

UNIVERSITY OF TARTU
DEPARTMENT OF TRANSLATION STUDIES

**THE JOURNEY OF ENGLISH TRANSLATIONS OF
SOUTH KOREAN NOVELS TO ESTONIAN
BOOKSTORES**

MA thesis

Elisabeth Rips

Supervisor: *Prof.* Luc van Doorslaer

TARTU

2022

Table of contents

Table of contents	2
Introduction	3
Definitions	6
1. Research sociology of translation mainly between language pairs	8
2. The book market in Estonia	12
3. The US and two European book markets	17
3.1.1. The US book market.....	17
3.1.2. The Latvian and Scotland book markets and COVID-19 in Europe.....	20
Latvia	20
Scotland	22
COVID-19 in Europe.....	23
4. Korean culture.....	25
4.1. Research Questions	26
5. Methodology	28
5.1. Questionnaire	28
5.2. Apollo and answers	30
5.3. King Sejong Institute answers.....	38
6. Discussion of the answers.....	43
Conclusion	48
References	52
Resümee	56
APPENDIX 1	58
APPENDIX 2	61
Acknowledgements	64

Introduction

With a population of under 1.4 million, Estonia is a young country that is fortunate to have its own language and culture. As the language and the country are quite small, Estonia in general relies largely on translation, from literary works to movies to news. This includes buying the rights to translate the latest bestsellers into Estonian. Furthermore, some English and Russian books are imported, and specialised stores import books in German or other languages for those who might be interested in reading the book in the source language or for those who do not speak Estonian but are still interested in reading books and purchasing them locally. While the book market includes a large variety of genres from historical, educational, fantasy and fiction, travel, autobiography and so on, the focus in this thesis is on English translations of South Korean novels that are sold in Estonia.

The aim of this master's thesis is to determine how English translations of Korean literature come to be sold in Estonian bookshops and what are the factors that play a role in this journey. The emphasis is put exclusively on South Korean literature and, more specifically, on novels that have been written in the Korean language and by Koreans who also live in South Korea. The novels under question also happen to be bestsellers in South Korea, thus while it is not surprising that they have been translated into English, as there are Korean communities outside of South Korea that have a large English readership, it is surprising to find those translations sold in Estonia.

In order to understand how the English translations of Korean books are chosen for Estonian bookstores, it is important to get an overview of the Estonian book market and understand how it works in general. While it is not very difficult to find information and statistics of larger countries and their book markets online, it seems that Estonian bookstores tend to just give an overview of either TOP100 or TOP20 books of the year. Bigger categories are often very general, as in the TOP100 would consist of all the books sold in that year, which means that genres such as travel, autobiography, children's

literature, education, and fiction can all be in the same list. Lists referred in newspapers also reflect on specific bookstore sales. However, as these lists do not give the necessary information needed for this thesis, it was important to contact the stores with specific questions.

The thesis consists of an introduction, five chapters and the conclusion. Preceding the main chapters of this thesis, there is a list of definitions that has been written by the author of the thesis. All definitions are based on the articles and the books that have been used for the thesis.

The first chapter gives an overview of the power relationships in translation flows. Different works are discussed that have previously been written on the topic of book translations being sold in other countries, in order to get some background information that this thesis could rely on. Two main and important authors whose works are referred in this part and in the overall thesis are Johan Heilbron and Gisèle Sapiro. There is also a discussion how Scandinavian books became successful on German book market and what kind of influence does Frankfurt Book Fair have when it comes to successful book publishing.

The second chapter gives a simplified overview of the Estonian book market, to better understand how it works and what is considered important in Estonia, when it comes to selling books.

The third chapter investigates the US and two other book markets in Europe and how they work. The European book market itself is divided into three categories, each representing one country.

The fourth chapter is divided into two categories, where the first category gives a very short view into South Korean culture. The second chapter states the research questions for this thesis.

The fifth chapter of the thesis consists of methodology which includes discussing how the bookstores and the King Sejong Institute in Estonia were contacted, what kind of method was used to find answers to the research questions.

The sixth chapter discusses the answers shown in the third chapter. In the discussion the focus is on finding parallels between the US and European book market and on understanding what the differences are. In the beginning of this chapter the author also explain how she found the topic for this thesis and what were the books that inspired her. The thesis ends with a conclusion.

Definitions

Before the author of this thesis starts analysing the journey of English translations of South Korean novels to Estonian book markets and the US and few other European book markets, it is important to understand some of the definitions that will be used in the following chapters.

Johan Heilbron and Gisèle Sapiro (2007) describe in their *Outline for a Sociology of Translation* how languages are positioned in the international translation market. Heilbron (2020) also defines them more clearly in his article *Obtaining World Fame from the Periphery*. While neither of these articles provide exact definitions for dominated, dominating, central and other language types, for this thesis they have been defined as following:

Hyper-Central language – the English language is considered to have the most central position as since the year 2000, 60% of translated books have had the same source language: English (2020: 137).

Dominating languages or central languages – in this category there are only two languages, both with a share of around 10 percent of the world translation market, German and French. (2020: 137).

Semi-central languages – languages that each account for between one and three percent of the world translation market (Russian, Spanish, Italian, Swedish) (2020: 137).

Dominated languages or peripheral languages – languages that shares less than 1% of the world translation market and thus have a peripheral position on the international translation market (2020: 137).

Following definitions come from other articles and Clayton Childress's (2019) book that have been read for this thesis. Childress is an Associate Professor in the Department of Sociology at The University of Toronto. His book *Under the Cover: The*

Creation, Production, and Reception of a Novel is used as the main source of information for the US book market.

Bibliodiversity – cultural diversity applied to the world of books. Echoing biodiversity, it refers to the critical diversity of products (books, scripts, eBooks, apps, and oral literature) made available to readers. It is a complex, self-sustaining system of storytelling, writing, publishing, and other kinds of production of oral and written literature. It contributes to a thriving life of culture and healthy eco-social system (International Alliance of independent publishers 2022).

Blurb – Childress describes this as “quoted snippets of a praise for a book”, which is aimed towards advertising the same book (2019: 138).

Chapter 11 filing – a form of bankruptcy that involves a reorganization of debtor’s business affairs, debts, and assets, where the debtor remains “in possession”, may continue to operate its business and may even borrow new money with court approval. For that reason, is known as “reorganisation” bankruptcy (United States Courts).

Linguistic Firewall – from articles by Alistair McCleery, Melanie Ramdarshan Bold (2012: 123) and Elza Ungure (2022: 211) it can be concluded that a linguistic firewall is a rule or law that protects publishers who publish in their home country in their native language. It could also mean that the book publishing market cannot be entirely dominated by foreign language publications.

Sell in – the act of selling books to bookstores (2019: 115).

Sell through – the act of customers and consumers buying books from the bookstores (2019: 115).

Türöffnermarkt – Elisabeth Böker describes it as a market that opens the door for broader international success (2019: 584).

1. Research sociology of translation mainly between language pairs

There is quite a bit of a research on the topic of book translations and book receptions in different countries done by Johan Heilbron and Gisèle Sapiro.

There is some research done on how literature crosses the borders, however most of those works focus on two languages and cultures, for example on how French novels are translated into German and vice versa. Sapiro (2016) explains the different aspects that affect the circulation of literary works, which are political, economic, cultural, and social factors. She talks how different political stances may directly affect or at least influence what kind of books can and will be sold in their country. Sapiro emphasises that translation can also play a political role, as translations between countries are a sign of respect, symbolic recognition, and a show of power relations. The cultural factor is described as a chance to teach readers something new about another country, but also leave them room to interpret meanings and symbols in their own cultural space and time (2016: 89-90). Therefore, it is important to understand that while books have economic value, which is decisive for those who work in the industry, they also have socio-economic value, which plays a role in societies and cultures. The latter, socio-economic value, can be affected by making changes in bibliodiversity (Ungure 2022: 210).

Johan Heilbron argues that:

“In terms of culture, too, there are indications that the inequalities between countries and language groups have increased rather than decreased. Since 1980, the number of book translations worldwide has grown but the number of languages from which these books are translated has decreased, as have the connections between these languages, while the share of the most dominant world language – English – has only grown” (2020: 138).

While it has become more popular to sell books that have been originally written in English, it is not as common to sell books that have been translated into English from a smaller language, such as Korean. Therefore, it is interesting to learn about this case where two small, dominated, or peripheral languages and cultures are connected by the

hyper-central language especially if there is a significant cultural difference between source and target cultures.

Some smaller languages, such as Dutch, are already becoming more popular and are receiving more attention from the international market (2020: 138). Heilbron argues that this is due to three circuits. The first one is the Dutch-language circuit, where the target audience is those who speak Dutch and live abroad. The second is the cultural field of the receiving country, their organisations, and audiences, where the target is a non-Dutch-speaking person who might be interested in the language and/or culture. The third circuit addresses the global public space and is related to large scale achievements such as winning prestigious awards or performing in famous places (2020: 139-140).

One of the things that could affect the popularity of a book is the buzz on social media. If many readers share their favourite books to their friends and to complete strangers on their personal social media, it might become a national sensation, which can then attract international attention.

Despite this, one of the ways publishers in Europe find out about new foreign literature is through book fairs, of which one of the most popular ones is the Frankfurt book fair. Jack McMartin and Paola Gentile (2020) describe one such journey of a book that was popular in Flanders and the Netherlands, that later became an international success story thanks to great marketing work. Bookfairs are an important place for buying and selling translation rights. The task of selling books to foreign publishers and coordinating translation sales must be done wisely and sometimes a good starting deal can guarantee a big flow of interest from other countries and publishers as well (2020: 277-278). McMartin and Gentile point out how changing the title, or even the cover of a book in the translation process could have a considerable impact on sales and the reception (2020: 280-281, 286). It is understandable that sometimes direct translations of the titles, or even the original titles, cannot be used due to their literal or cultural meanings. Nonetheless, depending on the genre of the book, changing the title too much could mislead the readers into thinking that the theme of the book is not what they are looking for (2020: 280-281). Book covers on the other hand are often modified to fit the target audience and the culture. Signs, words, colours or even pictures often have different

meanings in cultures, even if they are similar on the surface, which means that they could be used to create associations for the readers for certain topics (2020: 283-286). As McMartin and Gentile indicate in their article, it is at times necessary to get powerful publishers interested in a book from a peripheral country, so that others can start rallying behind it and show their interest in buying translation or other rights (2020: 287).

Elisabeth Böker discusses in her article how the German market acts as the ‘Türöffnermarkt’ (2019: 584). With this she also explains how books that have been first translated for the German market, can gain international success due to the broader impact of the German market. Scandinavian literature has been gaining popularity since the beginning of 1990s and since 2009 there are over 350 titles translated in Germany in a year with Swedish books being the most popular ones. The year 2011 was the most successful for Scandinavian translations. That year Iceland entered the Frankfurt Book Fair as a “Guest of Honour” with a strong financial backing of the Icelandic government. The incredible success of Iceland that year inspired other Scandinavian countries to apply (2019: 585-586). According to Frankfurt Book Fair homepage (buchmesse.de 2019) “Norway’s Guest of Honour presentation was another crowd-puller” in 2019.

“Norway has shown us how dreams can come true: More than 100 Norwegian authors inspired readers from Germany and around the world. Within one year, 510 new books by Norwegian authors and books about Norway have been published by 217 German-language publishing houses – a number that attests to a very successful Guest of Honour programme. [...] The project’s organisers – Margit Walsø, Halldór Guðmundsson and the team from NORLA – succeeded in putting a spotlight on Norwegian literature” (buchmesse.de 2019).

