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Záujem translatológie o výskum a explanáciu konformného a nonkonformného prekladového správania a procesov sa v ostatných desaťročiach zintenzívňuje, vďaka čomu sa zvyšuje schopnosť tejto disciplíny prispieť do kritickoteoretických diskusií. Štúdie v tomto čísle skúmajú vplyv ekonomickej a politickej moci na pohyb textov a spôsoby, akými aktéri a aktérky v tejto oblasti presadzujú svoje (potenciálne) subverzívne konanie.

For a few decades now, translation and interpreting studies has been interested in uncovering and explaining compliant and resistant translational behaviors and processes. By doing so, it has become increasingly capable of contributing to critical theoretical discussions. The articles in this issue investigate the effect that economic and political powers have on the movement of texts and the ways in which agents active in the field negotiate their (potentially) subversive actions.

Komunikácia, konformnosť a vzdor v medzikontextových kontaktoch

Communication, Compliance and Resistance in Inter-Contextual Encounters

IVANA HOSTOVÁ
MÁRIA KUSÁ
(eds.)

WORLD LITERATURE STUDIES ■

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▪ Komunikácia, konformnosť a vzdor v medzikontextových kontaktoch / Communication, Compliance and Resistance in Inter-Contextual Encounters
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▪ Toto číslo vzniklo v rámci riešenia projektu VEGA 2/0166/19 Preklad ako súčasť dejín kultúrneho procesu III / Translation as Part of the Cultural Process History III.

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World Literature Studies – Časopis pre výskum svetovej literatúry vydáva štyri razy ročne Ústav svetovej literatúry Slovenskej akadémie vied. ▪ Uverejňuje recenzované, doposiaľ nepublikované vedecké štúdie a recenzie z oblasti všeobecnej a porovnávacej literárnej vedy a translatológie. ▪ Časopis vychádzal v rokoch 1992 – 2008 pod názvom Slovak Review of World Literature Research. ▪ Príspevky sa uverejňujú v slovenčine, češtine, angličtine a nemčine, s anglickými resumé. ▪ Viac o časopise, výzvy na posielanie príspevkov a pokyny k príspevkom, ako aj plnotextové verzie skončených ročníkov na **www.wls.sav.sk.**

World Literature Studies is a scholarly journal published quarterly by the Institute of World Literature, Slovak Academy of Sciences. ▪ It publishes original, peer-reviewed scholarly articles and book reviews in the areas of general and comparative literature studies and translatology. ▪ It was formerly known (1992—2008) as Slovak Review of World Literature Research. ▪ The journal's languages are Slovak, Czech, English and German. Abstracts appear in English. ▪ More information, calls for papers, submission guidelines and full texts of past issues can be found at **www.wls.sav.sk.**

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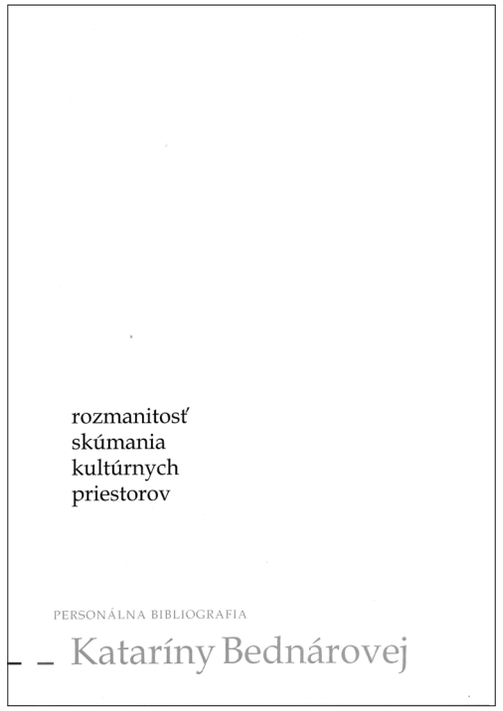
Publikácia predstavuje široký záber Kataríny Bednárovej, erudovanej romanistky, invenčnej translatologičky, dôslednej prekladateľky a editorky, vysokoškolskej pedagogičky, využívajúcej v didaktickej praxi výsledky bádania kultúrnej historičky. Jej aktivity sú rôznorodé – prekladanie umeleckých textov a ich reflexia, zoznamovanie slovenského kultúrneho priestoru s francúzskou a francúzsky písanou literatúrou, ale aj vice versa, oboznamovanie francúzskeho priestoru s hodnotami slovenskej kultúry.

The publication **Diverse Approaches to the Study of Cultural Spaces. The Personal Bibliography of Katarína Bednárová** showcases the range and depth of knowledge of this erudite Romanist, translatologist, translator, editor, university professor and cultural historian. Her fields of interests are numerous – be it the translation and analysis of literary texts or acquainting the Slovak cultural sphere with French literature or vice versa – introducing Slovak culture and its values to the Francophone world.

Mária Kusá (ed.): Rozmanitosť skúmania kultúrnych priestorov. Personálna bibliografia Kataríny Bednárovej. Bratislava: Ústav svetovej literatúry SAV, 2019. 85 s. ISBN 978-80-88815-25-9



Kolektívna monografia **Literárna veda v medzinárodnej perspektíve** umožňuje nahliadnuť do širokého spektra teórií, metód a smerov literárnej vedy. Literárni vedci a vedkyne zo Slovenska si dali za cieľ sprostredkovať relevantné literárnovedné poznanie, aby sa zvýraznila mnohotvárnosť výskumných perspektív a príslušné teoreticko-metodologické prístupy. Poznatky disciplíny sa tak nielen syntetizujú, ale aj prehodnocujú a konfrontujú s novšími zisteniami a aspektmi.

The collective monograph **Literary Studies: An International Perspective** gives us a glimpse into the broad spectrum of theories, methods and approaches in literary studies. Literary scholars from Slovakia have taken it upon themselves to draw attention to what they consider to be relevant literary knowledge in order to highlight the multifaceted nature of literary analysis and the appropriate theoretical and methodological background. Findings are thereby not only synthesized in the process, but are also reevaluated in the light of more recent knowledge in the field.

Roman Mikuláš et al.: Literaturwissenschaft in internationaler Perspektive. Nümbrecht: Kirsch-Verlag, 2019. 510 s. ISBN 978-3-943906-35-6

OBSAH / CONTENTS

Communication, compliance and resistance in inter-contextual encounters

IVANA HOSTOVÁ – MÁRIA KUSÁ

If much of the scholarship on translation and interpreting (T&I) in the 1960s was less interested in political and ideological concerns and focused more on formal linguistic issues, with the cultural turn in translation and interpreting studies (TIS) "the link between translation and politics increases significantly" (Evans and Fernández 2018, 5). Conceptualizing interlingual mediation in its broader, cultural contexts has made scholarly discussions on T&I more complex and enabled TIS researchers to address the way the object of their study shapes the world. The spaces of T&I were revealed as spaces of tensions and negotiations, a perspective that allowed them to bring "specific formations of difference to light, from heterogeneous discursive spaces between and within societies and internal counter-discourses through to discursive forms of resistance" (Bachmann-Medick 2013, 189). The shift in TIS's orientation put "culture" at its center, but, as Calzada Pérez points out, the study of the definitions of culture leads one to the conclusion that the difference between "culture" and "ideology" can be almost imperceptible. She asserts that the advantage of choosing "ideology" over "culture" when thinking about T&I is that ideology "permeates (identity) groups of the most varied nature" and encourages a greater degree of critical thinking, since "[b]eing 'critical' with our own cultures can be seen by some as 'risky' and 'inappropriate' as it is 'politically incorrect' to criticize other cultures openly" (2003, 6). Ideology in TIS is frequently understood as "the set of beliefs and values which inform an individual's or institution's view of the world and assist their interpretation of events, facts, etc." (Mason 1994, 25). As such it encompasses "politics, religion and other grand narratives, all of which can affect how a translation is written and received" (Evans and Fernández 2018, 5). In the contemporary hyper-connected world, it is the ideology of capitalism that is the most pervasive of the competing public "meta-narratives" (Somers and Gibson 1994, 61) and has effectively "become a hegemonic force in our globalised societies" (Baumgarten 2017, 246). Inevitably, every act of translation or interpreting operates within the forces of dominant and alternative ideologies, propelling or hindering their momentum, since "[t]ranslation constitutes an essential medium for global relations of exchange and transformation and is a practice in and by which cultural differences, power imbalances and scopes for action are revealed and enacted" (Bachmann-Medick 2013, 186). Globalizing processes resulted in an increased production of T&I and a serious engagement of social

sciences with it (Heilbron and Sapiro 2016, 374–375) – the sociological turn in TIS. More recently, there have also been calls for an economic turn in TIS concerned with both the profession (Gambier 2012, 2014) and critical theory (Baumgarten and Cornellà-Detrell 2019). Although the relationships between T&I and culture, ideology, sociology, politics and economy are complex, research shows that T&I has mostly supported the dominant power structures and narratives (Cronin 2003, 88; Venuti 1995). Both uncovering the workings of the dominant currents and pointing to exceptions has become equally interesting in TIS in the past few decades.

Articles in this volume of WORLD LITERATURE STUDIES give insights into these opposing resistant and compliant translational behaviors and processes. On the one hand, they show how and to what extent individual and institutional agents involved in T&I have been able to resist ideological and economic pressures and negotiate a space between their (potentially) subversive attitudes and restrictions given by the power structures (Jia, Tyšš and Gromová) and, on the other, they illustrate the effect of hegemonic economic and political powers governing the movement of texts over linguistic, cultural and economic borders (Djovčoš et al., Yılmaz, Pliešovská and Popovcová Glowacky). At the same time, they show how the shifting public narratives and news as currency draw attentional capital and shape and distort a translated text which, by the virtue of being torn from its original contexts, is especially vulnerable towards interpretive manipulation (Radin-Sabadoš). The volume also addresses the issue of how translators navigate their actions within the stringencies of copyright ownership and high-paced technological advancements (Pisarski) and the multi-focus strategies TIS scholars adopt in an attempt to grasp the increasing complexity of writing a history of translation (Bednárová).

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Subterranean translation: The absent presence of Shen Congwen in K.M. Panikkar's "Modern Chinese Stories"

YAN JIA

The Indian reception of modern Chinese literature in the 1950s was marked by the emergence of China's Foreign Languages Press (FLP) as the major text supplier (Jia 2016). Produced in Beijing as part of the PRC's external publicity project and transmitted to different areas of India mainly by local communist publishers and distributers, the FLP's English translations of Chinese works reached a large number of Indian readers who desired to know about China's revolutionary experience and its contribution to the new communist state. Some of these works, such as the novel *Xin Ernü Yingxiong Zhuan* (New Legend of Heroic Sons and Daughters, 1949), represented the Chinese revolution as a triumphant historical narrative, while others like Lu Xun's (1881–1936) social critical short stories were valued significantly by Indian intellectuals for their relevance to India and thus their potential to revolutionize India's postcolonial yet largely feudal society (Jia and Jiang 2017).

However, the preponderance of the PRC's self-initiated translations in 1950s India should not blind us to the translation projects self-initiated by Indians themselves. Though much smaller in number, these projects provided different literary imaginations of the Chinese revolution, some of which found no expression in FLP publications, by considering the revolution's "hidden" side – that is, by focusing on the figures and texts that were marginalized or silenced after the communist takeover due to their discordance with the PRC's mainstream political and literary norms.

One such example can be seen through a case study of the English anthology entitled *Modern Chinese Stories* (1953) compiled by K.M. Panikkar (1895–1963), the first Indian ambassador to China between 1948 and 1952. After a brief analysis of the organizational aesthetic of the anthology as a whole, I will focus on the counter-intuitive inclusion of a specific author and the tactics Panikkar might have employed to negotiate the relationship between his official identity as the Indian ambassador and a critical observer of the PRC's revolutionary legacy. As we shall see, this anthology included Shen Congwen (1902–1988), a prominent Chinese author who was labelled "illegitimate" by the PRC's cultural bureaucrats in the late 1940s and 1950s, not through a direct translation of his works, likely due to political considerations, but rather through a translation of a text by Shen's wife, Zhang Zhaohe (1910–2003), that mirrors Shen's writing and life in crisis. I term this kind of creative cross-cultural transplantation "subterranean translation".

Subterranean translation can be defined as a double layered transculturation that simultaneously deals with two interrelated foreign authors/texts, with one author/text being explicitly translated on the surface and the other author/text – the intended one – transported in an implicit manner. Intrinsically strategic, subterranean translation offers an alternative for those who desire to translate a certain author or text but at the same time feel hesitant to do so, mostly due to high political or ideological pressures from either the source culture or the receiving one. At the core of such a strategic act is the interrelatedness between the two foreign authors/texts involved, which makes the intended hidden elements readily transferable onto the surface and immediately discernable to an informed readership. The interrelatedness can be either interconnections between the two authors or intertextualities (lexical, thematic, stylistic, emotive or philosophical) between the two texts – sometimes both, as in Panikkar's anthology. Subterranean translation, I argue, opens a conceptual space in which the intricate interplay between literary translation and politics can be usefully observed: shunning the explicit presence of the desired author/text as subject of translation is clearly a sign of compliance, but using an author/text unequivocally interrelated with the desired one to fulfill, however partially, the intended translation turns compliance into resistance. Therefore, identifying and interpreting these interrelations at both empirical and conceptual levels are the key methods to studying subterranean translation and revealing its interrogative dimension.

THE ANTHOLOGY AND ITS ARCHITECT

Compiled by K.M. Panikkar and translated by Huang K'un, *Modern Chinese Stories* is a 429-page English anthology that includes 12 short stories by nine modern Chinese authors. It contains rich paratextual materials, including a preface and acknowledgements by Panikkar, biographical notes of varying length on each author, and an essay in the appendix entitled "The Modern Chinese Literary Movement" by the translator Huang K'un.[1] As the first English anthology of modern Chinese literature compiled by an Indian and perhaps the only one in the 1950s, *Modern Chinese Stories* was well received in India and was subsequently translated into Hindi as *Ādhunik Cīnī Kahāniyāṃ* (Modern Chinese Stories, n.d.) by noted Hindi author and critic Shivdan Singh Chauhan and his wife Vijay Chauhan.

