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(eds.)

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Mediating voices: Translation, representation, and change

IVANA HOSTOVÁ – MÁRIA KUSÁ – EVA SPIŠIAKOVÁ

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Translators and their actions are embedded in social worlds shaped by institutions, political decisions, economic conditions, and cultural hierarchies, and their work, in turn, can help reshape those worlds. As translated texts cross linguistic and social borders, they carry with them literary values, cultural imaginaries, and ways of knowing that shift in the process of transmission. The relationship between translators and society, therefore, forms part of broader processes of cultural exchange, themselves subject to changing political and geopolitical conditions. These conditions become vividly apparent when translation is studied in the spaces where texts are selected, edited, and circulated. Periodicals, small presses, and related literary networks respond to editorial programs, political pressures, institutional circumstances, and assumptions about readership. It is precisely because of these complex dynamics that, since the sociological turn in translation studies, scholars have paid increasing attention to translators' social positioning and to the institutional conditions of their work.

The articles gathered in this issue of WORLD LITERATURE STUDIES approach these questions across diverse contexts, examining how translator visibility, editorial practice, and ideological mediation interact in specific institutional settings, alongside translation's role in aesthetic innovation, new intertextual relations, and changing literary canons. The issue also includes a roundtable devoted to periodical research, addressing what digital methods can reveal in periodical archives, why close archival work with literary magazines remains necessary, and what may disappear from view when complex periodical histories are converted into data.

The "voices" in the title of this issue are necessarily plural, reflecting the profound social embedding of any translated work. The conditions under which a voice can be heard are never just linguistic; they rely on a multiplicity of actors extending far beyond the traditional author–translator binary. Editors, publishers, and institu-

tional networks all lend their own socially situated voices to the text, shaped by distinct material realities. The issue thus returns us to a deceptively simple question: Who or what enables a voice to travel, and what happens to it along the way?

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The translator as a multilingual and ideological chameleon: The case of Vladimir Beekman

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The translator as a multilingual and ideological chameleon: The case of Vladimir Beekman

Translator studies. Sociological turn. Vladimir Beekman. Soviet and post-Soviet Estonia. Translator agency.

This article examines the figure of the translator through the lens of sociological and translator-oriented approaches in translation studies, arguing for a transversal integration of translator-centered perspectives across the discipline. The discussion is anchored in a case study of Vladimir Beekman (1929–2009), a prolific Estonian translator and author. Situating Beekman within the shifting ideological and political contexts of Soviet and post-Soviet Estonia, the article highlights the complex interplay between translation practices, institutional positioning, and ideological pressures. Beekman's career illustrates how translators operate as socially situated agents who mediate not only between languages and cultures but also between ideological systems.

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TRANSLATOR STUDIES AND ITS PARADOXICAL POPULARITY

Researchers in other disciplines sometimes consider it remarkable that over the past decades, translation studies have often focused on the main human actor in the complex sociological process surrounding the translation phenomenon – i.e., the translator – to the extent that "translator studies" has been labeled a separate field. It is obvious that human actors and human interaction play a role in that complex process, but does that not hold true for almost all other fields of life and for other disciplines, particularly in the humanities and social sciences? For instance, political science also acknowledges the importance of certain personal aspects of politicians, such as biographical influences, cognitive abilities, leadership traits (in short: the agency of politicians), but it has not created "politician studies" as a field of its own. Also archaeologists are highly central actors with agency, yet archaeology has never developed "archaeologist studies" as a separate field either. Dozens of similar examples are possible. Why has this developed differently in translation studies?

Recently, a similar question was asked during a PhD defense. The candidate referred to the strong degree of in-betweenness as a distinctive feature of the translator – which was not completely convincing, as, for instance, archaeologists and journalists are excellent examples of knowledge mediation and cultural translation as well. The grounds can first of all be found in the discipline's institutional and historical development. In the period of its linguistic origins, the translator was "not perceived as a communicator, not even as a person, but as an invisible instrument to replace the textual material of one language with textual material of another language" (Kaindl 2021, 3). This exclusion of the translator in a purely textual, mechanistic orientation of equivalence-based linguistic research was the perfect breeding ground for thematizing the "translator's invisibility" (Venuti 1995). The correction led to a growing humanization of translation studies research and to approaches that acknowledged the translator as a subject.

Since translation is nowadays studied both as a product and a (sociological) process, it is obvious that the translator is one of the main actors in that process, consciously and/or unconsciously affected by their inevitable subjectivity and their cultural and social situatedness. Whereas in literary studies, Roland Barthes's essay "The Death of the Author" ([1967] 1977) undermined the authority and the centrality of the author figure, in translation studies, paradoxically, the translator first still had to be made visible at all.

This humanization tendency of "a kind of Translation Studies that is not primarily concerned with texts but with people" (Kaindl 2021, 2) has meanwhile become popular. From an epistemological and disciplinary point of view, however, it seems more productive to integrate the translator-oriented perspectives, often even transversally, into existing subfields of the discipline. This is also how it was presented by Andrew Chesterman when he introduced the term "translator studies" (2009). In his redesign of James Holmes's map, Chesterman made the agents' role much more explicit and demonstrated how such translator perspectives could be productive in the cultural, cognitive, and sociological branches of translation studies. They would only remain absent in the textual branch, which was overly dominant

in the study of translation for several decades in the 20th century. Thus, the humanizing hypercorrection towards foregrounding the central actor (the translator) was understandable. Opposite tendencies in other humanities disciplines do not contradict that. Such "evolutions do not run in parallel with each other" and may generate "divergent views on the diachrony and synchrony of idea development" (van Doorslaer and Naaijkens 2021, 3). Therefore, a transversal application of looking at translators' perspectives across the cultural, cognitive, and sociological branches of the discipline finds a balance that avoids a dehumanized view of translation without hypercorrecting it.

This issue of *World Literature Studies* aims to respect that balance by focusing on the interaction between translators and their situatedness, by exploring "the reciprocal relationship between translators and the societies"[1] and the networked features related to it. This article examines the specific case of Vladimir Beekman, an Estonian author and translator who navigated between his authorial and political roles during a period of ideological transition and contestation. Some would call it an example of *translator* studies, whereas the authors consider the approach an illustration of a transversal, translator-oriented application in *translation* studies.

TRANSLATORS WITHIN A SOCIOLOGICAL AND IDEOLOGICAL CONFIGURATION

Going far beyond biographical and background information about authors, sociologically informed approaches to the functioning of the translator have indeed become very present "on the basis of the insight that translation is an activity deeply affected by social configurations" (Wolf 2016). The so-called sociological turn is evident across all established translation studies journals; some – like *Translation in Society* – have even specialized in exploring (the agency of) translation and the translator as key social components in a deeply interconnected world. That social situatedness can be productively applied to translations and translators from the perspective of many societal structures and phenomena, as demonstrated in special issues on "Translation and the formation of collectivities" (Dizdar and Rozmysłowicz 2023) or on "Literary translatorship in digital contexts" (Zhang, Akashi, and Freeth 2024).

Although social situatedness is more complex than relating it to the political or ideological context, research on translation during the era of the Soviet Union and communist regimes often focuses on the element with arguably the most direct impact, i.e. censorship (recent examples are for instance Rudnytska 2024; Kamovnikova 2024; Rundle, Lange, and Monticelli 2022). Nike K. Pokorn's work (2012) on post-socialist translation practices in the former Yugoslavia thematizes the ambivalent position of Slovene and other Yugoslav translators who tried to navigate between their professional ethics and the ideology of the regime: "the translators consciously helped the dominant ideology in its attempts to impose its worldview as the only current, eternal and valid interpretation of reality" (152). A broader perspective is offered by Brian J. Baer (2022), who shows how translation was instrumentalized for propaganda and diplomatic aims during the Cold War. As such, translation

and translators played a role in the societal polarization of that era of binary ideological divide.

In regards to Estonia, the literary translation history project conducted at Tallinn University provides interesting quantitative data on the period 1800–2023. The researchers establish a direct link between political-historical and translation data, to the extent that they describe "the history of translation as the mirror of Estonian history" (Saagpakk, Monticelli, and Kruusmaa 2024). Indeed, the data from the period under investigation allow us to clearly distinguish three periods of source-language dominance. Throughout the 19th century and into the 1930s, translations from German largely dominated the figures. For centuries, German was also the main cultural and intellectual language in the territory of today's Estonia. This changed immediately and drastically during the Soviet occupation, when Russian became the primary source language for translations. And since the beginning of the 1990s, when Estonia regained its independence, English has taken over that leading position, to the extent that "it currently accounts for about two-thirds of all translated fiction" (2024, n.p.).

Although the term "mirroring" might be too straightforward for what is always a combination of political, social, cultural, and economic realities, the correlations are too obvious not to use them as an explanatory basis. Research has shown that this hyper-centrality of English is also visible as a *target* language in the Estonian literary translation management policy (Loogus and van Doorslaer 2021) – whereby it should be noted that translation flows cannot be mirrored as a two-way phenomenon, since they underlie very different influences and actor initiatives.

Given the growing number of published literary translations, the recent dominance of English as a source language is also reflected in the ranking of the most productive translators: "the top ten list consists almost entirely of translators who primarily work from English, have been active mostly in the current century, and are still active today" (Saagpakk, Monticelli, and Kruusmaa 2024). The word "almost" in the previous sentence refers to the one translator in the top ten who did not translate from English: Vladimir Beekman, the case we will discuss in more detail in the following section.

VLADIMIR BEEKMAN AS AUTHOR AND TRANSLATOR

Vladimir Beekman (1929–2009) wrote fiction, poetry, and children's literature, but was also a polyglot and one of the most productive translators throughout Estonian history, as already mentioned above (see also EWOD n.d.). He published his first poetry collection in 1952, and his first novel in 1967 (Beekman 2008). In addition, he wrote several travelogues and was considered one of the most widely traveled persons of his time in Estonia (EWOD n.d.). Altogether, Beekman published ten novels (1957–1986), six children's books (1956–1972), five travelogues (1959–1977), one piece of short prose (1991), and an autobiography (2008; EIA n.d.).

His work for children and young people deserves special mention, as it contributed to Beekman's special position on the Estonian literary scene during the Soviet era. Several series aimed at a younger audience and published in Soviet Estonia fo-

cused mainly on translations of Russian authors, and Beekman was in some cases the only Estonian-language author: for instance, with his novel *Kodutute kodu* (Home of the homeless, 1985; Möldre 2005, 187). He was also one of the first authors to publish popular science literature for children in Estonian, such as *Kõnelev kaaslane* (Talking companion, 1961), a book about the making and use of paper (188). Perhaps his most famous children's book was *Aatomik* (Nuclear-Boy, 1959), which coincided with a time when the Soviet Union showed great enthusiasm for scientific advances. The story of *Aatomik* reflects that belief in scientific progress and retells the triumph of nuclear discoveries (Talivee 2022, 75). Later, however, Beekman completely changed his view and became a leading figure in the fight against environmentally hazardous projects, such as the opening of dangerous phosphorite mines in Estonia, or the so-called "phosphorite war" – which was a cornerstone of Estonia's fight for re-independence. This is how Estonian writer Arvo Valton recalls it: "In the phosphorite war, he [Beekman], as a man who had studied chemistry, immediately joined us, and it was the Writers' Union under his leadership that was the first to publicly oppose the opening of a phosphorite mine in Toolse"[2] (quoted in Talivee 2022, 82).

Even more important in relation to this article is Beekman's prolific and influential activity as a translator. He translated from no less than seven languages into Estonian: in total, more than 150 titles from Czech, Danish, Dutch, German, Latvian, Russian, and Swedish (Beekman 2008, 203–207). Here as well, children's and youth literature occupied a central position. As a translator, Beekman is best known for his translations of the 38 titles by the Swedish author Astrid Lindgren (203–207). Beekman himself considered his translations of Lindgren his most important work as a translator:

> Over the decades, I have translated many books, over a hundred and fifty books in total. Among these authors, there have been several prominent and successful writers, such as Tove Jansson, Jan Guilloi, Annie Schmidt, and others. However, as the cornerstone of my life's work as a translator, I still consider the entire shelf full of Astrid Lindgren's books.[3] (194)

However, most of the interviews with Beekman focus on his work as a writer or his social activities, and in-depth interviews about translation are rare. His work as a translator remains largely unexplored, even though Anne Lange (2008, 7), for example, believes that as Lindgren's translator, Beekman has influenced Estonian culture more than as a prose writer.

BEEKMAN AS CHAIRMAN OF THE ESTONIAN WRITERS' UNION

In addition to his artistic work as an author and translator, in the Soviet period Beekman was extremely well-connected and networked through more official (semi-political) functions and positions, including membership in the Central Committee of the Estonian Communist Party. After he became a member of the Communist Party in 1959, he served in several senior positions in Estonian political and public institutions (Rahva Hääl 1970). He was also a deputy in the Supreme Soviet of the USSR (EWOD n.d.).

Most important, however, was his work for the Estonian Writers' Union, first in the Soviet Socialist Republic, later in the independent Republic of Estonia. He became a board member in 1954, was elected secretary of the board in 1968, served as first secretary from 1971 until 1976, and thereafter became chairman. With only a brief interruption at the beginning of the 1980s, he remained in that leading function until 1995, despite the fundamental shift in the political context (EWOD n.d.).

High positions in the Soviet nomenclature were not necessarily that exceptional for writers. It sometimes put them in a position to slightly manipulate publications or translations, in an attempt to avoid the powerful Soviet censorship practices. A famous example is that of Mikhail Bulgakov's novel *Master i Margarita* (Eng. trans. *The Master and Margarita*, 1967). The first Russian version of the text, written between 1928 and 1940, was only published in Russian in parts and in the journal *Moskva* between 1966 and 1967, in a censored form (Moss 1984); an uncensored version in Russian was officially published in 1973 (Mambrol 2023). The Estonian translation was published in 1968, and although it was based on the censored Russian version, the publication sparked an ideological uproar (Veskimägi 1996, 54). The reason was that the Estonian translation was published as a separate book. By 1968, literary works by Soviet authors whose original works had already passed censorship were exempt from pre-censorship. Even though the original of *The Master and Margarita* had passed censorship, it had only been published in Russian in a magazine and in a cut form (54). In an interview, Beekman later indicated that the publication had become possible thanks to several reasons. First of all, smaller, more peripheral languages in the Soviet Union were sometimes less censored and controlled because of their smaller potential impact: "We were half a step ahead in many cases, and that was because we were still considered as a province for the great Soviet Union. We were not under the same scrutiny day after day as the Moscow publishers and writers"[4] (Liik 1994, 36).

But the right connections and cautious lobbying were important, as Beekman made clear:

> You could do your own thing in the hallways. You could visit the publishing house and discuss your business […]. Without diligent lobbying, we wouldn't have achieved much. To build an initial reputation for an idea or author, you had to lobby. But it was possible. Real life happened at these events at the official level, and it was a good thing it did, because otherwise we would have lost our minds. At least some of us were able to keep them.[5] (37)

The tensions became even more obvious in the second half of the 1980s. The Writers' Union, still chaired by Beekman, played an important role in selecting literature for publication and translation and could sometimes even override the decisions of *Glavlit*, the official state censorship agency of the Soviet Union. In 1987, when the openness and transparency of *glasnost* started gaining traction in the Soviet Union, publishing literature about Stalinist deportations was given some freedom. The publication of the first Estonian-language novel about deportation, Heino Kiik's *Maria Siberimaal* (Maria in Siberia, 1988), in the literary magazine *Looming*, sparked the first major scandal in relations among the Party Central Committee,

censorship officials, and writers (Olesk 2022). Toomas Haug, an Estonian literary scholar and a long-time editor of *Looming*, recalls how the editorial staff began to oppose the censorship decision, and how Beekman, as the chairman of the Writers' Union, intervened to resolve the situation. Eventually, the Writers' Union began to support the publication of *Maria Siberimaal*. According to Haug, Beekman's intervention had certainly been decisive in this positive shift.[6]

The difficult balancing exercise under the communist regime has led to varying assessments of Beekman's role. He is often associated with a degree of ambivalence typical of Soviet society: on the one hand, he was the chairman of the Soviet Estonian Writers' Union; on the other, he was also a highly esteemed translator who created beloved Estonian versions of Astrid Lindgren's stories and characters (Kaus 2008). At the 1986 congress, this was also expressed by Lennart Meri, then a member of the Union but later the first president of the restored Republic of Estonia. The Union was not exactly in the best shape in those years, and Meri admitted that he disliked some of Beekman's character traits. On the other hand, he also appreciated his attempts to remain balanced and objective (Olesk 2022).

The ambivalent balancing exercise also became evident in Beekman's more scholarly writings, such as an overview of Estonian-language literature over the past 100 years, published in an East German journal (Beekman 1982).[7] Most of the article tries to avoid an overly direct political interpretation, but that sometimes changes when he writes about literature in Estonia as a Soviet Republic. This section features ideological and one-sided passages about the war years: "A defining feature of this period was the fact that not only radical writers, but all left-wing authors in general, of their own accord and without reservation, took the side of the communists and workers' organizations that led the upheaval"[8] (Beekman 1982, 889). Or when referring to translation policy and practices, the central role of Russian is presented as natural and future-proof: "It is entirely natural that, over the past few decades, Russian has become such a mediating language for us and will remain so"[9] (896).

The transition period from Soviet occupation to regained independence at the beginning of the 1990s left deep traces in society, as well as in the Writers' Union. For example, the number of members who participated in the Union's communist party circle activities quickly dropped from 43 in 1989 to 25 in 1990. Beekman, who was re-elected as chairman of the Union, proposed in 1990 to terminate these activities (Olesk 2022). The new name became the Estonian Writers' Union, which was the original name of the Estonian Writers' Union formed in 1922, before the Soviet occupation (EKL n.d.). Despite the establishment of a new publication, *Vikerkaar* (1986), led by more progressive literary figures, and the active existence of the literary collective Wellesto for a brief period (1988–approx. 1994; Kiin 2009), no other enduring successor entities emerged, leaving it as the only formal organization in Estonia that brings together writers, critics, and translators to this day. At the first general meeting of the newly renamed association, there was considerable controversy over how the new statutes should reflect the relationship with the Writers' Union of the Soviet era (Olesk 2022). The general preference was to avoid too much continuity with the past; on the other hand, Beekman was an experienced functionary:

> The Writers' Union was, however, lucky to be led through the time of chaos and anarchy by the experienced and hardened, economically minded Vladimir Beekman, who knew how to navigate the situation and communicate with the new authorities. […] Beekman knew how to ride the waves of turbulent times and keep important things under control for us.[10] (Sirkel 2022)

In a period when Estonians were pointing fingers at each other's pasts, Beekman seemed to combine sufficient experience as a functionary with his merits in Estonian culture in order to continue as chairman of the new Union. Several of his former colleagues stressed his talent as an organizer, leader, and decision-maker, as well as his practical, pragmatic approach and attitude (Kressa 2009). On the other hand, Beekman's activities did not only deserve approval. The same qualities that some saw as positive – the ability to navigate in complicated political situations and get along well with the new authorities (see Sirkel 2022) – were seen as negative by others. For example, the younger generation of literary figures and innovative writers found the aging leadership of the Writers' Union unable to adequately represent the spirit of the new times or to make a final settlement with the Soviet structure of the Writers' Union (e.g. Vaher 2007). Right at the beginning of the transition period, Beekman was also criticized for mainly defending the institution rather than the writers (Liivik 2023, 105).

In his autobiography and memoirs, Beekman himself repeatedly stresses that he had always refused to work directly with the KGB, even though it had been offered to him on several occasions (2008, 57–64). In the new independent Estonia, he made a conscious choice not to enter politics or discuss his political beliefs (Tali 1999).

CONCLUSION

In-betweenness is a feature often associated with translators, who must stand like Hermes "at the in-between space, on the herm itself, the point of transgression, and mediat[ing] between the before and the after" (Apostolou 2009, 2). A related metaphorical presentation of the translator is that of a chameleon, referring to the adaptability required to navigate a position of in-betweenness between source and target texts, and between source and target cultures. When related to the translator's self-image, it has been hypothesized that "a translator seeing themself as a chameleon might conceal their presence or adapt more easily" (Gebbia 2024, 243). In any case, the chameleon metaphor belongs to the "more agent-oriented metaphors" (244) for the translator, which is particularly appropriate for the case studied in this article.

Vladimir Beekman's unusual combination of a polyglot-professional and semi-political life can be read as a "socially situated relation with difference", illustrating how translators act in their networks as "complex, situated agents acting within and across the social spheres that condition cross-cultural, multilingual exchange" (van Doorslaer and McMartin 2022, 1). His productive career spanned many decades, during both the Soviet period and the years following Estonia's regained independence – a period of transition marked by power imbalances and rapid societal change. His work as a translator was also combined with activities as a functionary, again bridging two very different political and ideological systems.

Like that of a chameleon, Beekman's particular profile as a translator with political functions against the backdrop of shifting social, political, and ideological contexts can be interpreted in different ways: as rather opportunistic, or as gifted with the ability to find balances in times of polarization. To a certain extent, Beekman's professional and political navigation within the transitions in Estonian society challenges the claim that "political change and formally endorsed ideology has less of an impact on the status of the translator/interpreter" (Djovčoš et al. 2020, 60). The changes within the Writers' Union were substantial and weighty, but Beekman's continued in-betweenness and tactical sense were also appreciated by many of his colleagues.

As such, this case of a prominent, chameleon-like but understudied translator during Estonia's transition period contributes to the exploration of the reciprocal relationship between translators and the societies in which they function. It is an illustration of the earlier-mentioned transversal application of investigating translators' perspectives in a broader context. Future research might study more cases of translators with semi-political functions, and ask to what extent the translator's personality (as for instance investigated in Lehka-Paul 2020) can be related to similar character traits in other societal roles. This might add a cognitive component to cases that were previously approached solely sociologically, like this one, or, as in Pokorn's (2012), to cases about translators navigating between ideologies and their professional ethics. Such approaches could add empirical value to the concepts of ambivalence and in-betweenness as they have mostly been used in translator-oriented research so far. They might even show us that the case of Vladimir Beekman was eventually less curious than he seemed at first.

NOTES

[1] The formulation is taken from the issue's call for papers.

[2] "Fosforiidisõjas tuli ta [Beekman] keemiku haridusega mehena kohe meiega kaasa ning just kirjanike liit tema juhtimisel oli see, kes esimesena avalikkuse ees astus vastu fosforiidikaevanduse avamisele Toolses." Unless otherwise noted, all translations from Estonian and German quotes are produced by the authors of the article.

[3] "Olen hiljem aastakümnete jooksul tõlkinud veel palju, kokku üle poolteisesaja raamatu. Nende autorite hulgas on olnud mitmeidki silmapaistvaid ja menukaid kirjanikke, nagu Tove Jansson, Jan Guilloi, Annie Schmidt ja teised. Kuid oma tõlkija-elutöö alussambaks pean ikkagi tervet riiulitäit Astrid Lindgreni raamatuid."

[4] "Me olime mitmel puhul pool sammu ees ja seda sellepärst, et suure Nõukogude Liidu jaoks olime me ikka provints. Me ei olnud päev päevalt nii luubi all nagu Moskva kirjastajad ja kirjanikud."

[5] "Kuluaarides sai ajada oma asju. Sai käia kirjastuses ja rääkida meie asju […]. Ilma selleta ei oleks me kuigi palju saavutanud. Et tekitada mõnele kirjandusele või autorile esialgset mainet, tuli lobbyga läbi suruda. Aga see oli võimalik. Tegelik elu käis neil üritustel allpool ametlikku tasandit ja väga hea, et käis, sest muidu oleksid meil ajud ju ärakärbunud. Vähemalt osa suutis need säilitada."

[6] Toomas Haug has allowed the authors to use his correspondence and mention him as the source (e-mail from May 20, 2026).

[7] The German-language article mentions that it is a translation from Russian authorized by the author, but it mentions neither a Russian-language source nor a translator.

[8] "Charakteristisches Merkmal dieser Periode war die Tatsache, daß nicht nur die radikalen Schriftsteller, sondern überhaupt alle Autoren der Linken aus eigenem Antrieb und bedingungslos auf die Seite der Kommunisten und der Arbeiterorganisationen traten, die den Umschwung anführten."

[9] "Dabei ist es vollkommen natürlich, daß in den letzten Jahrzehnten für uns das Russische zu einer solchen Vermittlungssprache wurde und auch bleiben wird."

[10] "Kirjanike liidul oli aga õnne sellega, et kaose ja anarhia ajast juhtis meid läbi kogenud ja karastunud, majandusliku mõtlemisega Vladimir Beekman, kes oskas olukorras orienteeruda ja suhelda uute võimudega. […] Beekman oskas olla õli rahutu aja lainetel ja hoida meile olulisi asju kontrolli all."

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“The Dutch read anything from an unfamiliar language”: Literary translation, media constraints, and professional trajectories in the interwar press

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“The Dutch read anything from an unfamiliar language”: Literary translation, media constraints, and professional trajectories in the interwar press

Newspaper translation. Print culture. Translator agency. Microhistory.

Recent research has begun to reconsider translations in newspapers as an integral component of literary culture, foregrounding translators as strategic agents operating within a constrained media ecology. Through a microhistorical study of Abraham Elias Boutelje’s activities between 1924 and 1938, the present analysis reconstructs how his translation practice was shaped by networks, editorial demands, and reader expectations. His trajectory reveals both the scope for agency and the structural constraints of press translation, highlighting its role in cultural circulation and professionalization.

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Translations of fiction in newspapers have long occupied a marginal position in literary and cultural history, often being dismissed as ephemeral texts shaped by the accelerated rhythms and material constraints of daily print culture. This article argues that these very conditions make such translations a particularly revealing site for examining translator agency. In the daily press, translators not only reproduced source texts but also participated in a range of mediating practices, including the selection, adaptation, and framing of literary works for specific readerships and publication contexts. As "transfer agents" (Gonne and Meylaerts 2025, 20–23), "cultural transmitters" (Broomans and Ronne 2012, 117–130), and "cultural mediators" (Roig-Sanz and Meylaerts 2018, 8–15), they operated within the constraints of editorial policies, limited space, publication schedules, and the political, cultural, and commercial orientation of the newspaper, while simultaneously influencing which texts circulated, the forms in which they appeared, and the ways in which they were presented to readers. The daily press thus functioned not merely as a channel of dissemination but as a distinct arena of literary mediation, enabling translators to build professional networks, reach broad audiences, and develop sustained translational careers. Considerable scholarship has been devoted to serial fiction, or *feuilleton*,[1] particularly in Anglophone and Francophone contexts (Delafield 2015; Cachin, Cooper-Richet, and Mollier 2007). This research has primarily focused on the role of serialized fiction within the literary marketplace and on the intersections between journalism and literary production (Broersma 2007; Thérenty 2007). Owing to the dominance of English and French (Law and Morita 2000), however, the question of translation has received comparatively little attention. Only recently have translated newspaper feuilletons begun to attract sustained interest within translation studies, following earlier calls to expand the field's scope in this direction (van Doorslaer 2011).

The recent emergence of what may be termed *periodical translation studies* is closely linked to both ongoing processes of digitization and the medial turn that foregrounds the role of media in shaping translation practices (Littau 2011). Against this backdrop, current research can be broadly grouped into four main strands (for a comprehensive overview, see Regniers and Namestnikov 2026, 3–4). First, historically oriented approaches adopt what Anthony Pym (1998, 5) terms "translation archaeology", reconstructing translational activity by identifying agents, contexts, and practices, although a systematic quantitative and qualitative assessment of the scale of translation in such media remains largely lacking. This gap points to the need to complement large-scale mapping with more fine-grained, actor-focused analyses. Second, medium-specific studies have shown how seriality, editorial routines, and production constraints shape translation as a practice embedded in the temporal and material dynamics of print culture, though often without fully accounting for the agency of individual translators. Third, functional and comparative approaches highlight how translations intervene in public discourse and articulate ideological positions through adaptation and recontextualization, but tend to leave translators themselves implicit. Finally, actor-oriented research foregrounds the roles of translators, editors, and other intermediaries, particularly in relation to transnational circulation and professional networks. Building on these lines of inquiry, and focusing

specifically on the question of agency, this article argues that translators working in the daily press operated within a highly particular media ecology, in which speed, format, and audience expectations fundamentally shaped their practice. Rather than serving as passive conduits, they actively negotiated the tensions between literary value, commercial imperatives, and the ideological orientations inherent in the newspaper as a medium. To substantiate this claim, the following sections examine a concrete case study that allows for a reconstruction of translators' practices, networks, and strategic positioning within the press. By foregrounding these dynamics, the article contributes to a more nuanced understanding of translators in the daily press as actors whose agency was both enabled and constrained by the institutional logics of print journalism. In doing so, it extends the social turn in translation studies (van Doorslaer and McMartin 2022) and responds to recent calls for translator-centered research by offering a more empirically grounded and theoretically explicit account of translators as situated, reflexive agents (Kaindl 2021; 2025).

A MICROHISTORICAL APPROACH

Given the lack of systematic research on translators of fiction in newspapers, this article is guided by a series of questions concerning their visibility, their professional trajectories, and their role as cultural mediators. It examines how newspaper translation related to translators' broader careers, the extent to which their work was commissioned, the factors shaping their selection of texts, and the relationship between their translational and journalistic activities. Taken together, these questions provide a framework for exploring the place of newspaper translation within the wider literary and media landscape of the period. Historically, translators occupied a marginal position within the literary field. As a result, the available source material is often sparse and fragmentary. A microhistorical approach offers a productive way of addressing this limitation. By "placing history under the microscope", it is particularly well suited to recovering the agency of otherwise "ordinary" historical actors and to illuminating translation as a situated practice, as demonstrated by Jeremy Munday (2014), Outi Paloposki (2017), and Elin Svahn (2025).

The central figure of this article, Abraham Elias Boutelje, is a now largely forgotten translator who contributed to a range of newspapers between 1924 and 1938. His biography has been reconstructed on the basis of the newspapers in which he published, supplemented by archival materials from both private and public collections in the Netherlands and Slovakia, including personal correspondence. The majority of his translations were traced through Delpher (www.delpher.nl), the Dutch digital portal for historical newspapers and periodicals, which enables keyword-based searches and proved particularly useful because Boutelje consistently signed his translations. Although Delpher contained more than 17 million digitized newspaper pages in 2025, digitization efforts are still ongoing, meaning that further translations may be identified in the future. The correspondence consulted for this study forms part of the archive of the publishing house Van Loghem Slaterus (Literatuurmuseum, The Hague, VLS collection) and the Rudolf Klačko archive held by Matica slovenská, the Slovak cultural institution based in Martin (Fond Rudolf Klačko). Additional in-

formation was drawn from Dutch security service files preserved at the National Archives in The Hague, notably *Geheim overzicht* (Secret overview, 1935) and *Linksche arbeiders-organisaties* (Left-wing labor organizations, 1936).

ABRAHAM ELIAS BOUTELJE (1896–1943)

Abraham "Bram" Elias Boutelje grew up in Amsterdam's Jewish quarter. His mother was a teacher, while his father ran a bookshop-publishing house and a newspaper. In 1914, Boutelje enrolled in a two-year horticultural program, graduating in 1916 with honors. It was at this institution that he received his first instruction in Russian from Boris Raptschinsky (1887–1983). Raptschinsky had been active as a journalist before emigrating from Russia to escape persecution following the failure of the 1905 revolution; like Boutelje, he was Jewish (Schweiger 1986, 131–132). Boutelje's growing interest in the language led him to continue his studies at Leiden University, where he became the first Dutch graduate in Slavic studies in 1922 (Hinrichs 2006, 178–179, 183–184). While his training focused primarily on Russian, the curriculum also included Czech, Polish, Serbo-Croatian, and Church Slavonic, providing him with a broad foundation in Slavic languages and literatures. The following year, Boutelje travelled to Czechoslovakia to study at Charles University in Prague and to conduct fieldwork for his doctorate. In Veľká Revúca, he conducted interviews with workers and collected folk stories and songs to study the dialects of the Slovak region of Gemer (Boutelje 1929, 1–3).

In 1916, several years before completing his formal studies, Boutelje began teaching Russian as a private tutor. By 1926, he was teaching Russian, Polish, Serbo-Croatian, Czech, and, somewhat unexpectedly, Romanian. Later, he added Danish, Swedish, Hungarian, Bulgarian and Finnish to his curriculum, languages that he had learned as an autodidact. Russian consistently occupied a prominent place in his tutoring practice, likely reflecting stronger demand for that language. From the mid-1930s onwards, Boutelje further expanded his teaching by offering correspondence courses. As translation work increasingly occupied his time, distance learning allowed him to reach a larger number of students while maintaining flexibility. Using a stencil duplicator, he produced typed lesson materials for distribution.

EARLY TRANSLATIONS (1924–1928)

A short story by the Czech author Alois Jirásek marked Boutelje's debut as a literary translator in 1924, when it appeared in the *Centraal Blad voor Israëlieten in Nederland* (Central bulletin for Israelites in the Netherlands; 1924a). This Jewish newspaper was published by his father, Israel Eliazer Boutelje. The story, "Het Prager Ghetto" ("Židovské město", 1894 [The Prague ghetto]), resonated with the paper's readership by depicting the fate of Jewish communities in Prague. From the summer of 1925 onwards, Boutelje's translations began to appear regularly in the social-democratic daily *Het Volk* (The people; 1924b). The publication of Anton Chekhov's "Een huwelijk uit berekening" (1925; "Brak po raschëtu," 1884 [A marriage of convenience]) marked the beginning of a particularly productive collaboration. By the end of that year, seven additional Chekhov stories had ap-

peared, each explicitly bearing Boutelje's name and accompanied by the careful attribution "Translated from the Russian". Both the consistent naming of the translator and the explicit reference to the source language suggest a strong sense of professional identity and to his positioning of translation as a recognized and valued intellectual practice. It seems likely that Boutelje gained access to *Het Volk* through Boris Raptschinsky. In addition to having been Boutelje's first teacher of Russian, Raptschinsky was also a contemporary of Boutelje at Leiden University, where Boutelje later completed his doctoral studies. From 1924 onwards, Raptschinsky himself contributed translations to *Het Volk*, likewise consisting of short stories by Chekhov. The temporal overlap is suggestive: Raptschinsky's established presence at the newspaper likely facilitated Boutelje's entry into its pages. Although Boutelje was probably not a formal member of the Social Democratic Workers' Party, he appears to have maintained close ties to its milieu. In a review of a Chekhov performance, he was referred to as "our friend Boutelje" rather than by the customary abbreviation "pg." ("partijgenoot", or "comrade"), which would have indicated official party affiliation (J. W. 1926, 13).[2] This nuance suggests a position of ideological proximity without full institutional belonging, further underscoring the role of informal networks in shaping his professional trajectory.

Up to 1927, Boutelje's translational output was both disciplined and selective. In 1925 and 1926, twelve of his translations of stories by Chekhov were published, all of them concise, often satirical sketches that exposed human foibles. Boutelje's engagement with translation is also documented in a letter – written in Russian – to Rudolf Klačko (1892–1975; Boutelje had met the Slovak linguist during the fieldwork for his doctoral dissertation and subsequently developed a close relationship with him and his family; Klačko, himself an accomplished translator, rendered major works by L. N. Tolstoy, Gogol, Chekhov, and Dostoevsky into Slovak):

> I am primarily engaged in translation work, translating works by various authors: I have already translated the majority of Chekhov's short stories for a socialist newspaper, along with several Czech tales. I have also been commissioned to translate three volumes of the Polish novel *Chłopi* [The peasants] by Reymont. Additionally, I undertake commercial translations – these offer better remuneration.[3] (A. E. Boutelje to R. Klačko, March 14, 1929)

Boutelje is referring to his Chekhov translations published in *Het Volk*. The stories he mentions were those by Jirásek (in *Het Volk*) and Jozef Cíger Hronský (in *Voorwaarts* [Forwards], another socialist daily; Ronsky 1929).[4] Yet it was his foray into book-length literary translation that marked a turning point. Władysław Reymont's (1867–1925) Nobel Prize-winning epic *Chłopi* (1904–1909; Eng. trans. *The Peasants*, 1924) was Boutelje's first book-length literary translation (1926a, 1926b). With each volume running over 300 pages, this project was a substantial undertaking. However, as Boutelje himself acknowledged, commercial translations were more lucrative. Literary translation – whether destined for publication in books or periodicals – could not compete financially with assignments from businesses. One such example of his commercial translation work was his 1929 Dutch translation of a Czech exposé on the Dutch lighting company Philips.

REGIONAL NEWSPAPERS (1929)

In late 1927, Boutelje published one final story translated from Hungarian in *Het Volk* (Molnár 1927), marking the end of a series that had begun in 1925. Despite ceasing regular contributions, his relationship with *Het Volk* remained positive. He was later consulted as a philologist to clarify a linguistic issue ("Gristus of Christus" 1933), and in 1932, one more translation appeared in the paper. Boutelje began exploring alternative publication opportunities – possibly in search of better remuneration. This may have been connected to his purchase of a house and subsequent move to the residential town of Naarden with his mother. There, they acquired a wooden Belle Époque villa which they named "Salem", in honor of the sacred city of Jerusalem. From 1929 onward, Boutelje found new outlets for his work in a number of regional newspapers, including the *Provinciale Overijsselsche en Zwolsche Courant* (Provincial Overijssel and Zwolle gazette; Orzeszko[wa] 1929), *Tilburgsche Courant* (Tilburg gazette), *De Zuid-Willemsvaart* (The South Willems canal), and the *Overijsselsch Dagblad* (Overijssel daily). As he wrote to Klačko: "Lately, the range of newspapers and journals accepting my translations has broadened considerably. Yet now I find myself in need of fresh material for translation, as Chekhov has nearly been exhausted, along with other works" (A. E. Boutelje to Rudolf Klačko, May 3, 1929). Boutelje's claim that Chekhov was "nearly exhausted", or even that all of his short stories had been translated, is clearly an exaggeration. The author's corpus of short fiction is far more extensive: for the period prior to 1887 alone – when Chekhov primarily produced short, often humorous pieces – approximately 400 stories have been documented (Rayfield 1997, 96–104). It is therefore more plausible that Boutelje had translated most of the material available to him, rather than approaching anything like the totality of Chekhov's oeuvre. The purpose of Boutelje's letter was primarily a request for Slovak books, so he might acquire new source material:

> The Dutch public eagerly reads anything translated from an unfamiliar language; even translations by high-flown, vacuous Czech scribes were not turned down. For this reason, I would be grateful to receive Slovak books from you. Short stories in the vein of Chekhov's tales are of particular interest to me, as newspapers favor them. (A. E. Boutelje to Rudolf Klačko, May 3, 1929)

This seemingly offhand remark in personal correspondence offers valuable insight into the dynamics of translation, cultural hierarchies, and readership in the early 20th-century Dutch literary scene. Boutelje's claim that Dutch readers "eagerly read anything from an unfamiliar language" reflects the widespread presence of translated fiction in newspapers at the time, as well as a broader openness among readers to so-called *exotic* languages beyond German, French, or English – the languages typically taught in secondary education. The appeal for Chekhov-style stories illustrates what Johan Heilbron terms "import filtering" (1999, 432), a process whereby foreign works are not selected for their originality but for how well they conform to local aesthetic preferences and editorial needs. As Heilbron notes, this selectivity tends to prioritize pragmatic editorial concerns – readability, audience appeal, and column space. These insights echo criticisms by Maria Tymoczko and Mona Baker, who argue that translation often serves instrumental purposes, adapting source

texts to fit local agendas while stripping them of their original context (Tymoczko 2007, 59; Baker 2010, 28–29). This raises fundamental questions about literary agency and translation ethics. If stories are translated merely for their "Chekhovian" quality and potential to fill newspaper columns, then the act of translation could be interpreted as becoming less about cultural exchange and more about commercial repackaging. In this reading, translation may be understood less as cultural mediation than as a commercially driven form of textual circulation. It remains unclear which "vacuous Czech scribes" Boutelje had in mind – possibly Jirásek. His hope of translating Slovak stories in Chekhov's style never materialized, but the request reveals his modus operandi: as a translator, he actively sought out materials to translate, which he would then pitch to newspapers – while remaining attentive to their commercial viability.

ALGEMEEN HANDELSBLAD (1931–1934)

From 1931 onwards, Boutelje was publishing primarily in the *Algemeen Handelsblad* (General commercial gazette), a leading national newspaper, which undoubtedly offered better financial conditions and gave his work broader and more prestigious exposure. Between 1931 and 1934, 27 translations appeared in the newspaper's feuilleton section *De korte golf* (The short-wave; Ivanka 1931; Engström 1933; Chanovský 1934). The year 1931 marked his most productive period as a newspaper translator, with 14 translations from Russian published. On the one hand, he continued to publish translations of Chekhov's stories, but on the other, 1931 saw a diversification of authors and themes, signaling a shift in Boutelje's interests. He began to show increasing engagement with the works of contemporary authors such as Arkady Averchenko, Isaac Babel, and Maxim Gorky. This gradual movement away from 19th-century literature towards more contemporary voices – and in the case of Russian literature, towards Soviet authors – marks the beginning of a more explicit interest in the Soviet Union. Among the non-Russian authors Boutelje translated, the Czech writer Karel Čapek (1890–1938) became especially prominent (Capek 1932; 1934). Throughout 1932, the newspaper published Čapek stories on a monthly basis, suggesting the existence of an arrangement to deliver regular translations and to ensure that the section remained diverse. Čapek was known for blending sharp satire, philosophical reflection, and speculative fiction to explore human folly, technological arrogance, and political oppression. Like Chekhov, Čapek delved into the banal in order to reveal universal truths.

In early 1932, Boutelje once again found himself in Revúca, Slovakia, where he had previously conducted fieldwork. During this stay, he contributed several ethnographic articles on Slovak traditions and traditional dress to the *Algemeen Handelsblad* (1932). These pieces represent his first – and ultimately only – venture into journalism. Although this episode remained an exception within his broader career, it is nonetheless revealing. The articles draw directly on his philological training and field experience, illustrating how his scholarly engagement with Slavic cultures could be adapted to a wider, non-specialist readership. At the same time, this brief foray into journalism underscores the breadth of Boutelje's activities as a cultural medi-

ator, operating at the intersection of scholarship, translation, education, and public discourse. While translation had become his main occupation, tutoring remained an important part of his professional life, the two activities reinforcing one another through his practice of advertising private lessons in the same newspapers for which he worked as a translator.[5]

RADIO (1933–1939)

Until this point, Boutelje had already produced dozens of translations for newspaper feuilletons and had translated several novels. From 1933 onwards, he found a third outlet for his literary translations: radio broadcasts for the V.A.R.A. (Vereeniging van Arbeiders Radio Amateurs [Workers' association of radio amateurs]). Although the broadcasts themselves were not recorded, traces of them remain in the published program listings. The stories were read aloud live on air by actors, performed in Boutelje's translations. In May and June 1933, listeners heard performances of Chekhov's stories, which had originally appeared in *Het Volk* in 1926 and 1925, respectively. It is possible that the translations were offered as a package for publication in the newspaper and for radio broadcast – both of which were affiliated with the socialist movement. Not all stories were cleared for broadcast. In 1934, Boutelje contributed to the book series *Wilde Loten* (Wild shoots), which featured stories that had been censored and were never broadcast.

MORE NOVELS

In the early 1930s, Boutelje translated a number of books, including works by the Soviet author Fyodor Gladkov such as *Siberië* (1933; *Staraia sekretnaia*, 1927 [Siberia]) and *Het vurige paard* (1933; *Ognennyi kon'*, 1922 [The fiery steed]), two contemporary novels depicting the construction of communism. Whereas his earlier translations had generally received favorable reviews, this time critics in mainstream newspapers adopted a markedly more severe tone:

> Dr A. E. Boutelje, known for his meticulous translation style, felt compelled to employ the most colloquial street language available in Dutch – even the coarsest obscenities – to approximate the original text as closely as possible. Objectively speaking, this is remarkably meritorious. […] As for myself, I could not have been more unfortunate than having to read this book. It seems to me that the good Russian literature has now been more or less translated, and that we have now reached the dregs. (L. W. 1933, 16)

Boutelje appeared genuinely interested in Soviet literature and the role it played in the construction of the new regime. He not only sympathized with communism but even considered settling in the Soviet Union with his fiancée. In a rare personal revelation in a letter, he wrote:

> I became acquainted with a young woman; she is my betrothed. I intend to marry her. In recent weeks, there have been several obstacles that nearly brought me to the brink of despair. But now, thank God, all is well. I do not know where we shall live. I would be very glad to relocate to the USSR, provided I can earn a living there for my family. The difficulty lies with my future wife: she does not yet speak Russian – she is Dutch and has no background in Slavic languages. (A. E. Boutelje to R. Klačko, March 29, 1929)

These plans never materialized. Boutelje never even visited the Soviet Union. Moreover, his engagement seems to have ended after 1933, and Boutelje remained unmarried. His engagement with the Soviet cause gradually deepened. In 1935, he participated in a congress advocating for the recognition of the Soviet Union by the Dutch government. This congress was organized by the Vereeniging van Vrienden van de Sovjet-Unie (Association of friends of the Soviet Union), which functioned as a communist front organization. Boutelje was a board member and contributed to various Communist Party outlets. He wrote articles on cultural topics and provided translations. His communist activities did not go unnoticed. Dutch security services, which closely monitored leftist organizations, began to take note of Boutelje. His name first appeared in a surveillance report in 1935. Based on these records, his role in the public sphere appears to have been rather modest, with most of his contributions taking place behind the scenes, particularly in party periodicals.

AWARD

During the latter half of the 1930s, Boutelje translated from Hungarian (Földes 1937), Czech (Čep 1937; Hostovský 1939; Pujmanová 1939), Polish (Wittlin 1937; Dolega-Mostowicz 1939), Finnish (Karhumaki 1940), and Russian (Katajew 1938). When approaching a publisher in 1937, he explicitly referred to an earlier translation that was appearing as a feuilleton (the serialized version of Wittlin 1937), presenting this as evidence of his experience and reputation. He also published a Czech–Dutch dictionary and grammar (Boutelje 1937), and his commitment to Czech language and literature was officially recognized in 1938, when he was awarded the Řád Bílého lva (Order of the White Lion) by Czechoslovak president Edvard Beneš. Alongside his full-length book translations, Boutelje continued to publish occasional pieces in newspapers. In addition to the *Algemeen Handelsblad*, his translations now also appeared in colonial newspapers in the Dutch East Indies such as *De Indische Courant* (The Indies gazette; Anonymous 1938) and the *Soerabaijasch Handelsblad* (Surabaya commercial journal; Anonymous 1937), where his brother-in-law was employed.

WORLD WAR II

After 1938, Boutelje increasingly devoted himself to translating novels, alongside his ongoing work as a private tutor, and gradually withdrew from collaborations with the press. The German occupation of the Netherlands in May 1940 severely curtailed his professional possibilities, as Jewish citizens faced mounting restrictions in both their personal and working lives. Although he continued to translate for publishing houses, the publication of these works became impossible. Unlike most of his Communist friends, he chose not to go into hiding. The occupying authorities, moreover, apparently did not regard him as a significant political opponent, in contrast to the Dutch security services, further suggesting that his role within the Communist movement was relatively modest. In the spring of 1942, Boutelje and his elderly mother were forced to relocate to Amsterdam, where the Nazis were concentrating Jewish residents in designated neighborhoods. From there, they were deported in April 1943 and subsequently murdered at Sobibór.

CONCLUSION

Boutelje's career demonstrates how literary translators operated across multiple professional domains and within a rapidly changing media landscape. His trajectory highlights the importance of networks, personal initiative, and the ability to adapt to different publication contexts. As translation became a more central part of his work, he increasingly balanced his own interests with the expectations of editors and readers. His activities also illustrate the distinctive role of newspapers as venues for translated literature, where translators enjoyed a degree of agency but remained subject to the practical and commercial constraints of the periodical press.

Further research can extend this case study along several productive lines. At the same time, it is important to acknowledge that this study is based on a single microhistorical case. As such, it is not possible to determine the representativeness of the practices identified here, nor to assess the extent to which they were typical of broader social, cultural, or institutional contexts. Any attempt to generalize from these findings should therefore be approached with due caution. A comparative analysis of other translators active in the same newspapers could help determine whether Boutelje's trajectory was idiosyncratic or indicative of a broader professional pattern, particularly in terms of language combinations, publication strategies, and degrees of agency. More systematic engagement with archives – where available – would offer valuable insight into the decision-making processes governing the selection, commissioning, and framing of translations in the daily press. In addition, reception-oriented approaches, drawing on sources such as readers' letters or circulation data, could shed light on how these translations were consumed and valued by contemporary audiences. Finally, a transnational perspective that traces the movement of texts across linguistic and media contexts would enable a more nuanced understanding of how newspaper translation functioned within wider networks of cultural transfer. Pursued together, these avenues would not only refine our understanding of literary translation in the press, but also further consolidate the study of periodical translation as a vital subfield within translation studies.

NOTES

[1] The term *feuilleton* has carried different meanings across various linguistic and cultural contexts. In the Dutch context, from the 19th century onwards, *feuilleton* referred primarily to a literary text published in a newspaper, typically appearing in a fixed and recognisable location, much as it did in the French tradition. It is used here in that sense (for a more detailed discussion, see Regniers 2026, 31–33).

[2] Unless otherwise stated, all translations from Russian and Dutch are by the present author. Personal names and titles are given in their historical Dutch spelling.

[3] Special thanks are due to Irena Kozmanová and Lukáš Felbr (Charles University, Prague) for kindly providing copies of these letters, as well as to Ginette Reens (the Netherlands), A. E. Boutelje's great-niece.

[4] The latter is the story "Štedrý večer na strážnici" by Jozef Cíger Hronský. The author's name was misspelled as Ronsky by *Voorwaarts*. He was a Slovak, not a Czech, writer. Special thanks to the editors of WLS, who were very helpful in identifying the story.

[5] Advertisements by Boutelje in *De Telegraaf* September 8, 1928: 12; *Algemeen Handelsblad* September 7, 1935: 12; *Haagsche Post* January 27, 1940: 31; *De Uitgever* 1941: 95.

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The visibility of Ida Pruitt as a woman translator: An archival approach to the English translation of Lao She's *Si Shi Tong Tang*

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The visibility of Ida Pruitt as a woman translator: An archival approach to the English translation of Lao She's *Si Shi Tong Tang*

Woman translator. Archives. Visibility. Ida Pruitt. Lao She. *The Yellow Storm*.

