

Histories of translation(s): On reading the “Histoire des traductions en langue française. XX^e siècle”

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In his study “La traduction et ses discours” (Discourses of Translation, 1989), French translation scholar Antoine Berman (1942–1991) lists translation history as the most important among the eleven goals of translation studies. This is because he views historicity and temporality as the most specific attributes of translating, since this activity always operates in connection with particular works, languages, and cultures in concrete times and localities. The historical aspects of translating have prompted the rise of so-called translation history. However, since translation has played such crucial and complex roles in constituting languages and literature(s), the actual historiography of translation can approach its topics from several possible aspects. For example, it can focus on particular regions, comparative aspects, or national cultural spaces. Berman was among the first French scholars who pointed out that translation history can help us better understand the histories of European culture, identities, languages, and literature. However, his early death did not allow him to fully realize his plans and flesh out empirical research. The same was true for Slovak translation scholar Anton Popovič (1933–1984) who started formulating his theses about translation history in the 1960s and even conducted some empirical case studies of the history of Slovak Romantic and post-Romantic translation methods. Seeing the historical relevance of this material, he developed an incremental translation history research program ranging from concrete case studies to histories of translation programs, conceptions, and methods which were to be contextualized in pertinent and concrete cultural histories.¹

Since the late 1970s, the Canadian translation scholar Jean Delisle has become one of the most prominent voices in translation history methodology (see for example Delisle 1977). He has penned and edited several detailed “portraits” of male (*Portraits de traducteurs*, 1999) and female translators (*Portraits de traductrices*, 2002) as well as other histories of translation in Canada and beyond (for instance Delisle and Woodsworth 1995). Other French, Belgian, and Canadian translation scholars (including Dirk Delabastita, Lieven D’hulst, Michel Ballard, or Henri Meschonnic) have also provided significant insight into translation history and historical case studies (see bibliography in Ballard 2013). In 1991 Henri Van Hoof published his *Histoire de la traduction en Occident* (History of Translation in the West), and two years later the *Dictionnaire universel des traducteurs* (Universal Dictionary of Trans-

lators, 1993). However, it was only at the beginning of the new century that Western European translation history started to be covered in a complex, synthetic manner. Noteworthy examples include the four-volume history of translation in English, *The Oxford History of Literary Translation in English* (Ellis, Gillespie, and Hopkins 2005–2010). Spanish translation history is examined in *Historia de la traducción en España* (Lafarga and Pegenaute 2004), the encyclopedic dictionaries of translation history *Diccionario histórico de la traducción en España* (Lafarga and Pegenaute 2009) and *Diccionario histórico de la traducción en Hispanoamérica* (Lafarga and Pegenaute 2013). The two-volume *Suomennoskirjallisuuden historia* (Riikonen, Kovala, Kujamäki, and Paloposki 2007) covers Finnish translation history, and Swedish scholars have produced the dictionary of translators *Svenskt översättarlexikon* (2009). Notable French examples include the translation historical survey of the Central European area, *Histoire de la traduction littéraire en Europe médiane des origines à 1989* (Chalvin, Muller, Talviste, and Vrinat-Nikolov, eds. 2019), and the monumental four-volume history of translations to French (Chevrel, D'hulst, and Lombez, eds. 2012; Chevrel, Cointre, and Tran-Gervat, eds. 2014; Duché, ed. 2015; Banoun, Poulin, and Chevrel, eds. 2019) whose fourth volume, *Histoire des traductions en langue française. XX^e siècle*, tops off the project by covering the 20th century in French translation history. The conception of translation history on which the *Histoire des traductions en langue française* is based has been created by Yves Chevrel and Jean-Yves Masson.² One should in no way refrain from calling the work “monumental”, since it brought together almost 300 scholars who produced 5,559 pages covering over 7,000 translators between the 15th and 20th centuries. A number of programmatic decisions which influenced the way this vast material was covered can be identified and should be discussed in greater detail.

