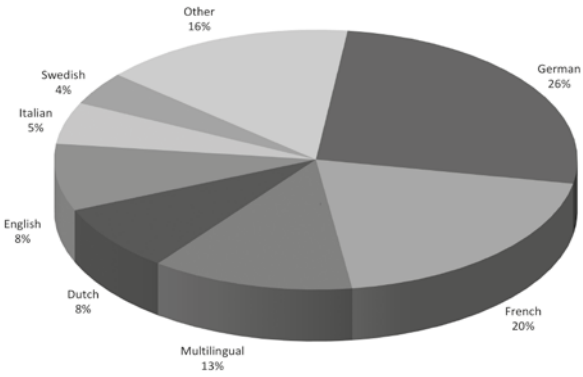


Fig. 1: Pacific Books
Proportion of Languages

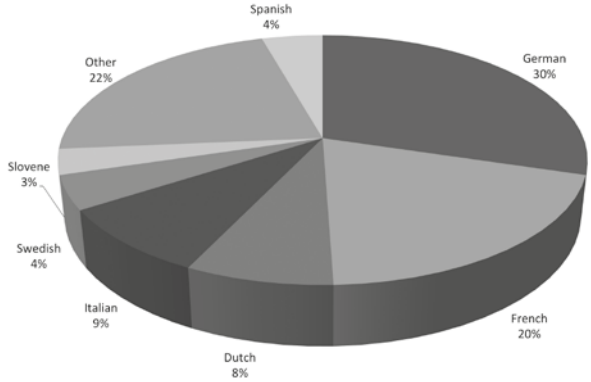


Fig. 2: Australian Books
Proportion of Languages

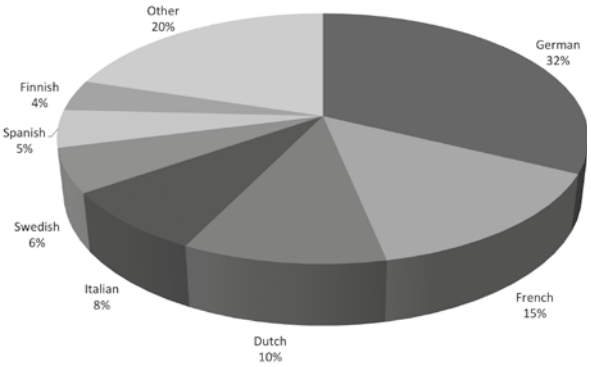


Fig. 3: New Zealand Books
Proportion of Languages

publisher such as IAD (Institute for Aboriginal Development) press in Alice Springs, Australia, Te Reo Publications in Opononi, New Zealand, or local publishers in the Pacific (Crowl 56-81). Instead, the European translation presses focused on books originally published by trade publishers – international publishing houses like 'Penguin'. As the statistics reveal, few translations have originated from books originally published by Pacific publishers. Quite the reverse: most of the Pacific books translated were originally published in either Australia or New Zealand. It is thus not merely the literary aspects and genre that influence whether an Indigenous book is publishable overseas, but also the economic structure, scale, and reach of dissemination of its source publisher. This correlation also explains the relatively low number of Hawai'ian books in English translation, as fewer have been published by larger trade publishing houses than Indigenous New Zealand and Australian books (Lal and Fortune 522).

The third similarity applies to the circumstance that the same European presses and translators have been engaged in the translated productions. Based on the program and structure of the translation presses in question, I differentiate between specialised and general presses, with the former being understood as focusing on a narrow readership or a special target subject (for example, feminist presses and publishing houses focussing on children's literature). General presses, on the other hand, are those publishing across multiple genres and themes, whether they are independent or trade companies. The statistics reveal that most (69%) of the press-

es that produced translations of New Zealand literature are of a general nature, while 76% of the Australian books were issued by companies that can be classed as 'general' publishers; the Pacific translations pose an exception to this, as more than half have been published by special presses (54%; see Appendix, Tables 1-3). Most of these special presses focus on children's literature, books on arts and culture and Christian presses. The higher percentage of special presses in the case of Pacific translations is largely because some of the Pacific book translations emerged from collaborations with (former) missionaries, particularly in Papua New Guinea, which explains the involvement of Christian publishers.

Further to this, numerous European presses have excelled in publishing Oceanic books from the three regions, such as Actes Sud (France), Fischer-Taschenbuch-Verlag (Germany), Unionsverlag (Switzerland), and De Geus (Netherlands), and the same applies to some of the translators (e.g. Regina Willemse – Dutch, Pierre Furlan – French, and Maria von der Ahé and Heinrich and Annemarie Böll – German). Hence, often the same publishers and translators have been engaged in the production of book translations from the three different regions.

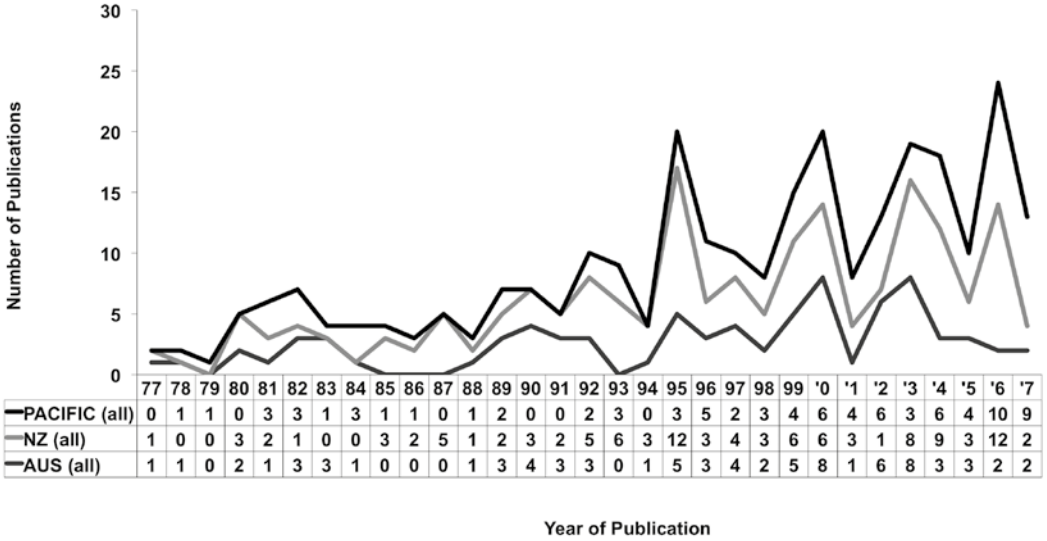
The data also show that European presses have not translated many different Indigenous authors; instead, they have tended to translate multiple books by relatively few authors. This distribution of authors substantiates that European presses have evinced a coherent publishing policy – they have not randomly published just any Indigenous author, but systematically established a canon of translated authors, or rather they have carried on an already existing canon of national Indigenous writers. Table 1 shows the most frequently translated Indigenous authors.