Drawing on Lawrence Venuti's concept of invisibility, this article focuses on the translator Ida Pruitt's visibility in the English translation of Lao She's *Si Shi Tong Tang* (literally, Four generations under one roof, 1949; shortened Eng. trans. *The Yellow Storm*, 1951) by combining textual and archival analyses. It demonstrates that Pruitt, in lieu of the author, negotiated her visibility with the publisher, editors, and literary agent in the editing process of her translation and in the design of its paratexts such as the title, cover, and map. She thus performed her visibility to English readers by retaining linguistic and cultural differences in her translation. This study expands research on translators' visibility by integrating process- and product-oriented perspectives, opening up a new avenue for reconsidering the conventional notion of the double invisibility of women translators.

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Translators are traditionally seen as invisible (Venuti 1995), but this is changing thanks to the call for research on translators in translation history (Pym 1998) and the development of translator studies in line with the sociological turn in translation studies (Chesterman 2009). Recently, many scholars have moved away from text-centered analyses of translations to investigate multifaceted dimensions of translators (Kaindl, Kolb and Schlager 2021; Freeth and Treviño 2024; Cercel and Leal 2025; Cercel 2026). However, despite the huge number of women translators and self-translators, there exists a tendency within scholarship that primarily focuses on male translators, due to the double shadow hovering over women translators cast by both the male authors and translators (Bryer 2016; Rajewska 2020, 107). Regarding the relationship between translation and gender, scholars such as Sherry Simon (1996) and Luise von Flotow (1997) examined the similar subordinated status of translated texts and women, and explored feminist translations. Since their pioneering contributions, scholars in translation and gender studies have drawn on diverse perspectives to explore an array of topics ranging from the translation of women writers and feminist texts to representations of gender identities in translation, calling for transnational dialogues (Castro and Ergun 2017; von Flotow and Farahzad 2017; Federici and Santaemilia 2022). Notably, some feminist translation scholars have also turned to delineate the history of women translators in diverse contexts (Misiou 2023; McAteer 2025), unearth the hidden contributions by women translators under the shadow of their husbands (Ordóñez-López 2021; Marinetti 2022), and examine women translators' agency and activism from gender and feminist perspectives (Vassallo 2023; Castellano-Ortolà 2024; Yu and Shen 2026). These existing studies have highlighted the gender issues in translation and restored the overlooked history of women translators, shedding some valuable light on women translators' visibility. Nevertheless, in Chinese literary scholarship, there is still a lack of in-depth investigations into the visibility of women translators in specific historical contexts.

In this context, based on archival materials, this article will draw on Lawrence Venuti's (1995) notion of invisibility to delve into the visibility of a specific woman translator, Ida Pruitt, during the Cold War in her English translation of Chinese writer Lao She's *Si Shi Tong Tang* (1949; literally, Four generations under one roof; shortened Eng. trans. *The Yellow Storm*, 1951).[1] By combining extratextual and textual analyses, it will examine Lao She and Pruitt's collaboration in the translation process before exploring Pruitt's visibility in the translated text via nuanced comparative analyses of the Chinese source text, the published English translation, and the translation manuscript. It will also probe into Pruitt's visibility at the extratextual level by concentrating on her negotiation and coordination in the translation editing process and its paratextual design. The archival materials examined in the present article include translation manuscripts and correspondence between translation agents such as Lao She, Pruitt, the literary agent, and the editors, which have been collected from the Papers of Ida Pruitt and Marjorie King, 1891–1994 (hereafter PIPMK) and the Papers of Ida Pruitt, 1850s–1992 in the Schlesinger Library, Harvard University in conjunction with the David Lloyd collection on Lao She, 1946–1957 in the Rare

Book and Manuscript Library, Columbia University. By so doing, this article seeks to expand research on translators' visibility by moving beyond product-oriented analytical frameworks to integrate process- and product-oriented perspectives, opening up a new avenue for reconsidering the conventional notion of the double invisibility of women translators.

SI SHI TONG TANG AND ITS COLLABORATIVE ENGLISH TRANSLATION

Lao She (1899–1966), also known as Lau Shaw or Shu Qingchun, is a celebrated writer who has been honored as "People's Artist" in China. His achievements in the field of modern Chinese literature are also internationally recognized, with many of his works translated into English, including *Luo Tuo Xiang Zi* (1939; Eng. trans. *Rickshaw Boy*, 1945), *Si Shi Tong Tang* (1949; shortened Eng. trans. *The Yellow Storm*, 1951), and *Mao Cheng Ji* (1933; Eng. trans. *Cat Country*, 2015). His representative work *Si Shi Tong Tang* is a monumental realist novel that focuses on the four generations of the Chi family to depict the tragic fate of ordinary Beijing residents and the persistent resistance of the Chinese people in occupied Beijing during the Sino-Japanese War (1937–1945). It encompasses three parts, namely "Huanghuo" (Fear and confusion), "Tousheng" (Dragging out an ignoble existence) and "Jihuang" (Famine), with the last part completed during Lao She's sojourn in the US from 1946 to 1949. It is "acclaimed as a masterpiece in modern Chinese literature for its epic chronicle of the life and mentalities of those living in the fallen city", occupying an outstanding position in the history of modern Chinese literature (Lin 2022, 1144).

The historical context is important: on the eve of the Cold War, both China and the US leveraged cultural contacts and interactions as weapons to promote their respective ideologies. Invited by the American government for a cultural exchange, Lao She arrived in the US in 1946, when Evan King's English translation of his representative novel *Rickshaw Boy* (1945) had already been published. Due to King's extensive rewriting in the service of a pro-US democratic ideology, Lao She's novel was transformed "from a Dickensian exposé of the evils of capitalism to a celebration of individualism and personal freedom", achieving an unprecedented success in the American market (So 2016, 186). However, despite its success, Lao She strongly disapproved of King's manipulation, which prompted him to personally engage in the English translation of his other novels such as *Si Shi Tong Tang* and *Li Hun* (1933; Eng. trans. *Divorce*, 1948) by collaborating with his translators. In the case of the English translation of *Si Shi Tong Tang*, it can be subsumed under the category of "closelaboration", as it resulted from close collaboration between the author and the translator (Hersant 2017, 95). Although Pruitt was listed as the sole translator of the final published translation, the collaboration between Lao She and Pruitt was rare and intimate with a well-defined division of labor (Cordingley and Stenberg 2021, 93).

As the daughter of Southern Baptist missionaries, Ida Pruitt (1888–1985) had lived, studied and worked in China and the US. Proficient in English and spoken

Chinese, she fostered a deep understanding of their cultures. According to Marjorie King, she was considered "half Chinese" and "truly bicultural" (2006, xv). In this sense, to use Bourdieu's term, she cultivated a bicultural habitus with her extensive lived experiences in Chinese and American cultures (1990). Nevertheless, Pruitt was not capable of reading Chinese, which led to the unique nature of her collaboration with Lao She. In terms of their translation process, Pruitt recalled that Lao She "would read to me in Chinese and I would type in English".[2] With her profound knowledge of Chinese society and culture, she, as Lao She observed, could "visualize all what I read to her at once from my book".[3] Meanwhile, with his experience of living in London and the US, Lao She had a keen awareness of English readers' needs. Aiming to fulfill his ambition to promote China internationally via his novel after the end of World War II (So 2016, 178–180), he intentionally rewrote it for their translation through extensive deletions to appeal to English readers. As Pruitt reveals, Lao She "knew that Americans did not like novels to be too long so he cut severely as we worked together on the book. Unfortunately the publishers cut even more, cutting out one whole character – not a major character but one of whom I was fond – the farmer tending the grave plots".[4]

In summary, it is clear that *The Yellow Storm* (1951) is an abridged English translation of *Si Shi Tong Tang*, which is an outcome of the close collaboration between Lao She and Pruitt with editorial interventions from the publisher. In the translation process, Lao She was primarily responsible for producing a suitable source text to cater for English readers at the pre-translation stage and assisting Pruitt at the translation stage in which the translator rendered the rewritten source text into English. When their translation manuscripts were submitted to the publisher, editors acted as gatekeepers at the post-translation stage, revising them in tune with the aesthetic tastes of their English readers via deletions.

UNVEILING PRUITT'S VISIBILITY

To explore Pruitt's visibility, it is necessary to articulate Venuti's (1995) concept of the translator's invisibility and discuss the existing typology of visibility. Observing the dominance of fluent and transparent translation in the Anglophone world, Venuti (1) argues that translators are invisible, highlighting the ignorance of translators' interventions and their subordinated status. This provocative idea sparked debates on the role of translators and stirred up scholarly interest in its opposite, translators' visibility (Coldiron 2012; Li 2026).

Regarding translators' visibility, Kaisa Koskinen categorizes it into textual, paratextual, and extratextual forms (2000, 99) while Klaus Kaindl divides it into textual, media, social, and academic visibility (2024, 40). From a sociological perspective, Helle V. Dam and Minna Ruokonen propose an inclusive term "beyond-textual visibility" to encompass "physical, professional and more general societal visibility" of translators (2024, 78). Evidently, these classifications are context-dependent and partially overlapping rather than rigidly defined or mutually exclusive, pointing to translated texts as a core site for exploring translators' visibility and the necessity of further research into other forms of visibility in different situations. In this regard,

given the rare yet abundant archival resources related to the English translation of *Si Shi Tong Tang*, this section focuses on exploring Pruitt's visibility with a combination of textual and archival analyses to reveal her salient visibility in the translated text and hidden visibility behind the translation scene.

Pruitt's visibility in the translated text

According to Venuti, a domesticating practice is "an ethnocentric reduction of the foreign text to receiving cultural values", while a foreignizing practice exerts "ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text" (1995, 20). Confronted with the prevailing phenomena of domesticating translation and invisible translators in the British and American contexts, Venuti calls for translators to resist them by developing a foreignizing translation practice that is "not just more self-conscious, but also more self-critical" (1995, 309). Venuti links translators' invisibility directly to domesticating strategies of translation and valorizes foreignizing strategies of translation as a valuable means of increasing translators' visibility. Following this critical line, this article aims to identify the way in which Pruitt exercised her translator ethics to create a more visible voice in her translation of *Si Shi Tong Tang*.

In opposition to the dominant practice of domestication in the American translation tradition, Pruitt's translation approach aligns with an ethics of foreignization, bringing her visibility in the English translation to the fore. This inclination was evident in a variety of examples in which she repeatedly preserved the original image, metaphor, and even the syntactic structure of the Chinese source text instead of replacing them with idiomatic renderings in English. The following three examples might suffice to indicate how the translator negotiated her visibility in the translated text by retaining what she understood as the distinguishing linguistic and cultural features in the source text. (The ST, TT, and M in the following examples refer to source text, target text, and translation manuscript, respectively.)

Example 1
ST: 老人斩钉截铁的说 (She 2018, 6)
TT: the old man to "cut a nail into two or to split iron" said (Shaw 1951, 7–8)
M: the old man to "cut a nail into two or to split iron" said[5]

Example 2
ST: 在祁老人呢，他，第一，需要个年老的朋友，好有个地方去播放他的陈谷子烂芝麻。(She 2018, 13)
TT: Old Man Chi needed an older friend before whom he could spread his "old grain and rotting sesame." (Shaw 1951, 15)
M: Old Man Chi needed an older friend before whom he could spread his "old grain and rotting sesame."

Example 3
ST: 他不愿拒人于千里之外 (She 2018, 562)

TT: he could not "push people off a thousand li." (Shaw 1951, 275)
M: he did not like to "push people a thousand li away."

In Example 1, the source text reflects Old Man Chi's firm opposition to the lovey-dovey behavior of his grandson and granddaughter-in-law. In the sentence, while the literal meaning of the Chinese idiom is "cut nails and sever iron", it is often used to describe people who speak or act in a firm and resolute manner. Pruitt rendered it literally as "cut a nail into two or to split iron", restoring the concrete images of "nail" and "iron" in her translation. With such a literal, image-preserving translation, the translator disrupted English syntactic norms and opened a space for English readers to experience the foreignness in the translation by forcing them to confront the Chinese syntactic structure and deduce the connotations from these images. In this sense, Pruitt's translation demonstrated the characteristics of abusive fidelity, pushing the boundaries of translation by resisting a fluent strategy in favor of flagging the linguistic and cultural features of the source text (Venuti 1995, 23; Lewis 1985).

In Example 2, the source text explains why Old Man Chi and his neighbor, Mr. Chien, became friends despite their different learning and interests. The reason lay in Old Man Chi's need for an older friend to listen to his trivial recollections or old stories. The phrase, literally, "old grain and rotten sesame", in the sentence figuratively refers to "trivial recollections" or "old stories". Pruitt translated it literally as "old grain and rotting sesame", retaining its concrete food images instead of replacing them with a familiar English equivalent like old chestnuts. In this way, she forcefully transplanted the Chinese idiom into her translation at the expense of its immediate intelligibility, which may leave English readers adrift in opaque foreignism and compel them to grapple with its metaphorical texture. However, such a stylistically awkward or insufficiently idiomatic translation exposed the translator's interventions in mediating the source text, contributing to her visibility before English readers.

In Example 3, the source text describes that Mr. Goodrich, as an orientalized Englishman, was reluctant to keep people at arm's length. Unlike Example 1 and Example 2, there are slight differences between the published translation and the translation manuscript in Example 3. To ensure that the translated text reflects the translator's voice without editorial intervention, the present analysis focuses on the version from the translation manuscript. The phrase in the sentence, literally, "reject people a thousand li away", is a Chinese idiom, which metaphorically means "to keep people at a distance or at arm's length" or describes someone unapproachable. This idiom is thus used to describe a social attitude rather than a physical action, with "a thousand li" functioning as an exaggerated spatial measure of emotional or social distance. When dealing with it, it is obvious that Pruitt again consciously chose to keep the Chinese cultural metaphor, as evidenced by flagging her literal translations with quotation marks, and to reproduce the image of rejection and distance in a literal way by translating it as "push people a thousand li away". Besides, it is noteworthy that li as a Chinese unit of distance is not converted

into the familiar English unit "mile". By leaving the traces of the source language, the translator interrupted the transparency of the translation and reminded readers of her mediation in the translation. As such, Pruitt preserved the vividness and cultural specificity of the source text, producing a foreignizing effect on the translation and highlighting her visibility.

Based on the above examples, it is clear that Pruitt favored an ethics of foreignization, providing a sort of crib for the Chinese idioms, metaphors and syntactic structures rather than writing fluent English. Such a predilection for literalism can be argued as a conscious strategy adopted by the translator to resist assimilation and foreground cultural otherness, as she displayed a keen awareness of the strangeness of her translation by flagging them with quotation marks in the above examples. As a whole, Pruitt's translation aligns with the "Sinocentric translation approach", advocating for "translations that emphasize accuracy, historical depth, and cultural authenticity" (Li 2026, 335). Her choices of preserving the cultural specificities and inviting English readers to engage with the cultural otherness foreground her mediation, which can be understood as enhancing her textual visibility.

Pruitt's hidden visibility in the publication process

The sociology of translation views translation as a complex social activity, which highlights the importance of studying the network of translation agents, translators in particular (Chesterman 2009; Milton and Bandia 2009; Yu and Shen 2024). Translators often not only invest their social, cultural and linguistic capital in crafting their translations, but also play multiple roles and engage in various activities beyond the translation process such as fostering cooperation between authors and publishers as well as promoting authors and their works in a different linguistic and cultural context (Yu and Zhang 2021; Gnot 2025). Accordingly, the translator's visibility "does not just happen in one particular way, it is multifaceted" (Kaindl 2024, 37). In the case of Pruitt, her efforts to display her visibility as a translator extended beyond the textual domain to the negotiation and coordination of the translation editing and its paratextual design, although her visibility was ultimately compromised in the published translation.

Pruitt, in lieu of Lao She, became a coordinator and gatekeeper in the publication process of her translation when the author returned to China at the end of 1949. As she observed, "I am not just a translator," and "Dr. Shu is counting on me to keep the quality of the book. It is no light responsibility".[6] Regarding the editing of her translation manuscript, although she accepted some editorial interventions, she resisted editors' cutting without consulting her, arguing that "the quality of the book is in its pattern which is woven like a great tapestry. Any thread cut or clipped will be a loss to that pattern".[7] When she was informed that her translation manuscript was assigned to new editors and its cutting was inevitable, she arranged a meeting with the publisher Eugene Reynal and the editors Denver Lindley and Glenn Gosling immediately, suggesting that two main themes of the book should remain intact: "the impact of the Japanese war on the Chi family and their friends and that of the entrance of the new ways from the west, and also of the futility and wickedness of war".[8] Even

on the eve of the translation's publication, she continued to offer specific suggestions to the editors, pointing out that "a little more is needed for characterization or motivation".[9] In response to her suggestions, the editor wrote: "Thanks once more for your careful work and helpful suggestions on behalf of Dr. Shu. The suggestions have all been acted upon, and the book will presently be on the press".[10] This letter demonstrates that Pruitt actively engaged in the editing process and her suggestions were fully appreciated and incorporated into the final version. Endowed with interpretive authority over her translation, Pruitt, acting as Lao She's proxy, secured a pivotal position in the network of translation agents and an advantage in her negotiations with the publisher and editors. She exercised her agency by supervising the editing process and providing suggestions, negotiating her visibility within the publishing network (Lefevere 1992; Milton and Bandia 2009).

Moreover, Pruitt's visibility found expression in her involvement in the preparation of translation paratexts. Paratext, which can be divided into peritext and epitext, acts as a threshold for interpretation and mediates between a text and its public, influencing the reception of the text (Genette 1997; Batchelor 2018; Qi 2018). As a crucial peritextual element, a title is the powerful vanguard of a book and wields substantial power in that it "attracts, inspires and triggers the readers' first schema" (Pellatt 2018, 168). Well aware of its significance, Pruitt opposed Lao She's proposed title *Yellow Storm*, deeming it both misleading and racially charged for its evocation of the "yellow peril" trope. She articulated the negative connotations of the word "yellow", arguing that *Yellow Storm* would not "carry to an American the grandeur of the book and they would expect it to be a book in which the main theme was treachery".[11] Instead, she preferred *Four Generations* over many other titles like *The Earth Shock*, as "publishers could, with the advertiseing [sic], so easily explain it that no one would think it a sociological treatise".[12] With her cross-cultural expertise, she was alert to the potential risk that the title *Yellow Storm* might lead English readers to misunderstand the main theme of the novel, and proposed alternative titles that struck a balance between an authoritative presentation of the novel and its marketability. By challenging the author's own proposed title and negotiating with the publisher and editors, she attempted to display her visibility as a cultural broker and expert before them.

Apart from the title, Pruitt also participated in the design of a map and a cover for the translation. She recommended her friend Chiao Ssutu, a renowned Chinese painter, to Lao She and the publisher, inviting him to be responsible for designing a map and a cover for her translation.[13] The map of Little Sheep Fold Lane was designed to guide readers into the spatial world of the novel, while the cover sought to attract an Anglophone readership. During the production process of the map and the cover, Pruitt offered much assistance to Ssutu, ranging from sending a galley of the translation to him to coordinating between him and the publisher. For instance, when the map and the cover were ready, she did more than simply forward them to the editor, Lindley. Rather, she evaluated them critically, praising the map as "very satisfactory", while expressing reservations about Ssutu's idea of designing the cover for "catering to what is supposed to be American taste".[14] This assessment

of the map and the cover reflected her intention to balance the competing demands of increasing the appeal of the novel in the American market and retaining a specifically Chinese aesthetic authority.

The detailed analysis of Pruitt's multiple roles in the translation editing process and its paratextual design manifests her active pursuit of visibility in the publication process of her translation. Her visibility lay in her roles as a coordinator, negotiator and cultural mediator who sought to balance cultural fidelity with commercial interests. However, despite her great efforts, her visibility should be seen as constrained and negotiated rather than absolute, as the publisher and editors enjoyed the power of veto. This is evident in their final decision to use the title *Yellow Storm* and reject Ssutu's design of the cover on commercial and practical grounds.[15] More notably, they refused to put the translator's name on the cover and only promised to present her name in their advertising of the book, despite her insistence on receiving credit on the cover.[16] In other words, although Pruitt assumed substantial responsibility for editing, coordination and cultural mediation, formal recognition of her contributions remained predominantly controlled by publishing authorities and her name was ultimately excluded from the cover of her translation. However, it should be noted that the publisher's decision, as the archival evidence indicated, was primarily justified in terms of marketability and practical considerations. In this regard, by juxtaposing her invisibility on the translation cover with her visibility in the translated text and publication process, the present case study complicates theories of gendered translator invisibility, challenging the traditional understanding of women translators as doubly invisible.

CONCLUSION

Based on Lawrence Venuti's concept of invisibility, this article has demonstrated that Pruitt tended to utilize the foreignizing strategy to produce deliberate oddness for English readers and highlight cultural alterity, thereby seeking to enhance her translator's visibility in the translation. The archival analyses have shed light on the translator's multiple roles in the translation editing and publication process, bringing to the surface her hidden visibility in the coordination and negotiation with the publisher, the editors, and the literary agent. By integrating process- and product-oriented perspectives, this article has challenged the conventional notion of the double invisibility of women translators, and answered the call for "archival research to explore women translators' agency beyond textual choices" (Reisinger 2025, 533). Moreover, by examining Pruitt's translation from interdisciplinary perspectives within its specific historical, political, and geographical contexts, it has also contributed to intersectional and transnational feminist translation studies (Castro and Ergun 2017; Federici and Santaemilia 2022).

Nevertheless, despite the visibility of Pruitt as a woman translator in her translated text and archives, it should be admitted that her interventions in the design of the paratexts were repeatedly filtered by the authority of the publisher and editors. In other words, her visibility was not on a par with her contributions to the publication process. Therefore, the present case study has complicated the dichotomy be-

tween translators' visibility and invisibility, pointing to the significance of considering translators' "visibility along a spectrum" (Huang 2021, 63). However, its findings cannot be generalized, which calls for more research on the multifaceted visibility of women translators in different cultural and historical contexts.

NOTES

[1] Pinyin is used for Chinese names and titles in this article. Unless otherwise noted, all translations from Chinese are by the present author.
[2] Letter from Ida Pruitt to Gladys Yang, October 20, 1978, PIPMK.
[3] Letter from Lao She to David Lloyd, April 22, 1948, David Lloyd collection on Lao She, 1946–1957, Rare Book and Manuscript Library, Columbia University.
[4] Letter from Ida Pruitt to Gladys Yang, October 20, 1978, PIPMK.
[5] The translation manuscript in the examples comes from the Early Draft of the *Yellow Storm*, Papers of Ida Pruitt, 1850s–1992 in Schlesinger Library, Harvard University.
[6] Letter from Ida Pruitt to David Lloyd, February 24, 1950, PIPMK.
[7] Letter from Ida Pruitt to David Lloyd, August 31, 1950, PIPMK.
[8] Letter from Ida Pruitt to Lao She, March 6, 1950, PIPMK.
[9] Letter from Ida Pruitt to Denver Lindley, September 20, 1950, PIPMK.
[10] Letter from Denver Lindley to Ida Pruitt, September 22, 1950, PIPMK.
[11] See Note 7.
[12] See Note 7.
[13] See Note 7.
[14] Letter from Ida Pruitt to Denver Lindley, May 29, 1950, PIPMK.
[15] Letter from David Lloyd to Ida Pruitt, August 9, 1950, and Letter from Denver Lindley to Ida Pruitt, June 5, 1950, PIPMK.
[16] Letter from Ida Pruitt to David Lloyd, January 3, 1951, and Letter from David Lloyd to Ida Pruitt, February 19, 1951, PIPMK.

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Translational agency and invisibility: Cultural mediators in the English publication of Yaşar Kemal's *İnce Memed*

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Translator (in)visibility. Cultural mediation. Archival research. Yaşar Kemal.

This article examines the translation and publication history of Yaşar Kemal's *İnce Memed* (1955; Eng. trans. *Memed, My Hawk*, 1961). Edouard Roditi's translation marked a turning point in Kemal's entry into the Anglophone literary field and in the promotion of modern Turkish literature in English. Drawing on sociological approaches to translator (in)visibility, cultural mediation, and social networks and based on extensive archival research, the article foregrounds the role and struggles of the invisible co-translator Thilda Kemal and other agents in introducing the novel to English-speaking audiences.

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Yaşar Kemal[1] is one of Türkiye's most influential 20th-century writers. Since the 1960s, he has been one of the most frequently translated Turkish authors in English, alongside Nâzım Hikmet and more recently, Orhan Pamuk. His first and most renowned novel, *İnce Memed* (literal title "Slim Memed", 1955) was published in English in 1961 under the title *Memed, My Hawk*. The translation, released by Collins and Harvill in London and Pantheon Books in New York, marked a significant turning point not only in Yaşar Kemal's entry into the Anglophone literary field but also in the promotion of modern Turkish literature in English. It was credited to Edouard Roditi, but it has long been acknowledged that Roditi was not the sole translator. Yaşar Kemal's wife, Thilda Kemal, who was also Roditi's cousin, was in fact the co-translator (Hızlan 2003; Kaya 2007; Endres 2012).

This article examines the role of invisible mediators and social networks that shaped the novel's emergence in English by mediating a range of social challenges. Widely recognized today as one of the most important works of modern Turkish literature, the novel achieved international visibility in large part through its translation into English and its subsequent circulation in Western publishing markets. Yet the process through which the novel entered the Anglophone literary field was neither accidental nor straightforward. The limited number of available Turkish literary works in English, the perceived remoteness and unfamiliarity of Turkish literature and culture for Anglophone readers posed serious impediments for *İnce Memed*'s entry into the Anglophone literary field. As will be shown below, the initial reader's reports of Yaşar Kemal's works were unfavourable. Institutional gatekeeping, particularly commercial considerations regarding marketability and profitability, also played a significant role.

The global circulation of Turkish literature in English translation has visibly accelerated over the past two decades, particularly since Orhan Pamuk was awarded the Nobel Prize for Literature in 2006.[2] However, there were only five examples of modern Turkish fiction available to English-language readers in 1961. The first Turkish novels that appeared in English were Halide Edib's *Ateşten Gömlek* (1922; self-translated as *The Shirt of Flame*, 1924), and *The Clown and his Daughter*, originally written in English (1935) and self-translated into Turkish as *Sinekli Bakkal* (literal title "The fly-plagued grocer", 1936). Reşat Nuri Güntekin's *Çalıkuşu* (literal title "The wren", 1922; Eng. trans. *The Autobiography of a Turkish Girl*, 1949) and *Akşam Güneşi* (1926; Eng. trans. *Afternoon Sun*, 1951) were translated by Sir Wyndham Deedes, who also translated Mahmut Makal's *Bizim Köy* (Our village, 1950) and *Köyümden* (From my village, 1952), published together in one volume as *A Village in Anatolia* (1954).[3]

Yaşar Kemal's recognition in the West was limited at this time. In French, only two of his short stories, "Bebek" ("Le bébé" [The baby], 1955) and "Pis Hikâye" ("Une sale histoire" [A dirty story], 1956) had been published in Güzin Dino's translations.[4] *İnce Memed*, meanwhile, had been translated only into Bulgarian in 1957 by Donka Melamed, into Russian in 1959 by G. Alexandrov and M. Kerimov,[5] and into German in 1960 by Horst Wilfrid Brands.[6]

At this early stage of Kemal's literary career, the English translation and publication of *İnce Memed* became possible only through a series of negotiations involving translators, publishers, literary agents, and other literary mediators who advocated for the novel, interpreted its cultural significance, and sought to position it within existing literary frameworks familiar to Western readers. The process was initiated by some of Kemal's closest friends and, above all, by his wife, Thilda Kemal. Among the most influential advocates were the poet, critic, and cosmopolitan cultural broker Edouard Roditi and the British editor and writer Derek Patmore, who promoted Kemal's work through essays and extensive correspondence with publishers.

Drawing on previously unexamined archival correspondence and readers' reports, this article reconstructs how *İnce Memed* reached British and American publishers. The archives reveal that the novel's international trajectory depended on sustained acts of cultural brokerage: explaining Turkish literature to foreign publishers, championing the novel's artistic merit, and presenting it in terms that would resonate with Anglophone publishing and critical expectations. The archival evidence also uncovers not only a previously unknown, unpublished translation by Anthony D. Alderson, but also multiple, overlapping translation initiatives involving Edouard Roditi and Thilda Kemal.

Situating this case within broader debates in the sociology of literature, translation studies, and world literature, the article highlights the role of literary mediators as gatekeepers who facilitate and shape the global circulation of texts. In doing so, it seeks to contribute to growing scholarship on the institutional and interpersonal networks through which works from less dominant literary traditions enter the global literary marketplace.

LITERARY MEDIATION AND GATEKEEPING

As scholars of world literature have emphasized, the movement of texts across languages occurs within a hierarchically structured literary system in which certain languages and markets possess greater cultural and economic power (Casanova 2004; Heilbron 1999). In this unequal landscape, the entry of a work, such as *İnce Memed*, from Turkish literature, a peripheral literary field in the late 1950s and early 1960s, into a dominant one such as English often requires the intervention of mediating figures capable of navigating multiple literary networks.

Within the sociology of literature, such processes can be understood through the concept of the literary field developed by Pierre Bourdieu. Bourdieu (1995) argues that literary production is not the result of individual authorship alone but of a structured field composed of multiple agents, including publishers, editors, critics, and readers. These actors occupy different positions within the field and possess varying degrees of cultural authority or symbolic capital. As a result, they play an important role in determining which works achieve recognition and visibility. Elsewhere, Bourdieu argues that "texts circulate without their context", meaning that they "don't bring with them the field of production of which they are a product" (1999, 221). Consequently, their recipients, situated in a different field of production, reinterpret them in accordance with the structure of that receiving field. Cultural

mediators therefore play a key role in the international circulation of literature by helping to bridge this gap.

As Gisèle Sapiro (2024a; 2024b) has shown, the global movement of literary works depends heavily on mediating actors who facilitate exchanges between national literary fields and contribute to the making of a "world author". These actors perform key functions in the processes of literary transfer: they identify works for translation, advocate for them within publishing networks by persuading publishers of their value, and frame them in ways that make them legible to new audiences. A network of translators' and cultural mediators' active and transformative role (Latour 2005, 39) in the case of *İnce Memed*'s entry to the English-speaking world, rather than the analysis of the translated text and its reception, constitutes the core of this article.

Archival research has been especially valuable in uncovering these often-invisible mediators, networks, and collaborations. Studies based on archival material, focusing on translators as well as on other agents such as publishers, editors, professional readers, and literary agents have become increasingly common since the so-called "archival turn" (e.g., Cordingley and Hersant 2021; Woods 2022). The following analysis of the mediators' role in initiating and commissioning the translation project of *İnce Memed* draws mainly on archival material from several archives and collections that are seen not only as sources of empirical data, but as sites where power relations and negotiations surrounding the translation become visible.

KEY ACTORS IN THE MEDIATION OF *İNCE MEMED* IN ENGLISH

Born in Hemite (now Gökçedam), in the province of Adana, Yaşar Kemal (1926–2015) grew up in the Çukurova region that profoundly shaped his literary imagination. He drew on the oral traditions, folklore, and social realities of rural Anatolia to produce novels and stories that explored themes of injustice, poverty, oppression, migration, and the struggle between individuals and power structures. Throughout his career, Kemal wrote more than 40 works, including novels, short stories, essays, and reportage.[7] A committed advocate of human rights, democracy, and social justice, Kemal received numerous literary prizes and awards, and was repeatedly nominated for the Nobel Prize in Literature.[8]

Thilda Kemal (1923–2001), born Mathilda Serrero into a prominent Sephardic Jewish family in Istanbul, was herself a key mediator. Educated in Istanbul, Athens, and Oxford, she was fluent in Turkish, French, English, and Spanish, and deeply involved in leftist intellectual circles. She married a Greek doctor from Istanbul and lived in Kenya with him during the World War II. But the marriage did not last long, and she returned to Istanbul with her two-year-old son and started working at NAFEN (the Near and Far East News Ltd.). A supporter of the Turkish Workers' Party, she collaborated with Yaşar Kemal at the leftist magazine and publishing house ANT, and later at their own publishing house, Ararat (Kaya 2007, 18). Although she had worked as a translator in her previous positions, Thilda Kemal was not a published translator before she translated Yaşar Kemal's second novel, *Ortadirek* (literal title "The central pillar", 1960), that was published in English as *The Wind from*

the Plain in 1962. She was also an accomplished typist, preparing copies of Yaşar Kemal's handwritten manuscripts. Beyond typing, she revised drafts, discussed them with him, and translated foreign reviews of his works into Turkish so that he could follow their international reception (Kaya 2007, 141).

Born into a wealthy family in Paris to American parents, Edouard Roditi (1910–1992) was a cosmopolitan intellectual, poet, critic, and translator, fluent in numerous languages and active as an interpreter at major international events. His connection to Yaşar and Thilda Kemal was partly familial: Roditi's father was a Sephardic Jew from Constantinople (Istanbul), and during a visit to Türkiye in 1950 for the first time "to interpret for a Mediterranean-wide conference of the Food and Agriculture Organization of the United Nations", he met his cousin Thilda Serrero, with whom "he formed a warm relationship" (Endres 2012, 476–477). Despite his significant contribution to the translation and promotion of Turkish literature in the English-speaking world, Edouard Roditi's role received little scholarly attention until the publication of Clifford Endres's pioneering article in 2012. Since then, however, interest in Roditi's work has grown steadily (Simon 2013; Schwartzwald and Simon 2024).

İnce Memed tells the story of Memed, a poor Anatolian boy who, driven by injustice and oppression, becomes a legendary outlaw resisting a tyrannical landlord. The novel was first serialized in the newspaper *Cumhuriyet* (1953–1954). Published in book form in 1955, it received the Varlık Prize, one of Türkiye's most prestigious literary awards, the same year. It remains Yaşar Kemal's best-known and most widely read work. Since then, *İnce Memed* has been translated into dozens of languages; its English edition was reissued by New York Review Books Classics in 2005 with an introduction by the author, and later by Penguin Vintage Classics in 2016.

Accounts based on interviews with Kemal often portray the discovery of a publisher (Collins and Harvill) and a translator (Roditi) as a result of a series of fortunate encounters (Endres 2012; Hızlan 2003; Kaya 2007). Archival evidence, however, reveals a much earlier and more complex process involving multiple agents who played active and influential roles in initiating the translation and publication of *İnce Memed* in English.

As early as October 19, 1954, Thilda Gökçeli[9] wrote to Edouard Roditi, providing detailed information about Yaşar Kemal's work. In this letter, written in French, two years after her marriage to Yaşar Kemal, Thilda Kemal answers a series of questions Roditi had previously sent her. From her answers, we understand that Roditi wanted to obtain information about Kemal's works and perhaps also to publish a collection of his short stories.

> I am sending you Yaşar's book of short stories, "Sarı Sıcak". I recommend two long stories that I particularly liked, "Bebek" (The Baby) and "Dükkancı" (The Shopkeeper). I am also sending "Pis Hikâye" (A Dirty Story), which was published separately by a more daring publisher and which I think is the best long story Yaşar has written. There is also a new long story by Yaşar, "Teneke", which will soon be published in the *Cumhuriyet* newspaper. I can give you a summary of it, and I think these four long stories would make a satisfying selection and form an interesting volume. We could also include "Beyaz Pantolon" (White Trousers), of which I am sending you the German translation. Although this story is not

one of Yaşar's strongest, it is still very good. I don't know how valuable the translation is. Tell me what you think.[10] (T. Gökçeli 1954)

This is an important letter demonstrating that as early as 1954, Roditi and Thilda Kemal were likely considering the translation of Yaşar Kemal's works, particularly *İnce Memed*, into English. Describing it as Kemal's most important work, Thilda Kemal offered to send Roditi the serialized text, a typescript, or a chapter-by-chapter French summary. She emphasized that the novel had already achieved considerable success in Türkiye and noted the unusually high price obtained for its film rights. Roditi's Turkish was "lousy" by his own account (Candida Smith 1986, 289) and "middling to bad" by Yaşar Kemal's (Endres 2012, 479), which explains why Thilda Kemal, in the aforementioned letter of 1954, proposed sending Roditi a French summary of *İnce Memed* (T. Gökçeli 1954). This also shows her key role in the translation of the novel.

In an interview, Yaşar Kemal noted that Thilda Kemal, together with Roditi, had translated Sait Faik's short stories and Karacaoğlan's poems (Kaya 2007, 142). I have not been able to locate these translations, either in archival materials or in published form. However, as early as 1954, Orhan Veli Kanık's poem "Dalgacı Mahmut" ("Mahmut the Dreamer") appeared in *Litterair Paspoort* at the end of an article (in Dutch) on Turkish poetry written by Edouard Roditi. The translation was signed "Edouard Roditi and T. A.", referring to Thilda Abravanel, the surname of Thilda Kemal's first husband (Candida Smith 1986, 270). Another poem by Orhan Veli Kanık, "Kitabe-i Seng-i Mezar" ("Inscription on a Tomb-stone"), was published in *KW Arts Revue* in 1977 signed by Edouard Roditi and Thilda Gökçeli. I have also identified other unpublished draft translations of Orhan Veli's poems in the Edouard Roditi Papers at UCLA. In the following years, Roditi also collaborated with Güzin Dino to translate into English Yunus Emre's poetry (Emre 1987) and continued to review Turkish literary works in English, French, and German. From the 1970s to the 1990s his reviews were published in *Books Abroad* and its continuation *World Literature Today*, an American magazine of international literature and culture, published by the University of Oklahoma, as well as in *Sphinx* and *Core* (Endres 2012, 487). Thilda Kemal went on to translate all of Yaşar Kemal's subsequent books into English, with one exception: *They Burn the Thistles* (*İnce Memed II*) translated by Margaret E. Playton in 1973.

STRATEGIES OF PROMOTION AND LITERARY POSITIONING

A more concrete attempt to bring *İnce Memed* into English emerged in 1957, when Derek Patmore published an article entitled "The Turkish Development" in the *International PEN Bulletin* describing the novel as "the best [...] written in Turkish since the war" (1957a) and calling for its translation:

> Ince Memed has had a sensational success with the Turkish reading public, and it is safe to prophesy that this novel will eventually triumph with both French and Anglo-Saxon lovers of fine writing for it is a work of remarkable power and beauty. It is the story of a poor boy, Memed, who is driven by the opposition in his village to becoming a brigand, and acting like a modern Robin Hood he is adored by the villages. Admittedly, the novel

> does not give a very happy picture of conditions in the far-off villages of Anatolia, but the book is written in such poetic prose and with such sensibility that it compels your attention. At the same time, it is a violent book full of brutality and unexpected savagery, and in many ways, it recalls the peasant novels of some of the great Russian writers. (4)

Patmore also described Yaşar Kemal's writing as "a style and beauty worthy of any outstanding European writer" (5).

The British writer and decorator Derek Patmore (1908–1972), the grandson of the famous Victorian poet Coventry Patmore, had long been engaged with Turkish literature and culture. After arriving in the Balkans in 1936, he worked there as a war correspondent following the outbreak of World War II and was the *News Chronicle*'s Istanbul reporter during the war. Here, Patmore also "took an interest in the new literature and music emerging from a self-consciously modernizing Turkey" (Endres 2012, 473). In 1946, he published an edited volume of Turkish poetry, *The Star and the Crescent*. This volume "marked the first appearance in English by poets such as Yahya Kemal, Orhan Veli Kanık, and Oktay Rıfat, who fifty years later would enjoy canonical status" (473). Patmore and Roditi had also known each other since their early youth (Patmore 1960, 199, 204–207).

Patmore's article drew the attention of Stanley Unwin of the publishing house Allen & Unwin, who contacted Patmore and expressed interest in the novel and inquired about the availability of a French translation and possible UNESCO funding for an English version (S. Unwin 1957a). Unwin also investigated about Orhan Kemal's *Ekmek Kavgası* (The fight for bread), a volume of short stories Patmore praised in his above-mentioned article, stating in conclusion that they had already published "several translations from the Turkish, including Halide Edib's *The Clown and his Daughter* and Güntekin's *The Autobiography of a Turkish Girl*" (S. Unwin 1957a).

Patmore (1957b) sent Unwin Yaşar Kemal's address, but added that Yaşar Kemal did not approve of Anthony Dolphin Alderson's English translation of *İnce Memed* (entitled *Slim Memed*) being published without a thorough revision.[11] Stanley Unwin immediately contacted Yaşar Kemal to inquire about this translation, the English rights to the novel, and whether French or German translations had been published (S. Unwin 1957b). Yaşar Kemal replied that he held the copyright to the novel, also explaining that Alderson's translation was not of the desired quality and would require either extensive revisions or completely new translation.[12] He suggested Edouard Roditi, who seemed willing to undertake the revision. But in case Alderson did not agree to have his translation revised, his wife would undertake a new translation which would then be revised by Roditi (Y. K. Gökçeli 1957). Yaşar Kemal provided Unwin with the addresses of Alderson and Roditi, mentioning that the novel had been published in Russian, Chinese, and Bulgarian, and that a French translation was being undertaken by UNESCO, but he had no further information on its status.[13]

It appears that Alderson translated *İnce Memed* on his own initiative. According to Allen & Unwin's manuscript entry books, the translation arrived at Allen & Unwin on December 9, 1957, but was rejected by the publisher on December 11, 1957, as a result of a negative reader's report written by David Unwin. In his brief report on Alderson's translation of *İnce Memed*, David Unwin states the following: "I think

there is probably a book here but it is very difficult to catch more than the faintest glimmer of it through the opaque screen of the translation. I think, however, that the novel when re-translated, could be considerably cut. What is quite clear is that this version is quite unpublishable" (D. Unwin 1957).

Despite these setbacks, Stanley Unwin continued to pursue the project, exploring options such as financial support from UNESCO, the use of a forthcoming French translation as a basis for evaluation, and the author's willingness to shorten the novel (Unwin 1957c). Although Yaşar Kemal was prepared to make some abridgements, it soon became clear that UNESCO, which was already supporting the French translation, was not willing to fund the English translation as well.

Correspondence among Stanley Unwin, Derek Patmore, and Yaşar Kemal continued into 1958, but progress stalled due to disagreements over the translation. Alderson refused to allow anyone to revise his translation, and uncertainties about funding led Unwin to postpone a decision until the French translation became available (S. Unwin 1958a).[14] Drawing on their symbolic capital, Patmore and Roditi engaged in persistent correspondence with British and American publishers and produced a series of articles and prefaces introducing Yaşar Kemal and his works to English-speaking audiences. At the same time, they sought to publish a shorter, more accessible text as an entry point.

STRATEGIES OF PROMOTION AND LITERARY POSITIONING

While Unwin was waiting for the French translation, Roditi promoted *İnce Memed* to Grove Press. Patmore connected Unwin with Barney Rosset, the owner and editor of Grove Press, and proposed publishing Kemal's short story "Bebek" in the *Evergreen Review*, a journal published by Grove Press (Allen 1958a; Patmore 1958a). At the same time, Yaşar Kemal sent Unwin Thilda Kemal's English translation of "Bebek", intended for revision by Roditi (Y. K. Gökçeli 1958). David Unwin's report (1958) was unfavourable: "There is not much we can do with this quite powerful but on the whole unpleasant long-short story, about a peasant whose wife has died after childbirth, and who carries his starving, ailing baby about with him until it dies in his arms."

Stanley Unwin ultimately rejected the publication, noting that short stories were "most difficult to sell unless the author is particularly well-known", and suggested submission to a periodical for serialization (1958b).

In May 1958, Patmore sent the translation of "Bebek" to Donald Allen along with an extensive introduction aimed at contextualizing Yaşar Kemal for American readers unfamiliar with Turkish literature (Patmore 1958b). His advocacy appears to have been decisive: despite initial reservations about the story's length and regional focus, Allen agreed to publish it (Allen 1958b). "Bebek" eventually appeared as "The Baby" in the *Evergreen Review* (Kemal 1960a).[15]

Although Patmore's introduction was not published, it played an important mediating role. Patmore emphasizes Yaşar Kemal's original style and his grounding in Anatolian rural life, presenting this as a window onto the unknown side of Turkish society (1958b). At the same time, he seeks to render the work legible to Western

audiences through strategic comparisons: likening *İnce Memed* to the story of Robin Hood, Turkish peasants to Irish peasants, and Yaşar Kemal himself to Charles Dickens. He also emphasizes the role of Thilda Kemal as a devoted partner and collaborator, describing her as an accomplished and engaging figure from one of Istanbul's long-established Jewish families, as well as Edouard Roditi's cousin (Patmore 1958b).

Perhaps Patmore's persistent letters to get the story accepted and his detailed introduction sent to Donald Allen played an important role in persuading Allen to accept the story for publication despite his initial negative view. He wrote to Barney Rosset, the publisher of the Grove Press and the editor of *Evergreen*:

> This story [...] is quite long – 29 pages – and needs some touching up, but on the whole as an example of this kind of regional (plus semi-political) writing it is quite effective I think – but I wonder whether we should devote so much space to a kind of writing that does not really tell us in America much beyond the conditions of life in these Turkish villages – I mean, it is not very interesting from point of view of writing maybe. (Allen 1958b)

Rosset's handwritten response on the same letter is positive: "I don't know – I like it – maybe it could be cut and reworded a bit. Then it might be quite powerful" (Allen 1958b).

Roditi, for his part, also contributed to preparing Anglophone readers for the novel. Before the publication of *İnce Memed* in English, his translation of a section from a chapter of Yaşar Kemal's *Ortadirek* was published in *The Literary Review* in its Winter 1960 issue (1960b). But it is almost certain that this was a collaborative translation by Roditi and Thilda Kemal, as in a letter to Gerald Gross dated February 1960, Roditi noted that "they" [i.e., "we"] were translating a short chapter from *Ortadirek* (1960a). In an article titled "Letter from Turkey", Roditi discussed the contemporary literary scene in Türkiye (1960b). He praised *İnce Memed* as the country's "only native best seller", characterizing it as a "ballad-like folk epic about a kind of Robin Hood or Jesse James" (1960b, 20). Like Patmore (1958b), Roditi highlighted Yaşar Kemal's unique storytelling style rooted in Anatolian oral traditions while also drawing parallels to figures familiar to Western audiences. This framing strategy later echoed in reviews that have carried these analogies to their titles (George 1961; Johnson 1961; Rama Rau 1961). Yet another article on Yaşar Kemal, titled "A Turkish Writer Looks West", published in *The Times* on 30 July 1959, portrayed Kemal as a "Turkish Balzac", an analogy later adopted in promotional materials for the novel's American publication ("From Our Ankara Correspondent" 1959).[16]

THE MAKING OF *MEMED, MY HAWK*

From mid-1959 onward, the search for a publisher accelerated. Joyce Weiner, already acting as Edouard Roditi's agent, also became Yaşar Kemal's representative and assumed responsibility for negotiations with publishers, particularly regarding copyright and payments. Grove Press, having accepted "Bebek", expressed interest in *İnce Memed* for the American market and contacted Allen & Unwin, but, like the latter, chose to wait for the French translation (S. Unwin 1958c). By August 1959, however, Collins agreed to publish the novel in the UK. Shortly thereafter Kurt Wolff acquired the American rights for Pantheon, accepting the publication provided that it was im-

proved and revised. Another important part in the publisher's decision was played by Helen Wolff, who read the article in *The Times* ("From Our Ankara Correspondent", 1959), and wrote in her report:

> Turkish peasant life may be of no appeal or interest in itself, but Kemal has captured it with great warmth and humor. However, I suspect that there is a beauty to the prose in the original that does not come through in full in translation. Not that the translation is poor. But how else are we to explain the novel's success in Turkey? Certainly not through its political connotations, as the Ankara correspondent suggests. Clearly, the original must have more in it that we can find to have made the mark it did in the author's homeland. And yet, as we have it here, this is a work of great charm, turbulence, and power, as elemental as a novel can be. (Wolff 1959)

In her report, Wolff also argued that American readers might have struggled with the novel because it lacked clear historical dates and was set in a distant, unfamiliar past, unlike contemporary novels set in foreign cultures that tend to find a stronger audience. Thus, she suggested marketing the book primarily as "the first book of a major talent rather than as a Turkish novel by one of Turkey's outstanding writers". She also felt the novel had the lyrical power of a folk epic but lacked the depth and complexity expected of a Western novel and speculated whether that was because Kemal was "writing in a Western form, rather than one indigenous to his heritage" (1959).

Another report at Pantheon under the initials K. S.[17] also praised the novel's lyrical beauty, the translator's skill, and Yaşar Kemal's talent, but argued that its appeal may have been overstated because of its exotic Turkish setting. K. S. saw the novel with lengthy, dialogue-driven narration and folkloric elements as fundamentally rooted in an Oriental storytelling tradition rather than strongly influenced by Western literary forms, and wondered whether it would engage a broad contemporary readership despite several powerful scenes (1959).

From a publishing perspective, K. S. believed the book was unlikely to sell well enough to justify a major promotional campaign. Instead, he recommended relying on critical recognition to establish Kemal's reputation first, with the hope that any success among reviewers could provide a stronger basis for marketing his later works.

Despite these ambivalent views, Pantheon's final decision was positive. In September, Roditi (1959) delivered the good news to Patmore: "Dear Derek, you'll be pleased to know that Collins has signed the contract for INCE MEMED and that Pantheon decided last week to do the American edition. GROVE PRESS are [sic] bringing out the BEBEK story soon and bitting [sic] their fingers for having missed, as a result of their dilatory tactics, the novel." Like Grove Press, Alfred Knopf, as is evident from an angry letter Blanche W. Knopf wrote to Joyce Weiner, was also displeased at having missed this opportunity in buying the American rights of the novel (Knopf 1959).

The translation of *İnce Memed* was a collaborative process, though not publicly acknowledged as such. According to Roditi, he worked closely with Thilda Kemal, first producing a literal draft together before rewriting it into literary English (Candida Smith 1986, 301). Yet she remained largely invisible: according to Roditi, she

declined to be credited (Candida Smith 1986, 290). It appears that only after Yaşar Kemal's successful entry into the Anglophone literary world, through the networks mobilized by Roditi and Patmore, did her own symbolic capital within the transnational literary field begin to grow.