Böker also mentions that her discoveries are based on *Der Spiegel* which is:

“Regarded as prestigious, and serve for many booksellers as commercially dependable validation of an author or individual work. Many publishers, for example, even print subsequent editions of books with a prominent “Spiegel Bestseller” marker on the front cover” (2019: 583).

For some authors, she explains, a change in publishing house, from a smaller to a larger, can influence visibility and success. Larger publishing houses usually have more finances and better marketing tactics that can help authors gain more visibility in a market where everybody wants to become the next sensation (2019: 587). This does not only go for translated authors but could be said about local authors as well, as they both compete

with each other on the same market. The German book market is an interesting market, in Bökers discussing with Danish crime writer Jussi Adler-Olsen, latter states that as “in Germany everything is translated from the United States, from the UK, from France, from Spain, you are competing with everyone...” (2019: 592). This means that if a translated book becomes a bestseller or is in the top three it has “defeated” everyone else on the road (2019: 591-592).

With the popularity of Scandinavian literature, a “Scandinavian brand” has been created, with “particular cover designs that emphasise Scandinavian stereotypes and the nationality of the author”. Such stereotypes involve pictures of ‘Scandinavian countryside’, often with red wooden houses, which sometimes, but not always, matches the theme of the storyline. The depiction of the cover often is not up to the authors nor Scandinavian publishers, as the German market and its publishers are more aware what sells there (2019: 592-594).

Scandinavian publishers consider the German publishers dependable, as they can often read Scandinavian languages and if Scandinavian authors become successful in Germany, then the doors to international publishing is more likely to open. In the 21st century the book market has also become more global, which means that books are often published in many different countries at the same time. This also means that the German translation is not necessary anymore, as Scandinavian publishers offer English translation samples themselves. On top of that, digital communication helps to notify publishers all over the world at the same time. Scandinavian literature however continues to grow in Germany, with the most popular theme being crime fiction (2019: 595-596).

2. The book market in Estonia

The Estonian book market is quite small and a large number of books sold in Estonia are either translations or in a foreign language, quite often in Russian due the large portion of the Russian population. According to 2021 data, Russians count for ¼ of the whole population of Estonia (322 700) (Statistics Estonia: 2021). There are two bookstore chains, Rahva Raamat and Apollo, where people can buy books either online or in store. Those stores also sell books in at least three different languages; Estonian, Russian, English.

Instore English sections vary depending on the overall size of the store, however they are still relatively small compared to Estonian and Russian sections. There is also quite a large section of English language literature, which also include English publications of Haruki Murakami, a Japanese author who writes in English, even though Estonian translations of his works are available. In English language sections it is sometimes difficult to differentiate whether a book has originally been written in English or whether it has been translated into English from another language. Estonian sections often have different shelves for Estonian authors and foreign authors. While there are some exceptions, an Estonian reader can recognise an Estonian author by the name even when translated and Estonian works are put in the same section.

In 2021, Estonia's bestselling book chosen by the members of The Estonian Publishers' Association was Liis Sein's *Minu tulevik Eestis. 40 vahvat ametit* (My Future in Estonia, 40 Great Occupations) published by Päike ja Pilv. The second bestseller was the Russian translation of the same book (The Estonian Publishers' Association: 2021). The bestselling e-book was the Estonian translation of Lucy Foley's *The Guest List*. Between 2015 and 2020 Estonian publishers published 6298 first print fiction works, according to Statistics Estonia. The 2020 overview of the COVID-19 crisis on the book market done by the Federation of European Publishers concluded that while Estonia

closed or is in the middle of having to close some bookstores, the drop in sales stayed somewhere between 5% and 10% (Federation of European Publishers: 2020).

In 2018 the Estonian newspaper *Äripäev* published an article about the descending popularity of publishing new books, the sale of those books, and how the “descending market offers its own opportunities”. Toomas Leito wrote that despite this decline “profits have not decreased excessively, as the prices of the books have not stopped growing even though competition [between companies] has increased”. The fear that e-books will dominate physical books has disappeared, as it seems readers do not only want to read books, but also want to be able to hold physical books. In the meanwhile, online store sales have increased as the availability of the products and delivery systems have improved. Leito discusses whether it is considered an ethical act for a bookstore, in this case *Rahva Raamat*, to also be a publisher, and what are other good business practices. The argument against such an act would be fair competition between publishers considering that a publishing bookstore is most likely more interested in selling more of their own books than those of competitors (Äripäev 2018).

At the University of Tartu there is one bachelor’s paper written in 2012 on Estonia’s book market and its prospects by Jaanika Võsamaa. Other works that have been published on this topic at the University of Tartu mostly talk about the book market during, right after or before the Soviet Union. There are two bachelor’s theses published at Tallinn University which focus on publishers and how they work in two Estonian counties, Pärnu and Lääne-Virumaa. Kersti Tšebotar published her bachelor’s thesis on the topic of China in the Estonian Book Market: Chinese-themed books and translations from Chinese literature. While Tšebotar’s work is written on a similar topic, an Asian country’s literature sold in Estonia, her focus is on literary works that have been translated into Estonian.

Jaanika Võsamaa writes in her paper shortly about the Estonian book market in 2012 and its prospects at the time. Even though Võsamaa’s work dates back ten years, it nevertheless helped understand the general aspects of the Estonian book market and those aspects could still be applied to this thesis’s research questions.

There are many factors that affect the book markets in Estonia or anywhere else for that matter: demand, price of the product, prices of similar products, income of the customers, population, preferences, product quantity, technology, the literary field and so on (Võsamaa: 2012). Võsamaa points out that the literary field is an important factor in the development of the book market, as it involves authors, media, publishers, and book critics. She discusses Bourdieu's field theory, bringing out that the cultural field along with the literary field are both in the field of power. While the two are independent, they are still dependent of the field of power. Between the cultural and literary field, she also points out journalism and the publishing field which overlap with the literary and the cultural fields and the field of power. Võsamaa highlights that publishers are important for the literary field, and that it is in their power to take the literary product and put it on sale for everyone (2012: 11).

Võsamaa also emphasises the impact of the average income of the customer and general well-being of the economy. If there is an increase in the income, but the economy is not doing very well, resulting in an overall increase in prices, the spending on books also decreases. People are also not the only clients that buy books, libraries are also very important customers. However, one of the interesting facts that Võsamaa points out is that although the average number of readers had dropped by 5% in 2010, the average number of borrowed books increased by 11%. Thus, it can be concluded that even though there are less library members borrowing books there is still strong interest in books and reading overall (2012: 24-25).

When it comes to literary critics in the Estonian book market, Võsamaa discusses that sales success is least important for them. Literary value or possible interest of readers is more crucial than anything else. According to Võsamaa, critics also prefer Estonian works first and foremost, and for other works it mostly depends on the specifics of the publishing work (2012: 32). Cultural consumption studies done by social and market research company Saar Poll OÜ in 2003 and 2006 showed that people with higher education usually buy more books. Consequently, the study from 2003 also showed that Estonians spend more on books than non-Estonians living in Estonia, due to the fact that books in Estonian are more expensive and Estonians themselves have better financial

possibilities to spend money on books (Kultuuritarbimise uuring 2003: 18). In 2015 Statistics Estonia made a blogpost before the World Book and Copyright Day, to highlight their cultural consumption study done in the same year, where they researched how often people borrow books from libraries and how many books people own personally. The conclusion of this study was that the popularity of books had not faded. While it is obvious that older people have more books in their home due to having lived longer, it was also brought out that one of the reasons why younger people could be buying less books is due to the higher prices. The study also showed that women tend to read more books than men (2015). Lastly, there are more new first prints published, with smaller print-run. According to Võsamaa this may be due to e-books, although they were not extremely popular due to their high price (2012: 33).

In 2010 Marek Tamm and Märt Väljataga explain in their article *Rahvusülene kirjandus, kriitika ja raamatuturg* [author of the thesis (Transnational Literature, Critique, and the Book Market)] how readers still turn to novels that discuss “current events” over novels, that do not pay attention to “narratives that fail to address human and societies relationships” (Vikerkaar: 2010). They also discuss how “the lack of public interest towards translated works has a negative effect on the sales of translated literature, which means that publishers find it increasingly difficult to continues to publish translated works” (Vikerkaar: 2010). Tauno Vahter writes in his article that since the economic recession in 2008 the sales for translated literature have decreased, as the foreign language paperback versions are often half the price of the Estonian translations (Vikerkaar: 2020).

Aile Möldre discusses e-book publishing and the changes that happened in the Estonian publishing sector in the 20th and 21st centuries in her 2014 article. She also stresses the economic situations in the years between 2000 and 2010 and how it affected the print run overall. As mentioned above, Estonia is a small country and thus it is no surprise that it “has not been attractive to international publishing groups and is based on local investment”, and while some media companies used to belong to other Scandinavian media groups, they have been “bought out by local investors” (2014: 99-100). Möldre contributes the success of e-publishing to Eesti Digiraamatute Keskus (The Estonian Digital Book Center) in 2010, however e-publishing experiments first began in the 1990s

with online texts, CD-ROMs, and the catalogue ESTER, which currently serves as a shared catalogue for libraries in Estonia. They act as the “intermediary between publishers and booksellers, helping publishers to convert texts to various e-formats”. Digira OÜ started their business simultaneously and have also become successful, as they also convert cultural magazines into online versions. Both companies have their own ways of watermarking their works in order to prevent copying (2014: 101-104). In addition, the Ministry of Culture had set their goal for 2020 to offer free e-books written by Estonian authors by acquiring the necessary licenses from them. By 2013, 165 Estonian literary classics in the public domain were already available for free through the digital archive Digar (2014:109). However, as the focus of this thesis are paperback or hardcover books, that can be found in bookstores and online, this thesis shall not dive into the topic of e-books any further.

While some of the studies are almost 20 years old and the book market has changed immensely, Statistics Estonia and other research companies have not done any recent research.

3. The US and two European book markets

This chapter is divided into two smaller sub-chapters. The first sub-chapter gives an overview of the US book market. The main source for the US book market is Clayton Childress's book *Under the Cover*.

The second sub-chapter gives an overview of some of the aspects of two European book markets, Latvian and Scotland's. As the author of this thesis could not find any books or articles that would give an overview of the entire European book market, the choice was made to focus on certain individual countries. The European book market consists of many different countries, with huge importance on translations that cross borders, which is why it would be difficult to write one book, that would summarize the book market in Europe in general, like Childress has written about US.

Both sub-chapters also look briefly into the COVID-19 aftereffects on the book publishing market so far.

3.1.1. The US book market

In his book, *Under the Cover*, Clayton Childress describes how the creative work of the author meets the guiding work of literary agents and how the two parties wait, filled with hope, for the reception and criticism of the readers.

The American book market is highly competitive and partly biased towards known authors. In Childress's book, Scott Hoffman, the cofounder of Folio Literary Management, "estimated" that his agency rejected 99.991% of manuscripts that come from unknown authors (2019: 70), which means that in general a chance for any new book to be published by an unknown author, not to mention translated from a dominated language such as Estonian, is very slim. The work of a literary agent is to find promising authors in this over-populated field, but more than just authors they are looking for great literary works, that they feel they like so much that those works must be published. In order to decrease the immense load of submissions into something more manageable,

they specialize and thus are able to focus better on connecting authors and editors with similar mindsets. It is the enthusiasm of a literary agent, the skill of persuasion and willingness to work on those rough diamonds to turn the manuscripts into publishable literary works (2019: 71-72).

