Beyond the travel guide: Iperborea's *The Passenger* as a supply-driven publishing and translation project

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Translation flows. Supply-driven translation. Transnational literary exchange. Editorial hybridity. *The Passenger*. Iperborea.

This article examines *The Passenger*, the book-magazine series developed by the Italian independent publisher Iperborea, which serves as a case study for rethinking the genre of the "travel guide" in contemporary literary circulation. Presented by the publisher as a series of "one-of-a-kind travel guides", *The Passenger* combines essays, reportage, literary texts, visual materials and journalistic contributions devoted to cities, countries and geographical regions. Drawing on Ondřej Vimr's notion of supply-driven translation, the article analyzes how *The Passenger* is best understood not merely as a translation series, but as a transnational publishing initiative conceived "at the source" in Italian and designed from the outset for international circulation. Particular attention is paid to Iperborea's agency, to the role of Europa Editions in reaching English-language markets, as well as to subsequent partnerships with Spanish, Brazilian Portuguese, and Korean publishers. Based on interviews with editorial staff, we investigate how geographical themes are selected, how chapters are commissioned or sourced from previously published material, how specific issues are chosen for translation, and how translation and revision workflows are organized.

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The Italian publisher Iperborea occupies a distinctive position in the Italian publishing field.[1] It was established in Milan and has long been associated with the translation and promotion of Nordic and Northern European literatures in Italy. It is an independent publisher with a strong brand identity and a sustained investment in translation as a form of symbolic capital. *The Passenger*, a series launched by Iperborea in 2018, emerges as part of the publisher's broader attempt to expand its geographical and editorial scope beyond its original specialization. On its official website, Iperborea defines *The Passenger* as a "book-magazine" that brings together long reads, investigative journalism, literary reportage and narrative essays in order to tell "the story of the life of a place and its inhabitants" (Iperborea n.d.). The series is also presented as a "one-of-a-kind 'travel guide'" in that its editorial logic departs markedly from conventional tourist publishing. It does not offer itineraries, hotel recommendations or destination-based advice, but seeks to interpret the cultural, social and political reality of a place. Its central question is not where to go or what to see, but, as the publisher puts it, "why" (Iperborea n.d.). Each volume of *The Passenger* is devoted to a country, city, region or, more recently, a broader geographical or thematic space, and combines commissioned texts, previously published articles, translated material, photography, infographics, reading lists and other features.

The first issue of *The Passenger* was devoted to Iceland (Iperborea 2018). To date, 39 issues have been published in Italian, and 18 issues have appeared in English. The first English-language issue, devoted to Japan, was published by Europa Editions UK in 2020. Other foreign-language editions include the Castilian Spanish edition, published by Geoplaneta, with four issues so far, the Brazilian Portuguese edition, published by Âyiné Editora, also with four issues, and the Korean edition, published by Pensel (2024) with one volume.

Paola Gentile's (2023) work on the volume of *The Passenger* dedicated to the Netherlands has shown how Iperborea's choices of the essays contained in it have shaped cultural images of this country for Italian readers. Silvia Cavalli's study (2023) complements this perspective by focusing on the series itself. She underlines the hybridity of *The Passenger* in terms of format and genre and defines it as "neither a traditional tourist guide nor a travel narrative in the strict sense" (431). Cavalli also stresses the series' topical orientation, its attention to the environment, cultural hybridization and popular culture, as well as its ability to appeal to a heterogeneous readership.

Building on these premises, this article examines *The Passenger* as a supply-driven publishing and translation project marked by hybridity at multiple levels. It starts from established models of translation flows, which foreground asymmetries between central, semi-central and peripheral languages, before turning to Matthias Kuppler's notion of a "hybrid logic of competition" (2025) to suggest that these flows are shaped not only by hierarchy, but also by the interaction of economic infrastructure, literary prestige and actors operating between national and transnational fields. Building on this perspective, the article uses Ondřej Vimr's (2020) concepts of supply-driven translation and connectivity to analyze *The Passenger* as a project

conceived "at the source" with international circulation already embedded in its editorial design. It then draws on qualitative interviews with editorial staff to examine the project's origins, editorial workflow, translation practices and international circulation.