In terms of production, this anthology was a highly collaborative enterprise involving the conspicuous participation of Chinese agents and agencies, including the translator Huang K'un, a few Chinese literary consultants from Peking University, and even the Embassy of the People's Republic of China in New Delhi, which lent the designs for the woodcuts inserted in the book and aided in designing the outer jacket. However, this qualifies as an Indian-led project, not only because it was published by an Indian press and compiled by an Indian academic-diplomat, K.M. Panikkar, who had good knowledge and taste of Chinese literature, but also because the preface written by Panikkar himself – a sign of paramount editorship – clearly indicates that his own interests and evaluations played a crucial role in the selection of materials. This collection is therefore illustrative of Panikkar's own perception of China's literary landscape during the revolutionary period.

Given that the collection was mostly prepared during Panikkar's tenure in Beijing, with considerable involvement of Chinese collaborators, his choice of authors and texts could not have been uninfluenced by the mainstream literary conventions of 1950s China. As we shall see, the interplay between Panikkar's subjectivity (and that of his literary consultants) and the interference of Chinese literary norms created an ambiguous space in the anthology, to such a degree that Shen Congwen, an accomplished writer who was deprived of literary legitimacy on the eve of the founding of the PRC due to political problems, acquired an "absent presence".

The primary aim of the anthology, as Panikkar claims in the preface (dated 1951), was to offer a picture of "the actual, living people of China whose manners, customs and outlook have been changing rapidly in a revolutionary era" (1953, v) that was little known about abroad. Despite the fact that the anthology was published in Delhi, Panikkar did not address a particular "Indian" audience in his preface. The choice of English, rather than Panikkar's mother tongue, Malayalam, as the linguistic medium also suggests that he had a broader audience in mind when compiling the anthology.

Having lived in China for over two years and become deeply fascinated by its history and culture, Panikkar aspired to introduce the country and its impressive social-political transformation from an insider's point of view. Although neither a communist nor a leftist, Panikkar largely sympathized with the PRC as a result of first-hand experiences and academic research. The years following his tenure in Beijing saw the publication of three important books, through which Panikkar expressed his sympathy from different perspectives. *In Two Chinas: Memoirs of a Diplomat* (1955) recounts fascinating anecdotes in the diplomatic life of Beijing, and shows genuine appreciation of the PRC's leaders for their governing competence and charming personality. *India and China: A Study of Cultural Relations* (1957) presents a well-studied history of the intimate religious, cultural and social exchanges between the two major civilizations of Asia before Western powers intervened. While these two books are essentially Panikkar's own findings and reflections, *Modern Chinese Stories* marks a different approach that lets the Chinese speak for themselves. Clearly reflecting discontent with how China's revolution had been "misinterpreted abroad" (v), Panikkar held that "only the Chinese writers themselves can tell adequately of the problems confronting their people and of how they have been solved" (vii).

Although the selected texts are unquestionably Chinese, it was Panikkar who ultimately determined the ways in which these texts were arranged and presented to the reader. The organizational rationale and aesthetic used by him, therefore, generates an interesting "Indian" narrative of modern Chinese literature and the Chinese revolution. In his preface, Panikkar explains the criteria of selection in detail. He emphasizes both the texts' "intrinsic interest" and their ability to "give a true picture of the development of China since the Revolution of 1911" (v). Partly because he was trained as a historian, Panikkar saw the potential for the literary anthology to be read not only as an artistic creation, but also as a historical archive. He made the latter objective even more conspicuous by placing the authors in a roughly chronological order: Lu Xun and Yu Dafu (1896–1945), who had died by the time the anthology was published, are followed by seven living authors in sequence of the period in

which they gained recognition within literary circles. More significantly, the stories are arranged chronologically in that each portrays an episode in the revolution's progress. Placing Lu Xun and the peasant writer Zhao Shuli (1906–1970) at opposite ends of the collection, Panikkar regards the three decades in between as a "big" but "logical" step: "Lu Hsün [Lu Xun] cleared the way for the triumph that Chao Shu-li [Zhao Shuli] epitomises. Lu Hsün's fierceness has turned into good humor in Chao Shu-li, which breaks out like sunshine" (vi). Read as an episodic narrative, the anthology charts the communist revolution of China as a linear and ascending course from old to new, from pessimistic to optimistic.

In other words, aside from being a "synecdoche" of contemporary Chinese fiction, this anthology also acted as an "allegory" of modern China, to borrow the terms Neelam Srivastava (2015, 154) uses in analyzing post-independence South Asian literary anthologies in English. But is this double-layered historical narrative really as coherent as it seems to be?

A COUNTER-INTUITIVE INCLUSION

At first glance, Panikkar's selection of authors largely conforms to the PRC's officially sanctioned literary norms in the 1950s. While Lu Xun, Yu Dafu, Mao Dun (1896–1981), Lao She (1899–1966) and Yang Zhensheng (1890–1956) were accomplished "new literature" (*xin wenxue*) writers influenced by the May Fourth Movement, Ding Ling (1904–1986) and Zhao Shuli were models of the "liberated area literature" (*jiefang qu wenxue*) of the 1940s, following the creed of Mao Zedong's 1942 "Talks at the Yan'an Forum on Literature and Arts". Their works not only entered the literary canon of socialist China in the early 1950s, but were also well-known in the Soviet Union and other socialist countries due to their adherence to the tenets of socialist realism. The inclusion of Shao Zunan (1916–1954), a writer scarcely remembered today, was not surprising in the 1950s. As an author who fought in and wrote about the anti-Japanese guerrilla war, Shao exemplified the third aspect of "worker-peasant-soldier literature" (*gong nong bing wenxue*), the literary category that Mao encouraged in the 1940s and '50s. In justification for the rationale of this selection, Huang K'un's essay, inserted at the end the anthology, positions most of the selected authors in a well-elaborated yet highly teleological account of the revolutionary movement that led up to the accomplishment of the country's "miracle" today (Panikkar 1953, 411).

Among this constellation of canonized authors, what is unexpected is the inclusion of Shu Wen, pseudonym of Zhang Zhaohe, who is more widely known as the wife of Shen Congwen, one of the greatest Chinese writers of the 20th century. From the perspective of literary merit, the anthology's choice of Zhang Zhaohe over Shen Congwen seems rather problematic. Shen was acclaimed nation-wide for his "nativist writing" (*xiangtu wenxue*) in the 1930s and '40s. He could have won the 1988 Nobel Prize in Literature if he had not died the same year. By contrast, far from being a prolific author, Zhang's oeuvre consisted of only five short stories and four translations, all published in the 1930s. From 1940 onward, she stopped writing fiction. Although four of her short stories were published collectively under the title *Hupan* (Lakeside)

as part of the noted "Wenxue Congkan" (Literature Series) edited by Ba Jin, they did not receive much attention apart from a few reviews. Personally connected to many prominent intellectuals, Zhang did not play a significant role in advancing literary, academic, or educational reforms during the Republican period, and her position in the PRC's literary life was limited to that of an editor at the People's Literature Publishing House. In terms of international reception, Zhang's literary fame was barely recognized abroad, whereas almost all English anthologies of modern Chinese literature published in the 1930s and 1940s contained works by her husband. In fact, Panikkar's *Modern Chinese Stories* is by far the only anthology I have discovered that makes Zhang Zhaohe's fictional writing available in English. It was only until recently that scholars like Raoul David Findeisen (2007) started to reassess Zhang's creative role in modern Chinese literary history, which, they argue, was "eclipsed" by her famous writer-husband, Shen Congwen. Yet this reassessment was based less on her own literary ingenuity than on her contribution to "molding" her husband's towering literary persona, by inspiring his writing, editing his works, preserving his manuscripts, publishing his family letters after his death, and managing his literary legacy.

So why the inclusion of Zhang, not Shen? Given the engagement of Chinese intellectuals in preparing the anthology, as well as Panikkar's own taste and prudence, I consider this seemingly uncanny inclusion not a misjudgment. This is confirmed by the fact that the biographical sketch of Shu Wen (i.e. Zhang) refers to her plainly as "Mrs. Sheng Ts'ung-wen [Shen Congwen], wife of the famous novelist" (Panikkar 1953, 97). This is the only mention of Shen throughout the anthology, but it reveals an important paradox: the anthology makers fully recognized the literary significance of Shen, but they nonetheless chose a work by his wife. This paradox signals a sophisticated decision-making process. And in order to fully understand this decision, we need to revisit Shen's position within the PRC's literary field and his relations with those who involved in producing Panikkar's anthology.

From 1948, Shen Congwen became rapidly sidelined as part of a "structural change" in the literary sphere, which was characterized by a "large-scale replacement of writers and groups of writers, and the shift in their positions" (Hong 2007, 33). This shift in positions was "the result of the typological delineation of authors and literary groups begun in the late 1940s by the left-wing literary powers to establish a 'new direction for literature'" (34). An advocate of the "independence" of literature, Shen had cautioned against the politicization of literature since the 1930s, and his works were characterized by distinct personal expression and lyricism. This stark divergence in ideological position and creative outlook rendered Shen vulnerable to critique by leftist writers who became the literary authorities when the PRC was founded. During the reshuffling of writers, Shen was officially labelled "reactionary" in 1948 and subsequently disqualified from participating in the first All-China Congress of Literature and Art Workers held in July 1949. Being ostracized from the PRC's "united front" of writers didn't just mean forfeiture of symbolic capital, but also denial of the right to publish. Shen also lost his job at Peking University, where he taught Chinese literature, and he even became estranged from his wife, Zhang Zhaohe, who had a more "progressive" outlook. While many writers of the 1920s and

1930s faced difficulties harmonizing their creative tenets with the new literary principles, yet managed to secure a place within the literary circles, partly by criticizing their past writings, Shen Congwen found it altogether impossible to be accommodated in the new age and suffered severe mental crises that caused him to attempt suicide in March 1949. Saved, but still deeply confused, Shen stopped writing fiction and became a textile archaeologist in 1950. The official restriction on publishing his previous works was not lifted until the "Hundred Flowers" period between 1956 and 1957.

As mentioned above, Panikkar prepared the anthology in Beijing during his tenure (1949–1952) as the first Indian ambassador to the PRC, a period that coincided with the official expulsion of Shen from the Chinese literary sphere. There might have been serious concerns given to the diplomatic hazards of translating such an officially "illegitimate" figure, because translation is usually considered a sign of recognition, not to mention a translation endorsed by a leading Indian politician. For Indian officials, carrying out cultural diplomacy with the PRC in the early 1950s had to be carefully managed, because insufficient knowledge of the dramatic change in China's social, political and intellectual lives may turn a gesture of goodwill into political tensions. For instance, when the PRC's first cultural delegation visited India in 1951, Rajendra Prasad (1884–1963), president of India and vice-chancellor of the University of Delhi, conferred an honorary doctorate on the delegate Feng Youlan (1895–1990), a world-renowned Chinese philosopher, in recognition of his academic achievements, especially the two-volume *Zhongguo Zhexue Shi* (A History of Chinese Philosophy) and the collection "Zhenyuan Liu Shu" (Six Books of Zhenyuan). Despite Feng's adaptation to the new socialist culture, these works produced in the 1930s and '40s had been under attack since the founding of the communist regime because they did not conform to the Marxist-Leninist school of philosophical thought. Instructed by the PRC's Ministry of Foreign Affairs, Feng claimed on a later occasion of the visit that his past research was "worthless" (Xie 2013, 3–4), leaving inevitable embarrassment to his Indian host. It is therefore safe to assume that with his diplomatic sensitivities and knowledge of China, Panikkar would have not run the risk of translating Shen Congwen, who was facing even stronger criticism than Feng Youlan because of his past liberalist writings.

Under such seemingly impossible circumstances, why should Panikkar's anthology include Shen Congwen after all, even in disguise? Shen's literary excellence needs no introduction. What needs to be stressed here, I argue, is the subjectivity of those who produced this particular anthology.

One factor that requires emphasis is Shen's close relationship with Yang Zhensheng and Chang Fengzhuan (1910–2002), two scholars who helped in selecting and editing the works and whose advice, as Panikkar put it in the preface, was "of the utmost value" (1953, iv). Yang and Chang were Shen's colleagues at Peking University when he became subject to political attack. The three of them had been friends since the 1930s and they all held similar literary outlooks. Between 1933 and 1935, Yang and Shen co-edited the Literary and Art Supplement to the Dagong Daily (*Dagong Bao wenyi fukan*), an influential non-leftist literary forum, to which Chang frequently

contributed critical essays and book reviews. More significantly, Shen and Yang spearheaded a literary group later known as the Beijing School (*jingpai*), marked by a particular cultural position that "simultaneously opposed both May Fourth Occidentalism and the commercialism of the Shanghai School, *haipai*" (Shih 2001, 175). Over nearly two decades of intimate professional and personal contact, Yang became not just a co-worker to Shen, but also a mentor and family friend. This special relationship, alongside a shared dissent with the politicization of literature, may have led to Yang recommending Shen.

As for Panikkar, although he developed a largely favorable concept of communist China, this does not mean he did not have reservations. Reflecting on his impressions of the PRC, Panikkar concludes *In Two Chinas: Memoirs of a Diplomat* with the following remarks:

> In general I may summarize my impression of New China as a tremendous upheaval which has transformed what was a highly civilized but unorganized mass of people into a great modern State. It has released great energies, given the Chinese people a new hope, and a new vision of things. It has brought forth great enthusiasm and an irresistible desire to move forward, but the means employed to achieve these very desirable ends are in many cases of a kind which revolts the free mind. Compared to the State, the individual has lost all value, and this is the strange thing in China which adds a tinge of *sorrow* even when one appreciates and admires what the revolution has done for China and Asia generally (1955, 179; emphasis added).