While Childress's descriptions of a book having to be sold twice, "sold in" and "sold through", are based on the American book market, they can also be applied to any other country as the principles are quite straight forward. He describes "selling in" as having to convince retailers, bookstores, to buy in their books to be sold in their stores, while "selling through" applies to the costumers who come into the bookstores to buy books (2019: 115). This means that publishers must convince both retailers and readers that the book they are about to publish is worth selling, buying, and reading. All of this is done while knowing that in the long-run publishing books is not a highly profitable business model, as not every book is capable bringing in profits. To keep up with this business, publishers must balance between publishing 'quality' and 'schlock' value books, the latter of which are aimed to be more commercial (2019: 115-116). Publishers also prefer to have somewhat modest success. This is due to the fact that it is hard to keep up with a highly successful book, as people expect something even better to come out next. It would be quite easy to become a one-hit-success and then fail to live up to expectations. It is this balance that also helps them invest in more high-quality and creative literature (2019: 116-117). Publishers also use blurbs to hype their books. Blurbs written by famous authors and blurbs that 'overpromise on quality' are seen as good ones (2019: 138).

As US is a large country that focuses mostly on publishing their own writers, there is also a lack of balance in publishing non-white authors (2019: 52). The lack of translating comes down to the lack of translation tradition. For a foreign book to be translated, there must be connections to US agents, or it must have a good translation sample (Dimenti: 2019). Maria Dimenti brings out in her article *Why Are So Few Translated Books Published in America* that Americans give only one chance for a work to be translated and published, which puts a lot of pressure on the translators. Childress also brings out that as most literary agents are white, race plays a role in which submissions they connect with and thus choose to fight for (2019: 74). This kind of

enthusiasm from the literary agent and the publisher also influence the choices of bookstores on if and how many books they want to sell from them (2019: 163). He also talks about *Jarrettsville's* example, a novel of which Childress explains the writing process, that it is not always good to have one large bookstore order too many copies of the novel for their stores, with high enthusiasm. If sales do not do well only in that particular retailer's stores, then publishers might struggle trying to print out books fast enough, for other platforms and stores, that might have better sales. This could put a stop on the books success on selling through (2019: 174-180).

Clayton Childress explains how publishers work with writers and briefly touches upon the fact that sometimes publishers might recommend a good story to another publisher if that story does not suite their company's niche. John B. Hench (2015) writes about Publisher's Lunch Club, which is essentially an organisation that fosters publishers' relations and offers chances to socialise (2015: 274). Hench's article shows that in US, this kind of networking started in 1915 and is still ongoing. He also brings out the reality that publishing companies cannot expect their consumers to only buy their books, especially as different publishing houses might be focusing on publishing only certain types of books (2015: 274-275). The article also touches on the topic of how publishing houses started buying rights for foreign works, thus earning the respect of foreign publishers, by treating them right and setting an example when it came to "courtesy of trade". All of this was done even though there were no legal obligations at the time (2015: 276).

According to a 2015 survey done by Bureau of Labour Statistic, "the top 10% of earners spent nearly 8½ times more on reading than the bottom 10%". The impact of COVID-19 on the US consumers hit the low earner harder than the high earner, which means low earners would most likely make more conscious purchases and avoid spending on leisure products. It was expected that cuts to educational materials and libraries would have to be made in many states, even if states use "rainy day funds". Physical retailers, such as Brooks Brother, GNC and so on, had to make Chapter 11 filings, while online retailers, such as Amazon, eBay and so on, reported record sales.

COVID-19 has also affected the pursuit for higher education, as the costs were already pre-COVID-19 high. Enrolments of international students, who pay full fees, is decreasing, and even domestic students show reluctance to pay full fees, when most or all classes are conducted online. This also meant that while the demand for physical textbooks has dropped, the publishers in this sector who have invested into digital learning solutions have seen growth in that sector (Guren et al 2021: 2-5).

With e-books, pre-COVID-19, the price that the publishers charged libraries was up to four times the full retail price and it was often also “one- or two-year lease payment (or sometimes a meter charge, for example, 26 loans maximum per license)”. However, with COVID-19 increasing the demand for e-books and audio books into new highs, publishers started lowering the prices for libraries. Nonetheless, the states have had to make budget cuts for libraries and their future is uncertain (Guren et al 2021: 7-8).

It could be expected, that since more people spending their days working from home and having more flexible schedules the book market is going to have to adapt. The biggest change for book retailers has been that after COVID-19 the digital sales will most likely come always first and physical sales second (Guren et al 2021: 12).

3.1.2. The Latvian and Scotland book markets and COVID-19 in Europe

Latvia

From a country close to Estonia, Latvia, Elza Ungure (2022) wrote an article about the bibliodiversity of the Latvian book market from 1991 to 2020. While her article was a statistical overview, her theory was that:

“If publishers are more inclined to publish titles that can be assumed to appeal to large masses to maximise their profits [...], they can adopt certain tried and tested publishing patterns leaving fiction at risk of lacking bibliodiversity” (2022: 210).

The Latvian publishing background has been affected by the years spent under Soviet Union, where publishing was controlled by the state: strict political demands,

specific standards to be followed, censorship, dependency on the budget allocated by authorities. The publishing market changed from state controlled to privatised after the collapse of the Soviet Union in the beginning of the 1990s. While the current publishing market in Latvia is vast, it is dominated by few large publishing houses, with “the biggest publisher [being] responsible for around 30-40 per cent of the total annual print run”. Latvia’s largest publisher also owns “the largest network of bookstores” (2022: 211). Elza Ungure highlights in her article that

“...majority of titles that have become international bestsellers have first been published in English, when deciding on new projects, publishers operating within the economic value system might be more likely to choose to publish translations from titles in English, which have already done well in other markets, over translations from other languages as well as original titles by local authors” (2022: 209).

For Latvia as well, due to the high population of Russians (37.7% in 2017), the international competition is relevant. Ungure explains that “while there is a linguistic firewall protecting publishers who publish in Latvian, the market is still decreasing as the population size drops” (2022: 211). The publishing market is also small as the Latvian language itself is not a very prevalent language in the scale of the whole world. According to FEP’s data Latvia’s, along with Estonia’s and Iceland’s, domestic book market value is among the lowest in EU, EEA, and EU candidates, with the profits staying under 50 million Euros in 2015. While the annual print run has decreased since the 1990s, it can be attributed to the “relatively high price of books compared to the purchasing power of consumers”, which also affects the demand for certain titles. The bibliodiversity itself is also affected by politics, economy, education and so on (2022: 211-212).

The book publishing market in Latvia reflects the ethnic composition, having a high rate of Latvian and Russian and relatively high English publications. For Latvian book market it is not concerning that most of the translations are done from dominating languages and translations from dominated into dominated languages are not always possible (2022: 229- 230)

Scotland

Publishing in Scotland has had its own set of issues that Estonia for example could not even imagine. It is the difficulty of “disentangling” UK and Scottish publishing. This also includes:

“Media products and their role within the group, the book of the film as opposed to the film as opposed to the film of the book, education as opposed to reference books, for example, every bit as much as it does seeking separate profiles for member companies within the group” (McCleery and Bold 2012: 117).

The basic difference between Scottish and UK publishing is whether the product is published for Scotland, “reflecting cultural nationalism and its literary or historiographical expression” or in Scotland. While small businesses might have a hard time becoming or remaining successful, larger businesses might “lose their independence through merger with or acquisition by larger, London-based, houses”. The latter companies, those that just publish in Scotland, are dependent on factors outside of Scotland are even more vulnerable (2012: 117).

With the merging of Scottish publisher Thomas Nelson & Sons into Thomson Organisation and having its editorial offices located into London the changes were bound to come. This merging was not the last, as since 1960s Thomas Nelson & Sons had merged and migrated five times by 2012. Oliver and Boyd, which started publishing in 1798 for Scotland, was sold to Financial Times in 1962. With not only changes in the examination standards going from Scottish to English, but also the closing down in 1989 by Pearson Longman left Scotland “without an educational publisher to supply the needs of its distinctive school system”. This was justified by failing to meet the targets set by the Pearson corporation, when in reality their 10% net profit and strong position in a limited local market is desirable for many current empires. While there are more examples, they can be concluded as following:

“Dominance on a local scale succeeded by absorption by global players; a continuing creation and disappearance of small publishing houses to provide outlets for a Scottish cultural output falling in and out of fashion on a UK and international stage” (McCleery and Bold 2012: 119).

The Scottish book publishing industry, which consists of 110 companies, and its constant changes, from closures and takeover, has had an impact on retail and library suppliers as well (McCleery and Bold 2012: 122). A way to deal with the strong neighbouring UK publishing market, that has a ‘drain’ of strong and popular authors, is to introduce a zero VAT (Value Added Tax), which Scotland has for books and children’s clothes, while many other EU countries do not have this reduction. For example, in Denmark VAT is 25% and it is applied for all books (McCleery and Bold 2012: 123), while in Estonia the standard VAT is 20%, while books, educational materials, medication and medical equipment, sanitary and toiletry products and so on, have a reduced 9% rate (Invest in Estonia: 2022). This also means that the government has an important role to play in order to make sure that the publishing market is not taken over by foreign publishing, that the cultural, linguistic, social and economic needs are met, and that at the same time the free market would not be infringed (McCleery and Bold 2012: 130-131).

COVID-19 in Europe

In 2016, Ivana Katsarova wrote in her briefing for European Parliamentary Research Service on the topic of *E-Book: Evolving markets and new challenges* and how global control of the book market used to be in the hands of European and North American publishers, before it expanded to emerging economies such as China and Brazil. According to the briefing, the global book market was dominated by six countries, which accounted for “almost two thirds of global value”, while the rest of the world’s book market accounted for the remaining third (2016: 3). Katsarova briefly discusses that while it is known that e-books could be better for the environment, the awaited impact is not guaranteed. At the same time, with the wide accessibility through different devices, such as e-readers and tablets, one would most likely never have to worry about their desired book being sold out (2016: 2-4).

With COVID-19 forcing most of the countries in the world to go into lockdowns, the book market in Europe saw changes in its structure. In many countries, such as Portugal, the Netherlands, Sweden and Italy, online sales for books grew by 50%, 40%, 19% and 16% respectively. It also showed that countries that had great online sales

infrastructures did not suffer as much from the decline in sales. In some cases, smaller shops received even more support from local communities in this time of struggle. In Nordic countries the sales of audio books increased exceptionally. In Finland they doubled, while Sweden saw a 41,5% increase and Norway a 33% increase. Also, as one could expect, sales for travel books shrank in many countries, while sales for children's books rose (FEP 2020/2021: 6-8).

4. Korean culture

The popularity of Korean culture has been rising for the past decade. The main contributors are Korean TV-dramas and music, also known as K-pop. These are categorised under the word *Hallyu*, which means Korean Wave or Wave from Korea (Kim, Ryoo 2007: 118).

The popularity of these two has also affected the rise of modern Korean literature globally. The Literature Translation Institute of Korea actively organises different exchange programs between publishers and authors to promote South Korean literature and to find partners for future projects. They also manage the Translation Academy with the goal of teaching foreigners how to translate Korean cultural and literary works. (LIT: 2022).

In Tallinn there is a King Sejong Institute. This institute is supported by the King Sejong Institute Foundation (KSIF) in South Korea, while the KSIF is supported by the South Korean government. Since the registration of the KSIF in 2012 by the South Korean government, they have opened 234 institutes in 82 countries (KSIF: 2022). In Estonia the institute is locally managed by Tallinn University. The institute was opened in 2015 under TalTech University and then reopened in 2019 under Tallinn University. They also collaborate with other institutes, such as the Taekwondo Promotion Foundation and the Korean Food Promotion Institute, through project funds.