THE EVOLVING MODELS OF TRANSNATIONAL LITERARY EXCHANGE

Based on the sociological framework inspired by Pierre Bourdieu's (1993) theory of cultural fields, research on the exchange of book translations between countries has been characterized in terms of "translation flows" (Heilbron 1999). These are seen as occurring in a "cultural world system" structured according to a "center-periphery" model (Heilbron 2000; Heilbron and Sapiro 2018). The emergence of a world system of translations was favored by a generalized increase in the number of translated titles after World War II, which led to the formation of a modern canon of world literature (Damrosch 2003; Casanova [1999] 2007). This transnational literary field has been observed to exhibit a strongly hierarchical organization (Sapiro 2010): a handful of central countries, mostly located in the West, see their national literatures circulate widely through translation, whereas titles from the literatures of smaller or more peripheral countries enjoy more limited circulation.

The observation of the uneven flows of translation between languages, or national markets, has led to the identification of four levels in the hierarchy of the field (Heilbron 2020): the top level is that of "hypercentral" English, followed by central, semi-central and peripheral languages. As the "hypercentral" language, English is the one that mostly provides titles to be translated into the other languages and at the same time translates very little from them. French and German are the two central languages, accounting for around ten percent of the global share of book translations. The semi-central languages are Russian, Spanish, Italian and Swedish, each of which accounts for between one and three percent of the world market of translated titles. All the other languages can be seen to occupy a peripheral position in the world system of translations. Other studies (e.g. Palumbo 2021; Mansell 2021) suggest, however, that the role and visibility of translated titles in the hypercentral Anglophone markets are less marginal than they were assumed to be.

Gisèle Sapiro (2016) has provided a summary of the factors producing and conditioning translation flows, relating them to four main categories: political, economic, cultural, and social. These have been the object of separate or combined investigations and scholars have shown differing opinions about the relative weight of these factors and the ways in which they combine, although a consensus exists on the idea that these factors act as driving forces leading to a stratification of the transnational literary field into centers and peripheries, according to a logic of competition that uses translation to enhance the circulation of national literatures. Earlier studies, such as those by Johan Heilbron (1999) and Pascale Casanova (2007), stressed that the logic of competition in the transnational literary field was not a direct reflection of economic and political power in the world system at large. Rather, the literary field was seen to possess a certain degree of autonomy,

such that the symbolic forces connected to literary prestige enjoyed relative autonomy from economic forces.

An attempt to propose a comprehensive test of how the logics of competition combine to generate the hierarchical macro-structure of the transnational literary field has been made by Kuppler (2025). The study, based on data about the exchange of book translations between European countries in recent years, concludes that cultural exchanges as evidenced by translation flows "are generated and sustained by a hybrid logic of competition" (15) that combines economic infrastructure and literary prestige – with the other two factors (i.e. state support and cultural proximity) observed to play a marginal role. According to this hybrid logic, economic infrastructure, which reflects the size and power of a country's publishing industry, is not in opposition to literary prestige; rather, it serves to secure its accumulation at the transnational level. In short, while providing evidence for the assumption that transnational cultural exchange is governed by a hierarchical structure organized around centers and peripheries, Kuppler's findings question the idea that the logic of competition in the transnational literary field can be reduced to the play of economic power relations.

Of note in Kuppler's study is also the characterization of the transnational literary field as one into which *national* dynamics often end up being reflected, albeit indirectly. This is a result of the fact that literary professionals such as acquisition editors, foreign rights managers, literary agents, and translators frequently "operate at the boundary between their respective national field and the transnational" (3). For a long time, the prevailing paradigms of cultural exchange in translation studies assumed that literary translation projects had the primary function to fill in gaps felt by the target culture – an idea neatly summed up by Gideon Toury's ([1995] 2012, 23) statement that "translations are facts of the target culture". The investigation of translation flows has shown, however, that translations can be understood as cross-national transfers emerging from a field of international relations of exchange (Heilbron and Sapiro 2018). Translation projects are negotiated and carried out by actors (both individuals and institutions) who occupy an "unstable position in the field" and possess "their own interest and needs", which can lead to treating translations as "facts of the international field of relations of exchange" (Vimr 2020, 52).

The Passenger as a type of "supply-driven translation"

In terms of Vimr's revision of the model of cultural exchange, *The Passenger* can be seen as a peculiar type of "supply-driven translation" (2020) and one that provides a particularly vivid instantiation of another notion later proposed by Vimr (2022), that of "connectivity". Vimr uses the label of "supply-driven translation" to designate a translation project for which the key impulse comes from "an entity positioned outside the target literary system" (2020, 51). He proposes a typology of supply-driven translations (61–62) based on four dimensions: the "type of agent" (individual vs institutional); the "source of funding" (private vs public); the geographical "anchoring" of a project (multinational vs national); and finally, the project's "focus" in relation to the structure of the transnational literary field

(periphery-periphery vs periphery-center). To date, most existing (and studied) supply-driven translation projects are state-funded translations (see for example McMartin 2019).