This invisibility is also evident in the correspondence. In his exchanges with Pantheon and Gerald Gross, Roditi did not mention Thilda Kemal as his co-translator. Roditi travelled to Istanbul in January 1960 to revise the translation and obtain approval for all the cuts he made in the text and to the English title (Roditi 1960c). In practice, however, it was Thilda Kemal who mediated this process: she reviewed revisions, managed correspondence, and acted as linguistic mediator, since Yaşar Kemal did not speak English. Even publishers' comments reflect this dynamic indirectly; as Gross (1960) noted in passing, "evidently, K's wife knows English", a remark that understates her central role. Other correspondence and personal accounts similarly frame her contribution in gendered terms. While some described her as "very devoted to her husband and his work" (Waldman 1960), such characterizations obscured her intellectual and translational labour. Roditi himself referred to Thilda Kemal as his "Turkish cousin" in correspondence, further foregrounding personal ties over professional collaboration.

Thilda Kemal's major role in the transfer of *İnce Memed* into English, but more generally, in Yaşar Kemal's representation in English was acknowledged more recently by his Harvill publisher Christopher MacLehose. When explaining the various reasons why they stopped publishing Kemal's works, he said:

> And then the worst, Tilda [Kemal's first wife, who worked as his translator and personal assistant] had died, who was his translator, who made a great difference… Because she actually cut a great deal of his books. When the English edition came out and you put it next to the French edition, the French edition was that size [making a gesture, showing the thickness of the volume] and the English edition was that size [making a gesture, showing the relative thinness of the volume], because she had cut some parts, didn't ask him, didn't tell him… (cited in Yıldız 2023, 9)

CONCLUSION

Archival material not only brings old and unknown documents into light but also reveals power relations and negotiations that shape literary translation that is a socially embedded act of mediation. The case of *İnce Memed* demonstrates how cultural representation and canon formation are actively constructed through extratextual processes: correspondence, reader's reports, editorial interventions, and personal networks that remain largely invisible in the published text. These materials reveal forms of translational and editorial agency that complicate the notion of a single, identifiable translator and instead point to collaborative and often asymmetrical practices.

The symbolic capital and transnational mobility of Edouard Roditi and Derek Patmore enabled them to act as key mediators between Turkish literature and Anglophone publishing circles. Their efforts not only promoted the work but also framed it in culturally legible terms in order to bridge perceived distances between Turkish

and Western readerships. Ultimately, this history of *Memed, My Hawk* illustrates how translation is shaped as much by human relationships, institutional frameworks, and cultural strategies as by textual considerations.

NOTES

[1] Yaşar Kemal is the penname of Kemal Sadık Gökçeli. In English, his name is usually rendered as Yashar Kemal. In this article, his works are listed under Kemal or Gökçeli as they appear in the original publications (including letters). In most publications, Yaşar Kemal's birth year was given as 1922 or 1923, however, he later found evidence that his actual birth year was 1926 (Tharaud 2011).

[2] See Berk Albachten and La Penna (2026) for a recent discussion on Turkish literature in the Anglophone world and Akbatur's list (n.d.) of translations from Turkish literature. Although a growing body of scholarship has examined the role played by agents, networks, cultural institutions, market forces, and other actors in the global circulation of Turkish literature, archival-based research in this field remains relatively limited. Among a few studies, see Berk Albachten (2026); Eskin (2023); Nuri (2024, 2025); and Shaw (2009). Over the last decade, the relationship between Turkish literature and world literature has also emerged as an important area of inquiry, with scholars paying particular attention to the circulation of texts across linguistic and cultural boundaries. Among them, see Alkan and Günay-Erkol (2021); Çandar (2018); and Yıldız (2019).

[3] Halide Edib is also known in Turkish as Halide Edip Adıvar. *The Shirt of Flame* was published in New York by Duffield & Company, and *The Clown and his Daughter* was published in London by Allen & Unwin. Güntekin's T*he Autobiography of a Turkish Girl* and *Afternoon Sun* were published by Allen & Unwin and William Heinemann, respectively. Makal's *A Village in Anatolia* was published by Valentine, Mitchell & Co.

[4] Güzin Dino, a renowned translator, writer, and literary scholar, and her husband Abidin Dino, an artist and painter, were among Yaşar Kemal's closest friends and supporters, a relationship that began during Abidin Dino's days in exile in Adana in the early 1940s. From the early 1950s, the Dinos lived in Paris, where they remained active in literary and artistic circles until their deaths. Her translation of *İnce Memed* into French (*Mèmed le Mince*) was published in 1961. Güzin Dino recounts (Çeri 2022, 133–134) how she persistently lobbied UNESCO to secure the inclusion of *İnce Memed* in UNESCO's *Collection of Representative Works*, despite the opposition of the Turkish National Commission, whose resistance stemmed from ideological differences with the author. Her account offers a compelling example of Kemal's left-leaning literary and intellectual network in promoting his works for other linguistic and cultural audiences. Dino also translated Kemal's *Ortadirek* (*Le Pilier*), published in 1966. Subsequent novels by Yaşar Kemal were translated into French by another woman translator of Turkish literature, Münevver Andaç, the former wife of Nâzım Hikmet.

[5] According to Yaşar Kemal (1993), Nâzım Hikmet played a pivotal role in facilitating the publication of the novel in these countries and languages (76). A comparative study of the translation history of Turkish literature in the so-called Eastern Bloc and the West, particularly during the Cold War, would be a fruitful avenue for further research. For example, the Turkish-Russian translation flow began much earlier than the translation of Turkish literature into Western languages and was considerably more extensive during the Soviet era (Takanay 2018, 164–165). Another promising avenue for further research would be a more detailed investigation of the role played by left-leaning literary and intellectual networks in promoting Turkish authors in general, and Yaşar Kemal in particular, whose political commitments resonated with those of many of the translators, publishers, and cultural mediators involved.

[6] Brands's translation retained the original Turkish title, *İnce Memed*. However, in 1990, the translation was revised by Helga Dağyeli-Bohne and Yıldırım Dağyeli and republished under the new title *Memed mein Falke*, a literal rendering of the English title *Memed, My Hawk*.

[7] For more on Yaşar Kemal, see Kemal (1999).

[8] Since the Nobel nominees cannot be revealed until 50 years later, so far only the 1973, 1974, and 1975 nominations have been officially announced. See https://www.nobelprize.org/nomination/archive/show_people.php?id=16795. His other awards include the International Cino Del Duca World Prize (Prix mondial Cino Del Duca, 1982, France), Legion of Honour (Légion d'Honneur, Commandeur in 1984, France and Grand Officier in 2011), Nonino International Prize (Premio Internazionale Nonino, 1997, Italy), German Book Trade Peace Prize (Friedenspreis des Deutschen Buchhandels, 1997).

[9] Like Yaşar Kemal, Thilda Gökçeli used the name Thilda Kemal in her translations. In the correspondence I consulted, she used both names: Thilda Gökçeli and Thilda Kemal. For the sake of consistency, I use Thilda Kemal throughout this article; references are given under the name used in the relevant publications.

[10] Unless otherwise stated, translations are by the present author.

[11] Based on the limited sources available, we know that A. D. Alderson (1916–2006) served as one of the "masters" at the English High School in Istanbul in the late 1930s and early 1940s. He is the author of *The Structure of the Ottoman Dynasty*, published in 1956 when he was an English teacher at Saint Michel French High School in Istanbul. Together with Fahir İz, he also compiled the Oxford Turkish-English Dictionary, published in 1959. In the fall of 1957, Alderson returned to England.

[12] It was almost certainly Thilda Kemal who was the first to assess the "quality" of the translation. Thilda Kemal also handled Yaşar Kemal's correspondence in English, as he did not speak English.

[13] Although Yaşar Kemal claimed that *İnce Memed* had also been translated into Chinese, I have not been able to identify any Chinese translation published before Xiande Li's version of 1981. In an article, Li (2023) recalls that he first became interested in *İnce Memed* in 1958, after completing his studies in Moscow, where he specialised in Turkish. He decided to translate the novel in the mid-1960s, but the project was interrupted by the Cultural Revolution. I am grateful to Mingqing Yuan for drawing my attention to Li's article, as well as to Feng Cui's doctoral thesis (2012) which catalogues Turkish authors translated into Chinese between 1953–1966 and published in the journals *Yiwen* (Translations) and *Shijie Wenxue* (World literature).

[14] At the time, most British publishers considering works from non-Western languages generally preferred to consult a translation into another major Western language, particularly German or French, before making a final decision, unless they already had an English translation they deemed satisfactory, or were convinced of the work's literary merit.

[15] "The Baby" was later included in *Anatolian Tales* (1968).

[16] The article was published anonymously under the by-line "From Our Ankara Correspondent". I have been unable to identify the author. However, given the writer's apparent familiarity with Yaşar Kemal and the use of an English rendering of *İnce Memed* that matches the later published translation, the author may have been Edouard Roditi or Derek Patmore.

[17] K. S. is almost certainly Kyrill S. Schabert, who was serving as Pantheon's president and sales manager at the time.

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Dickinson in Arabic: Dashes, capitals, and prosody between translational hermeneutics and creative treason

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Dickinson in Arabic: Dashes, capitals, and prosody between translational hermeneutics and creative treason

Emily Dickinson. Arabic translation. Translational hermeneutics. Creative treason. Poetry translation.

This article examines Sare Öztürk's 2014 Arabic translation of Emily Dickinson, a self-published collection of 77 poems, through translational hermeneutics and creative treason. All 77 poems were coded for four formal features, and the densest were close-read as coupled pairs. Öztürk retains the dash, substitutes a purple marking for capitalization, restores manuscript underlining for editorial italics, and compensates for prosody through reduplication and dash-governed pausing. Her departures emerge as principled interpretive decisions rather than failures.

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Emily Dickinson (1830–1886) is among the most challenging poets in American literature, and her difficulty is largely due to her manipulation of form. Irregular capitalization, dashes used as semantic instruments, slant rhyme and compressed syntax create acute problems for translators moving her work between literary traditions with different prosodic systems and typographic conventions.

These problems are intensified in Arabic. The script draws no distinction between capital and lowercase letters, so the typographic elevation Dickinson practices has no native slot. It has no italics either, emphasis in the manuscript tradition being carried by rubrication and overlining rather than by letter-form (Gacek 2009), and the punctuation repertoire, including the dash, was adopted only in the late 19th and early 20th centuries under European influence (Awad 2015). Dickinson's two chief typographic instruments therefore meet a page that lacks a counterpart for capitalization and offers only a recent, unstable convention for punctuation, while her syntactic compression meets a language that favors grammatical explicitation.

This study asks how a translator into Arabic negotiates the tension between preserving Dickinson's voice and producing poems that work within Arabic literary culture. It analyzes Sare Öztürk's collection, a self-published and digitally circulated edition of 77 translated poems, through translational hermeneutics and creative treason. The argument is that poetry translation of this kind proceeds by interpretive re-creation, and that Öztürk's departures from the source are principled creative decisions. A companion study, currently under review, treats Dickinson's themes across several Arabic translations; the present paper is bounded to formal and typographic innovation in one translator's work.

LITERATURE REVIEW

Dickinson's distinctive style

Dickinson reshaped American poetry through innovations that continue to challenge translators. The most distinctive is her dash, which works well beyond conventional punctuation: rather than marking pauses, the dashes create emotional depth and deliberate ambiguity. Dickinson described the mark as so full of affection that one cannot see anything in it (Dickinson cited in Jung 2015, 2). Her unconventional capitalization works alongside it, turning ordinary words into symbolically charged entities, so that abstract nouns such as Death, Hope, and Immortality become personified forces through typographic elevation.

These choices accompany a broader method of syntactic compression, the deliberate omission of articles and grammatical connectors, which produces unusually dense networks of lexical connection (Hallen and Harvey 1993, 132). Her slant rhyme and irregular meter expand hymn meter into a generative principle, and the cumulative effect is an intentional vagueness that resists overt thematic statement (Sclama 2011). For a translator working into Arabic, each feature raises a separate question about how to preserve an innovative effect while making the poem accessible.

Dickinson in translation

Dickinson's formal innovations have been confronted by translators working into several European languages, where the dash, the capital, and the slant rhyme have each posed recognizable problems. Situating the Arabic case against that record clarifies what is shared and what is specific to Arabic.

The most comprehensive of these investigations is Marta Dahlgren's (2005) study in literary pragmatics, which evaluates the Spanish versions of Marià Manent, Silvina Ocampo, and Margarita Ardanaz. She finds that Manent and Ocampo occasionally fall into lexical misunderstanding, while Ardanaz shows a firmer grasp of the source even when she sacrifices target-language naturalness to signal the original's syntactic strangeness. German reception has been read through Paul Celan: Shira Wolosky (2000) interprets his renderings in terms of the valence of silence and the rupture between earthly experience and transcendent reference (see also Franke 2008), while Guy Jean Forgue's *Emily Dickinson* (1970) loses musical keys in "Poem 1068" (Hallen and Harvey 1993). Across these traditions the versions repeatedly require expansion to carry the dense lexical network Dickinson compresses into English.

The Arabic translations of Emily Dickinson

Although Dickinson has been translated into many languages, the Arabic translations remain limited and insufficiently studied, which is notable given the strength of the Arabic poetic tradition. How translators handle sound patterns and rhetorical figures has a decisive effect on their results, and a translator's choices follow from how the source is read and how the poetics of the author are re-created (Lahiani et al. 2023).

Dickinson's presence in Arabic is older than the surviving translations. Nabil Alawi (1997, 85) records that in July 1891, one year after the first Todd–Higginson edition, the *Nation* reported an Arabic translation made in Syria that had already circulated through several printings, a product of the movement that carried American texts into Arabic through the mission presses of Beirut. No copy survives, so the continuous record begins in the 1950s, when Yūsuf al-Khāl introduced her to Arab readers in the inaugural 1957 issue of *Shiʿr* (Alawi 1997, 85). The most recent landmark is the complete Arabic translation of Dickinson's poems prepared by Abed Ismael (2022). Between these poles lie book-length selections and periodical work, including Nāṣir Fliyyaḥ (2012), Sharīf Al-Shahrānī (2011), and, central to this study, Sare Öztürk's *Tarjamāt Mukhtāra min Shiʿr Emily Dickinson* ([1960] 2014).

The obstacles this reception negotiates were identified early. Alawi (1997) classifies them as cultural, linguistic, and literary, and singles out religious terminology as the most resistant layer, an observation the discussion returns to. To these can be added grammatical gender, which forces choices the English never makes: *rūḥ* ("Spirit") must be construed masculine or feminine, and the two translators examined here diverge on that point in "Poem 976". The larger frame is the one that Ghareeb Iskander (2021) reconstructs for T. S. Eliot and Walt Whitman: modern Arabic poetry absorbed English verse through poet-translators whose creative conversions helped inaugurate the free-verse movement, and it is this inherited vehicle that lat-

er translators bring to Dickinson. Earlier periodical versions tend to normalize her punctuation, while the later book-length projects show greater willingness to retain her typographic markers.

Sare Öztürk is a Turkish translator born and raised in Saudi Arabia, where she learned Arabic. She holds a BA in English literature and was a doctoral candidate in translation and interpreting studies at Boğaziçi University when she produced her Dickinson translation. Her other published literary translations include Kahlil Gibran's *The Prophet* (1923; Turkish trans. *Ermiş*, 2015) and Ibn Hazm's *Ṭawq al-Ḥamāmah* (1022; Turkish trans. *Güvercinin Gerdanlığı*, 2017). Öztürk translated Dickinson out of personal interest rather than on commission, and her selection of poems is distinctive for the explicit reasoning she offers about form.

Style, hermeneutics, and the translation of poetry

Scholarship on poetry translation increasingly treats the translated poem as recreated rather than transferred, and contemporary translators of verse show a marked preference for interpretive liberty (Boase-Beier 2017, 481; Cercel, Stolze, and Stanley 2015, 17; Lahiani 2022). Style is central to this view, since the full stylistic potential of a language is realized in poetic literature (Stolze 2012, 63), and it is the style of the text that indicates how it is to be read (Boase-Beier 2010, 31). Jean Boase-Beier attributes the innovation of poetic language to foregrounding, acoustic features, form, and ambiguity (2017, 477–478), and argues that style matters because it conveys the speaker's attitude and affects readers psychologically (2020, 47).

The cultural turn has recently been carried beyond the lexicon in work on Arabic poetry itself. Raja Lahiani (2025) shows that the kinesic and oculesic imagery of Imru' al-Qays defeats translators who treat it as peripheral, and that meaning borne by non-lexical systems demands the same interpretive mediation as words. Dickinson's typography is such a system, operating on the page rather than in the represented scene, and it has received no comparable attention in her Arabic reception.

Two gaps follow. The literature on Arabic Dickinson has not examined how a translator's interpretive reasoning shapes specific formal choices, feature by feature; and translational hermeneutics and creative treason, although well-established separately, have rarely been applied together to a single poetry-translation corpus.

THEORETICAL FRAMEWORK

Translational hermeneutics

Translational hermeneutics reconceives translation as interpretive re-creation rather than linguistic transfer. Rooted in Hans-Georg Gadamer's ([1960] 1989) insight that meaning emerges through the interpreter's engagement with a text, it holds that translators do not recover a fixed meaning embedded in a source but construct what they perceive that meaning to be. Radegundis Stolze (2002, 285) captures this when she states that what she translates is what she has understood, a process she describes not as transfer but as a presentation, like one on a stage (287). Because every cultural context establishes its own methods of perception and expression (Cercel, Stolze, and Stanley 2015, 23), much of what functions in one language resists precise

replication in another. The framework shifts attention from whether a text is translatable to how it can be translated (Lahiani 2022).

Creative treason and the ethics of difference

The generative incompleteness that translational hermeneutics identifies in the act of understanding finds its counterpart in Robert Escarpit's concept of "creative treason". Escarpit argues that translation is always creative treason because the original work is placed into an unexpected reference system while at the same time being given a new look and brought into contact with new readers ([1958] 1987, 137). Rather than a deficiency, transformation is for him an inherent condition of cross-cultural literary transmission. The concept gained wider traction through medio-translatology (Xie 2023), while André Lefevere (1992) framed translation as ideologically driven rewriting shaped by the target culture's poetological imperatives.

Lawrence Venuti (1995) extended this lineage through his distinction between domestication and foreignization, where domestication erases the cultural values of the source text while foreignization exerts an ethnodeviant pressure on target-language values in order to register the difference of the foreign text (20). The distinction states creative treason in practice, since a translator can either suppress or foreground otherness. As the analysis of Öztürk's purple marking will show, foreignization can also be enacted visually, through the way a target text marks certain words on the page.

The two frameworks describe two stages of one act. Translational hermeneutics accounts for the interpretive stage, the translator's construction of what a feature does in the source; creative treason accounts for the productive stage, what she sacrifices and what new value she generates once direct transfer proves impossible.

Methodology and scope

The source material is Öztürk's collection of 77 translated poems, analyzed through a two-stage qualitative design. In the first stage, the full set was surveyed and coded for the presence and relative frequency of four formal features: semantic dashes, symbolic capitalization, editorial italics or underlining, and prosodic irregularity such as slant rhyme and metrical disruption. The survey maps where each feature occurs and identifies the poems in which the features cluster most densely.

In the second stage, a purposive subset of the densest poems was close-read. The five poems analyzed below, numbered 937, 976, 712, 1100, and 690 in Thomas H. Johnson's edition (Dickinson 1960), were selected purposively on two joint criteria: each ranks among the densest poems in the collection for one of the four formal features under study, and each holds an established place in Dickinson criticism, allowing the close readings to engage existing scholarship on the source poems. Stating the criteria against the full collection also allows negative cases to be reported rather than ignored.

The unit of analysis is the coupled pair in Gideon Toury's (1995) sense: each source-text segment is set beside its target-text counterpart and coded by feature and by strategy, namely retention, omission, or substitution. The coded pairs are then

read for patterns, so that claims about Öztürk's approach rest on a consistent comparison rather than on isolated illustrations. Table 1 summarizes the coding scheme; the complete survey table, covering all 77 poems and every coupled pair, is deposited in an open repository.[1]

Feature	Retention	Omission	Substitution
Dash	dash kept	dash dropped	comma, conjunction, or line break
Capitalization	not available in Arabic script	no marking	purple chromatic marking
Italics	kept as italics	no marking	underlining
Prosody	metrical or rhyme echo	free verse, no rhyme	compensatory device such as reduplication

Table 1. Coding scheme: formal features and translation strategies

Öztürk's collection suits this method. Her edition supplies an extensive translator's introduction in which she reasons through her own choices: the dash as an electric charge, the distinction between single and double dashes, the shift from editorial italics to manuscript underlining, and the purple solution for capitalization. For a study framed by hermeneutics, this self-commentary offers documentary access to a translator's interpretive process. The analysis draws on it together with an interview conducted with the translator for this study, which supplies the biographical context reported below. The material is treated as evidence of intention to be tested against the text, not as a guarantee of effect.[2]

ANALYSIS

The dash as Dickinson's poetic signature

When Öztürk first encountered Dickinson's poetry, the dashes struck her as electric charges that transformed the poem into a wonderful light (Öztürk 2014, i). When she later read the normalized 1886 edition prepared by Mabel L. Todd and Thomas W. Higginson, in which the editors had regularized Dickinson's punctuation, that energy disappeared, and, as she put it, the Emily of those poems was not the Emily she knew (iii).

Unlike English, where punctuation evolved over centuries to aid silent reading, Arabic punctuation emerged in the late 19th and early 20th centuries through contact with European languages (Awad 2015). This produces what Douglas Robinson (2015) calls a hermeneutic gap, a discontinuity in how typographic marks generate meaning, and it exemplifies Escarpit's unexpected reference system. Classical Arabic manuscripts used strokes over section titles (Gacek 2009), and Quranic texts developed an elaborate system of pause signs designed for the speaking voice rather than the silent reader (Hairuddin 2020, 72). Even today the adopted system remains unstable: expert writers interpret punctuation rules

inconsistently, and literary prose often features sparse or arbitrary punctuation (Yagi et al. 2024).

Against this background, Öztürk attends to function rather than form. She distinguishes Dickinson's single and double dashes, describing the single dash as producing a more sensitive go-stop-go-stop pattern and the double dash as bringing the reader to a complete stop, like stepping on a brake (Öztürk 2014, iv). Working from Johnson's edition (Dickinson 1960) and from her own examination of the manuscripts, she treats the dashes as integral expressions of Dickinson's voice rather than as arbitrary decoration. This is the dual hermeneutic task Stolze (2012) describes: understanding both what the marks do and why they matter.

"Poem 937" records a speaker's experience of mental fragmentation: the brain feels split apart, and a subsequent attempt to restore sequence fails. The dashes do not merely punctuate this experience, they enact it, breaking the flow of the sentence so that the reader stumbles through the same interruption the poem describes.

Source text	Target text
I felt a Cleaving in my Mind— As if my Brain had split— I tried to match it—Seam by Seam— But could not make it fit.	أحسستُ بانشطارٍ في بالي – وكأن مُخّي قد انشَقّ – حاولتُ أن ألحمَه – دَرزَةً دَرزَةً – فما من جعلهما متطابقين تمكّنتُ.

Table 2. "Poem 937", source text (Dickinson 1960, 439) and Arabic translation (Dickinson 2014, 94)

Öztürk preserves the dashes at the moments of cognitive rupture. Coded as coupled pairs these are retentions, and they are motivated: the dashes function as performative markers, and by keeping them she lets Arabic readers undergo the disruption rather than read about it as content. In Gadamer's terms this is a fusion of horizons, her understanding of the dash meeting Arabic typographic convention to produce a hybrid gesture. Read through Boase-Beier's account of style, the retention is better described as a recreation of Dickinson's mind-style than as the preservation of a mark.

The enactment extends into the grammar around it. The syntax of Öztürk's final line, *fa-mā min jaʻlihimā mutaṭābiqayn tamakkantu*, delays the verb of ability to the very end, so the line about failing to make things fit itself barely fits together. Within it the pronoun number shifts: she mends a singular object in line three (*alḥamahu*, "it") but fails to join a dual one in line four (*jaʻlihimā*, "the two of them"). The object splits in two grammatically, mid-repair, without ever being named as halves; the duality the poem only implies is performed at the level of morphology, exactly as the fracture is performed at the level of punctuation.

These features are lost in Ismael's translation (2022, 680) of the same quatrain. He keeps the dashes, but their performative function is undone by an addition that makes explicit what the source keeps opaque:

شعرتُ بشرخ في عقلي–
كأنَ دماغي انشطرَ إلى نصفين–
حاولتُ رتقه – ثنيةً، ثنيةً–
لكنني فشلتُ في التقطيب.

By adding *ilā niṣfayn* ("into two halves"), Ismael resolves the indeterminacy the dash suspends: the split is quantified and contained, and the mark that follows dwindles into ordinary punctuation. The contrast with Öztürk's dual pronoun is exact. What she lets emerge grammatically, after the mending fails and without a word of description, he announces as content before the mending is attempted, so his dash arrives with nothing left to withhold. His last line works the same way, converting Dickinson's thwarted effort into explicit self-assessment (*fashaltu*, "I failed").

In "Poem 976" the dashes serve a different function. Rather than fragmenting consciousness, they organize a debate, marking speaker changes and argumentative pauses as Death commands the Spirit to dissolve and the Spirit refuses.

Source text	Target text
Death is a Dialogue between The Spirit and the Dust. "Dissolve" says Death—The Spirit "Sir I have another Trust"—	الموت مناقشةٌ بين الروح والتراب. يقول الموت "تحَلل" – الروح "سيّدي ليَ اعتقادٌ آخر –
Death doubts it—Argues from the Ground— The Spirit turns away Just laying off for evidence An Overcoat of Clay.	يشكّ الموت في ذلك – بدءا بالأسس يُحاجّ – الروح ينأى تاركًا فقط كشاهدٍ معطفًا من صلصال.

Table 3. "Poem 976", source text (Dickinson 1960, 456) and Arabic translation (Dickinson 2014, 95)

Öztürk again retains the dash system, keeping the markers that signal the change of speaker and the argumentative pause. These are once more retentions, but the motivation is more open to question: Arabic possesses established means for marking a change of speaker, above all the verbs of saying and answering, and could manage the transitions through verbal inflection alone. The retention therefore introduces Dickinson's experimental typography into Arabic at some cost to idiomatic expression. Whether the gain is a visual element, a specific rhythm, or a signaled foreignness, the choice is a clear instance of creative treason.

That the idiomatic alternative was concretely available appears from Ismael's translation (2022, 704–705) of the same poem:

الموت هو حوارٌ
بين الروح والغبار.
"ذوبي"، يقولُ الموتُ
والروحُ تجيبُ "لدي أمانةٌ أخرى" -

الموتُ يشككُ - ويجادلُ من التراب -
الروحُ تشيح بعيدا
تاركة خلفها -كبرهان-
معطفا من الطين.

Where Dickinson withholds the verb of saying from the Spirit's retort and lets the dash alone effect the change of speaker, Ismael supplies it: *wa-l-rūḥu tujību* ("and the Spirit answers"), precisely the resource Öztürk declines. His remaining dashes are absorbed into convention: the mark after "'Dissolve' says Death" becomes a comma, while a new pair appears around *ka-burhān* ("as proof"), where Dickinson has none, functioning as ordinary parentheses. In his version the dash survives as punctuation; in Öztürk's it survives as dramaturgy. Since the fluent path was demonstrably open to a contemporary translator, her retention reads as a departure from a norm, not a failure to find one.

Capitalization and the purple solution

Because Arabic script has no capital letters, Dickinson's capitalization cannot be transferred directly. In the source, capitalization elevates ordinary words into symbolic entities, so that Death, School, Children, and Setting Sun gain metaphysical weight, and the elevation is registered visually before the meaning is processed. The marking is also democratic, since a word such as Recess receives the same treatment as Death (Sclama 2011). Following the hermeneutic principle that understanding precedes conversion, Öztürk first establishes what the capitals accomplish and then devises an Arabic equivalent: she marks the corresponding words in purple.

Source text	Target text
Because I could not stop for Death— He kindly stopped for me— The Carriage held but just Ourselves— And Immortality.	لأني لم أقدر أن أقفَ لأقل الموتَ – وقفَ بنفسه لي لطفاً – ما حملت العرْبة إلا إيانا– والخلود.

Table 4. "Poem 712", source text (Dickinson 1960, 350) and Arabic translation (Dickinson 2014, 81)

The purple marking creates a visual hierarchy that parallels Dickinson's orthographic one. An Arabic reader registers the marked words and their symbolic status before processing meaning, just as an English reader sees the capitals. Coded as a coupled pair, this is a substitution: the specific form is abandoned while its function, the visual marking of symbolic significance, is preserved. The calibration is exact. Öztürk colors a single letter rather than a word, and she places it at the head of the lexical stem, passing over the fused article and conjunction, so that in *wa-l-khulūd* the purple falls on the *khā'* of *khulūd* alone. English capitalization raises one letter at the head of a word; the Arabic device colors one letter at the head of the stem. The equivalence is therefore struck at the level of the individual character, not of the lexeme, which

is a closer analogue than a highlighted word would be. The marking reaches *iyyānā* ("Ourselves"), the least obviously symbolic candidate in the stanza, where the color falls on the *nūn* of the suffixed pronoun, the morpheme that carries what Dickinson capitalizes. One word escapes the system: *al-mawt* carries no marking here, although "Death" is the first capitalized noun of the source and the personification on which the poem turns.

Ismael's version (2022, 550) of the same stanza locates this solution against the prevailing norm. His rendering carries no compensation for the capitals, and the symbolic hierarchy of the source leaves no trace: his is an omission where hers is a substitution. Read through Venuti's taxonomy (1995), her marking is a foreignizing move enacted visually rather than lexically, and it raises a question the analysis can pose precisely: does the purple mark the word as foreign, or as symbolically significant within a new Arabic system? The text alone does not settle it, and the uneven application of the strategy is taken up in the discussion.

From editorial italics to manuscript underlining

Italics pose an unusual problem because most of them were not Dickinson's. They were added by her early editors after her death (Franklin 1967, 28), and such editorial italics risk over-determining the reader's response to highly ambiguous textual surfaces (Smith 1992, 97). Comparing Johnson's edition with the manuscripts, Öztürk found that where the printed texts showed italics, Dickinson's drafts often showed underlining. She therefore set the italics aside and used underlining, which, as she explains, returned the words to what they had been in the drafts while making the reading smoother for Arabic readers, who already understand underlining as emphasis (Öztürk 2014, ix).

The substitution in practice is shown by "Poem 231", where Johnson (Dickinson 1960, 106) prints *dreary*, *Marbles*, and *Crown* in italics and Öztürk underlines the corresponding words (Table 5).

The substitution is tested where Dickinson turns the device itself into a figure. Öztürk renders "Italicized – as 'twere" as a description of underlining, *kaʾannamā – khuṭṭa taḥtahā khaṭṭ* ("as though a line were drawn beneath them"), and explains in a footnote that italics work differently across writing systems. No line is drawn on her page, and correctly so: Johnson prints nothing in "Poem 1100" in italics, so the substitution had nothing to act on (Table 6). The italics cases are consistent substitutions, and this consistency contrasts with the variable treatment of the dash and the uneven treatment of capitalization. The systems also co-occur: on this same page the purple falls on the *ʿayn* of *ʿuqūlinā*, answering Dickinson's capitalized "Minds". Because the underlining recovers what the manuscripts show, the Arabic version is here closer to what Dickinson wrote than many English editions that retained the editors' italics.

The poem's self-reference sharpens the contrast with Ismael, who renders the line as *kāna qad ʿarrā al-kathīr – kamā huwa al-ḥāl* ("had laid much bare – as is the case"; 2022, 763). The metaphor of print becomes a metaphor of unveiling, and the poem's reference to a typographic convention disappears along with the conventions them-

selves. His *kamā huwa al-ḥāl* also converts Dickinson's hedge, the "as 'twere" that marks the figure as figure, into an assertion of fact, where Öztürk's *ka'annamā* keeps the metaphor provisional.

Source text	Target text
God calls home – the Angels – promptly – At the Setting Sun – I missed mine – how *dreary* – *Marbles* – After playing *Crown*!	الله ينادي للبيت – الملائكة – حالا- عند مغيب الشمس – افتقدتُ ملاكي – كم كئيبة – بلياتٌ - بعد لعبة التاج!

Table 5. "Poem 231", source text (Dickinson 1960, 231)
and Arabic translation (Dickinson 2014, 27)

Source text	Target text
We noticed smallest things— Things overlooked before By this great light upon our Minds Italicized—as 'twere.	صرْنا نَنتبّهُ للأشياءِ أصغرَها – أشياءٍ من قبلُ أُغفِلت من قِبَل ذا الضوءِ العظيمِ فوقَ عقولِنا كأنما –خُطَ تحتَها خطّ.

Table 6. "Poem 1100", source text (Dickinson 1960, 1100)
and Arabic translation (Dickinson 2014, 99–100)

Prosody: innovation and the challenge of sound

Dickinson's prosodic departures, her slant rhymes, irregular meter, and refusals of hymn convention, exploit specifically English verse traditions. Slant rhyme works through frustrated expectation: against a norm of exact rhyme, near-rhyme creates a cognitive friction that enacts the poems' meditations on incompletion. Arabic prosody operates through different expectations, between the monorhyme of the classical *qaṣīda* and the abandonment of systematic rhyme in modern free verse, so a direct transfer is not available. The macro-level choice distinguishes neither translator: both render the poem as unrhymed free verse segmented by dashes, the standard modern vehicle for English poetry in Arabic since the modernists' conversions of Whitman and Eliot (Iskander 2021). Öztürk's contribution lies beneath that shared norm.

The opening stanza of the source "Poem 690" (Table 7) jolts the reader through metrical compression, contracting from an eight-syllable line to lines of four and three syllables, and its rhyme is unstable, so the verse resists comfortable recitation in a way that suits its subject of divine withholding. Because Arabic grammar requires articles, prepositions, and case endings that English omits, the lines expand to roughly double their source length, and the resistive quality of the compressed source is lost. Abandoning systematic rhyme, the translation also forgoes the productive disappointment of the slant rhymes. One further loss is tonal: Dickinson's "Was

God so economical?" leaves the accusation as a question, while Öztürk's line closes with an exclamation mark.

Source text	Target text
Victory comes late And is held low to freezing lips Too rapt with frost To take it	النصرُ يأتي متأخرًا – ومن عُلوٍ يمدّ إلى شِفاهٍ مثلجة – مخمورةٍ بالتجمدِ حتى أنّها على قبضه لا تقوى –
How sweet it would have tasted Just a Drop Was God so economical? His Table's spread too high for Us	كمْ كان طَعمُه سيكون عذبًا – قطرةً واحدةً – هل كان الرّبُّ جدًّا مُقتصِدًا! مأدبته ممدّدةٌ لا تُدركها قامَاتُنا –
Unless We dine on tiptoe Crumbs fit such little mouths Cherries suit Robbins The Eagle's Golden Breakfast strangles Them	ما لم نتعش على رُؤوسِ الأصابع – الفتات – ملائم لهكذا ثغور صغيرة – الكَرَزات – تُصلح لطيورِ آبي الحناء – فطورُ النسر الذهبي تخنق–ها –
God keep His Oath to Sparrows Who of little Love know how to starve	الله يفي بوعْده للعصافير – التي من قليل حب– تعرف كي تجوع –

Table 7. "Poem 690", source text (Dickinson 1960, 340) and Arabic translation (Dickinson 2014, 78)

The losses are not simply absorbed. The reduplication that renders "Seam by Seam" as a repeated word in "Poem 937" preserves an iterative rhythm of attempted repair, and in "Poem 690" the dash-governed caesurae pace the Arabic line, so the pauses do some of the rhythmic work that meter does in the source. The marked verb in the eagle's line goes further. The dash falls inside the word for "strangles them", and the severed suffix is set with its initial connector stroke, the form it takes only when joined to a preceding letter. The pronoun is typeset as an amputated morpheme that still shows where it was attached; the strangling is performed on the body of the word. No dash exists inside Dickinson's "strangles Them", so the device is not a retention but an invention, compensating typographically for the sonic friction the Arabic loses. The purple falls on the *hā'* of that severed suffix, so the two visual systems meet on a single letter of a single detached morpheme.

Ismael's rendering of the eagle's line supplies the control. He writes *yakhnuquhā – jamī"n* (2022, 536): the verb intact, the dash in ordinary appositive service, and an added *jamī"n* ("all of them") with no warrant in the source. The addition is the explicitating reflex, and by this point it can be named as his consistent strategy: to state, assert, or normalize what Dickinson suspends. Facing the same line, the norm normalizes the syntax and amplifies the content; Öztürk wounds the word.

These are compensatory devices rather than equivalents, but they show the translator generating sound and pace by Arabic means rather than abandoning prosody.

In Lefevere's (1992) terms the text is refracted: it bends as it passes through translation and forms new patterns while retaining an expressive charge.

FROM RETENTION TO INVENTION

Read across the coded pairs, Öztürk's strategies fall into a coherent shape with a direction. She retains the dash where it carries cognitive or rhetorical force; she substitutes a chromatic marking for capitalization and underlining for editorial italics; and she substitutes free verse with compensatory devices for Dickinson's disrupted prosody. The sequence runs from retention through substitution to invention, and one principle holds across it: the preservation of function over form, which is what the two frameworks predict. The invention is the principle's limit case. By retaining the dash, Dickinson's sign, Öztürk has deployed it as an instrument, in a position her source never used.

The one strategy that does not hold across the corpus is the purple marking, and its unevenness is of two kinds. The first is coverage: six of the 77 poems carry no chromatic marking at all, and the collection offers no stated rationale. The second operates inside the marked poems, and it is patterned rather than random. In "Poem 712" *al-mawt* stands unmarked while the Carriage, the pronoun, and Immortality are colored; in "Poem 690" *al-rabb* and *Allāh* stand unmarked while the Drop, the Oath, the Sparrows, and Love are colored. The system appears to pass over precisely the two capitalized entities that Arabic scribal and literary culture surrounds with conventions of its own, the layer of religious terminology Alawi (1997) identified as the sharpest obstacle. The corpus survey resolves the question in neither anticipated direction. *Al-mawt* is marked elsewhere in the collection, so no blanket exception withholds the color from the word; yet the unmarked cases are not lapses. "Poem 976" marks the Spirit, the Dust, the Trust, and even the verb *yuḥājj*, answering Dickinson's capitalized "Argues", while *al-mawt* stands black throughout. In every occurrence checked, the word is withheld where Death appears as a personified agent and granted where death is an event or a state. The democratic marking (Sclama 2011) acquires an exception after all, but a functional rather than a theological one: the color elevates the phenomenon and passes over the persona, and over God. The selectivity is the translator's own, for Dickinson's capitals draw no such distinction. The two facts have to be held together: a device calibrated to the single letter, yet applied to only some of the poems that call for it, cannot reliably signal either foreignness or symbolic significance unless the exceptions themselves carry the signal.

The comparison with Ismael's complete edition (2022) sharpens what is particular to Öztürk. He shows, first, the norm she shares, since both render Dickinson as unrhymed, dash-segmented free verse. In typography he supplies the zero baseline: no compensation for the capitals in "Poem 712", no emphasis marking in "Poem 1100", an intact verb where she wounds one in "Poem 690". This comparison suggests that standard translation practice treats Dickinson's visual features as being outside the translator's remit. Against this baseline, Öztürk's devices emerge as deliberate solutions to formal problems that conventional practice does not recognize.

LIMITATIONS AND FUTURE RESEARCH

Several limitations qualify these findings. The study analyzes a single translator's corpus in depth, and the running comparison with Ismael mitigates this without removing it: two translators establish a contrast, not a field, so conclusions about the norm rest on one representative and must remain provisional. The analysis also draws on the translator's own introduction as evidence of intention, and a translator's account of her aims is not proof that readers experience the intended effect. The interview material nonetheless helps situate her choices. This profile supports reading her formal departures as deliberate professional decisions rather than as effects of inexperience, though independent confirmation of effect would still require reader-response evidence.

The purple solution carries a further, practical limitation. Chromatic marking depends on color reproduction, so photocopying, poor printing, or color-blindness can erase the system entirely, whereas Dickinson's capitals survive degraded reproduction. Purple also carries cultural associations, including royalty, spirituality, and mourning, that neutral capitals avoid, and these may add meanings the source did not intend or make the symbolic system more explicit than Dickinson's orthography.

These limitations indicate productive lines of future work. A reader-response study could test how Arabic readers perceive the purple marking, and whether the withholding of it from personified Death and from the divine names registers as reverence, as characterization, or not at all. A wider comparative study across several translators could establish which of Öztürk's strategies are idiosyncratic and whether the explicitating reflex documented in Ismael's renderings characterizes Arabic translations of Dickinson generally or one translator's habit.

CONCLUSION

Sare Öztürk negotiates Emily Dickinson's formal innovations within Arabic conventions in ways the two frameworks account for. Her retention of the dash reflects a hermeneutic judgment that the mark is a semantic and emotional device rather than grammatical notation. Her purple marking is a visual substitution that achieves comparable salience by other sensory means, matching the capital letter for letter yet applied unevenly. Her substitution of underlining for editorial italics is her most consistent strategy. Her treatment of prosody replaces disrupted regularity with free verse while compensating through reduplication and dash-governed pausing, culminating in a device that is neither retention nor substitution, a dash driven inside the word for "strangles them".

These patterns support a single claim: in this corpus, effective poetry translation proceeds by interpretive re-creation, and the translator's departures are principled rather than incidental. The comparison with a contemporary translation strengthens it, because the idiomatic alternatives were concretely available at every point. Visual and prosodic innovation can therefore travel between writing systems with incompatible conventions, but only when the translator first interprets what a feature does and then accepts the loss of its specific form in order to reconstruct its function, sometimes by means the source never used. The purple case adds a cautionary les-

son, that an invented visual resource must be applied systematically if it is to signal reliably.

NOTES

[1] The supplementary dataset supporting the methodology, comprising the coding of all 77 poems in Öztürk (Dickinson [1960] 2014) for the four formal features, the full list of source–target coupled pairs with their classification as retention, omission, or substitution, the feature-density scores used to select the five poems read closely, and the negative and exceptional cases discussed above, is deposited in the Open Science Framework and available at https://doi.org/10.17605/OSF.IO/CGDBA.

[2] Arabic is transliterated throughout according to the system of the *International Journal of Middle East Studies*, except for names that have an established English spelling in the sources cited. Unless otherwise indicated, all translations and glosses from Arabic and from other languages are by the authors.

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Memoárová literatúra v preklade: Kultúrna mediácia pamäti medzi nemeckým a slovenským jazykovým a sociokultúrnym priestorom

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Memoir literature in translation: Cultural mediation of memory between the German and Slovak linguistic and sociocultural spaces

Memoir literature. Bibliographic research. Memory. Testimony. Translation. Reconstruction. History.

This study examines the issue of memoir literature (memoirs, autobiographies, diaries and correspondence) and its translations from German into the Slovak linguistic and sociocultural space between the years 1989 and 2025. The individual forms of memoir literature – including their translations – may be perceived as mediators of historical and cultural memory, playing a significant role in the reconstruction and interpretation of major European historical, sociopolitical and cultural events of the 20th century. The aim of this study is to use quantitative research method to map the current state of book-published Slovak translations of memoir literature within the period under review (author, work, publisher, translator), to analyze the development and trends in publishing and translation practices related to memoir literature in Slovakia from a sociological perspective, and to highlight the significance of individual testimonies in the context of reinterpreting and constructing images of the past across different sociocultural contexts.

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MEMOÁROVÁ LITERATÚRA V KONTEXTE HYBRIDNOSTI A ŽÁNROVÉHO SYNKRETIZMU

Memoárová literatúra predstavuje strešný pojem pre autobiografické texty oscilujúce na pomedzí literatúry faktu a literárnej fikcie, ktoré sú založené na individuálnej skúsenosti, pamäti a reflexii vlastného života alebo historických udalostí, pričom je významným sprostredkovateľom individuálnej, ako aj kolektívnej – historickej a kultúrnej pamäti a skúsenosti. V tradičnom ponímaní možno hovoriť o žánroch ako memoáre (pamäti, spomienky), autobiografie, denníky a korešpondencia. K ich spoločným znakom reflektujúcim dokumentárny charakter patrí obsahová stránka, ne/fiktívnosť, retrospektívnosť, dokumentárnosť v spôsobe sprostredkovania informácií; zo znakov oscilujúcich k beletrii možno uviesť nespoľahlivosť pamäti v prúde rozpomínania, existenciu tzv. umeleckej pravdy, subjektivitu pri spracovaní faktov, vyššiu či nižšiu mieru beletrizácie prejavujúcu sa v štýle, kompozícii diela a podobne (Válek 1984). Hranice medzi vyššie uvedenými žánrami sú však v literárnej praxi často prechodné, a preto ich možno vnímať skôr ako súbor vzájomne sa prelínajúcich autobiografických foriem než ako striktne vymedzené žánrové kategórie. Potvrdzuje to aj skutočnosť, že problematika heterogénnosti a žánrového synkretizmu memoárovej literatúry je z rôznych hľadísk a konceptov dlhodobo pertraktovaná v domácom i zahraničnom vedeckom priestore (pozri Kusý 1972; Válek 1984; Pospíšil 1986; Lejeune 1994; Finck 1999; Neumann 2005; Taranenková 2013; Soukupová 2015; Šuša 2015; Gansel – Möbius 2024; Rybárová 2024 a i.). Oľga Kovačičová v tejto súvislosti konštatuje, že zvýšený záujem o autobiografické texty v posledných desaťročiach súvisí so súčasnou postmodernou situáciou v literatúre, ktorá problematizuje, resp. zneisťuje hranice medzi literatúrou a ne/literatúrou a okrem iného sa prejavuje „v intenzívnom prenikaní sféry nefiktívneho do sféry ‚veľkej', v zásade fiktívnej literatúry, a tým aj v novom zneisťovaní rozlišovania, čo je a čo nie je literárny fakt" (2011, 71). Nazdávam sa, že práve táto žánrová „otvorenosť" a premenlivosť robí z memoárovej literatúry osobitý a interpretačne zaujímavý fenomén, ku ktorému možno pristupovať z rozličných hľadísk – kulturologického, sociologického, psychologického, literárnovedného či v neposlednom rade z hľadiska štúdií pamäti.

Z môjho hľadiska reprezentujú memoárovú literatúru formy autobiografických textov (memoáre – v literárnovedných zdrojoch uvádzané aj ako pamäti a spomienky; autobiografie), ktoré retrospektívne rekonštruujú spomienky autora, pričom individuálny osud často zasadzujú do širšieho historického či politicko-spoločenského kontextu. Striktné vymedzenie, resp. rozlíšenie medzi memoármi a autobiografiou sa javí ako náročné – obe autobiografické formy sú založené na retrospektívnej reflexii vlastného života a jediný, nie vždy jednoznačne identifikovateľný rozdiel spočíva v širšom zábere memoárov, ktoré sú zamerané na sprostredkovanie svedectva o vonkajších či dobových udalostiach, zatiaľ čo v autobiografii zvyčajne dominuje vnútorný svet subjektu a orientácia autora alebo autorky na individuálny život a históriu vlastnej osoby (Lejeune 1994). Keďže medzi uvedenými formami nemožno identifikovať jednoznačné štruktúrne rozdiely vo výstavbe textu, ich hranice zostávajú prechodné a v konkrétnych dielach sa často prelínajú. Naopak, štruktúrnu diferenciáciu vykazujú denníky (denníkové záznamy, zápisky). Prejavuje sa v priebež-

nosti a fragmentárnosti zaznamenávania intímnej, resp. pseudointímnej autorskej výpovede, pričom rozprávačská perspektíva je zameraná na súčasnosť (Soukupová 2015). Špecifickú textovú formu založenú na princípe listovej komunikácie medzi odosielateľom a adresátom predstavuje aj korešpondencia, ktorá sa vyznačuje subjektívnosťou, predpokladanou dialogickosťou a bezprostrednosťou formulovania osobných skúseností, názorov a reflexií. Denníky vrátane korešpondencie často tvoria východiskový alebo pracovný materiál pre vznik ďalších autobiografických textov, prípadne môžu byť ich súčasťou.

V súčasných domácich i zahraničných (nielen) literárnovedných prístupoch (pozri Breuer – Sandberg 2006; Smith – Watson 2016; Saunders 2020; Součková 2023) ovplyvnených postmodernými reinterpretáciami identity, autorstva a vzťahu medzi realitou a jazykom (Fonioková 2025), prešlo chápanie memoárových, resp. autobiografických textov zásadnými zmenami, pričom jednu z významných premenných zohráva koncept hybridnosti a žánrového synkretizmu. Jednotlivé autobiografické formy sa nevnímajú ako uzavreté žánre, ale ako vzájomne sa prelínajúce textové formy, čo zodpovedá aj zisteniam prezentovaného bibliografického výskumu, v ktorom viaceré z analyzovaných prekladov diel memoárovej literatúry nemožno jednoznačne žánrovo klasifikovať (pozri tabuľku 1). V nemeckom vedeckom priestore sa na označenie memoárovej literatúry v rámci tradičnejších prístupov používa termín *Erinnerungsliteratur* (spomienková literatúra). Chápe sa ako komplex autobiografických a dokumentárnych foriem písania – memoárov, autobiografií, denníkov, korešpondencie, ale aj ďalších zmiešaných a ťažko zaraditeľných žánrov, ako napríklad cestopisy alebo tzv. Heimatliteratur (literatúra o domovine). V spomienkovej literatúre zohráva kľúčovú úlohu historický aspekt – či už v autobiografickej, biografickej alebo dokumentárnej forme. Význam tohto typu literatúry spočíva v zachytení ničivej sily dejín prostredníctvom ich vplyvu na individuálne príbehy a ľudské osudy, pričom sa sústreďuje najmä na skúsenosti, ktoré neboli zahrnuté do historických výkladov či kolektívnej pamäti spoločnosti (Halicka 2015; Assmann 2011). V súčasnom nemeckom literárnovednom diskurze je reflektovaný aj koncept autobiografického písania, ktorý je „širší, vo vzťahu k dichotómii fikcia – realita otvorenejší a s ohľadom na koncepcie identity a pamäti flexibilnejší“ (Malinovská 2025). Odmieta striktné rozlišovanie medzi fikciou a realitou, ako aj medzi literárnym a neliterárnym, a v neposlednom rade akcentuje existenciu hybridných, hraničných foriem (Breuer – Sandberg 2006). V anglofónnom literárnovednom diskurze sa pre heterogénne žánre a hybridné formy autobiograficky orientovaného rozprávania a sebaprezentácie používa zastrešujúci termín *life writing* (písanie o živote), prípadne *life narrative* (rozprávanie o živote) (Smith – Watson 2016). Ich používanie súvisí s rozšírením záberu autobiografických štúdií, ktoré sa už nezameriavajú iba na autobiografiu, biografiu, memoáre, denníky či korešpondenciu ako tradičné textové formy, ale zahŕňajú aj ďalšie spôsoby autobiografickej reprezentácie v rôznych médiách, napríklad vo filme, divadle, výtvarnom umení a pod. Voľnejšie chápanie autobiografickosti sa zároveň javí ako adekvátnejšie vzhľadom na žánrovo-štruktúrnu i tematickú rozmanitosť súčasných foriem písania o vlastnom živote (Fonioková 2024).