In this thesis the main three books discussed are *Kim Ji Young, Born 1982* by Cho Nam-Joo, *The Vegetarian* by Han Kang and *Please Look After Mom* by Shin Kyung-Sook. One of the books related to this thesis, *Kim Ji Young, Born 1982*, was shared by its female readers so much that it became a movement on its own, due to its relatable message of hardships that women in South Korea go through (Hu 2020, Lee and Lee 2019). The relatability of the message of the book is often something that call the readers to it. Even Estonians, as similar societal issues exist here. With this book, even if the storyline, names, and places are foreign, the message itself remain relatable, which could also help it sell

on the international market. By 2019 the publishing rights for Cho Nam- Joo's book had been sold to 17 countries and film rights to 37 countries (Lee and Lee 2019).

In many ways Estonia does not seem like a country that would sell South Korean literature, however as interest in the music and language grows, and teenagers and university students attend more language classes and Korea-related events, demand for Korean literature grows as well. While Japanese and Chinese cultures and languages have been popular in Estonia for decades, and some Japanese books have been translated straight to Estonian during the Soviet period (ELIC: 2022), South Korean popularity has soared in Estonia only in the past 10-12 years.

4.1. Research Questions

The aim of this thesis is to investigate the journey of English translations of South Korean novels into Estonian bookstores. Before receiving the answers to the questions there were some hypotheses and perhaps even expectations for this process and the journey.

The first hypothesis was that bookstores have set values and guidelines for ordering foreign language books. While the public demand and interest is important, the suggestions from experts in the field play a bigger role. The second hypothesis was that the reason why teenagers and young adults read more books in English is that

(1) the prices for them are lower;

(2) while for some books there are Estonian translations, it is the bookstores that create the demand for English books, not the reader.

The third hypothesis was that bookstores have an overview of their costumers, in a sense that they would have some data on the sex and age groups of their customers, and they use this data to choose new books to be sold in their stores.

The fourth and one of the most important hypotheses was that when it came to South Korean novels, the representative of the bookstore would have heard about them either through someone they knew that read them or the representative themselves would have interest in South Korean novels and made a conscious choice to have them be sold in Estonian bookstores.

Thus, the two main research questions for this thesis are:

1. What is the trajectory of a South Korean novel from its publication in Korea to its appearance in English translation on the bookshelf of an Estonian bookshop?
2. Which agents play a role in the production, translation, and decision process along this trajectory?

5. Methodology

In order to answer the research questions, it is important to communicate with bookstores and the King Sejong Institute located in Tallinn and have them give their input on this topic. The input was gathered by practical means through questionnaires, to get their viewpoints on relevant topics and to see how they contribute to the trajectory of South Korean novels.

5.1. Questionnaire

The initial goal was to have three different bookstores answer the questionnaires (Apollo, Rahva Raamat, Krisostomus). However only Apollo answered the request, while other stores stated that they were unavailable due to the upcoming busy winter season.

The author of the present thesis conducted a survey among bookstores and the King Sejong Institute, located in Tallinn. The survey was done in two parts. The first part was done in Estonian and was targeted towards the bookstores. This was done to receive clearer statements and information, as the working language in these stores is Estonian. The second part was done in English and was targeted towards the King Sejong Institute. When writing to the King Sejong Institute and asking whether they would be willing to participate in answering some questions for this thesis, the communication was done in Estonian, as it was not clear which language they work in. During the initial communication, it was also asked whether they would feel comfortable in answering the questions in English. As the person put in charge answering these questions does not speak Estonian, he was glad to answer the questions in English. The original Estonian questionnaire can be found in full in Appendix 1. The author has provided an English translation of the Estonian questionnaire, which can be found in Appendix 2. The original English questionnaire can be found full in Appendix 3. There is no Estonian translation

for the original English questionnaire. All the questionnaires were written separately in Word documents and sent directly by e-mails.

Both English and Estonian questionnaires started with an introduction of the author of the thesis and gave a quick and simple overview on the purpose of those questions and explained how, where, and for what purpose they will be used.

For the bookstores there were 11 questions in total, where each point had at least one leading question and some follow-up questions or clarifications. The questionnaire for the bookstores was written in Estonian. For the King Sejong Institute there were 16 questions in total. Similarly, to the bookstore questions, each had at least one question or one leading question followed by a clarification or follow up question. The last question in both questionnaires was the same, asking if the participants would be willing to answer more questions or to clarify some answers after finishing with the questionnaires. In order to simplify the process, the participants were asked to use the same Word document to answer the questions.

Apollo was given the opportunity to answer the questionnaires both orally in a spoken interview and in written form. They declined the oral interview, stating that it was standard procedure to have the answers checked beforehand by the management. Written permission was acquired from Agne Ahi to use her full name and to refer to her as the representative of Apollo.

5.2. Apollo and answers

Apollo Group OÜ is one of the two largest book selling companies in Estonia. Apollo Group OÜ not only manages Apollo bookstores but also multiplex cinemas, Blender juice bars, Ice-Cafe ice cream bars, O'Learys sports bars, Vapiano restaurants and the Estonian KFC fast food chain. Described on Apollo bookstore homepage the name choice for the company is related to the Greek mythology. Apollo is the Olympian deity in classical Greek and Roman religion, and he is also one of the most important ones - a deity of music, muses, prophecy, the Sun and light.

Estonian Apollo's first store was opened in 1949, a bookstore under the name "Teadus" (Science), during the Soviet Union era. In 1999 the first internet store www.raamatud.ee was created and the following year, 2000, the first bookstore under the name Apollo was opened in Tallinn. Apollo's homepage states that their goal is to develop the cultural entertainment and local creative life in Estonia, which is why even though they support [authors note. Financially] sports, their main goal is to support Estonian literature, films, and music. According to their homepage (Apollo: 2022) they sell annually around 2.8 million products to their customers, out of which books account over 900 000 (Apollo: 2022). They also organise weekly book and music events and give out annual book and "golden record" awards to outstanding Estonian writers and musicians.

Agne Ahi is the Apollo representative that answered the questions for this thesis. She works as the Product Manager of Foreign-language books in Apollo. She alone manages the import and sales of all foreign language literature, not including Russian language literature. Ahi graduated from University of Korea with a degree in political science and spent six years in South Korea.

The following part of this sub-chapter will present the interview with the Agne Ahi, which was carried out via emails. As the interview was originally done in Estonian, the following questions and answers have been translated by the author of the thesis. Here are the questions and answers to the first questionnaire.

Q1.1. How does the general process look like, when you are choosing English language literature to be sold in your stores? If possible, could you please describe this process.

A1.1. As every year a large number of English language literature is published, publishers play a major role in making these decisions. Publishers choose books with better sales potential, which get more attention from marketing, and which emphasised in all sales materials.

Things that I usually pay attention to:

1. Author. Estonians have their own favourites and as many of those authors are also available in Estonian translations, they will also get more media coverage?. The nationality of the author also plays a role.
2. Have the screening rights been already sold and to which channel?
3. Theme and how popular is it at the moment in Estonia. There is some foreign literature that Estonians find hard to relate to and it will not achieve the same success in Estonian market as it does in Western Europe or in the US.

Q1.2. Who is the target group of the English literature? (Novels)

A1.2. A large scale of the fiction sold in Apollo is targeted towards women between ages of 16 and 40. Crime and science fiction is chosen for a larger audience.

Q1.3. How big is the demand for novels written in English? How big percent of the sales comes from these novels and how big percent comes from translated novels? How big percent comes from all foreign language translation works and how big percent comes from other foreign language novel sales (including Russian)?

A1.3. Last year [authors note. 2021] English fiction sold around 19% of the Estonian fiction.

Q1.4. Have you ordered novels that were originally written in any other language than English, but then translated into English on purpose? Is it possible to know which is the most popular foreign language, which English translations you sell in your stores? If possible, please bring out five top choices. (E.g., most often English translations of French novels are most often ordered to be sold in Estonia)

A1.4. I do not make any conscious choices when choosing books about the source language of the book and usually the author of the book plays a bigger role than anything else. For example, while English translations of Nesbo's works are popular, other Norwegian authors are not that popular. Japanese translations are quite a "safe bet", as there are not many English translations of them and usually publishers are quite picky with them. At the same time some Japanese authors that are popular in Estonia have not received the "push" from the publishers and it depends if I can catch them in the catalogues in order to put them on sale. In the order of languages, the most popular are Japanese and Norwegian books, and for science fiction Chinese and Polish books.

Q1.5. Do you know if your bookstore has ever sold books by Korean authors? (Either in English or Estonian)

A1.5. Apollo has sold (and is currently selling) books by Korean authors. Mostly in English, as there are not many [authors note. Estonian] translations available.

Q1.6. How do you feel the current situation in Estonia is when it comes to demand for South Korean literature?

A1.6. Asian literature in general has become more popular and this includes Korean authors, however there is still lack of awareness when it comes to these books.

Q1.7. Has your bookstore sold any of the following novels?

- a. *The Vegetarian* by Han Kang
- b. *Kim Ji Young, Born 1982* by Cho Nam Joo
- c. *Please Take Care of My Mother/Please Look After Mom* by Shin Kyung Sook

A1.7. The last two have been available in Apollo, the second book can be found currently in our stores as well.

Q1.8. If yes, could you explain what was the reason they were sold in your bookstore? Have you read any of those books or did anybody recommend them?

A1.8. As I have lived in Korea for a long time and I know a lot of Estonians who are interested in Asia/Korea, I have picked up some Korean authors on purpose to be sold in Apollo, in order to see how popular they could be. All those three books are also highly recommended by publishers as well.

Q1.9. Do you have any data on how many copies and how well they sold? Is it possible to know what was the target group? If yes, is it possible to share to information?

A1.9. We do not check what our clients buy, thus we cannot say which target group bought them. However, we have sold around 40 copies of *Kim Ji Young, Born in 1982*, which puts this book somewhere in the middle in the popularity ranking for fiction.

Q1.10. There is a King Sejong Institute in Tallinn, which teaches Korean language and culture. What kind of influence do these institutes (also the ones for other languages) have on bookstores? Do these institutes have any impact on what kind of literature is sold or asked for more?

A1.10. We do not know how big of an impact they have, as we have not worked together with them.

Q1.11. How big should the demand be for one book, so that your store would order it to be sold on your bookshelves? Is there a place where someone must write a petition or how do you decide that the demand is big enough?

A1.11. We have a lot of books on our online store, that will never be sold on bookshelves, but that can be still ordered. If I notice that a certain book has been ordered repeatedly in our online store, then I assume this could be also sold in in person stores and thus I order a small amount to be put on shelves. We are often asked information about books that cannot be found in neither [authors note. physical or online] stores and if they are available then we will put them on sale.

Extra1.1. As this is just an initial questionnaire to understand how bookstores work, I also ask that in case I have more questions, are you also willing to answer those later?

Extra1.1. I am willing to answer.

After receiving these answers, it was understood that some clarifications must be asked in order to fully understand the process. This means that a second round of questions was composed and sent back to Ahi. Here are the questions and answers to the second questionnaire that was only sent to Agne Ahi.

Q2.1 How often do you receive the catalogues from where you choose the books to be sold? Who publishes them and how? voluminous are they?

A2.1 All publishers prepare at least 2 catalogues in a year (January-July/July-December are usual), in addition bigger publishers also have fair catalogues, 2 a year with the following biggest hits for the next 6 months, and theme catalogues

(e.g., children's literature, education materials etc.). Their volume depends on the size of the publisher. For larger publishers, these catalogues are between 100 and 150 pages.

Q2.2 What do you mean by writing that the publishers choose books that have better sales potential? What kind of publishers do you mean?