As a supply-driven project, *The Passenger* can be seen as one that relies on private funding and has a "periphery-center" focus. Its distinguishing feature in terms of Vimr's "anchoring" is that it is neither purely national nor openly multinational. Rather, it enacts a hybrid model where an Italian national publisher (Iperborea) finds support from another national publisher (Edizioni e/o) which has already launched an international branch (Europa Editions) specifically targeting English-speaking publishing markets. In terms of the actors/agents involved in the project, here, too, *The Passenger* can be seen to enact a hybrid model combining individual and institutional agency.

The notion of "connectivity" proposed by Vimr (2022) emphasizes the diversity of situations that give rise to translation projects in the literary publishing world. As such, this notion can contribute to elucidating some specific peculiarities of *The Passenger* as a supply-driven project. Connectivity is a key concept in global studies (James and Steger 2016; Nederveen Pieterse 2021) and can refer especially to "connections between individuals based on social practice, shared views, and experiences" (Vimr 2022, 279–280). It emphasizes the layering of "multiple partially overlapping yet unaligned circles" (280) that social actors are involved in, and can provide an alternative perspective to the universalist and centrist approaches that treat literary translation as a world system. Observing connectivity in transnational translation projects can, ultimately, emphasize "the layered nature of global literary transfers" (281). It can also shed light on the ways in which translation trajectories are being redefined in a world characterized by pervasive interconnectedness (Palumbo 2025).

Following Vimr's understanding of translation as part of an international field of exchange, we thus see *The Passenger* not simply as a "translated title", but as a product conceived "at the source" with prospective international circulation already built into its editorial design. This perspective is especially significant because the source context is Italian, a language often positioned as semi-peripheral in relation to the Anglophone publishing center (Schwartz and Edfeldt 2022).

THE EDITORIAL PROCESS: INSIGHTS FROM STAFF INTERVIEWS

To assess whether our characterization of *The Passenger* reflects the publication as envisaged by its creators, we conducted semi-structured interviews with editorial staff involved in the project. We interviewed Tomaso Biancardi, chief editor of the Italian edition at Iperborea, and Antonio De Sortis, who has worked as an associate editor and consultant on several Italian issues. The interviews addressed the project's origins, its possible editorial models, the selection of themes, chapters and contributors, and the balance between commissioned texts and previously published articles. They also explored the choice of issues for translation into English, Spanish, Brazilian Portuguese, and Korean, the collaboration with Edizioni e/o and Europa Editions, the selection and briefing of translators and the revision process. What follows is

a summary of the interviews; in some cases the interviewed editors (Editor 1, Biancardi, and Editor 2, De Sortis) are quoted verbatim (the interviews were conducted in Italian; the translations of the verbatim quotes are ours).

Project origins: Expanding Iperborea's editorial identity

The two interviews indicate that *The Passenger* originated as a deliberate attempt by Iperborea to expand beyond its traditional editorial identity while responding to a perceived gap in international publishing. The project began to take shape internally around 2016–2017, and the first volumes appeared in 2018. It emerged from a discussion about how to create a new type of cultural product that would allow the publisher to explore other geographical areas and contemporary topics without abandoning its reputation for literary quality. As Editor 1 explains, the goal was "to broaden our horizons, because Iperborea had always been specialized in Northern European literature".

The first two issues retained a connection with Iperborea's established geographical profile. The first volume was devoted to Iceland and became one of the series' bestselling titles in Italy, possibly the most successful to date. It was followed by the issue on the Netherlands, which was described by Editor 2 as especially demanding because the series itself was still being invented: its editorial criteria, structure and methods for selecting contributors had not yet been fully defined.

Redefining the travel guide: *The Passenger*'s hybrid "book-magazine" format

The concept of *The Passenger* was shaped by two broader developments: the growing popularity of narrative non-fiction and long-form reportage, and the emergence of visually sophisticated independent magazines across Europe. According to Editor 1, the team had observed "a mini-boom of independent magazines in other countries" that were "very carefully designed from a graphic point of view, but often weaker in terms of editorial content". The aim was therefore to borrow the visual appeal of those magazines while giving them "more substantial, more rigorous and more worthwhile content".