Panikkar's strange sense of "sorrow" makes his understanding of the revolution a nuanced one, as it simultaneously attends to the greater cause of the collective "people" who moved forward enthusiastically under the Party's leadership, as well as the consequences faced by individuals who "hung back". Thus, making Shen Congwen present in the anthology, together with the May Fourth writers and the Yan'an writers, could give full expression to Panikkar's complex understanding of the Chinese revolution. And given the potential political hazards, I suggest, the explicit translation of Zhang Zhaohe's short story "Xiaohuan de Bei'ai" (The Sorrow of Little Huan, 1934), which happens to bear the word "sorrow", might have functioned as an implicit inclusion of Shen.

LITTLE HUAN AS SHEN CONGWEN

To use Zhang Zhaohe as Shen Congwen in disguise was, first of all, to acknowledge the entangled relationship between their fictional creations in terms of both praxis and style. They frequently consulted each other's opinion when opting for a new subject of writing, and they often edited one another's drafts before they were sent for publication. As a result, many of their works featured similar themes and expressions, such as childhood, rural life, and strong lyricism. At times, they wrote short stories that were thematically complementary with each other – such as Shen's "Nüren" (Women) and Zhang's "Nanren" (Men) – as a kind of "literary marriage" mirroring their married life in reality (Findeisen 2007, 15).

Like most of Zhang Zhaohe's short stories, "Xiaohuan de Bei'ai" (hereinafter "Xiaohuan") features a child named Little Huan as the protagonist and depicts the

"solitariness of childhood" by investigating the protagonist's psychological activities (Zhao 2015, 140). Artistically speaking, "Xiaohuan" is not the maturest work in Zhang's oeuvre, but it is the only work marked by historical depth. Set in Republican China, the story begins with a history class in which Big Head Wu, the teacher, preaches about how the opium thrust on China by the foreign imperialists has been destroying the country and the race. Wu's nationalist argument ignites fierce discussion among the students and leads to a point at which everyone shouts, "Down with opium fiends!" (Panikkar 1953, 104). Little Huan is isolated because the students call his mother, who smokes opium to lighten her illness, a "traitor" and they claim that he has "the poison in his veins" (106).

Escaping the classroom with his heart "filled with indescribable ferment" (98), Little Huan goes home and tries to persuade his mother to give up smoking opium, only to be rebuffed by her stubborn attitude and harsh words. The most engaging part of the short story is Zhang's depiction of Little Huan's inner struggle on his way home: he runs into rickshaws, collides with a fruit vendor, passes people of all kinds, and goes into a trance:

> Little Huan was quite dizzy. People came and people went. The noise of shouting and of traffic invaded him. Motorcars passed, raising clouds of dust. He tried to concentrate, and wiping the sweat from his forehead with his sleeve, he murmured to himself, "It was all a dream" (100).[2]

Knowing "perfectly well that it was not a dream", Little Huan moves on and reaches the front door to his home:

> He lingered on the doorstep with a feeling of shame mounting in his heart. He hesitated. He didn't want to go in. From this day, from this very moment, he disliked that dirty old front door. He positively hated someone, something. But who it was he hated so, he could not have said (101).

What makes Zhang's "Xiaohuan" a particularly powerful text that enabled Shen's presence and a critical engagement with the PRC's policy in the anthology is the work's intertextuality with the private writings Shen kept in 1949, which recorded his mental crises. The hallucination, shame, and inexpressible anger of Little Huan, the protagonist of Zhang's 1934 short story, incredibly mirror Shen's predicament 15 years later.

On the evening of May 30th, 1949, Shen Congwen wrote a short essay entitled "Wuyue Sa Xia Shidian Beiping Sushe" (In a Dormitory, Peking, May 30, 10 pm; hereafter "Wuyue"), filled with fragmentary, raving sentences indicative of his mental instability after surviving a suicide attempt. The essay, which remained unpublished until the 1990s, instigated a stream of what Chen Sihe calls "subterranean writing" (*qianzai xiezuo*) or "the private works of those intellectuals deprived of the right to write in their time" (1999, 30). For Chen, such works deserve a place in the history of Chinese literature because they contain genuine and sophisticated reflection upon Mao's era, which mainstream writings following the party line could not offer. David Der-wei Wang also finds this short piece unique, because "it exemplifies Shen's lyrical sensibility at its most intricate" (2015, 80).

Like Little Huan, the narrator in "Wuyue" – Shen Congwen himself – is overwhelmed by a deep yet indescribable sense of "sorrow". He tries to explain where the sorrow came from by making sense of the world around him, but he fails. Asking himself "Am I mad, again?" Shen writes:

> My family appears exactly the same as it was before. Zhaohe is healthy and high-principled, the kids are full of great self-respect, and I am still working at my desk. But the world has changed. Everything has lost its original meaning. It seems that I have returned to the long-gone past of oblivion, segregated from all happiness. I don't know where the *sorrow* comes from. I am simply facing the world without aim. All things are moving, whereas I am looking at them, motionlessly and pityingly, without playing a role in any of them. I am not mad! But why am I feeling so isolated and helpless while my family remains the same. Why? Answer me, please (1996, 160–161; emphasis added).

While the causes of Shen's sense of sorrow and isolation are left unanswered in "Wuyue", we can better understand this by considering Little Huan's experience. As Zhao Huifang observes, the sorrow Little Huan experiences originates from the pressures of history, society, and family (2015, 142), which are comparable to the pressures faced by Shen Congwen.

Both Little Huan and Shen live in a time of transformation when a new political and social force is gaining power and the complex history is being placed into a grand narrative attached to a dominant ideology, which tends to ignore particularities and exceptions. The nationalist message "all opium fiends are traitors" the history teacher conveys to Little Huan and his classmates seems to have unchallengeable validity in the anti-imperialist era. However, Little Huan intuitively questions this message because although his mother developed an opium habit due to illness, she has never betrayed the country. At the end of the story, Little Huan's attempt to persuade his mother to give up opium proves to be all in vain when the mother replies unfeelingly: "Rubbish, child. Your mother has smoked opium for twenty years. Give it up! Give up your grandma!" (Panikkar 1953, 110). The mother's words remind us of another historical force, that is how the centuries-old opium trade ruined millions of common lives in China. Hence, the dilemma in which Little Huan is caught up is at once present and historical. Zhang expressed her discontent with the imposition of generalized historical narratives by satirically portraying teacher Wu – the authority figure in the class – as a dull, ill-tempered and didactic person. She shows a similar disagreement with the mother, who she depicts as a stubborn and uncaring woman. Little Huan is the only character Zhang portrays sympathetically, though she shows no intent to give him a way out.

If Little Huan is "illegitimate" in his time because of the "original sin" passed on from his mother (he is deemed to have "the poison in his veins"), Shen Congwen was denied legitimacy because of his long-lasting dissent with the leftist intellectuals who became the writers of China's revolutionary history after the founding of the PRC. Despite the fact that Shen aspired to contribute to the literary enterprise of the new regime by "writing a dozen of books wholeheartedly" (Chen 1999, 28), he was nevertheless disqualified from being part of the PRC's literary united front. It may sound abrupt to liken Shen's past individualist tendency to the opium-smoking mother in

"Xiaohuan", but the metaphor usefully demonstrates how an engrained and inseparable habitus can become a staggering historical burden when it is deemed detrimental by a new, authoritative ideology. Admittedly, some non-leftist Chinese writers who were active before the 1940s, such as Ba Jin, Lao She, Feng Zhi and Ai Qing, managed to secure a place in the PRC's literary sphere mainly by criticizing their previous works or imitating the socialist realist style. But they nevertheless faced the historical dilemma analogous to Shen Congwen's. "The relationship between the majority of these writers and the creative notions and methods stipulated by the 'new direction in literature and the arts' remained tense, as they found it difficult to mix in or find harmony with the new age" (Hong 2007, 35).

Historical illegitimacy inevitably leads to the breakup of social relationships and subsequent segregation. Like Little Huan, who leaves the class due to the unbearable scorn and stigma he faces, Shen Congwen was discharged from public employment and became a social outcast. Both of them are pushed over the edge of their social relations because of the prevailing dichotomy used in judging a person's worth. The unquestionable consensus reached by Little Huan's teacher and his classmates that "all opium fiends are traitors […] black sheep […] beasts" (Panikkar 1953, 105) finds an echo in Shen's anxiety – "Everything is extremely unambiguous, yet the only thing I don't understand is where I am standing and what I am expecting" (1996, 161). More notably, at the beginning of "Wuyue" Shen mentions looking at a photo he took with Ding Ling, a close friend from 19 years earlier. It was a time when Shen risked his life escorting the widowed Ding and her baby in an escape from Kuomingdang's persecution. As Ding followed the Yan'an path and became one of the PRC's literary authorities in the early 1950s, she ended her friendship with Shen, like many others. Whereas looking at the photo makes Shen stuck in an "intangible situation" in which he feels "dissociated from the collective" (160), the translator Huang K'un (or Panikkar) makes the situation much more tangible through an act of textual manipulation. Perhaps in order to imply how Shen was deserted by friends and colleagues in reality, Huang added a maxim-like sentence to describe Little Huan's isolation in the class, which was completely absent in the original text: "One by one they sneaked away, obeying the primitive instinct to abandon the wounded of their kind" (Panikkar 1953, 106).

In both "Xiaohuan" and "Wuyue", home is not a haven where social pressures can be left outside and the isolated can gain a sense of belonging. Instead, returning home intensifies pressure and restlessness. Little Huan's hesitation on the doorstep is suggestive of his struggle between understanding his mother's reliance on opium and the effort of persuading her to give up the habit. But Little Huan's struggling mind fails to touch a mother's heart, for all she craves is another taste of the opium smoke. As Amah Chao shows up towards the end of the story and takes Little Huan away from his mother's bed, we expect her to play the typical role of a considerate nursemaid who really cares about the children's feelings in a broken family. Yet she turns out to be yet another frustration: when Little Huan finally bursts into tears in her arms, Amah Chao exclaimed impatiently "What's the matter with the child?" Here, Huang K'un performed once again the translator's activism by adding a commentary of his own: "But what could she know of the sorrow in Little Huan's heart?" (111)

Huang's textual interference can be interpreted as an assertion of Shen Congwen's isolated situation in his family. In "Wuyue", Shen's restlessness and self-doubt contrast sharply with the "healthy and high-principled" Zhang Zhaohe and their "self-respected" kids. The temporary tranquility of the dormitory at night-time does not conceal Shen's tension with Zhang, who had just enthusiastically completed her Marxist training courses at North China University and become well-prepared to embrace the new age. Therefore, the physical status of Shen (awake) and Zhang (asleep) as depicted in "Wuyue" contrasts with their ideological status as perceived by society. In a retrospect, Zhang Zhaohe admitted that for a long period of time following Shen's mental breakdown, both she and the kids were unable to enter his inner world. Instead of comprehending Shen's pains, they found him "retrogressive" and "holding them back" (Chen 1998, 30). It was only until 1950 that Shen started to attune himself to the country's new direction by doing research on China's cultural relics, and that his relationship with Zhang Zhaohe became less strained.

Precisely because the threefold pressures work on Little Huan and Shen Congwen in similar ways, the fictitious story of an isolated boy can be interpreted as an allegory for the real-life suffering of an outcast intellectual who was unable to keep up with the fast-changing world.

CONCLUSION

In *Modern Chinese Stories*, Zhang Zhaohe's text plays a double role. Superficially, it fits in the anthology's temporal framework and fulfills Panikkar's purpose in projecting a "pessimistic" literary image of pre-revolution Chinese society. At a deeper level, it serves as a transcoding mechanism comprised of delicate interrelational nexuses, through which the "forbidden" sorrow of Shen Congwen gets thematically and emotively represented, giving expression to the sorrow of Panikkar and his Chinese collaborators.

Admittedly, for the average Indian reader who did not stay abreast of the PRC's literary activities, it would be very likely that they have only read the text at the surface level. They may have developed a sense of curiosity from browsing the biographical note of Zhang Zhaohe, which talks so little about her literary accomplishments and calls her "wife of the famous novelist Shen Congwen" while failing to engage with the novelist himself. But it would be difficult for them to decode the implications of the inclusion of "Xiaohuan" in the ways that I have. This is the problem that usually rises when a reader encounters a translation featuring dense intertextuality. "The reader", as Lawrence Venuti argues, "must possess not only the literary or cultural knowledge to recognize the presence of one text in another, but also the critical competence to formulate the significance of the intertextual relation, both for the text in which it appears and for the tradition in which that text assumes a place when the intertextuality is recognized" (2009, 157–158). This task can only be fulfilled by "professional readers", such as translators or scholars who study translation (171). In the case of *Modern Chinese Stories*, neither the compiler nor the translator divulged their decision-making process, but they left clues here and there, presented in the form of counter-intuitive inclusion, paradoxical statement, textual alteration and so

on. What I have done is to discern, analyze and interpret these clues like a detective, using a method that holds together the textual and the historical, as well as the source culture and the target one.

By reading the surprising inclusion of Zhang's "Xiaohuan" as a subterranean translation of Shen's "Wuyue" as well as an allusion to the ending remarks in Panikkar's memoir, this essay refreshes our knowledge in several ways. First, it shows the diversity and complexity of Chinese literature in Indian reception in the 1950s, which has been primarily known as a left-dominated scene. Second, it enriches existing scholarship of modern Chinese literature by activating new and meaningful linkages between two texts by one of the most famous writer couples in modern China, linkages that have yet to be discovered by literary historians. Third, featuring Panikkar as a key intermediary, this case study has showed how literary figures possessing high diplomatic significance navigate strategically between their subversive subjectivity and broader considerations for bilateral relations in carrying out transcultural enterprises. Here, the dividing line between seemingly antithetical textual processes get obfuscated: superficial exclusion is coupled with subterranean inclusion, and the compliance of literary agents comes together with their unspoken yet powerful resistance. Finally, this interpretation allows us to fully appreciate the interventionist nature of Panikkar's *Modern Chinese Stories* and its importance to modern China–India literary relations: it not only represented a wide spectrum of revolutionary heroes and heroines who collectively built modern China as an unstoppable historical course from pessimistic to optimistic, but also enabled reflection on the dilemmas of marginalized individuals who also hoped for the best for the nation, yet in a different way.