The first major decision concerns the scope of the history covered. The *Histoire des traductions en langue française* series does not take into account a particular territory or a geographical area. Instead, the editors have decided to take the French language as the determining factor and examine the histories of translations into French. The books are based on the premise that translation has had a major role in constituting the intellectual heritage of the French language (viewed as a vehicle for ideas and concepts). This is why translators are instrumental in helping to shape the language. In practice, this meant that the authors had to cover all (or the greatest possible number of) relevant French-speaking areas, historically dominated by France, Belgium, or Switzerland, but ranging as far as Québec. Of course, French translation produced outside of France (like those from Romania and China) had to be accounted for as well. By viewing the research field in such broad terms, the French authors encountered a new historical figure of the foreign translator whose impact and manner of influence on the French translation field needed to be explained. This agent is the foreigner, Francophone or not, translating into French.³

In the following analysis, I will be referring mostly to the final volume of *Histoire des traductions en langue française*. The chapter devoted to 20th century translation markets states that three fourths of all translations into French produced in 1980–2002 were published in France itself (2019, 105). However, when reading the

chapter, it becomes clear that the translations from outside France were culturally very significant. It is only logical that the extensive scope of the material covered has made historical periodization rather difficult. The title of each volume mentions the period discussed (1470–1610, 1610–1815, 1815–1914, 1914–2000). The milestone years mostly correspond to significant macro-historical or political events indisputably affecting the cultural paradigm (the assassination of Henry IV in 1610, the years 1815 and 1914, etc.). However, other important cultural milestones such as 1470, when the first French printing press started operating, are taken into consideration as well. Whether political or cultural, the chosen milestones are part of French history. Thus, although the books focus on translations into the French language, the major focus is on France itself, while other regions, regardless of their respective histories, are only treated to the degree to which they have influenced French culture or translation. For all intents and purposes, the translations histories from outside of France are discussed to better illustrate a Franco-centric view of translation history. The periods analyzed within each volume are discussed in greater detail in a non-chronological manner. Instead of sticking to a chronology, individual thematic areas are addressed and other factors are taken into greater consideration (such as changes in politics, the cultural milieu, the development of literary forms, introduction of new ideas, changes in artistic taste, statistics of translations, etc.). This is why, for example, the history of drama translations is periodized and scaled differently than the history of novel translations.⁴ Let's now look at the drama translation history. In the period between 1914–1944, the number of translations was growing rather slowly. It changed from 1945 to 1968, when the subfield opened up to more international influence. This was due to the political thawing in Central Europe in the 1960s, but mainly due to the presence of UNESCO in Paris. The organization, which in 1948 founded the International Theater Institute (ITI), also stood behind several key Parisian theater festivals and events which in the 1950s helped globalize drama. This also invigorated the hitherto stagnant translation of dramatic texts. The later period, from 1969 to 1989, was affected by a different preconfiguration of external factors. Political change had its effect, as did émigré artists finding home in France. A change in Western European drama, mainly fueled by the new British drama, played a major role. Vivid polemics ensued about the status of drama translations (centered around fit-for-production drama translation).⁵ Such polemics were a natural outcome of the pre-1989 cultural environment.

As with drama, World War II was also a milestone in the history of novels translated to French. In the interwar period, mostly novels from other European languages were translated into French. The first wave of translations of American novels, which started as late as the 1930s, coincided with the Nobel Prize being awarded to Sinclair Lewis (1930) and Pearl Buck (1938). However, the period after 1945 is periodized and viewed differently. In 1945–1980 the translations of novels were affected by Cold War policies and strict control of cultural activities. In this era, translators also had to overcome many prejudices brought about by recent history, such as the overly critical French attitudes to German literature. French views of novel translation were also affected by the many authoritarian, autocratic, or militaristic regimes in existence in

the first decades after World War II (Portugal, Spain, or Greece), news about countries infringing on freedoms of press and expression (as was the case of Turkey), or knowledge of censorship in countries from “beyond the Wall” (2019, 797 and elsewhere). The 1945–1980 period also saw the first wave of translations of Latin American novels. The French body of translations at the time reflects the shift in views about colonialism as well.