Although the project drew inspiration from several international precedents, both interviewees emphasize that *The Passenger* was not directly modeled on any single existing format. Editorial influences included the French magazine *XXI*, known for long-form investigative journalism, as well as independent magazines in the Anglophone world, such as *Cereal*, which explores cities through carefully curated essays and photography. What distinguished *The Passenger*, however, was the combination of a book-length format, a geographical focus and a strong commitment to contemporary cultural interpretation. According to Editor 1, the result was a "book-magazine": "a book, but at the same time also a magazine".

The interviewees repeatedly stress that *The Passenger* was not intended to function as a traditional travel guide. As Editor 1 explains, "when people travel, they usually buy a guidebook or a novel set in that place; what was missing was something that tells you what is happening there now". The goal was therefore not to provide

practical travel information, but to narrate the contemporary cultural, political and social life of a place through high-quality long-form writing.

This also explains the project's hybridity in terms of genre. *The Passenger* is difficult to categorize because it combines elements of the book, magazine, anthology, journalistic dossier, and cultural guide. The interviews highlight the structural challenges involved in exporting a hybrid publishing format. One obstacle in the Anglophone market was the difficulty of categorizing *The Passenger* within existing bookshop classifications. As Editor 2 observes, Italian booksellers tend to be relatively flexible: a book may be placed on a new releases table, in the non-fiction section, or in a more hybrid display space. In the United Kingdom and the United States, by contrast, books are more often assigned to rigid categories. This made *The Passenger* difficult to position in Anglophone bookshops: it was not quite a book, but not quite a magazine either; it dealt with travel, but also with journalism and narrative non-fiction.

Selecting themes, chapters and contributors

The editorial logic governing the selection of themes and geographical areas has evolved significantly since the series began. However, the decision-making process remained experimental, and market response played an important role in shaping later choices. Initially, the focus was on countries, partly because this structure aligned with Iperborea's existing editorial expertise in Northern European literature. Editor 2 recalls that the Netherlands issue "performed less well than others in terms of sales and readers' response", thus prompting the team to consider whether a more recognizable location might have appealed more strongly to readers: "we thought that if we had done Amsterdam instead of the Netherlands it might have worked better". This reflection encouraged the move towards city-based volumes, which later became a recurring format in the series.

The editorial strategy diversified further during the COVID-19 pandemic, when the travel-oriented premise of the project became temporarily problematic. The editors responded by introducing thematic issues not tied to specific destinations. One emblematic example was the volume devoted to outer space, which emerged during lockdown almost humorously: "if nobody could travel, we decided to write about a place where nobody can travel anyway: space" (Editor 1). This experiment opened the way to other thematic or macro-regional volumes dealing with oceans, the Mediterranean, mountain ranges and other broad geographical areas.

The selection of chapters within each volume reflects a flexible editorial process combining research, networking and editorial judgment. Rather than relying on a fixed template, the editorial team begins by consulting a wide network of writers, journalists, agents and cultural intermediaries who help identify relevant topics and potential contributors. The composition of the volumes also reflects the project's international orientation. Contributors are primarily local writers or internationally recognized journalists rather than Italian mediators, since the editorial team wanted the series to appear as "a project that appears directly international rather than Italian" (Editor 1).

Commissioned texts and previously published articles

The interviews provide detailed insight into how individual texts are selected or produced. In the early stages of the series, many contributions were drawn from previously published journalistic articles, which were then translated into Italian. This approach partly resembled the editorial model of the Italian magazine *Internazionale*. As Editor 2 explains, "at the beginning we bought many already published articles and translated them".

Over time, however, the editorial team increasingly relied on commissioned pieces written specifically for the series. This shift was motivated both by editorial considerations and by the need to secure broader intellectual property rights. Commissioned articles allow the publisher to obtain world rights from the outset, thereby simplifying the production of foreign editions. By contrast, acquiring already published articles can involve complex negotiations over territorial and language rights, especially when texts have already appeared in multiple markets.