NOTES

[1] In this anthology, the translator and author of the appendix, Huang K'un, is largely invisible: neither did the anthology offer any information about him, nor did Panikkar appreciate his translation work in the front material. I speculate that he might be the celebrated Chinese physicist Huang Kun (1919–2005) because: a) he mastered English, partly because he studied in the UK for years during the 1940s and partly because he had a British wife; b) he returned to Peking University in 1951 and became colleagues with some of the senior Chinese scholars Panikkar consulted in preparing this anthology; and c) he had been enthusiastic about literature and literary translation since childhood. His invisibility may be best attributed to his young age. In fact, I exchanged emails with Huang Zhiqin, Huang Kun's eldest son, in January 2018 in the hope of getting my assumption confirmed, but he said that his parents had never mentioned the anthology.

[2] Excerpts from "Xiahuan" are translated by Huang K'un. All other translations are mine.

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Subterranean translation: The absent presence of Shen Congwen in K.M. Panikkar's "Modern Chinese Stories"

Chinese literature in India. K.M. Panikkar. "Modern Chinese Stories." Shen Congwen. Zhang Zhaohe. Subterranean translation.

This paper performs a critical reading of the counter-intuitive inclusion of Zhang Zhaohe, a minor writer best known as the wife of the great novelist Shen Congwen, in *Modern Chinese Stories*, an English anthology compiled by Indian diplomat K.M. Panikkar. Proposing the concept of "subterranean translation", this paper shows how the explicit translation of Zhang's story functioned as an implicit inclusion of Shen, when he was denied legitimacy by the state's literary authorities due to his non-compliance. Shen was present in the anthology not through direct translation of his works, but through a strong intertextuality between his real-life predicament and the protagonist's dilemma in Zhang's story.

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Against book poisoning: World literature's narratives and the case of the "Dictionary of the Khazars"

MIRNA RADIN-SABADOŠ

> It is fair to say that today, no consensus exists not only about what World Literature includes but also about what it actually is; in Franco Moretti's words, it "is not an object, it's a problem".
>
> Martin Kern: *Ends and Beginnings of World Literature* (2018, 2)

How does a work of literature of a "small" language continue its existence once it becomes translated into English and once it is placed in the global literary system? Can its assumed position be predicted or constructed by adjusting or manipulating other seemingly unrelated factors – from poetics to politics – and would such actions inevitably result in diachronically conflicted, often irreconcilable interpretations?

André Lefevere's understanding of *translation as rewriting* states that an original is adapted and manipulated so it will correspond to "dominant ideological and poetological currents" (1992, 8). This paper seeks to examine mechanisms of adaptation and/or manipulation which are, according to Lefevere, also present in the works of criticism that follow the translation, and often petrify the position of the translated work within the framework of world literature. If we accept the concept of a system (11) as a viable model for understanding literature and culture and its production regardless of the scale we are dealing with, then the interplay among subsystems is of paramount importance when explaining the shifts in (re)structuring relations between the original literary system and world literature. Lefevere declares literature a "'contrived' system" (12) where human agents, those producing and consuming works of literature, share the time-space continuum with the texts as objects of study contributing to the status of the text in a particular period in time. On the other hand, the cultural system and literature as its constituent are open to the influences from other social systems and the nature of interplay is to be sought for in the "logic of culture" (14). Lefevere explains that the "logic of culture" is determined by "control factors". The internal ones are embodied in professionals, "the critics, reviewers, teachers, translators" (14) who control the texts in terms of poetics or "what literature should be (allowed to be)" (14) and in terms of ideology, or "what society should be (allowed to be)" (14). The external control factor Lefevere presents as "patronage" (15), or the powers embodied in either persons or institutions controlling the ideological aspect of texts while authorizing the professionals in issues regarding poetics. Patronage is a regulatory practice originating from various positions of power; from

individuals to large scale media systems. It operates on the level of ideology, affects primarily distribution, and therefore reception of a particular text. We may presume that to a large extent, the ideology of the patrons would also govern issues of poetics, critical reception as well as the concept, the inclusiveness or exclusiveness of a literary canon as much as the text's inherent ideological aspects, particularly if the text is generated through the practice of rewriting (including translation).

Since our primary interest is the global positioning of a literary work coming from a "small language" through its translation into English, we believe it requires a focus on world literature and an approach in terms of a system as described in Lefevere. From the available corpus of current studies, it is evident that whether world literature is seen as a process or a product, or even a problem, it appears to be heavily influenced by the tensions originating from outside the system, i.e. patronage. Most of the issues raised within the field revolve around the opposing perspectives resulting in dichotomies related to power positioning, whether geopolitical or ideological. If we assume the perspective of a translated work, according to Marko Juvan, "hegemony marks the concept of world literature" since *Weltliteratur*, in its many guises "appears to legitimize Western (male, white, bourgeois, etc.) dominance and reinforce monolingualism (English as a global language), imposing itself on all others as a universal criterion" (2013). The current understanding of world literature is founded on several seminal studies published in the early 2000s by Western scholars, of which David Damrosch's *What is World Literature?* (2003) is considered to be one of the most influential. Its approach is congruent with Franco Moretti's "Conjectures on World Literature" (2000); it maintains the proposition that world literature should only be observed as monolithic (therefore, non-pluralistic and singular), formally determined as an asymmetrical and unequal relationship of the center (West) and periphery ("the rest"). Therefore, to return to our primary concern, in the light of the center/periphery dichotomy – what is the trajectory of a text coming "from a periphery" being adopted into the "broadened multicultural canon"? Its position is inevitably weakened by "rewriting", i.e. translation. Is it necessary for it to be adopted from a *national* literary system, so it would, as a part of world literature, keep "the marks of national origin" (Damrosch 2003, 283)? How does a national literary system translate to world literature? This paradigm appears to disregard the possibility that a work of literature may not originate from any national system, or that it may diachronically belong to several. In the explanation of this process, the study *What is World Literature?* approaches the issues in question only by validating the normalized perspective of the center. It focuses on the processes of "refraction" and "diffusion" whose influence is claimed to increase the further away the text travels from its national boundaries. On the one hand, by becoming a part of world literature, the work is presumed to be grafted onto the cultural space of a foreign culture already defined by the "host culture's national tradition and the present needs of its own writers" (283). This assumption is in accordance with the dichotomy of source and target culture which becomes heavily charged if applied to the global context and poses a conundrum, bringing us back to the initial questions involving the geopolitical and ideological setup of the discipline and its hierarchies: If the "world" is the host, which culture is

the host culture, which *national* tradition the "world" accommodates and who are the writers whose present needs are being taken into account, at which point in history? If the condition for a text to be adopted as world literature is establishing negotiation between only "two different cultures" (283), and the home culture is by default the one marked as local, other, specific, different, which is the culture assumed as the "host one", also perceived as unmarked or universal? Damrosch's study concludes that "[t]he receiving culture can use the foreign material in all sorts of ways", emphasizing didactic functions – positive model to implement and appropriate, negative example of "primitive or decadent" to "root out at home", or "as an image of radical otherness" to serve as a contrast to the features of the "home tradition" (2003, 283). It remains unclear whether the elements in question refer to the poetics of a literary text or to its assumed ideological values, while the nature and the method of the "use" of the "foreign material" remains unexplained and it opens the space for hegemonic approaches in practice.

In order to shift the perspective and observe what is world literature from "the periphery" or "the other", this article suggests that the reception of a contemporary text from a language other than English into world literature and the text itself will be marked by the alignment or by the conflict of at least two patronages, in Lefevere's terms (of the source culture and of world literature). The patronage of world literature is by definition the one of the core, which is predominantly English speaking, Western (Eurocentric), white and privileged, perceived as universal and unmarked, labeled in Damrosch's terms as either "classic" or "masterpiece", against the patronage of the *periphery* which is by default non-English, non-Western, non-white and in most cases perceived as non-privileged, at best representing "radical otherness", and labeled as a "window on the world". To analyze the process by which manipulation of the text in Lefevere's terms takes place through the actions of professionals other than those producing the primary text or the rewritings of it, we suggest a case study focused on *narrativity* as defined in social studies by Gloria Somers and Margaret Gibson (1994) and adopted in translation studies by Mona Baker (2005, 2006). As the basis for the case study, we look at a selection of the critical reviews which are presumed to have had greatest influence in the reception in the English-speaking world of the Serbian author Milorad Pavić's novel *Dictionary of the Khazars* (*Hazarski rečnik*, 1984). Specifically, we address the 1998 summer issue of the *Review of Contemporary Fiction* and Damrosch's chapter "The Poisoned Book" in *What is World Literature?* and its revised version under the title "Death in Translation" (Damrosch 2005).

Baker (2005) elaborates on the idea originating from psychology, social studies and communication theory that narratives do not merely represent, but constitute our realities. She considers narratives the underlying stories which we use as a gauge in order to make sense of our existence as well as to direct and explain our actions (Baker 2006, 12). We propose to use features of narrativity as an analytical tool, which would enable us to shed light on the underlying and unstated norm(s) of the historical variant of a "global culture", presumed to be the "host" culture of world literature studies. In the analysis of the articles on *Dictionary of the Khazars*, we consider the

metaphor of the "window of the world" to be the starting point which shaped interpretation and positioned the primary text within the framework of world literature. In this context, the political scientists Molly Patterson and Kristen Renwick Monroe explain narratives can be "the ways in which we construct disparate facts in our own worlds and weave them together cognitively in order to make sense of reality" (1998, 315). However, in order to understand how the process of "weaving" takes place, it is necessary to look at the elaborate model of how narratives function in society. Somers and Gibson define narratives as "*constellations of relationships* (connected parts) embedded in *time and space,* constituted *by causal emplotment*" (1994, 59). In order to access the process of actual "weaving together" of disparate facts which constitute understanding of (a particular) reality, we will use the structure of the elements Somers and Gibson propose to be the base of any narrative. The four features of narrativity are *relationality of parts*, which implies that events can only be intelligible when placed in relation to other events, *causal emplotment*, which describes the act of relating single events to one another and creating a network of relationships, *selective appropriation* of the elements which are to be constitutive of the narrative, according to the narrative's theme, and finally *temporality*, sequencing and positioning of the elements relative to the desired focus of the narrative. Narrativity is the concept through which, according to Somers and Gibson "agency is negotiated, identities are constructed, and social action mediated" (1994, 64). Applying the concept to world literature, we believe that linking the dominant narratives with the controlling factors as historical variants – i.e. pinpointing narratives as elements which determine poetical and ideological aspects of texts and therefore govern the reception – would subsequently facilitate a clearer view on some of the sources of tensions in the domain of world literature.

Dictionary of the Khazars (1984) is a lexicon novel whose storyline is structured as a collection of entries emulating a dictionary or encyclopedia. Entries are accompanied with an index and a manual on how to read the book, emphasizing the author's intention to place the reader and their choices as the main generator of the story. In its form it is an example of paper-based hypertext, where the author, although leaving the choice to the reader, latently indicates the plotline by pointing to the cross-referenced entries. The text of the lexicon is introduced as a (pseudo) translation and an attempt at a reconstruction of a "long-lost 17th century book" structured in three colored parts: "red, green, and yellow, suggesting the three monotheistic religions whose conflicting interpretations of a historical event are the focus of the story" (Aleksić 2009, 86). The actual narrative is structured in several layers of the story which all relate to the "*mythohistorical* event of the 'Khazar polemics'" (86). The primary level contains the debate of the Khazar ruler, the khagan, with the representatives of the three major monotheistic religions, which should result in the Khazar people's converting to the religion of the most convincing emissary. The second layer of the narrative opens into three historical periods in which the set of similar characters is introduced in slightly modified roles as various incarnations of the representatives of opposing forces in the world. The key periods are the 9th century, when the Slavs convert to Christianity and adopt a script designed by Byzantine

monks; the 17th century, the period of great Serbian migrations to the north initiated by the clash of the two empires, the Ottoman and the Habsburg; and the 20th century globalization processes where the story ends at an international congress of historians in Istanbul. According to Aleksić, the layers are "densely permeated by the process of textualizing history" (87), and the plot is tied by repeated confrontation of those who wish to know the divine by reassembling the body of an angel and the forces whose role is to not let it happen. Conflict is the core of the narrative, however, the essence of the conflict and the interpretation of it rely on the process of reading and are in the end determined by the reader: "Whatever we find in this novel, Pavić seems to suggest, is a beast of our own imagination" (91).