The authors see the year 1980 as an end of one particular era in novel translations. This year opened up a new period, between 1980 and 2000, which introduced globalization. The growing numbers and influence of Anglo-American translations led to a reconfiguration of what was and was not to be translated. Institutional changes to the translation market were introduced in 1981, when François Mitterrand’s government enacted a new cultural policy, and Jack Lang’s culture ministry pushed through several reforms. One of its officials was the English studies expert, literary scholar, and translator Jean Gattegno (1935–1994) who headed the Service du Livre et de la Lecture (the Book and Reading Service). By seeing through many changes in the legal framework and financing schemes, he effectively helped translation to gain greater cultural status. The next decade therefore saw a rapid growth of publishing houses specializing in translated literature which launched many specialized editions of translations from concrete languages. Since the 1990s, the French translation and literary fields were finally able to fully respond to German and even Russian and Soviet literature without running the risk of delving into the politics of the day.

As the abovementioned examples no doubt illustrate, the *Histoire des traductions en langue française* series contextualizes translation history as part of French and European literary and cultural history. This is why the publications cover all kinds and genres of translation as an organic web of interdependent cultural artifacts. In this respect, it is only logical that the books analyze more than just literary translations. This tendency is perhaps most visible in the fourth volume of the series, which has whole chapters devoted to translations of literary criticism, art theory, or musicology and where even such marginal, yet culturally significant practices such as translations of librettos and supertitles are covered. Translations of religious and spiritual texts are covered in one separate chapter, where the development of translation methods pertaining to these texts and relevant 20th century research are analyzed. Separate chapters are devoted to translations of philosophy, history, legal texts, science and technology, anthropology and sociology, and psychology and psychoanalysis.

The second major editorial decision which differentiates this French project from other large-scale historical research initiatives is the focus on the history of translations (*histoire des traductions*). This means that this is not a history of translation as a phenomenon, process, or activity, but a history of *translations* as the body of texts which constitute the translated literature in a target culture. This is why the researchers focused primarily on existing, empirical texts of translations which they critically analyzed using Berman’s model of translation criticism. They also looked into the translation publishing strategies and policies and analyzed the often-forgotten pre-publication phases of translations, namely their appearance in anthologies, magazines, and periodicals. They also delved into the publication visibility of translation

(original titles, names of translators, paratexts, bilingual editions, annexes with other translations, references to other translations, etc.) and its development to the present day.

Yet it is through the personality of translators that translation becomes most visible. The books offer insights into the histories of translators through comprehensive surveys of the social, political, and cultural determinants of the publishing industry as well as the status of translators in the target culture and literature (which is an approach derived from the so-called sociological turn in translation studies). The translators' own views of translations, polemics about translation, and the contributions of individual translators to the translation canon and translation theory are also discussed as part of a broader history of translations.

The four-volume *Histoire des traductions en langue française* covers an exceptionally large body of translated texts from six centuries, published in France and beyond. The books synthesize partial historical, sociological, literary historical, literary comparative, and translation research. Due to the complexity of the topic and amount of material, it must have been immensely difficult to create an editorial approach which would ensure good orientation and readability. To this end, the authors have decided for the comprehensive and well-structured chapters to be autonomous. This enables the reader to look at what they might need to know from the books. As it is, the main chapters cover general remarks on the state of translation throughout the centuries, the publishing industry (with detailed statistics of publications) and its influence on the culture, translators, and genres of translations (in literary as well as in typological terms). The rest of the chapters focus on the various source cultures. Of course, all the important findings are summed up in rich conclusions. The different ways of reading are also aided by the typography. Apart from the main text, the chapters contain parts set in different typeface. These feature biographical notes on notable translators, accounts of polemics about translations, references to theory, short comparative analyses of retranslations, case studies, analyses of several translations of the works by the same author (like Dante, Shakespeare, Franz Kafka, Erich Fromm, or Bruno Bettelheim), analyses of the reception of particular translations, longer extracts from translations, remarks comparing a particular French translation to translations of the same work in other languages, more bibliometric information and schemes, and references. Naturally, each volume contains indexes of translators and source text authors. The history can be approached from different perspectives, viewed in its development throughout centuries and from the standpoint of concrete text types, topics, or subject matters, an approach which allowed the authors to discuss the development of particular translation histories without uprooting them from the context of cultural history as a whole. An excellent example of how the authors managed to contextualize particularity are the analyses of children's literature and young adult fiction in translation. They follow its development from the 17th to 20th century (in chapters from vols. 2 to 4) and document not just how it was changing, but also reflect upon the changes of its status within the European context, the relevance of children's literature and young adult fiction translations, and the role they have played in the target culture.