Australia	New Zealand	Pacific
1. Sally Morgan (12)	1. Witi Ihimaera (25)	1. Célestine Hitiura Vaite (15)
2. Dick Roughsey (7)	2. Patricia Grace & Keri Hulme (12 each)	2. Sia Figiel (10)
3. Doris Pilkington & Alexis Wright (6 each)	3. Alan Duff (11)	3. Albert Wendt (8)

Table 1: The Most Translated Authors
(Numbers in parentheses indicate the total number of translations)

It is possible to infer from the range of translated authors that translation presses have tended to publish authors who are well-known in their respective countries. Thus, European presses, as the bibliographic statistics show, have been reluctant to take on younger and emerging Indigenous authors.

The fourth and most conspicuous similarity between the evolvement of Oceanic books on Continental markets is that the publications exhibit very similar trends in the annual amount of book production. In general, translations of Indigenous Australian books commenced later than those of New Zealand and Pacific books. In New Zealand, aside from a single publication in 1907, the first book-length translations emerged in the 1950s. In the Pacific, the first translation was into French of



	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	'0	'1	'2	'3	'4	'5	'6	'7
PACIFIC (all)	0	1	1	0	3	3	1	3	1	1	0	1	2	0	0	2	3	0	3	5	2	3	4	6	4	6	3	6	4	10	9
NZ (all)	1	0	0	3	2	1	0	0	3	2	5	1	2	3	2	5	6	3	12	3	4	3	6	6	3	1	8	9	3	12	2
AUS (all)	1	1	0	2	1	3	3	1	0	0	0	1	3	4	3	3	0	1	5	3	4	2	5	8	1	6	8	3	3	2	2

Fig. 4: Oceanic Books in European Translation

a Hawai'ian book, published in 1862. In Australia, by way of contrast, the first book translations commenced in the 1970s. However, publications in the 1950s and 1960s in the Pacific and New Zealand were sporadic, with no annual continuity in publication numbers. Hence it was not until the late 1980s that the publication of Pacific and New Zealand books was transformed into a systematic phenomenon, showing continuous development in the annual production of books. Remarkably, it is at this point in time that the production of translated Australian books too, entered into a systematic phase of annual continuity.

Moreover, the comparison between the New Zealand, Pacific and Australian translations substantiates that the trends in year-to-year production of translated Indigenous books have been statistically closely correlated since the early 1990s. Figure 4 gives a graphic illustration of this 'parallel' development, showing that the publication of translations of Indigenous books jumped simultaneously in 1995, 1999-2000 and 2003, and decreased markedly in 1996–1998, 2001 and 2005.

The statistical evaluation of the bibliographies has unearthed strong similarities in the history of Indigenous publishing in Europe: there is a tendency for Indigenous books to have been translated by the same translators, published by the same publishers (often produced as series), and there is a correlation between the original publisher and the possibilities of translations. These similarities are predominantly publisher-driven and have brought forward the parallel development in the history of Indigenous publishing.

The Parallel Development

A concatenation of circumstances has brought about this synchronous proliferation. Not all causes can be closely considered in the present study. However, I propose to differentiate between what I term 'intrinsic' and 'extrinsic' causes. By 'intrinsic', I mean those causes that have emerged largely within the national contexts of book production, that is, the whole structure for books to flourish, including the existence of a diversified publishing landscape, a socio-economic climate that allows creative

writing and publishing, and a wealthy system of funding opportunities. These 'intrinsic' factors then include the circumstance that it was not before the 1960s/1970s that Indigenous literary elites began to emerge across Oceania and began to publish *books*. This was made possible, among other things, by new funding policies, broader changes in the socio-political climate and broader access to Western education (Guldberg 144-148). Furthermore, this advancement of publishing on the respective national book markets entailed the creation of a canon of Indigenous writers. Without this canon, translations would not have been possible. As Pascale Casanova argues, national literatures and their writers start to enter the international literary arena particularly through translation and the awarding of internationally prestigious literary awards (Casanova 82-154). By definition then, each of the Indigenous book cultures has emerged on the international literary scene. However, before this could happen, a canon of writers and writings needed to be established. Significantly, as has already been argued, this canon has been upheld in the major languages of translation.

'Extrinsic' causes, by way of contrast, are all those circumstances not influenced by primarily national contexts of book production. This includes, for example, the interests of the translation presses, the broader European interest in Indigenous cultures, and funding by European agencies and organizations. The 'intrinsic' and 'extrinsic' causes are often interrelated. For example, some translations have been funded by both regional and European sponsors (e.g., Roe, Muecke and Merkatz 2000). However, the proposed differentiation is nonetheless a useful analytical tool. The proliferation of Indigenous book cultures on Continental markets has been instigated by the following 'intrinsic' and 'extrinsic' causes identified in Table 2.

'Intrinsic' Causes	'Extrinsic' Causes
• The development of national literary canons • National funding (e.g. through 'The New Zealand Book Council', 'The Australia Council', 'The Pacific Writing Forum at the University of the South Pacific') • Australia, NZ and Pacific Studies Centres in Europe	• The influence of international dissemination and inter/national literary prizes • The influence of films • Overseas funding • Inter/National events of broader significance • The help of mediators and translators

Table 2: Causes for the Proliferation

While not all causes can be scrutinized in the present article, the identification of these different factors should at least guide future research, particularly in relation to the issue of funding and the role of 'mediators' and translators in the proliferation of each book culture. In general, the proliferation of Indigenous books could not have been possible to this extent without the support of 'mediators' and translators. Often, this 'mediation' has been voluntary and motivated by ideals, as is observable, for example, in three German translations of Australian books (Roe, Muecke and Merkatz 2000; Unaipon and Merkatz 2005; Gilbert and Brezina 2003). Their initiator, Hubert Heine, a former undergraduate student at the University of Vienna, has acted

as mediator, aiming at "making accessible oral Australian literature to a wider (German-speaking) audience" (Roe, Muecke and Merkatz). Similarly for New Zealand, Cathy Dunsford has evinced a close collaborative bond with the German translator of her books, Karin Meißenburg (Van Nest). In the Pacific case, too, many books have been issued through the usually unsalaried engagement of mediators, such as a Christian mission that issued Pacific translations for a book club in former Western Germany (Mrossko 1984, 1985, 1989). In Papua New Guinea, a single person, Ulli Beier, has markedly influenced the reception of Papuan books in Germany. Beier, a Jewish-German émigré who set up writers courses in Papua, compiled and edited numerous anthologies, many of them eventually being translated into German (Beier 1980). Thus, such forms of editorial and non-profit collaborations have played a significant role in the history of the proliferation of translated Indigenous books.