Uvedomujem si, že uvedené prístupy a koncepty nepredstavujú jediné a všeobecne platné východiská, poukazujú však na tendenciu v súčasnom chápaní memoárovej literatúry, ktorá spočíva v odklone od striktnej žánrovej klasifikácie a v jej reflexii ako relatívne otvoreného hybridného systému, ktorý je charakterizovaný tematickou rôznorodosťou, priepustnosťou a prelínaním žánrových hraníc.

KULTÚRNA MEDIÁCIA PAMÄTI PROSTREDNÍCTVOM PREKLADU MEMOÁROVEJ LITERATÚRY V NEMECKO-SLOVENSKOM KONTEXTE V ROKOCH 1989 – 2025

Historickú a kultúrnu pamäť možno zaradiť do kategórie kolektívnej pamäti. Historická pamäť súvisí s historickým povedomím, s konkrétnymi dejinnými súvislosťami a udalosťami, kultúrna pamäť so všeobecnejším kultúrnym povedomím (s materiálnymi artefaktami, pamiatkami, objektami, archívnymi materiálmi a pod.). Na formovaní a odovzdávaní kultúrnej pamäti sa podieľajú napríklad oficiálne texty (zákony, verejné prejavy), múzeá, rituály, oslavy, filmy a v neposlednom rade literatúra (Ballay 2021; Assmann 2010, 2018). Kultúrna pamäť vyjadruje podľa Romana Mikuláša náš sebaobraz a spôsob, akým sa pozeráme na svet. „Jej funkcia spočíva v organizovaní sebaobrazu spoločnosti, jej svetonázorov a v ich tradovaní“ (2025). Výskumu pamäti je v európskom vedeckom priestore venovaná dlhodobá pozornosť viacerých vedných disciplín – antropológie, kulturológie, sociológie, filozofie, psychológie, literárnej vedy, mediálnych štúdií a ďalších (Assmann – Hölscher 1988; Harth 1998; Erll – Nünning 2005; Erll 2017; Assmann 2018). V posledných dekádach sa ťažisko výskumu pamäti rozvíja najmä v interdisciplinárnej vednej oblasti *memory studies* (pamäťových štúdiách), ktorej interdisciplinárny charakter predurčuje posun v chápaní minulosti „v podobe objektivizovaného poznania k pozícii, ktorá chápe pamäť ako komunikačné, sociálne utvárané a sociálne formujúce konštrukcie“ (Mikulášová 2025), či v *cultural memory studies* (štúdiách kultúrnej pamäti), ktoré sa pokúšajú preskúmať možnosti a obmedzenia interdisciplinárneho dialógu orientovaného na pamäť a spomínanie. Ide o multidisciplinárnu oblasť umožňujúcu spolupracovať medzi odlišnými oblasťami spoločenských, humanitných a prírodných vied (Mikulášová 2025).

Literatúru možno v širšom kontexte chápať ako médium (nielen) kultúrnej pamäti. Dana Hučková (2023) v súlade s Astrid Erll a Ann Rigney (2016) kategorizuje a komentuje tri pozície literatúry v procese utvárania kultúrnej pamäti. Ide o: a) literatúru ako médium spomínania – literatúra (literárne diela) sa podieľa na utváraní kultúrnej pamäti prostredníctvom pripomínania udalostí či osôb z minulosti vo forme rozprávania, pričom nevyhnutným predpokladom je zohľadnenie relevantných žánrov ako napríklad historického románu, autobiografie a pod.; b) literatúru ako objekt spomínania – neoddeliteľnou súčasťou kultúrnej pamäti je reflexia textov vytvorených v skorších obdobiach, keďže literárne diela sú pomyselným mostom medzi generáciami; možno sem zaradiť napríklad problematiku kánonu, textov, ktoré by sa mali pripomínať a ktoré nie, analýzy spôsobov utvárania vlastnej pamäti v literatúre za pomoci intertextuality (intertextuálnych vzťahov) atď.; c) literatúru ako médium na pozorovanie produkcie kultúrnej pamäti – vychádza zo skutočnosti,

že „literatúra imaginatívne reprezentuje akty spomínania“ (Hučková 2023, 43), t. j. umožňuje ich vizualizáciu (pozorovanie), čím upriamuje pozornosť na fungovanie pamäti nielen u jednotlivcov, ale aj u skupín. Uvedené kategórie pritom často nefungujú izolovane, prelínajú sa, nadväzujú na seba alebo sa dopĺňajú.

Významným nástrojom slúžiacim na vyjadrenie nielen individuálnej, ale aj kolektívnej historickej a kultúrnej pamäti, vzťahujúcej sa na reprezentáciu historických a kultúrnych významov v sémantickej pamäti jednotlivca, je memoárová literatúra. Vzrastajúci záujem o problematiku pamäti, nevynímajúc literárnovedné súvislosti, možno interpretovať v európskom kontexte udalostí 20. storočia – predovšetkým druhej svetovej vojny, holokaustu či komunistického režimu, podieľajúcich sa na spoločnej historickej skúsenosti, ktorá zásadným spôsobom formovala kolektívnu pamäť i kultúrnu identitu spoločnosti v stredoeurópskom, t. j. aj v slovenskom priestore. V podmienkach hlbokej spoločenskej transformácie, ktorá sa v Európe výrazne prejavila v povojnovom období, ako aj po páde komunistického režimu, sa do popredia dostávajú otázky reflektujúce konfliktné interpretácie minulosti, spôsoby vyrovnávania sa s minulosťou, odhaľovania dovtedy utajovaných skutočností vrátane ich začleňovania do interpretácie prítomnosti (Maurel 2008 in Šubrt – Pfeiferová 2010), pričom tieto sú, prirodzene, pertraktované aj v literatúre. Memoárové texty v tomto smere predstavujú nielen prostriedok osobnej výpovede, ale aj významný prameň kolektívnej pamäti, prostredníctvom ktorého sa individuálna skúsenosť prepája s historickým a kultúrnym kontextom. V transfere do odlišného jazykového a sociokultúrneho priestoru nadobúdajú osobitný význam, keďže ich preklad možno chápať ako akt kultúrnej mediácie, ako sprostredkovateľa pamäti a v neposlednom rade ako rekonštrukciu a interpretáciu dejinných udalostí.

V štúdii sa zameriavam na preskúmanie zastúpenia memoárovej literatúry z nemeckého jazykového a sociokultúrneho prostredia a publikovanie prvých vydaní ich prekladov v slovenskom jazykovom a sociokultúrnom priestore.[1] Ide o texty, pri ktorých možno predpokladať reflexiu historickej či kultúrnej pamäti, naratívnej reprezentácie dôležitých historických, spoločensko-politických či kultúrnych udalostí, vyrovnávania sa s historickými traumami a podobne. Na zodpovedanie otázky, aké zastúpenie majú slovenské preklady nemeckojazyčnej memoárovej literatúry (čo, kedy, kde a kým bolo preložené), som uskutočnil bibliografický výskum zameraný na knižne publikované preklady memoárovej literatúry z nemeckého do slovenského jazyka v období 1989 – 2025. Uvedený časový úsek bol stanovený zámerne, keďže ide o obdobie reflektujúce zásadnú politicko-spoločenskú i kultúrnu transformáciu po roku 1989 v Nemecku i v Československu, neskôr na Slovensku (pád Berlínskeho múru a zjednotenie Nemecka, Nežná revolúcia a pád komunistického režimu v Československu, vznik Slovenskej republiky, rozvoj knižného trhu po roku 2000 a pod.). Vzhľadom na spoločnú históriu, kultúrnu a jazykovú blízkosť Slovenska a Česka a dlhodobé fungovanie spoločného knižného trhu možno predpokladať, že najmä v úvodnej fáze sledovaného obdobia slovenské čitateľstvo recipovalo okrem slovenských prekladov aj memoárovú literatúru vydanú v češtine, táto problematika však netvorí primárny objekt záujmu štúdie.

V prvej fáze bibliografického výskumu bola využitá kvantitatívna metóda, pričom som vychádzal z archívov a knižničných databáz Slovenskej národnej knižnice, Ústrednej knižnice Slovenskej akadémie vied a Štátnej vedeckej knižnice v Košiciach. Uvedomujem si, že získané údaje môžu byť čiastočne limitované z dôvodu neúplných metadát, nazdávam sa však, že ich kombinácia mi umožnila vytvoriť reprezentatívny bibliografický súpis preložených diel. Z dôvodu terminologickej nejednotnosti uvádzania žánrov memoárovej literatúry v knižničných informačných databázach a katalógoch (memoáre, pamäti, spomienky, autobiografia, autobiografické spomienky, denníky, korešpondencia, eseje a pod.) som po konzultácii s odborníkmi zo Slovenskej národnej knižnice z oddelenia Národnej bibliografie a oddelenia spracovania knižničných dokumentov vyhľadával žánre pod všetkými dostupnými relevantnými heslami a k ich zaradeniu do súpisu a kategorizácii som pristúpil po dôslednej rešerši, obsahovej analýze a verifikácii konkrétnych publikácií. Uvedené potvrdzuje skutočnosť, že hranice medzi jednotlivými žánrami memoárovej literatúry sú často prechodné a nemožno ich striktne vymedziť.

Autor/ autorka	Názov diela v origináli	Rok vydania originálu	Názov diela v preklade	Žáner	Rok vydania prekladu	Miesto vydania a vydavateľ	Prekladateľ/ prekladateľka
Jozef Vozár (ed.)	*Das Tagebuch des Erzherzogs Leopold*	N[2]	*Denník princa Leopolda*	denníkové zápisky	1990	Martin: Osveta	Jozef Vozár
Albert Schweitzer	*Zwischen Wasser und Urwald*	1963	*Ľudia v pralese*	memoáre/ cestopis/autobiografia	1993	Bratislava: ÚMSK	Jozef Molitor
Charlotte Kerr(ová)	*Die Frau im roten Mantel*	1992	*Žena v červenom kabáte*	autobiografické spomienky/ autobiografický román	1994	Bratislava: Slovenský spisovateľ	Teodora Chmelová-Handzová
Elisabeth Sommer-Lefkovits (ová)	*Ihr seid auch hier in dieser Hölle? Erinnerungen an die unheilvollen Zeiten 1944-1945*	1994	*Aj vy ste v tomto pekle? Spomienky na zlovestné časy 1944 – 1945*	autobiografické spomienky	1995	Košice: Domino press	Peter Kerlik
Edita Drori-Ernst(ová)	*N*	N	*Olúpená o právo na život*	autobiografia/spomienky	1996	Bratislava: Slovenské národné múzeum – Múzeum židovskej kultúry	Mária Kraushuberová
Max Frisch	*Tagebuch 1966–1971*	1972	*Denník 1966 – 1971*	memoáre/ denník	1997	Bratislava: Slovenský spisovateľ	Elena Diamantová
Hans Killian	*Hinter uns steht nur der Herrgott. Erinnerungen eines Chirurgen*	1957	*Za nami je len Boh: Chirurg spomína*	autobiografické spomienky	1998	Trnava: Spolok svätého Vojtecha	Stanislav Valentín

Gabriele Praschl-Bichler(ová)	*Kaiserliche Kindheit*	1997	*Detstvo v cisárskej rodine*	denník	1999	Bratislava: Ikar	Zuzana Havlíková
Albert Schweitzer	*Aus meiner Kindheit und Jugendzeit*	1949	*Z môjho detstva a mladosti*	autobiografia	2005	Liptovský Mikuláš: Tranoscius	Marta Repášová
Hermann Maier – Knut Okresek	*Das Rennen meines Lebens*	2004	*Preteky môjho života*	autobiografia	2005	Bratislava: Timy Partners	Anton Zerer
Günter Lucks – Harald Stutte	*Ich war Hitlers letztes Aufgebot. Meine Erlebnisse als SS-Kindersoldat*	2010	*Bol som posledný Hitlerov vojak: Zážitky detského príslušníka Zbraní SS*	pamäti	2011	Bratislava: Ikar	Peter Fridner
Alja Rachmanowa (Aľa Rachmanovová)	*Studenten, Liebe, Tcheka und Tod. Tagebuch einer russischen Studentin*	1931	*Študenti, láska, Čeka a smrť: Denníky 1916 – 1920*	denník	2011	Bratislava: Premedia	Zuzana Demjánová
Alja Rachmanowa (Aľa Rachmanovová)	*Ehen in rotem Sturm. Tagebuch einer russischen Frau.*	1932	*Manželstvá v červenej búrke: Denníky 1920 – 1925*	denník	2012	Bratislava: Premedia	Zuzana Demjánová
Joseph Roth	*Reise nach Rußland. Feuilletons, Reportagen, Tagebuchnotizen 1919-1930*	1919 – 1930	*Cesty do Ruska: Fejtóny, reportáže, denníkové zápisky z rokov 1919 – 1930*	denník/ reportáže	2012	Bratislava: Premedia	Zuzana Demjánová
Rudolf von Laban	*Ein Leben für Tanz. Erinnerungen*	1935	*Život pre tanec: Spomienky*	autobiografické spomienky/ biografia	2012	Bratislava: Divadelný ústav	Adam Bžoch
Georg Ratzinger – Michael Hesemann	*Mein Bruder, der Papst*	2011	*Môj brat pápež*	autobiografické spomienky	2013	Trnava: Spolok svätého Vojtecha	Martina Grochálová
Alja Rachmanowa (Aľa Rachmanovová)	*Milchfrau in Ottakring*	1933	*Mliekarka z Ottakringu: Denníky 1925 – 1927*	denník	2013	Bratislava: Premedia	Zuzana Demjánová
Stefan Zweig	*Die Welt von gestern*	1942	*Svet včerajška*	autobiografia/ autobiografické spomienky/ eseje	2014	Bratislava: Premedia	Ivan Cvrkal
Armin Schnitzer	*Jüdische Kulturbilder. Aus meinem Leben*	1904	*Obrázky zo židovskej kultúry (Z môjho života)*	memoáre/ spomienky	2015	Komárno: Židovská náboženská obec	Katarína Potoková

Johann Wolfgang Goethe	*Italienische Reise*	1816, 1817	*Cesta do Talianska*	denník/ korešpondencia/cestopis	2017	Bratislava: Vydavateľstvo Spolku slovenských spisovateľov	Iva Vranská Rojková
Alja Rachmanowa (Aľa Rachmanovová)	*Studenten, Liebe, Tscheka und Tod Ehen im roten Sturm Milchfrau in Ottakring*	1931, 1932	*Ruské denníky 1916 – 1927*	denník	2017	Bratislava: Premedia	Zuzana Demjánová
Eva Umlauf – Stefanie Oswalt	*Die Nummer auf deinem Unterarm ist blau wie deine Augen. Erinnerungen*	2016	*Číslo na tvojom predlaktí je modré ako tvoje oči: Spomienky*	spomienky	2018	Žilina: Absynt	Katarína Széherová
Filip Müller	*Sonderbehandlung. Drei Jahre in den Krematorien und Gaskammern von Auschwitz*	1979	*Sonderbehandlung alebo zvláštne zaobchádzanie*	autobiografické spomienky	2019	Bratislava: Marenčin PT	Marta Ličková
Alexandra Senfft	*Schweigen tut weh. Eine deutsche Familiengeschichte*	2007	*Bolestivé mlčanie*	autobiografické spomienky/ biografia	2019	Bratislava: Premedia	Zuzana Demjánová
Edith Stein (Edita Steinová)	*Aus dem Leben einer jüdischen Familie*	N	*Príbeh jednej židovskej rodiny (autobiografia)*	autobiografia	2019	Bratislava: Európa	Milan Krankus
Angelika von Schrobsdorff	*Du bist nicht so wie andere Mütter. Die Geschichte einer leidenschaftlichen Frau*	1994	*Nie si ako iné matky: Príbeh vášnivej ženy*	autobiografia/autobiografický román	2019	Bratislava: Inaque	Paulína Šedíková Čuhová
Karl Erhard Schmöger (ed.)	*Opfer und Leiden der Anna Katharina Emmerick für die Kirche, die Bekehrung der Sünder und Sterbenden*	N	*Obety a utrpenia A. K. Emmerichovej*	denník/ biografia	2020	Varín: Zachej	Silvia Koscelanská-Hajdučeková
Hans Graf von Lehndorff	*Ostpreussisches Tagebuch. Aufzeichnungen eines Arztes aus den Jahren 1945–1947*	2006	*Východopruský denník: Zápisky lekára z rokov 1945 – 1947*	denník	2020	Bratislava: Artforum	Andrea Platznerová
Eugenia von der Leyen	*Meine Gespräche mit Armen Seelen*	1979	*Moje rozhovory s dušami v očistci*	denník	2021	Varín: Zachej	Rastislav Nemec

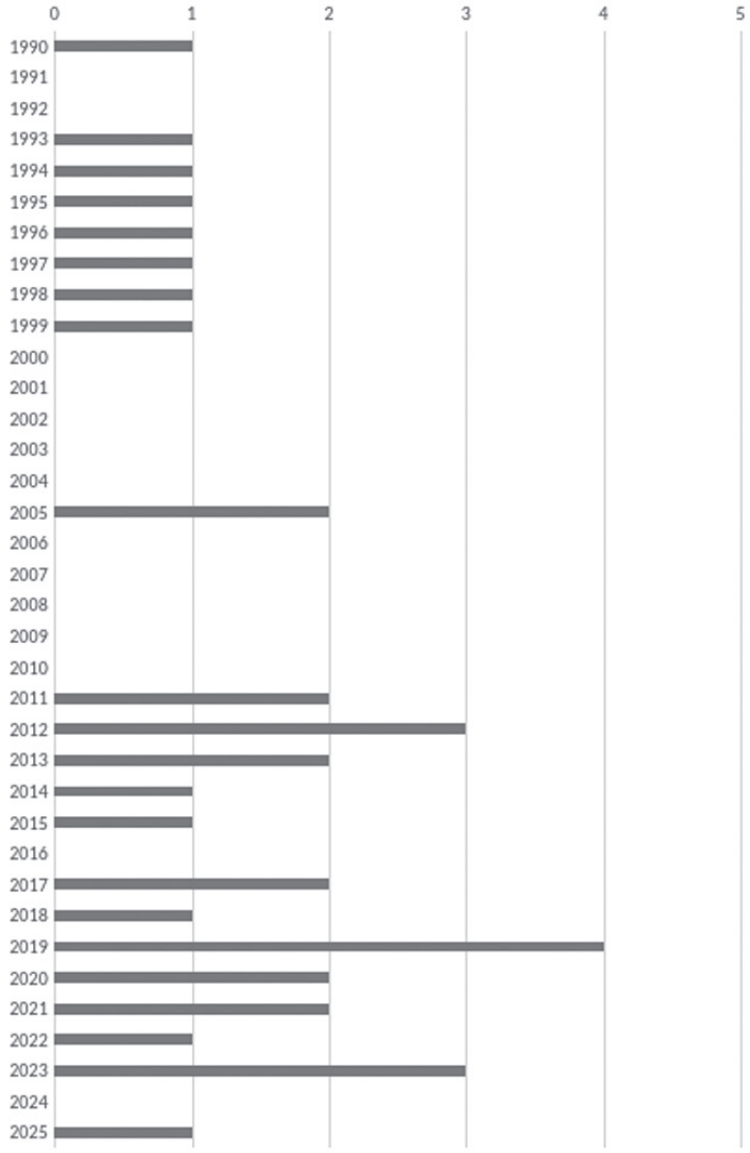
Max Frisch	*Tagebuch 1946–949*	1950	*Denníky 1946 – 1949*	denník/esej	2021	Bratislava: Premedia	Zuzana Demjánová
Sebastian Haffner	*Geschichte eines Deutschen. Die Erinnerungen 1914–1939*	2000	*Príbeh jedného Nemca: Spomienky na roky 1914 – 1939*	autobiografia/ spomienky/esej	2021	Bratislava: Ikar	Zuzana Guldanová
Maria Anna Lindmayr	*Mein Verkehr mit Armen Seelen*	1974	*Stretnutia s dušami z očistca: Z denníka bosej karmelitánky*	denník/autobiografické spomienky	2022	Varín: Zachej	Rastislav Nemec
Erich Kästner	*Das Blaue Buch. Geheimes Kriegstagebuch 1941–1945*	2018	*Modrá kniha: Tajný vojnový denník 1941 – 1945*	denník/autobiografické spomienky	2023	Bratislava: Vydavateľstvo Spolku slovenských spisovateľov	Iva Vranská Rojková
Sigmund Hauser	*Miska Hauser. Aus dem Wanderbuch eines österreichischen Virtuosen: Briefe aus Kalifornien, Südamerika und Australien*	1860	*Miska Hauser: Z cestovateľského denníka rakúskeho virtuóza. Listy z Kalifornie, Južnej Ameriky a Austrálie (1853 – 1859)*	korešpondencia/listy/ cestopisné eseje	2023	Bratislava: Hudobné centrum	Silvia Ruppeldtová
Edith Stein (Edita Steinová)	*Selbstbildnis in Briefen*	N	*Autoportrét v listoch 1916 – 1942*	korešpondencia/listy	2023	Bratislava: Európa	Milan Krankus
Gizela Munková	*N/A*	N	*Cesta do Istanbulu*	denník/ cestopis	2025	Trnava: Dobrá kniha	Eva Kepencayová – Tibor Kepencay

Tabuľka 1. Chronologický zoznam slovenských knižných prekladov po nemecky písanej memoárovej literatúry v období 1989 – 2025

V rámci analýzy dát získaných prostredníctvom bibliografického výskumu som sa zameral na niekoľko kategórií – chronologický vývoj vydaných prekladov; profil vydavateľstiev vrátane edícií; dominantné tematické línie publikovaných diel; zastúpenie jednotlivých autorov, autoriek, prekladateľov a prekladateliek, ktoré umožňujú poskytnúť sociologickú sondu do vydavateľsko-prekladovej praxe memoárovej literatúry na Slovensku v sledovanom období vrátane jej tendencií a vývojových charakteristík.

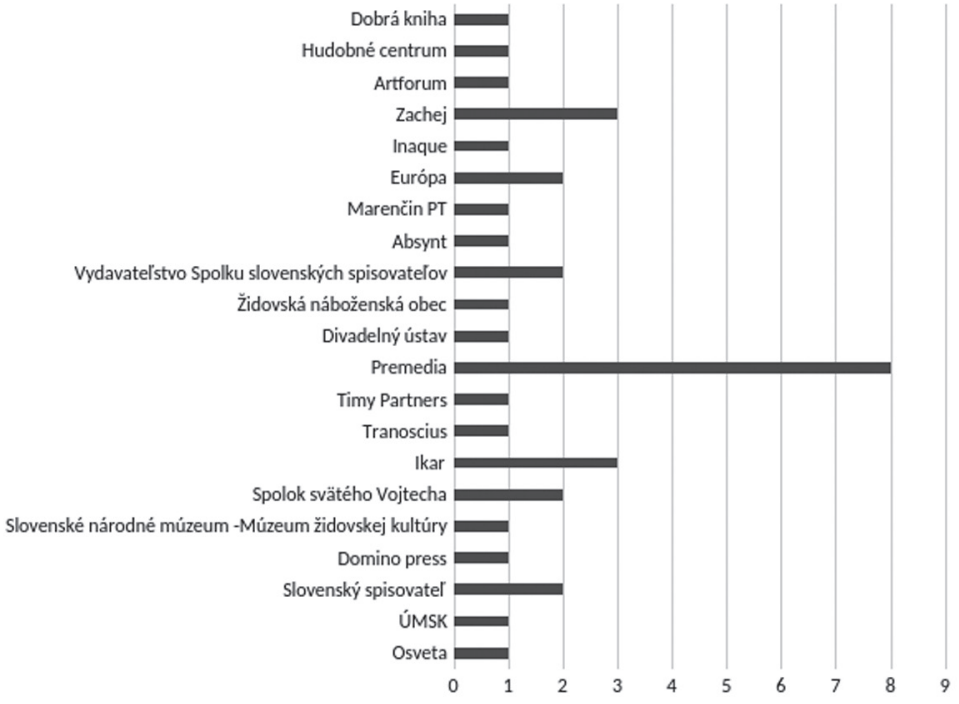
Bibliografický výskum tvorila vzorka 36 publikačných jednotiek (pozri obr. 1). Zo zistení vyplýva, že v období rokov 1989 – 1999 bolo publikovaných osem prekladov memoárovej literatúry. V nasledujúcom desaťročí (2000 – 2010) zaznamenávame pokles vydavateľskej aktivity, keď boli identifikované iba dve publikačné jednotky, obe vydané v roku 2005. Vzhľadom na chronologický vývoj prekladov memoárovej literatúry v sledovanom období možno badať výraznejší nárast prekladovej produkcie po roku 2011, ktorý predstavuje 25 publikačných jednotiek, t. j. dominantnú časť sledovanej vzorky. Nazdávam sa, že interpretácia rastúceho trendu vydávania prekladov

od roku 2011 je podmienená viacerými faktormi, počnúc postupnou stabilizáciou slovenského knižného trhu, profesionalizáciou vydavateľského prostredia (vznikom nových profilovaných vydavateľstiev a vydavateľských subjektov, napr. Premedia, 2011; Inaque, 2012; Absynt, 2015; Zachej, 2014) a v neposlednom rade rastúcim záujmom o prekladovú literatúru reflektujúcu individuálne skúsenosti a svedectvá, najmä v súvislosti s témami historickej pamäti, vojnových konfliktov, holokaustu, totalitných režimov a ich spoločenských dôsledkov.



Obr. 1. Chronológia vydávania prekladov memoárovej literatúry v rokoch 1989 – 2025

Na margo vydavateľského prostredia možno z analýzy získaných dát konštatovať, že o vydanie prekladov memoárovej literatúry na Slovensku sa v sledovanom období zaslúžilo 21 vydavateľstiev a vydavateľských subjektov (obr. 2).



Obr. 2. Počet publikovaných prekladov memoárovej literatúry v rámci jednotlivých vydavateľstiev a vydavateľských subjektov

Do prvej kategórie možno zaradiť vydavateľstvá s dlhoročnou tradíciou a kontinuálnou vydavateľskou činnosťou siahajúcou až do 21. storočia. Patrí sem vydavateľstvo Slovenský spisovateľ založené v roku 1951, zamerané najmä na vydávanie pôvodnej i prekladovej beletrie; najväčšie slovenské komerčné vydavateľstvo Ikar fungujúce od roku 1990 so širokým edičným profilom (beletria, populárno-náučná literatúra, detská literatúra, literatúra z oblasti osobnostného rozvoja a životného štýlu) či vydavateľstvo Spolku slovenských spisovateľov vydávajúce domácu i prekladovú literatúru od roku 1993. Hoci v slovenskom kultúrnom priestore ide o etablované vydavateľstvá, zistenia z bibliografického výskumu ukazujú, že analyzované preklady memoárovej literatúry z nemeckojazyčnej oblasti radili do svojej vydavateľskej produkcie sporadicky, bez príslušnosti ku konkrétnej edícii – výnimku tvoria iba denníky rakúskej autorky Gabriele Praschl-Bichler s názvom *Detstvo v cisárskej rodine* (Praschl-Bichlerová 1999), ktoré vyšli v Ikare v edícii Historické biografie zameranej na vydávanie životopisných a historických publikácií. Vydavateľstvo Ikar vydalo v sledovanom období tri tituly – už zmienené *Detstvo v cisárskej rodine*, pamäti Güntera Lucksa v spoluautorstve s Haraldom Stuttem *Bol som posledný Hitlerov*

vojak: Zážitky detského príslušníka Zbraní SS (2011), autobiografiu Sebastiana Haffnera *Príbeh jedného Nemca: Spomienky na roky 1914 – 1939* (2021). Uvedené tituly sprostredkúvajú historickú skúsenosť prostredníctvom individuálnych životných príbehov – od reflexie života v prostredí habsburskej monarchie cez osobnú skúsenosť s nacistickou ideológiou a druhou svetovou vojnou optikou „spoluvinníka" až po kritickú osobnú výpoveď o formovaní nemeckej spoločnosti v prvej polovici 20. storočia. V rámci vydavateľstva Slovenský spisovateľ som zaznamenal dva publikované preklady – autobiografické spomienky Charlotte Kerr *Žena v červenom kabáte* (Kerrová 1994) a memoáre Maxa Frischa s názvom *Denník 1966 – 1971* (1997) s výraznou umeleckou i filozofickou hodnotou, presahujúce rámec dokumentárneho svedectva. Vydavateľstvo Spolku slovenských spisovateľov vydalo dva prekladové tituly autorov svetového literárneho kánonu – Johanna Wolfganga Goetheho (*Cesta do Talianska*, 2017) a Ericha Kästnera (*Modrá kniha: Tajný vojnový denník 1941 – 1945*, 2023). Hoci sa obe diela vyznačujú odlišnou podobou memoárovej výpovede – v Goetheho prípade ide o filozoficko-cestopisné autobiografické reflexie, pri Kästnerovi zas o osobné svedectvo esejistického charakteru o období nacistickej propagandy, sú významným príspevkom do recepcie európskej memoárovej literatúry v slovenskom priestore. Oba preklady zároveň spája skutočnosť, že vznikli s výrazným časovým odstupom od originálu – v slovenčine boli publikované až v druhej a tretej dekáde 21. storočia.

Druhú kategóriu tvoria profilované vydavateľstvá, resp. vydavateľstvá s užšie vymedzeným tematickým či žánrovým zameraním. Dominantné postavenie v rámci vydávania prekladov memoárovej literatúry v sledovanom období jednoznačne zastáva vydavateľstvo Premedia s ôsmimi preloženými titulmi. V jeho vydavateľskej produkcii vyšla denníková trilógia Ali Rachmanovovej *Študenti, láska, Čeka a smrť* (2011), *Manželstvá v červenej búrke: Denníky 1920 – 1925* (2012), *Mliekarka z Ottakringu: Denníky 1925 – 1927* (2013), ktoré súhrnne vyšli v roku 2017 pod názvom *Ruské denníky 1916 – 1927*. Ide o významné diela memoárovej literatúry zachytávajúce každodenný život v Rusku počas revolučných rokov, občianskej vojny a prvých rokov formovania sovietskej spoločnosti prostredníctvom autorkinho svedectva. Rachmanovová napísala denníky v ruštine, do nemčiny ich podľa rukou písaných ruských originálov preložil jej manžel Arnulf von Hoyer, takže slovenské preklady možno v tomto kontexte považovať za tzv. preklad z druhej ruky. Vo vydavateľstve Premedia vyšlo aj dielo Josepha Rotha *Cesty do Ruska: Fejtóny, reportáže, denníkové zápisky z rokov 1919 – 1930* (2012). Ide o mix publicisticko-autobiografických textov (reportáží, fejtónov a denníkových zápiskov) poskytujúcich obraz o sovietskom Rusku a ruskej spoločnosti v období upevňovania boľševickej moci. Relevantnú výpovednú hodnotu založenú na rekonštrukcii a interpretácii minulosti s akcentom na dôležité dejinné, spoločenské či kultúrne udalosti a skúsenosti vykazuje aj ďalšia prekladová produkcia z vydavateľstva Premedia – autobiografia Stefana Zweiga *Svet včerajška* (2014), v ktorej autor spracoval spoločenské a politické zmeny od konca 19. storočia až po začiatok 40. rokov minulého storočia, autobiografické spomienky Alexandry Senfft *Bolestivé mlčanie* (2019), v ktorých sa autorka primárne sústreďuje na osud svojej matky

a starej matky a interpretuje ho v širšom kontexte rodinných vzťahov a generačných väzieb; či denníky Maxa Frischa *Denníky 1946 – 1949* (2021) poskytujúce pohľad na zničenú povojnovú Európu. Autor v nich kombinuje poetickosť, esejistické prvky (filozofické úvahy o spoločnosti, morálke či ľudskej povahe) s realistickými opismi s faktografickým základom; potvrdzujú skutočnosť, aké náročné je v prípade textov memoárovej literatúry jednoznačne vymedziť ich žánrovú príslušnosť. Na základe vyššie uvedených kvantitatívnych i kvalitatívnych ukazovateľov vydaných prekladov možno konštatovať, že Premedia je od roku 2011 jedným z najvýraznejších vydavateľstiev prekladovej memoárovej literatúry v slovenskom prostredí so systematickou koncepciou. Hoci zmienené prekladové tituly nevyšli v rámci konkrétnej edície, ich kontinuálne zaraďovanie do vydavateľského plánu svedčí o cieľavedomej edičnej stratégii vydavateľstva zameranej na sprístupňovanie významných memoárových diel, predovšetkým staršieho dáta, v slovenskom sociokultúrnom prostredí.

K ďalším profilovaným vydavateľským subjektom možno zaradiť vydavateľstvo Európa, ktoré systematicky sprístupňuje slovenskému čitateľstvu predovšetkým prekladovú literatúru faktu, čiastočne aj memoárovú literatúru. Vyšli v ňom dva preklady diel nemecko-židovskej filozofky, rehoľníčky a obete holokaustu Edith Stein – autobiografia *Príbeh jednej židovskej rodiny* (Steinová 2019) a zbierka korešpondencie *Autoportrét v listoch 1916 – 1942* (2023). V autobiografii autorka zachytáva svoje detstvo a mladosť, reflektuje aj problematiku formovania vlastnej identity vrátane spoločenských a kultúrnych pomerov predvojnového obdobia, čím vytvára cenné svedectvo o živote židovskej komunity. Druhé menované dielo sprostredkúva obraz o spoločensko-politickom dianí v Nemecku v období rokov 1916 – 1942, pričom sa vyznačuje autentickosťou (ide o súkromnú korešpondenciu s matkou, priateľmi, mníškami) i filozoficko-reflexívnym charakterom (úvahy o viere, spoločnosti, morálke). Výber vydaných preložených titulov zodpovedá širšiemu profilu vydavateľstva Európa, ktoré sa vo všeobecnosti sústreďuje na sprostredkovanie diel významnej európskej kultúrnej tradície. Vo vydavateľstve Absynt, špecializujúcom sa na vydávanie prekladovej reportážnej literatúry, som zaznamenal jeden prekladový titul – spomienky Evy Umlauf *Číslo na tvojom predlaktí je modré ako tvoje oči: Spomienky* (2016), ktoré sú významným osobným svedectvom preživšej holokaustu. Autorka podáva subjektívno-reflexívny pohľad na obdobie pred i po holokauste a zasadzuje ho do širšieho historického kontextu druhej polovice 20. storočia. Vo vydavateľstve Inaque, prinášajúcom na slovenský knižný trh súčasnú svetovú prekladovú literatúru a esejistiku, vyšiel jeden prekladový titul – autobiografický román Angeliky Schrobsdorff *Nie si ako iné matky* (2019) podávajúci svedectvo o živote berlínskej židovskej rodiny na pozadí spoločenských premien prvej polovice 20. storočia. Vydavateľstvo Timy Partners, špecializujúce sa na prekladovú biografickú literatúru (najmä biografie športovcov) a publikácie z oblasti osobnostného rozvoja, tiež publikovalo jeden prekladový titul, pričom ako jediné v sledovanom období vydalo autobiografiu významného športovca – rakúskeho lyžiara Hermanna Maiera v spoluautorstve s Knutom Okresekom *Preteky môjho života* (2005).

Ďalšiu kategóriu profilovaných vydavateľstiev tvoria vydavateľstvá a vydavateľské subjekty, ktoré sa zameriavajú na vydávanie kresťanskej, duchovnej literatúry a nábožensko-popularizačných publikácií. Kvantitatívne najvýraznejšiu prekladovú produkciu memoárovej literatúry som zaznamenal vo vydavateľstve Zachej s tromi preloženými titulmi – *Obety a utrpenia A. K. Emmerichovej* (2020), *Moje rozhovory s dušami v očistci* (2021) od Eugenie von der Leyen a *Stretnutia s dušami z očistca: Z denníka bosej karmelitánky* (2022) od Marie Anny Lindmayr. Uvedené diela predstavujú osobitný typ memoárovej literatúry založenej na kombinácii náboženskej reflexie s denníkovými zápiskami, pričom ich možno považovať za stabilnú súčasť tematického zamerania vydavateľstva. Z hľadiska počtu preložených a vydaných titulov v sledovanom období nasleduje najväčšie a najstaršie združenie katolíkov na Slovensku, Spolok svätého Vojtecha, s dvomi preloženými jednotkami – *Za nami je len Boh: Chirurg spomína* (1998) od Hansa Killiana a *Môj brat pápež* (2013) od autorského tandemu Georg Ratzinger – Michael Hesemann. Ide o autobiografické spomienky osobností (lekára a brata bývalého pápeža), ktoré prostredníctvom individuálnych životných príbehov sprostredkúvajú pohľad na dejinné udalosti vrátane profesijnej, rodinnej a náboženskej reflexie. Do predmetnej kategórie vydavateľstiev patrí aj vydavateľstvo Dobrá kniha fungujúce v rámci Spoločnosti Ježišovej (jezuitov) na Slovensku, v ktorom vyšiel titul Gizely Munkovej *Cesta do Istanbulu* (2025). Ide o denníkové a cestopisné zápisky židovky – ktorá sa neskôr stala kresťankou.

Osobitú kategóriu v rámci vydavateľského prostredia memoárovej literatúry tvoria inštitucionálni vydavatelia. V bibliografickom výskume majú zastúpenie Slovenské národné múzeum – Múzeum židovskej kultúry a Židovská náboženská obec v Komárne, ktoré vydali spomienky Edity Drori-Ernst *Olúpená o právo na život* (Drori-Ernstová 1996) a memoáre Armina Schnitzera *Obrázky zo židovskej kultúry: Z môjho života* (2015). Dielo Drori-Ernst je významným svedectvom účastníčky Slovenského národného povstania o prenasledovaní v období druhej svetovej vojny, Schnitzerove memoáre umožňujú nahliadnuť do minulosti komárňanského židovstva a sprostredkúvajú skúsenosti vtedajšej židovskej komunity širšej čitateľskej verejnosti. V súvislosti s inštitucionálnou vydavateľskou praxou memoárovej literatúry nemožno opomenúť edičnú činnosť Slovenského národného múzea, ktorú realizuje najmä prostredníctvom svojich špecializovaných múzeí – v rámci Múzea židovskej kultúry existuje edícia Judaica Slovaca zameraná na vydávanie publikácií reflektujúcich tému judaizmu, holokaustu či židovskej komunity na Slovensku, pričom v zmienenej edícii vyšli aj autobiografické spomienky Drori-Ernst. Inštitucionálnych vydavateľov s odbornou profiláciou reprezentujú v bibliografickom výskume aj Divadelný ústav v Bratislave a Hudobné centrum v Bratislave, ktoré vydali autobiografické spomienky významného tanečníka, choreografa a teoretika tanca Rudolfa von Labana *Život pre tanec: Spomienky* (2012) a denníkové zápisky prešporského rodáka Misku Hausera *Z cestovateľského denníka rakúskeho virtuóza: Listy z Kalifornie, Južnej Ameriky a Austrálie (1853 – 1859)* (2023) z jeho prvej cesty okolo sveta.

Identifikované boli aj ďalšie vydavateľstvá a vydavateľské subjekty, ktoré podľa zistení z bibliografického výskumu vydávajú preklady memoárovej literatúry iba sporadicky (jedna publikačná jednotka). K takýmto patrí napríklad vydavateľstvo

Osveta, v ktorom vyšiel vôbec prvý preklad memoárovej literatúry z nemčiny v sledovanom období – denníkové zápisky zostavené a preložené Jozefom Vozárom *Denník princa Leopolda* (1990) –, dokumentujúci cesty člena vládnuceho habsburského rodu do stredoslovenských banských miest, občianske združenie ÚMSK (Únia mladej slovenskej kultúry) s príležitostnou vydavateľskou činnosťou, ktoré publikovalo memoáre Alberta Schweitzera *Ľudia v pralese* (1993) podávajúce svedectvo o autorovom misijnom a lekárskom pôsobení v africkom Lambaréné, vydavateľstvo Domino Press, ktoré vydalo autobiografické spomienky Elisabeth Sommer-Lefkovits *Aj vy ste v tomto pekle? Spomienky na zlovestné časy 1944 – 1945* (Sommer-Lefkovitsová 1995) reflektujúce obdobie holokaustu, vydavateľstvo Tranoscius, ktoré na slovenský knižný trh prinieslo preklad autobiografie Alberta Schweitzera *Z môjho detstva a mladosti* (2005) zachytávajúcej autorove spomienky na detstvo, rodinu i vlastné intelektuálne formovanie, vydavateľstvo Marenčin, ktoré vydalo preklad autobiografických spomienok Filipa Müllera *Sonderbehandlung alebo zvláštne zaobchádzanie* (2019) či vydavateľstvo Artforum, v ktorom vyšiel denník Hansa Grafa von Lehndorffa *Východopruský denník: Zápisky lekára z rokov 1945 – 1947* (2020). Napriek tomu, že predmetné vydavateľstvá sa nevenujú systematickému vydávaniu prekladov memoárovej literatúry, do slovenského sociokultúrneho priestoru priniesli významné tituly, v ktorých autori a autorky podávajú bezprostredné svedectvo o období holokaustu a druhej svetovej vojny z pozície preživších, slúžiacich väzňov či lekárov. K reprezentatívnym titulom tohto charakteru patria autobiografické spomienky Elisabeth Sommer-Lefkovits *Aj vy ste v tomto pekle? Spomienky na zlovestné časy 1944 – 1945* poskytujúce retrospektívne individuálne svedectvo autorky o deportácii z Prešova, o živote žien a detí v koncentračných táboroch Ravensbrück a Bergen-Belsen vrátane ich oslobodenia. Ide o jeden z prvých prekladov memoárovej literatúry tematizujúcich svedectvo slovenských Židov s holokaustom v sledovanom období (rok 1995), pričom dielo vyšlo iba rok po publikovaní nemeckej originálnej verzie (1994, Chronos Verlag). Jedným z najzásadnejších svedectiev o fungovaní vyhladzovacieho systému v koncentračnom tábore Osvienčim z pohľadu československého väzňa a zároveň člena Sonderkommanda sú autobiografické spomienky Filipa Müllera *Sonderbehandlung alebo zvláštne zaobchádzanie*. Hoci je podané zo subjektívnej perspektívy, významným spôsobom sa podieľa na rekonštrukcii dejín holokaustu a genocídy počas druhej svetovej vojny. Rovnako významný je denník nemeckého lekára, neskôr spisovateľa, Hansa Grafa von Lehndorffa *Východopruský denník: Zápisky lekára z rokov 1945 – 1947* podávajúci svedectvo o deštruktívnych následkoch vojny pre všetky zúčastnené strany. Ide o relevantný text podieľajúci sa na sprostredkovaní kolektívnej skúsenosti (pamäti) s povojnovou Európou.

V dielach memoárovej literatúry v bibliografickom výskume možno identifikovať nasledujúce dominantné priesečníkové tematické línie: a) obdobie druhej svetovej vojny a holokaustu optikou preživších, účastníkov vojny či potomkov nesúcich si generačnú traumu až do 21. storočia; b) premenu Európy v dôsledku nástupu totalitných ideológií v 20. storočí; c) problematiku pamäti a rozličných foriem identity – osobnej, kultúrnej, náboženskej, rodinnej a pod.[3] Prevažujúci počet preložených diel tematizujúcich obdobie druhej svetovej vojny a holokaustu nie je náhodný, jeho sú-

vis možno interpretovať vzhľadom na širší spoločensko-politický kontext a situáciu v Európe i na Slovensku najmä v posledných dvoch desaťročiach. Vznik uvedených prekladov možno vnímať ako nevyhnutnú potrebu sprítomňovania individuálnych svedectiev (o deštruktívnych dôsledkoch vojny, medzigeneračnej traume), ktoré sa podieľajú na stvárnení obrazov minulosti v európskom priestore. Ich vydávanie je však aj replikou na nárast extrémistických politických tendencií, migračnú krízu, hroziace či prebiehajúce vojnové konflikty, ako aj prehlbujúce sa diskusie o hodnotových otázkach a identite európskej spoločnosti.

V súvislosti s autorstvom memoárovej literatúry možno na základe zistení vymedziť tri dominantné autorské okruhy. Prvý, a vzhľadom na reflexiu historickej a kultúrnej pamäti v slovenskom sociokultúrnom priestore najrelevantnejší, tvoria svedkovia a svedkyne holokaustu, druhej svetovej vojny a totalitných režimov – Elisabeth Sommer-Lefkovits, Edita Drori-Ernst, Filip Müller, Eva Umlauf, Günter Lucks, Hans Graf von Lehndorff, Aľa Rachmanovová, Edith Stein, Sebastian Haffner, Angelika Schrobsdorff, Gizela Munková, Armin Schnitzer. Druhý okruh zastrešuje významných predstaviteľov európskeho literárneho a kultúrneho kánonu Johann Wolfgang Goethe, Erich Kästner, Stefan Zweig, Max Frisch, Joseph Roth. Tretí okruh reprezentujú osobnosti z oblasti medicíny, filozofie, teológie, umenia a športu – Albert Schweitzer, Hans Killian, Maria Anna Lindmayr, Georg Ratzinger, Charlotte Kerr, Rudolf von Laban, Miska Hauser, Hermann Maier a ďalší. Z hľadiska počtu publikovaných prekladov dominuje tvorba Ali Rachmanovovej so štyrmi vydanými prekladmi, nasleduje autorstvo s dvomi preloženými titulmi – Edith Stein (oba vydané vo vydavateľstve Európa), Max Frisch (Slovenský spisovateľ a Premedia) a Albert Schweitzer (ÚMSK a Tranoscius). Ostatní autori a autorky sú v sledovanom období zastúpení jedným preloženým titulom.

Na prekladoch diel nemeckojazyčnej memoárovej literatúry do slovenského jazykového a kultúrneho prostredia sa podieľali viacerí prekladatelia a prekladateľky, z ktorých možno spomenúť napríklad Ivana Cvrkala, Martu Ličkovú, Katarínu Széherovú, Elenu Diamantovú, Milana Krankusa, Zuzanu Demjánovú či Adama Bžocha, ktorí dlhodobo pôsobili – a viacerí z nich stále pôsobia – ako etablovaní sprostredkovatelia cudzojazyčnej beletrie a non-fiction. Z hľadiska počtu preložených titulov najviac (sedem) kníh memoárovej literatúry preložila Zuzana Demjánová (zhodne vyšli vo vydavateľstve Premedia). Je držiteľkou prémie Ceny Mateja Bela za rok 2020 a laureátkou Ceny Jána Hollého za rok 2021, ktorú získala práve za preklad diela Maxa Frischa *Denníky (1946 – 1949)*. S vydavateľstvom Premedia spolupracuje od roku 2011, t. j. od jeho vzniku a aj vďaka jej iniciatíve vyšli v slovenskom preklade významné memoárové diela Rachmanovovej, Rotha či Frischa. V počte preložených titulov v sledovanom období nasleduje Iva Vranská Rojková, ktorá preložila dve diela významných predstaviteľov európskeho literárneho kánonu (Goethe, Kästner) publikované vo Vydavateľstve Spolku slovenských spisovateľov; prekladateľ, filozof a teoretik pedagogiky Milan Krankus, ktorý prostredníctvom dvoch prekladov sprístupnil memoárovú tvorbu Edith Stein (vydavateľstvo Európa); pedagóg a prekladateľ filozofickej a teologickej literatúry, Rastislav Nemec, ktorý preložil dve diela z oblasti nábožensky orientovaných memoárových svedectiev vydaných vo vydavateľstve Za-

chej. Všetci ostatní prekladatelia a prekladateľky sú v sledovanom období zastúpení jedným preloženým titulom.

ZÁVER

Výsledky výskumu poukazujú na skutočnosť, že preklady nemecky písanej memoárovej literatúry tvoria špecifickú súčasť slovenskej prekladovej literatúry po roku 1989, hoci z kvantitatívneho hľadiska nemožno hovoriť o ich výraznom zastúpení. Ich vydávanie reflektuje širšie spoločenské potreby spojené s uchovávaním historickej a kultúrnej pamäti, vrátane nemenej dôležitého sprostredkovania individuálnych svedectiev o udalostiach 20. storočia, ktoré formovali európsku identitu.

POZNÁMKY

[1] Výnimku tvorí iba druhé vydanie prekladu diela Alberta Schweitzera *Z môjho detstva a mladosti* (2005). Prvé vydanie prekladu vyšlo v roku 1943 vo vydavateľstve Tranoscius v Liptovskom Svätom Mikuláši v preklade Marty Repášovej.

[2] V prípade nedostupného údaju, resp. údaju, ktorý sa mi nepodarilo zistiť, používam skratku N (nedostupné).

[3] Vzhľadom na obmedzený rozsah a zameranie štúdie sa nevenujem detailnej literárnovednej analýze preložených memoárových diel.

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Vnútroliterárny a vnútrokultúrny preklad ako kultúrna mediácia

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Intracultural and intraliterary translation as cultural mediation

Intraliterary and intracultural translation. Cultural mediation. Intracultural transfer. Cultural and Linguistic Heterogeneity. Humanities and Social Sciences Texts.

Interlingual, intralingual, intraliterary, and intracultural translation can be seen as modes of cultural mediation shaped by Slovakia's historical and sociocultural conditions. The study focuses on intracultural and intraliterary translation, which remain underexplored in theory. Drawing on Walter Moser's concept of intracultural transfer and the work of Anton Popovič and František Miko, the study uses humanities texts written in Latin, German, and Hungarian in Slovakia's historically multilingual environment and highlights the continuing need for their translation. Exploring texts from the 16th to the 19th century enables their reinterpretation and reintegration into contemporary culture while raising methodological and editorial challenges.