The changing Anglophone market

A particularly significant aspect emerging from the interviews concerns the changing position of the Anglophone market within international literary circulation. Editor 1 describes Europa Editions as a relatively independent actor, despite its Italian origins, and stresses that its role has not simply been to "conquer" the English-language market. Rather, Europa Editions has functioned as a mediator between European publishing cultures, where translation has historically occupied a more visible position, and the Anglophone market, where translated literature has traditionally played a marginal role. Its success with authors such as Elena Ferrante, as well as with French and other European titles that had already circulated successfully in Italy before reaching English-speaking readers, points to a form of intermediation that complicates linear models of literary transfer. Editor 1 explicitly connects this to a broader shift in center-periphery relations. Drawing on his previous experience as a literary scout in London, he observes that scouting itself was historically rooted in London and New York, because those were the markets where competition for new titles was most intense. By contrast, Italian publishers did not traditionally need scouts abroad in order to anticipate domestic competitors. According to Editor 1, however, this situation has changed over the past decade: scouting agencies now operate in many countries, suggesting that the Anglophone center, while still influential, has become less dominant than in the past. In his words, "the Anglo-American center weighs less than it used to"; the system has not ceased to have centers, but it has become "less unidirectional".

This observation is crucial for understanding *The Passenger*: its circulation towards English does not simply reproduce a conventional periphery-to-center movement, but belongs to a more complex and increasingly multipolar publishing ecology in which European actors can design, package, and promote cultural products for international circulation from the outset. The choice of the English title *The Passenger* was itself a strategic decision intended to facilitate global recognition. As Editor 1

states, "even the name, *The Passenger*, was chosen in English with the idea of selling the project abroad". Iperborea also systematically purchased world rights for texts, photographs and visual materials so that foreign editions could be produced without major legal obstacles. This rights strategy shows that translation and international circulation were not secondary developments, but part of the project's editorial planning from the outset.

Collaboration with Europa Editions for the English-language edition

Although *The Passenger* was conceived with international circulation in mind, Iperborea recognized that it lacked the distribution infrastructure needed to operate directly in Anglophone markets. This led to a partnership with Europa Editions, the English-language publishing house associated with the Italian publisher Edizioni e/o. Through this collaboration, selected volumes of *The Passenger* were adapted for English-speaking audiences. In some cases – most notably the issues devoted to Ireland and California – the partnership took the form of a joint venture in which editorial decisions, costs and revenues were shared. As Editor 1 explains, "we divided costs and revenues for the English edition and worked together on the editorial side as well". Europa Editions also contributed by suggesting topics and authors likely to resonate with Anglophone readers. The translation and editorial workflow for the English editions varied according to the origin of the texts. Since many articles included in *The Passenger* were originally written in English, preparing the English edition often involved editorial revision rather than full translation. As Editor 1 explains, "many of the articles were originally written in English, so the work was often editing rather than translating". When translation was required – from Italian or from other languages such as Dutch or French – it was carried out by professional translators recruited through the publisher's editorial network. The English-language editions generally adopted British rather than American English, partly because the editorial coordination of the project within Europa Editions was centered in London and partly because the British branch of the company showed greater enthusiasm for the series.

Other foreign editions: rights sales and local publishing models

For other language markets, such as Spanish, Brazilian Portuguese and Korean, the model was different. Instead of joint editorial production, Iperborea sold the rights to local publishers, who then produced their own translated editions of selected volumes. The interviews therefore distinguish clearly between the Anglophone partnership with Europa Editions and the model used for other foreign-language editions. In the English-language market, Europa Editions played an active role in selecting issues and, in certain cases, shaping the editorial direction of specific volumes. For Spanish, Brazilian Portuguese and Korean, by contrast, the process was based on rights sales to local publishers. This distinction shows that *The Passenger* did not circulate internationally through a single model. Its foreign editions were produced through different forms of collaboration, ranging from joint ventures to more conventional rights agreements.

THE PASSENGER AS A HYBRID TRANSNATIONAL EDITORIAL MODEL

The interviews show that the relationship between the Italian version of *The Passenger* and its foreign-language editions can be understood as a *hybrid editorial model* characterized by multiple, intersecting forms of content generation, translation, adaptation and reuse. Both the source magazine and its translated counterparts rely on hybridization, but they do so through different editorial configurations. The source, or "parent", publication itself is not always a wholly "original" publication, since it combines several content streams: newly commissioned articles written directly in the national language; newly commissioned articles translated from other languages; and repurposed or adapted material drawn from existing publications. The translated or foreign editions include articles translated directly from the source magazine, articles that were themselves originally translated or adapted for the parent publication and subsequently retranslated (or *not*, if the articles had been authored in the same language as the local edition), and repurposed materials incorporated from other editorial sources.