Another evident reason for the rise in translations is the release of films as a trigger for subsequent translations. For example, Witi Ihimaera's novel *Whale Rider* was first published in 1987 and produced as a film in 2002. Significantly, as the bibliographies show, the translations of this book did not gather momentum before the release of the film. More precisely, they emerged in two waves in the year 2003 (5 translations) and 2004 (4 translations). This is similar to Alan Duff's *Once Were Warriors* (1990) that began to be translated only after the release of the film in 1994, with the translations appearing yet again in two waves in 1995 (4 items) and 1997 (2 books). In Australia, too, *Follow the Rabbit-Proof Fence* (1996) was not issued in translation just as a result of book print at home. In this case, as well, translations appeared in two waves, in 2003 (4 books) and in 2004/2005 (2 books), immediately after the release of the film in 2002. Both films, *Rabbit-Proof Fence* and *Whale Rider*, were released in the same year, 2002, and fared almost equally well at the box-office, with approximately 1,080,000 tickets sold in the 27 EU member countries for *Whale Rider* and 921,000 tickets sold for *Rabbit-Proof Fence* (Lumiere). This influence of films on publishing is an imperative context for understanding the parallel development of the respective Indigenous book cultures, as each of them increased contemporaneously and markedly in the year 2003, hence after the simultaneous release of the films in 2002.

Another impetus for translations is what I term the 'internationalising effects' of particular Indigenous publications, meaning that it is statistically evident that Indigenous books begin to thrive overseas once their English editions have been disseminated outside the respective national markets. For example, after having been published by Fremantle Arts Centre Press within Australia, Sally Morgan's *My Place* (1987) was subsequently published in 1988 in the United Kingdom (the Virago edition) and the United States (the Seaver Books edition). Markedly, Continental presses first took on this book only after the release of the British and American editions in 1991. Célestine Hitiura Vaite's *Frangipani* (2004) offers a similar example, with translations having proliferated after the release of the original on the North American market. A similar nexus between internationalising effects and overseas publishing consists in the case of the internationally prestigious literary awards a book has received – for example, Keri Hulme's *Bone People* (1983) was awarded the Booker Prize in 1985 and only subsequently did this book come to be translated – six times between 1986 and 1988. This is very similar to Alexis Wright's novel *Carpentaria* (2006), which received the Miles Franklin Award in 2007, spawning the first translations in

the year thereafter. Such a correlation is also evident in Pacific book translations, as in the case of the awarding of the Commonwealth Writers Prize to Sia Figiel's novel *Where We Once Belonged* (1996) in 1997, which triggered five translations of this book in 1999 and 2000.

It also seems important to note at this point that the sales numbers in the respective national markets alone do not necessarily entail a translation; for instance, Kevin Gilbert's *Inside Black Australia* (1988) was reprinted in 1989 and sold comparatively well (approx. 17,000 copies), similarly to Ruby Langford's *Don't Take Your Love to Town* (1988), which was also reprinted in 2007 and sold approximately 32,000 copies (Indyk 2009). Yet neither book succeeded overseas – *Inside Black Australia* (1988) has not been translated at all, and *Don't Take Your Love to Town* (1988) has only been translated into Finnish. Consequently, as the statistics attest, the awarding of internationally renowned literary prizes as well as the prior dissemination of the books on the British and American markets have been the decisive impulses for the proliferation of Indigenous book cultures on Continental markets.

There is yet another reason for the overseas proliferation of Indigenous books, closely connected to the long-standing European interest in Indigenous cultures. As part of this interest, European presses throughout the nineteenth and twentieth century were engaged in publishing books *about* Indigenous cultures. Such books were written by either Europeans or settlers in their respective colonies. While such books cannot be designated as Indigenous, they nonetheless show two things relevant to the proliferation of contemporary books: first, publications and translations in Europe about Indigenous cultures have a long tradition (Feest). From this perspective, the Indigenous translations did not suddenly appear out of the blue on the European markets, but they rather complemented an already existing canon of books about Indigenous cultures. This tradition continues (e.g., Erckenbrecht), with European presses having marketed both the Indigenous translations under study and many European books *about* Indigenous cultures explicitly as Indigenous (Haag 2009). Thus, European presses have tended to define Indigenous books not according to authorship, but content, making it often difficult, if not impossible, for readers to differentiate between Indigenous and non-Indigenous books.

Considering this context, the second point of relevance to contemporary reception, which also partly explains the parallel development in the history of published translations by Indigenous authors, is that European publishers have often released books containing translations from multiple regions. This stands in the tradition of nineteenth century social anthropological writing about Indigenous cultures that often included different regions of Oceania. Emerging from this history of content-related publishing on Indigenous cultures, also texts published by Indigenous authors remained to be included in cross-regional catgeories, such as Oceania, the South Seas or the Pacific. I provide two examples. One is a collection of oral stories published in 1921 under the title *Südseemärchen aus Australien, Neu-Guinea, Fidji, Karolinen, Samoa, Tonga, Hawaii, Neu-Seeland u.a.* (literally: 'South Sea Fairytales from Australia, New Guinea, Fiji, the Caroline Islands, Samoa, Tonga, Hawaii, New Zealand and others'). This collection contains Indigenous Australian, New Zealand and Pacific, i.e. regionally highly different stories, advertised under the rubric of the *South Pacific*. This form of cross-national and multiregional collection, as the bibliographies substantiate, has continued to be published by European presses, particu-

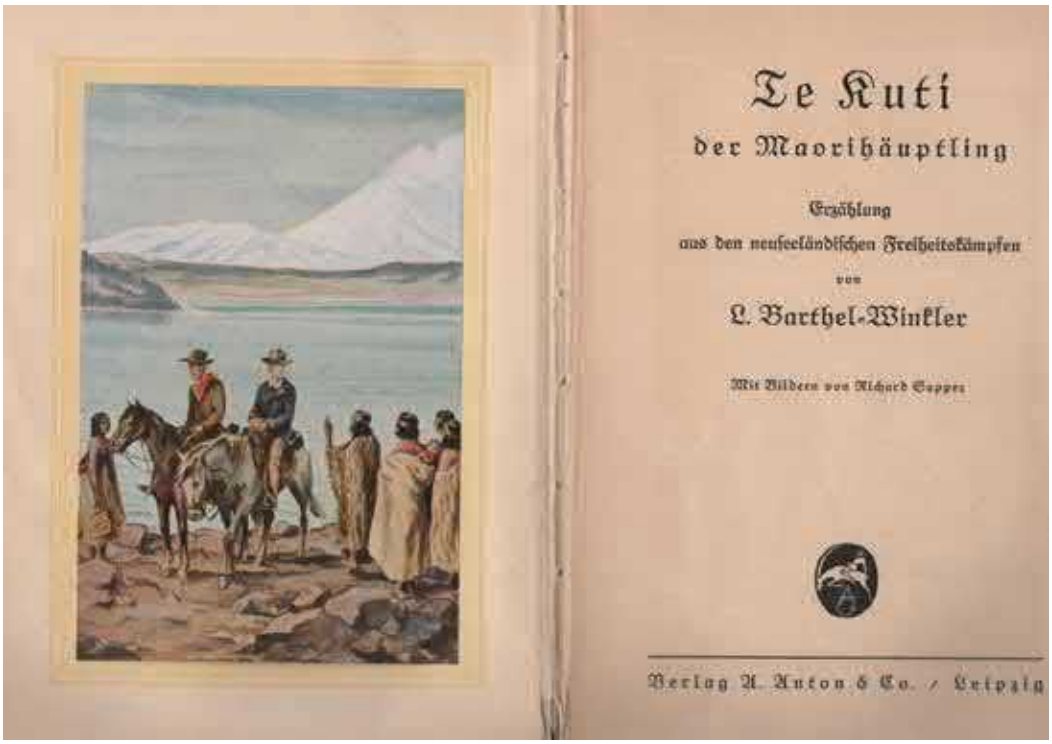


Fig. 5: Interior cover design on German book about Indigenous cultures (1937)

larly in the form of anthologies. Significantly, the same publisher of the 1921 edition, Eugen Diederichs, later re-issued similar stories both from Australia (Löffler 1981) and New Zealand (Jakubassa 1985) in the 1980s.