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V súčasnom slovenskom kultúrnom a prekladovom priestore koexistujú štyri vzájomne kombinovateľné modality prekladu – medzijazykový, vnútrojazykový, vnútrokultúrny a vnútroliterárny preklad. Možno ich chápať ako kultúrnu mediáciu rôzneho charakteru a intenzity, ktorá sa vytvorila na pozadí špecifických historických a socio-kultúrnych podmienok, meniacich sa v čase a závisiacich od používania viacerých jazykov (postupne i simultánne) v slovenskom kultúrnom priestore 16. – 19. storočia. Pod pojmom vnútrokultúrny a zároveň vždy medzijazykový preklad sa rozumie preklad literárnoumeleckého alebo diskurzívneho textu ako celku, ktorý vznikal diachrónne v priestore širšej slovenskej kultúry, vymedzenej z dnešného geopolitického a socio-kultúrneho hľadiska na územie Slovenska. Pojem vnútroliterárny preklad sa týka prekladov literárnych textov, ktoré vznikali v rôznych jazykových podobách, ale sú neoddeliteľnou súčasťou vývinu slovenskej literatúry. Vnútroliterárny preklad môže byť medzijazykový (latinčina, maďarčina, nemčina, čeština → slovenčina) alebo vnútrojazykový (čeština ako forma spisovného jazyka, bernolákovčina a ďalšie staršie podoby spisovnej slovenčiny → súčasná slovenčina).

Pri skúmaní týchto modalít vzniká potreba osvetliť otázky charakteru kultúr/kultúry, videné v opozícii homogénnosť vs. heterogénnosť, a posúdiť, aké faktory generujú tieto prekladové modality. Slovenský kultúrny priestor bol v období 16. – 19. storočia súčasťou multinacionálnych politických celkov s viacerými kultúrnymi a jazykovými podsystémami. Túto heterogénnosť sa snažili štátne autority homogenizovať zavádzaním jednotného úradného jazyka ako spoločného dorozumievacieho prostriedku a do istej miery aj vyučovacieho jazyka podľa jednotlivých fáz školskej a vzdelávacej politiky spolu s príslušnými reformami. Išlo predovšetkým o nemčinu a maďarčinu ako úradné jazyky, ktorých používanie malo aj potrebné inštitucionálne zázemie. Spolu s politicky organizovanou jazykovou homogenizáciou ovplyvňovala slovenský kultúrny priestor latinčina ako od stredoveku sa formujúci spoločný európsky jazyk literatúry a vedy, resp. ako univerzálny jazyk kultúrneho a literárneho spoločenstva (por. Bednárová 2015, 2025, 2026). Medzistupňom homogenizácie bol konfesionálny faktor: jednotlivé náboženské spoločenstvá boli navonok reprezentované vlastným jazykom ako nositeľom ich identity, pričom sa presadzovala požiadavka v týchto jazykoch tvoriť: okrem latinčiny bola literárnym jazykom (biblická) čeština, zemplínske kalvínske tlače mali svoj jazyk, napokon sa ako literárne jazyky presadili bernolákovská, neskôr štúrovská slovenčina a ďalšie jej kodifikované formy.

Všetky spomínané jazyky spolu s rôznymi historicky odstupňovanými písomnými podobami literárneho a neskôr spisovného jazyka používaného v literárnej tvorbe prispievali k heterolingválnej osobitosti slovenského kultúrneho priestoru, ktorá historicky vyplývala z postupného a/alebo súčasného používania viacerých jazykov, a to ako v bežnej komunikácii, tak aj v literárnej a vedeckej spisbe, vrátane prekladov až do polovice 19. storočia, v niektorých prípadoch dokonca aj dlhšie. V tomto prípade sa v našom uvažovaní heterolingvizmus chápe na rozdiel od iných konceptov ako vedomé jazykové používanie ustanovené v interakcii jednotlivca a spoločnosti, v komunikácii a výmene, ktoré zahŕňajú intelektuálnu činnosť ako celok, t. j. súbor, v ktorom sú celé texty toho istého jednotlivca napísané v jednom alebo v rôznych

nematerinských jazykoch.[1] Tu však treba ešte uvažovať nad tým, do akej miery dnes bezpečne vieme identifikovať materinský jazyk vzdelancov a literátov. Usudzujeme pomerne vágne z ich územného pôvodu, literárnej a intelektuálnej aktivity v dospelosti, z postojov k hnutiam, ktoré formovali koncepty národa a pod. K osvojovaniu a prisvojovaniu si jazykov prispievala aj školská, administratívna a akademická mobilita vzdelancov v rámci habsburskej a neskôr rakúsko-uhorskej ríše a ich pôsobenie v rôznych kultúrnych centrách aj mimo slovenského priestoru,[2] čo ovplyvňovalo jazykové zručnosti a jazykovú prax v závislosti od prirodzeného prostredia a jeho charakteru.

KONSPEKTY PROBLEMATIKY

V prípadoch jazykovej homogénnosti kultúr v jednotlivých európskych geopolitických priestoroch sú dejiny prekladu vo všeobecnosti zhodné s dejinami jedného kontinuitne prítomného prijímajúceho jazyka. Dejiny prekladu v germanofónnom alebo frankofónnom priestore sa napríklad začínajú prekladom do latinčiny, ale už v 12. storočí vývin domácich jazykov ako literárnych je v porovnaní so slovenčinou omnoho rýchlejší: takmer simultánne existujú preklady do dolnej nemčiny či starej francúzštiny a potom do ďalších historických jazykových foriem až po súčasnosť.[3] Ak by sme zvolili pri etablovaní dejín prekladu na Slovensku za podstatné kritérium jazyk, teda všeobecne prijatú spisovnú slovenčinu v úlohe kultúrneho a národného identifikátora, výsledkom by bol nevyhnutne mladší a nekompletný obraz dejín prekladu a kultúry. Ohnivká, podstatné pre celkové reťazenie kultúrneho a literárneho vývinu, a tiež dôležité vzhľadom na postupné utváranie vedomia o preklade by chýbali. V prípade prijatia všetkých heterogénnych podôb prijímajúceho jazyka v historiografii literatúry a prekladu sa nevyhnutne diskontinuitný charakter dejín obrusuje.

Ambíciou vnútrokultúrneho a vnútroliterárneho prekladu je vrátiť do kultúrneho, literárneho a čitateľského obehu diela, ktoré sú súčasťou slovenskej kultúry, ale z diachronického hľadiska sú všeobecne ťažko jazykovo zrozumiteľné. Vnútrokultúrny preklad preto sprístupňuje napríklad niektoré diela veľkomoravskej proveniencie alebo texty či inojazyčné diela slovenskej kultúrnej proveniencie: ide o diela pôvodne napísané po latinsky, nemecky či maďarsky, patriace predovšetkým do odbornej, literárnovednej, etnologickej, politickej či filozofickej literatúry, no sú to aj diela/texty príležitostného charakteru či súvisiace s obrannými identitárnymi pohybmi,[4] ktoré netvoria ucelený literárny systém ani vedný odbor, ale dajú sa kategorizovať tematicky. Osobitnou kategóriou, zaraditeľnou do oblasti vnútrokultúrneho aj vnútroliterárneho prekladu, je novolatinská literárna spisba, ktorá vznikla na Slovensku a je súčasťou systému staršej slovenskej literatúry, kam ju jej preklad integruje. Vnútroliterárny preklad sprístupňuje diela bilingválnych a biliterárnych autorov, ako Ján Kollár či Pavol Jozef Šafárik, v prekladoch z češtiny do slovenčiny. Vnútrojazykový preklad do súčasnej slovenčiny (Jozef Ignác Bajza, Bohuslav Tablic, Ján Hollý a i.) uľahčuje čitateľnosť a rozkrýva nové významy diel napísaných slovakizovanou češtinou i bernolákovčinou. Patria sem aj rôzne druhy experimentálnych prekladov, napríklad Hviezdoslavova poézia preložená do súčasnej slovenčiny (*Hviezdoslav vo výbere*

a interpretácii Vojtecha Mihálika, 1974), či staršie diela preložené do dialektu – napríklad Tajovského *Ženský zákon* do záhoráckeho nárečia.[5] Aj tieto vnútrojazykové modifikácie (autorsky príznakový štýl → aktuálny spisovný jazyk; spisovný jazyk → dialekt) môžu generovať nové kultúrne významy a prispieť k zachovaniu diferenciácie kultúry prekladom, čo je jeden z jeho principiálnych významov. O to zaujímavejší je fakt, že ide o diferenciáciu vnútrokultúrnu.

Potrebu vnútrojazykového prekladu ako podmienky zrozumiteľnosti a čitateľnosti staršieho textu inicioval v roku 1957 Jozef Felix v článku „Prekladať našich klasikov do dnešnej slovenčiny", keď sa ako editor zaoberal otázkou vydávania slovenských klasikov v Slovenskom vydavateľstve krásnej literatúry.[6] V ďalších desaťročiach sa otázka vnútrojazykového prekladu začala javiť ako sporná najmä po publikovaní a kritickej recepcii niektorých prekladov diel staršej slovenskej literatúry. Stala sa predmetom diskusií literárnych historikov, kritikov aj prekladateľov. Časová blízkosť vývinového štádia slovenčiny 19. storočia ako východiskového jazyka a modernej slovenčiny ako cieľového jazyka stavala tieto preklady na úroveň básnického, jazykového a prekladateľského, v niektorých prípadoch textologického experimentu. Prax vnútrojazykového prekladu je bežná napríklad vo Francúzsku či v iných krajinách, najmä pokiaľ ide o stredovekú literatúru, no vnútrojazykové preklady literatúry 19. storočia v iných jazykových oblastiach takmer nenájdeme. Aj to je dôkazom špecifických potrieb a charakteru jazykového prostredia slovenského kultúrneho priestoru, v ktorom sa jazyk akcentuje ako národný jazyk a literatúra ako národná práve z dôvodu pôsobenia viacerých jazykov, v ktorých je literatúra písaná, ako aj viacerých, rýchlo sa striedajúcich vývinových štádií slovenčiny.

Medzi staroslovienskymi prekladmi sakrálnych textov a prvými relevantnými prekladmi z 15. – 16. storočia do dobovej slovenčiny sa v slovesnej prekladovej kultúre vytvorila niekoľkostoročná ruptúra (s výnimkou niektorých zlomkových prekladov sakrálnych textov zo skorších období) a narušilo sa jazykové a kultúrne kontinuum. Hoci medzi staroslovienčinou a dnešnou slovenčinou nie je priamy vývinový súvis, počiatok dejín prekladu na Slovensku situujeme do obdobia Veľkej Moravy, keďže ide o civilizačný a kultúrnotvorný fundament chápaný ako súčasť a počiatok slovenských dejín, jazyka a literatúry,[7] ktorý sa rozvíjal a účinkoval v rôznych časových súradniciach. Vnútrokultúrny preklad písomných pamiatok tohto obdobia zo staroslovienskych redakcií do súčasnej slovenčiny je významným inštruktívnym materiálom (preklady prekladov ako poznávací a cvičný materiál pri štúdiu historického vývinu slovenského jazyka a pri skúmaní prekladateľských metód) a tiež umeleckým materiálom, ktorý vypovedá nielen o genéze dnešného jazyka, ale aj o predteoretickom a filozofickom diskurze o preklade. Zmena kultúrneho kódu z orálneho na písomný a preklady do staroslovienčiny zaradili veľkomoravské slovanské etnikum medzi vzdelané a kultúrne spoločenstvá svojej doby a toto historické obdobie včlenilo utvárajúci sa slovenský kultúrny priestor do širších stredoeurópskych súradníc. Aj keď nasledovala ruptúra niekoľkých storočí a spomaľoval sa jazykový vývin slovenčiny, dosah tohto činu sa v kultúre prejavil v plnej miere neskôr ako zdôrazňovaný základ písomnej existencie slovenského etnika (Šmatlák 2002, 120).

Za kľúčové možno v dejinách prekladu na Slovensku pokladať štyri texty: Pravdepodobne najstarším je preklad pragmatického a právneho textu *Magdeburské právo*, na ktorom spočíva *Žilinská mestská kniha* z roku 1473. V roku 1561 vyšla vo Wittenbergu jedna z prvých tlačí v dobovej podobe slovenčiny, a to *Knížka přísah biskupských, doktorských a písařských* Vaška Záleského. Literárna história sa o tejto knihe domnieva, že je v podstate prekladom z latinčiny (Minárik 1985, 91). Medzi prekladom *Magdeburského práva* a *Knížkou přísah* je doložené ešte dielo, ktoré pravdepodobne takisto patrí k počiatkom slovenského prekladania, súdiac podľa lingvistickej analýzy prijímajúceho jazyka, ktorý bol v dejinách prekladu často jediným reálnym indikátorom pôvodu prekladu a prekladateľa – mravoučný spis *Zrcadlo moudrosti swateho Czrhy Biskupa* z pera neznámeho prekladateľa z roku 1516. Za kľúčový možno pokladať aj rok 1578, keď Mikuláš Germati preložil pseudoplatónsky dialóg *Axiochos* (*Nicolaus Gyarmathi – Axiochos divini Platonis seu de contemnenda morte dialogus commentariis explicatus*). Prvé dva spomínané preklady sú dôležité skôr z hľadiska vývinu jazyka a typu prekladu (svetské preklady pragmatického charakteru), tretí preklad je situovaný do línie prekladu duchovných textov, zatiaľ čo Germatiho preklad otvára kultúrnu sféru prekladov gréckej antickej literatúry do latinčiny, ktorej líniu môžeme sledovať aj neskôr v dvoch smeroch: ako vnútrokultúrne medzijazykové preklady z gréčtiny do latinčiny, ktoré vznikli a vyšli na území Slovenska,[8] a ako medzijazykové preklady z antickej literatúry do dobového slovenského prijímajúceho jazyka.

Latinčina ako univerzálny jazyk stredovekej vzdelanosti fungovala ako jazyk prekladu aj v iných európskych kultúrnych súradniciach. Situácia slovenského priestoru sa však odlišuje tým, že Germati historicky spadá do obdobia humanizmu a preklady do latinčiny na území dnešného Slovenska nie sú zriedkavé ešte ani v 18. a 19. storočí, zasahujú teda široké časové pásmo. V období humanizmu západoeurópske kultúry prekladajú už do národných jazykov. Latinčina bola spisovným a úradným jazykom na území Slovenska od stredoveku v čase Uhorského kráľovstva a neskôr habsburskej monarchie dlhšie než v iných krajinách západnej Európy. „V literárnej tvorbe latinčina dožíva ešte v prvej tretine 19. storočia, v tomto jazyku napísali svoje básnické prvotiny aj Ján Hollý a Ján Kollár“ (Vojtech 2012, 49).

Ak sa knihy nielen písali, ale aj prekladali do latinčiny a vydávali na slovenskom území, nemuselo vždy ísť o prekladateľov slovenského pôvodu. Na ilustráciu možno uviesť osobu rektora jezuitského kolégia v Bratislave a v Košiciach, neskôr rakúskeho provinciála Johannesa Bucceleniho (1600 – 1669), ktorý vydával latinské preklady talianskych a španielskych spisov, ktoré cirkulovali aj na Slovensku a boli akceptované vzdelaneckou komunitou.[9] Územná otvorenosť a univerzálnosť latinčiny zaručovali aj otvorenosť kultúrneho priestoru, v ktorom sa nachádzalo Slovensko minulých storočí, a hoci hral preklad z gréčtiny či z iných jazykov do latinčiny významnú úlohu, bol prístupný aj z mnohých iných zdrojov. Slovenský kultúrny priestor teda nebol odkázaný na preklady slovenskej územnej proveniencie.

Zväčša po latinsky sa na Slovensku písala humanistická literatúra. Jej dnešné preklady do slovenčiny, charakterizované ako vnútrokultúrne a vnútroliterárne, sú nevyhnutné z hľadiska jej porozumenia, skúmania a tiež začlenenia do literárneho

kontinua. Rovnako bolo a je potrebné prekladať aj po latinsky, nemecky a maďarsky písané vedecké a filozofické pojednania z 19. storočia. Charakter kultúrnej a jazykovej konfigurácie na tomto území má teda logické konzekvencie aj vo vzťahu k pretrvávajúcemu obrazu slovenského prekladania.

ASPEKTY VNÚTROKULTÚRNEHO PREKLADU

Posledné dve desaťročia 20. storočia priniesli v uvažovaní o preklade sociologický a kulturologický obrat aj v tom zmysle, že uvažovanie o preklade a prekladaní sa orientovalo viac na medzikultúrnu komunikáciu. Preklad sa začal chápať ako kultúrny transfer informácií (estetickej, vecnej a poznávacej povahy), ktorý sa uskutočňuje v širšom a konkrétnom historickom a kultúrnom kontexte.[10] Zapojeniu translatológie do uvažovania o kultúrnom transfere predchádzal rozmach medzikultúrnych štúdií v 80. rokoch, pričom túto problematiku inaugurovala (predovšetkým vo francúzsko-nemeckej sfére) publikácia Michela Espagnea a Michaela Wernera *Transferts : Les relations interculturelles dans l'espace franco-allemand (XVIII^{e}–XIX^{e} siècles)* (Transfery: Medzikultúrne vzťahy vo francúzsko-nemeckom priestore [18. a 19. storočie], 1988).

Pojem prekladu ako transferu sa objavuje v teórii polysystémov (Even-Zohar 1997) a reflektuje sa ako proces cirkulácie textov medzi literárnymi systémami, podsystémami a ich modelmi komunikácie. Teória polysystémov rozvíja predstavu prekladu ako importovania kultúrnych hodnôt, pričom kultúrny priestor sa delí na centrá a periférie a systém sa poníma ako priestor konfliktov.[11] Francúzsky sociológ Pierre Bourdieu (1994) chápe preklad ako transfer s dôrazom na sociologický výskum prekladu a prekladania v zmysle posunu od textu k činnostiam, ako sú spoločenské, kultúrne a politické akty prepojené mocenskými vzťahmi, ovplyvnené asymetriou a nekompatibilitou kultúr, hegemonistickými tendenciami a pod.[12] Sú to teda aktivity, ktoré v oblasti prekladu nevyhnutne spôsobujú obmedzenia a prekážky.

Na práce vyššie spomínaných teoretikov prekladu a kultúry nadviazal Walter Moser (2014). Pri skúmaní rôznych foriem kultúrneho transferu prirodzene vzniká otázka, kto je agensom transferu, čo je jeho objektom a aký je vzťah systémov, z ktorých a do ktorých sa prenáša. V týchto otázkach je už podľa Mosera implicitne prítomný politický rozmer, čo vysvetľuje takto, pričom dáva za pravdu Bourdieuovi:

> Po prvé, kultúrny život sa vo všeobecnosti odohráva v hierarchizovaných prostrediach, v mocenských vzťahoch a podlieha dôsledkom ekonomických, politických a rasových nerovností, ktoré sú naďalej bežnou praxou, nech už o tom hovoria akokoľvek regulatívne idey všetkých tých, čo bojujú za lepší svet, často mimochodom v mene západných všeobecne prenášaných a vnucovaných hodnôt. Výber objektu transferu je teda politickým rozhodnutím a jeho voľba môže byť násilným činom, ktorý implikuje výkon moci. Schopnosť uskutočniť prenos a presadiť prenesený objekt pomocou technických a mediálnych prostriedkov, ale aj jednoducho pomocou potrebnej pracovnej sily, patrí k moci, ku ktorej nemá prístup hocikto. Napokon začlenenie objektu transferu do prijímajúceho systému, rovnako ako prípadný odpor proti tomuto začleneniu, je aktom s politickým dosahom a samo osebe predstavuje výkon moci.[13] (2014, III., 55)

Moser vo svojom uvažovaní vychádza z faktu, že (prekladové) transfery sa v zásade odohrávajú medzi dvoma ustálenými, uznávanými a identifikovateľnými kultúrami. Pojem „kultúra/jedna kultúra“[14] má tendenciu vtesnať sa do formy, ktorú v priebehu posledných storočí vytvorila inštitúcia európskeho národného štátu. Nielen podľa Mosera sa kultúra chápala takmer vždy ako národná kultúra, pričom sa poukazovalo na jej konzistentnosť, ktorá zahŕňa atribúty ako identita, jednota, homogénnosť dosahovaná aj prostredníctvom jedného jazyka. Pri uvažovaní o preklade ako o literárnom transfere sa primárne vychádza z existencie aspoň dvoch (národných) kultúr. Moser navrhol zohľadniť aj vnútrokultúrne transfery: „Neexistuje žiadny dôvod, prečo by transfery nemohli prebiehať aj vnútri ‚jednej kultúry‘ (*tej* národnej). Otvorme teda ‚čiernu skrinku‘ jednotky ‚jedna kultúra‘ a pozorujme aj jej vnútornú dynamiku z hľadiska prenosov, ktoré sa v nej odohrávajú“[15] (2014, III., 36).

Aplikácia takéhoto pohľadu potvrdzuje, že jednota a homogénnosť kultúry sú skutočne často ideologickými a imaginárnymi konštruktmi, podľa toho, ako chceme vlastnú kultúru vidieť, do akej miery otvoríme jej hranice. Moser tvrdí, že pozorovanie vnútorných pohybov v rámci jednej kultúry môže viesť ku kritickému pohľadu na tieto konštrukty tým, že sa poukazuje na vnútornú mobilitu a heterogenitu kultúr. Analýzy týchto pohybov majú demystifikačný účinok, poukazujú na procesy vytvárania a posúvania hraníc kultúr/kultúry či na paradox, že to, čo je vlastné jednej kultúre, je často založené na zabudnutí, resp. vytesnení cudzej povahy prenesených prvkov, ktoré daná *jedna* kultúra mala silu začleniť. Medzikultúrne a vnútrokultúrne dimenzie sa zďaleka nevylučujú a nekonkurujú si, ale často sa zložito prelínajú. Dôležité je uznať ich úzku prepojenosť a v každom konkrétnom prípade preskúmať, ako sa navzájom prelínajú. Medzi kontaktné zóny, v hraniciach ktorých sa vnútrokultúrne transfery odohrávajú, Moser zaraďuje kultúrne vrstvy zodpovedajúce sociálnej štruktúre (elita, ľudová kultúra, masová kultúra), interdiskurzivitu, intertextuálnosť, porovnávania a výmeny medzi umeniami, intermedialitu, rôzne časové projekcie alebo perzistencie (prevzatie, obnovenie, ale aj anachronizmus a ne-súčasnosť v kultúre).

Hľadisko kultúrneho transferu umožnilo skúmať prekladové texty a procesy prekladu v širšom výskumnom poli, než ponúkal predchádzajúci translatologický výskum. V tejto súvislosti však treba pripomenúť, že takýto prístup čiastočne umožňovala už literárna metakomunikácia a semioticko-komunikačná teória prekladu Antona Popoviča, ktorá od konca 70. rokov 20. storočia rozpracúvala mnohé čiastkové otázky, relevantné v súčasných teóriách transferu a aplikovateľné aj na otázky vnútrokultúrneho prekladu (metakomunikačné procesy a spôsoby nadväzovania textov v systéme vnútrokultúrneho literárneho vzdelania, typy medzitextových vzťahov, vzťah textov k medziumeleckým systémom, časové a priestorové činitele vo vnútri kultúry, osobnosť prekladateľa a jeho fungovania v procese prekladu a recepcie, praxeológia prekladu – v dnešnom poňatí inštitucionálne a diskurzívne praktiky a pod.).[16] Popovič veľmi presne definoval pojmy vnútrojazykový preklad a vnútroliterárny preklad, ktorý je výmenou „jazykovej, štylistickej a znakovej roviny textu originálu, a preto má všetky atribúty medziliterárneho prekladu“ (1983, 219 – 220).

Z hľadiska textotvorných operácií rozlišuje preklad a tendenčný prepis, a práve ten by sa dal skúmať z hľadiska vnútrokultúrneho prekladového transferu (1983, 145 – 147). Popovič ho začlenil v schéme literárneho vzdelania medzi reprodukčné metatexty (144). Podľa porovnania jazykových, štýlových a tematických operácií sa javí popri priamom medzijazykovom a medziliterárnom preklade omnoho komplikovanejšie (cf. tabuľka 146). Stimulmi vzniku tendenčného prepisu ako „komunikačného oživenia textu" (147) sú historická, ideologická, literárna, jazyková, recepčná a edičná motivácia, čo sú faktory a stimuly vnútrokultúrneho prekladu, ako ho vidíme aj dnes.

K základným otázkam v úvahách o teórii vnútrokultúrneho prekladu patrí pohľad na to, ako definovať predmet tohto typu transferu, teda na korpus predmetnej literatúry. Zopakujme, že rozsiahlou a dôležitou súčasťou vnútrokultúrneho prekladu sú novolatinské písomné pamiatky slovenskej územnej proveniencie, ktoré slovenskú kultúru v minulosti tvarovali a dnes o nej vypovedajú. V súvislosti s ich prekladmi do súčasnej slovenčiny píše Daniel Škoviera v článku „K otázke prekladov a vydávania diel staršej slovenskej ‚inojazyčnej' literatúry" o povinnosti „odkrývať a skúmať vlastnú kultúrnu históriu. Z nej nijako nemožno vyňať písomníctvo, ktoré tvorí integrálnu súčasť nášho národného i európskeho kultúrneho dedičstva" (2001, 350). Implicitne poukazuje na nekompatibilnosť prekladateľských metód aplikovaných v prekladoch antickej literatúry a v prekladoch latinskej humanistickej literatúry slovenskej proveniencie do slovenčiny vzhľadom na zmenu formálno-estetických noriem a ich chápania, čím avizuje aj rozdielnosť týchto dvoch typov prekladu. Konštatovaním slabého záujmu translatológie o tieto problémy reaguje na úvahu Zuzany Hurtajovej „Staršia slovenská literatúra ako prekladateľský, recepčný a vydavateľský problém" (1999). Oba príspevky vyšli ako odborná diskusia o vnútroliterárnom preklade a z tejto podstaty sa nedostali hlbšie k teoretickým východiskám. Hurtajová však empiricky pomenovala základné epistémy, ktorými vymedzila priestor uvažovania a ktoré možno rozšíriť na oblasť vnútrokultúrneho prekladu. Naliehavosť podpory tomuto typu prekladu zdôvodnila tým, že

> všetky diela, či už anonymné alebo napísané konkrétnymi autormi slovenskej i cudzej etnickej príslušnosti, ktoré vznikli na slovenskom teritóriu alebo mimo neho, sa zúčastňovali na vytváraní a formovaní slovenského vzdelaneckého a kultúrneho, v neskorších obdobiach aj ľudového prostredia. Všetky tieto diela sú preto prirodzenou súčasťou staršej slovenskej literatúry a kultúry. (38)

Jej úvahy sa týkali korpusu slovenskej literatúry vymedzenej obdobím rokov 800 – 1780.[17] Vnútrokultúrny a vnútroliterárny preklad však presahuje horizont staršej literatúry a týka sa aj pôvodnej a prekladovej literatúry 19. storočia, v ktorej sa slovenský kultúrny priestor ešte vždy javil ako jazykovo nehomogénny a literárne heterolingválny.

FUNKCIE A ILUSTRÁCIE

Prípadnú predstavu o jednote a homogenite slovenskej kultúry narúša už samotný fakt existencie vnútrokultúrneho a vnútroliterárneho prekladu. Vnáša do slovenského kultúrneho priestoru texty s obsahmi, ktoré dopĺňajú aktuálne poznanie, respektíve môžu pozmeniť predstavy a názory o minulosti. Ich najdôležitejšími funkciami

sú *reintegračná (kompletizačná)* a *poznávacia funkcia*. Korpus staršej slovenskej literatúry sa stáva úplnejším, zrozumiteľnejším a sprístupnením textov v slovenčine umožňuje ich ďalšiu interpretáciu a sledovanie vývinových trajektórií z nového uhla pohľadu, pričom sa na najnižšiu možnú mieru redukuje sprostredkovanosť poznania sekundárnymi metatextami. Poznávacia funkcia rôznou intenzitou umožňuje prijať a pochopiť dobové autentické myslenie a tým porozumieť minulosti a dopĺňať príslušné výskumy. Poznávacia funkcia je vo väčšej miere prítomná pri diskurzívnych textoch, v oblasti socio-humanitných vied, ktorým sa tento text prednostne venuje.

Významnú reintegračnú funkciu plnia preklady celých publikovaných aj rukopisných diel, z rôznych historicky podmienených dôvodov napísaných v cudzích jazykoch (napr. historiografické a geografické dielo Mateja Bela, etnografické dielo Jána Čaploviča, Štúrove spisy).[18]

Korpus pramennej literatúry k literárnohistorickým či historickým výskumom sprístupňujú rôzne tematické výbery starších textov v podobe komentovaných antológií. Jednou z možných ilustrácií tejto funkcie je antológia *Kritika v slovenskom národnom obrodení (1780 – 1817)* v edičnej príprave Cyrila Krausa, kde „výber z ‚kritických textov' obsahuje podstatnú časť kritickej produkcie v prvej fáze slovenského národného obrodenia, v štádiu formovania literárneho klasicizmu" (1990, 243). Editor upresňuje, že vo výbere išlo „o to, aby sa stal spoľahlivým prameňom a východiskovým bodom na poznanie a štúdium slovenskej kritiky (‚kritického myslenia' i ‚myslenia o literatúre') v širších kultúrno-historických súvislostiach" (243). Výber tvoria texty napísané v štyroch jazykových podobách – v češtine, bernolákovskej slovenčine, v nemčine a latinčine. Nemecké a latinské texty sú uverejnené v preklade, české a slovenské upravené podľa zásad transkribovania starších textov. Texty sú komentované s dôrazom na sprístupnenie dobového „literárneho a kultúrno-spoločenského kontextu", pričom sa pri ukážkach odstraňujú aj nekompatibilnosti pôvodných názvov textov vkladaním nových, zrozumiteľnejších názvov v zátvorkách. V takejto podobe majú texty všetky atribúty Popovičovej charakteristiky tendenčného prepisu a prekladu. Podobne je zostavená *Antológia literárnovedných textov národného obrodenia* Hany Urbancovej a Cyrila Krausa (1982), ktorá kompletizuje aj poznanie empirického diskurzu o preklade a je pramenným materiálom k dejinám slovenského myslenia o preklade.

V roku 2003 publikovala Gizela Gáfriková antológiu *Pannonia docta/Učená Panónia*, zacielenú na „predhistorické štádium utvárania podmienok pre vznik slovenskej literárnej historiografie" (2003, 8). Výber textov z obdobia rokov 1711 – 1785, resp. 1808[19] a zverejnenie pramenného materiálu chce podľa Gáfrikovej úvodných slov

> dokumentovať, že obraz v uhorskom „zrkadle" našej minulosti by vari mohol zaujať (nielen) slovenskú vedeckú a kultúrnu verejnosť. Odráža zdanlivo neprehľadnú zauzlenosť dobových a vzdelanostných kontextov, ktoré sa (dotované i európskymi zdrojmi) prelínali a pretínali v multikultúrnom a polyglotnom uhorskom spoločenstve. (2003, 9)

Z jej úvodných slov i zo state „Od *historie litterarie* k literárnej histórii" (11 – 37) presvitá ukotvenie tohto edičného činu v kultúre, ktorá nie je jednoliatou a do ktorej historicky presakujú iné kultúry v špecifických historických okolnostiach.

Gáfrikovej koncept je postavený na geste prekladovosti, ktorým sa vyrovnáva napätie historizácia-modernizácia a ktoré zasahuje do podstatnej textovej vrstvy terminológie omnoho podstatnejšie než v prípade Krausových antológií. Kľúčovým je termín *historia litteraria* a genéza jeho použitia. Obsahy latinských termínov *litteratura*, *litteratus*, *litterae*, odlišné dobové obsahy termínu *natio*, *populus* a iných poukazujú na rôznosť dobových intelektuálnych konceptov a na význam a nevyhnutnosť lingvistického, historického a literárnovedného vzdelania prekladateľov. Antológia obsahuje výberový slovník prekladateľských riešení latinskej terminológie. Treba vyzdvihnúť fakt, že problematiku dopĺňajú a pevnejšie ukotvujú s ňou spojené priložené preklady textov neslovenskej proveniencie, ktorých autormi sú Francis Bacon, Daniel Georg Morhof, Jakob Friedrich Reimmann, Christoph August Heumann, zdôrazňujú vývinový aspekt a podoby literárnej historiografie a jej kontextualizáciu v širších európskych kultúrnych súradniciach.

Historicita prekladaných textov sa v mnohých prípadoch pretavuje do prekladateľského problému, ako zvládnuť jazyk pôvodiny a ako mu rozumieť, keďže je neraz jazykom osvojeným a text nesie v používaní osvojeného literárneho jazyka výrazné znaky autorského idiolektu, ale aj dobovej jazykovej podoby a jej používateľského úzu. Ako príklad môže poslúžiť odborná a popularizačná publikácia Ivony Kollárovej a Imricha Nagya *Matej Bel: Osobnosť, médium a transfer ideí na prahu osvietenstva* (2021). Editori do nej zaradili preklad Belovho predhovoru k učebnici pedagóga, geografa a historika Jána Tomku-Sáskeho (1692 – 1762) *Introductio in orbis hodierni Geographiam* (Úvod do zemepisu súčasného sveta) z roku 1748. V tejto súvislosti analyzovali špecifiká prekladateľskej práce a nevyhnutnosť vedeckej kooperácie filologického a historického prístupu (64 – 70), pričom zdôraznili špecifiká barokovej latinčiny ako vedeckého jazyka.[20]

Dobové osobitosti jazyka sa ukázali ako prekladateľský problém aj v *Antológii z diel profesorov prešovského evanjelického kolégia* (1999),[21] ktorá vyšla v edičnej príprave Rudolfa Dupkalu a Petra Kónyu. Obsahuje preklady filozofických textov pôvodne napísaných v latinčine a maďarčine, pochádzajúce od profesorov filozofie slovenskej proveniencie, ktorí pôsobili na prešovskom evanjelickom kolégiu v 17. – 19. storočí. O preklade knihy *A philosophiai ethika elemei* (Prvky filozofickej etiky) Andreja Vandráka (1807 – 1884), profesora filozofie, logiky, estetiky, etiky a psychológie, uverejnenom v antológii, Peter Kónya píše:

> Z jazykového hľadiska je pomerne obtiažny preklad tohto diela, pretože zachytáva práve sa tvoriacu maďarskú filozofickú terminológiu, ktorá odvtedy prekonala mnohé zmeny. Vandrákova terminológia nie je celkom spoľahlivo prekladateľná ani pri znalosti osobitostí maďarského jazyka prvej polovice 19. storočia, keďže obsahuje viacero autorových vlastných termínov a slovných spojení. (1999, 169)

Kónya sa ďalej zmieňuje o existencii Vandrákovho terminologického slovníka z roku 1844, ktorý zostal v rukopise a na pochopenie textu je kľúčový. Je uložený v rukopisnej knižnici Maďarskej akadémie vied podobne ako ďalšie Vandrákove práce.

Preklad Vandrákovho rukopisu poukazuje ako jeden z mnohých prípadov na význam *konzervačnej funkcie* vnútrokultúrneho prekladu, ktorá zabraňuje strate rukopisov, resp. publikácií ich prekladovým sprístupnením a zároveň ich v prípa-

de výlučného archívneho konzervovania robí disponibilnými pre odbornú a čitateľskú verejnosť. K zachovaniu a sprístupneniu písomných pamiatok vedie neraz zdĺhavá, ale i náhodná cesta. Na ilustráciu možno uviesť fragmentárny preklad po latinsky napísaného denníka mnícha z bratislavského františkánskeho kláštora *Oppugnatio civitatis posoniensis per gallos anno 1809 dietim connotata* (Obliehanie Prešporka Francúzmi v roku 1809 zaznamenané deň po dni), z ktorého cituje v preložených ukážkach Juraj Hradský (2005). Podľa zistení Mateja Čapu (2023) denník *Oppugnatio civitatis posoniensis* bol objavený v roku 1936. V roku 1938 niektoré časti zápiskov publikoval františkán Florenc Hutár (1938). Matej Čapo v štúdii „Svedectvo Gregora Dankovského o obliehaní Prešporka v roku 1809" ponúka komentovaný preklad ďalšieho hodnotného, dnes prakticky zabudnutého dokumentu, ktorý bol v roku 1811 knižne publikovaný v nemeckom jazyku pod názvom *Preßburg während der Belagerung, oder Beyträge zur Geschichte des Feldzuges von 1809* (Prešporok počas obliehania alebo príspevky k dejinám poľného ťaženia roku 1809). Jeho autorom, ktorý je v knihe uvedený iba iniciálami G. D., bol podľa môjho zistenia Gregor Dankovský, v tom čase pôsobiaci ako profesor gréckeho jazyka na Kráľovskej akadémii v Prešporku. Kniha má formu deviatich listov datovaných dňami 1. – 9. augusta 1809, ktoré autor adresoval svojmu anonymnému priateľovi (2023, 85).

Reintegračná a poznávacia funkcia vnútrokultúrneho prekladu generujú *reinterpretačnú funkciu*, keďže prekladové texty ponúkajú nové významy diel v nových kontextoch, nové významové konotácie, ktoré sú ovplyvnené rôznymi edičnými spracovaniami či požiadavkami dobového ideologického diskurzu s cieľom posilniť práve inštitút jednej národnej kultúry. Okrem pramenných a tematických edícií, ktorých intenciou je sprístupniť a obohatiť literárne a historické dedičstvo starších období (patria sem napr. aj preklady stredovekých kroník a legiend slovenskej proveniencie), sa texty prekladajú ad hoc (zaradené sú do rôznych tematických antológií, ktorých intencia sa podriaďuje dobovému kultúrnemu diskurzu či výskumným projektom). Konfigurácia výberu naznačuje aj nové čítanie pôvodných textov, resp. ich častí v preklade. Na ilustráciu môže poslúžiť zaradenie fragmentárneho prekladu z Belovho diela *Notitia Hungariae novae historico-geographica* (Historické a zemepisné vedomosti o súvekom Uhorsku) z druhého zväzku týkajúceho sa Bratislavskej stolice, ktorý preložila Erika Juríková do publikácie *Krajina prítomnosti a zabúdania (príbeh a reflexia pustoúľanskej historickej krajiny)* filozofa Andreja Démutha (2022). Ide o časti, ktoré sa týkajú územia pustoúľanskej krajiny, poskytujú autentický historický obraz jej jednotlivých miest a podporujú obraz krajiny tak, ako jej formovanie reflektuje Démuth. V súvislosti s prekladom autor avizuje, že bol súčasťou grantového projektu „Vedomosti Nitrianskej stolice M. Bela (interpretácia a aplikácia)". Ak sa pozrieme na iné preklady Belovho diela do súčasnej slovenčiny, pričom ešte vždy nevyšiel v slovenčine kompletný preklad *Notitia*, zisťujeme, že jednotlivé zväzky vychádzali v 80. rokoch 20. storočia, ale najmä po roku 2000 v podstate ako príležitostné, ale aj opakované preklady a v gescii jednotlivých vydavateľstiev, ktorých územia sa texty týkajú, resp. sú rozptýlené v antológiách (pozri Bel 1984a, 1984b, 1989, 1990, 2001, 2014, 2015, 2016, 2021).

ZÁVER

Časť, ktorá ilustrovala jednotlivé funkcie vnútrokultúrneho prekladu, bola zameraná na diskurzívne texty. Ak by sme sa aspoň v základných kontúrach pozreli na celkový korpus preložených textov, zahŕňal by rozsiahle druhovo-žánrové spektrum: krásnu literatúru (poéziu i prózu), dokumentárne žánre (denníky, listy, autobiografie, biografie), odbornú (vedeckú) spisbu, príležitostné texty a state, texty prístupné pôvodnou tlačou, rukopisy rozptýlené v archívoch na Slovensku aj mimo neho. Takýmto kompletným, chronologicky či iným spôsobom usporiadaným korpusom dejiny slovenského prekladu ani slovenská translatológia zatiaľ nedisponujú. Z doterajších výskumov sa ukazuje, že vnútrokultúrny preklad je zaznamenaný už v 19. storočí,[22] takže by v podstate išlo o texty z obdobia viac ako dvoch storočí.

Vnútrokultúrny preklad s určitosťou tvorí osobitný systém prekladovej literatúry. Okrem vyššie opísaných funkcií, ktoré sú navzájom kombinovateľné a ktorých hranice sú priestupné, je potrebné reflektovať ho na pozadí literárnej a prekladovej recepcie, aby sme sa vrátili k textu Zuzany Hurtajovej: ako recepčný problém v zmysle prístupnosti textov, ich porozumenia a sprostredkovania. Ide o preklady v historických obdobiach a v súčasnosti, o relevantnosť takýchto prekladov a ich kontextuálne spracovanie, o ich zameranie na určitý typ čitateľskej verejnosti, o fakt, či vôbec a ako sa prihliada na čitateľskú kompetenciu. Záujem o to, kto tieto texty prekladal, aká bola motivácia výberu a akou metódou sa prekladali, odkazuje na celý blok prekladateľských problémov. Môžeme o nich uvažovať z hľadiska transferu jazykových a estetických noriem daného obdobia, v ktorom originály vznikli, a tiež z hľadiska transferu epistémy, prenosu vecných obsahov, konceptov a ich jazykového vyjadrenia. Ilustrácie v predchádzajúcej časti naznačili niektoré problémy, o ktorých prekladatelia, resp. editori už uvažovali. Vnútrokultúrny preklad si v každom prípade vyžaduje preklad komentovaný, kritický, texty vybavené paratextami v omnoho vyššej miere ako preklady súčasných diskurzívnych textov. Čím je čas vzniku originálu vzdialenejší, tým väčšiu mieru vysvetlenia si vyžaduje. Interpretácia originálu sa stáva interdisciplinárnou záležitosťou, vyžadujúcou lingvistické, filologické, literárne a historické vzdelanie. Prekladateľská práca sa v takýchto prípadoch stáva alebo by mala byť bádateľskou, pretože interpretácia, analýza, dekódovanie originálov vedeckou prácou je. Bolo by zaujímavé pozrieť sa bližšie na personálne zloženie a vzdelanostné zázemie prekladateliek a prekladateľov, čo môže tiež poukázať na charakter a význam vnútrokultúrneho prekladu.

Osobitnou kapitolou sú vydavateľské stratégie a edičná politika, od čoho sa odvíja proporcionalita vzťahu vedeckého a čitateľského hľadiska pri editovaní vnútrokultúrnych prekladov (Hurtajová 1999), teleológia jednotlivých vydaní (pramenné texty, kritické vydania, čitateľské vydania, popularizácia, ideologická manipulácia). Z uvedených ilustrácií sa črtá význam antológie ako intencionálneho výberu, ale aj inštrukcia vydavateľskej edície (napr. Pamäti a dokumenty – Tatran; Pramene – vydavateľstvo Rak; Documenta – neformálna edícia vydavateľstva Veda) a typu vydavateľstva (Tatran, Veda, Matica slovenská a i.). Spôsob, akým recipujeme a predostierame tieto texty verejnosti, ako sa prostredníctvom prekladu staviame k písomnému dedičstvu, to všetko ukazuje, aký máme vzťah k vlastnej kultúre, ako sme schopní

akceptovať jej otvorenosť a mnohorakosť, čo a ako z nej vytesňujeme, kedy a do akej miery pripúšťame a aplikujeme politické gesto.

Metafora čiernej skrinky nabáda rozšifrovať objekty, procesy a javy, ich vplyv a dosah na kultúru. Dôležité je však aj zrkadlenie, ako o ňom píše Gizela Gáfriková, zrkadlenie vo vnútri nehomogénnych kultúr a ich prelínanie. V slovenskej kultúre minulých storočí sa prelínali česko-slovenské, maďarsko-slovenské, poľsko-slovenské, nemecko-slovenské kultúrne teritóriá. V súčasnosti ich diferencuje a sprítomňuje vnútrokultúrny preklad, ktorý by objektívnym prehodnotením vonkajších vplyvov mohol redefinovať pojmy centrum a periféria práve vo vzájomnom zrkadlení.

POZNÁMKY

[1] Nejde teda o heterolingvizmus vnímaný v rámci jedného konkrétneho literárneho textu, ako ho chápu Rainier Grutman (1997) a súčasná translatológia (použitie viacerých jazykov v jednom literárnom diele).

[2] Decentralizácia pôsobenia pôvodom slovenských autorov, decentralizácia vydávania ich textov (Wittenberg, Praha, Viedeň, Budapešť, Krakov a i.).

[3] Bližšie k tomu Chalvin a kol. 2019; Chevrel – Cointre – Tran-Gervat 2014.

[4] Napr. dielo Jána Baltazára Magina *Murices... sive Apologia pro inclito comitatu Trenchiniensi* z roku 1728 bolo do slovenčiny preložené až v roku 2002. Po latinsky napísané dielo Jakuba Jakobea *Gentis Slavonicae lacrumae...* z roku 1642 vyšlo v slovenskom preklade už v roku 1885.

[5] Preklad Štefana Moravčíka vznikol ako experiment vo forme literárnej a jazykovej hry pre potreby ochotníckeho divadla (Divadlo na Hambálku v Malackách). V roku 1996 ho inscenoval Pavol Haspra v SND.

[6] Felix mal na mysli konkrétne vydanie Hollého poézie v enormnom náklade 25 400 exemplárov. Vyjadril tento skeptický názor: „Neverím, že sa toto dielo tak intenzívne číta. Nazdávam sa však, že keby sme ho vydali vo výtečnom preklade v spisovnej slovenčine, preniklo by oveľa širšie než doteraz a pred nami by sa zjavil tento básnik v plnej sile básnického génia“ ([1957] 1986, 515). *Selanky* Jána Hollého preložil do súčasnej slovenčiny Ján Kostra, vyšli až v roku 1965.

[7] Takto chápu veľkomoravské kultúrne a jazykové dedičstvo aj iné slovanské národy (Bulhari, Česi, Macedónci, Srbi).

[8] Bližšie o tomto období píše Miloslav Okál (1965), ktorý dokladá prvé preklady z antickej literatúry na území Uhorska z druhej polovice 15. storočia (Ján Pannonius), a pokiaľ ide o humanistov pochádzajúcich zo Slovenska alebo pôsobiacich na Slovensku, uvádza Jána Sambuca a Mikuláša Germatiho. Sambucus však vydával svoje preklady v Bazileji a v Antverpách.

[9] Christophori Borri: *Relatio de Cocincina* (1633), Martin de Roa: *Status animarum purgatorii* (1643, 1688), Achille Gagliardi: *Compendium Christianae perfectionis* (1633 a ďalšie vydania). Bližšie k tomu pozri Kuzmík 1976, 128; Bednárová 2013, 55 – 56.

[10] Bližšie k tomu práce Gonne a kol. 2021; Espagne 2013 a i. S pojmom transfer sa v translatológii stretáme približne od 90. rokov 20. storočia, keď v roku 1992 vyšla monografia Anthonyho Pyma *Translation and Text Transfer* (Preklad a textový transfer).

[11] Bližšie k tomu Vajdová 2007, 14 – 39.

[12] Bližšie k tomu Jettmarová 2007, 56 – 82.

[13] „D'abord, d'une manière générale, la vie culturelle se déroule dans des univers hiérarchisés, dans des relations de force et subit les contrecoups des inégalités économiques, politiques et raciales qui continuent à être monnaie courante, quoi qu'en disent les idées régulatrices de tous ceux qui luttent pour un meilleur monde, d'ailleurs souvent au nom de valeurs occidentales imposées dans un transfert universalisant. Ainsi, sélectionner un objet à transférer est une décision politique, et le prélever peut être un acte violent qui implique l'exercice d'un pouvoir. La capacité d'effectuer le transfert et d'imposer l'objet transféré avec des moyens techniques et médiatiques, mais aussi tout simplement

avec la main-d'œuvre nécessaire, relève d'un pouvoir auquel n'a pas accès n'importe qui. Finalement, l'insertion dans le système récepteur de l'objet transféré, de même que, le cas échéant, la résistance contre cette insertion, est un acte à implication politique et représente en soi l'exercice d'un pouvoir." Ak nie je uvedené inak, cudzojazyčné texty preložila Katarína Bednárová.

[14] Francúzsky výraz *une culture* v sebe nesie použitím neurčitého členu *une* dôraz na jednu kultúru ako jedinú (pravú) v danom priestore i dôraz na početné zastúpenie.

[15] „Il n'y a aucune raison pour que des transferts ne puissent pas aussi avoir lieu à l'intérieur d'« une culture » (nationale). Ouvrons donc la « boîte noire » de l'unité « une culture » et observons-en aussi la dynamique interne en termes de transferts qui y ont lieu."

[16] Niektoré pojmy dnes skúmané v rámci prekladového a literárneho transferu sú predznamenané v diele *Tvorba a recepcia* Františka Miku a Antona Popoviča (1978) a sústredené v terminologickej sústave *Originál/preklad: Interpretačná terminológia* (Popovič 1983).

[17] Časové rozpätie podľa Jozefa Minárika (1985).

[18] Matej Bel: *Notitia Hungariae novae historico-geographica* (štyri zväzky 1735 – 1742, v prekladoch vychádzajú oddelene, niektoré časti v opakovanom preklade); Ľudovít Štúr: *Starý i nový svět Slováků* (rukopis apologického textu z roku 1841, napísaný pod pseudonymom Bedlivý Luborod, staročeský text vydal Josef Jirásek v roku 1935, v slovenčine vyšiel v preklade Dany Podrackej v roku 1994); *Das Slaventhum und die Welt der Zukunft* (1851 rukopisná podoba, 1867 a 1909 vydané v ruskom preklade, 1931 vydané v nemčine; v roku 1993 v slovenskom preklade Adama Bžocha ako *Slovanstvo a svet budúcnosti*; slovenský preklad z ruskej verzie *Slovanstvo a svet budúcnosti posolstvo Slovanov z brehov Dunaja od Velislava Ludevíta Štúra* vyšiel v preklade Heleny Tiškovej v dvoch vydaniach v rokoch 2015 a 2016); súbor preložených textov Jána Čaploviča vo výbere, preklade a s komentárom Viery Urbancovej vyšiel pod názvom *O Slovensku a Slovákoch* (1975), *Ethnographia (Slavorum) in Hungaria*, 636-stranový Čaplovičov rukopis vyšiel v preklade a s komentárom Rudolfa Brtáňa ako *Etnografia Slovákov v Uhorsku* (1997).

[19] Antológia prináša prezentáciu, komentáre, preklady a ohlasy z diel Dávida Cwittingera (všetko Alexandra Dekanová), Daniela Krmana ml. (všetko Timotea Vráblová), Jozefa Inocenta Dežerického (Gizela Gáfriková, prel. Mária Novacká, ohlasy Erika Brtáňová), Michala Rotaridesa (všetko Brtáňová), Andreja Šmála (Gáfriková, prel. Novacká a Brtáňová), Alexia Horányiho (Gáfriková, prel. Oľga Vaneková), Pavla Valaského (všetko Novacká).