The novel was an international success, not only in terms of sales. It was translated into 26 languages and recognized in academic circles. The American *Review of Contemporary Fiction* published a series of essays on Milorad Pavić and his works in 1998. Along with Danilo Kiš whose work was presented in 1994 (Horvath 1994) he remains the only representative of the former Yugoslavia or its successor states to appear in the journal. It needs to be emphasized that the journal's aims and scope stand outside the world literature paradigm, while its goals are presented as a desire "to expose the artificial barriers that exist between and within cultures" and express "a special affinity for the works of foreign writers who may otherwise go unread in the United States" and a desire "to expand readers' notions of what fiction is and what it can do". In the issue presenting Milorad Pavić, four essays are dedicated to the *Dictionary of the Khazars.* The introductory essay by Radmila Jovanović Gorup focuses on Pavić's works in the context of the crisis of knowledge and the postmodern condition. She introduces the center-periphery idea in proposing that the international success of the *Dictionary* in the late 1980s is due to the West European reception: simultaneously responsive to literature from Eastern Europe and unprepared for "such an erudite author coming from what it considered the periphery of Western European civilization" (119). In understanding the "foreignness" of the text, the dichotomy of Western and Eastern Europe persisted as a dominant public narrative supported by the Cold War ideological divisions. Additionally, in geopolitical terms, identification with the Orient in the Occident-Orient dichotomy is considered to be Pavić's strategy through which he achieved estrangement and deliberate othering of the text. Nevertheless, the focus of the analyses in the essays remains on the all-pervasive meta-narrative of postmodern dissipation of traditional values and beliefs, particularly regarding the role of the text and the processes of establishing meaning. Therefore, the initial international success of the *Dictionary* and its author may be interpreted, in terms of relationality, as coinciding with the postmodernist crises in the West. It offered a reader (and a critic) "an absolute book as a means of resolving a mystery of man and the world", as Gorup introduces Andreas Leitner's contribution to the issue of the *Review*, which contrasts two concepts of knowledge, the one "of being", belonging to hard science, heterogeneous and pluralistic, and the other "of becoming" existing in system theories, presenting reality as homogenous and universally connected (1994, 122). Dagmar Burkhart puts an emphasis on intertextuality and the presence and function of historical textual sources which are woven together

in the text as the basis of Pavić's poetics, while Rachel Kilbourn Davis focuses on the role of the reader in the construction of the narrative pointing out that the "dialogic engagement" or the interaction of the reader with the author, not as a means to an end, but an end in itself. Finally, Tomislav Longinović discusses the novel's poetics in context of chaos theories declaring the parallel epistemological position of scientific discovery and literature. This particular instance of the international reception of the *Dictionary* testifies to the dominance of postmodern meta-narrative while the rather encapsulated world of literary system(s) governs the selective appropriation and emplotment in order to firmly focus interpretations of what literature is, and what literature is allowed to do on the text itself. However, the dissonant voices could already be heard in the mid-1990s, announcing a shift in meta-narrative from the postmodernist crisis of values towards the globalization and a geopolitical shift of power, occurring after the disintegration of the Communist Bloc. Although Gorup's effort to include the Balkans in the system of Western cultural values represents a common ground in which postmodern narratives are the shared value in an international context, it should be noted that the cultural values of the West were very differently interpreted within the Western Balkans of the early 1990s, following the revolutions in 1989. Failing to recognize this difference in the approach to postmodernism is probably the most prominent indicator of the meta-narratives dominating the critical reviews of the *Dictionary* to which David Damrosch's article refers (in particular Wachtel 1997). Aleksić (2009) explains that the interpretation of the postmodernist narrative in Yugoslavia was not an abandonment of traditional values, but quite the contrary, "a re-discovery and re-inventions of the traditions and beliefs that were covered by an ideological blanket that, supposedly, obliterated national and religious particularities for the sake of conflict-free cohabitation" (89). The 1980s in Yugoslavia Aleksić describes as a "retrograde movement", and it would be fair to add a fervent one, towards the rediscovery of "traditional European civic values of nationhood, citizenship, respect for the law and private property, and even a rise in religious consciousness that had apparently been undermined by communist ideology," (89–90) which was intended to lead to a reconciliation with the legacy of the Enlightenment, rather than its abolition. The shift towards dichotomies resulting from the negotiation of center and periphery places the *Dictionary* in a very different context. As Sandra Bermann points out, in the "Introduction" to the volume on *Nation, Language and the Ethics of Translation* the world is made of "individual nation-states […] increasingly enmeshed in financial and information networks, where multiple linguistic and national identities can inhabit a single state's borders or exceed them in vast diasporas, where globalization has its serious – and often violent – discontents, and where terrorism and war transform distrust into destruction" (2005, 1). In the "global reach" as she describes it, language and translation carry the weight of the world – "intelligence, negotiation, and the dissemination of information or propaganda […] Global media and information networks provide news and interviews on a minute-to-minute basis to serve multiple linguistic constituencies as well as specific cultural and political purposes" (2). The transformation and the shift of focus to the global perspective and the media discourse had a profound effect on the interna-

tional reception of the *Dictionary.* The shift from text to context enabled the metaphor of the "window on the world" and foregrounded the Occident–Orient dichotomy of the *Dictionary* but it also opened the space for public narratives rather distant in scope and time from the text itself to be "woven into" the interpretations. In his seminal study, Damrosch openly states his intention not to present the *Dictionary* to world literature as a work of value, but rather to revoke its previous and undeserved status, describing it as a "poisoned book" that acquired an international reputation through deception, while the story about the novel is told emphasizing its assumed provincialism and parochial nature manifest in a nationalist destructive code. Damrosch approaches the *Dictionary of the Khazars* by dismissing the narratives of postmodernity as a clever attempt at deception (2003, 266) and instead shifts the focus to the conjecture that the novel contains well-hidden political content (261), includes messages of support for nationalism and war-mongering, written in order to validate the intentions of ultranationalist forces (272) whose aim was to devastate Yugoslavia as a country and to destroy its cultural space during the 1980s and 1990s. In an analysis which ventures at times beyond objective academic discourse, Damrosch suggests it is a "con job" (274) which should be best titled "A Playful Apologia for Ethnic Cleansing" (274), made more palatable to the Western audience by the dazzle of the form and metafictional experimenting. The revised version of this chapter titled "Death in Translation" appeared in 2005 in the edited collection *Nation, Language and the Ethics of Translation.* Both interpretations are permeated by the narratives originating in Western Europe and in particularly Germany, expounded in the public space by global media systems delivering engaged positions on the civil war in Yugoslavia (Mustur 2016). The weakest point of Damrosch's analysis lies in keeping the text of the *Dictionary* in the background while insisting on building a mosaic of context relating to the 1990s geopolitical circumstances – about nationhood, language, conflict and war – and manufacturing links to the text of the novel with the events and persons whose relevance or presence at the time the novel was written (1984) cannot be established. The result is not merely a biased construct; it borders on a vitriolic campaign which is best illustrated by the selective (mis)appropriation of a source of a particularly dubious nature. Rajko Djurić's article "Kultur und Destruktivität am Beispiel Jugoslawien" (Culture and Destructiveness Using the Example of Yugoslavia), published by Rodopi in 1995 in a collection unrelated to literary studies, bears no reference to the *Dictionary*, but rather vaguely (and inaccurately) in a single reference mentions Milorad Pavić in a negative context. Despite being published for a renowned publishing house, Djurić's article is a short piece constructed without necessary scholarship, exhibiting an uncritical approach to the sources as well as to the general matters of language, nation and provincialism. Disregarding its obvious shortcomings, Damrosch uses it as one of the primary sources in his analysis, quoting it three times. The first quote is an allegedly well-known saying in Serbian language which mentions Slobodan Milošević. It is misspelled in both versions of Damrosch's article (2005, 387 and 2003, 268) making everything other than Milošević's name non-transparent and meaningless to wider audiences – it has no relationship to the *Dictionary* or its author and was presumably placed in an article on the *Dictionary*

only for the reason of establishing relationality; linking the text of the novel and the person of a politician whose international reputation is of the worst kind, as an afterthought. The second quote about the assumed Serbian ancestral superiority supposedly promoted by the story about golden forks in Serbian medieval court (Damrosch 2003, 268), Djurić presents as a statement from an interview with Pavić in the weekly low-brow entertainment magazine *Svet.* However, in the text of the interview such statement does not exist (cf. Krdu, 1989). Djurić apparently falsified it by attributing a well-known and often ridiculed myth of the neo-romantic pseudohistorians of the 19th century (Ognjević 2016, 223) to Pavić. Again, used at face value, it is non-transparent and unverifiable for any audience outside Serbia but does establish unwarranted relationality through selective appropriation of the sources. The final citation from Djurić is misquoted by Damrosch, since he attributes the statement: "The Serbs come from the mid-point of the world […]" (2003, 268) to Pavić, when in the source text it is attributed to Milić Stanković, an alleged artist and a local celebrity in the 1990s (under the name "Milić of Mačva") notorious for inventing myths about the national revival (Radić 2003, 177). The statement is another of the pseudomyths which saturated the media scene in the early 1990s, that Djurić uncritically used and David Damrosch misappropriated as a rancorous illustration of the cultural context. Damrosch claims that "[u]nderstanding the cultural subtext of Pavić's Khazars is important for foreign readers, as otherwise we simply don't see the point of much of the book" (2005, 394). Although this is a valid request, the result we observe in the case of the *Dictionary* compels us to question the manner and method of construction as well as the span of the time frame to which the cultural context refers. The approach demonstrated in "Poisoned Book" introduces the idea that a potential reader requires careful ideological guidance, which should offer only a confirmation of the current meta-narrative, a reassertion of what is established as truth in the substructures of the center at the time the text becomes a "window to the world". Placing the *Dictionary* within the thus-generated cultural subtext had devastating effects – it reduced the intricate and complex text of the *Dictionary* into a rather flat and unimaginative web of simplistic mimetic relationships suppressing its most valuable element, the author's intention that the readers construct their own stories, and it foregrounded a series of issues about the degree of relationality of world affairs and world literature which were recently addressed within the discipline.

In a collection published in 2018 and edited by Weigui Fang, *Tensions in World Literature: Between the Local and the Universal*, Mathias Freise introduces an observation that world literature should be considered as a network of relations, the central axis of which is the interaction between the universal and the local (2018, 191). He elaborates on the argument offering four perspectives of world literature, that of the reader, the producer, the text itself and the system as parameters of the possible network, and presents Sartre's idea that "from a qualitative reader's perspective, world literature is not a collection of texts from many countries, but a multi-polar semantic space forming a huge field of semantic gravity through which the reader may move" (95). Maintaining the concept of unity of the discipline, Freise declares that "[w]orld literature is not a plurality, but a field, within which everything is interconnected"

(95). In his account of the producer's perspective, Freise at length criticizes Damrosch's approach to *Dictionary of the Khazars*, where among many inconsistencies, he points out that Damrosch "does not realize that the poisoned copy is not the book itself but a mode of its reading" (200). Weigui Fang's introduction to the collection notes that the discipline of world literature still maintains Damrosch's outline which states that it is "an elliptical refraction of national literatures […] writing that gains in translation […] and not a set canon of texts but a mode of reading; a form of detached engagement with worlds beyond our place and time" (4), although different approaches and criticisms grow stronger. In favor of the criticisms, it should be emphasized that grounding the reading as an interaction of national literatures allows for the arbitrary interpretations of host culture and foreignness as well as an uncritical adoption of the principles of geopolitical division posing as cultural subtext, all of which results in the opposite of "detached engagement," as we believe is apparent in the case of the *Dictionary*. Fang does provide a possible alternative in an insight into the work of Gesine Müller (2014) who challenges the concept of world literature as being used for "globalization-affirming discourses" (Fang 2018, 5). Müller's proposition is to

> examine the possibility of "re-mapping" World Literature with a perspective focused on a dynamic and, to use a term coined by Ottmar Ette, "movement-historically" approach to investigate the links and trajectories that interconnect and energize world regions like the Global South, which have been marginalized by most of the recent studies on the topic of World Literature (2018, 3).

Challenging the concepts of unity and inequality of world literature, she exposes and rejects the underlying dichotomy "the west and the rest", which she sees accepted as a given in the treatment of the discipline since the 2000s. Müller (2014) proposes the term *literatures of the world* as a contrasting concept which would be able to operate outside the entity of world literature polarized between a nation and the world. The pluralistic concept of *literatures of the world*, according to Müller, would constitute a third space, which would stand open to invite such literatures without firmly rooted origin for which the currently dominant model does not accommodate, and thus open the field for different perspectives and works which remain unnoticed. Since this is a model stemming from the changing narratives of trans-cultural topography, contributing to the changing concept and face of what is current literary production in Europe and worldwide, we hope it will, too, develop cultural subtexts as alternatives to those of dominant social narratives and radically re-frame the future of what, regardless of its origin, literature is and what it will be allowed to do.

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Against book poisoning: World literature's narratives and the case of the "Dictionary of the Khazars"

Narrativity. World literature. Patronage. "Dictionary of the Khazars." Milorad Pavić.

The processes of translation and critical reception of a literary work being adopted as a text of world literature and therefore translated into English, before all other factors, are governed by (social) narratives, as proposed by Somers and Gibson (1994) and Mona Baker (2006). Being a part of a larger system, the narratives in question are perceived as an instrument in "rewriting and manipulation" (Lefevere 1992) establishing an international or global setup of world literature studies. A case study examining the position/interpretation of *The Dictionary of the Khazars* by Milorad Pavić within this framework serves as an illustration of the process.

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Agency in indirect and collaborative translation in the Slovak cultural space during socialism

IGOR TYŠŠ – EDITA GROMOVÁ

The historical research presented in this article covers one specific sub-type of collaborative translation in socialist Slovakia (mainly focusing on its incidence in the 1960s).* This practice has been employed exclusively in poetry translation, has survived even to this day, and has had an outsize impact on the canon of Slovak literary translation. We have decided to call the process *translation in pairs* (more on the taxonomy later). It was first defined by Popovič as follows: "the expert prepares for the poet-translator who does not know the language of the original the so-called *podstrochnik*[1], the interlinear translation, which consists of translation of lexical meanings, translation on the syntactic level, and translational pre-interpretation of the expressive qualities of the original" (1983a, 163; emphasis added).[2]

This definition neatly encapsulates the main areas of interest in our article. First of all, since collaborative translation is by its nature "non-essential, open and dynamic" and its "position […] within its unique fabric of relations is constantly shifting" (Cordingley and Frigau Manning 2017, 3), we aim to provide a relational and historically bound definition of this practice. Secondly, by analyzing translation in pairs in the light of the newest sociologically oriented research in indirect translation and collaborative translation (since, as we shall see, it has the properties of both), we hope to better describe the various forms and configurations of agents and agency involved in the process. Thirdly, since Slovak translation in pairs has been researched only fragmentarily, we shall briefly present the results of two case studies of collaborative translation projects to help illuminate the discussed areas, support our conclusions, and provide new information on the subject.

As for our data, the first part of the article will be an attempt at a critical survey of the literature and pertinent historical accounts; the second part will be devoted to a sociological analysis of two concrete historical cases of translation in pairs in which we will use material from other analyses, oral history, and information from paratexts.

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MAIN CONCEPTS

Following the cultural turn of the 1990s and the sociological turn of the late 2000s, translation studies (TS) adopted many terms and corresponding concepts from social sciences, e.g. ideology, socialization, professionalization, *habitus*, field, capital, etc. *Agency* can be listed among these, and it is perhaps in part due to its crossing over that it still remains a rather problematic term. It must be said that apart from sociology and political science (Pym 2011, 76), the term had already been adopted by historiography in the 1970s (Adamo 2006). Perhaps because of its complicated history of adoption, some authors argue that the term has been adopted by TS all too easily (Kinnunen and Koskinen 2010), and some even warn that one should "not assume that the concept in itself does anything more than name a problem" (Pym 2011, 76), the problem being the question of free will operating within the limitations of objective social structures. Sources vary on the classifications of agency as well as the features they attribute to it, so it is difficult to come up with an all-encompassing definition. We stand convinced that a more open-ended definition with a few caveats based on preliminary findings is more useful.