The other example supporting the tendency of multiregional publishing is *Te Kuti, der Maorihäuptling* (1937), a German book by Lisa Barthel-Winkler. The novel revolves around a Māori chief, a North American trapper, and an Australian convict and, furthermore, portrays the Māori on the internal cover illustration as "Indians" (see Figure 5). The book thus lumps together different cultures and histories, and exemplifies my hypothesis that the European interest in Indigenous cultures has not necessarily been focused on a particular nation, but rather on 'the' Indigene per se. I suggest that the European focus on multiregional Indigenous publishing is a vital reason for the parallel development in the history of publications by Indigenous authors, all the more so because it has often been the same European presses engaged in the production of translations.

Moreover, the proliferation of Indigenous books on the Continental markets cannot be detached from the broader interest in Indigenous cultures in Europe – this interest has often been described as significant (Feest; Wernitznig). This interest has certainly undergone considerable change in itself and has been additionally influenced by the increasing visibility of Indigenous cultures in Europe. This visibility, I contend, also partly explains the rise in publications, since the contemporaneous emergence of Indigenous books in Continental markets in the 1980s coincided with the emergence of an Indigenous cultural renaissance that witnessed a proliferation of Indigenous cultural production across the Pacific and Australia (e.g., Kakahele). Further to this, it also coincided with emerging political agendas in the 1980s, such as land rights and reports on racial discrimination, which drew greater attention from European media. For example, Petra Schleuning, in an article on the portrayal of Australia in the German media identified systematic coverage of Indigenous

Australians in the German dailies commencing during the 1988 Bicentenary of settlement, followed by a considerable increase in the number of reports about Australia (Indigenous issues included) during the Sydney Olympics (71). This augmented European media interest thus coincided with and likely influenced the increased production of Indigenous books. The year of the Sydney Olympics, 2000, is reflected in the statistics as one of the most prolific years of Indigenous book publication, applying to all three regions.

Furthermore, as the statistics demonstrate, there is a contemporaneous increase in the number of translations in particular years, predominantly 1995, 1999-2000 and 2003. These years witnessed major socio-political and popular-cultural events in the Pacific that drew the attention of the European media, including the French nuclear weapons testing until the mid-1990s, the Sydney Olympics in 2000 and the release of the *Lord of the Rings* film series between 2001 and 2003. Thus, drawing on the statistical figures, I think there is a nexus between major inter/national socio-political and popular-cultural events and the increase in publishing. This is particularly evident if one considers the simultaneous increases in translations of the three regions (see Figure 4). Broader events of popular-cultural and socio-political significance have thereby influenced the rise in productions. Adam Shoemaker has already suggested such a correlation between national events and the rise in publications regarding the national markets of Indigenous Canadian and Australian books:

> It is that major social upheavals involving Native people have been accompanied by an explosion in literary production. This happens for a wide variety of reasons: international media exposure, government funding for special projects, changing school syllabi, the readiness of publishers to test and develop markets, and, above all, the ever present talent of indigenous writers. The interplay of these factors is fascinating. They can be observed peaking in importance at various times since the early 1980s: in Australia during and following the Commonwealth Games of 1982 and the Bicentenary of 1988. (75)

This correlation between cultural-historical events and book publications, I suggest, is also true of international markets and translation productions. This applies especially to the year 2000 of the Sydney Olympics that witnessed a general interest in the Pacific region to which publishers in their turn have 'responded' with an evident increase in publications. In a similar fashion, the year 2003 was also prolific, seeing the America's Cup yachting series in Auckland and the release of the *Lord of the Rings* trilogy. The release of the third and economically most successful *Lord of the Rings* film in 2003 (Mikos et al. 24) may have provided an additional impetus for European publishers to focus on New Zealand and the Pacific, not least because European audiences had become more acquainted with and probably also more interested in this particular region.

This article has identified crucial factors that have fostered the proliferation of translated Indigenous books, including the development of a national literary canon with an Indigenous string, the engagement of translators and mediators, national and European funding, the influence of Indigenous-produced films and the interplay between broader popular-cultural events and publishing. The evident parallel development between the respective book cultures is largely due to the engagement of the same translators and publishers, as well as the historical tendency of European publishers to treat the Pacific as one region of interest and to focus on 'the' Indigene

rather than a particular Indigenous nation or group. It is also due to the release of economically viable Indigenous films, and to a stratagem of publishing particular books during periods of socio-political and popular cultural relevance. The parallel development, I suggest, is thus largely publisher-driven, not least because it is often the same European presses that have released Indigenous books from different regions.

Conclusion

The comparative approach taken in this study has identified some strong similarities in the production of translations of Indigenous books. While statistics and bibliographies can only provide the basis for a first insight into an under-researched phenomenon, it seems nevertheless possible to draw several conclusions from the statistical approach. First, there is evidence of European presses having shown an equal interest in the three regions of the Pacific. Second, only books previously published by trade publishers have been issued in translation. Thirdly, the translated books have been largely issued by presses with a more general focus, sometimes decidedly multinational trade companies. Fourthly, there is evidence that the trends in the European history of Indigenous publishing between the three regions are highly correlated. The extent of this synchronization demands further investigation as to whether this nexus also applies to marketing and readers' reception of translated Indigenous books. Lastly, the analysis of similarities and differences reveals how the European presses have practiced a politics of book production that has resulted in considerable similarities in the devolution of the translated books, but also shows that European publishers are not responsible for the apparent gender imbalances or the genres produced in translation. In the future, European publishers could remedy this imbalance by actively promoting statistically underrepresented author-groups. It is conspicuous that the effects of 'synchronization' relate in particular to the economic spheres of book production.

The similarities (and differences) identified in this research merit further scrutiny of the marketing of Indigenous books in Europe and the politics surrounding editorial practices. A closer analysis of the politics of (overseas) funding of translations and processes of production is required to advance scholarship on Indigenous books in the international literary space.

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Appendix: Statistical Profile

Table 1. Statistical Data: Pacific Books in Translation.