A2.2 All publishers have certain expectations for their books before they are printed. This plays a role on how many copies are printed and how much money is directed in the marketing. New and unknown authors do not have the same potential as Murakami does. Smaller publishers devote more energy on the unknown authors, however the list of books for larger publishers is so long, that some priorities must be put in place.

Q2.3 What does it mean [authors note. screening rights] and why is it important? Is it correct to assume that it only covers those works, that already have or will have movie or TV serial adaptation?

A2.3 Yes, if a publisher knows, that the [screening] rights have been sold to some production company, then more attention will be given to this book on publishing level. It will be mentioned in info letters, catalogues and also by sales representatives. It is the same with nominations for certain literary awards and these days also with becoming popular on TikTok [social media app].

Q2.4 What role does a channel play and what do you mean by that? (A1.1 answer 2)

A2.4 Bringing Estonia as an example. If a movie or a TV serial is shown on Netflix, then the book that it's based on will most likely become very popular. Especially if it is a TV series or a movie that has a sequel coming. Cinema is the second most important, followed by ERR's Jupiter [a free streaming service that shows

Estonian and foreign movies and TV series operated by ERR] and TV channels. The impact of GO3 [a streaming service that is operated by TV3 channels, that also requires a fee] can be seen by some products. While Amazon Prime and Hulu have a large role in other countries, they do not affect the Estonian market very much.

Q2.5 An interesting observation is that Murakami works can be found both in Estonian and in English. I have heard from my supervisor, who is from Belgium, that it is not a very common practice in other countries. On this aspect I would like to ask, how is it that in Estonia an author's works are sold in both source and target language? Did readers create the demand for it or was it created (authors note. by someone/something else)?

A2.5 As long as I can remember when working in a bookstore, it has been common to sell one author's works in parallel [languages]. There are some categories where a reader prefers native language version (such as crime and (historical) romance, as the average reader for these books a little bit older). The biggest role for this is the availability, price, and the quality of translation. As our market is so small, the local books are very expensive, and the publishers are picky when choosing what to translate. And if the foreign-language book costs 25-30% of the Estonian translation, then a client who can speak more than one language often buys the cheaper one. If anyone has "created" this demand [for foreign books] it would be Estonian publishers, who do not translate a lot of youth literature and if they do, they won't finish translating all the books in the series. This has taught a lot of young people to read in English.

Q2.6 In the previous questionnaire where I asked about the three Korean authors and where you sell them, you answered that publishers recommend them highly. Which publishers do you mean? (Estonian, Korean, USA, UK)

A2.6 First and foremost I mean UK publishers. I do not work with Estonian and Korean publishers and USA publishers do not put much emphasis on translated authors.

Extra2.1 Do I have the permission to write your name in this master's thesis? If yes, could I also get your official work title and the English name for it, if it exists separately. If no, I shall refer to you as an Apollos representative.

Extra2.1 You can use my name. My job title is *Võõrkeelse kirjanduse ostuspetsialist*/Product Manager of Foreign-language books.

5.3. King Sejong Institute answers

As the interview with the King Sejong representative was all done in English, this part of the thesis did not have to be translated. Here are the questions and answers to the third questionnaire.

Q3.1 What is King Sejong Institute and what is the goal of it?

A3.1 We provide language and culture courses for local people in Estonia.

Q3.2 Do you also receive any support from the South Korean government or any other South Korean institutes?

A3.2 Yes, we get the financial fund from King Sejong Institute Foundation (KSIF) in South Korea. The KSIF is supported by the South Korean government. As a project fund, we also sometimes collaborate with other institutes (ex. Taekwondo Promotion Foundation, Korean Food Promotion Institute)

Q3.4 How has the popularity of the institute changed since the opening, and do you feel that the existence of the institute affects the popularity of South Korean culture in Estonia?

A3.4 We opened in 2015 and the numbers of students are steadily growing since then; so we can say that Korean language is getting popular. We think our institute cannot make Korean culture popular here, but we can maintain the popularity who got interested in Korean culture by providing language and cultural courses.

Q3.5 What do you teach in this institute? Is the teaching done through Estonian or English?

A5.5 We provide language and cultural courses. Teaching is done in English.

Q3.6 Who is the target group of the King Sejong Institute?

A3.6 Anyone who are interested in Korean culture and who are 14-year-old or more.

Q3.7 Do you also teach Korean literature? If not, would you be interested in teaching it and what is necessary for it to happen? (E.g., Would it be enough if students would express their interest? Is there a lack of study materials?)

A3.7 We do not teach Korean literature. If we see that there are some demands, we can open Korean literature class. But I think even if we do it, it will be with English translation version since covering the literature class in Korea is too difficult for students.

Q3.8 Is the institute or are the teachers/professors in the institute aware that the English translations of the following novels have been sold in Estonian bookstores at some point?

- a. *The Vegetarian* by Han Kang
- b. *Kim Ji Young, Born 1982* by Cho Nam Joo
- c. *Please Take Care of My Mother/Please Look After Mom* by Shin Kyung Sook

A3.8 Yes, we do know about it.

Q3.9 What are your thoughts on these books been sold in Estonia? Do you think they affect the popularity of South Korean culture and/or literature in Estonia?

A3.9 We feel good that Korean literature is read by some Estonians. But as I am not sure how popular the Korean literature is in here; I do not know how much those can affect the popularity of South Korean culture in general.

Q3.10 Are you aware in general if the students or teachers/professors in the King Sejong Institute have expressed their interest in reading South Korean novels?

A3.10 Few students have expressed their interest in South Korean novels, but no one has asked about the opening of the literature course so far.

Q3.11 Does the institute offer novels to be borrowed or is there a library that the students have access to? If there is no library would the institute be interested in creating one and what would it need for this to happen?

A3.11 We have a small library (or better say some books) in our office. Students can borrow them but there is no English version and Korean version is too difficult for students so not that many students are using our library.

Q3.12 Are you aware if these books, or any other South Korean novels, have been a topic in classes or would the King Sejong Institute be interested in talking about them and promoting these books to their students? What would the criteria be? (E.g., should the books be in English or in Estonian? Students interested? Financial support?)

A3.12 Maybe there were some short mentions about these books in the class (like students said that they have read this book) but those books have never been a topic in the class so far. When we see the financial part to make these books covered in the class, students should be able to access to books so they can read them before the class. However, more important thing is students' demands.

Q3.13 As one of the things that the institute teaches is Korean language, what do you think is needed to be done that we could have more direct translations between Estonian and Korean, rather than through a third language such as English?

A3.13 If Korean literature gets popular in Estonian, then it can be done like that. But when we consider the fact that Estonia has too small market power, it will be difficult.

Q3.14 Are you aware of the general book translation trend between South Korea and Estonia? E.g., From Estonian Literature Centre homepage, it is possible to find out that eight children's books have been translated into Korean (<http://estlit.ee/elis/?cmd=search>), however it is hard to find books that have been translated from Korean into Estonian.

A3.14 We do not know that much about the general book transition trend between Korea and Estonia. But as I mentioned in the above, since the Estonian market is too small, I think that is the reason why we do not have that many Korean books which are translated into Estonian.

Q3.15 Regards to the previous question would the King Sejong Institute be interested in promoting South Korean literature to Estonians? Such as organising book readings or making requests to bookstores to order in some popular novels?

A3.15 As we mentioned in the above, if we see our students want to have literature courses, we can consider that.

Q3.16 Would the King Sejong Institute be also interested in working towards having South Korean bestsellers, such as the three mentioned above, be translated into Estonian and having them published? What is necessary for this to happen?

A3.16 As we do not have fluent Estonian speaking staff in our institute, I do not think we can be helpful for this project.

Extra3.1 Would you also be interested in answering more questions later, as this is the first draft and depending on the answers from bookstores, I might have some more questions later for the institute?

Extra3.1 Of course.

6. Discussion of the answers

As mentioned above in the methodology chapter, the initial goal was to be able to receive answers from three different bookstores, which would give the opportunity of discussing the differences in the decision-making between all those stores. The discussion will focus on Apollo's answers and finding parallels or differences with the King Sejong Institute answers and how book markets outside of Estonia work.

To preface all of this, the novels that are mentioned in the questionnaires are novels that the author of this thesis has bought herself either from Apollo or Rahva Raamat. These novels are also the reason why this thesis has come to be, as the author herself has studied abroad in South Korea and has followed Korean media on a daily basis, since 2012. The author was also aware of the social movements that one of these novels, *Kim Ji Young, Born 1982*, created, because it was considered a feminist novel and as a quite conservative country, South Korea had mixed reactions to it. All of this inspired this thesis to be written.

Starting off, it was interesting to find out that for Apollo there is only one person who oversees foreign language (everything except Russian) book imports to their stores, considering there are 18 Apollo bookstores all over Estonia (Apollo: 2022). However, when considering how small the Estonian book market is, compared to the US or other European countries, and that it is only for one chain store, one person can be enough for this job, as Apollo shows. Likewise, it was surprising to find out that all the answers had to be checked beforehand.

When it comes to the hypotheses that were stated in the research question, it could be said that some hit the mark, while others proved to be different. The first hypothesis was that bookstores have set values and guidelines for ordering foreign language books. It also said that while the public demand and interest is important, the suggestions from experts in the field play a bigger role. From the answers it could be concluded that while the suggestions of the experts have a huge impact on the decision making, especially with

the Korean novels being highly praised by the UK catalogue makers, the public interest has also quite a big role when it comes to choosing what books are put on sale in the physical stores. As Ahi stated, one part of her job is to pay attention on what people are buying in the online stores, as Apollo has a larger variety of books available there. The chances are that books that are popular on the online store, would also do well in physical stores.

The second hypothesis was divided into two. Firstly, the reason why teenagers and young adults read more books in English is that the prices for them are lower. Secondly, while for some books there are Estonian translations, it is the bookstores that create the demand for English books, not the reader. The answer for this hypothesis is both yes and no. As Ahi explained, the low prices of English language books, mostly youth novels, is not the only reason why young Estonians are reading more in English, however it does have quite a big impact. In Estonia, students must learn at least two foreign languages in schools, with English usually being the first foreign language that starts in the third grade and German or Russian usually the second, starting in the sixth grade. Some schools also offer Russian, German, French or some other language as the first foreign language (Ministry of Education and Research: 2022). On top of this English is considered as *lingua franca* and children are exposed to it in every media outlet, starting from TV's and smartphones to songs on the radio, computer and console games, and even user manuals. All this exposure and constant use influences the language skills of young people and raises their confidence and desire to read more in English. Thus, when an Estonian translation of an English young adult novel, costs 20-30% more than the English version, a young Estonian will more likely buy the English version. Not only because of the cost, but as Ahi said, publishers might not even finish translating the entire series of the novels, leaving the readers looking for alternatives and raising the demand for original versions.

What is also interesting is that in Estonia, at least in Apollo, selling two versions of the same book by the same author in parallel is not uncommon. For example, Haruki Murakami books are sold both in Estonian translations and English versions and it seems that both versions do well in sales. The preference seems to come down more on the age

group, as the older generation might not speak English that well and thus prefers to buy Estonian translations.

The third hypothesis was that bookstores have an overview of their costumers, in the sense that they would have some data on the sex and age groups of their customers, and that they use this data to choose new books to be sold in their stores. This hypothesis was overturned by Ahi. According to her, Apollo does not keep the data of what their customers buy, thus they do not have an overview of which target groups buy their books. This question was targeted towards the Korean novels, as this kind of data is not available to the public. Hence, it would have been interesting to know what kind of customers buy these novels, if these customers are in the target group for those novels, what are the ages of the customers and so on. If it were possible to get this information, it could perhaps be used to enhance the selection of the books, to understand if more language learning materials for Korean language could be put on sale, as the interest in the novels could also reflect that.