We have decided to adopt the Finnish definition of translators' agency, formulated by Kinnunen and Koskinen as "willingness and ability to act" (2010, 6). Here willingness means internal states and dispositions, which is an area linked to intentionality, consciousness, reflexivity, and even ethics; ability relates to issues of the individual's power(lessness); finally, agency also means "acting", that is, exerting one's influence.

Of the many caveats to the definitions of agency formulated in the literature, we feel that our data justifies the three following:

- Caveat 1: Agency is not limited to humans.
  Our data agrees with Khalifa (2014) who distinguishes between actors (human agents) and actants (non-human agents). Terminological pettiness aside, this distinction is useful, since it reminds us of the fact that in a heavily centralized literary field institutions hold great power and leverage.
- Caveat 2: Agency should be viewed in a dialectic relation to structure.
  As Kinnunen and Koskinen put it, "[i]n any given structure, the actors will have agency, but this agency (or *habitus*) is structured by the context. The structures, however, are not permanent but constantly renegotiated by the agents" (2010, 7–8). Individual and institutional agency help create, sustain, and also incrementally change social structures, and, vice versa, social structures help shape and limit individual and institutional agency.
- Caveat 3: Agency is local and historical.
  The practice of translation in pairs in Slovakia developed in an era of immense changes and centralization of cultural politics. Many authors active in the interwar period were banned from public life and were not allowed to publish their original works, at least until the more liberal 1960s. For them, translation became the only means of earning a living. Another interesting measure was the change in copyright laws in the 1950s resulting in higher rates for translated poetry (Vilikovský 2016).

The concept of *translation in pairs* has a complex onomasiological history. The literature suggests that it was Popovič who in 1970 coined the Slovak term "prekladateľské dvojice" (which we translate as *pairs of translators*[3]) which he understood as a type of translator (i.e. two translators working in pair on a translation; Popovič 1983a). Interestingly enough, even though Popovič systematically developed his concepts and corresponding terminology to denote both the processual and the textual aspects of translation (see Valentová 2017, 85–86), he never actually gave a specific name to this process. The closest terms related to translation in pairs, which Popovič provides in the dictionary *Originál/preklad* (1983b, Original/Translation), are "literal translation (interline translation)" and perhaps the self-explanatory "compilative translation" (224). He defines the former as "translation of linguistic meanings with annotations on possible stylistic equivalents" (1983c, 223). Of course, these are important features of the process, yet not the only ones. One could argue that Popovič merely attempted a top-down classical definition which is neither relational nor based on actual empirical data.

ONTOLOGICAL STATUS AND MODELS OF TRANSLATION IN PAIRS

Due to its circumstances, it can be argued that the practice of translation in pairs combines aspects of both *collaborative translation* (CTr) and – to a lesser degree – *indirect translation* (ITr).

The pertinent features of CTr (see Cordingley and Frigau Manning 2017) found in translation in pairs include close proximity and integral collaboration between the two agents – the expert (sources in the era use the term "linguist" or "philologist") and the poet-translator, both having systemic influence on the translation.

As for features of ITr (which we view as a translation of a translation, Gambier 1994) in translation in pairs, these are relevant due to the potential and historically documented influence of earlier Czech translations on the process. Slovak translator Ján Vilikovský summed up the specific position of Slovak translators in the officially bilingual socialist Czechoslovakia[4] as follows: "[w]e are being influenced by the stronger Czech translation culture. This happens directly, since we all read Czech translations, but also indirectly through our readers who also read Czech translations and get used to some kinds of translation solutions which they then, in turn, expect from Slovak translators" ("Problémy prekladu" – Problems of translation, 1966, 16).

Assis Rosa, Pięta and Bueno Maia (2017, 122) provide a classification of the ITr processes as well as languages and texts involved. Based on their taxonomy, translation in pairs falls into the categories of compilative mixed direct and ITr (if mediated by the mediating language) or compilative ITr (if mediated by the ultimate target language). The former is the case when the poet-translator (at least partially) knows and works with the source language (SL) and the interlinear (as seen in Case 1 discussed below); the latter is the case if the poet-translator does not know and work with the ultimate SL and is solely dependent on the interlinear translation provided by the expert (as seen in Case 2).

There are two models of translation in pairs which can help us understand the complexity of the practice. Vaněčková (1978) models the practice on literary text

interpretation which she sees as the most crucial – and potentially most problematic – part of the process:

$$ST - I_e - IT - I_p - TT$$

(ST – source text, I_e – the expert's interpretation, IT – interlinear, I_p – the poet-translator's interpretation, TT – target text, abbreviations slightly adapted by the authors)

According to Vaněčková, the potential problems of translation in pairs come about due to the two-fold interpretation involved in the process. From the two interpretations, however, only the interpretation of the expert (I_e) can be complete, since they have complete knowledge of the ST and its context. The interpretation done by the poet-translator (I_p) is only secondary because it is based only on the material (literal translation and annotations) provided by the expert. Vaněčková argues that "a work of art becomes an artifact at the moment of its perception" and this moment will fail to be the same for the poet-translator who "is expected to turn this auxiliary translation back into an original, to create an integrated work of art capable of realizing itself as an artifact" (1978, 12, trans. by Witt 2017, 171).

Tyšš's (2017) operative model seeks to illustrate the process side of translation in pairs. The activity is seen as consisting of three phases:

1. ST and pertinent materials (if available) accessed and worked on primarily by the expert;
2. intermediary text packages – "a corpus of auxiliary texts and instructions created during the cooperation between the expert and poet-translator" (79);
3. TT and pertinent materials (if these are to be published) worked on primarily by the poet-translator and the editor of the translation.

(POSSIBLE) HISTORICAL MOTIVATIONS AND DEVELOPMENT OF TRANSLATION IN PAIRS

Why did (and does) translation in pairs happen in the Slovak context? Popovič (1970) claims that it came about for professional and practical reasons. As for the *professional reasons*, he stresses the historical needs of the target culture to publish so-called critical editions of classical and older literary works. In this case the philological annotations, which are part and parcel of the translation in pairs process, are not merely internal utilitarian texts for the use of the poet-translator, but very often get published and serve as literary historical paratexts (in the form of endnotes or afterwords).

As for the *practical reasons*, Popovič specifically points out the lack of knowledge of geographically and culturally distant languages or issues related to cultural provincialism (1970, 26). However, an empirical survey of the Slovak National Bibliography reveals a completely different picture: the majority of indirect translations in the 20th century were of English, Russian, French, and German ultimate source texts (Bubnášová 2011, 85), none of which have ever been languages culturally (or geographically) distant in Slovakia. Fragmentary bibliographic data suggests that the situation is comparable in translation in pairs history.

The practice of translation in pairs in Slovak translation history has not been researched in a complex manner to date. We lack comprehensive bibliographic

research which would cover book production as well as poems in literary magazines. The following points are based on preliminary conclusions and ongoing research of socialist literary magazines (mainly Varačková 2016; Priščová 2016; Mikleová 2018). The data we have so far suggests that the practice started appearing sparsely and infrequently after 1945 and the collaborations were mainly between well-known Slovak poets (e.g. Pavol Horov, Viliam Turčány, Ľubomír Feldek, or Rudolf Skukálek) and, in the majority of cases, literati speaking lesser-known foreign languages (e.g. Mária Topoľská or Anton Bolek) or well-known translators and foreign literature experts (Jozef Kot, Zuzana Bothová, Jozef Felix, etc.). The bibliographies also suggest that a number of translation in pairs projects followed the trajectory typical of the era: first several poems by the duo appeared in magazines, and then a collection was published in book format (as was the case with J. Felix and V. Turčány working on Dante or J. Kot and R. Skukálek working on E.L. Masters).

Another interesting pattern which comes up in the bibliographical resources is that several of the poet-translators worked on some poems from the same source language alone and on others in collaboration with an expert. This is the case with the poet R. Skukálek and his translations from English, but also of the poet V. Turčány, who translated poems from Italian by Michelangelo or Boccaccio alone, but on the translations of Dante he collaborated with Felix (see more in Varačková 2016). This empirical evidence further contradicts claims about translation in pairs operating due to insufficient knowledge of some SLs.

So far, the available data does not show a statistically relevant break between the 1950s and the following periods (as does other research of Slovak socialist translation history, e.g. Pliešovská 2016; Tyšš 2017; or Kusá 2017). Some data and historical sources, however, do suggest that *something* was changing in this practice of translation with the coming of the 1960s. First of all, there came a gradual exchange of generations in literary circles, accompanied by the establishment of literary magazines for young authors (the Czech *Květen* in 1955 and the Slovak *Mladá tvorba* in 1956) and a magazine specifically devoted to translation of world literature (the Czech *Světová literatura*, in 1956). Secondly, the gradual, albeit volatile, loosening of cultural politics after 1956 (see Marušiak 2001) encouraged the young literati, in the words of Zuzana Bothová, "seeking adequate forms to express their views of life drive their inspiration from streaks of Modernism which have been developing without ruptures in countries where no revolutionary social changes took place" (1964, 36).

Until the early 1960s, the most representative projects of translation in pairs were the critical editions of classical and older poetry, like the projects J. Felix participated in (see Truhlářová 2014) or translations of verse drama (see Vilikovský 2014 for examples from the history of Shakespeare translation). However, the then-young and up-and-coming poets of the so-called Trnava Group[5] (namely Ľubomír Feldek, Ján Stacho, Ján, Ondruš, and Jozef Mihalkovič) and other younger poets at the time, including most notably Miroslav Válek, Vojtech Mihálik, Rudolf Skukálek, and Ján Buzássy, started collaborating with language experts and began translating more contemporary or classical modern poetry. The young poets took up translating modern poetry as one of their generational and artistic goals. Many of the poets who col-

laborated in pairs to translate modern Anglo-American poetry (e.g. the Beat poets, T.S. Eliot, Ezra Pound, Hilda Doolittle, and others) were also attracted to the poetics or worldviews of the foreign authors, most of whom were blacklisted in the 1950s (see for example Štrasser and Buzássy 2013, 172).

Of course, the practical reasons for translating in pairs were still the case. As Feldek (1958) put it in his famous poetry translation manifesto "Bude reč o preklade" (Let's talk about translation): "foreign languages seem to be Achilles' heel of today's poets. They would rather translate in pairs" (8).

COMPARISON WITH THE SOVIET *PODSTROCHNIK* TRANSLATION

The historically unique features of the Slovak practice of translation in pairs will be better understood if compared to the Soviet practice of translating poetry from the interlinear version called *podstrochnik*. Witt (2017) defines the practice as follows: "Here, the crude intermediate […] was in the same language as the target text, rendering the entire transfer operation a translational hybrid involving an interlingual as well as an intralingual step […]. Typically, the two steps were carried out separately with no contact occurring between the respective agents" (167).

The two steps were often separated by the center–periphery geographical and social distance, since the *podstrochnik* was produced in a Union republic (Kazakhstan, Kyrgyzstan, etc.) and sent to a poet-translator based in Moscow or Leningrad. It must also be added that Witt focuses on the 1930s and 1940s when many more or less successful attempts to institutionalize the practice took place. Even though the administrators of Soviet culture attempted to make it obligatory to produce *podstrochniki* with explanatory paratexts, Witt still found cases where the poet-translators working at a distant location had to make do with the interlinear version alone. The practice of *podstrochnik* translation developed throughout the 20th century and continues to be used in poetry translation in Russia even today. It has acquired new forms and expanded its domain of use.

Of course, one could legitimately ask whether – given the strong influence of Soviet cultural politics throughout the Eastern Bloc – the practice of *podstrochnik* translation was not simply carried over to the Slovak cultural space. Even though bibliographic material remains sparse and hard to get[6], there is reasonable empirical evidence (and lack of archival documentation to contradict it) to assume that the practice was not bureaucratically imposed on Czechoslovakia. There were definitely important translations carried out in pairs before 1948, and these were complex works of older literature requiring expert knowledge of older languages, their poetic conventions, and culture (like the François Villon translation project Jozef Felix started in 1946).

Even though the translators and experts active in the studied era (including A. Popovič) used the Russian term *podstrochnik*, the practice they were involved in was markedly different from that in the USSR. In Slovakia the practice was viewed negatively only when it was performed without adequate expertise and in a mechanistic manner (see Feldek 1958). Unlike in the Soviet case, the Slovak practice was never a matter of concerted cultural policy nor did it operate across a geographi-

cal and social center–periphery barrier. The Slovak experts and poet-translators tended to know each other well, met and discussed their work in person, and some even worked on several projects together (like Felix with Turčány or Bothová with Buzássy).

CASE 1: DANTE'S "INFERNO" IN SLOVAK TRANSLATION

This translation is an example of a long-term project based on close collaboration of both agents. It was started in the early 1950s when Jozef Felix (1913–1977) got interested in the works and life of Dante, but, sadly enough, he did not live to see the project finished.[7] As one of his colleagues reminisced, the fascination with the humanist message of the Italian poet was Felix's "main source of support, strength, and security" (Pašteka 1994, 149 quoted in Kučerková 2014, 119) in the era of harsh ideological oppression. Himself a kind of Renaissance man, Felix is considered one of the founders of Slovak Romance studies. He was a literary and translation critic, an essayist, a literary historian, a university teacher, an editor, and an accomplished translator of over 50 works. The second agent who collaborated on the Dante translations was Viliam Turčány (1928), a poet and literary scholar specializing in literary history and comparative versology. It is notable that he did not speak Italian when he started working on Dante, but he gradually learned the language at such a level that, after Felix died, he was able to finish the *Paradiso* translation on his own.