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
1862	Hawai'i	Malo	M	History	General	Multilingual (Haw. and French)	--
1929	Belau	Krämer	M&F	Anthology	Special (academic)	German	--
1951	FP	Henry	M&F	Anthology (oral stories)	Special	French (from Engl.)	*Ancient Tahiti* (1928)
1969	PNG	Kiki	M	Autobiography	General	German	*Kiki* (1968)
1975	PNG	Kiki	M	Autobiography	General	Swedish	*Kiki* (1968)
1978	Vanuatu	Kalkot Matas**	M	Academic	Special	French	--

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
1979	PNG	Eri	M	Novel	General	Russian	*Crocodile* (1970)
1981	PNG	Kiki	M	Autobiography	General	Russian	*Kiki* (1968)
	Fiji Rotuma	Tausi	M	Academic	Special	French	*Art in the New Pacific* (1979)
	FP	Margueron	M&F	Anthology	Special	Multilingual	--
1982	SR (Samoa, NZ)	Wendt	M	Novel	Special	German	*Banyan Tree* (1979)
	Tonga	Keyserlingk	F	Anthology (oral stories)	Special	German	--
	FP	Brémond	M	Anthology (Poems)	Special	Multilingual	--
1983	Tonga	Keyserlingk	F	Anthology (oral stories)	Special	German	--
1984	SR (Samoa, NZ)	Wendt	M	Novel	General	Czech	*Pouliuli* (1977)
	PNG	Mrossko	M&F	Anthology (Stories)	Special (Christian)	German	--
	SR (Samoa, NZ)	Wendt	M	Novel	General	Dutch	*Banyan Tree* (1979)
1985	PNG	Mrossko	M&F	Anthology (Stories)	Special (Christian)	German	--
1986	Tonga	Thaman	F	Poems	Special	German	*Langakali* (1981)
1988	PNG	Kouza-Dunar	F	Poems	Special (Christian)	German	--
1989	SR (Samoa, NZ)	Wendt	M	Novel	General	Danish	*Sons for the Return Home* (1973)
	PNG	Mrossko	M&F	Anthology (Stories)	Special (Christian)	German	--
1992	PNG	Beier	M	Culte & arts	Special	German	--
	SR	Molisa	F	Anthology	Special	Multilingual	--

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
1993	FP	Henry	M&F	Anthology (oral stories)	General	French	*Ancient Tahiti* (1928)
	PNG (Irian Jaya)	Jouwe	F	Academic	Special (Academic)	Dutch	--
	New Cal.	Wélépane	M	Poems	Special	Multilingual (incl. Engl.)	--
1995	Hawai'i	Davenport	F	Novel	General	German	*Shark Dialogues* (1994)
	Hawai'i	Davenport	F	Novel	General	Italian	*Shark Dialogues* (1994)
	SR (Tahiti, Wallis)	Teissier-Landgraf	F	Biography	Special	English	*Le Russe de Belfort* (1995)
1996	Hawai'i	Davenport	F	Novel	General	French	*Shark Dialogues* (1994)
	Hawai'i	Yamanaka	F	Novel	General	Dutch	*Wild Meat* (1996)
	FP	Villierme	F	Culture & arts (pictorial)	Special	Multilingual	--
	PNG	Beier	M&F	Anthology (Poems)	Special	German	--
	PNG	Beier	M	Culture & arts	Special	German	*Hohao* (1970)
1997	Vanuatu	Moses	F	Culture & arts	Special	French	--
	Vanuatu	Molisa	F	Poems	Special	French	*Black Stone* (1989/91)
1998	Samoa	Figiel	F	Novel	General	German	*Where We Once Belonged* (1996)
	SR (Samoa, NZ)	Wendt	M	Novel	General	German	*Banyan Tree* (1979)
	SR (Tonga, Fiji)	Hau'ofa	M	Anthology (satires)	General	German	*Tales of the Tikongs* (1994)
1999	Samoa	Figiel	F	Novel	General	French	*Girl in the Moon Circle* (1996)
	Samoa	Figiel	F	Novel	General	Spanish	*Where We Once Belonged* (1996)

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	Samoa	Figiel	F	Novel	General	Catalan	*Where We Once Belonged* (1996)
	Hawai'i	Davenport	F	Novel	General	Dutch	*Song of the Exile* (1999)
2000	Samoa	Figiel	F	Novel	General	Dutch	*Where We Once Belonged* (1996)
	Hawai'i	Davenport	F	Novel	General	Swedish	*Song of the Exile* (1999)
	Hawai'i	Davenport	F	Novel	General	Finnish	*Song of the Exile* (1999)
	SR	Dé Ishtar	F	Anthology	Special	German	--
	Samoa	Figiel	F	Novel	General	French	*Where We Once Belonged* (1996)
	Fiji	Veramu	M	Novel	Special	German	*Moving through Streets* (1994)
2001	Samoa	Figiel	F	Novel	General	Spanish	*Girl in Moon Circle* (1996)
	Wallis and Futuna (Futuna)	Huffer	M&F	Culture & arts	Special	Multilingual (English and French)	--
	New Cal.	Gope	M	Play	Special	English (from French)	*Dernier Crépscule* (2001)
	Hawai'i	Davenport	F	Novel	General	German	*Song of the Exile* (1999)
2002	Samoa	Figiel	F	Novel	General	Dutch	*They Did Not Grieve* (1999)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	German	*Breadfruit* (2000)
	SR	Reiter	M&F	Anthology (Short Stories)	Special (non-European books)	German	--
	SR (Tahiti-Austral.)	Vaite	F	Novel	Special (focus on Pacific)	French	*Breadfruit* (2000)
	SR	Reed	M&F	Anthology (Myths)	General	Czech	*Tales from the Pacific Islands* (1969)
	SR (Tonga; Fiji)	Hau'ofa	M	Culture & arts (Oral Stories)	Special	French	--

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
2003	SR	Hau'ofa	M&F	Anthology	Special (audio book)	German	--
	FP (Tahiti)	Morvan	M&F	Culture & arts/ pictorial	Special	Multilingual	--
	New Cal.	Gope	M	Play	Special	Italian	*Les dieux sont borgnes* (2002)
2004	Samoa	Figiel	F	Novel	General	French	*They Do Not Grieve* (1999)
	New Cal.	Gorodé	M	Poems	Special (Focus on Pacific & Southeast Asia)	English (from French)	--
	SR (Tahiti, Wallis)	Teissier-Landgraf	F	Novel	Special	English	*Hutu Painu* (2004)
	New Cal.	Gorodé	M	Short stories	Special (Focus on Pacific)	English (from French)	--
	SR (Samoa, NZ)	Wendt	M	Poems	General	French	*Inside Us the Dead* (1976)
	FP (Tahiti)	Morvan	M&F	Culture & arts/ pictorial	Special	Multilingual	--
2005	FP (Tahiti)	Morvan	M&F	Culture & arts/ pictorial	Special	Multilingual	--
	Samoa	Figiel	F	Novel	General	Portuguese	*They Do Not Grieve* (1999)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Dutch	*Breadfruit* (2000)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Italian	*Frangipani* (2004)
2006	SR (Kirib. & Rotuma)	Teaiwa and Hereniko	M&F	Play	Special	French	*Last Virgin* (1993)
	SR (Tahiti-Pitcairn-NZ)	Metcalfe	F	Novel	Special (focus on Pacific)	French	*Transit of Venus* (2004)
	FP	Stewart	M&F	Anthology	Special (academic)	English (from French)	--
	SR (Tahiti-Pitcairn-NZ)	Vaite	F	Novel	General	Spanish	*Frangipani* (2004)
	SR (Tahiti-Austral.)	Vaite	F	Novel	Special (focus on Pacific)	French	*Frangipani* (2004)