When presenting this project and its publications,⁶ Yves Chevrel has always been quick to acknowledge that the status of translation in French culture has been ambiguous, since among the many factors hindering its autonomous development, one of the most significant has been the traditional French reverence for their language. The French also took pride in the fact that it had been used as a language of diplomacy throughout the 18th and 19th centuries. A certain cultural nationalism was clearly visible in the near-hegemonic position of French literature, accompanied by restrictions on foreign literature. A notable example of this was theater, where in the past it was required to ask for official permission for translating and producing a foreign play – and the work could only be a one-act play. French was the literary language of choice, and even authors who did not speak it as their mother tongue were expected to write in French. Pascale Casanova (1999) called this adoption of French “consécration”, since taking on the language meant the acceptance of a foreign author in the French, or, more specifically, Parisian, literary and cultural space. Well into the 19th century, it was quite common in French literary circles to accept the need for translations only from ancient literature. This situation started to change after the adoption of the Berne Convention for the Protection of Literary and Artistic Works in 1886 when translation finally acquired a legal status. This shift led to a steady re-evaluation of translation: from viewing it as a mere reproduction to understanding it as a creative activity worthy of intellectual protection. The change is noticeable even in the publication history of translations from Classical Greek and Roman literature as well as translations of patristic texts and Latin medieval texts. In the fourth volume, there are several chapters devoted to these texts, namely “Auteurs grecs et latins” (Greek and Latin Authors), “Textes médiévaux” (Medieval Literature), and “Littératures classiques extra-européennes” (Non-European Classical Literature). The authors track the historical development of these translations and demonstrate the growing editorial infrastructure, the gradual establishment of specialized editions along with changes in the reception and translation methods used. These coincide with the progression of classical philology, and the increase of French research of ancient theater and poets in the 20th century. The authors also show that French interlingual and intralingual translations of medieval literature were motivated by and connected with literary studies and historical research as well as with specific demands of readers. These translations are researched until the beginning of the 21st century. In this context, the authors track the availability of digital versions of French translations of classical works and readers’ preferences (interestingly enough, it seems that more and more students and researchers read classical texts in English translation). They also draw connections between translations of medieval literature and the nowadays popular genre of heroic fantasy.

Nineteenth century cultural nationalism, or even xenophobia, can also be seen in Slovak translation history in the given era.⁷ However, the greatest number of parallels with Slovak culture, which are thus relevant for better understanding Slovak translation history, can be found in the fourth, most extensive volume, devoted to the era between 1914 and 2000.

It could not and should not have been expected that the French authors would have been able to cover all translations from less common languages. This was also