This model also reveals a multidirectional logic of translation, in which texts may move across several linguistic and editorial stages rather than following a simple one-way transfer from an "original" publication to a translated derivative. Table 1 illustrates the model by summing up the content streams and their implications in terms of translation directionality.

Neither the parent publication nor its "translated" editions function as straightforward repositories of original content. Rather, both operate as composite editorial assemblages in which original writing, translation, adaptation and republication coexist within an interconnected transnational production system. The diverse editorial logic of the foreign-language editions of *The Passenger* can best be illustrated through reference to three specific volumes of the English-language edition. The volume devoted to Naples is entirely translated from the Italian. The volume on Ireland sits at the opposite end of the spectrum of content generation, as it is built exclusively around articles written in English which had previously appeared as translations in the Italian edition of the same volume. The volume on California occupies an intermediate position on this spectrum, as it combines articles translated from Italian with articles originally written in English. Of these three issues, in short, the only one that fully qualifies as a "translated title" is the first.

CONCLUSION

The Passenger highlights the extent to which hybridity can operate simultaneously at the formal, editorial and transnational levels of contemporary publishing. As a publication, it occupies an intermediate space between the magazine and the book, while also combining literary and journalistic forms of writing. This formal hybridity is mirrored by its publishing logic, which integrates multiple editorial practices and modes of content creation. The project also challenges conventional assumptions about the directionality of cultural exchange. Although originating in a semi-peripheral publishing context, *The Passenger* was conceived from the outset as a project

with an international outlook. Translation is therefore not a secondary activity added after publication, but a constitutive dimension of the editorial model itself.

Publication	Type of Content	Origin of the Material	Editorial/ Translation Process	Directionality of Translation
Parent publication (Italian)	Newly commissioned articles	Written specifically for the magazine in the national language	Direct commissioning and publication	No translation involved
	Newly commissioned translated articles	Written in another language for the magazine	Translation into the parent publication's language	Foreign language → parent language (e.g. English → Italian)
	Repurposed/ adapted articles	Existing external publications	Selection, adaptation, translation, and editorial reworking	External source → parent language (e.g. English → Italian)
Foreign-language editions (English, Spanish, Brazilian Portuguese, Korean)	Newly commissioned articles	Articles that had already been translated or adapted for the parent publication	Direct reuse where the language coincides with that of the local edition, or translation into the local language	No translation (reuse) Translation from the parent language into the local language (e.g. Italian → English) Translation from the original language of the article into the local language (e.g. English → Spanish)
	Repurposed articles	Existing external or local publications	Reuse, adaptation, or translation and editorial integration	Variable and multidirectional (e.g. French → Korean)

Table 1. Content streams for *The Passenger*'s parent and foreign-language editions compared

Our case study confirms the usefulness of models of translation flows in highlighting asymmetries between languages and publishing markets, but it also shows the need to complement such macro-level accounts with closer attention to the edi-

torial processes through which circulation is actively produced. *The Passenger* is not only a series that moves from one linguistic market into another; it is a publishing format designed for transnational circulation, through rights acquisition, commissioning practices, editorial partnerships and the strategic reuse of content. Our study contributes to extending the notion of supply-driven translation, in line with studies that show how international circulation may be initiated not only through public or institutional support, but also through the agency of a private publisher operating from a semi-peripheral context (see, for example, Stougaard-Nielsen 2020 and Tekgül-Akın 2023). At the same time, it gives concrete form to the notion of "connectivity", since the project depends on overlapping networks of publishers, editors, translators, rights managers, contributors and foreign partners.

The analysis of the editorial workflow reveals a particularly complex form of hybridization in which original commissioning, translation, adaptation and content reuse coexist within the same publication. Importantly, this hybrid transnational editorial model applies not only to the foreign-language editions, but also to the Italian parent publication itself, which already incorporates translated and repurposed material alongside newly commissioned writing. *The Passenger* challenges linear models of translation based on the one-way movement from an "original" source text to a derivative target text, and exemplifies a multidirectional model of editorial production in which writing, translation, adaptation and textual circulation are closely intertwined.

NOTES

[1] This work is very much the product of joint research by the two authors. Giuseppe Palumbo wrote the introductory section, the section titled "The evolving models of transnational literary exchange", and the section titled "*The Passenger* as a hybrid transnational editorial model". Paola Gentile wrote the section titled "The editorial process: Insights from staff interviews" and the "Conclusion".

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