On the same note, it was very surprising to find out that the King Sejong Institute does not cooperate with any bookstores, but at the same time are aware that Korean novels are being sold in Estonia. Apollo also confirmed that they have never worked with the Institute and thus they are not aware if the existence of the King Sejong Institute has any impact on the sale of those novels. On one hand, it is understandable, as the King Sejong Institute does not have Estonian speaking staff. On the other hand, for all one knows cooperation between an Estonian bookstore and an institute whose goal is to promote South Korean novels could boost the sales of books and have a great impact on the institute. There is a possibility that they could have more people interested in finding out more about South Korean culture, language and so on.

The fourth and one of the most important hypotheses was that when it came to South Korean novels, the representative of the bookstore would have heard about them either through someone they knew that read them, or the representative themselves would have interest in South Korean novels and made a conscious choice to have them be sold in Estonian bookstores. This hypothesis was the most important one, as it would show some parts of the journey of these novels. The answers for this were perhaps the most surprising

for the author. According to Agne Ahi, she herself has studied in South Korea, earning her degree in political science at a Korean University. This has impacted her choices regarding the ordering of South Korean novels for Apollo. Along with her educational background she also has a lot of friends and acquaintances that are interested in Asia or specifically South Korea. Thus, as she wrote, she made the conscious choice of deliberately ordering those novels to see how well they would sell and how popular they would become in the Estonian market. When looking at the USA or the European book market examples, it seems quite unordinary to make choices like this, based on personal interest. As a reader, interested in South Korean novels and culture, and not knowing how those novels find their way to the stores, it has been a great surprise.

Besides the hypotheses, the statement that screening rights play a role in choosing books for bookstores was unexpected. However, it is expected that when screening rights, for movies or TV series have been sold to a production company, a book publishing company would also like to reap the benefits from this deal. What was not re-confirmed with Ahi, is that whether she has any knowledge if those screening rights have been sold before a book has been published or after the fact. This would also show how much later some books might arrive at another country. From some examples that she gave, it can be said that some books arrive later, for example when a movie based on a book is released on Netflix. It could be considered that those books have been published years before in their original book market and reach new heights in their popularity with the Netflix deal. The same goes for those that are screened in cinemas. Outside of Estonia, Amazon Prime and Hulu play a role as well.

What was interesting to see from the King Sejong Institute answers was that while it receives support from KSIF and thus from the South Korean government, it seems to not be as active as the author of the thesis had expected. There were higher expectations for involvement in promoting South Korean literature, however they do not teach Korean literature, which University of Tartu has been teaching for at least four years. The reasoning for the Institute was that the current demand for those classes is not high enough and that they do not even have a library, that could also offer English versions of novels on top of the Korean versions that they can offer at the moment. They did state, however,

that some students have expressed their interest in South Korean novels, but not in the form of classes. In the opinion of the author of the thesis, this small interest could be used as an opportunity to open a small class or even a one-time introductory event, by promoting this on social media channels, as they do with many other events. From the reception of this, the real interest or popularity could be concluded, and assumptions could be made about whether a class like this would have enough students attending.

Despite this the King Sejong Institute made a positive statement that if they were to discuss a book in a class, they would like to be able to buy enough books for the students to be read, so that students would not have to spend their own money. Considering that the youngest students are 14 years old, it would make their lives easier.

When asked about what could be done to improve direct translations from Korean to Estonian, the Institute representative thought that rise in the popularity of South Korean literature could work. However, in their opinion, the Estonian book market is not powerful enough for that at the moment. As mentioned above, the King Sejong Institute does not have Estonian-speaking staff, so they also did not consider themselves to be able to help with translating the current Korean novels, that are sold in Estonia, into Estonian. They are also not aware of the translation trends between Estonia and South Korea. All of this means that, unless the Institute hires an Estonian staff member, it would most likely take many years before a Korean novel will be translated into Estonian, without an intermediate language. Despite that, there are some translations from Estonian to Korean in the children's literature field, and it would be interesting to find out how those translations have been done.

Conclusion

This thesis aimed to investigate and understand the journey of English translations of South Korean novels to the Estonian book market. For this thesis there were two main questions to be answered. The first question aimed to understand the trajectory of a South Korean novel from its publication in Korea to its appearance in English translation on the bookshelf of an Estonian bookshop. The second question asked which agents play a role in the production, translation, and decision process along this trajectory. On top of these two questions there were also four hypotheses which were also used as the basis for creating the questionnaire.

The answer to the questions can be concluded as following. South Korean novels have found their way to Apollo thanks to Agne Ahi's own interest and experience of living in South Korea, and due to knowing people that could potentially be interested in buying them in Estonia. Those novels have firstly become best sellers in South Korea and then gained interest on the international book market. Ahi explained that as the US market does not put much emphasis on translated authors, she has found those South Korean authors mentioned in UK catalogues. Based on Ahi's explanation about the catalogues, those authors would have to sell well on the international market, in this case the UK market, for their novels to be highly recommended. Essentially, the major agent that plays a role on the sale of South Korean novels in the Estonian book market, in Apollo's case, seems to be a person who is aware of them and is willing to take the risk to try to sell them here. Compared to overseas bookstores and publishing trends, it seems to be very unusual way of choosing which books to sell in one's store. There were expectations that bookstores have set value systems, which needed to be followed to decide which books to sell. While this was the case for some genres, it does not seem to be the case for South Korean literature.

There are two types of minor agents in addition to the major agent. One would be on those who create the catalogues that are sent to bookstores, as their recommendations

still affect the decision-making process. The other is a customer who buys English language literature and Estonian publishers. As the English language books are often up to 30% cheaper than the Estonian translations, those customers who feel comfortable reading in English may decide to buy the cheaper version of the book.

For this thesis creating a questionnaire was highly important, as the goal was to understand how each bookstore operates and to see if there are any similarities or differences. The unexpected result was that out of three bookstores, only one was interested in participating, which meant that some initial goals for the thesis had to be restructured. In addition to that, after receiving first answers from Apollo it was understood that one general questionnaire for all bookstores was not enough to make conclusions for this thesis. It was understood that to analyse the answers from Apollo more deeply, specific questions based on the answers had to be created. This was due to the fact that the initial answers were more general and shorter than it was expected. Thus, the second questionnaire was created to better understand the work process of Apollo bookstore and to clarify some of the answers given by their representative. Based on the questionnaire produced for this thesis, it can also be the case that the journey was unexpectedly short and vague, as there was only one bookstore that answered the questionnaire, Apollo, and they did not give very detailed information when it came to statistics.

The answers from the King Sejong Institute were also quite unexpected, as they indicated that other than carrying out language classes and hosting some events, they [the institute] do not feel like they have any impact on the popularity of South Korean literature in Estonia.

Considering the rising popularity of South Korean novels and how well they also sell in Estonia, as was stated by Agne Ahi, something that could be further studied is the Korean language translation trends in Estonia and vice versa. While the King Sejong Institute explained that at the moment, they feel that they cannot help with translating novels from Korean to Estonian, or the other way round. The reason for that is that they do not have Estonian staff members, however the author of the thesis believes it does not mean they could not help at all. As Sapiro explained, translations have not only economic,

cultural, social, and political factors, which means that increase in translation works done between Estonia and South Korea could benefit many different fields in both countries.

Both Heilbron and Böker discussed the great marketing tactics that can impact how successful one book can become. Using stereotypical cover pictures or perhaps even translations of the titles, can boost the sales, even if the source publishers do not like the idea (2019: 592-594). These stereotypical changes are usually made to ensure great sale in target market and thus source publishers do not have a real say in it (2020: 280-281, 286). Using these tactics both Apollo and the King Sejong Institute could potentially target a wider audience and more customers for South Korean novels. While Apollo did not know who buys South Korean novels in Estonia and the target group for them was not well defined, a more elaborated marketing tactic that targets young fans of Korean culture, language, and music, could also potentially boost the sales. In addition, if it were possible to translate those novels into Estonian, the target group widens automatically, as not everyone is interested in reading in English. All the above could create a chance for South Korean literature to be sold in Estonia in a more structured way.

Based on the answers from Apollo and research done on the Estonian book market it can be said that when it comes to the information needed for this thesis, Estonian bookstores are not very transparent with their information and there is not very much information that could be found online. Some of the more general information can be received, but the stores would have to be contacted personally and even in that case, they might refuse to answer.

This thesis clearly shows that, while it is not impossible to understand, it is quite difficult to map out the exact journey of South Korean novels to Estonia, on the example of one bookstore. The reason is that their answer, “giving it a go” might not reflect the answers from other bookstores. However, as long as no other bookstore is interested in discussing their methods or journey, the Apollo bookstore answer is the best example of how the journey of the English translations of South Korean novels to Estonian bookstores and book market.

The Estonian book market is quite young and considering how fast the book market has changed already in 21st century, there seems to be a lack of interest in researching it in depth. By this the author of the thesis means, that a general overview of the book market, like one that was done by Elza Ungure on the Latvian book market, could open the doors for more specific research conducted on translation trends between Estonia and other countries, on how Estonian publishing could improve, and bookstores improve their marketing, and so on. This could also help to study, for example, how German or UK literature are perceived and how well they perform in the Estonian book market, like the Scandinavian literature research done in the German book market. From there on better conclusions could be made how translations cross Estonian borders.

References

- Apollo. Available <https://www.apollo.ee/>. (05.05.2022).
- Böker, Elisabeth 2019. The Incredible Success Story of Scandinavian Best Sellers on the German Book Market. *The Journal of the Society for the Advancement of Scandinavian Study*. University of Mainz. 91/4: 582-597. <https://doi.org/10.5406/scanstud.91.4.0582>. (16.05.2022).
- Childress, Clayton 2019. *Under the Cover: The Creation, Production and Reception of a Novel*. Princeton University Press.
- Diment, Maria 2019. Why Are So Few Translated Books Published in America. Online. *Alta Language Services*. Available <https://www.altalang.com/beyond-words/why-are-so-few-translated-books-published-in-america/>. (01.11.2021).
- Eesti Kirjastuse Liit. Menuk 2021. Available <http://estbook.com/menuk/2021-2/>. (03.03.2022).
- Eesti Kirjastuste Liit. Available <http://estbook.com/en/>. (05.05.2022).
- ESTER Online Catalogue. Available <https://www.ester.ee/search>. (04.05.2022).
- Estonian Literature Centre (ELIC). Available <https://estlit.ee/elis/>. (05.05.2022).
- Federation of European Publishers 2017. The Book Sector in Europe: Facts and Figures. Online. Available <http://fep-fee.us11.list-manage2.com/track/click?u=f3e97360a9e613a0b533827b2&id=39a85d6b7d&e=70ce53a2fb>. (04.05.2022).
- Federation of European Publishers 2021. FEP report of activities 2020-2021. Online. Available https://fep-fee.eu/IMG/pdf/fepreport_of_activities_20_21_c.pdf?1902/0881c5349dc029a681ee73687bde0ea9c583862e (04.04.2022).
- Federation of European Publishers 2021. One Year After: Consequences of the COVID-19 crisis on the book market – An overview of 2020. Online. Available https://fep-fee.eu/IMG/pdf/202103_-_brochure_covid_update_digital_only.pdf?1857/6598ccf5e1afdda6eac39f35d6ded7321dfcd969. (04.05.2022).
- Felt, Kairi; Mäldre, Aile 2018. E-Book Publishing in Estonia: Publishers' Perceptions and Experiences. *Tallinn University*.
- Frankfurter Buchmesse. Press Release. Frankfurter Buchmesse ends with significant increase in visitors. <https://www.buchmesse.de/en/press/press-releases?page=2>. (16.05.2022).