the case with translations from Slovak, an example I shall now use to further discuss the approach adopted in the book. French translations from Slovak have not been covered fully, even though there is a rather comprehensive bibliography of these translations from the 19th to the 20th century (see Servant and Boisserie 2004). In the fourth volume, the bibliometric data on French translations from Slovak are provided by Gisèle Sapiro, who has taken into consideration only translations from 1978–2000 and from one publishing house, Gallimard. Numerically, translations from Slovak constitute thus only 0,1% of the total number of translations into French (2019, 129). The authors point out that the Belgian publishing industry has supplied the most significant French translations from Northern and Eastern Europe. This was also the case with translations from Slovak, since Belgian publishing houses have introduced many French translations of Slovak literature.⁸ As for the specific authors mentioned, in the fourth volume we find several points on translations from Czech, but only two Slovak authors are mentioned, Peter Pišťanek and Milo Urban (2019, 726), and, tellingly, they are brought up in a discussion about the changes after the year 1993. The French authors refer to the following years as a period of “probing” (*tâtonnement*) into Czech literature after the dissolution of Czechoslovakia and in connection with the activities of the translator from Czech, Michel Chasteau. The Slovak authors Peter Pišťanek (1960–2015) and Milo Urban (1904–1982) are viewed as belonging to Czech literature, a fallacy inherited from the early 20th century Czech scholar Hanuš Jelínek, whom the authors still view as the most important source on Czech literature in France (219, 668). At the turn of the century, the poet, essayist, and theater critic Jelínek delivered a series of lectures on Czech literature at the Sorbonne, in which he presented Slovak literature as a mere branch of Czech literature (see Jelínek 1912, 1930a, 1930b).⁹ This incorrect view persisted even later into the 20th century, and the label of “socialist literature” must have brought the two contexts even closer together in the eyes of the French. Not much changed after the fall of socialism in 1989, since Slovak literature started to be presented to Western European readers in the context of Central European literature. Thus, it seems that the French authors have failed to account for Slovak literature as an independent body of works. Even though they have sketched out translation history as part of a broader cultural history, and Isabelle Poulin with Bernard Banoun introduce the volume (in a chapter titled “L’âge de la traduction”) with a discussion of mental representations of geography and define concepts like Latin America, the African continent, or Central Europe from this perspective (2019, 43–46), the complicated heritage of geopolitics and ideological barriers have by and large sustained the old cliché of West versus East (see for example the subchapter on Eastern European drama, 2019, 697–698).¹⁰

It is very telling that the authors call the 20th century in French translation history the “age of translation” and provide many reasonable arguments in favor of this characterization. In the fourth volume’s introductory chapter alone, there is an extensive survey of the French book market and publishing industry (along with e-book publishing and digitization), which clearly demonstrates how broad and significant the institutional infrastructure for translated literature is. The following chapter, “Tra-

ducteurs et traductrices” (Male and Female Translators), delves deep into the particulars of the profession, analyzes its social status as well as educational options. These aspects are discussed and compared throughout several French-speaking countries. Yet another proof that the status of translations improved in the French-speaking countries in the 20th century are chapters on translation theory, namely “Avant la traductologie: méthodes, essais” (Before Translation Studies: Methods and Discourses) and “La traductologie, une nouvelle science à partir de 1960” (Translation Studies – a New Science from 1960). The chapter on retranslations details many case studies on the basis of existing sources and new empirical research of concrete texts in which the tendencies in classic literature translations become visible, mainly the impact of the aging of translation. The chapters which cover the histories of translation of particular literary genres show that translation played an important role in shaping the genre formations in the target literature, as in the impact of translated novels on narrative techniques used in French novels. However, translation also influenced French views of world literature or concepts and methodologies of literary criticism. Other case studies documenting how translation affected the target literature can be found in the chapters on travelogues (“Littérature de voyage”), genre fiction (“Littérature de genre”), children’s and young adult fiction (“Littérature de jeunesse”), and song lyrics (“Chanson”).

However, even the body of works translated to French underwent significant changes. This is most clearly demonstrated in the chapter on new genres in translation, including comics, especially manga, and audiovisual translation. The chapter Historical Testimonies analyzes the new genre of non-fiction literature built up around authentic personal stories from momentous historical events, but also current affairs or politics. Such works frequently feature stories which entail violence, injustice, or lawless acts toward vulnerable individuals. The authors examine several translations from this hybrid genre and in particular focus on expressions and images used to describe violence. They also look into the position of the witness (most commonly a lay person with no training in historiography) who often finds himself or herself right in the middle of European cultural and political history and has to write about it. Thus, translations, which in some cases present themselves as oral histories, contribute to the late 20th century transcultural European history. Transculturalism also features prominently in the last chapter of the book, “Féminisme et études de genre” (Feminism and Gender Studies). Here the authors focus on translations of feminist literature, its influence on the development of feminism in France in connection to how the movement and thinking evolved in the U.S. and other European countries. What is highlighted in the transcultural analysis is that texts circulate between cultures in many ways and forms. When scientific knowledge between communities is exchanged, sometimes this also entails the growth of a devoted segment of the publishing industry.