Felix was well-read on Dante. His personal archive reveals that he diligently studied numerous critical and literary historical works from the most relevant Dante scholars and read other commented translations into several languages. His notes on Dante alone take up 13 boxes in the archive and books on Dante take up a huge portion of his extensive library (see more in Kučerková 2014). Felix argued that if one is to understand Dante, it is imperative to understand where the poet came from mentally and spiritually, as well as in terms of his worldview and (medieval) imagery. Such an approach set exceptionally high standards for the translators.

Felix's translation method was reconstructed by Truhlářová (2014) who describes it as a historical method between actualization and modernization (the following lines are based on her findings). Felix used an anthropocentric and universalist approach which allowed him to show literary phenomena in their uniqueness and universality at the same time. His method was also modern in that he wanted to draw analogies between literary phenomena across times and cultures with an emphasis on their contribution to modernity. However, such "revival" of old texts was to be always based on the historical understanding of the ST and its context. Lastly, Felix always stressed that the author's original style was to be retained, so the translator was obliged to work with stylistic functional equivalence.

The *Inferno* translation (1965) was a demonstration of this method: a book of well-wrought poetry in good Slovak accompanied by surprisingly extensive endnotes, which, as Felix argues, are important because if the reader "does not know anything about the sources of Dante's poetry, if they do not know the complete historical background of the work […] several parts of *The Divine Comedy*, perhaps even the most poetic ones, will strike them as soundless and unintelligible" (2005, 293–294).

What this meant in reality is that endnotes (single spaced and in two columns) comprise more than one fourth (!) of the total volume of the book.

Felix and Turčány took pains to describe this process to a general readership when they published some examples of their manuscripts (particular ST segments, segments of the interlinear with extensive commentary, and ultimate TT versions of the said segments) in the renowned literary magazine *Romboid* ("O prekladaní vo dvojici", 1970).

This is how Turčány remembered his collaboration with Felix years later:

> The translation of one canto took me 4–6 weeks. At first I learned the original by heart and afterwards or simultaneously I tried to internalize the commentary. My co-translator could provide me with as much as 20 pages of commentary[8] to one canto. His notes contained the interpretation of the most notable Dante scholars as well as some by Jozef Felix himself. Only after having familiarized myself with them properly did I start translating the canto in question. While doing so, I had in mind all the peculiarities of its structure, those related not only to its content but also to its form, including rhythm, rhyme, sound imagery – in a word, all matters related to the verse structure. This is where my own research of Slovak verse structures came in handy, too (1994, 159–160).

We see that the collaboration between Felix and Turčány was close and methodical. Unlike in the Soviet case, the collaborators knew each other, met, and discussed their solutions. Moreover, the fact that the poet-translator learned Italian meant that even he had access to the ultimate ST, which shows that this collaboration defies a top-down definition of translation in pairs.

The agency of the pair can be analyzed from several aspects. First of all, it must be said that critics were quick to praise the duo's translation of the classical work, e.g. "[t]he well thought-out strategy of the skillful translators has brought a work whose great qualities stand in stark contrast to the series of crafty *podstrochnik* translations" (Popovič 1970, 31; emphasis added). To this day, the text is considered one of the most important Slovak poetry translations. This earned its translators considerable symbolic capital among their peers; they became respected and were asked to lecture on their approach on several occasions. However, this acclaim did not reach beyond the circles of literati and poetry lovers.

Felix suffered from permanent harassment from the cultural political and educational establishment. He was hampered from pursuing his academic career, had to leave his position as producer in the Slovak National Theater in the early 1950s, and throughout his life he was well aware of the fact that some of his studies would not pass through the censors (see more in Pašteka 2014). It was perhaps true serendipity that he took interest in projects whose complexity and apparent historicity must have made them seem ideologically less problematic. When looking at the translation of Dante, for example, it is noteworthy that several Dante scholars commend Felix and Turčány for resisting the institutional pressures to downplay its religious undertones (see overview in Šavelová 2017).

Another interesting dynamic of agency is based on the relationship between the two collaborators. Both Felix and Turčány were literary experts and even the latter, who was 15 years younger, had already made a name for himself as a groundbreaking

poet (see Marčok et al. 2006) and as an up-and-coming literary scholar. Turčány held Felix's literary historical work in great esteem and on several occasions remarked that the commentary "is like a university course in poetry and offers excellent material for poetry translation theory" (2005, 406). Turčány used to be Felix's student at Comenius University in Bratislava, and even while working on Dante several years later, he still viewed his collaborator as his teacher and was thankful for working with him on a project he saw as "the best schooling of my life" (1970, 26).

CASE 2: LAWRENCE FERLINGHETTI'S POETRY IN SLOVAK TRANSLATION

While the former case was an example of a long-term translation project rooted in a strong individual method of translation, this project can be seen as a reflection of the attitudes toward poetry translation in the 1960s. Case 2 represents a semi-close collaboration, one in which there were status and power differences between the agents.

The more open attitudes the 1960s brought to the arts in Czechoslovakia are reflected in the abovementioned poetry translation manifesto "Bude reč o preklade" (Let's talk about translation) in which Feldek came out with a new program for translating poetry (in pairs) which sought to overcome the mistakes and artistic inadequacies of past translations. Feldek sees poetry translation as a creative endeavor of poets of a specific era and a specific generation, decries historicizing translations, and argues that a translation should retain "mainly a relationship of immediacy" (1958, 6). It is also very telling that, in his view, foreign language competence is less important than creativity, since only a poet can guarantee the artistic integrity of a poem. This change of attitude along with the change of generation and loosening of cultural policy had an impact on the development of translation in pairs.

The selection of Ferlinghetti's poems which resulted from the collaboration between expert Ján Vilikovský (1937) and poet-translator Vojtech Mihálik (1926–2001) came out in 1965 and was titled *Smutná nahá jazdkyňa* (The Sad Naked Rider). The following information on the genesis and process of the project was provided by Vilikovský himself (Vilikovský 2016). Unfortunately, we are unable to uncover any archival or manuscript material pertaining to this project, hence the reliance on oral history (if possible, corroborated by other data).

Vilikovský, who at the time was a young translator of prose from English and worked as an editor for the state-owned publishing house Slovenský spisovateľ, was asked one day by its director Mihálik, a renowned poet, poetry translator, and editor, whether he would like to do *podstrochnik* translations for him, since he liked the Czech translations of Ferlinghetti he read and would like to translate his poetry into Slovak. Vilikovský agreed, and the pair decided to expand their selection by including part of *Starting from San Francisco*, which had then not yet appeared in Czech translation.

If we look at how Vilikovský describes the process of collaboration, we see a marked difference between the agents' relative power in decision-making:

> The collaboration with Mihálik was proper, but in no way was it an enriching dialogue of two poetic souls. My interlinear was very prosaic: a literal translation of a verse or

> a couplet; a prosaic version of the literal translation, this time in standard Slovak; and some commentary on the meter or meaning (possible interpretations, hints at word play, possible explanations of problematic passages and the like). When I was done, I gave Mihálik my interlinear. He in turn worked on it for some time and gave me back copies of my interlinears with the drafts of his translations. I took a look at it all, and then we sat together and went through possible corrections and variations – and that was it. There were no "confrontational polemics", [as you termed it,] I'm afraid. Rather, I would say that our collaboration was of the kind you called "long distance" (Vilikovský 2016).

As we can see, this collaboration was more practically oriented and based on the logical division of labor given the actor's competences. Unlike with Felix and Turčány, there was no profound impact and learning from one another. Also the formality of power relations was more noticeable, since Vilikovský claims that he was well aware that Mihálik was the chief author of the translation.

As for the translators' agency in relation to the cultural authorities, the pair had reasonably more potential leverage, since one of the collaborators was actually a member of the literary establishment. Yet, we could see that their agency was limited. After all, institutionalized conservatism can be seen in the choice and paratextual treatment of the translated authors. It is thus not surprising Ferlinghetti was the first Beat author to be translated both to Czech (by Jan Zábrana, in 1962, 1964; see more in Tyšš 2017, 38–39) and Slovak and why, in his afterword to the Slovak translation, J. Vilikovský took pains to stress and argue that the author was no "pure-bred" Beat (1965, 148).

What should be mentioned in this case is the influence of Czech translations, which justifies our earlier claims about the collaborative practice potentially involving indirect translation. Vilikovský claims that, when it came to choosing the poems for translation, it was Mihálik's responsibility, and "he chose what he already knew from Czech translation, and so our book was only different [from what was already available in Czech] thanks to the material from the author's newest collection" (Vilikovský 2016). Moreover, though, Vilikovský himself admitted to having consulted the Czech translation with some problematic passages.

CONCLUSIONS

The Slovak practice of translation in pairs (that is, collaborative translation of poetry where the expert translates the ultimate source text with commentary for the purposes of creative re-formulation by the poet-translator) was historically distinct from the Soviet practice of *podstrochnik* translation in at least three aspects:

- the *close collaboration* the Slovak practice entailed enabled both agents (the expert and the poet-translator) to get more agency in the process, leading to more influence on the results, possibilities for discussion, etc.;
- the *use of paratexts* in written (commentary on meter, allusions, symbols, complicated passages, etc.) or at least oral form (oral consultations) throughout the process was standard practice in Slovakia (even though very few were made available to readers or survived);
- the Slovak practice was *not viewed so negatively* as the Soviet one (see Witt 2017 for overview of discussions). In Slovakia, translation in pairs was either used for

significant translations of older or classical poetry and drama or for translation of modern poetry conducted by excellent poets who did not speak the ultimate source language (and this even amounted to a generational phenomenon, see Feldek 1958).

Historically speaking, translation in pairs was specific in that many sometimes incongruous factors were at play. To name just the most important ones:

- The practice was indeed one answer to a problem Popovič (1970; 1975; 1983a) calls *the linguistic unavailability of the source text* by which he means the lack of linguistically competent professionals for certain culturally distant languages (like Chinese, Bengali, African languages, etc.) or philologically apt experts for old or classical texts (Old Greek, Latin, medieval literature, etc.).
- Another factor, which gained prominence in the 1960s, was that the young generation of poets started *translating to appropriate modern foreign poetry* which appealed to them; however, since many of them did not speak foreign languages well enough, there began a steady growth of translations done in pairs from languages such as English, Spanish, or German.
- The *influence of Czech* and the Czech reception of foreign literature was an important factor as well, since it introduces aspects of indirect translation to translation in pairs. Our cases, examples, and historical data showed that Czech translations often inspired solutions, or affected the choice of poems to be translated (in that the Slovak translators wanted to translate something similar, or differentiate themselves).

Another set of conclusions pertains to agency (which we understand as willingness and ability to act; Kinnunen and Koskinen 2010). First of all, the data suggests that agency seems to have been dependent on the manner of collaboration. This could be understood in terms of translational space:

- *close collaboration* (like the one in Case 1) means that the agents have enough opportunity to discuss their solutions, compromise on the most adequate ones, and learn from one another;
- *semi-close collaboration* (like the one in Case 2) means that there are some status and power differences between the agents; this does not mean that they did not meet and discuss the translation, but rather that one of them had the final say in the matter;
- *long-distance collaboration* is the case when the agents are not in personal contact, the most obvious example being the Soviet practice where the *podstrochniki* were made in the Union republics and sent to poet-translators located in Moscow or Leningrad.

Agency is also a reflection of power relations which – as our data and survey of the literature suggests – can be classified into two categories:

- *internal power relations* operate within the pair of translators;
- *external power relations* are the relations between the pair and the "outside" institutions.

There is no denying the fact that socialist Czechoslovakia had a centralized culture in which the state had the monopoly on publishing and distribution of books

and magazines. This is reflected in the somewhat paradoxical configuration of agency in translation in pairs. Even though the pair could gain considerable cultural and symbolic capital – and thus soft power – due to their expertise and renown, their power and leverage were limited both internally (as we saw with the Mihálik – Vilikovský collaboration) but also in relation to the institutions which directly or indirectly influenced the choice of material to be translated or even some editorial preferences.

Our article attempted to define and contextualize the practice of translation in pairs using the literature and empirical data. Even though it has had a huge influence on Slovak translation history, this sub-type of collaborative translation has not been researched in great detail so far. As for future research venues, we still need more bibliographic data on the actual poetry translations done in pairs. There is also room for comparative textual research; however, some caveats should be borne in mind:

- the research of the process is not feasible without access to the actual interlinear and its accompanying materials;
- the only feasible comparative studies using the ultimate target text should be based on comparing the Slovak translations to Czech translations with the aim of analyzing the degree of indirect translation.

NOTES

[1] The inflective form *podstrochnik,* meaning "interlinear", is singular; the plural is *podstrochniki* (see Witt 2017). This term is also used by Popovič.

[2] All translations of quotations from Slovak, Czech, and Russian are by the present authors if not stated otherwise.

[3] Our translation is based on the analogy to the phrase "to work in pairs". We have opted for our own translation even though Špirk (2009) has already covered this term in his widely known article on Popovič. We feel that his variant, namely *translation couples*, has slightly awkward connotations and does not sound natural.

[4] The relations between Slovak and Czech translation during socialism is complex and has not been fully researched to this day. See more on the reception situation of Slovak translated poetry and the impact of Czech translations in Tyšš 2017, 108–109.

[5] This group of Slovak poets, active mainly from 1956 to 1973, revolutionized Slovak poetry after the stagnant 1950s (when poetry was mainly a mouthpiece for socialist propaganda) with their sensual and imaginative imagery and poetic experimentation. The group, which when it started included poets Ján Ondruš (1932–2000), Ján Stacho (1936–1995), Jozef Mihalkovič (1935), and Ľubomír Feldek (1936), was named after the Western Slovak city of Trnava in which most of them grew up. See more in Bokníková 2011 and Feldek 2007.

[6] This is mostly due to the sad fact that the Slovak national bibliographic reference website, the *Slovak Library Portal* (https://www.kis3g.sk/) does not contain proper metadata to publications which came out before 1950s, thus making it almost impossible to systematically call up all the needed data via the Advanced Search tool.