[20] Text Belovho predhovoru je novým prekladom. Prvý preklad Márie Novackej vyšiel v roku 1984.

[21] Vydavateľstvo Tatran vydalo v edícii Pamäti a dokumenty antológiu *Od kráľovstva ducha ku kráľovstvu človeka* (1986), ktorú edične pripravila Mária Novacká. Zahŕňa preklady vzdelancov a filozofov 16. – 17. storočia, medzi ktorými sú aj texty Jána Bayera a Izáka Cabana, profesorov z prešovského evanjelického kolégia. Novacká preložila IV. článok z diela Jána Bayera *Svetlo myslí* (403 – 417). Úvodná časť tohto diela v preklade Eleny Urbancovej figuruje v *Antológii z diel profesorov...*, ale pod názvom „Niť bludiskom alebo polárka čiže univerzálne svetlo myslenia" (53 – 75). V antológii Novackej sa nachádza aj z latinčiny preložená časť textu *Existencia atómov zbavená bezprávia dvadsiatich štyroch argumentov...* Izáka Cabana (476 – 487, prel. Július Špaňár). Ten istý text je preložený v *Antológii z diel prešovského evanjelického kolégia* pod názvom *Existencia atómov, zbavená dvadsiatich štyroch neoprávnených argumentov...* (prel. Elena Urbancová). Okrem rozdielov v preklade názvov sa aj prvým čítaním oboch vydaní dajú zistiť podstatné odchýlky v textoch. IV. článok zo spomínaného Bayerovho textu vyšiel tiež v Špaňárovom preklade pod názvom *Niť labyrintu čiže súhvezdie Malého medveďa alebo univerzálne svetlo myslenia zapálené pre poznanie, skúmanie a oboznámenie sa so všetkými vecami* v *Antologii z dějin českého a slovenského filozofického myšlení* (Kol. 1981, 216 – 226). V tejto antológii je zverejnený aj úryvok spomínaného Špaňárovho prekladu Izáka Cabana (230 – 237), okrem neho i preklad z *Rukoväti estetiky* Michala Greguša (318 – 328) v preklade Kláry Fodorovej-Buzássyovej. Gregušovo *Compendium Aestheticae* figuruje v preklade aj v *Antológii z diel profesorov...* (1999, 123 – 166). Keďže ide o spojenie už existujúcich prekladov a prekladu dosiaľ nepublikovaných textov Eleny Urbancovej, Jana Sošková, autorka úvodu ku Gregušovi, uvádza aj afiliáciu k prevzatým prekladom.

[22] Napríklad vlastný latinský životopis Juraja Rybaya vyšiel v preklade Jozefa Maliaka a v podaní Františka Kutlíka v *Slovenských pohľadoch* v roku 1887; texty Jána Čaploviča *O pomaďarčovaní Uhorska*

a *Čo sa naučili Slováci od Maďarov a Maďari od Slovákov* preložil do češtiny a sprístupnil Juraj Palkovič (časopis *Česká včela* 1841a, 1841b, samostatne 1842). Chalupkov román *Bendeguz* bol napísaný pôvodne v maďarčine, ale vyšiel v nemčine (1841), v slovenskom preklade až v roku 1953.

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Mediating ideology: Translators' and translations' roles in Slovak philosophical journals (1946–1977)

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Mediating ideology: Translators' and translations' roles in Slovak philosophical journals (1946–1977)

Translation reception. Ideological mediation. Greimasian actantial model. Discursive positioning. Translation history.

This study reconstructs the changing narrative of translation and translators in Slovak philosophical journals between 1946 and 1977. Drawing on a corpus of 265 texts and Algirdas Julien Greimas's actantial model, it identifies recurrent micro-narratives in which translation functions as an ideological instrument, a means of overcoming epistemic inaccessibility, or a potential ideological risk, while translators are positioned as expert or failed mediators. Rather than forming a linear narrative of development, these configurations coexist and shift in prominence across changing historical contexts.

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Translation played an important role in the formation and transformation of philosophical culture in postwar and socialist Czechoslovakia.[1] In Slovak philosophical journals, translated works were not merely introduced to readers but were evaluated, legitimized, criticized, and situated within changing intellectual and ideological frameworks. Reviews, editorial notes, reports, and other metatexts therefore provide evidence of the roles and values assigned to translation and translators within scholarly discourse.

This study examines how translations and translators were articulated in the philosophical journals published by the Institute of Philosophy of the Slovak Academy of Sciences and what functions they were assigned in different political and intellectual contexts. Particular attention is paid to the relationship between ideological expectations, the circulation of philosophical knowledge, and professional and terminological competence. Combining systematic corpus retrieval with a qualitative analysis informed by Algirdas Julien Greimas's actantial model, the study seeks to identify recurrent and historically changing, articulated configurations rather than reconstruct a linear development from ideological control to scholarly autonomy.

CHRONOLOGICAL SCOPE AND HISTORICAL PERIODIZATION

Within this corpus, 1948 is treated as the principal political and institutional turning point, corresponding to the communist takeover in Czechoslovakia and the subsequent transformation of the political and intellectual environment. Texts published before 1948 are retained in the corpus and treated as pre-1948 reference material, providing a point of comparison against which subsequent changes in the role, institutional position, and ideological framing of translation can be assessed.

For the historical analysis of the post-1948 material, we distinguish three broad phases corresponding to major transformations in the political and intellectual environment of socialist Czechoslovakia. The first phase (1948–1956) corresponds to the period of high Stalinism and the intensive Sovietization of Slovak culture and scholarship. Following Igor Tyšš (2017a, 73–74), who draws on Pierre Bourdieu's concept of capital, this period can be characterized by the construction of a Stalinist monolith and the monopolization of all forms of capital. In this context, translation-related discourse is examined in relation to the broader ideological and institutional restructuring of Slovak scholarship.

The year 1956, particularly in the wake of the 20th Congress of the Communist Party of the Soviet Union, represents an important historical turning point. Following Juraj Marušiak (2001, 5–7), we understand it as the beginning of an inconsistent process of de-Stalinization and a transformation of the mechanisms of social control, accompanied by the gradual weakening of informal power structures. This process subsequently developed into the relative political liberalization of the 1960s. For the purposes of grouping the corpus by publication year, texts published in 1956 are retained within the first phase, while 1957 is used as the first full year of the second analytical phase (1957–1968). This distinction makes it possible to retain 1956

as the historically significant beginning of de-Stalinization while avoiding an overlap between the chronological groups used in the corpus analysis.

The relative liberalization of the 1960s was brought to an abrupt end in 1968. The subsequent period was characterized by renewed Sovietization and the consolidation of Normalization during the 1970s (Marušiak 2001, 5, 8). Accordingly, 1969 marks the beginning of the third analytical phase (1969–1977) in the corpus. The endpoint of 1977 does not imply the end of Normalization as a historical period; it reflects the publication date of the latest textual item (the last article explicitly concerning translation) retrieved by the corpus-building procedure. The analytical boundaries are thus informed by the historical periodization proposed by Tyšš (2017a) and Marušiak (2001), while being operationalized for corpus analysis so that each textual item can be assigned unambiguously to a single chronological group.

The selected corpus allows us to interpret philosophical journals as a laboratory in which translation became a site of interaction between ideological regulation and scholarly ambition. We recognize that the journal, as a platform, constituted an autonomous communicative ecosystem with its own dynamics and patterns of translation production. During the period under investigation, the journals of the Institute of Philosophy of the Slovak Academy of Sciences were not merely secondary vehicles for disseminating texts; rather, they functioned as "historically specific arenas" both for translation experiments and, more importantly for the purposes of this study, for ideological negotiation within metatexts, in much the same way as literary journals (cf. Hostová et al. 2025, 114–115, referring to the approach of Tyšš 2017b).

CORPUS COMPILATION AND ANALYTICAL PROCEDURE

The corpus was compiled through a systematic examination of the online archives of the journals included in the study. The search covered the period 1946–1980 and was conducted issue by issue. All individual contributions made available through the archive were opened as separate PDF files and searched manually in full text.

The unit of analysis was an individual textual contribution containing at least one lexical form captured by the search strings *prekl-* or *prel-* (or, in the case of texts written in Czech, *překl-* or *přel-*). These strings were used to identify Slovak morphological and derivational forms referring to translation and translators, including *preklad* (translation), *preklady* (translations), forms of the verbs *prekladať/preložiť* (to translate), *preložený/á/é* (translated), *prekladateľ/prekladateľka* (male/female translator), and *prekladateľský* (translator-/translation-related), together with their inflected forms. Each contribution was counted as a single item irrespective of the number of occurrences. Texts containing no relevant form were excluded, and ambiguous or borderline occurrences were examined manually in context. This was necessary because forms captured by *prekl-* do not invariably refer to interlingual translation and may also occur in metaphorical, technical, or other senses.

The corpus was not restricted to a particular genre and includes research articles, review articles, book reviews, reports, editorial texts, and other contributions meeting the lexical inclusion criterion, although reviews of translated works constitute the largest group. This broad definition reflects the purpose of the study: to trace explicit translation-related discourse across different forms of philosophical communication, rather than only texts primarily devoted to translation. At the same time, the lexical criterion constitutes an important methodological limitation: texts may engage with translation or translational practices without explicitly using one of the retrieved forms and would therefore not have been systematically identified. The resulting corpus should consequently be understood as a corpus of explicitly searchable translation-related discourse, rather than as an exhaustive bibliographic reconstruction of all translation activity associated with the journals.[2]

A further limitation results from the manual character of corpus compilation. Since each PDF was opened and searched individually, the procedure is inevitably subject to a degree of human error. The quantitative results should therefore not be interpreted as an error-free bibliometric census. Rather, the study is conceived in part as a methodological experiment in the systematic retrieval and analysis of explicit translation-related discourse in digitized historical philosophical journals. The lexical criterion provides a transparent and replicable search protocol, while the quantitative findings are used primarily to identify broad tendencies and changes over time and to guide the subsequent qualitative analysis.

The systematic search covered 1946–1980, whereas the textual items retrieved through this procedure span 1946–1977. These dates therefore refer to two different methodological levels: the former defines the search period, while the latter defines the chronological span of the resulting corpus. The year 1946 therefore does not mark the beginning of a particular narrative transformation; it is the earliest publication year represented in the systematically retrieved corpus. For historical interpretation, material published before 1948 is treated as reference material, providing a point of comparison for developments following the communist takeover. The post-1948 material is analyzed across three historical phases: 1948–1956, 1957–1968, and 1969–1977. This periodization serves as an analytical framework for examining changes and continuities in translation-related discourse and does not constitute the criterion by which texts were included in the corpus.

The language analysis distinguishes between the textual items constituting the corpus and the identifiable translation events or translated works mentioned within them. A textual item may refer to more than one translation, while some items discuss translation policy, translators, the desirability of translating a particular work, or translation in a theoretical or metaphorical sense without documenting a completed translation. Consequently, the number of textual items in the corpus should not be equated with the number of translations or with the number of cases for which language information can be established.

Where a specific translation or translated work could be identified, the analysis records the source language, understood as the language of the original work from which the translation was made. Where identifiable, the target language,

understood as the language into which the work was translated, was recorded separately. Source-language statistics therefore refer specifically to the language of the original and should not be interpreted as indicators of the author's nationality or the broader cultural provenance of the work. In cases involving indirect translation, an intermediary language was distinguished where the available evidence permitted. Languages were not inferred from the nationality of the author when the textual evidence did not establish them. No quantitative claims are made about the overall distribution of source languages, since the corpus represents translation-related discourse rather than a comprehensive bibliography of translated works.

Finally, the texts examined in greater qualitative detail were purposively selected rather than assumed to be statistically representative of the corpus. Particular attention was given to more extensive texts in which translation or the translator occupied a sufficiently developed argumentative position to allow the reconstruction of a coherent actantial narrative program. On this basis, six texts were selected for detailed actantial analysis: the 1951 "Redakčná poznámka" (Editorial note), "Zpráva o činnosti Filozofického ústavu SAVU za r. 1952" (Report on the activities of the Philosophical Institute of the Slovak Academy of Sciences and Arts for 1952, 1953), and texts by Raisa Kopsová (1963), Juraj Bober (1964), Andrej Hasilík (1967), and Václav Černík (1975). These cases were selected because their treatment of translation is sufficiently explicit and developed to permit the reconstruction of a coherent actantial configuration. The corpus encompasses a range of textual genres and forms of engagement with translation. Within the subset of texts that evaluate translated works, a useful distinction can be drawn, following Matej Laš (2019, 86), between informational notices (commentary), which primarily fulfill a bibliographical function without substantial evaluation; comments or short notes (comments), in which evaluation is limited to brief or formulaic statements; and translation criticism sensu stricto, represented by more comprehensive scholarly reviews. This typology is used here to characterize different degrees of evaluative engagement with translation rather than as an exhaustive genre classification of the corpus as a whole. The corpus also contains research articles, programmatic and editorial texts, institutional reports, translated contributions, and other textual items in which translation-related vocabulary occurs without translation itself necessarily constituting the principal subject. In translation criticism sensu stricto, the critic may function not merely as an evaluator of linguistic quality but also as a co-creator of the work's interpretative potential. This role includes contributing to an understanding of the factors shaping the translator's work and of how the methods selected by the translator affect readers (Levý 1971, 147).

The resulting corpus comprises 265 textual items, distributed across the pre-1948 reference material and the three analytical phases, as detailed in Figure 1. These figures describe the distribution of retrieved textual items rather than the intensity of translation activity itself. Since the phases differ in length and the corpus captures explicit translation-related discourse rather than all translations produced or published, the larger proportion of material from 1969–1977

Historical phase	Period	No. of items	Share of corpus
Pre-1948 reference material	1946–1947	6	2.3%
Phase I: High Stalinism and intensive Sovietization	1948–1956	75	28.3%
Phase II: De-Stalinization and gradual political liberalization	1957–1968	73	27.5%
Phase III: Renewed Sovietization and Normalization	1969–1977	111	41.9%
Total	**1946–1977**	**265**	**100%**

Figure 1. Distribution of the corpus across the historical phases[3]

should not in itself be interpreted as evidence of greater translation activity during Normalization.

Methodologically, the study applies Greimas's actantial model (Greimas and Courtés 1982; Greimas 1983, 1987) as an experimental tool for reconstructing the relational and communicative roles embedded in translation-related metatexts. We approach individual reviews and other metatextual passages as semantic microuniverses (*tout de signification*) in which translations, translators, institutions, and other actors may occupy different functional positions within an underlying narrative structure (Greimas 1983, 199; 1987, 106–107). Rather than treating these texts as static collections of opinions, the model allows us to reconstruct their internal narrative logic and the relations of agency, authority, assistance, and opposition through which particular scholarly and ideological values are organized (Greimas 1971, 797; cf. Wang and Roberts 2005, 58). Actantial positions are therefore understood as structural positions within the text rather than as direct expressions of the psychological intentions or stable identities of empirical actors. Translation and its subsequent reflection in reviews and other metatexts can also be understood as forms of rewriting through which texts are adapted and framed within particular institutional and ideological contexts (Lefevere 1992, 2, 5, 8–9). Reviews, editorials, and related paratexts thus function as "thresholds of interpretation" through which particular images of translated works and their authors are constructed (Genette 1997).

RECEPTION OF TRANSLATIONS

At the institutional level, Marxism-Leninism constituted the officially privileged philosophical framework, a position reflected in publishing and translation policy, although scholarly practice remained more heterogeneous (Marušiak 2001, 6). After 1948, translation-related discourse increasingly engaged with Soviet and Marxist-Leninist scholarship, while the subsequent decades also document efforts to reintegrate other philosophical traditions. The 1960s brought a cautious opening towards contemporary Western science and philosophy, whereas the post-1968 period combined renewed ideological regulation with continuing engagement with the broader philo-

sophical canon. These shifts provide the historical context for the actantial configurations analyzed below.

ANALYTICAL FRAMEWORK

We apply Greimas's actantial model as a methodological experiment for reconstructing the internal relational logic of translation-related metatexts (Greimas 1983, 199, 203; Wang and Roberts 2005, 58). The analysis distinguishes empirical actors from abstract actantial positions and does not seek to reconstruct authors' psychological intentions (cf. Greimas 1987, 106–107). At the same time, we acknowledge that reviewing inevitably reflects the "intuitive, impressionist attitudes and stances of the critic" (Holmes [1972] 1988, 78). Greimas's model draws on Lucien Tesnière's structural syntax, which conceptualizes sentence structure as a theatrical performance in which actants are the beings or entities participating in the process ([1965] 2015, 97).

Greimas organizes the units (actants) into three oppositions: 1) *subject* vs *object* (cf. 1983, 203), 2) *sender* vs *receiver* (204), and 3) *helper* vs *opponent* (205–206). With regard to the first two oppositions, extrapolated from French syntax (cf. *agent* vs *patient* vs *beneficiary*), Greimas states that the first "category" is teleological in character, whereas the second is etiological: "the first is a modulation of power [Fr. *pouvoir*], the second a modulation of knowledge [Fr. *savoir*]" (152; notes added).

For the third relation (Fr. *jonction*), Greimas likewise draws on syntax, adopting the notion of the circumstant, which represents "the circumstances of time, place, manner, etc., in which the process occurs" (Tesnière 2015, 97); he is "tempted" to regard this modulation as a modulation of will (Fr. *vouloir*). Greimas incorporates these relations into the (mythological) actantial model, which he represents as follows:

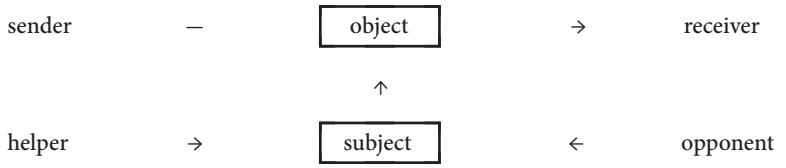


Figure 2. Greimas's actantial structure (Greimas 1983, 207)

As Winfried Nöth succinctly summarizes the model, "A subject wants an object, encounters an opponent, finds a helper, obtains the object from a sender, and gives it to the receiver" (1995, 372). The Sender communicates the relevant obligation, desire, or system of values and may also sanction the completed quest; the initial and judicatory Sender need not be represented by the same actor (cf. Greimas and Courtés 1982, 45, 294).

In our interpretations, we have also drawn on later applications of Greimas's model, particularly on an insightful observation made by Yong Wang and Carl W. Roberts in a study based on Greimasian principles:

> The actantial model is a template of power/authority relations. Although the power differential between subject and opponent typically determines the ending of a narrative, the helper and the sender are each depicted as having a powerful quality distinctive to its position. Whereas the helper affords power along the conflict axis, the sender has authority (i.e., unassailable credibility) that it expends along the communication axis. […] in constructing a specific actantial model for a narrative, one identifies actants' social relations as perceived by the narrator, and the focal actant for insights into the distribution of power among all actants. (2005, 58)

RECURRENT ROLES OF TRANSLATION

In the context of efforts to develop a Slovak language of scholarship after 1945, contemporary reviews repeatedly construct translation as a means of accessing authoritative knowledge and developing domestic scholarly competence (Popovič 1978, 16). Stanislav Felber's discussions of Soviet scholarly editions and Vladimir Lenin's *Selected Works* provide early examples of this relation (1948, 254; 1953, 179). It becomes particularly explicit in the programmatic "Editorial note" of 1951 (155):

> In addition to a single original study, this year's edition features translations of prominent Soviet authors. The focus on translations that are intended to aid our philosophical thinking was in line with the intentions of the previous Academy Report. It goes without saying that we will continue to draw on the great wealth of Soviet philosophy, which is our model and from which we learn creative scientific work. However, it is also necessary to develop our domestic philosophical work, and therefore we will publish valuable works by our younger colleagues and help our philosophy to move forward, as Comrade J. V. Stalin teaches us.[4]

The passage constructs a narrative program centered on the development of domestic philosophical scholarship. The domestic philosophical community occupies the position of the Subject and its development constitutes the Object, while translations of Soviet philosophy function as the Helper by providing access to an authoritative scholarly model. The institutional imperative articulated by the editorial board can be mapped onto the Sender, and the domestic philosophical community also functions as the Receiver. Since the passage does not explicitly construct an obstacle to this Object, the Opponent position is left unassigned. Translation is thus valued primarily instrumentally, as a means of acquiring competence and facilitating domestic scholarly development. A similar configuration appears in the "Report on the activities of the Philosophical Institute of the Slovak Academy of Sciences and Arts for 1952" (1953, 210). Domestic philosophical scholarship occupies the position of the Subject, while original scholarly production constitutes the Object. Translation functions as the Helper by providing access to the knowledge required for original work, and the institutional and ideological imperative articulated in the report functions as the Sender. The domestic scholarly community is the Receiver. In the "Editorial note" of 1951, the text does not explicitly construct an Opponent, although the insufficient development of domestic scholarly competence may be understood as an implicit obstacle to original scholarly production. Translation can therefore be interpreted as contributing to the acquisition of competence, particularly *knowing-how-*

to-do and *being-able-to-do*, that precedes performance (Greimas 1971, 801–802; cf. Hébert 2020, 107).[5]

Sender: institutional/ideological imperative	→	**Object:** original domestic scholarly production	→	**Receiver:** domestic scholarly community
Helper: translation	→	**Subject:** domestic philosophical scholarship	←	**Opponent:** underdeveloped state of domestic philosophical discourse

Figure 3. Actants in the "Report on the activities of the Philosophical Institute of the Slovak Academy of Sciences and Arts for 1952"

Figure 3 visualizes this qualifying program: translation functions as the Helper through which domestic philosophical scholarship acquires the competence required for original scholarly production. Soviet philosophical works constitute the body of knowledge mediated through this process rather than a separate actantial position.

A somewhat different configuration emerges in Raisa Kopsová's review "Nové spracovanie dejín ruskej filozofie" (A new treatment of the history of Russian philosophy, 1963, 80–82). The review explicitly identifies the "state of inaccessibility" of relevant sources as a problem and argues for a new translation capable of ensuring the "functionality of the work as a study aid and a basis for discussion" (80). This formulation allows us to reconstruct a narrative program centered on access to scholarly knowledge. The domestic scholarly community occupies the position of the Subject, while access to relevant and up-to-date philosophical scholarship constitutes the Object. The proposed translation functions as the Helper, since it enables the Subject to overcome the existing lack of access to the work, while the inaccessibility of relevant sources can be identified as the Opponent, because it directly obstructs the attainment of the same Object. The domestic scholarly community also occupies the position of the Receiver, insofar as it is expected to benefit from the translated work as a study aid and a basis for scholarly discussion. The passage does not require us to posit a separate Sender, since no distinct authority establishing this goal is explicitly constructed in the text. This configuration makes an epistemic function of translation particularly visible: translation is represented as a means of overcoming the inaccessibility of scholarly knowledge and enabling its circulation within the domestic philosophical community (80–82).

A related, but not identical, configuration can be observed in Juraj Bober's review (1964, 298) of the East German logician Georg Klaus's *Kybernetik in philosophischer Sicht* (1961; Slovak trans. *Kybernetika z filozofického hľadiska*, 1963 [Cybernetics from a philosophical perspective]). Bober describes the publication of the translation as a "significant step" towards making professionally valuable literature in the field accessible to the domestic scholarly community (298). At the level of the text, this formulation supports a narrative program centered on access to specialized scholarly knowledge. The domestic scholarly community can be mapped onto the posi-

tion of the Subject, while access to professionally relevant knowledge in cybernetics constitutes the Object. The translation of Klaus's work functions as the Helper, since it facilitates the attainment of this Object, while the domestic scholarly community simultaneously occupies the position of the Receiver as the principal beneficiary of this mediation. Neither a distinct Sender nor an Opponent needs to be posited, since the passage does not explicitly construct an authority assigning the goal or a specific force obstructing it (298).

In the broader historical context, Bober's positive representation of translation as a means of making specialized knowledge accessible can also be read against the changing position of cybernetics within socialist scholarship and, more generally, through Tyšš's concept of metatextual apologetics (2017a, 74, 77; cf. Rondziková 2020, 12). Such contextual interpretation is kept distinct from the actantial reconstruction itself, which is based on the wording and argumentative structure of the individual text.

A different actantial configuration becomes particularly visible in Andrej Hasilík's discussion (1967, 448–453) of Miloslav Král's Czech translation of Werner K. Heisenberg's *Physik und Philosophie* (1959; Czech trans. *Fyzika a filosofie*, 1966 [Physics and philosophy]). The case also illustrates how Czech editions could function as an immediate channel through which contemporary philosophical and scientific works became available to Slovak readers (cf. Zigo 1967, 92–96). Whereas the preceding examples construct translation primarily as a means of providing access to scholarly knowledge, Hasilík's review foregrounds the competence of the translator and the epistemic consequences of terminological choices. The narrative program can therefore be reconstructed around the goal of accurate scholarly mediation. The translator occupies the position of the Subject, while the Object is the accurate and terminologically adequate mediation of Heisenberg's scientific and philosophical ideas in the target language. Scholarly expertise and terminological competence function as Helpers, since the review presents them as necessary conditions for reconstructing the conceptual content of the source text (Hasilík 1967, 448–453). Conversely, terminological inaccuracies and insufficient understanding of the relevant scientific and philosophical concepts can function as Opponents insofar as the review explicitly presents them as obstructing accurate mediation. The Receiver is the target-language scholarly readership, for whom access to Heisenberg's ideas depends not simply on the existence of a translation but on its conceptual and terminological reliability. No separate Sender needs to be assigned unless such a position can be established from the argumentative structure of the review.

This configuration makes the professional and epistemic authority of the translator particularly visible. The translator is not constructed merely as a conduit through which an already authorized body of knowledge enters the domestic environment; rather, the success of scholarly mediation depends on the translator's own competence, theoretical knowledge, and terminological decisions (448–453). In Greimasian terms, these competences function as conditions enabling the Subject to perform the act of mediation successfully: willingness to translate must be accompanied

by *knowing-how-to-do* and *being-able-to-do* (Greimas 1971, 801–802; cf. Hébert 2020, 107).

A further configuration can be observed in Václav Černík's discussion of the need for new translations of the basic works of Marxism-Leninism (1975, 349–361). Here, the narrative program is organized around the goal of accurate and terminologically consistent translation. The translator and the institutional agents responsible for producing revised translations occupy the position of the Subject, while the production of accurate and terminologically consistent translations of the Marxist-Leninist classics constitutes the Object. The terminology commission and professional reviewing function as Helpers, since they contribute directly to terminological consistency and scholarly accuracy. Conversely, terminological inconsistency can be mapped onto the position of the Opponent, insofar as it obstructs the attainment of the same goal. The Receiver is the target-language scholarly readership, which is expected to benefit from reliable and professionally revised translations. The normative demand for terminological precision articulated in the review can be understood as occupying the position of the Sender, since it establishes translation accuracy as a value to be pursued. This configuration is explicitly supported by Černík's approval of the publishing initiative: "It is therefore necessary to support the decision of the Pravda publishing house to publish new, professionally revised translations of the basic works of Marxism-Leninism" (360). Importantly, this configuration combines rather than replaces functions identified in the earlier material: the ideological significance of the translated Marxist-Leninist canon coexists with an explicit concern for professional expertise, terminological consistency, and translation quality (349–361).

RECURRENT MICRO-NARRATIVES OF TRANSLATION

The individual actantial configurations analyzed above do not form a single, historically invariant model. Rather, when considered alongside the broader corpus, they point to a repertoire of recurrent micro-narratives through which translations and translators are assigned different, and sometimes coexisting, functions. Their relative prominence and combination vary across the historical periods examined; they should therefore not be understood as successive stages in which one role simply replaces another. The following typology synthesizes these recurrent configurations and relates the detailed case studies discussed above to further examples identified across the corpus.

One recurrent configuration constructs translation as an ideological and institutional instrument. This function is particularly explicit in the programmatic and institutional texts of the early socialist period analyzed above. In the "Editorial note" of 1951 (155), translations of Soviet philosophy function as Helpers in the program of developing domestic philosophical scholarship, while the 1952 report of the Institute constructs translation as a means through which domestic scholarship acquires the competence required for original scholarly production ("Zpráva…" 1953, 210–211). Translation may consequently be incorporated into a broader ideological narrative in which access to authoritative texts is expected

to contribute to the construction of socialist scientific culture. A particularly explicit variant of this configuration portrays translation as a "weapon" in ideological and political struggle.

A second recurrent micro-narrative presents translation as a means of overcoming epistemic inaccessibility, often articulated through the metaphor of filling "gaps" or "blank spaces". This configuration is particularly visible in Kopsová (1963, 80–82) and Bober (1964, 298–302), where translation functions as a Helper enabling access to otherwise unavailable scholarly knowledge. The same pattern recurs in discussions of Bertrand Russell, Evald Ilyenkov, and Abū Naṣr Muḥammad al-Fārābī, where translation is represented as filling gaps, broadening philosophical horizons, or eliminating "blank spots" in the history of philosophy (Šefránek 1968, 109; Černík 1970, 379; Hajko 1973, 162).

A third recurrent configuration foregrounds the translator as an expert mediator, frequently narrativized as a struggle against the "resistance" of language. The configuration identified in Hasilík's review recurs across periods: the translator is praised for having "successfully overcome" John Dewey's stylistic difficulties (Bakoš 1948, 295), for the "laborious reconstruction" required in translating Diogenes Laertius (Šebestík 1955, 83), and for negotiating "semantically polyvalent Latin terms" (Hrušovský 1971, 414). Across these examples, successful performance depends on scholarly, conceptual, and terminological competence. Its counterpart is the micro-narrative of failed mediation. Juraj Cíger's translator leaves the reader in the "dark cellar" of ignorance (1948, 217–218), Rudolf Zajac criticizes a translation for "producing nonsense" (1961, 72–73), and Raisa Kopsová remarks that focus became "hocus-pocus" (1973, 693), later criticizing another translation for "obscuring or distorting" the source text (1976, 519). In actantial terms, terminological inconsistency, conceptual misunderstanding, and inadequate competence function as Opponents to accurate scholarly mediation, while the translator is constructed as a failed Subject. The recurrence of this configuration across periods shows that professional and epistemic norms cannot be assigned exclusively to the 1960s. Finally, translation can be constructed not only as a means of ideological mediation but also as a potential ideological risk. The metaphor of translation as a "weapon" is therefore structurally ambivalent. During the 1960s, its direction could change: translated scholarship could be mobilized against domestic "doctrinairism" ("poučkománia"; Roško 1964, 308–310).

By the 1970s, the corpus also contains the inverse configuration, which can be described through the metaphor of the "Trojan horse": translations of Ernst Fischer were represented as potential channels through which revisionist ideas could enter socialist discourse (Skalský 1975, 281, 291), while the reception of authors such as Claude Lévi-Strauss and Michel Foucault raised comparable concerns about the infiltration of ideas classified as bourgeois (Čierny 1977, 62). Translation therefore does not occupy a fixed actantial position in this micro-narrative. Depending on the Object around which the particular narrative program is organized, it may function as a Helper in ideological struggle or as a potential Opponent from the perspective of ideological control.

Taken together, these micro-narratives reveal a historically changing repertoire rather than a linear replacement of one actantial configuration by another. Ideological service, epistemic mediation, professional authority, and linguistic or ideological risk coexist in different combinations and acquire different degrees of prominence across the periods examined. The 1970s are particularly instructive in demonstrating that ideological significance could coexist with explicit expectations of terminological consistency, scholarly expertise, and translation quality (Černík 1975, 349–361).

CONCLUSION

This study has identified a historically changing repertoire of actantial configurations through which translation and translators were positioned in Slovak philosophical journals. Translation may function as an ideological and institutional instrument, as a means of overcoming epistemic inaccessibility, or as a potential ideological risk, while the translator may be constructed as a competent Subject and expert mediator or, where the required competence is lacking, as a failed mediator. These configurations coexist across the periods examined, although their relative prominence and combinations change in relation to broader political, institutional, and intellectual developments. The corpus therefore does not support a simple developmental model in which the "ideological Helper" is replaced by the "expert mediator".

Greimas's actantial model has proved useful not as a means of reconstructing historical actors' intentions but as a tool for identifying relational allocations of agency, authority, assistance, and opposition within the texts. Actantial positions are not inherent properties of translation or translators: their functions depend on the Object around which the individual narrative program is organized. From a broader historical perspective, translation-related discourse thus reveals a negotiated relationship between ideological regulation, epistemic needs, and professional norms within the changing institutional environment of Slovak philosophy.

The corpus captures explicitly searchable translation-related discourse rather than all translation activity associated with the journals, and the manual retrieval procedure does not constitute an error-free bibliometric census. The findings should therefore be understood as recurrent patterns and historically significant tendencies rather than as an exhaustive quantitative reconstruction. Within these limits, the study demonstrates the potential of combining systematic corpus retrieval with actantial analysis for the historical study of translation discourse.

NOTES

[1] Related metatexts have previously been examined, to some extent, through discourse-linguistic approaches and the analysis of discursive actors (Motyková and Cingerová 2025; Motyková 2024). The conceptual framework developed in the present study was also presented in a preliminary form at the conference *Translation, Interpreting, and Culture IV (2025): Translators, Interpreters, and Society*, held in Banská Bystrica on 24–26 September 2025.

[2] The metadata underlying the corpus analyzed in this study are available in Zenodo as "Translation-Related Discourse in Slovak Philosophical Journals (1946–1977): Corpus Metadata" (Cingerová and Motyková 2026). The version used in this study is available at https://doi.org/10.5281/zenodo.

22641218. The latest published version of the dataset is available via the Concept DOI: https://doi.org/10.5281/zenodo.22641217. The dataset is also provided with the present submission as supplementary material.

[3] ChatGPT (OpenAI) was used to assist with the tabulation of the data and to prepare tables for deposit in Zenodo based on source lists compiled by the authors. The resulting tables were subsequently checked against the original lists and dataset by the authors. ChatGPT (OpenAI) was also used for translation, proofreading, and copy-editing; all substantive revisions and final editorial decisions were made by the authors.

[4] Unless otherwise indicated, all translations from Slovak and Czech are by the authors.

[5] Among narrative statements, Greimas further distinguishes statements of competence (*willing*, *knowing*, *being able*) from performance (Greimas 1971, 801–802; cf. Hébert 2020, 107).

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From translation to publication: Slovenian literature and its pathways in France

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From translation to publication: Slovenian literature and its pathways in France

Translation of Slovenian literature. French publishing field. Translator agency. Networked literary spaces. Symbolic capital.

This article examines how literary translations from Slovenian, a peripheral language, came to be published in France between 1992 and 2025. After outlining the Slovenian–French publishing landscape, it presents case studies based on interviews with three translators. The analysis demonstrates that publication depended primarily on sustained mediation and collaboration involving a small number of translators and other literary actors, on the central role of the small-scale publishing pole, and on the mobilization of different forms of capital.

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The path from translation to publication is rarely straightforward, and it often involves a complex network of actors, actions, and interactions. This article[1] examines these dynamics through a study of Slovenian literature translated into French, focusing on the largely invisible processes and relations through which translations sometimes reach publication. At issue, then, is the intermediate space between translation and publication, where literary projects may be advanced, delayed, reshaped, or abandoned.

The international circulation of literature, which "depends mostly on translation" (Sapiro 2008, 158), is shaped by interacting economic, political, and sociocultural factors (Heilbron 1999, 2008; Sapiro 2008). Translation into major languages such as French, which retains a central position in the international translation system and a long-standing literary prestige (Heilbron 1999, 2008; cf. Sapiro 2015), may confer broader international visibility on works from peripheral literary systems such as the Slovenian one (Juvan 2019; cf. van Es and Heilbron 2015). At the same time, central book markets are generally more self-sufficient because of their high level of domestic production, and therefore the proportion of translations is lower there than in more peripheral countries (Heilbron 1999). Moreover, publishing translated literature entails greater financial risk, especially when translations come from languages other than English and from relatively unknown authors (Heilbron 2008; Sapiro 2008; van Es and Heilbron 2015). The case of Slovenian literature in France can be situated within this broader structural and economic context: Slovenian has long accounted for less than 1% of all translated titles, thereby occupying a distinctly marginal position in the French translation market (Mezeg, Žigon, and Rozman 2024, 221).

Previous comparative research (e.g. Rozman, Žigon, and Mezeg 2023; Mezeg, Žigon, and Rozman 2024) has shown that Slovenian literature also occupies a peripheral position in other target-language markets, notably the German-speaking market and Italy, although the number of published translations has been considerably higher there, reflecting geographical proximity to Slovenia and strong historical, political, and cultural ties. From 2014 onwards, Slovenian cultural policy placed particular emphasis on translations into German in preparation for Slovenia's Guest of Honor presentation at the Frankfurt Book Fair in 2023, further contributing to the increase in published translations. By contrast, relations between Slovenia and France have been far less extensive in these respects (Mezeg, Žigon, and Rozman 2024), while the French literary field has been described as structurally less open to literature from Central and Eastern Europe, particularly poetry (Métayer 2019).

The period under study (1992–2025) coincides with profound political, economic, institutional, and cultural transformations in Slovenia following its independence from Yugoslavia in 1991 and its accession to the European Union in 2004. As a small state, Slovenia has regarded the international promotion of its culture as an important means of enhancing its visibility abroad. This orientation has been reflected in increasingly systematic support – through newly established institutions and funding schemes – for the international circulation of Slovenian literature in translation (Blatnik 2023). Nevertheless, previous research (Rozman 2022, 329–331) shows that between 1991 and 2021, support for translations into French

remained considerably lower than for translations into Croatian, English, German, Hungarian, and Italian.

These observations raise the question of how translations of Slovenian literary works nevertheless reached publication in France, and through which networks and forms of mediation this became possible. Following Michaela Wolf and Alexandra Fukari's (2007) conception of a sociology of translation as an umbrella term encompassing different sociological approaches, the present study addresses this question by combining insights from Bourdieusian sociology with actor- and process-oriented approaches to translation as a social practice. Within this framework, Pierre Bourdieu's field theory conceptualizes the publishing field as a structured social space in which publishers occupy different positions and in which symbolic and economic logics shape access to publication (1993, 2008; Sapiro 2008). From the perspective of the sociology of translation, translation is understood as a socially embedded and collaborative process rather than a purely linguistic act (Bassnett and Lefevere 1990; Wolf and Fukari 2007). The translator is consequently no longer seen as an "isolated individual worker" (Tymoczko 2003, 198), but as part of a wider network[2] of agents or actors involved in the production and mediation of translated literature (Tymoczko 2003; Pym, Shlesinger, and Jettmarová 2006; Wolf and Fukari 2007; Milton and Bandia 2009; Roig-Sanz and Meylaerts 2018). The article contributes empirical insight into what translators "actually do and say they do in the widest possible contexts of their professional practice" (Zheng 2017, 31). It therefore shifts attention from translated texts and the act of translation alone to the actors and forms of mediation through which translations reached publication in France, paying particular attention to translators' agency.

QUANTITATIVE ANALYSIS OF BIBLIOGRAPHIC DATA ON PUBLISHED TRANSLATIONS AND QUALITATIVE CASE STUDIES

The study adopts a mixed-methods approach previously used in sociological research on the production and circulation of translated literature (e.g. Poupaud 2007; Sapiro 2015). It combines a quantitative analysis of the publishing landscape of Slovenian literature in French translation during 1992–2025,[3] covering book editions[4] of prose, poetry, and drama, with qualitative case studies that illuminate several observations arising from the quantitative findings.

The quantitative analysis draws on bibliographic data from the Slovenian COBIB database, cross-checked and supplemented with the online catalogue of the Bibliothèque nationale de France, the Slovenian Bibliography of the National and University Library, and other relevant sources (Mezeg, Žigon, and Rozman 2024, 220). To examine diachronic developments, the dataset is organized into three full decades (1992–2001, 2002–2011, and 2012–2021) and the most recent period (2022–2025), with comparisons based on the average annual number of publications. For analytical purposes, a distinction is made between the pole of large-scale production, where sales and short-term economic profit are the principal criteria of success, and the pole of small-scale or limited production, where aesthetic, intellectual,

and cultural value carry greater weight (Sapiro 2008; van Es and Heilbron 2015). Publisher categories were established using publishers' websites and other publicly available sources, with organizational size, annual publishing output, ownership structure, and institutional form as criteria adapted from Marc Verboord (2011) and Jack McMartin (2019). Small-scale publishers comprised independent houses with up to ten employees and an annual output in the low double digits, as well as an "Other" category consisting of cultural associations, educational and academic institutions, diplomatic bodies, and other organizations; co-editions involving only such actors were likewise assigned to the small-scale pole. Large-scale publishers comprised independent houses with more than ten employees and an annual output in the high double digits to low triple digits, publishing groups and their constituent houses, and publishers belonging to multinational groups. Wherever possible, publishers were classified according to their structural position at the time of publication; where historical data were unavailable, the nearest reliably documented subsequent position was used.

The qualitative analysis is situated within broader research on the circulation of Slovenian literature in German, French, and Italian translation (e.g. Rozman, Žigon, and Mezeg 2023; Rozman 2025). The French component of this research, conducted in 2024, comprised eight semi-structured interviews (seven translators and one cultural intermediary) and seven written e-mail responses (six French editors and one translator). The case studies presented here draw primarily on interviews with three translators – Zdenka Štimac, Andrée Lück Gaye, and Guillaume Métayer – who met the selection criteria for the present analysis (they were either French translators or Slovenian translators long established in France and directly engaged with the French publishing field), providing sufficiently rich material to reconstruct the publication trajectories of individual works. Where relevant, additional material from interviews[5] with other translators and Slovenian literary professionals, together with written responses from French editors, is used to contextualize or corroborate specific observations.

PUBLISHING LANDSCAPE OF SLOVENIAN LITERATURE IN FRENCH TRANSLATION

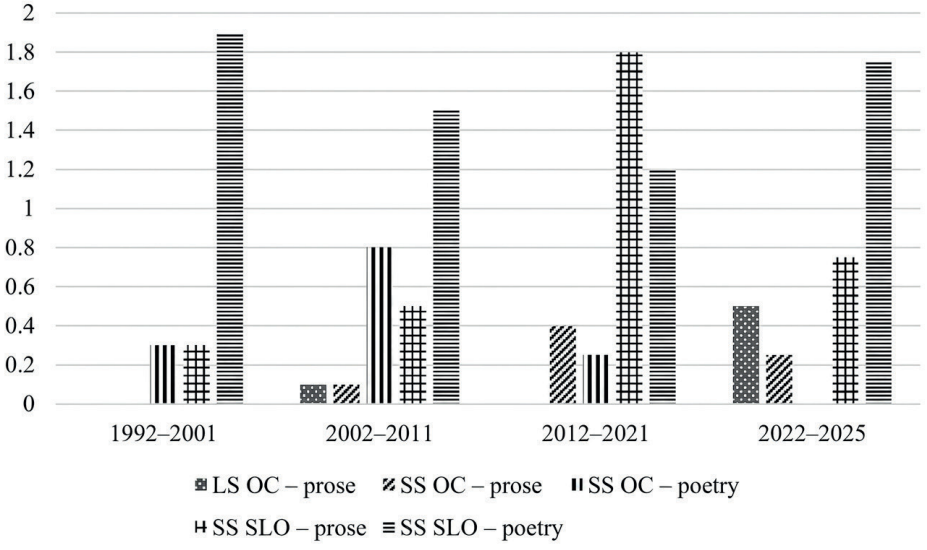
French translations of Slovenian literature have appeared not only in France but also in Slovenia and other countries (Mezeg 2020, 251–252). The quantitative overview therefore begins by presenting the distribution of translations across countries of publication, in order to situate editions issued in France within the broader production of Slovenian literature in French translation. As these publication contexts involve distinct trajectories and conditions of circulation, the remainder of the section focuses on editions published in France.

Over the 34-year period under consideration, a total of 223 editions of Slovenian literature in French translation were documented, averaging 6.5 titles per year. Of these, 110 were published in France (49.3%), 82 in Slovenia (36.8%), 15 in other Francophone (e.g. Belgium, Canada) and non-Francophone (e.g. Austria, Croatia) countries (6.7%), and 16 as co-editions (7.2%). Including ten co-editions involving

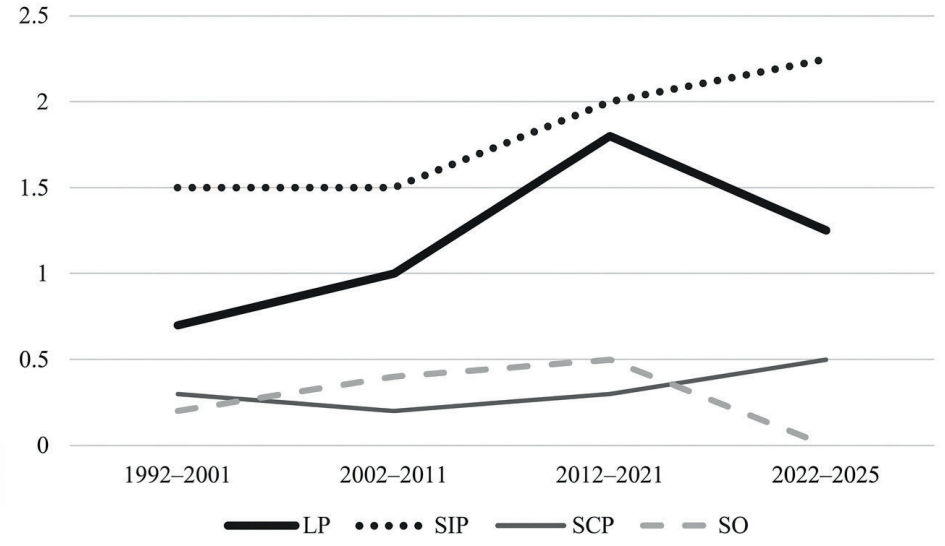
a French publisher, France participated in 120 editions (53.8%), confirming its central role in the circulation of Slovenian literature in French translation.

Publication outside France (Graph 1) took place almost exclusively at the small-scale pole. Translations published in other countries remained limited, consisting mainly of poetry in the first two periods and prose from the 2010s onwards, while six further poetry titles appeared as international co-editions. By contrast, publication in Slovenia was considerably more extensive, with poetry accounting for almost two thirds of the corpus, although prose gained greater prominence from the 2010s onwards, confirming the importance of small-scale publishing for genres with limited commercial prospects but considerable cultural value (cf. Gavura 2024). The large number of translations published in Slovenia highlights the role of source-culture initiatives by authors, translators, and cultural institutions in promoting Slovenian literature internationally.[6] Owing to their limited distribution, however, these editions rarely reach readers abroad and therefore primarily serve a promotional rather than a commercial function (Rozman 2025, 133–134).

An examination of translations published in France, including relevant co-editions (Graph 2), also shows a clear predominance of small-scale publishing channels (66.7%, compared with 33.3% for large-scale publishers). Small independent presses are the leading publisher type throughout, while large publishers reach their highest average annual output in 2012–2021, followed by a decline in the most recent period. Small-scale co-publishers and other small-scale actors (e.g. cultural associations, various institutions and organizations) make only a limited contribution to the overall volume of translations.



Graph 1. Average annual number of Slovenian literary works in French translation published outside France, by publication pole, publication location, and genre (LS = large-scale; SS = small-scale; OC = other countries; SLO = Slovenia)



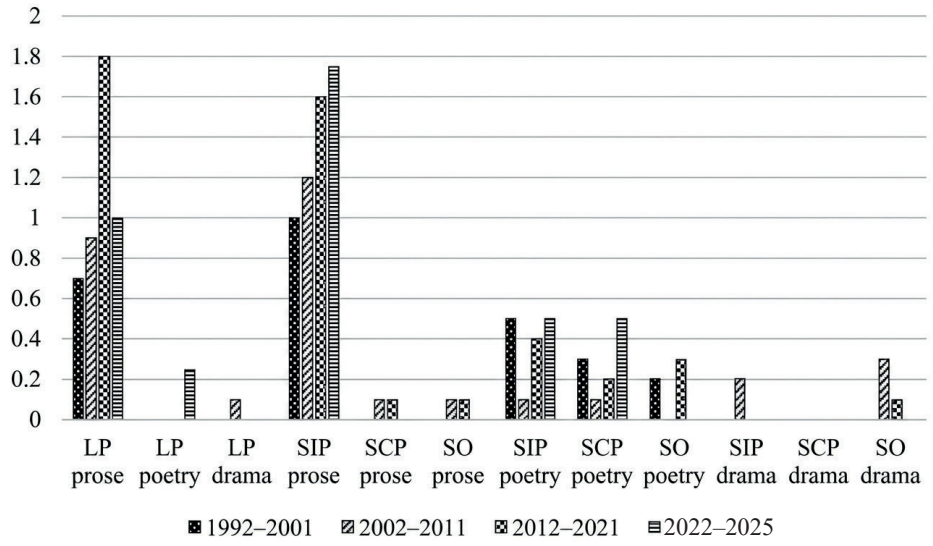
Graph 2. Average annual number of Slovenian literary works in French translation published in France, by publisher type (LP = large-scale publishers; SIP = small independent publishers; SCP = small-scale co-publishers; SO = other small-scale publishers)

Important differences also emerge in the distribution of genres across publisher types and periods (Graph 3). In contrast to publications in Slovenia and elsewhere, prose editions clearly predominate in France (72.5%), while poetry occupies a smaller but distinct position in the corpus (21.7%), and drama remains marginal (5.8%). Throughout the period, prose circulates through both the small- and large-scale publishing poles, with shifting patterns of participation, whereas poetry is concentrated at the small-scale pole, apart from a single publication in the most recent period.

The first post-independence decade (1992–2001) includes works by both earlier and contemporary authors, as well as several reprints of previously published translations, indicating that some Slovenian voices (e.g. Vladimir Bartol and Boris Pahor) had already established a presence in the French literary field. It also highlights the prominent role of translators such as Zdenka Štimac and Andrée Lück Gaye, while several publications received subsidies from the Trubar Foundation[7] and the French Centre national du livre (CNL; National Book Centre). Between 2002 and 2011, several new Slovenian authors entered the French literary field, among whom Drago Jančar emerged as the most prominent new figure within the small-scale pole. Andrée Lück Gaye was the most active translator, responsible for one third of all editions published during this period, while the Trubar Foundation continued to support several publications.