I find it interesting and necessary to sum up my conclusions by comparing the French history of translations to Slovak research in this field which has been systematically carried out at the Institute of World Literature of the Slovak Academy of Sciences since the 1990s. The research has produced a series of monographs doc-

umenting the histories of literary translation from several source cultures and also several works on translation in the 20th century as well as the two-volume *Slovník slovenských prekladateľov umeleckej literatúry* (Dictionary of Slovak Literary Translators of the 20th Century, Kovačičová and Kusá 2015, 2017).¹¹

The *Histoire des traductions en langue française. XX^e siècle* offers different perspectives on European cultural history including the onset of globalization in the second half of the 20th century. Above all else, however, this translation history shows us how deeply interconnected the cultures, literatures, and publishing industries of Western Europe were. It becomes apparent that translation was and remains a transcultural phenomenon. This is why reading and re-reading such a translation history enables us to better understand what shaped and moved European cultural history. The French work offers Slovak translation historiography an opportunity to view Slovak cultural history and the roles translations had in it in new perspectives. In countries “beyond the Wall”, whose cultures were for almost half a century restricted under the rule of totalitarian regimes, intellectuals often viewed the West as a cultural space free of restrictions and political interference. However, the stories of French translations demonstrate that the conditions for translations were far from ideal. It seems that people from “beyond the Wall” also had the tendency to view the West in a bipolar light, even though Western European culture was far from free and its position far from ideal. The French translation history clearly shows that politics (only from a different political strand) did in fact interfere – at times notably – in translated literature because of asymmetrical relations between cultures and France’s historically rooted prejudices toward other cultures. Since translation is by definition the vehicle of the Other and by nature subversive to the present cultural order, it was often sidelined or viewed as problematic, but it was also subject to various forms of censorship and misrepresentation. The French translation history has brought to light the number of external factors which fueled or hampered the development of translation in French culture. It has also clearly shown that translation construes the image of foreign literatures in a target culture. The final volume of the *Histoire des traductions en langue française* is a history of translated texts operating in their respective historical, geopolitical, social, political, cultural, and institutional contexts. At the same time, they also shaped the publishing industry and had an impact on the then-emerging translation studies. What this history shows is that, regardless of the political system, translation has always had a specific cultural status which has been demonstrably different from that of original literature. The French research has shown that individual national translation histories are comparable, and the fact that such a large-scale project can be linked to Slovak research initiatives also demonstrates the feasibility of the latter approaches. Even though Slovak translation history differs from French translation history in several factors (the Slovak cultural space has displayed tendencies toward monolingualism or the development of a geographically defined cultural space), the main principle of translation historiography is the same: translation and translating must be viewed as complex phenomena, rooted in internal literary development and external cultural relations, which impact and are impacted by their target culture.