- Guren, Cliff; McIlroy, Thad; Sieck, Steven 2021. COVID-19 and Book Publishing: Impacts and Insights for 2021. *Publishing Research Quarterly* 37: 1-14 Available <https://link.springer.com/content/pdf/10.1007/s12109-021-09791-z.pdf>. (07.04.2022).
- Heilbron, Johan 2020. Obtaining World Fame from the Periphery. *Dutch Crossing* 44/2: 136-144. Available <https://doi.org/10.1080/03096564.2020.1747284>. (03.04.2022).
- Heilbron, Johan; Sapiro, Gisèle 2007. Outline for a Sociology of Translation: Current Issues and Future Prospects. *Michaela Wolf & Alexandra Fukari (eds.), Constructing a Sociology of Translation, Amsterdam: John Benjamins*: 93-107.
- Hench, John B 2015. The Publishers Who Lunch: The Social Networking of American Book Publishers. *Book History* 18, 273–301. Available <http://www.jstor.org/stable/43956375>. (07.01.2022).
- Hu, Elise 2020 April 19. South Korean Bestseller ‘Kim Jiyoung, Born 1982’ Gives Public Voice To Private Pain. Online. *National Public Radio*. Available <https://www.npr.org/2020/04/19/835486224/south-korean-bestseller-kim-jiyoung-born-1982-gives-public-voice-to-private-pain>. (04.01.2022).
- Invest in Estonia. Taxation & incentives. Available <https://investinestonia.com/business-in-estonia/taxation/vat/>. (07.05.2022).
- Katsarova, Ivana 2016. E-Books: Evolving markets and new challenges. *European Parliamentary Research Service*. Available [https://www.europarl.europa.eu/RegData/etudes/BRIE/2016/577954/EPRS_BRI\(2016\)577954_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2016/577954/EPRS_BRI(2016)577954_EN.pdf). (04.05.2022).
- Kim, Eun Mee; Ryoo, Jiwon 2007. South Korean Culture Goes Global: K-Pop and the Korean Wave. *Korean Social Science Journal* 34/1: 117-152. Available <http://journal.kci.go.kr/kssj/archive/articleView?artiId=ART001071975>. (04.05.2022).
- King Sejong Institute (KSIF). Available <https://www.ksif.or.kr/index.do>. (05.05.2022).
- Kultuuritarbimise uuring 2006. Online. Saar Poll OÜ. Available https://www.saarpoll.ee/UserFiles/File/kultuuritarbimise_uuring_2006.pdf. (06.01.2022).
- Kultuuri-tarbimise uuring. Elanikkonna küsitlus. 2003. Online. Saar Poll OÜ. Available <https://www.spordiinfo.ee/est/g22s164>. (06.01.2022).
- Larm, Pille-Riin 2020. Raamatuturul me oleme vennad ja õed. Online. *Sirp*. Available <https://www.sirp.ee/s1-artiklid/c7-kirjandus/raamatuturul-me-oleme-vennad-ja-oad/>. (25.04.2022).
- Lee, Kyoung Mi; Lee, Hana 2019. Bestseller ‘Kim Ji-young, Born 1982’ soars in global popularity. Online. Available

- <https://www.korea.net/NewsFocus/Culture/view?articleId=178612>. (27.04.2022).
- Leito, Toomas 2018. Langev turg pakub omad võimalused. *Äripäev*: (7). Available <https://dea.digar.ee/article/aptrykitoostusetop/2018/12/13/9.1>. (30.04.2022).
- Literature Translation Institute of Korea
https://www.ltikorea.or.kr/en/contents/business_pro_1/view.do. (27.04.2022).
- Maciejewski, Jędrzej 2019. Book Markets in Europe: Facing the Challenges of the Digital Single Market. *Comparative Economic Research. Central and Eastern Europe* 22/2: 173-187. Available <https://czasopisma.uni.lodz.pl/CER/article/view/5281/4955>. (04.05.2022).
- McCleery, Alistar; Ramdarshan Bold, Melanie 2016. 'What is my country?': Supporting Small Nation Publishing. *J Irish Scottish Stud* 6/1: 115-132. Available https://discovery.ucl.ac.uk/id/eprint/1472287/1/Ramdarshan%20Bold_JISSv6.1_OpenAccess_extracted.pdf. (07.05.2022).
- McMartin, Jack; Gentile, Paola 2020. The transnational production and reception of "a future classic": Stefan Hertmans's *War and Turpentine* in thirty languages. *Translation Studies*, 13:3, 271-290. Available <https://doi.org/10.1080/14781700.2020.1735501>. (16.05.2022).
- Möldre, Aile 2014. Estonian publishing sector at the turn of the 20th and 21st centuries: Emergence of e-book market. *Knygotyra*, 62, 94-115. Available <https://doi.org/10.15388/kn.v62i0.3607>. (02.05.2022).
- Raasik, Kaire 2017. Raamatud on endiselt populaarsed. *Statistikaamet*. Available <https://www.stat.ee/et/uudised/2017/04/19/raamatud-on-endiselt-populaarsed>. (06.01.2022).
- Republic of Estonia. Ministry of Education and Research. 2022. Available <https://www.hm.ee/et/tegevused/keeled/voorkeelte-ope-eestis>. (07.05.2022).
- Saar Poll OÜ. Available <https://www.saarpoll.ee/en>. (06.01.2022).
- Sapiro, Gisèle 2016. How Do Literary Works Cross Borders (or Not)? A Sociological Approach to World Literature. *Journal of World Literature* 1, 81-96.
- Statistics Estonia. Raamatud ja brošüürid valdkonna järgi. Available https://andmed.stat.ee/et/stat/sotsiaalelu_kultuur_trukitoodang/KU121/table/tableViewLayout2. (04.03.2022).
- Rahvaarv. Available <https://www.stat.ee/et/avasta-statistikat/valdkonnad/rahvastik/rahvaarv>. (27.04.2022).
- Tamm, Marek; Väljataga, Märt 2010. Rahvusülene kirjandus, kriitika ja raamatuturg. *Vikerkaar*. Available <http://www.vikerkaar.ee/archives/12306>. (02.05.2022).
- Tšebotar, Kersti 2020. Hiina Eesti raamatuturul: Hiina-teemalised raamatud ja hiina kirjanduse tõlked. Tallinna Ülikool.

- Ungure, Elza 2022. A Statistical Overview of Bibliodiversity in the Latvian Book Market. Publishing Research Quarterly 38, 209-233. Available <https://link.springer.com/article/10.1007/s12109-021-09856-z>. (04.05.2022).
- United States Courts. Chapter 11 - Bankruptcy Basics. Available <https://www.uscourts.gov/services-forms/bankruptcy/bankruptcy-basics/chapter-11-bankruptcy-basics>. (07.05.2022).
- Vahter, Tauno 2020. Kirjastamine: Pikk toibumine pohmakast. Vikerkaar. <http://www.vikerkaar.ee/archives/26647>. (02.05.2022).
- Võsamaa, Jaanika 2012. Eesti raamatuturg ja selle arenguvõimalused. Tartu Ülikool. Available http://dspace.ut.ee/bitstream/handle/10062/28680/Vosamaa_Jaanika.pdf. (06.01.2022).

Resüme

Magistritöös „The Journey of English translations of South Korean Novels to Estonian Bookstores“ (Inglise keelde tõlgitud Lõuna-Korea novellide teekond Eesti raamatupoodidesse) uuritakse ja kirjeldatakse, kuidas jõuavad Lõuna-Koreas kirjutatud ja inglise keelde tõlgitud novellid Eesti raamatuturule.

Töö eesmärgiks oli aru saada, kuidas töötab üldiselt Eesti raamatuturg ning sellest tulenevalt, milline näeb välja võõrkeelse kirjanduse (eelkõige Lõuna-Korea novellide), teekond Eestisse. Viimase kümne aasta jooksul on Eesti noorte huvi Lõuna-Korea vastu palju kasvanud. Tallinnasse on loodud selle populaarsuse edendamiseks ja hoidmiseks ka King Sejongi Instituut, mis tegeleb ühtlasi ka Korea keele õpetamisega. Ka raamatupoodides on viimastel aastatel rohkem olnud märgata Lõuna-Korea autorite teoseid.

Magistritöö kirjandusülevaates tutvustatakse, kuidas tõlked liiguvad üle piiride ja mis mõjutab tõlgete olemasolu. Defineeritakse ära, millisesse gruppi kuuluvad erinevad maailma keeled, tulenevalt sellest, kui palju neist ja nendesse tõlgitakse. Samuti tutvustatakse Frankfurdi raamatumessi olulisust kirjastamismaastikul. Töös antakse ülevaade Eesti, USA ning lisaks ka kahe Euroopa, Läti ja Šotimaa, raamatuturgudest, natukene nende ajaloost ning neid mõjutavatest teguritest. Eesti raamatuturu uurimisel pani autor tähele, et kuigi ajalehe artikleid ja raamatupoodide enda tekste on palju, siis teadustöid selle kohta on vähe. Enne magistritöö metodoloogia tutvustamist tuuakse põgusalt välja ka tegureid, mis on muutnud Lõuna-Korea populaarseks ja mida on tehtud, et edendada huvi antud kultuuri vastu.

Selleks, et uurida milline näeb välja Lõuna-Korea novellide teekond Eestisse, koostas autor kaks küsimustikku - üks raamatupoodidele ja teine King Sejongi Instituudile. Raamatupoodidele suunatud küsimustik oli koostatud eesti keeles ja King Sejongi Instituudile inglise keeles. Apolloga läbiviidud küsimustiku küsimused ja vastused magistritöö jaoks tõlkis inglise keelde töö autor. Küsimustiku lisaeesmärk oli aru saada, kuidas üldse raamatupoed valivad endale võõrkeelset kirjandust müügiks ja

millised on sihtgrupid. Algne eesmärk oli saada vastused kolmelt raamatupoelt: Rahva Raamat, Apollo ja Krisostomus. Töö käigus selgus, et raamatupoodidest oli ainult Apollo nõus vastama. Magistritöö autor pakkus raamatupoodidele välja ka suulise intervjuu võimaluse, kuid ainult Apollo esindaja Agne Ahi vastas, et neile sobib kirjalik küsimustik, kuna magistritöö jaoks saadetud vastused koostatakse eelnevalt ka Apollo tegevjuhiga. Apollo puhul tuli pärast esimesi vastuseid esitada ka täiendavaid küsimusi, et paremini aru saada, mis on teatud otsuste põhjused.

Vastusest tulenevalt järeltab töö autor, et Apollo raamatupoodidesse jõuavad inglise keelde tõlgitud Lõuna-Korea novellid tänu sellele, et Agne Ahil on endal isiklik huvi antud kultuuri vastu, ta on pikalt Lõuna-Koreas elanud ja teab palju Eestis elavaid Aasia/Korea huvilisi. A.Ahi on võtnud Korea autoreid Apollosse müügile isiklikust huvist, et näha, kui populaarseks need võivad saada. Selle magistritöö järeldusi ei saa laiendada teistele raamatupoodidele Eestis, kuna autorile ei ole teada, kas ka teistes poodides töötab mõni isik, kellel on sellised huvid ja tutvusringkond.

Kokkuvõtvalt soovib magistritöö autor uurida, kuidas töötavad teised raamatupoed Eestis. Lisaks soovib autor uurida, kuidas töötavad ka Eesti kirjastused, et oleks võimalik luua ülevaade sellest, milline näeb välja Eesti raamatuturg.

APPENDIX 1

Tere!