Year	Country/ Origin	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	FP (Tahiti)	Morvan	M&F	Culture & arts/ pictorial	Special	Multilingual	--
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Swedish	*Frangipani* (2004)
	SR	Bürkle	M&F	Anthology	Special	German	--
	SR (Samoa, NZ)	Wendt	M	Novel	Special (focus on Pacific)	French	*Mango's Kiss* (2003)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Finnish	*Frangipani* (2004)
2007	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Dutch	*Frangipani* (2004)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Swedish	*Tiare* (2006)
	FP (Tahiti)	Spitz	F	Novel	Special (indigenous)	English (from French)	*L'île des rêves écrasés* (2002)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Italian	*Tiare* (2006)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Norwegian	*Frangipani* (2004)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Finnish	*Tiare* (2006)
	SR (Tahiti-Austral.)	Vaite	F	Novel	General	Norwegian	*Tiare* (2006)
	Hawai'i	Davenport	F	Novel	Special (audio book)	German	*House of Many Gods* (2006)
	PNG	Soaba	M	Novel	General	Italian	*Maiba* (1985)
2008	SR (Tahiti-Austral.)	Vaite	F	Novel	Special (focus on Pacific]	French	*Tiare* (2006)
	FP (Tahiti)	Morvan	M&F	Culture & arts/ pictorial	Special	Multilingual	--
	SR (Samoa, NZ)	Wendt	M	Novel	Special (focus on Pacific)	French	*Banyan Tree* (1979)
	FP (Tokelau Tahiti)	Mateata-Allain	F	Academic	Special	English	--

Annotation to Coding: Two asterisks (**) after name indicate that the content is not Pacific-related. 'FP'=French Polynesia; 'PNG'='Papua New Guinea'; 'SR'='cross-regional/transnational'; NZ=New Zealand; sex relates to gender of Indigenous co-author; 'M&F' stands for material with female and male Indigenous contributors.

Table 2. Statistical Data: New Zealand Books in Translation

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
1907	Dittmer	M&F	Anthology (myths)	General	German	*Te Tohunga* (1907)
1952	Buck	M	Academic (history)	General	French	*Vikings of the Sunrise* (1938)
1956	Davis~	M	Autobiography NF	General	Swedish	*Doctor to the Islands* (1954)
1959	Buck	M	Academic (history) NF	Special (academic)	Russian	*Vikings of the Sunrise* (1938)
1961	Buck	M	Academic (history)	General	Italian	*Vikings of the Sunrise* (1938)
1963	Buck	M	Academic (history)	General	Czech	*Vikings of the Sunrise* (1938)
1969	Buck	M	Academic (history)	Special (academic)	Romanian	*Vikings of the Sunrise* (1938)
1972	Ihimaera	M	Novel	Special (foc. on adventur.)	German	*Tangi* (1973) [extract]
1975	Rocca Longo*	M&F	Anthology	General	Italian	-- [collection of different New Zealand writings]
1977	Ihimaera	M	Novel	General	German	*Whanau* (1974)
1980	Sostaviteli et al.*	M&F	Anthology (short stories)	General	Russian	--
	Ta'unga et al.~	M	Autobiography	Special	French	*Works of Ta'unga* (1968) [translated extracts]
	Ihimaera	M	Culture & arts/ pictorial	Special	Italian	*Maori* (1975)
1981	Ihimaera	M	Novel	Special	Slovene	*Whanau* (1974)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
	Ihimaera	M	Short Story	General	German	*The New Net Goes Fishing* (1977)
1982	Dagrin	M&F	Anthology (short stories)	General	Swedish	--
	Ballantyne	M	Travel book/ pictorial	General	German	--
1985	Hulme	F	Novel	Special (feminist)	Dutch	*Bone People* (1983)
	Jakubassa	M&F	Anthology (myths)	General	German	--
	Tuwhare	M	Poetry	General	German	--
1986	Hulme	F	Novel	General	Norwegian	*Bone People* (1983)
	Hulme	F	Novel	General	Dutch	*Lost Possessions* (1985)
1987	Ihimaera	M	Novel	General	French	*Tangi* (1973)
	Hulme	F	Novel	General	Swedish	*Bone People* (1983)
	Hulme	F	Novel	General	Finnish	*Bone People* (1983)
	Hulme	F	Novel	General	German	*Bone People* (1983)
	Hulme	F	Novel	General	Danish	*Bone People* (1983)
1988	Hulme	F	Novel	General	Dutch	*Windeater* (1986)
1989	Hulme	F	Novel	General	Slovak	*Bone People* (1983)
	Hulme	F	Novel	General	German	*Windeater* (1986)
1990	Grace	F	Novel	Special	Finnish	*Potiki* (1986)
	Te Kanawa	F	Anthology (myths)	General	German	*Long White Cloud* (1989)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
	Dunsford	F	Poetry	Special ['marginalised authors']	German	-- [bilingual edition]
1991	Te Heikoko	F	Academic	Special (academic)	German	--
	Bishop	M	Children's book	Special	French	*Three Little Pigs* (1990)
1992	Hulme	F	Poetry	General	Dutch	*The Silences Between* (1982)
	Mikaere et al.	M	Travel book/ pictorial	Special	Spanish	*Images of New Zealand* (1992)
	Ford	M	Culture & arts	Special	Dutch	--
	Ihimaera	M	Novel	General	Hebrew	*Tangi* (1973)
	Mikaere et al.*	M	Travel book/ pictorial	Special	German	*Images of New Zealand* (1992)
1993	Grace	F	Novel	General	French	*Potiki* (1986)
	Frisbie~	F	Autobiography	General	Dutch	*Miss Ulysses* (1948)
	Alpers et al.	M&F	Anthology (myths)	General	Italian	--
	Bishop	M	Children's book	Special	Spanish	*Three Little Pigs* (1990)
	Grace	F	Novel	General	German	*Potiki* (1986)
	Te Kanawa et al.*	F	Anthology (myths)	Special (calendars; encyclopaedia)	German	--
1994	Grace	F	Novel	General	Dutch	*Potiki* (1986)
	Anderson et al.*	M	Academic (history)	Special	German	*New World and Pacific Civilisations* (1994)
	Anderson et al.*	M	Academic (history)	Special	Dutch	*New World and Pacific Civilisations* (1994)
1995	Chuchukova	M&F	Anthology (myths)	General	Bulgarian	--