The next period (2012–2021) saw the strongest growth in publication, driven mainly by prose. At the small-scale pole, the establishment of Éditions franco-slovènes & Cie by Zdenka Štimac in 2012 provided an important new platform for Slovenian prose and poetry, accounting for almost one fifth of all editions. Most of these were translated by Štimac and supported by translation subsidies from the Trubar

Foundation and the Slovenian Book Agency or JAK[8] (Javna agencija za knjigo Republike Slovenije), which began operating in 2009. This period was also characterized by Andrée Lück Gaye's extensive translation activity (more than two fifths of all editions), including Jančar's novels and short stories, which from 2014 onwards represented half of all large-scale editions and marked a turning point in his publication trajectory.



Graph 3. Average annual number of Slovenian literary works in French translation published in France, by genre and publisher type (LP = large publishers; SIP = small independent publishers; SCP = small-scale co-publishers; SO = other small-scale publishers)

Although spanning only four years, the most recent period (2022–2025) confirms the central role of the small-scale publishing pole, supported by continued funding from JAK, while publication at the large-scale pole declined, with one important exception: Aleš Šteger's poetry collection, published by Gallimard, marked the first appearance of Slovenian poetry at the large-scale pole. Andrée Lück Gaye remained the most active prose translator, but – with the exception of Jančar – her new translations appeared exclusively with small-scale publishers.

These initial observations call for a closer examination of the processes through which Slovenian literary works reached publication in France and of the different actors and forms of mediation involved. These issues are explored through selected case studies.

TRANSLATOR AGENCY AND PUBLICATION TRAJECTORIES

The project included interviews with several of the most prolific and active translators in the Slovenian–French translation space: Zdenka Štimac[9], Andrée Lück Gaye[10], and Guillaume Métayer[11]. Although the translation projects examined here ultimately reached publication, the case studies also reveal unsuccessful submis-

sions, abandoned or postponed projects, and sustained efforts to secure a publisher, experiences similarly recalled by other translators interviewed (e.g. Liza Japelj Carone[12] and Mathias Rambaud[13]). These case studies were analytically selected because the publication trajectories they reconstruct help explain several patterns emerging from the quantitative analysis, including the central role of individual translators, the importance of small-scale publishing initiatives, and the pathways through which authors such as Drago Jančar and Aleš Šteger reached large-scale publishers in France.

WHEN PUBLICATION FAILS: THE TRANSLATOR AS PUBLISHER

Zdenka Štimac, a translator of Slovenian origin living in France, began translating out of the desire to share with her French friends works that were largely unavailable to them. One of her first major attempts to place a Slovenian text with French publishers concerned Drago Jančar's play *Veliki briljantni valček* (1985; Eng. trans. *The Great Brilliant Waltz*, 2007). After translating a sample in the 1990s, she sent it to several publishers whose contacts had been given to her by Evgen Bavčar, one of the key mediators of Slovenian literature in France, only to encounter the same response: Who was Jančar, and had he been translated elsewhere? The issue was not simply the quality of the text itself, but whether the author had acquired sufficient visibility to reduce the perceived risk of publication. Štimac eventually abandoned the project; only much later, once Jančar had become better known in France, did the translation re-emerge in another context. This early experience points to a recurring mechanism in the publication of literature from the periphery: publishers often look for prior forms of literary recognition before committing themselves. It should also be understood within the broader context of Slovenia's limited visibility in France at the time. As Liza Japelj Carone, a translator who for nearly three decades was responsible for cultural affairs at the Slovenian Embassy in Paris, recalled, introducing Slovenian literature to French audiences in the early 1990s first required explaining what Slovenia was and where it was located. Although its accession to the European Union somewhat increased general awareness, most translators, French editors, and Slovenian literary professionals interviewed agreed that Slovenia and its literature remain little known there.

Bavčar's mediation remained important at the beginning of Štimac's translation career. Through his contacts, works by France Bevk and Alojz Rebula were placed with Éditions du Cerf, and Štimac was chosen as their translator. She was later able to place two translations directly with Gallimard after approaching the publisher at the suggestion of a colleague then working there as a press attaché. As Štimac notes, Gallimard's acceptance of the first translation, Brina Svit's *Con brio* (1998; French trans. *Con brio*, 1999), which she had initiated herself with the author, was largely a matter of chance. Beyond these few early placements with large publishers, however, her translation activity in the 1990s and 2000s centered mainly on poetry and on excerpts of prose and drama, often undertaken at the initiative of authors (e.g. the poet Tomaž Šalamun) or other Slovenian actors (e.g. translators and members of various associations). These translations were primarily in small-scale publi-

cations, whether in anthologies and independent editions published in Slovenia or France, or in Canadian, French, and Swiss literary journals (e.g. *Dédale*, *Estuaire*, *Rémanences*).

These initial publications, however, did not alter the broader difficulty of finding French publishers for translations from Slovenian. Since translation did not provide a stable livelihood, Štimac trained and worked as a proofreader while continuing to translate. After years of unsuccessful attempts to interest publishers in Slovenian authors she considered important, and after several projects already underway had been abandoned, she founded Éditions franco-slovènes & Cie in 2012. The creation of the press was both pragmatic and symbolic: pragmatic because, as Štimac herself explains, it resulted from not finding a market for her translations, and symbolic because it created an autonomous space for the presentation of Slovenian literature in French. This autonomy also allowed her to choose texts according to literary preference rather than market logic; as she puts it, she translates and publishes what she likes (e.g. novels by Marko Sosič and poetry by Srečko Kosovel). Her case thus highlights the importance of taste-driven selection within small-scale publishing, where personal commitment may substitute for the market calculations that weigh more heavily elsewhere in the publishing field.

Yet this autonomy came at a cost. As translation alone could not provide a living, Štimac continued to work primarily as a proofreader, while running her press remained a secondary activity. The press nevertheless required her to assume a range of tasks usually distributed across an established publishing house, from editorial preparation and funding applications to promotion and event organization. Securing subsidies from JAK was crucial, as it provided at least partial compensation for work that would otherwise have remained unpaid. Most of the books were published independently, and only more recently did she begin to collaborate with others, particularly with the poet and puppeteer Mateja Bizjak Petit, resulting in co-editions. She also organized readings, recitals, and book-related performances, took part in smaller fairs, and collaborated with Slovenian associations in France in an effort to increase the visibility of the books. Yet sales remained low and media attention minimal. In the long term, this model proved difficult to sustain, as it depended heavily on personal investment, subsidies, and small-scale collaborative networks. The transfer of the press to Bizjak Petit in 2025, while Štimac continues as its main translator, reflects both the possibilities and the limits of translator-led publishing: when ordinary routes to publication remain blocked, translator agency may extend beyond translation and mediation to create the very conditions of publication, but such infrastructure remains fragile when it depends on unpaid labor and unstable forms of support.

MEDIATION, NETWORKS, AND RECOGNITION

Andrée Lück Gaye's experience offers a different perspective, highlighting the importance of mediation, personal and professional networks, and recognition in shaping access to publication. Living and working in France as a teacher of French, she learned Slovenian because of her family origins and began translating at the sugges-

tion of her teacher Claude Vincenot at INALCO in Paris (Lück Gaye 2020). Her earliest important published translations were linked to Boris Pahor, whose entry into France in the 1990s was decisively supported by the philosopher and photographer Evgen Bavčar, already mentioned above in connection with Štimac's early translation career. Through this mediation, Pahor's works, including *Nekropola* (1967; French trans. *Pèlerin parmi les ombres*, 1990; Eng. trans. *Pilgrim among the Shadows*, 1995) and *Spopad s pomladjo* (1978; French trans. *Printemps difficile*, 1995; Eng. trans. *A Difficult Spring*, 2009), appeared with important French publishers and received significant media attention. This also gave Lück Gaye early visibility as a translator. It is noteworthy that *Printemps difficile* appeared at Phébus under its founder, Jean-Pierre Sicre, who had already published Vladimir Bartol's *Alamut*[14] (1937) there in 1988. This followed Jean-Didier Castagnou, "a French expert in Slavic studies" living in Ljubljana at the time (Vodopivec 2012, 4), learning during a chance encounter with Lück Gaye and her husband in Ljubljana in the mid-1980s that an unpublished French translation of the novel by Vincenot had existed since the 1970s,[15] and bringing it to Sicre's attention (Vodopivec 2012, 4; Lück Gaye 2021). Such cases suggest that access to publication depended not on any stable institutional channel, but on the conjunction of the right book, the right intermediary, and the right publishing context.

A comparable pattern can be seen in the case of Drago Jančar, whose reception in France unfolded across different publishing scales over time. As discussed above, Jančar was initially difficult to place in France. A turning point came in the early 2000s, when Lück Gaye was invited by Jančar to translate a collection of ten short stories, published under the title *L'Élève de Joyce* (2003)[16] by L'Esprit des Péninsules, founded by Éric Naulleau. Here too, publication rested on personal connections: according to Lück Gaye, Naulleau's interest in a Slovenian writer was encouraged by his Bulgarian wife, who was interested in Balkan literature. The significance of this first publication lay not only in the book itself, but in what followed: positive reviews, further translations with small presses such as L'Esprit des Péninsules and Passage du Nord-Ouest, which have notably helped to draw attention to Jančar (Lück Gaye 2020), and growing critical attention that secured him a place in French literary circles. The translation of Jančar's 1985 play *Veliki briljantni valček*, first undertaken by Štimac (as mentioned above) and later completed by Lück Gaye, was finally published in French as *La grande valse brillante* in 2007. This example highlights the personal and closely interconnected character of the relatively small network through which Slovenian literature circulated in French translation. This phase of increasing recognition prepared the ground for Jančar's later entry into a larger publishing structure, when the novel *To noč sem jo videl* (2010; French trans. *Cette nuit, je l'ai vue*, 2014; Eng. trans. *I Saw Her That Night*, 2016) appeared with Phébus and received the Prix du Meilleur livre étranger (Best foreign book prize) the same year. Lück Gaye's role in this process was not limited to translation alone. She herself proposed *Cette nuit, je l'ai vue* to Daniel Arsand, an editor at Phébus whom she had come to know earlier when she agreed to retranslate Bartol's *Alamut* (2012; Lück Gaye 2021). From that point onward, Jančar's position in France

became more firmly established, and Phébus continued to publish his later novels, for which Lück Gaye submitted presentations and sample translations even before their publication in Slovenia.

Yet even after Jančar's success and Lück Gaye's own growing symbolic capital as a prose translator, further reinforced by the major French translation prize she received in 2023, some projects still proved difficult to place. A revealing example is Florjan Lipuš's *Boštjanov let* (2003; French trans. *Le vol de Boštjan*, 2021 [Boštjan's flight]), which Lück Gaye discussed in a blog interview, noting Peter Handke's enthusiastic article on the novel in the daily newspaper *Libération* and her search for a publisher (Lück Gaye 2014). Having come across that interview several years later, Olivier Desmettre, founder of the small press Éditions do, contacted her directly (Lück Gaye 2020) and decided to publish the novel after reading a sample translation and receiving confirmation of its quality from a fellow publisher.[17] Here, blog visibility functioned as an unexpected mediating space between translator and publisher, while the final decision was reinforced by prior validation from actors already trusted in the target literary field. It was also through Desmettre that, after a long search (Lück Gaye 2014, 2020) and numerous refusals, Lück Gaye recently found a publisher for Marjan Tomšič's *Grenko morje* (2002; French trans. *Les Alexandrines*, 2025 [Bitter sea]). For lesser-known authors writing in a peripheral language, publication in France does not automatically follow from the literary quality of a work or the prestige of its translator. Instead, it depends on other actors, spaces, and circumstances, before the work eventually reaches a typically small-scale publisher willing to take an interest in it and assume the associated risk. In this respect, Lück Gaye emphasizes that, while financial support is important, translators into French primarily need greater assistance from Slovenian publishers and institutions in establishing contacts with publishers in France.

FROM NETWORKED LITERARY SPACES TO POETIC VISIBILITY

The last case shifts the focus from prose to poetry and illustrates how publication can develop out of networked literary spaces. A French poet, critic, researcher, member of the literary journal *Po&sie*, and translator primarily from German and Hungarian, Guillaume Métayer came to Slovenian poetry in 2008 through the festival Days of Poetry and Wine in Medana,[18] where he met Tomaž Šalamun and Aleš Šteger. Returning to the festival on several occasions, he developed contacts that led to his first contributions to the translation of Slovenian poetry into French, primarily through revising and reworking translations by others. Between 2014 and 2015, these collaborations resulted in two co-edited anthologies and in the publication of a few poems by Šalamun in *Po&sie*. His more sustained engagement began when Šteger asked him to rework an existing French draft of the poetry collection *Knjiga reči* (2005; French trans. *Le livre des choses*, 2017; Eng. trans. *The Book of Things: Poems*, 2010), originally translated by Mathias Rambaud, who recalled that his repeated attempts to place the manuscript with French publishers had been unsuccessful. Métayer accepted, despite not knowing Slovenian, and reworked the manuscript in close dialogue with the poet.[19] He then approached

Circé, a small French publisher with whom he had already collaborated, and the collection appeared in 2017.

Métayer's experience also underlines the extent of the work required beyond translation itself to make poetry from Central or Eastern Europe visible in France. In his account, the translator of such poetry must often seek out journals, critics, editors, and public events, while also writing about the work and helping to create the conditions for its reception. This was also the case with Šteger: after *Le livre des choses*, Métayer, who over the years had built up a wide network of contacts in literary and particularly poetic circles, continued to promote Šteger's poetry through readings and institutional events in France, to which he invited important figures from the literary field, leading in turn to several articles and reviews in esteemed journals and magazines (e.g. *Europe*, *Le Monde des livres*). Métayer himself also wrote more broadly on Central European poetry, notably in the double special issue *Europe, centrale* of *Po&sie*, where he drew attention to the near absence of Central European poets, including Croatian, Hungarian, Slovak, and Slovenian, from two of the most prestigious French poetry series published by Gallimard and Seuil (Métayer 2019). This intervention may have contributed to Gallimard's later decision to publish a Central European poet: Métayer was approached by an editor he had known from his years at the Sorbonne, who informed him that Gallimard wished to commission a volume of Šteger's poems. Prepared rapidly in close collaboration with the poet, the collection *Nad nebom pod zemljo* (2015; French trans. *Au-delà du ciel sous la terre*, 2024; Eng. trans. *Above the Sky Beneath the Earth*, 2019) appeared in the prestigious series Du monde entier [From all over the world]. According to Métayer, the project did not receive support from the CNL, and no application was submitted to JAK. The publication was accompanied by three successful events in Paris devoted to Šteger and his poetry, organized by the translator and editor, followed by strong critical reception in a number of journals, magazines, and blogs (e.g. *La cause littéraire*, *La Croix*, *Poesibao*), as well as two prestigious poetry prizes. This case therefore demonstrates that, in the field of poetry, access to the French literary field may depend on the translator's sustained mediation and symbolic capital accumulated in journals and other networked literary spaces. Publication by a prestigious house then appears as the later validation both of the poetic work and of the translator's role in making it visible. Métayer nevertheless stressed that many French readers have little prior knowledge to help them situate Slovenia and its literature, a situation that publication by Gallimard alone cannot change. Ultimately, in his view, what matters is not where an author comes from but the work itself and whether it succeeds in attracting interested readers and critics.

CONCLUSION

The trajectories reconstructed in this article from interviews with three translators help explain several patterns emerging from the analysis of bibliographic data. The prominent role of individual translators in bringing Slovenian literary works to publication in France reflects an agency extending well beyond transla-

tion itself. Taking on multiple roles, they initiated or pursued translation projects and collaborated across literary and social spaces to advance them towards publication, echoing observations from other peripheral-to-central translation contexts (e.g. Pym, Shlesinger, and Jettmarová 2006; Yılmaz 2020). The trajectories likewise show that Slovenian literature circulated predominantly through the small-scale pole, where willingness to invest in lesser-known authors and trust-based professional relationships created publication opportunities that rarely arose within more market-oriented publishing structures (Sapiro 2008; van Es and Heilbron 2015). On average, only a few translations were published each year, reflecting weak market demand and the persistently low visibility of Slovenian literature in France, as confirmed by most interviewees. The gradual entry of only a few authors (e.g. Jančar and Šteger) into the large-scale pole followed cumulative processes of mediation, literary recognition, and editorial validation (Sapiro 2008; van Es and Heilbron 2015). The increase in published translations since the 2010s therefore reflects not a broader growth in demand for Slovenian literature but, as the case studies show, the emergence of new publication opportunities alongside increasing recognition of a small number of authors, particularly Jančar. However, as Marko Juvan observes, the "worlding" of a peripheral literature, i.e., its positioning and circulation in the global literary space, is not possible "without translations and consecrations that are motivated by durable or raising demands of the transnational literary market" (2019, 251).

From a Bourdieusian perspective, the effects of translators' agency depended on their positions within the French publishing field and on the mobilization and conversion of different forms of capital through mediation and collaboration with other actors. Zdenka Štimac initially occupied a relatively weak position in the field, relying heavily on intermediaries and personal contacts; confronted with repeated difficulties in securing publication, she eventually created an alternative space for Slovenian literature by founding her own publishing house, with most translations supported by Slovenian subsidies. By contrast, Andrée Lück Gaye gradually accumulated symbolic and relational capital through the successful publication of authors such as Pahor and later Jančar, their positive reception, and major literary prizes, thereby strengthening her position, although this did not remove the structural barriers she faced when placing lesser-known Slovenian writers in the most recent period. Unlike Štimac and Lück Gaye, whose positions developed over decades of translating Slovenian literature, Guillaume Métayer entered the Slovenian–French translation space by transferring the literary, intellectual, and relational capital he had accumulated elsewhere to the translation and promotion of Slovenian poetry.

Finally, while the case studies have demonstrated the importance of Slovenian institutional support, particularly for the translator-owned press, the circulation of Slovenian literature in France since the 1990s has largely depended on a small number of individual translators and literary mediators whose exceptional commitment has been crucial in helping Slovenian literature cross national borders and secure publication in France. This also points to the fragility of the configuration

of literary circulation that has emerged over several decades, and whose long-term sustainability cannot be taken for granted.

NOTES

[1] The authors thank the reviewers for their thoughtful comments and suggestions, which helped clarify the research problem and methodology and strengthen the overall coherence of the article.

[2] A network is a complex set of relations among different actors (i.e., individuals, institutions or even texts involved in a process of cultural exchange) within a cultural or social field.

[3] The year 1992 was selected because it represents the first full year following Slovenia's independence in 1991, when translations into French began to increase (Mezeg 2020). As for the year 2025, those publications recorded in the Slovenian COBIB (https://www.cobiss.si/) by the end of February 2026 were included. A discussion of the broader historical, geopolitical, institutional, and sociocultural factors that have shaped the evolution of translation flows of Slovenian literature into French lies beyond the scope of this article.

[4] Each publication of a translation – whether a first edition, reprint, paperback, e-book, or new translation – is counted as a separate bibliographic record.

[5] Interviews were also conducted with Slovenian authors. However, as none of them authored a work whose trajectory is reconstructed here, their responses are not used.

[6] Such publications are often presented at international literary events and circulated among foreign publishers, editors, and literary agents to stimulate interest in Slovenian literature (Rozman 2025, 133–134).

[7] Established in 1992 as a joint initiative of the Slovenian Writers' Association, Slovenian PEN, and the Centre for Slovenian Literature, the Trubar Foundation supported foreign publishers by covering up to 50% of the printing costs of Slovenian literary works published abroad. Its activities were transferred to the Slovenian Book Agency (JAK) in 2019 (Blatnik 2023, 555–556).

[8] JAK is Slovenia's national public agency for the book sector. Its activities include funding translations of Slovenian authors into foreign languages and supporting the international promotion of Slovenian literature (Blatnik 2023, 559).

[9] Zdenka Štimac, interview by the authors via Zoom, March 13, 2024, recording.

[10] Andrée Lück Gaye, interview by Adriana Mezeg, Ljubljana, March 22, 2024, recording.

[11] Guillaume Métayer, interview by Adriana Mezeg, Paris, September 11, 2024, recording.

[12] Liza Japelj Carone, interview by the authors, Paris, September 10, 2024, recording.

[13] Mathias Rambaud, interview by the authors via Zoom, March 11, 2024, recording.

[14] *Alamut* is one of the most reprinted and best-selling Slovenian books in France (see Mezeg, Žigon, and Rozman 2024, 226).

[15] The French translation was initiated by "the writer Mira Mihelič and the Director of the National and University Library of Ljubljana, Jaro Dolar", but long remained unpublished "due to a lack of interest from French and Slovene publishers" (Vodopivec 2012, 4).

[16] The French volume does not correspond to any previously published Slovenian collection, although individual stories predate it; for example, the title story "Joyceov učenec" appeared in the literary journal *Nova revija* in January 1998. Collections bearing the corresponding English and Slovenian titles were published only later: *Joyce's Pupil* in 2006 and *Joyceov učenec* in 2008. Their selections of stories overlap with, but are not identical to, that of the 2003 French volume.

[17] Olivier Desmettre, e-mail message to Julija Rozman, April 9, 2024.

[18] Since 2010, the festival has been held in the historic town of Ptuj in eastern Slovenia.

[19] Collaborative translation, in which a target-language translator works with the author or another bilingual mediator, is well established in literary translation from minor into major languages (e.g. Ožbot 2011).

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

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

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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Decoding periodicals: Translators, data, and interdisciplinary insights

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Decoding periodicals: Translators, data, and interdisciplinary insights

Periodical studies. Translation studies. Transediting. Big translation history. Digital humanities. Relational approaches.

This roundtable examines the intersections of periodical and translation studies, focusing on digital methods, big data, relational approaches, and the shifting visibility of translation. It explores periodicals as complex sites of cultural mediation where translation – whether literary, nonliterary, or transedited – intertwines with editing, design, and material production. A central concern involves methodological challenges in collecting and interpreting translation data, particularly given fragmentary archives, inconsistent metadata, and inherent biases in digitized collections. Simultaneously, the discussion highlights the potential of computational tools, social network analyses, and large-scale datasets to trace cultural flows, reconstruct hidden networks, and decenter translation history. Viewing periodicals as multi-agent assemblages, the panel combines macroanalytic perspectives with close reading and historical interpretation to assess current research and identify future directions for this expanding transdisciplinary field.

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INTRODUCTION

The interdisciplinary study of translation in periodicals opens up a wide range of methodological approaches and enables the exploration of socioeconomic, geopolitical, and cultural dynamics. Research into translated content published in periodicals provides crucial insights into transnational cultural flows and acts of mediation. However, gathering data on these translations remains a notoriously challenging task.

Recent advances in digital humanities and data-driven research have significantly reshaped how we study translation in periodicals – and how we examine the circulation of ideas, including news, in newspapers. The curated, often programmatic content of periodicals makes them ideal for tracing both strategic cultural interventions and incidental flows of texts, ideas, and agents. In this light, periodicals emerge as infrastructures of cultural production, dissemination, and, at times, resistance.

The growing body of research in this area has expanded to include new geographies and multilingual contexts (going global and transnational), with a clear commitment to decentering the traditional focus on dominant publishing centers. Recent research has also seen increasing engagement with various approaches to networks of actors and the social. Relational approaches have been outlined in the recent special issue of *The Translator*, edited by Nasrin Ashrafi, Diana Roig-Sanz, and Reine Meylaerts (2025). By combining bibliographic data, relational thinking, and close reading, this line of research helps us develop new frameworks for understanding how translation operates within and through periodicals. It reaffirms the importance of both historical and contemporary periodicals as key loci of cultural resistance, transnational exchange, and epistemic intervention.

Fundamentally, this discussion seeks to move away from the traditional, extractivist view of periodicals as mere containers of texts. We argue instead for conceptualizing them as "entangled assemblages" (Ernst and Scheiding 2022, 13) – complex entities characterized by their own histories, agencies, communities, and distinct modes of operation and expression. Such a conceptual shift inevitably demands a broader understanding of translation. Rather than a straightforward textual transfer, translation in periodicals emerges as a highly relational and distributed practice negotiated among multiple actors with overlapping roles and shaped by technological infrastructures, the periodical's materiality, and other pertinent affordances. To adequately map these dynamic networks, new data-driven methodologies, such as big translation history (Roig-Sanz and Fólica 2021), are essential. However, as our discussion underscores, these macroanalytical approaches must remain deeply grounded; they need to be accompanied by rigorous close reading, detailed and sensitive historical contextualization, a critical engagement with archival sources, and a strict accountability to perspectival, source, and ideological biases.

The following edited transcript[1] of a panel discussion from the 2025 Translation, Interpreting and Culture conference (held in September 2025 in Banská Bystrica, Slovakia) seeks to preserve the polyphony of its contributors and the reactive, dialogic nature of their theoretical claims. While we run a risk of fragmentariness, the authors have collectively revised, expanded, and fully referenced the text. This approach ensures that the conversational format does not compromise scholarly rigor,

but rather enriches the exploration of the topic through direct intellectual confrontation.

PROGRAMMATIC POSITIONS

In their opening statements, the speakers presented their positions in response to a preliminary discussion script circulated in advance by the moderator, Ivana Hostová. Each generally focused on the area they considered most important.

Diana Roig-Sanz

Various interdisciplinary fields have approached the translation of media from different perspectives: periodical studies, literary translation, and translation history, and they have also considered the agents involved. Since the 1990s, research has addressed not only the figure of the translator but also what Andrew Chesterman has called translator studies (2009). More recent publications, such as *Literary Translator Studies*, edited by Klaus Kaindl, Waltraud Kolb, and Daniela Schlager (2021), continue this line of inquiry. Yet, one might wonder whether focusing solely on translators is sufficient for studying periodicals. In recent years, we have sought instead to develop an approach based on cultural mediators, considering not only translators but all the agents involved in the translation process.

This broader perspective includes publishers and reviewers, especially in the case of periodicals, and we have published several studies on these topics (e.g., Meylaerts et al. 2017; Roig-Sanz and Meylaerts 2018). We have also produced specific studies on translation in periodical publications and pursued data-driven approaches as part of the ERC project "Social Networks of the Past: Mapping Hispanic and Lusophone Literary Modernity, 1898 – 1959" and related developments (cf., e.g., Fólica, Roig-Sanz, and Caristia 2020; Roig-Sanz and Subirana 2020). More recently, there has been an increased interest in the role of readers as audiences, drawing on work in the sociology of reading (Thumala Olave 2022). Since the 2000s, there has also been a growing body of scholarship on publishing archives, including the works of John Thompson (2010, 2021) and Angus Phillips and Michael Bhaskar (2019), among others. These studies provide valuable context and inform our own research.

When working with translation in periodicals, several challenges arise simultaneously. The first is the difficulty of identifying literary translators in historical publications, since they were rarely named explicitly. This difficulty is even greater in the case of women translators or women writers. A second set of challenges concerns digitization: optical character recognition (OCR) quality varies greatly, particularly with non-Latin scripts. Metadata in periodicals is often inconsistent or incomplete, making it hard to determine genres, attributions, or even language use. Databases, infrastructures, and online collections of periodicals exist, but many were not designed with our research needs in mind. Librarians and researchers have not always collaborated closely, though this is now improving.

Further challenges include the limited number of digital editions of translations, especially in major archives. Archival silences remain an important obstacle, due to

the destruction of materials, colonial practices, and biases in what gets digitized – biases that disproportionately affect work by women, minorities, and minoritized communities. Conceptual issues also emerge: What counts as translation, and how should we define it in political or multilingual contexts? Standards for data modeling and collaboration are still lacking. Finally, there are difficulties in publishing research data and finding appropriate tools for visualization.

In our research, we have proposed five key concepts for such a perspective: space, scale, time, connectivity, and agency (Roig-Sanz and Kvirikashvili 2025). "Space" refers not only to political boundaries but also to physical ones, such as the Andes or the New World. "Scale" involves thinking across different levels – regions such as Bologna or the Balkans, but also large and small datasets, quantitative and qualitative materials, and human and non-human actors. "Time" highlights continuities and discontinuities, as well as channels of communication. "Connectivity" and "agency" bring attention to the roles of networks and mediators.

The book which Philipp Hofeneder and I are about to publish with John Benjamins, *Digital Translation History* (Roig-Sanz and Hofeneder 2026), includes chapters on how to apply digital tools and digital methods to translation history. In addition, we have introduced an intersectional perspective into our work. While gender has been a strong focus in translation studies, we recognize it is not sufficient, so we are also considering other layers of oppression such as race, sexual orientation, religion, class, or ethnicity.

For our research on translation and periodicals in the Spanish-speaking and Lusophone worlds, our sources include national libraries from Spain, Brazil, Chile, Mexico, and Argentina, as well as collaborations with other research projects and archives gathering translations in a sample of historical periodicals. These partnerships allow us to access digitized periodicals preserved in various institutions and to share our data with colleagues internationally.

In addition to national libraries, we have also worked with digitized periodicals. For example, AHIRA in Argentina and the national library there, as well as research projects such as Revistas Culturales 2.0, specifically focused on cultural magazines, led by Hanno Ehrlicher in Tübingen, with whom we have established a data sharing collaboration. Secondary literature has also been an essential source. These form the typology of materials on which our research is based.

Now and throughout the discussion I will seek to highlight some of our pertinent findings. First, it was difficult to construct a linear narrative from the material. Periodicals are spaces of contradiction: we found translations related to Symbolism alongside others tied to the avant-garde, without a clear aesthetic coherence. In fact, most of the texts were not translations at all, but many engaged with translation in other ways – through reflections on translation theory or reviews of foreign literature in the early 20th century. Distinguishing between translation and adaptation was often challenging. For instance, we encountered Spanish poems inspired by Percy Bysshe Shelley, where it was not clear whether these were translations or imitations.

Laura Fólica

It is well known that visibility is a crucial issue in the study of translation in periodicals. Literary translation tends to be more visible as a practice than, for example, news translation. This greater visibility of literary translation stems from two interconnected factors: one material and the other symbolic.

On the material side, literary translation often leaves textual traces – footnotes, paratexts, information on covers, credits, or copyright pages. In literary and cultural periodicals, too, we sometimes find explicit acknowledgment of the translator. This tends to happen when a prestigious genre such as poetry is translated, or when the translator is a well-known author who signs the translation.

On the symbolic side, literary texts remain closely linked to authorship, whether of the author or the translator. Literature is still strongly tied to the notion of the "author-function" described by Michel Foucault (1994). By contrast, journalism often dilutes or collectivizes authorship. Following this idea, one might expect it to be relatively easy to collect data on literary translation in periodicals. But, as we know, that is not always the case.

The aim of what Diana Roig-Sanz and I have been calling big translation history (2021) is precisely to collect large-scale data on translations, translated authors, and translators with the help of computational tools. This makes it possible to bring to light names that have not yet been canonized by literary history. Yet our experience with library records and catalogs has shown how difficult it is to obtain consistent, large-scale data on translation. Working with big data means confronting the absence of data: translations that existed but were not reported or credited, or data riddled with inconsistencies such as misspelled names. We must acknowledge that big data is not a closed or uniform universe, but a fragmented one, shaped by biases and silences.

One example is the issue of unstructured data in library records. While it may be possible for the human eye to easily identify translators' names by searching different fields (titles, contributors, notes, etc.), for computational analysis, the information must be standardized and systematically registered in a single field that a machine can easily read. In the Spanish National Library catalog, formatted using the MARC 21 standard, information about the translator is placed in different fields, either in the title or in the author field. For example, in the case of the Spanish translation of Emily Dickinson's poems, the name of the translator, Silvina Ocampo (also a renowned Argentine writer), appears in the title: *Poemas de Emily Dickinson. Selección y traducción de Silvina Ocampo*, and in the author field as "Ocampo, Silvina (1903–1993), editor literario, traductor". Therefore, it is difficult for machines to process the data systematically because there is no single field for "translators".

Even though literary translation is indeed more visible than other kinds of translations, its traces are not organized in a manner that permits automatic, large-scale processing. The data we collect must therefore be cleaned and curated – in other words, enriched, sometimes manually – so that it can be analyzed quantitatively. This is precisely what we accomplished in the project on translations in Ibero-American journals. We worked with metadata from nearly 400 Ibero-American periodicals ex-

tracted from five digital library catalogs. We had to learn how to read the metadata and how to interrogate it in order to identify patterns in translation flows.

Once the quantitative data on translations and translators in journals has been collected, cleaned, and enriched, it can be analyzed through social network analysis (SNA). Periodicals constitute an excellent object of study for network analysis, as they function both as spaces of sociability and as sites of collaborative writing. SNA is particularly valuable for examining relationships among agents.

Jutta Ernst

Newspapers, magazines, almanacs, and other serialized print products often include textual or visual content produced elsewhere. The crossing of local, regional, and national borders can thus be considered a fundamental dynamic of periodicals.

Linguistic differences did not prevent exchange. Ever since the advent of periodicals in the 17th century, translation has been a vital mediatory practice connected to these publishing outlets. Some journals, such as *The American Eclectic* – a bimonthly published in New York, Boston, and London in the 1840s – explicitly aimed to offer *Selections from the Periodical Literature of all Foreign Countries*, as its subtitle announced. Magazines such as this one required complex transnational practices, with translation gaining key importance. Already at an earlier stage, before contributions from foreign publications such as the *Allgemeine Literatur-Zeitung Halle* (1785–1849) or *La Revue des Deux Mondes* (1829–) (Anonymous 1841) could be rendered into English, proficiency in diverse languages was needed: the editors of *The American Eclectic* had to read numerous foreign periodicals and decide which contributions to choose for translation and/or reprinting. As the senior editor explains in the introduction, they themselves mastered English, German, and French, but for other languages they depended on additional experts. They therefore built a network of knowledgeable people in the United States and abroad, who supported them in their ambitious editorial undertaking (1841, 3–4). This example shows that we must consider periodical translations not merely as translated content, as target texts to be compared to their source texts, but as the outcome of intricate production dynamics.

A translated text might stand next to an untranslated one, sometimes in another language altogether, since multilingualism has been cherished by many journal editors. Moreover, translations published in periodicals might be reprinted in other venues such as anthologies or editions of collected works, thus showing the necessity of considering the larger media ecology. In periodical studies, the concept of "entangled assemblages" (Ernst and Scheiding 2022, 13) has been introduced to capture these interdependencies of human and nonhuman entities. Laying bare their situatedness in time and space, their relationality, and their distributed agency are considered essential research goals.

When acknowledging that periodicals are more than mere containers for variable content, materiality and design come to the fore as important categories which intersect with textual and social constellations. The importance of the material makeup of a periodical – its format, paper, inks, typography, layout, or binding –

and the challenges that might come with publishing translations can be illustrated by *Nomad: The Magazine for Design Culture, Business Affairs & Contemporary Lifestyle* (2016–), which, until 2019, appeared in English-language and German-language editions. Texts were usually written in English and then rendered into German by translators who also took care of proofreading and copyediting (Impressum 2018). The content was the same in both versions, but adjustments had to be made: either the number of pages had to be enhanced in the German edition or the layout altered to accommodate longer translations, since German is less compact than English. Interestingly, the German *Nomad* retained traces of English, particularly in titles and quotations. These non-translations align with the magazine's thematic emphasis on coexistence, showing how subject matter and linguistic features work together.

Just like material aspects, legal issues deserve more attention, in particular copyright regulations, which may explain why certain texts, including translations, were not published in particular venues. Similarly, ideological frameworks and practices of censorship, overt or covert, might shape the content and outward appearance of a periodical. Copyright also plays a role when it comes to large digitization initiatives. While the *Modernist Journals Project*, the *Blue Mountain Project*, and other digitized collections provide rich resources for researchers, they cannot fully replace print versions of magazines, since only periodicals no longer under copyright can be made freely available. For U.S. magazines, the current cutoff is 1930.

Easy access to digitized periodicals has encouraged much historical research, but we should not base our conceptualizations of periodicals and translation solely on 19th- and early 20th-century examples. Contemporary magazines and newspapers with translated content raise entirely different questions, including how they manage social media presence and reader engagement. Moreover, we have to acknowledge artificial intelligence as an important new player in the translation business, but also in newspaper and magazine editing.

Ultimately, I propose an intercategorial analysis for studying periodicals and translation. Examining the shifting interdependencies of language and translation, gender and diversity, time and temporality, place and space, materiality and design, as well as economy and law, can help us grasp the cultural work of newspapers, magazines, and other serialized media – whether in print or in digital form.

Igor Tyšš

Periodicals represent one of the key avenues where the pertinence of translation, as envisaged by Christopher Rundle (2012) in his assertion that translation history should seek topics of interest shared by other histories, can be uncovered. Due to their polyvalent nature and format, dispersed agency, and unique contemporaneity, periodicals encourage us to reflect on the limits of our standard tools and on the messy realities they sometimes obscure.

Such tension is clear in the contrast between two models of historical data sources on periodicals, as exemplified by the bibliography. The traditional, "an-

alog" model of paper bibliographies accepted friction and incompleteness, since they openly claimed to be incomplete. They served as a starting point for researchers, offering clues and introductions that pointed toward what was missing or potentially missing.

By contrast, the modern data model ideally aims for frictionless, complete datasets that can be easily combined with others. Consider a practical illustration of the divergence between bibliographies and bibliographic databases. A traditional bibliographer would have no reservation recording a series of poems published consecutively under a single headline – commonly known as a selection – as one entry. For a database builder, however, each poem constitutes a discrete entry. I find this atomization problematic. I would argue that editorial decisions and the differing ontological statuses of texts should be reflected in databases as well, perhaps through data clustering or weighting. Without such measures, we run the risk of deriving metrics that are not just distant approximations, but altogether skewed. One of the challenges in this shift from paper sources to electronic big data is ensuring that we retain the crucial context of our sources. Here I see opportunities in frameworks such as *histoire croisée* or "entangled history" (cf. Werner and Zimmermann 2006), which invite us to examine links between events on different scales and to historicize the very categories and tools we use. This approach encourages a pragmatic, inductive stance – starting from the object of study itself rather than from broad, preexisting theories. It also reminds us that history is contingent, and contingency is a central concept for me.

History is always a mix of grand plans and random accidents, of structures and instabilities. The direction of a magazine, for instance, can change overnight because an editor is dismissed or resigns. This messy reality is precisely what neat datasets can sometimes overlook.

This brings us to the temptation of data fetishism. Andrea Miconi (2024) has described this recently by analogy with Karl Marx's concept of commodity fetishism, where products are abstracted from the labor that produced them. Data, too, can be stripped of the messy human contexts from which it is derived, and of the labor required to compile it. There is a natural pull toward clean data and clean datasets, which risks making us forget the contingent realities behind them.

Of course, there is no going back. We cannot reject data; we must work with big data. That is a given. But we must also compile data with deep engagement with our sources. This echoes Fredric Jameson's (1983, IX) call to "always historicize". We need to get our hands dirty with the actual magazines we study – not only before, but also during, the process of turning them into data. By first understanding their complex, contingent, and interlaced human stories, we can then use our powerful new tools more responsibly and effectively.

Luc van Doorslaer

Since a lot of background has already been presented, I will make it very concrete by giving three examples of how I have engaged with periodicals.

First, I am the main editor of an academic journal. That is a contemporary setting, but of course there are interesting parallels between how academic journals function today and how literary or historical journals functioned in the past. Usually, academic journals are not themselves studied as research objects – mainly because they are not historical – but there are exceptions. For instance, I am supervising a PhD project that uses scientometric approaches and also focuses on academic journals.

Second, in the 1990s, for my own dissertation, I studied the Flemish author Cyriel Buysse in German translation and examined German cultural journals from the early 20th century. In bibliographies, you would always find five translated books by this Flemish author. But when I started looking at journals, I discovered 24 additional translations – novels and short stories – many of which were serialized in newspapers and magazines. Most of them were never published in book form afterwards, so the translations only exist in serialized material form in newspapers and magazines. This showed how much translation activity remained hidden if one relied only on book bibliographies. Periodicals turned out to be crucial for my dissertation and the translation corpus under investigation.

Later on, I tried to connect the concept of periodicals with approaches of the sociology of translation. I wrote an article, about 15 years after my PhD, titled "The Relative Neglect of Newspapers in Translation Studies Research" (2011). In a way, that already signaled an issue we have also been discussing here today.

Now, 25–30 years later, I ask myself new questions. In our digitized society, how much more ephemeral have translations in periodicals become in the 21st century? What is the role of materiality in both research and historical inquiry? And from a posthumanist sociological perspective, can we conceptualize periodicals themselves as non-human actors alongside human actors?

A third example is a recent chapter I coauthored on an Estonian diaspora periodical in the United States (van Doorslaer and Loogus 2026), part of the forthcoming book *Translation and Diaspora* (Pokorn and Baer 2026). We presented it as a case of cultural and self-translation, which is quite typical of diaspora periodicals. We also used the concept of "bricolage" – familiar from journalism studies – instead of "assemblage", to describe the role and positioning of translation within a diaspora in a multicultural state like the U.S. On the one hand, diaspora periodicals emphasize nonverbal components: a place of origin, shared cultural elements, and collective memories. On the other hand, there are verbal components: how these elements are represented linguistically. Together, they establish both cultural and intercultural communication within a dispersed community across the United States. This kind of identitarian in-betweenness, or hybridity, is strongly present in diaspora periodicals.

I want to conclude with a quote from a book I have recently coedited (van Doorslaer and Gambier 2026). The volume brings together authors from translation studies and other fields in dialogue. In that chapter, translation is compellingly described as "a generative compositional and conceptual force for periodicals that perform acts of inter- or transcultural mediation". I believe that is exactly what we are talking about here.

DISCUSSION THREADS

In the following discussion, the speakers address several topics, including the visibility of translators and translation, the use of digital and relational approaches in periodical research, and questions of human agency and activism.

Transediting and visibility

Ivana Hostová

Debates about the visibility of translation and translators remain ongoing, with different publishing venues, text types, and translation practices receiving varying degrees of attention. For instance, research on the translation of news has been growing, especially since the late 2000s (cf., e.g., Bielsa and Bassnett 2009; van Doorslaer 2009, 2010; McLaughlin 2015; Scammell 2018; Valdeón 2012, 2015, 2021; González Núñez 2023). One of the key concepts in this regard has been transediting (Stetting 1989), a term introduced to "raise awareness of translation being more than a pure replacement of a source text by an equivalent target text" (Schäffner 2012, 866). As Christina Schäffner notes, such transformations are relevant to news translation but are also characteristic of translation more broadly. A pronounced lack of translation attribution, visibility, and transparency regarding translation practices can also be observed, beyond news, in genres commonly found in periodical publications, such as interviews or various forms of summary texts based on source texts in other languages.

How do the relative invisibility of translation in some genres published in periodicals, together with the fuzzy boundaries of what constitutes translation, influence research on translation in magazines and newspapers, and how can this be addressed in data collection and analysis for large-scale projects? Do you (still) consider transediting a useful concept, or is it redundant, given that all translation, to some extent, involves editing? Transediting and ideology are more commonly discussed in the context of news translation, yet both can also serve as productive analytical lenses for literary translation. Since literary and nonliterary translations often co-occur in magazines and journals, can they be studied together in a meaningful way, or should a clearer boundary be drawn between them?

Jutta Ernst

I think it is important to see invisibility not as a binary (visible vs. invisible) but as a spectrum. In recent research, I have often encountered cases where translators are mentioned but without a clear indication of which texts they translated. One example comes from an early issue of the German magazine *Das Lot* (1947–1952), which I am currently studying. Biographical research is required to establish the identities of translators. As Luc van Doorslaer has just pointed out, first publications of translated texts often appeared in periodicals before they were collected in book form. Sometimes the translator is named only in the later edition. By comparing the two versions, one can infer that the same translator was responsible for the periodical publication as well. We must account for both the spectrum of invisibility and the wider media ecology in order to reconstruct the role of translators.

Igor Tyšš

In connection with Jutta Ernst's point, I would like to add a complementary perspective grounded in the methodology of *histoire croisée* and its emphasis on pragmatic induction. When engaging with a new periodical, it is invaluable to study two or three issues from cover to cover. This immersion allows us to become familiar with its "syntax" – its specific structure, genres, and metatextual features. While close reading on a large scale is often infeasible, this initial "deep dive" provides essential insight into the periodical's functioning, encompassing paratexts like covers, back covers, distribution details, and print runs.

Expanding on the concept of invisibility, I suggest that periodicals display a continuum of rewritings characterized by varying degrees of translation. This spectrum ranges from short translated quotations integrated into larger texts, to excerpts, and finally to full translations. The visibility of these texts is often a function of their positioning: central vs. marginal. In my own research, I have found that peripheral sections – such as short notices on new foreign literature – are frequently sites of transediting. Thus, translational practices often overlap with authorial interventions; the role and extent of translation are frequently hidden, and the translators themselves remain invisible. However, these sections nonetheless reveal important information about translators and collaborators, albeit often in indirect ways.

Laura Fólica

Although literary translation in journals is sometimes credited, this is by no means always the case. In our project, we built a unified open-access database of 395 Ibero-American journals of the 20th century. One of our striking findings is the very low number of credited translations. For instance, we found 193 credited translators, but we suspect that many more translations remain unacknowledged (see Fig. 1).

Standardized Magazine Database	Value
Magazines	395
Issues	9562
Articles	297,177
Authors	42,789
Translators	193

Figure 1. Summary of data extracted from the five Ibero-American repositories (Archivo Histórico de Revistas Argentinas, América Lee/Cedinci, Edad de Plata, Revistas de Ideias e Cultura, Ibero-American Institute in Berlin)

Our hypothesis is that periodicals contain a far larger volume of tacit or unrecognized translations. To detect these, we have proposed introducing a new analytical category: potential translations (Fólica and Ikoff 2023). This category allows us to

experiment with identifying and classifying likely translations that are not explicitly labeled as such in the periodicals.

We have followed several steps in our approach. The first step is the identification of the title of each contribution. Our work is based not on the full content of articles but on metadata from periodicals available in open-access catalogs and national libraries. Using natural language processing (NLP) tools, we identify the language of each article. The second step is the extraction of the author's name through named entity recognition (NER). This is a valuable NLP technique that identifies entities such as people or places; in our case, it allows us to extract the names of authors from the metadata. The third step is reconciling these names with external authority files. We use VIAF (the Virtual International Authority File), which assigns each author a unique identifier. This method allows us to suggest that many more translations exist in periodicals than are formally acknowledged, and it helps us develop new categories to analyze the visibility of translation.

Luc van Doorslaer

When we talk about the visibility of translation, what has been done in news translation research was already anticipated in an earlier phase, often in connection with the old transediting concept. It is interesting that journalists almost never consider themselves translators, even though what they do is mainly translation. This, of course, depends on how broadly we define translation. They tend to narrow it down as much as possible to interlingual translation only. But practically all international news we read every day is translated – interlingually and otherwise – into our reality, especially now with the proliferation of new platforms.

This leads to a paradox: translation is not mentioned precisely because it is everywhere. Its ubiquity makes it relatively invisible, which also creates problems for researchers. As several examples show, tracing translation is extremely difficult because it is rarely acknowledged. The author of an article may be named, but not the translator – even though the text is in fact the result of translation, often combining interlingual with intralingual processes.

There is considerable literature on this issue. So transediting, as Christina Schäffner (2012) remarked, may even be a term we do not need, depending on how we define translation. Transediting is one of many text-modifying practices alongside adaptation, localization, interpreting, interlingual translation, and transcription. All of these can be subsumed under the broader umbrella of translation – unless we restrict the term to a very narrow practice. In that sense, and even more so in the 21st century, interlingual translation remains one crucial component in the wider rewriting chain we are constantly confronted with.

Digital approaches and big data

Ivana Hostová

Over the past decade, the intersection of translation studies, digital humanities, and data science has given rise to new methods for studying translation history on an unprecedented scale. A promising historical paradigm, informed in part by re-

search on translations in periodicals, is the already-mentioned big translation history (Roig-Sanz and Fólica 2021).

Periodicals, with their hybrid media formats and transnational reach, provide especially fertile ground for this kind of research. They offer a rich corpus of translated texts and metadata, yet pose difficulties due to inconsistent documentation and editorial practices. Quantitative analysis makes it possible to trace the movement of translations across space and time, to map the formation of networks among editors, translators, and publishers, and to examine how power dynamics influence the visibility of texts and agents. Crucially, this does not negate big translation history's emphasis on combining macro-level insights with microhistorical and qualitative inquiry.

How can computational techniques and large-scale data analysis help uncover hidden patterns, networks, and agents in the history of literary translation in periodicals? What are the main methodological challenges in building and cleaning datasets derived from periodical and bibliographic sources, and how can we critically account for the incompleteness or bias of archival data? In what ways can quantitative approaches contribute to the decentralization of translation history, particularly by revealing the roles of noncanonical authors, minor languages, and peripheral publishing hubs?

Diana Roig-Sanz

The fact that many literary translations and many texts first appeared in periodicals before they were published in book form resonates even deeper. A telling example is Franz Kafka's *Metamorphosis*, which was first translated into Spanish in 1935 – before the English translation appeared. What does this tell us? It suggests that the idea of innovative "centers" and "peripheries" – still present today, with the Spanish- and Portuguese-speaking worlds often seen as peripheral – needs to be reconsidered. In this case, we were not lagging behind the avant-garde but at the forefront, since a few excerpts of Kafka's work were translated into Spanish before he was translated into English or French.

The data we have gathered demonstrates the wide geographical scope of the translations. It also shows that Spanish-language periodicals were not lagging behind but engaged with literary novelty. And importantly, most of the translated authors were contemporary, meaning that periodicals did not focus only on canonical or classical authors but mainly on writers active at that very moment.

Our findings also confirm the need to account for geographic and social context when studying translation in periodicals. We have gathered many examples documenting the differences in translation practices between port cities and towns in the mountains, as in the Andes. In some towns in the countryside, there are no translations at all, only original texts in foreign literatures or in Quechua. By contrast, in Buenos Aires nearly everything was translated, and in Montevideo one finds journals that had originally been published in Galicia and later moved there because of the migrant community who also traveled to Latin America. In the Catalan journal *La Revista*, for example, all the authors were translated, because at that time Catalan

literature was actively seeking language models and needed translations. In Madrid, by contrast, about half of the texts from Portuguese literatures were translations; in the case of magazines published in Galicia, translation was not necessary because Galician readers could understand Portuguese. These differences reveal how translation practices varied depending on location.

Igor Tyšš

The visualizations of cultural flows that Diana Roig-Sanz and Laura Fólica have referred to are equally valuable for microhistory. They show which sectors of the literary landscape were translation-rich and which were translation-poor. This differentiation is crucial not only for large-scale analysis but also for unearthing previously unknown figures and their roles. Crucially, such visualizations can reveal how a single individual often embodied multiple roles or forms of agency.