Minu nimi on Elisabeth Rips ja olen Tartu Ülikooli Tõlkeõpetuse magistrant ja kirjutan Teile seoses oma lõputööga. Nimelt on minu lõputöö teemaks kuidas jõuavad (Lõuna) korea keelest inglise keelde tõlgitud raamatud/romaanid Eesti raamatupoodidesse. Sellega seoses oleks mul Teile mõned küsimused, loodan, et teil on aega neile vastata. Järgnevad küsimused käivad ainult romaanide kohta, ehk muud inglise keelsed teosed nagu reisikirjandus, kunst, õpikud jne ei lähe arvesse. Vastuseid käsitlen ainult oma tööraames, et uurida üldiselt välja milline on korea keelest inglise keelde tõlgitud kirjanduse teekond eesti keelsesesse riiki.

2. Milline näeb välja üldine otsus, kuidas Teie valite, milliseid inglise keelseid raamatuid Te oma poodi müüki panete? Kui võimalik, palun kirjeldada seda protsessi.
3. Kellele on suunatud inglise keelne kirjandus, mida müüte? (Romaanid)
4. Kui suur nõudlus on inglise keelsetele teostele? (Romaanid) Kui suure protsendi moodustab inglise keelse kirjanduse müük ning kui suure tõlgitud kirjanduse müük? Kui suure osa moodustab üldine tõlgitud kirjanduse müük ja kui suure osa muu võõrkeelsete romaanide müük (ka venekeelsed romaanid)?
5. Kas olete teadlikult tellinud enda raamatupoodi inglise keelseid teoseid, mis on originaalselt muus keeles kirjutatud? Kas oleks võimalik saada teada, millisest võõrkeelest inglise keelde tõlgitud teoseid kõige rohkem sisse tellitakse? Võimalusel tuua välja viis kõige populaarsemat varianti. (Näide: prantsuse keelest inglise keelde tõlgitud teoseid tellitakse raamatupoes müümiseks kõige rohkem)
6. Kas Te olete teadlik, kas Teie raamatupoes on kunagi Korea autorite poolt kirjutatud raamatuid müüdud? (nii eesti kui inglise tõlgetena)
7. Kuidas on olukord hetkel Eestis, kas on tunda suuremat nõudlust Lõuna-Korea kirjanduse järele?

8. Kas Teie raamatupoes on olnud müügil vähemalt üks järgnevatest teostest?
 - a. The Vegetarian – autor Han Kang
 - b. Kim Ji Young, Born 1982 – autor Cho Nam Joo
 - c. Please Take Care of My Mother/Please Look After Mom – autor Shin Kyung Sook
9. Kui jah, siis mis võiks olla/on see põhjus miks need raamatud Teie raamatu poodidesse jõudsid? Millest tulenes see otsus, et korea keelest inglise keelde tõlgitud raamatud pandi Teie poodi müüki? Kas Te olete mõnda nendest raamatutest ise lugenud või on keegi neid teile soovitanud?
10. Kas Teil on andmeid, kui palju neid raamatuid müüki pandi ning kui hästi need müüsid? Sellest tulenevalt, kas oleks võimalik teada, mis sihtgrupile need raamatud suunatud olid? Kui jah, kas seda informatsiooni on võimalik jagada?
11. Tallinnas on King Sejongi Instituut, mis keskendub Korea keele ja kultuuri õpetamisele. Milline mõju on raamatupoodidele selliste instituutide (ka muude keelte omad) avamisele, mis õpetavad mõnda uut keelt ja kultuuri? Kas sellised instituudid mõjutavad seda, mis kirjandust rohkem küsitakse või milliseid te rohkem müüte?
12. Kui suur nõudlus peaks olema, ehk kui palju inimesi peaks küsima ühe raamatu järgi, et Te telliks seda oma poodi müüki? Kas selle jaoks on võimalik kusagil teha avaldus või mille järgi Te otsustate, et nõudlus on piisavalt suur?

Kuna tegemist on esialgse küsitlusega, millega üritan aru saada kuidas raamatupood toimivad, siis küsin ka, et juhul kui mul peaks tekkima veel täiendavaid küsimusi, kas Te olete valmis ka neile vastama?

Tere!

Tulenevalt eelmistest küsimustes oleks mul teile mõned täpsustavad ja täiendavad küsimused. Lisan ka siia, et kuna Apollo on ainuke pood, mis on olnud nõus vastama, siis olen väga tänulik teie panuse eest ja seega on küsimused natukene detailsemad.

Jätsin eelnevad vastused siia faili, et saate vajaduse korral need üle vaadata.

- A. Kui tihti te saate katalooge, millest te raamatuid müügiks valite? Kes neid väljastavad ja kui mahukad need on?
- B. Mida mõtlete selle all kui ütlete, et kirjastused valivad parema müügipotsensiaaliga raamatud? Milliseid kirjastusi peate silmas?
- C. Mida see täpsemalt tähendab ja miks see rolli mängib? Kas on õige eeldada, et see kehtib nendele teostele, millel on loodud või luuakse filmi/seriaali adaptatsioon?
- D. Mis rolli mängib kanal ja mida selle all mõeldakse?
- E. Huvitav tähelepanek on see, et Murakami teoseid leiab nii eesti kui ka inglise keeles. Oma juhendaja käest kuulsin, kes on Hollandlane, et muljal maailmas ei ole see tavaline praktika, kuna inimesed loevad siiski oma emakeeles meelsamini. Sellega seoses küsiks, et kust on eestisse tulnud selline komme ühe autori teoseid nii tõlkes kui ka originaalis müüa? Kas selle jaoks tekkis nõudlus või on see tekitatud?
- F. Punktis kus küsisin, kolme korea keelse teoses kohta, kas neid on teil müügis vastasite, et kirjastused soovivad neid väga. Mis kirjastusi silmas peate? (Eesti, Korea, Ameerika, Inglismaa?)
- G. Kas olete nõus, et selles magistritöös kasutatakse teie nime? Kui jah, siis kas oleks võimalik saada ka teie ametlik tööpositsiooni nimetus, võimalusel ka inglise keelne variant kui see on olemas eraldi. Kui ei siis viitan töös teile kui Apollo esindajale.

Tänades

APPENDIX 2

Hello!

My name is Elisabeth Rips, I am Translation studies master's student in University of Tartu. I am writing to you in hopes you could answer some of my questions regarding to my master's thesis. The topic of my thesis is researching how do English translations of Korean literature end up in Estonian bookstores. I have sent a separate questionnaire to bookstores to find out how and why they sell South Korean novels in Estonia and who is the target group. The reason why I am writing to King Sejong Institute is to find out about the general popularity of this institute and if there is any connection to the existence of it and the fact that English translations of South Korean bestsellers are being sold in Estonian bookstores. The main goal is to learn how books that have originally been written in Korean and originally published in South Korea and then translated into English have reached Estonia, thus books by Korean Americans who originally write in English are not taken into account. The answers are only used in my thesis to analyse the journey of English translations of Korean novels into a country that speaks Estonian.

- What is King Sejong Institute and what is the goal of it?
- Do you also receive any support from the South Korean government or any other South Korean institutes?
- How has the popularity of the institute changed since the opening, and do you feel that the existence of the institute affects the popularity of South Korean culture in Estonians?
- What do you teach in this institute? Is the teaching done through Estonian or English?
- Who is the target group of the King Sejong Institute?
- Do you also teach Korean literature? If not, would you be interested in teaching it and what is necessary for it to happen? (E.g., Would it be enough if students would express their interest? Is there a lack of study materials?)

- Is the institute or teachers/professors in the institute aware that the English translations of the following novels have been sold in Estonian bookstores at some point?
 - a. The Vegetarian by Han Kang
 - b. Kim Ji Young, Born 1982 by Cho Nam Joo
 - c. Please Take Care of My Mother/Please Look After Mom by Shin Kyung Sook
13. What are your thoughts on these books been sold in Estonia? Do you think they affect the popularity of South Korean culture and/or literature in Estonia?
 14. Are you aware in general if the students or teachers/professors in the King Sejong Institute have expressed their interest in reading South Korean novels?
 15. Does the institute offer novels to be borrowed or is there a library that the students have access to? If there is no library would the institute be interested in creating one and what would it need for this to happen?
 16. Are you aware if these books, or any other South Korean novels, have been a topic in classes or would the King Sejong Institute be interested in talking about them and promoting these books to their students? What would the criteria be? (E.g., should the books be in English or in Estonian? Students interested? Financial support?)
 17. As one of the things that the institute teaches is Korean language, what do you think is needed to be done that we could have more direct translations between Estonian and Korean, rather than through a third language such as English?
 18. Are you aware of the general book translation trend between South Korea and Estonia? E.g., From Estonian Literature Centre homepage, it is possible to find out that eight children's books have been translated into Korean (<http://estlit.ee/elis/?cmd=search>), however it is hard to find books that have been translated from Korean into Estonian.

19. Regards to the previous question would the King Sejong Institute be interested in promoting South Korean literature to Estonians? Such as organising book readings or making requests to bookstores to order in some popular novels?
20. Would the King Sejong Institute be also interested in working towards having South Korean bestsellers, such as the three mentioned above, be translated into Estonian and having them published? What is necessary for this to happen?
21. Would you also be interested in answering more questions later, as this is the first draft and depending on the answers from bookstores, I might have some more questions later for the institute?

Thank you for your time and answers.

Acknowledgements

I am extremely grateful to my supervisor Luc van Doorslaer, who took the time to listen to all my ideas and to help me pinpoint what would suitable topic for master's thesis. I would like to express my deepest gratitude for his patience and invaluable feedback that helped me to shape my initial ideas into this thesis. Word cannot express my gratitude to Terje Loogus, who gave me encouraging feedback in the initial stages of thesis writing and who showed interest whenever I had a chance to meet her in later stages.

I am also grateful for my co-worker and classmate, for their editing help, late-night feedback sessions, and moral support. Lastly, I would like to mention my family, especially my parents, my siblings, and my spouse. Their unconditional support and belief in me have kept me motivated during this process.

Lõputöö autori kinnitus

Olen lõputöö kirjutanud iseseisvalt. Kõigile töös kasutatud teiste autorite töödele, põhimõtteliste seisukohtadele ning muudest allikaist pärinevatele andmetele on viidatud.

Autor: Elisabeth Rips

23.05.2022

Lihtlitsents lõputöö reprodutseerimiseks ja üldsusele kättesaadavaks tegemiseks

Mina, Elisabeth Rips,

annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) minu loodud teose *The Journey of English translations of South Korean novels in to Estonian Book Market*, mille juhendaja on Luc Van Doorslaer, reprodutseerimiseks eesmärgiga seda säilitada, sealhulgas lisada digitaalarhiivi DSpace kuni autoriõiguse kehtivuse lõppemiseni.

Annan Tartu Ülikoolile loa teha punktis 1 nimetatud teos üldsusele kättesaadavaks Tartu Ülikooli veebikeskkonna, sealhulgas digitaalarhiivi DSpace kaudu Creative Commons'i litsentsiga CC BY NC ND 3.0, mis lubab autorile viidates teost reprodutseerida, levitada ja üldsusele suunata ning keelab luua tuletatud teost ja kasutada teost ärieesmärgil, kuni autoriõiguse kehtivuse lõppemiseni.

Olen teadlik, et punktides 1 ja 2 nimetatud õigused jäävad alles ka autorile.

Kinnitan, et lihtlitsentsi andmisega ei riku ma teiste isikute intellektuaalomandi ega isikuandmete kaitse õigusaktidest tulenevaid õigusi.

Elisabeth Rips

23.05.2022