Translated from Slovak by Igor Tyšš and Natália Rondziková

NOTES

- ¹ Popovič published the majority of his historical findings in the following works: *Ruská literatúra na Slovensku v rokoch 1863–1875* (Russian Literature in Slovakia in 1863–1875, 1961); the articles “Teórie prekladu v slovenskom romantizme” (Translation Theories during Slovak Romanticism, 1964), “Prekladateľské metódy v poromantickej poézii (Sytniansky a Nezabudov)” (Translation Methods in Slovak Post-Romantic Poetry: Sytniansky and Nezabudov, 1965); *Preklad a výraz* (Translation and Expression, 1968); and *Originál/preklad. Interpretáčná terminológia* (Original/Translation. Terminology for Interpretation, 1983), in which he summarized his conception of translation history.
- ² Yves Chevrel and Jean-Yves Masson are well-known translation historians, literary and comparative literature scholars as well as translators who work at the Sorbonne’s Faculté des Lettres.
- ³ In Slovak translation history we can also find cases of translators whose mother tongue was not Slovak and who published Slovak translations outside Slovakia, mainly in the Serbian Vojvodina region, inhabited by a large Slovak ethnic minority, and the United States. The translations published in Vojvodina and in other centers of Slovak expatriots had a unique role in 1948–1989, since they can be said to cover the translation of works which could not be published in Slovakia for ideological reasons. See more in Bednárová 2013.
- ⁴ See chapter 10 on theater (2019, 657–744) and chapter 11 on prose fiction (745–862).
- ⁵ By this I mean translations prepared for concrete productions, which were often subject to necessary changes, modernization, etc.
- ⁶ Lectures by Yves Chevrel and Jean-Yves Masson and other interesting materials are available at <https://editions-verdier.fr/livre/histoire-des-traductions-en-langue-francaise-xve-et-xviesiecles/> (Accessed February 6, 2020).
- ⁷ A certain kind of animosity, or cultural xenophobia, was also prevalent in 19th-century Slovakia. It must be noted, though, that it was directed toward French and most Western European culture. The preferred source languages of translations at the time were other Slavic languages and German.
- ⁸ Belgian publishing houses published, for instance, the prose writer Dominik Tatarka’s and the poet Laco Novomeský’s works, but also many translations of children’s literature. See the bibliography of Slovak literature translated into French between 1864 and 2004 in Servant and Boiserie (2004, 273–293).
- ⁹ Hanuš Jelínek published the following works on Czech (including Slovak) literature in France: *Anthologie de la poésie tchèque* (1930b); *La littérature tchèque contemporaine* (1912); and *Histoire de la littérature tchèque: des origines à 1850* (1930a). In the third one, there is an introduction in which Jelínek also covers the development of the Slovak language. In line with the then-common ideas about Czechoslovak unity, he presents Ludovít Štúr, who successfully codified Slovak in the 19th century, as the initiator of the Slovak schism. His anthology of Czech poetry also includes French translations of Slovak poets Pavol Országh Hviezdoslav, Svetozár Hurban-Vajanský, Janko Jesenský, Ivan Krasko, and Martin Rázus.
- ¹⁰ Here it is important to note that the *Histoire de la traduction littéraire en Europe médiane des origines à 1989* (2019) distinguishes between a narrow concept of Central Europe (Europe centrale) and a broader one (Europe médiane). By doing so, it manages to overcome the bipolar views of translation from both sides of “the Wall” and proves that the histories of translation in the Central European cultural space were comparable and, in fact, complementary.
- ¹¹ The monograph series is called “A brief history of literary translation in Slovakia”, and it includes volumes on translation from Croatian, Romanian, Russian, and Italian as well as on the reception and translation of Scandinavian literature. The newest publication is *Ruská literatúra v slovenskej kultúre v rokoch 1825–2015* (Russian Literature in Slovak Culture from 1825 to 2015, Kusá 2017). See a detailed bibliography of the publications in Vajdová 2013. Researchers based at Slovak universities have also been active in translation history research. Their most recent publications include Palkovičová’s (2016) survey of Latin American literature translations in Slovakia, Pliešovská’s (2016) account of American literature reception from 1945 to 1968, and Tyšš’s (2017) microhistory of the reception of Beat literature in Slovakia.

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Histories of translation(s): On reading the "Histoire des traductions en langue française. XX^e siècle"

Translation as process. Translation as text. French language. Translation history. Translation studies. Translators. Publishing policy. Visibility of translation.

The article presents an overview of current research projects in translation history in French-speaking countries with greater focus on a concrete research initiative on French translation history. It draws on the fourth volume of the *Histoire des traductions en langue française. XX^e siècle* (edited by Bernard Banoun, Isabelle Poulin, and Yves Chevrel). This translation history is a unique undertaking not just in Europe, but also worldwide. The main tenets of the research are discussed and some of its aspects are highlighted in comparison to Slovak translation historiography.

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