I would also propose extending these macroanalytic methods to other elements of periodicals, such as editorial boards, colophons, or even lists of distributors. Treating these as distinct datasets offers a complementary perspective on the periodical and its surrounding networks. Rather than contaminating the bibliographic data on translations, this approach enriches our understanding of the broader ecosystem.

Fundamentally, we need to bridge a gap: Today, we are able to collect massive amounts of data to document the cultural flows and pulses of entire transcultural areas. However, we must be wary of a specific methodological blind spot: the tendency to superimpose translation onto the historical discourse of periodicals. If we abandon the healthy relativism of transediting – acknowledging that translation is only one part of what journalists do, and often not the most important part – we risk distorting our object of study. It is not sufficient to merely adopt a target-centered approach to reception or to use distant reading to uncover hidden texts. The sheer determination to uncover translation can blind us to the historicity of periodical cultures. We must consider whether discourse unrelated to translation ultimately shaped it, or if our methodological sieves are letting through subtler forms of transfer, such as the translation of concepts or unconscious translation.

To illustrate this, I can draw on my research on the Slovak magazine *Mladá tvorba* (Tyšš 2017). By looking beyond the translations themselves to the surrounding discourse, I identified what I call a "syntagmatic of circumstance" – a context-dependent relationship between the translation of Beat literature and the emerging local youth culture. This was not merely textual transfer; it was an appropriation of ethos. The poetry group Osamelí bežci (Lone runners) – including figures like Peter Repka and Ivan Štrpka – explicitly integrated Beat values into their manifestos, such as *Návrat anjelov* (Return of angels). Furthermore, the genre of reportage became a vehicle for this "Beat" life. Repka, for instance, utilized Beat terminology to describe Slovak reality, interpreting – or perhaps even overinterpreting – the aspirations of Czechoslovak youth through a distinctively Beat lens. The magazine thus documented a subculture that lived the literature it translated. This deep entanglement is something we might miss if we look at translation data in isolation.

Jutta Ernst

Diana Roig-Sanz earlier spoke of holes in the archives, and this is one of the most pressing problems with digitized sources. First, some types of periodicals were never collected by libraries at all – zines, for example, often circulated only in a handful of handmade copies.

Second, when libraries bound periodicals for preservation, they often removed the covers and advertisements (Scholes and Wulfman 2010, 197). These are now missing from the digitized archives, even though they often contain the most valuable information for researchers.

Luc van Doorslaer

When I was researching old German journals in the central library at the University of Leuven, I found volumes that had literally never been opened – I had to cut the pages myself. These journals had been sitting there for nearly a hundred years. That embodied experience of working with the material copy was striking. My question is: Does it change your research when you work with digitized versions versus paper originals?

Jutta Ernst

The materiality makes a huge difference: the quality of the paper, the sound it makes when turning the page, even the scent of the paper, which some publishers deliberately enhance with coatings – particularly in lifestyle magazines. These sensory aspects are part of the reading experience, and their absence in digitized versions is significant.

Laura Fólica

That relates directly to the question of microhistory. Visualizations show large-scale patterns of flows, but social network analysis can also highlight specific relationships. For instance, in one visualization of three Ibero-American magazines from the beginning of the 20th century (*Sur*, *Proa*, and *La Revista*), only a single node – representing James Joyce – linked them (Fig. 2). This suggests that Joyce was being translated in Ibero-American magazines almost simultaneously during the 1920s, even though his most famous work, *Ulysses* (1922), was not published in Spanish as a book until 1945 (by Santiago Rueda in Buenos Aires). These digital approaches help us see not only the broad patterns but also the small, contingent connections – what we might call "small data".

Relational approaches and agency

Ivana Hostová

Jutta Ernst and Oliver Scheiding (2022) – among others – argue that periodicals should be viewed as multi-agent systems involving both human actors (editors, translators, readers) and nonhuman agents (printing machines, layouts, paper, digital platforms), emphasizing that periodical agency emerges from a web of relations rather than from individual editors or institutions alone. This framing aligns with

theories of distributed agency and actor-network theory (Latour 2005). In Natàlia Cantó-Milà et al. (2025), relational approaches are proposed as both an epistemological and methodological reorientation for translation studies. Rather than focusing on texts or agents in isolation, the authors argue for tracing the reciprocal effects and emergent patterns within networks – what they call a shift toward "relations as the primary units of analysis". Drawing on relational sociology, complexity theory, and actor-network theory, they emphasize that translation should be seen as an embedded, co-constructed process involving heterogeneous actors and forces, where agency is distributed and identities emerge relationally rather than preexist independently.

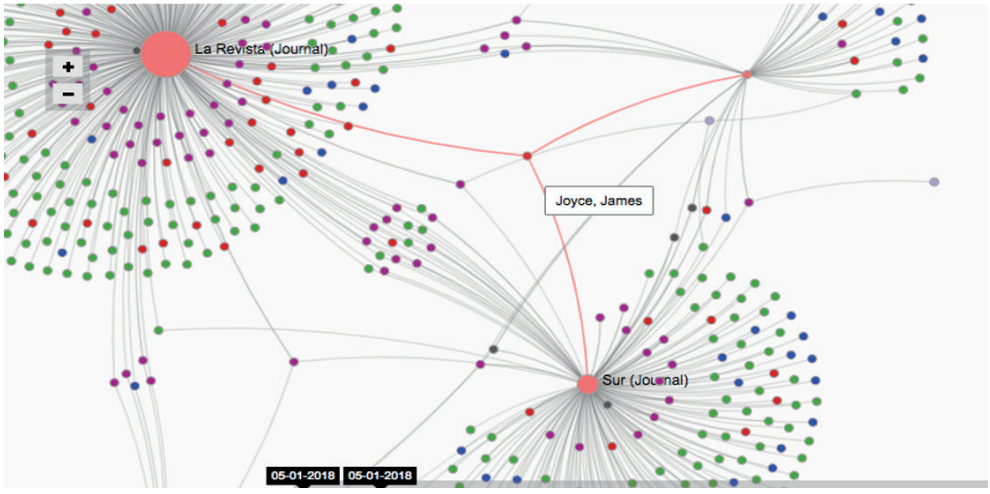


Figure 2. Network of authors and translators between three Ibero-American magazines of the 20th century (*La Revista*, *Sur*, and *Proa*; see Roig-Sanz and Fólica 2022, 574)

The decisions of translators, editors, and other cultural agents – as intentional, strategic actors who shape the agendas and identities of periodicals – regarding what to translate, how, when, and in what context, can have lasting cultural and political effects, especially in journals that function as sites of resistance or platforms for transnational mediation. Strategic agency is, therefore, central to understanding how periodicals contribute to shaping public discourse and cultural memory. At the same time, this agency is never exercised in a vacuum: it is always embedded within relational networks involving institutional constraints, technological affordances, and material infrastructures. Individual agency, while crucial, constitutes only one element within a broader distributed system.

How can we best account for the intentional, society-shaping agency of translators and editors in periodicals, while also recognizing that this agency is always exercised within, and shaped by, wider relational and material networks? How can relational approaches help us better understand the coproduction of translational agency in periodicals, particularly in cases where editorial control, institutional frameworks, and technological infrastructures mediate or even obscure the translator's role?

Diana Roig-Sanz

To follow up on earlier questions about publishers and translators: in our research, we adopt a cultural mediator approach precisely to move beyond the analysis of translators alone. We also examine nonfiction translations and paratextual content, as well as noncirculation, since what is absent can be as significant as what is present.

Historical context is crucial here. For example, in one journal from Buenos Aires, we discovered many translations from Catalan and Galician literatures. Without contextual knowledge, this would be puzzling. But it makes sense once we consider the large Catalan and Galician migrant communities in Argentina at the time. This shows that data alone is never sufficient; interpretation and expertise are always required to understand why particular translation flows and networks emerged.

In terms of agents, one challenge is how to identify gender and mitigate biases. In our research, we have basically tried to disaggregate names by gender. In the tables of contents, women's names appear less frequently, but if you look through all pages of the periodicals, you often find more references to women translators. At this stage, our dataset comes mainly from tables of contents, which means we may have undercounted women.

For historical periods, we worked with a binary gender framework, but for contemporary projects we are exploring ways to incorporate non-binary identities. With Chris Tanasescu, we are testing Wikidata to assign gender information. Using this method, we identified 126 women and 915 men in our corpus.

The women we found were often liberal or anarchist writers, cosmopolitan and educated, active in multiple spheres such as cinema, education, and literature. Many of the mentioned writers came from the French- and English-speaking worlds. We also see how the feminist movement coincided with the institutionalization of translation processes. In Mexico, for instance, we found women translators primarily translating women authors from the United States.

Of course, the evidence is scattered and fragmentary. In some cases, women do not appear in the periodicals directly but can be inferred from their networks. For example, women close to Victoria Ocampo, whose presence in the public sphere is well-documented, likely played roles as cultural agents, even if we have no explicit data about them. These are strategies for reconstructing women's contributions when the archive falls silent.

Jutta Ernst

It is a historical fact that translators often worked in pairs or groups. Sometimes the author collaborated directly with the translator, or one translator revised another's work, but only one name was credited. This also leads me to reflect on the metaphors we use. Is "network" always the best term? Occasionally "constellation", "assemblage", or "bricolage" might be more accurate. Similarly, terms like "flow" or "circulation" can obscure the agency of individuals. "Transfer" might capture this better. We should be careful about the conceptual frameworks we adopt.

Luc van Doorslaer

Translators often merge roles with authors, critics, or journalists. Years ago, I coined the term *journalator* to suggest that every journalist is, in a sense, a translator. Both professions involve collecting information from multiple sources, selecting and reshaping it, legally or otherwise, into a coherent text.

Translation, like journalism, is always partial. It highlights certain aspects while leaving others aside. In the 1990s, Maria Tymoczko described translation as a metonymic practice, "a form of representation in which parts or aspects of the source text come to stand for the whole" (1999, 55) – always partial, always selective. Such a view of translation is also productive for other forms of cultural representation. In museum translation research, for instance, museums are approached as translations in exactly this sense (see Spiessens and van Doorslaer 2024). This perspective resonates with the idea of assemblage: translations do not reproduce entire source texts, but instead foreground specific segments. Periodicals operate in much the same way, constructing meaning by selecting and juxtaposing fragments.

Igor Tyšš

Anthony Pym (2009) has employed the term mediating professions to describe the spectrum of actors involved in transferring ideas: translators, critics, editors, publishers. The challenge, of course, lies in tracing them. One method is to identify recurring names in editorial boards, colophons, or contributor lists. This reveals the community that coalesced around a periodical, even if we cannot always pinpoint who translated what.

In my own research on Slovak literary magazines of the 1950s, I found that the magazine itself was sometimes less significant than the community around it. Ján Buzássy, the former editor-in-chief of *Mladá tvorba*, once observed that the magazine was produced almost incidentally – "with the left hand" – alongside the life its creators were living (Darovec and Barborík 1996, 23). To study periodicals, therefore, we must reconstruct not only the texts but also the social interactions, the editorial processes, and the negotiations that shaped what appeared in print.

CLOSING REMARKS

Luc van Doorslaer

I think transfer is very important, and it connects well with translation studies. Within the discipline, if we continue to see translation as something narrowly restricted to interlingual translation only, it actually works against us when we want to engage in interdisciplinary work. This is also evident in research practice.

Of course, the concept of transfer has its own history, which makes it a bit marked, but nevertheless I think it could still be a productive idea. We often speak of transediting, transcreation, interpreting, translanguaging, and so on – so why not return to transfer studies? That could give us a broader umbrella under which to frame these practices. Interestingly, this was already partly suggested in a different language area. The German *Transferwissenschaft* is a much broader concept that focuses on knowl-

edge transfer. Susanne Göpferich has undertaken a few attempts to introduce it (also in English) in translation studies. Whereas translation is by many still considered "a more constrained mode of transfer associated with equivalence or invariance requirements" (2010, 374), transfer concepts generally allow for more variation, nowadays including transmediality.

Jutta Ernst

One key takeaway from research is: never take mission statements in periodicals for granted. A magazine may set out with a vision or declared aim, but what actually appears on paper – or digitally – can be quite different.

I would also argue for viewing translators as co-creators, not only of the content within periodicals but of the periodicals themselves. It is especially interesting to study magazines founded by translators who acted simultaneously as editors and translators, playing multiple roles within a single publication. These cases open up very fruitful avenues of investigation.

Equally important are the watershed moments in a periodical's life: its founding, the arrival of new editors or contributors, the creation of new sections, and, of course, its demise. Asking why a magazine ceased publication can be just as revealing as studying its beginnings. This is an area of research that has not been addressed very often, and there remains a clear lacuna here.

Igor Tyšš

To put it simply: data becomes fact only through interpretation, analysis, and validation. While all facts come from data, not all data are factual.

Laura Fólica

I would like to focus on new methodologies such as social network analysis and digital history. I think these approaches are both challenging and promising because they push us to move beyond what has been called methodological nationalism.

A large-scale perspective enables us to transcend national borders by connecting journals across an entire region – in our case, Ibero-America. As Eric Bulson reminds us, journals are a "world form". Even though the little magazine is shaped by local conditions and often produced by intellectual elites, it should not be reduced to "a single country or continent", since it "was never contained by geopolitical borders, no matter how they were configured" (2016, 13). Thus, journals have always possessed both local and transnational dimensions simultaneously. This points us back to the idea of co-creation: periodicals embody the interplay between local conditions and transnational circulation. I think it is crucial to keep this duality in mind when we approach them methodologically.

Diana Roig-Sanz

A note on a group decision we made regarding the sources we chose to work with. As you may know, many archives have been purchased by U.S. universities. We decided not to rely on those collections, even though they offer excellent visibility

and high-quality digitization. Instead, we focused on Latin American archives held within Latin American countries – with the sole exception of the Ibero-American Institute in Berlin, which we included for reasons of representativity, since it preserves periodicals from Bolivia and other countries to which we otherwise had no access.

We felt this decision might be useful to share. It was also, for us, an ethical and activist stance. We wanted to avoid continuing extractivist practices in research – particularly the appropriation of archives by institutions in the Global North. This commitment shaped our project and, I believe, should remain an important consideration in future work.

SYNTHESIS AND RESEARCH AGENDA

Taken together, the discussion advances three central claims:

1. At the current stage of methodological development, research at the intersection of periodical studies and translation studies is most productive when periodicals are approached not as passive containers of content but as historically situated assemblages. Their cultural work emerges through relations among textual, editorial, material, institutional, and technological elements.
2. Translation in periodicals should be understood as a spectrum of mediated practices, ranging from explicitly credited interlingual translation to unattributed rewriting, adaptation, compilation, and transediting.
3. Data-driven approaches are most productive when combined with close reading, material inspection, historical contextualization, and critical attention to archival and metadata bias.

Together, these claims define a methodological framework based on context-sensitive and interoperable data practices, a broad conception of translation, and sustained attention to the actual workflows of journals and magazines. Research should integrate data on texts with information about editors, layouts, institutions, technologies, and circulation. Particularly productive in this field are combinations of social network analysis, microhistory, and archival research.

A further priority concerns the unequal geographies of preservation and digitization. Research should involve cooperation with locally held archives and should recognize archival absence as historically produced evidence rather than as a neutral lack of information. The disciplinary position emerging from the roundtable is that translation in magazines and journals must be studied within the processes that make it possible: selection, reshaping, material production, attribution, and circulation are inseparable from periodical content and therefore require analysis alongside translated texts. The study of translation in periodicals consequently requires sustained interdisciplinary cooperation among translation studies, periodical studies, digital humanities, book history, and archival research. Such cooperation makes it possible to reconstruct both situated historical processes and the larger information flows in which they participate.

NOTES

[1] This transcript was produced with Sonix and copy edited and proofread with the assistance of AI, in line with established ethical guidelines for the responsible use and acknowledgment of generative AI in academic research.

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PETER J. FREETH – RAFAEL TREVIÑO (eds.): Beyond the Translator's Invisibility: Critical Reflections and New Perspectives
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(In)visibility has been a key term in translation studies since 1995 when Lawrence Venuti published *The Translator's Invisibility: A History of Translation*. He argues that Anglophone readers expect fluent translations, prompting domestication that erases translators' mediation. To counter this cultural silencing, he advocates for foreignization, making translation visible.

Decades have passed since the creation of the term. Scholars may wonder whether translation and translators in non-literary areas also have the problem of invisibility, whether technological development has created new spaces where translation and translators enjoy better visibility than before, and whether (in)visibility as a concept has developed new connotations in the new millennium.

The collected volume, *Beyond the Translator's Invisibility: Critical Reflections and New Perspectives*, goes beyond the traditional concept of translators' (in)visibility by examining various translational practices through critical reflections and various methodologies, and updates our knowledge of (in)visibility.

This volume contributes to the current scholarship on (in)visibility in several ways. First, expanding beyond Venuti's historical approach, this volume enriches the concept of (in)visibility through theoretical frameworks from neighboring disciplines such as philosophy and sociology. Second, based on Venuti's discussion of the concept in literary translation, this work examines (in)visibility of translators, interpreters, and their mediation in various translational practices, including audiovisual translation, academic translation, cultural translation, machine translation, literary translation, and interpreting. Third, knowledge of (in)visibility is expanded through both conceptual reflections and empirical explorations, the latter involving case studies, questionnaire-based surveys, and content analyses of paratexts or reader comments. Fourth, it explores the (in)visibility of translation and translators in various settings, including traditional textual spaces and digital spaces (social media, digital paratexts, etc.). Finally, in terms of content, it challenges traditional conceptualizations of translators' (in)visibility as it touches upon not only the visibility of translation as revealed by translators' textual intervention, but also readers' perceptions of translated works as translations. Based on this work, (in)visibility is concerned with to what extent a translator's interventional efforts in mediating two different cultures and languages are visible in the translated texts or paratexts (the visibility of translation), or to what extent the role of a translator as an integral agent in the translation process is acknowledged in paratexts (the visibility of translators).

This collected volume consists of three sections. Section one reconceptualizes the plurality of visibility. Klaus Kaindl frames visibility as dynamic and relational, advocating an interactive, multi-dimensional concept that accounts for how translators me-

diate texts and how relevant agents interact with and value their work. Renée Desjardins examines how social media reshapes translation and translator visibility, promoting it via media like Netflix and LinkedIn, yet devaluing it through automated translation tools on platforms such as Instagram that reinforce translation as mere transcoding. From a sociological perspective, Helle V. Dam and Minna Ruokonen link translators' visibility across physical, professional, and societal dimensions, highlighting that professional visibility which is enhanced through networking and proficiency can boost motivation and job satisfaction. Shifting focus to interpreters, Deborah Giustini challenges the traditional view of interpreters as invisible conduits through a sociological lens, revealing how sociocultural, legal, and spatial dynamics marginalize them despite their active communicative role.

Section two is devoted to translators' visibility. Motoko Akashi demonstrates, through content analyses of paratexts of translated literary works, that literary translators' reputation can become a marketable brand, boosting sales and reader confidence while sometimes overshadowing fellow translators and authors. Peter J. Freeth, through a case study, showcases that digital spaces expand translators' agency, enabling them to shape public perceptions, build professional identities, and increase visibility beyond publisher-controlled media. Based on a survey, Seyhan Bozkurt Jobanputra argues that translators' professional visibility is reflected in collaborations and networking with agents and authors throughout publishing.

Section three focuses on translation visibility. Based on analyses of online reader reviews, Gys-Walt van Egdom and Haidee Kotze find that ordinary readers rarely mention translation, supporting Venuti's fluency claim, that readers' perceptions vary by language, genre, and context, and that translation is often scapegoated for poor quality. Pardaad Chamsaz, Rachel Foss and Will René focus on how the British Library's translator-in-residence program models institutionalizing visibility through translation's integral role in multilingualism. Esa Penttilä, Juha Lång, Juho Suokas, Erja Vottonen and Helka Riionheimo, seeing translatoriality as a hidden epistemic process in academic research, recommend that translation and translatorial agents should be recognized in acknowledgements and footnotes.

The volume's primary limitations lie in its methodology and scope. Although methodologically diverse, it relies on qualitative case analyses, which limits the generalizability of its findings. Moreover, its European focus restricts applicability to non-Western contexts. Future research could address these gaps through large-scale surveys, correlational studies, and experimental designs to empirically validate how visibility manifests across different geopolitical landscapes.

Despite these limitations, the volume makes a substantial contribution to scholarship on the (in)visibility of translation and translators. By examining the concept across both traditional and digital spaces, and by drawing on philosophical and sociological theories through conceptual reflection and empirical analysis, it expands existing knowledge and opens new avenues for dialogue on the visibility of translation and translators.

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KATHRYN BATCHELOR – IRYNA ODREKHIVSKA (eds.): Translation Studies before 'Translation Studies': Nothing Happened?

London: UCL Press, 2026. 386 pp. ISBN 978-1-80008-985-3 (Hbk); 978-1-80008-986-0 (Pbk); 978-1-80008-987-7 (PDF); 978-1-80008-988-4 (epub).
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For decades, the standard institutional narrative of translation studies has traced the discipline's founding to James S. Holmes's seminal 1972 paper, "The Name and Nature of Translation Studies". While scholars have increasingly sought to expand and complicate this framework, a subtle Eurocentric bias has nevertheless persisted, framing pre-1970s reflection on translation as predominantly prescriptive or insufficiently theoretical, and relegating substantial traditions outside Western Europe and North America to the margins. *Translation Studies before 'Translation Studies': Nothing Happened?*, edited by Kathryn Batchelor and Iryna Odrekhivska, directly confronts and dismantles this historiographical myth of a historical vacuum.

The volume's central intervention is both straightforward and consequential: the institutional formation of translation studies as a recognized academic discipline should not be confused with the beginning of systematic reflection on translation. The book proves that narratives locating the origins of the field primarily in the second half of the 20th century tend to construct a teleological history in which earlier reflections are evaluated according to the categories and expectations of a later discipline. And the result is a distorted picture of the field's intellectual genealogy. The present volume therefore seeks to reconsider the very criteria by which historical reflection and theorizing on translation come to be recognized as translation studies.

The book brings together 20 case studies covering an exceptionally broad geographical and chronological range. Its trajectory begins in Ancient Rome and proceeds through Medieval China and India, Early Modern Europe, the 18th and 19th centuries in Europe, Africa, the Arab world and South America, before turning to 20th-century examples from China, Brazil, pre-Soviet Russia, the Netherlands, Slovakia, Poland, the USSR and Ukraine. This geographical breadth is one of the volume's principal strengths. Rather than replacing one center with another, the editors construct a genuinely polycentric map of reflection on translation, in which different intellectual traditions can be considered within their own historical and cultural contexts.

The methodological design of the volume is particularly effective. Each chapter combines a contextualizing scholarly essay with selected primary-source extracts. This arrangement allows readers to encounter historical voices themselves while benefiting from expert analysis of their terminology, intellectual assumptions and historical circumstances. All of the primary extracts were originally written in languages other than English, and most appear in English translation for the first time. The volume thus performs a double function – it is simultaneously a work of historiography and a significant act of interlingual scholarly mediation. By making these texts accessible to an international readership, the editors and contributors considerably enlarge the evidential

basis on which histories of translation theory can be constructed.

Particularly valuable is the volume's refusal to impose contemporary translation studies terminology retrospectively and uncritically on historical sources. The accompanying essays establish conceptual connections between earlier discussions and concepts familiar from post-1972 translation studies, while retaining sensitivity to the specific intellectual environments in which the earlier texts emerged. The historical terminology itself is revealing. Such formulations demonstrate that historical scholars were not merely offering practical advice to translators – they were developing conceptual frameworks for analyzing translation, even when their vocabulary did not correspond to the later terminology of the discipline.

This approach can be particularly well demonstrated through the Ukrainian material represented in three chapters of the volume, on its coherent trajectory of reflection on translation from the early 20th century to the emergence of translation studies as a distinct discipline. Ivan Franko, a major Ukrainian writer, scholar and translator (late 1870s–early 1910s), writes of the "art of translation" and its role as an "important cultural factor", while Ukrainian debates (late 1920s–early 1930s) develop a "translation typology" and distinguish between "free" translation, "stylization", "montage", etc., thus moving towards a more systematic classification of translation methods and engaging with the tension between source- and reader-oriented approaches. Viktor Koptilov, a leading figure of the Ukrainian translation school of the late Soviet period (the late 1960s–1980s), later explicitly discusses "Translation studies as a separate branch of philology", moving Ukrainian translation scholarship towards an explicitly disciplinary model. This places Ukrainian scholarship in broader European debates while demonstrating its own terminology and analytical models. The inclusion of such material is important not only for Ukrainian translation historiography but for the discipline as a whole. It demonstrates that there was a substantial body of translation thought beyond the Anglophone world and, indeed, beyond Western Europe altogether.

Furthermore, UCL Press's open access publishing model plays a crucial role in the book's overarching ethos. By making this major scholarly work freely downloadable, the editors and publisher ensure that decolonial, polycentric histories of translation are available to scholars globally, where paywalled academic literature remains a barrier.

Translation Studies before 'Translation Studies': Nothing Happened? does more than demonstrate that "something happened" before Holmes. It reveals that there were multiple translation studies intellectual traditions and institutional settings whose histories have not yet been adequately incorporated into the dominant disciplinary narrative. Perhaps the most productive implication of the volume is therefore prospective. Its case studies are necessarily selective, and the vast lacunae they expose are often indicated only in fine outline. Yet those outlines point towards a potentially extensive research agenda – individual monographs, comparative studies and perhaps an entire series devoted to "the unknown Translation Studies before Translation Studies". The principal achievement of the volume lies in prompting a fundamental historiographical shift: rather than asking when translation studies began, we may need to ask which traditions of thinking about translation have been excluded from the story of its beginning – and why. In this respect, *Translation Studies before 'Translation Studies': Nothing Happened?* is not simply a valuable contribution to the history of the discipline. It is an invitation to rewrite that history on a broader, more multilingual, polycentric and historically grounded scale.

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ONDŘEJ VIMR: Atlas české světové literatury (1817–2019) [Atlas of Czech world literature: 1817–2019]
Praha: Academia – Ústav pro českou literaturu AV ČR, 2025. 224 pp. ISBN 978-80-200-3623-0.

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In his *Atlas české světové literatury* (Atlas of Czech world literature, 2025), the translation historian and sociologist Ondřej Vimr, based at the Institute of Czech Literature (Czech Academy of Sciences), presents a bibliographical analysis of 25,290 data entries on book translations of Czech literature into foreign languages between 1817 and 2019. Built on David Damrosch's concept of world literature as a dynamic process of circulation, translation, and reading, methodologically (loosely) inspired by Franco Moretti's distant reading and Matthew L. Jockers's literary historical macroanalysis, and using quantitative methods of computational literary studies and bibliographic data science, the book offers a data-driven account of how translated works of Czech literature become world literature. Even though the term "atlas" used in the title might evoke cartographic literary studies, the work pays equal if not more attention to the temporal aspects of Czech world literature canon-building (due to the scarcity, and thus statistical insignificance, of earlier data, it is mostly focused on post-1945 development).

Vimr does not define Czech literature geographically, culturally, socially, or thematically. Instead, he opts for a language-centric delimitation, defining Czech literature for the purposes of his study as "literature that has to overcome translation from a small language" (12; trans. by I. T.). This definition might seem contentious or problematic at face value, since it leads him to exclude the works of German-language Czech authors like Franz Kafka on the one hand, and to include both the Czech and French oeuvre of Milan Kundera (a principle applied to all exiled authors who debuted in Czech), on the other. However, adopting such a definition was arguably the only logical step Vimr could take, given that he focuses only on book translations of Czech literary works (with the overly-broad definitions of "literature" and "literary author" influenced by similar constraints). The bibliographical records he uses are not featured in a standard bibliography. Instead, these are data points recorded in MARC 21 machine-readable cataloging database format, in which a reference is a cluster of filled-in defined fields with bibliographic data. For the most part, he has drawn this data from the aggregated worldwide catalog of the Online Computer Library Center, more commonly known as WorldCat. Starting from a broad database of over two million WorldCat, at best, semi-structured entries, Vimr used various methods of algorithmic triangulation (such as a Czech Literary Bibliography author list enriched by VIAF data for name variants and persistent identifiers), data cleaning, deduplication, harmonization, and aggregation. The result was a more or less consistent, statistically relevant, and approximately factual dataset of 25,290 translated Czech books by 1,171 Czech authors (the dataset and the methods used to prepare it are described on pp. 188–207). The sheer volume and insufficient quality of the bibliographic data could be handled only algorithmically for the most

part, limiting the possibilities of deep manual interventions that would have to be performed if the author sought to adopt a more nuanced definition of Czech literature. Unfortunately, due to licensing restrictions, the underlying dataset Vimr works with cannot be made publicly available. Consequently, a bibliographic list of the translations – in any form – is absent from the book.

The nature of the data and the trends they show have also informed the structure of the book. Vimr starts by explaining the trends of canonization whereby a translated Czech book becomes part of world literature. He then moves on to a cartography of Czech literature in the world, providing a series of maps combined with pie charts displaying proportions and target language mixes of Czech translations in various regions from 1945 to the 2010s. The following two chapters offer visualizations (featuring network diagrams of author clusters interconnected through translations into the same target languages) on the canons of Czech literature around the world during the Cold War and the subsequent era. Through the use of his big data, Vimr has found that the publication of foreign language translations in what is now the Czech Republic has been a statistically (and historically) significant phenomenon at least since 1918, and thus he devotes an entire chapter to the exploration of this trend in terms of translated author and target language choices. An entire chapter is devoted to the exploration of foreign language translations funded by the Czech state.

While the text provides a general overview of these trends, it is the visualizations that are the key to navigating this work. However, this does not mean the text is relegated to a secondary role, in fact it serves a crucial function. While most readers possess enough foundational training to intuitively read a standard map, Vimr's data-driven visualizations require a different kind of literacy. The narrative effectively compensates for the challenging format and helps the reader become accustomed to new modes of reading. The author achieves this through accessible, condensed writing, clear chapter headers, and methodological observations appended where necessary. Occasionally, the text poses clusters of highly general, unanswered questions; rather than serving a strict argumentative purpose, these seem to function as rhetorical devices for emphasis, guiding the reader's analytical gaze. Ultimately, the *Atlas* demands a dual reading strategy: one must read the maps for the raw data and read the narrative as an instructive guide on how to extract one's own findings.

Does this methodological framework work? It indeed does. As a case in point, one can use the material to make several empirical macro-level observations regarding translations of Czech literature into Slovak. The *Atlas* reveals that before 1918, only a negligible number of Czech literary works were translated into Slovak. The volume becomes statistically relevant only after 1918. From the late 1940s to the early 1970s, as the overall global volume of translated Czech literature rose, the number of translations into Slovak correspondingly increased. Between the 1970s and 1989, a stable but comparatively lower number of these translations appeared. Interestingly, even after 1989, though the volume decreased, the numbers have remained stable and statistically significant, with Bratislava serving as an active and vital publication center. Furthermore, Vimr reveals (178) that none of the Slovak translations of Czech literature were supported by Czech grant funding, which has been operational since 1997. While Slovak translations are eligible for this funding, the application process is left to individual agents – be they publishers or translators – who do not seem, for various reasons, to be able to secure it. One might hypothesize that the unique Czecho-Slovak linguistic dynamic plays a role here as well, and the traditional assumption of Slovak readers' passive bilingualism could make institutional support for translations into Slovak appear less of a priority for Czech granting bodies.

The dynamics of the Cold War era are also noticeable in the case of Slovak transla-

tions of Czech literature. To map this period, Vimr employs network analysis to group authors into five distinct clusters (numbered 0 to 4) based on their "translation profiles" – that is, the shared target languages their works were translated into. When looking at this network visualization, the specific role of the Slovak market becomes clear. Slovak translations heavily dominated Cluster 2 (accounting for over 28% of the translations in this group) and maintained a significant presence in Cluster 1 (over 11%). As the author composition of these clusters shows, these translation flows were far from random. Cluster 1 was firmly rooted in the Eastern Bloc's institutional translational space, featuring authors heavily promoted by the regime – ranging from socialist realist icons and pro-regime functionaries (like Ivan Olbracht, Jan Drda, and Marie Pujmanová) to popular genre and historical fiction writers (such as Václav Pavel Borovička and Miloš V. Kratochvíl). Cluster 2, on the other hand, functioned as a transitional and foundational space, dominated by 19th-century and early 20th-century national classics (Božena Němcová, Alois Jirásek, Jiří Wolker) alongside canonical children's literature (Ondřej Sekora, František Hrubín). This demonstrates how the *Atlas* can be used to unpack complex historical dynamics: the data visualizes how translations into Slovak fulfilled a dual role, saturating the local market with state-sanctioned contemporary literature while simultaneously cementing a shared, foundational canon through classics and children's books.

It is a difficult task to write a book that can be read in ways beyond the author's initial imagination, but Vimr has done a remarkable job. We might find some definitions problematic, the analyses too general and instructional instead of interpretative, but the material, the aims, and the computational approach are warranted (at least in the view of the present reviewer). One strong reservation may be expressed, however – not necessarily to the author, who understood the limitations and deployed compensation strategies, but perhaps to the publisher or the funding institution. It is deeply frustrating that such a multidimensional, data-rich work has been confined to the two-dimensional medium of a printed book, even though one printed in landscape mode. This physical limitation introduces another practical hurdle: the explanatory text is frequently placed several pages away from the corresponding map or visualization. Consequently, the reader is forced to constantly flip back and forth to match the analysis with the data, disrupting the reading flow and inevitably causing confusion. Judging by the quality of the images, the author took pains to use vector graphics and likely followed the graph-as-code standard. In 2025, a groundbreaking work of this nature deserved better. How is a researcher supposed to adequately cite a specific node in a complex network graph of particular interest? Scan the graph and get a pixelated mess? The *Atlas* should have been accompanied by an interactive digital format hosted on a dedicated server, where interested readers could access the visualizations in a more granular or detailed manner – for instance, by hovering a cursor over a portion of a graph to reveal the underlying numbers.

In engaging with the critical reception of Vimr's work, one must inevitably address the reservations expressed by more traditional literary theorists, such as Josef Hrdlička (*Svět literatury* 35, 72: 127–131, 2025). Hrdlička rightly points out the study's lack of qualitative literary analysis and critiques its overly sharp methodological frameworks, arguing that such a strictly quantitative approach reduces the scope of research and treats literature almost akin to exported commodities rather than art. While one can agree with these observations from the standpoint of close reading and poetics, expecting definitive qualitative statements from this book misreads its purpose. Vimr's work does not aim to be – and cannot be – the final word on the substance of Czech literature abroad. Instead, it is exactly what it proclaims to be: an atlas compiled using available data and using state-of-the-art methods. The ac-

companying narrative should be viewed as a series of analytical annotations, while the visualizations themselves constitute the true, multi-layered core of the work. It is almost certain that compiling and designing these visual data structures demanded exponentially more time and effort than drafting the text that describes them. Ultimately, to appreciate this book, one must read it not as a traditional literary history, but as a foundational cartography – a tool expressly designed to serve as a starting point for further exploration and discovery.

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PAVOL ŠVEDA – MARTIN DJOVČOŠ – EMÍLIA PEREZ (eds.): Confronting Digital Dilemmas in Translator and Interpreter Training

New York: Routledge, 2026. 261 pp. ISBN 978-1-032-91312-4 (Hbk); 978-1-032-91313-1 (Pbk); 978-1-003-56253-5 (ebk). DOI: 10.4324/9781003562535

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The current narrative surrounding the translation profession is rather apocalyptic. Media coverage frequently features headlines proclaiming that artificial intelligence is rendering human translators obsolete, fostering a palpable sense of uncertainty among students, educators, and experienced professionals alike. Against this backdrop, the central question in the new volume on translator and interpreter training, *Confronting Digital Dilemmas in Translator and Interpreter Training*, edited by Pavol Šveda, Martin Djovčoš, and Emília Perez, might be (to paraphrase Anthony Pym's article, 18–34): Is this the end of translation as we know it?

The chapters that follow offer a wide-ranging exploration of how digital transformation is reshaping the education of translators and interpreters, bringing together 13 studies that approach this process from different but closely related angles. Each of the three sections addresses this transformation from a distinct yet complementary perspective, encompassing theoretical developments, pedagogical innovation, technological integration, professional practice, and the broader social implications of digitalization.

The opening section, "Theoretical Foundations and Pedagogical Innovations", examines the major conceptual developments currently reshaping translation studies, with particular emphasis on how established theoretical approaches and models of translator and interpreter education are being adapted to evolving technological realities. While Pym recommends an empirical, evidence-based approach to adapting to neural machine translation and generative artificial intelligence, emphasizing effective collaboration with these technologies rather than resistance to them, David Orrego-Carmona examines how translation technologies can bridge or deepen societal divides, highlighting the need to balance technological efficiency with human agency and cultural sensitivity. Karolina Levanaitė further reconceptualizes translator competence in response to future professional uncertainties, proposing four scenarios for the future of translation and the translator's profession by 2050 that highlight key factors and uncertainties likely to shape the field. Drawing on these scenarios and their implications for translator education, she introduces a conceptual framework for modeling translator competence development as a complex system. Collectively, this section constructs a coherent and comprehensive narrative in which theoretical insights are integrated with the pressing imperative for pedagogical innovation.

The second section, "Technological Integration and Professional Practice", turns to the applied dimension of these developments, investigating how digital technologies, tools, and emerging methods are being incorporated into both professional practice and translator and interpreter education. Paola Gentile's study examines the employability and increasingly diverse career paths of translation and interpreting graduates, high-

lighting the growing importance of interdisciplinary and digital competences, particularly in post-editing, remote interpreting, and specialized subject knowledge. This need to reconsider professional competences in response to technological change is further explored by Jonathan Downie, who advocates preparing interpreters for human-machine coexistence by fostering distinctly human capabilities, such as social interaction, ethical judgment, and decision-making beyond semantic accuracy, while João Brogueira extends this discussion by positioning transferable AI literacy and critical engagement with MT and AI as essential to professional adaptability, reduced uncertainty, and an informed awareness of technological and ethical limitations. Finally, the chapter by Ivo Poláček and Lucia Tonková examines the use of AI and computer-assisted translation tools in the Slovak translation market and highlights the need to strengthen technical competence in translator education by aligning training more closely with industry expectations and enabling future translators to use these technologies effectively.

The final section, "Social Implications and Interactive Learning", broadens the discussion to the social and cultural dimensions of translation and interpreting in an increasingly digitalized and polarized world. It also highlights participatory, collaborative, and interactive forms of learning. Martin Djovčoš promotes an empirical, activist social-constructivist approach to translator education that fosters critical thinking, social responsibility, and student engagement. Emília Perez and Alina Secară focus on media accessibility and call for its wider integration into translation curricula through interdisciplinary and human-centered approaches, with technology supporting rather than replacing accessibility solutions. The remaining contributions address interpreter education from different perspectives. Barbara Heinisch presents the Erasmus+ ReTrans project, which uses participatory design and digital resources to prepare students for the ethical and professional challenges of humanitarian interpreting. Pavol Šveda explores the integration of remote platforms into interpreter training, finding lower level of self-reported stress in remote settings despite technical challenges. The findings point to the potential of combining remote and on-site training to prepare students for an increasingly digitalized profession. Finally, Judith Platter, Katia Iacono, and Maria Bernadette Zwischenberger use a mock conference to demonstrate the value of authentic learning and collaboration between spoken-language and speech-to-text interpreters in responding to technological developments and changing accessibility needs.

To conclude, the book investigates the intersection of emerging technologies and language pedagogy, emphasizing that while AI and large language models are rapidly reshaping the translation profession, the human element remains vital for ethical mediation and critical thinking. As Orrego-Carmona states, "while technological integration is inevitable, its implementation must prioritise translation quality and professional sustainability rather than merely cost reduction and process acceleration" (44).

Finally, returning to the question of whether translation as we know it is coming to an end, the answer would appear to be yes. Yet, as is so often the case, every ending marks the beginning of something new. What remains essential, therefore, is to remain open and responsive to change and embrace the transition toward a new era of translation.

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KUPKOVÁ, IVANA (ed.): Vybrané kapitoly z teórie a praxe prekladu vo vedách o človeku a kultúre

Bratislava: Ústav svetovej literatúry SAV, v. v. i., 2025. 303 s. ISBN 978-80-88815-28-0 (print), 978-80-88815-29-7 (online). DOI: 10.31577/2025.9788088815297

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Slovenská translatológia sa v minulosti orientovala prevažne na výskum umeleckého prekladu, pričom výskumu odborného prekladu bola venovaná menšia pozornosť. Systematickejší výskum tejto oblasti sa začal rozvíjať najmä v 20. rokoch tohto storočia, pričom naň nadväzujú aj súčasné výskumné projekty, napríklad projekt „Preklad a aspekty recepcie spoločenskovedných a humanitnovedných textov ako kultúrny a literárny transfer v 20. storočí" (APVV-21-0198, 2022 – 2026), v rámci ktorého vznikla aj táto publikácia. Na potrebu ďalšieho rozvíjania výskumu v tejto oblasti poukazuje už v úvode Ivana Kupková ako zostavovateľka publikácie *Vybrané kapitoly z teórie a praxe prekladu vo vedách o človeku a kultúre*, ktorá prináša spektrum teoreticko-aplikačných pohľadov (nielen) na preklad odborných textov v oblasti humanitných a spoločenských vied. Kniha je rozdelená na tri časti, ktoré reflektujú teoretické, aplikačné a recepčné aspekty prekladu v humanitných vedách a venujú sa otázkam terminológie, kultúrneho transferu, diskurzu a recepcie prekladu. Jednotlivé kapitoly spracúvajú relevantné témy a prezentujú výskumy v oblasti prekladu socio-humanitnovedných textov.

Prvá časť má názov „Kontexty transferu a preklad vo vedách o človeku a kultúre na Slovensku". V prvej kapitole sa Katarína Bednárová venuje prekladu ako transferu vedeckého poznania medzi kultúrami a teoretickému ukotveniu, chápaniu a recepcii prekladov socio-humanitnovedných textov počas 20. storočia. Svojím výskumom pomáha spresniť terminologické vymedzenia odboru a na označenie socio-humanitnovedných textov používa termín epistemický text, pretože ide o texty, ktoré nesú poznávacie obsahy založené na vedeckom poznaní, a ich preklad nazýva epistemickým prekladom. Mária Kusá mapuje historický vývoj prekladu socio-humanitnovedných textov na Slovensku od roku 1918 do roku 1989 v kontexte vydavateľstiev a zameriava sa na rôzne podmienky či faktory, ktoré ovplyvňovali výber prekladaných textov a diel. Prvú časť publikácie uzatvára Jana Levická výskumom, v ktorom predkladá historický prehľad vývoja a tvorby slovenskej terminológie od konca 18. storočia do roku 1989, ako aj vplyv čechoslovakizmu a socializmu na formovanie terminológie v 20. storočí. Autorka poukazuje na dôležitosť terminológie ako kľúčového faktora na dosiahnutie kvality a presnosti pri preklade odborných textov.

Druhá časť publikácie s názvom „Teória v praxi" obsahuje kapitoly, ktoré sa venujú teoretickým otázkam ovplyvňujúcim prax alebo skúmajú aplikovanie teoretických postupov v praxi. Jana Truhlářová upozorňuje na rozdiely v chápaní literárnovedných pojmov vo francúzskej a slovenskej kultúre vrátane rozdielnosti literárnej, kritickej a teoretickej tradície a zdôrazňuje, že niektoré termíny sú do slovenského jazyka nepreložiteľné alebo s domácou tradíciou nekompatibilné (vzhľadom na rôzne významové odtienky), čo môže sťažiť recepciu samotných textov. Katarína Motyková a Nina Cingerová sa zaoberajú diskurznou analýzou prekladu

a skúmajú obraz prekladu a prekladateľov v akademických textoch zo 40. a 50. rokov. Ich výskum dokladá, ako je preklad podmienený ideologickými a inštitucionálnymi faktormi, pričom v kapitole predkladajú teoretické vysvetlenie diskurznej analýzy aj návod, ako ju aplikovať. Druhú časť zborníka uzatvára kapitola Ivany Kupkovej, v ktorej zameriava pozornosť na transliteráciu a transkripciu antroponým z ruštiny do slovenčiny v neumeleckých textoch. Autorka chápe prepis ako kultúrny transfer na grafickej úrovni textu a poukazuje na frekventovane zastúpené praktické problémy a nekonzistentnosť prepisu mien v prekladovej praxi.

Poslednú časť publikácie s názvom „Recepčné súvislosti" tvoria kapitoly zaoberajúce sa recepciou socio-humanitnovedných textov. Erika Brtáňová sleduje vývoj prekladov antických socio-humanitnovedných textov, analyzuje jednotlivé metódy a stratégie prekladu z gréčtiny či latinčiny a zdôrazňuje význam antického dedičstva pre našu kultúru. Rovnako poskytuje hodnotný súhrn antických diel preložených do slovenského jazyka. V ďalšej kapitole Ivan Šuša porovnáva recepciu odborných a beletristických diel Umberta Eca na Slovensku. Okrem iného poukazuje na dôležitosť motivácie vydavateľstiev, ktorá (spolu s ideologickými a časovými faktormi) značne ovplyvňovala vydávanie Ecových diel na Slovensku, ako aj na skutočnosť, že do českého jazyka bolo preložené značne väčšie množstvo diel tohto významného autora. Publikáciu uzatvára Valerij Kupka kapitolou o problematike prekladu ruských náboženských filozofických textov do slovenčiny a špecifikách, aké so sebou preklad takýchto textov prináša, keďže stoja na pomedzí odborného a umeleckého štýlu. Zdôrazňuje zvýšené nároky na prekladateľa, ktorý musí byť schopný preložiť vedecký, náboženský i literárny text, ako aj dôležitosť presného prekladu kľúčových pojmov a ideí a poukazuje na možné riziká skreslenia významu.

Publikácia *Vybrané kapitoly z teórie a praxe prekladu vo vedách o človeku a kultúre* obsahuje množstvo dôležitých a systematicky spracovaných informácií týkajúcich sa prekladu odborných textov v oblasti humanitných a spoločenských vied, pričom prepája teoretické, aplikačné a recepčné aspekty prekladu. Nadväzuje pritom na predchádzajúce práce a výskumy venované tejto problematike, napríklad na *Preklad vo vedách o človeku a dialóg kultúr* (eds. Mária Kusá – Natália Tyšš Rondziková, 2020), ale aj na *Slovník prekladateliek a prekladateľov: Vedy o človeku a kultúre* (eds. Katarína Bednárová – Mária Kusá – Silvia Rybárová, 2024), ktorý vznikol v rámci rovnakého výskumného projektu. Zároveň vytvára východisko pre ďalšie výskumy venované danej problematike. Je určená pre široké spektrum odborníkov a vďaka interdisciplinárnemu presahu môže slúžiť ako učebný materiál pre študentstvo (nielen) translatologicky orientovaných študijných programov a využiť ju môže aj vedecká či prekladateľská verejnosť.

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Kolektívna publikácia prináša prostredníctvom portrétov takmer stovky prekladateľských osobností a ich výberových bibliografií súhrnný obraz podstatnej časti knižnej produkcie najdôležitejších diel filozofickej, sociologickej, historickej, literárnovednej či umenovednej orientácie, ktorá bola preložená a vydaná na Slovensku v rozpätí od medzivojnového obdobia 20. storočia po 20. roky 21. storočia. Poskytuje profily osobností slovenského socio-humanitnovedného prekladu, charakterizuje ich dominantné zameranie a vo svojej podobe tvorí aj svojské dejiny recepcie tohto typu literatúry na Slovensku. Spolu s úvodnými kontextovými statami, bibliografiou prekladov, výberovou sekundárnou literatúrou k jednotlivým heslám, registrom mien a ďalšími materiálmi umožňuje zároveň ich rekonštrukciu, a to aj vďaka prepojeniu jednotlivých hesiel a osobností prostredníctvom prekladaných autorov. Práve komplexnosť spracovania rozsiahleho materiálu, dosiaľ vedecky reflektovaného iba čiastkovo, zaručuje, že sa publikácia môže stať dôležitým študijným a bádateľským prameňom.

The dictionary of Slovak translators in the humanities and social sciences presents – through the portraits of almost one hundred translators and their selected bibliographies – a comprehensive overview of a substantial part of the book production of the most important works of philosophical, sociological, historical, literary, and artistic orientation, published and translated in Slovakia from the interwar period of the 20th century to the present day. It provides profiles of the personalities of Slovak socio-humanistic translation, defines their dominant focus, and also creates a unique history of the reception of this literature in Slovakia. Together with the introductory contextual articles, bibliography of translations, selection of secondary literature on individual entries, index of names, and other materials, it also allows for their reconstruction, thanks to the linking of individual entries and translators through the translated authors as well. Although the dictionary was published in Slovak, it also contains three introductory texts in English translation: "Foreword" (K. Bednárová – M. Kusá), "Contexts of translation in the humanities and social sciences I: Mapping the field" (K. Bednárová), "Contexts of translation in the humanities and social sciences II: The publishing environment in the coordinates of the socio-cultural and political system" (1918–1989) (M. Kusá).

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Ako putujú preložené hlasy medzi jazykmi a kultúrami a kto tento pohyb umožňuje? Číslo skúma preklad ako spoločensky ukotvenú prax, ktorú formujú redakcie, vydavateľstvá a literárne siete. Jednotlivé štúdie sa okrem iného venujú periodikám a šíreniu menej centrálnych literatúr a sledujú, ako viditeľnosť prekladateliek a prekladateľov, edičné programy a ideologické rámce ovplyvňujú prenos textov. Ukazujú tiež, ako preklad sprostredkúva estetické inovácie, vytvára intertextové väzby a mení literárny kánon. Metodologicky zameraná panelová diskusia pertraktuje možnosti a limity výskumu prekladu v periodikách vrátane digitálnych prístupov.

How do translated voices travel, and who makes that movement possible? This issue explores translation as a socially embedded practice shaped by editors, publishers, and literary networks. Focusing on periodicals and the mediation of less central literatures, the contributions examine how translator visibility, editorial agendas, and ideological mediation influence the circulation of texts across borders. The articles show how translation fosters aesthetic innovation, generates intertextual connections, and reshapes literary canons, while the co-authored roundtable evaluates the promises and limits of studying translation in periodicals, particularly through digital methods.