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
	Anderson et al.*	M	Academic (history)	General	Swedish	*New World and Pacific Civilisations* (1994)
	Duff	M	Novel	General	Finnish	*Once Were Warriors* (1990)
	Duff	M	Novel	General	Dutch	*Once Were Warriors* (1990)
	Duff	M	Novel	General	German	*Once Were Warriors* (1990)
	Duff	M	Novel	General (focus on transl.)	Italian	*Once Were Warriors* (1990)
	Bishop et al.*	M	Children's book	Special	French	*Wedding of Mistress Fox* (1994)
	Bishop et al.*	M	Children's book	Special	Dutch	*Wedding of Mistress Fox* (1994)
	Stead et al.*	F	Anthology	General	Italian	-- [collection of female writers from AUS and NZ]
	Hulme	F	Novel	General	French	*Bone People* (1983)
	Grace	F	Short story	General	German	*Waiariki* (1975)
	Markmann et al.	F	Anthology (short stories and poems)	General	German	-- [bilingual edition]
1996	Duff	M	Novel	General (focus on translations)	French	*Once Were Warriors* (1990)
	Götze et al.	M	Poetry	Special	German	-- [terragraphics, including poems by Tuwhare in English and German]
	Frank	M&F	Anthology (myths)	General	German	--
1997	Duff	M	Novel	General	Swedish	*Once Were Warriors* (1990)
	Duff	M	Novel	General	Danish	*Once Were Warriors* (1990)
	Bishop	M	Children's book	Special	Danish	*Spider* (1995)
	Duff	M	Novel	General (focus on translations)	French	*One Night Out Stealing* (1991)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
1998	Frank	M&F	Anthology (myths)	General	Dutch	--
	Ihimaera et al.*	M	Travel book/ pictorial	General	German	*Beautiful New Zealand* (1997)
	Dunsford	F	Novel	General	German	*The Journey Home* (1997)
1999	Duff	M	Novel	General	Finnish	*Broken Hearted* (1996)
	Duff	M	Novel	General	Spanish	*Once Were Warriors* (1990)
	-- [n.a.]	M&F	Short story	General	German	-- [collection of several 'Huia Short Stories']
	Grace	F	Novel	General	Spanish	*Potiki* (1986)
	Ihimaera	M	Short story	General	German	-- [select short stories]
	Pere	F	Culture & arts	Special	German	*Te wheke* (1991)
2000	Baker	M	Novel	Special (focus on Oceania)	German	*Behind the Tattooed Face* (1975)
	Jäcksch*	M	Anthology	Special (focus on Oceania)	German	-- [collection of academic and fictional texts]
	Duff	M	Novel	General (focus on transl.)	French	*Broken Hearted* (1996)
	Bishop	M	Children's book	Special	Danish	*Good Luck Elephant* (1998)
	Bishop	M	Children's book	Special	Spanish	*Little Rabbit and the Sea* (1997)
	Grace	F	Short Story	General	Italian	*The Sky People* (1994); and other stories
2001	Dunsford	F	Novel	General	German	*Manawa Toa* (1999)
	Whiting	M&F	Anthology (myths)	General	Swedish	*Maui and the Sun* (1984)
	Bishop et al.*	M&F	Children's book	General	Swedish	*Pets* (1988)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
2002	Taylor et al.*	M	Anthology	General	Italian	-- [bilingual edition]
2003	Grace	F	Novel	General	German	*Baby No-Eyes* (1998)
	Dunsford	F	Novel	General	Turkish	*Song of the Selkies* (2001)
	Dunsford	F	Novel	General	Turkish	*Cowrie* (1994)
	Ihimaera	M	Novel	General	Finnish	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	Dutch	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	Italian	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	German	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	French	*Whale Rider* (1987)
2004	Grace	F	Novel	General	Dutch	*Dogside Story* (2001)
	Grace	F	Novel	General	German	*Cousins* (1993)
	Dunsford	F	Novel	Special (feminist)	German	*Song of the Selkies* (2001)
	Dunsford	F	Novel	General	Turkish	*Journey Home* (1997)
	Ihimaera	M	Novel	General (focus on transl.)	Hungarian	*Whale Rider* (1987)
	Bishop	M	Children's book	Special	Danish	*Secret Lives* (1997)
	Ihimaera	M	Novel	General	Croatian	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	Spanish	*Whale Rider* (1987)
	Ihimaera	M	Novel	General	Slovene	*Whale Rider* (1987)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
2005	Ihimaera	M	Novel	General (audio book)	German	*Whale Rider* (1987)
	Pule^	M	Culture & arts	Special	German	--
	Pavlov et al.*	M&F	Anthology (poetry)	Special	Russian	--
2006	Ihimaera	M	Novel	General	Polish	*Whale Rider* (1987)
	Grace	F	Short story	Special (focus on Pacific)	French	*Electric City* (1987)
	Grace	F	Novel	Special (focus on Pacific)	French	*Baby No-Eyes* (1998)
	*-- [Écrivains de Nouvelle-Zélande] **	M&F	Anthology	Special	French	-- [collection of writings in different genres]
	Tawhai	F	Short story	Special (focus on Pacific)	French	*Festival of Miracles* (2005)
	Ormsby	M	Novel	General	French	*Dreams Lost, Never Walked* (2003)
	Ihimaera	M	Novel	General	Slovene	*Whanau II* (2004)
	Ihimaera	M	Novel	General	German	*Whale Rider* (1987) [edited as schoolbook-text]
	Campbell et al.~	F	Anthology (myths)	Special (focus on NZ)	German	--
	Brailsford et al.	M	Culture & arts	General	German	*Whispers of Waitaha* (2006)
	Les Belles Étrang.*	M&F	Anthology	Special	French	--
	Dunsford	F	Academic Article/Essay NF	Special (feminist/ lesbian)	German	--
2007	Ihimaera	M	Novel	General	Lithuanian	*Whale Rider* (1987)
	Grey	M&F	Anthology (myths)	General	Hungarian	*Polynesian Mythology* (1855)
2008	Ihimaera	M	Anthology (short stories)	General	Italian	*Ihimaera: His Best Stories* (2003)

Year	Name	Sex	Genre	Publisher	Language	Original Title/Year
2009	Bishop et al.*	M&F	Children's book	General	German	*Snake and Lizard* (2007)
	Ihimaera	M	Novel	Special (focus on Pacific)	French	*Bulibasha* (1994)

Annotation to coding: Asterisk (*) after name indicates that not all contributors are Indigenous. The sign '^' means that the author is indigenous to Niue; '~' means that the author is originally from and/or that the plot is about the Cook Islands. Original titles have been shortened; sex relates to gender of Indigenous co-author; 'M&F' stands for material with female and male Indigenous contributors.

Table 3. Statistical Data: Australian Books in Translation

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
1977	Walker	F	Autobiogr.	Special (Children)	Polish	*Stradbroke Dreamtime* (1972)
1978	Roughsey	M	Autobiogr.	General	Russian	*Moon and Rainbow* (1971)
1979	Porter	M	Juvenile Literature	Special (Children)	Norwegian	*Swiftlet Isles* (1977)
1980	Roughsey	M	Juvenile Literature	General	Swedish	*Rainbow Serpent* (1975)
	Johnson	M	Fiction	General	Russian	*Wild Cat Falling* (1965)
1981	Löffler	M&F	Anthology	General	German	--
1982	Boltz	M&F	Anthology	General	German	--
	Trezise and Roughsey	M	Juvenile Literature	General	Swedish	*Quinkins* (1978)
	Trezise and Roughsey	M	Juvenile Literature	Special (Non-Europ. lit.)	Danish	*Quinkins* (1978)
1983	Crocker and Papunya Tula Artists	M&F	Culture/arts	Special	French	--
	Papunya Tula Artists	M&F	Culture/arts	Special	German	--

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	Gulpilil, Rule, and Goodman	M&F	Anthology	Special	Dutch	*Stories of the Dreamtime* (1979)
1984	Kimber, de Oliveira, and Libório	M&F	Culture/arts	Special	Portuguese	--
1988	Weller	M	Fiction	General	Dutch	*Day of the Dog* (1981)
1989	Boltz	M&F	Anthology	General	German	--
	Papunya Tula Artists	M&F	Culture/arts	Special	Spanish	--
	Skartsis	M&F	Anthology	General	Greek	--
1990	Sykes	F	Poetry	General	German	*Love Poems* (1988)
	Trezise and Roughsey	M	Juvenile Literature	General	German	*Turramulli* (1982)
	Trezise and Roughsey	M	Juvenile Literature	Special (Non-Europ. lit.)	Swedish	*Turramulli* (1982)
	Trezise and Roughsey	M	Juvenile Literature	Special (Non-Europ. lit.)	Danish	*Turramulli* (1982)
1991	Morgan	F	Autobiogr.	Special (Feminist)	German	*My Place* (1987)
	Morgan	F	Autobiogr.	General	Dutch	*My Place* (1987)
	Wolf*	M	Anthology	General	German	--
1992	Grawe*	F	Anthology	General	German	--
	Hawthorne and Klein*	F	Anthology	Special (Feminist)	German	--
	Mudrooroo	M	Fiction	General	Dutch	*Wooreddy's Prescription* (1983)
1994	Morgan	F	Autobiogr.	General	Dutch	*My Place* (1987)
1995	Endriss and Scherer	M&F	Anthology	Special	German	--

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	Mudrooroo	M	Fiction	General	French	*Master of the Ghost Dreaming* (1991)
	Perry and Sykes	F	Autobiogr.	General	Italian	*MumShirl* (1981)
	Poulter	M	Juvenile Literature	General	French	*Secret of the Dreaming* (1988)
	Yin	M&F	Anthology	General	German	--
1996	Mudrooroo	M	Encyclopae.	General	German	*Aboriginal Mythology* (1994)
	Noonuccal	F	Autobiogr.	General	German	*Stradbroke Dreamtime* (1972)
	Markmann and Rika-Heke	M&F	Anthology	General	German	[Bilingual edition]
1997	Morgan	F	Autobiogr.	General	Italian	*My Place* (1987)
	Morgan	F	Autobiogr.	General	French	*My Place* (1987)
	Morgan	F	Biography	General	German	*Wanamurraganya* (1989)
	Mudrooroo	M	Encyclopae.	General	Polish	*Aboriginal Mythology* (1994)
1998	Englaro	M&F	Anthology (Song poems)	General	Italian	--
	Johnson	M	Anthology	General	French	--
1999	Haviland and Hart	M	History	General	German	*Old Man Fog* (1998)
	Lowe and Pike	M&F	Juvenile Literature	General	Italian	*Girl with No Name* (1994)
	Mudrooroo	M	Fiction	General	German	*Master of the Ghost Dreaming* (1991)
	Zimmermann and Noonuccal	M&F	Anthology	General	German	[Bilingual edition]
	Wright	F	Fiction	General	French	*Plains of Promise* (1997)

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
2000	Doring	M	Oral History	General	German French English	[Trilingual edition]
	Langford Ginibi	F	Autobiogr.	Special	Finnish	*Don't Take Your Love to Town* (1988)
	Lucashenko	F	Fiction	General	German	*Steam Pigs* (1997)
	Noonuccal	F	Oral History	General	German	--
	Pribac	M&F	Anthology	General	Slovene	--
	Roe, Muecke, and Merkatz	M	Oral History	Special	German	*Gularabulu* (1983)
	Weller	M	Fiction	General	German	*Land of Golden Clouds* (1998)
	Wright	F	Fiction	General	French	--
2001	Morgan	F	Autobiogr.	General	Turkish	*My Place* (1987)
2002	Morgan	F	Autobiogr.	General	Catalan	*My Place* (1987)
	Morgan	F	Autobiogr.	General	Spanish	*My Place* (1987)
	Morgan	F	Autobiogr.	General	Czech	*My Place* (1987)
	Scott	M	Fiction	General	Dutch	*Benang* (1999)
	Scott	M	Fiction	General	French	*Benang* (1999)
	Wright	F	Fiction	General	French	--
2003	Gilbert and Brezina	M	Juvenile Literature	Special	German	*Me and Mary Kangaroo* (1994)
	McLaren	M	Fiction	General	French	*There'll Be New Dreams* (2001)
	McLaren	M	Fiction	General	French	*Scream Black Murder* (1995)

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	Mudrooroo	M	Fiction	General	Italian	*Wild Cat Falling* (1965)
	Pilkington	F	Biography	General	Turkish	*Rabbit-Proof Fence* (1996)
	Pilkington	F	Biography	General	French	*Rabbit-Proof Fence* (1996)
	Pilkington	F	Biography	General	German	*Rabbit-Proof Fence* (1996)
	Pilkington	F	Biography	General	Dutch	*Rabbit-Proof Fence* (1996)
2004	Morgan	F	Autobiogr.	General	Portuguese	*My Place* (1987)
	Pilkington	F	Biography	General	Italian	*Rabbit-Proof Fence* (1996)
	Meehan	F	Autobiogr.	General	French	*It Is No Secret* (2000)
2005	Heiss	F	Fiction	Special	Spanish	*Who Am I?* (2001)
	Pilkington	F	Biography	General	Swedish	*Rabbit Proof-Fence* (1996)
	Unaipon and Merkatz	M	Culture/arts	Special	German	*Legendary Tales of the Australian Aborigines* (2001) [1924]
2006	Scott	M	Fiction	General	French	*True Country* (1993)
	Taylor	M	History	Special	Spanish	*Long Time Now* (2001)
2007	McLaren	M	Fiction	General	French	--
	Morgan	F	Autobiogr.	General	Slovene	*My Place* (1987)
2008	Pilkington	F	Biography	General	Slovene	*Rabbit-Proof Fence* (1996)
	Heiss	F	Fiction	Special	French	*Who am I?* (2001)
	Maris and Borg	F	Plays/scripts	General	Greek	*Women of the Sun* (1985)

Year	Name	Sex	Genre	Publisher	Language	Original Title/ Year
	Alexis Wright	F	Fiction	General	Italian	*Carpentaria* (2006)
2009	Alexis Wright	F	Fiction	General	French	*Carpentaria* (2006)
	Alexis Wright	F	Fiction	General	Polish	*Carpentaria* (2006)
	Banjo Clarke	M	Autobiogr.	General	German	*Wisdom Man* (2003)

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