[7] All of Felix's and Turčány's Dante book translations are listed in the "Sources" to this article. It must be added, though, that there are two other Slovak translations of the *Divine Comedy*. The first one was scheduled for publication in 1952, but it was canceled for political reasons. The poet-translator Andrej Žarnov (who worked in collaboration with the expert on Italian Mikuláš Pažitka) then fled Czechoslovakia and only managed to have the translation published in the US in 1978; the second complete translation, which also had a rough publication history dating back even earlier, to the

1940s, was by Karol Strmeň and came out in 1965 in Rome. Due to their disconnect with the Slovak context, the translations did not resonate. However, experts also criticize them for lack of expertise and too much interpretative freedom. See more in Šavelová 2017.

[8] The notes which Turčány worked with when translating were longer than the ones that in the end made it into the book (see Turčány 2005).

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Agency in indirect and collaborative translation in the Slovak cultural space during socialism

Agency. Collaborative translation. Indirect translation. Poetry.

This article is a historical critical survey of one historically specific case of collaborative poetry translation, which we call translation in pairs, in socialist Slovakia during the 1950s and 1960s. Our point of departure is the broadly defined concept of agency (Kinnunen and Koskinen 2010) which allows us to bridge the various gaps between the individual vs. the social sphere and the determining circumstances vs. the determined ones. We argue that translation in pairs combines aspects of both indirect and collaborative translation. From the point of view of agency, it is even more complex, since a detailed look at specific cases reveals an intricate and historically determined web of intertextual and cultural influences and of personal, institutional, and power relations whose historical relevance goes beyond our examples. In the article we discuss two cases of cooperation: the Slovak translation of Dante's *Inferno* (1964) and of Ferlinghetti's poetry (1965). The two projects are distinct in terms of their genre, the form of collaboration, and their spatial-temporal and translation specifics. Drawing on the textual examples and the historical sources related to the creation and relevance of the translations, the article seeks to define such cooperation in terms of agency and in communicational terms; to define the social context of the activity in the given period; to look at agency on the level of paratexts as "footprints" (Paloposki 2010) of the agents involved.

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The economies of interlingual intercultural transfer: Towards a complex picture of translators and interpreters in Slovakia

MARTIN DJOVČOŠ – IVANA HOSTOVÁ – EMÍLIA PEREZ – PAVOL ŠVEDA

Increased interest in translators and interpreters as active mediators of intercultural communication has been most consistently emphasized by the sociology of translation and interpreting (T&I).*[1] More recently – as academia and the public increasingly perceive what seems to be an inevitable global ecological crisis –, there have also been calls for rethinking T&I from the point of view of political economy (Baumgarten and Cornellà-Detrell 2019). As a number of scholars (cf., e.g., Bednárová 2013; Kusá 2005; Lefevere 1992; Pliešovská 2016; Tymoczko 2007; Tyšš 2017) have argued, the process of bringing a foreign text into a cultural space – from the choice of translator/interpreter and the selection of text to be brought to the target culture to the specific decisions on each level (cf., e.g., Toury 1995) – is demonstrably a political and economic question. The present article will attempt a partial mapping of the changing social position of translators and interpreters in Slovakia through some of the questions Andrew Chesterman (2006, 21) deems relevant in the sociology of translation with regards to translation as practice viewed from the perspective of the relationship between translators/interpreters and other agents. At the same time, we will try to shed light on the findings through the prism of the region's political economy. In an attempt to do so, we will present individual probes into several interconnected interlingual and intercultural exchange subfields[2] (literary translation, specifically poetry translation, interpreting, and audiovisual translation – AVT).[3] Through a diachronic analysis of the position of the agents active in these subfields (visibility, economic conditions etc.), we will sketch an initial outline for further mapping of the complex sociology of the T&I profession in Slovakia as seen from the perspective of the political, economic and ideological forces that shape it.[4]

The first two sections of the article will address the question of the changes in the visibility[5] and status of literary translators by analyzing paratexts and conducting interviews. In the first part, the article will look at the visibility of literary translators in a diachronic perspective, mapping the amount of feedback (in reviews) their work has received since the mid-20th century to the present day. We decided to look at lit-

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erary translators mainly because, prior to 1989, literary translation dominated translation practices into Slovak. From these, poetry translators held the highest status.[6] We have no sociological data concerning the number of translators or interpreters prior to 1989; although the recently published dictionary of Slovak literary translators of the 20th century (Kovačičová and Kusá 2015, 2017) does provide a certain clue (it lists 439 translators of literary texts who translated from 134 literatures[7]), its index is far from comprehensive. The statistical overview will be followed by an analysis of interviews with poetry translators active in the field before and after the fall of state socialism in Czechoslovakia. We addressed four such agents who had been publishing book translations for at least a decade before the political changes brought about by the Velvet Revolution. The sample does not claim to provide statistically relevant data – what it does instead is to offer a qualitative deepening of the first part of the article with the aim to clarify further paths of thought. The third section will probe into the archives of secret state service on the interpreters' profession and their position with regards to the socialist regime. The final section will map the gradual professionalization of AVT in the country. It explores the status of the professionals working in T&I field in Slovakia and will provide data for making preliminary conclusions clarifying the complex relations between the ideology,[8] politics (and policies) and economy and the social status of the translator/interpreter.

External factors conditioning translation, such as economic models, geopolitical and linguistic situation, political gestures (political interference with translation and translating), religious disagreements or fragmentation and discontinuity of translating and translators as agents of translation (Bednárová 2013) tell us little about the translators' and interpreters' "experienced" and "perceived" habitus. In Chesterman's view, the public image of a translator is comprised of such elements as the "discourse on translation, representation of translators in literature, customer satisfaction, feedback, rates of pay" (2006, 21). The public image of translators and interpreters as a result of complex economic and political relations is, we believe, responsible for the historical lack of visibility of these professions.

We believe that the "experienced" and "perceived" habitus can be viewed from these three main perspectives:

1. perception of translators/interpreters by society vs. their actions;
2. (self-)perception of translators/interpreters within their field(s) vs. their actions;
3. perception of society by translators/interpreters.

The first area may be investigated through thorough research in media, looking for how often and in which context translators are mentioned when translations are publicly discussed. The second point can be investigated through structured interviews with translators, and the third area – which will not be touched upon here – is concerned with the identity of translators.[9]

THE PERCEPTION OF LITERARY TRANSLATORS

This section will focus on the first of the three areas through which the professional habitus of translators and interpreters can be studied, i.e. on the perception of translators by society vs. their actions. The question we will try to answer is the fol-

lowing: Has the Slovak literary space – and, by extension, Slovak society – been aware of translators, and has their perception been influenced by the officially endorsed ideologies? Or, in other words – is the binary narrative of the pre-1989 totalitarian regime versus post-1989 neoliberal capitalism applicable to the description of the (possible) changes in the social and economic standing of translators and interpreters in Slovakia? In an effort to find a relevant and empirically based answer, we investigated translators' visibility during five different periods in Slovak history which were dominated by different political values: 1945–1948; 1949–1956; 1957–1963; 1964–1968 and 2007–2017 (for discussions of the periodization of the state socialist era in Slovak culture see Bednárová 2015a, 2015b; Marčok et al. 2006; Mikula, Májeková, and Mikulová 2005; Pliešovská 2016; Zajac and Jenčíková 1989). The first period was characterized by the political and cultural struggle between East and West after World War II. Democratic forces typical of the pre-war period First Czechoslovak Republic resisted the ultimately successful proponents of totalitarian power. After the "victorious February", as the official propaganda called the 1948 coup d'état, totalitarian Soviet-centered rule took power. The second period was dominated by political trials, the prosecution of ideas that were not in line with the regime and by strong censorship. It ended in 1956 with the 20th National Convention of the Communist Party, protests in Poland and the Hungarian "counter revolution". In the period between 1957 and 1963, the system started to ease the tension, although there was still very strong ideological pressure demanding ideological orthodoxy. The fourth period was characterized by the efforts to develop what Alexander Dubček called "socialism with a human face," which eventually ended in 1968 when the military forces of the Warsaw Pact crushed the movement. The following period of so-called normalization lasted until the Velvet Revolution in 1989. From the decades following the fall of state socialism, we decided to look more closely at the time following the year 2007, when T&I became a regulated profession in Slovakia.

For the first four periods, we analyzed 305 reviews of American fiction and poetry translated into Slovak and published in 29 magazines.[10] The basic criteria of visibility were as follows: mentions of the translator's name and qualitative features of the translation, in other words, whether the reviewers spoke of the translation in a positive or negative way. In the current article, we decided to focus only on translations from English, but in the future, it would be interesting to compare these with translations from Russian. Since we analyzed the situation before and after the Velvet Revolution, we assumed that there might be some differences in the perception of the translator. For the period between 1945 and 1968, only reviews published in magazines and newspapers were analyzed. We did not look at essays by translators, translator's notes, prefaces, postfaces (paratextual information as such). Most information about books and translators in the pre-internet era reached the general public via print and broadcast media. Television mainly dealt with films and other programs, which is the issue we will address in the section on AVT. Therefore, we were interested in how much information the public got from literary magazines dedicated to the wider readership. The total corpus, encompassing 483 reviews (including the reviews of poetry translations) in total, is presented in Table 1 and 2.

Period	Overall number of reviews of translations from American literature	Overall number of analyzed reviews of translations from American literature	Percentage of reviews covered by the research
1945–1948	54 (13.5 per year)	30	56%
1949–1956	103 (13 per year)	52	50%
1957–1963	146 (21 per year)	87	60%
1964–1968	173 (35 per year)	136	79%
Total	**476 (20 per year)**	**305**	**64%**

Table 1: Corpus of analyzed reviews 1945–1968

For the period 2007–2017, we drew our data from the leading online bookseller, martinus.sk. According to official statistics sent to us by the website administrator, the site registers a million clicks per month; it may therefore be suggested that the current social image of translators in Slovakia is to a great extent created in this very place.[11]

Period	Books investigated	Overall amount of comments to award-winning translations from English
2007–2017	25	178

Table 2: Corpus of analyzed reviews 2007–2017

In each review, we looked at the presence/absence of the translator's name. We were also interested in if and how the translation was mentioned (positive vs. negative remarks; see Table 3). For the period 2007–2017, we analyzed the comments under the book and looked for the same features (see Table 4).

Period	Analyzed reviews	Translator's name	Remarks about translators	Positive remarks	Negative remarks
1945–1948	30	19 (63%)	12 (40%)	9 (30%)	3 (10%)
1949–1956	52	27 (52%)	13 (25%)	8 (15%)	5 (10%)
1957–1963	87	29 (33%)	22 (25%)	14 (16%)	8 (9%)
1964–1968	136	49 (36%)	16 (12%)	14 (10%)	2 (1%)
Total	**305**	**124 (41%)**	**63 (21%)**	**45 (15%)**	**18 (6%)**

Table 3: Visibility markers 1945–1968

The final chart looks at 178 reader reviews of 25 translations from English that had received the Ján Hollý Prize for translation.[12]

Period	Books analyzed	Overall number of comments	Translator's name mentioned with the book title	Remarks about translators	Positive remarks	Negative remarks
2007–2017	25	178	20 (80%)	19 (11%)	10 (6%)	6 (3%)

Table 4: Visibility markers 2007–2017

From the numbers stated above, several interesting conclusions may be drawn. First of all, we may see that translators enjoyed the highest recognition by review-

ers – observable on all four levels we investigated – in the period between 1945 and 1948 when pro-democracy forces, educated people used to expressing their free will within intellectual circles, were still quite prominent. The decline started after the Communist Party seized power and, despite dramatic political changes, continues until the present. Although the fact that one of the online bookseller Martinus (in most of the analyzed cases) does state the name of the translator, the reviews still continue to ignore the mediator (as illustrated in Tables 3 and 4 when looking at the percentage of mentions of the translator's name and the number of comments on translation by the readership). Remarks on translation are usually limited to a single sentence, whether it is a good or bad translation.[13] The most positive remarks concerned poetry translators, both during the period of socialism and after.

Drawing on the data we gathered, the tendencies concerning the position of the literary translator into Slovak since the mid-20th century to the present seem to be clear:

1. Marginalization of translators in reviews by critics and readers' comments on the internet has been on the increase and does not depend on the official ideology;

2. The amount of positive remarks concerning published literary translation has decreased;

3. The recent shift in the official political and economic model of social organization in the Slovak cultural space has not had any influence on the amount of negative remarks on translations.

These tendencies seem to point to the fact that the amount of attention the literary translator in the Slovak cultural space has received in the given period had less to do with overt political changes and more with the position literature occupies in the infosphere as "the world of organised information" (Floridi 1999, x). The gradual decrease in the importance of literature in the public sphere – a process that goes hand in hand with the growing impact of other media on public discourse (radio and TV in the 20th century, cyberspace in the 21st century) – seem to be in direct proportion with the changes in the perceived habitus and visibility of the literary translator within the literary field as such. In what follows, we will try to determine the impact of the growing marginalization of the literary translator, as observed in the analyzed reviews, on the experienced habitus of the prototypical literary translational agent – the translator of poetry.

THE STATUS OF POETRY TRANSLATORS

In this section, we would like to supplement the statistical analysis presented in the first part of the article with an insight into the "experienced" habitus (Chesterman 2006, 21) of poetry translators – how literary translators perceive their specialized professional status and whether their economic conditions have changed after the ideological function of literature was shifted into the periphery and the literary market came into being after 1989. Taking sociological analytical tools as the methodological basis (Bourdieu 1983; 1996) and drawing on analyses of post-1989 literary and publishing conditions in Slovakia (Rácová 2015, 2017a; 2017b; Šrank 2015a, 2015b), the local history of literary translation in the 20th century (Bednárová 2015a,

2015b; Kusá 1997, 2005; Passia and Magová 2015; Pliešovská 2016; Tyšš 2017; Vajdová 2000) and insights into globally-spread models of cultural policy (Bonet and Négrier 2018), we conducted and analyzed four interviews with poetry translators who published their first verse renditions between the late 1960s and early 1980s and who are still active in this field. In a small culture that publishes about 20 books of translated poetry a year,[14] the number of poetry translators who have been active in the sphere for decades cannot achieve statistical relevance. However, certain conclusions can be drawn even from such small-sized samples (cf. Jones 2011, 85–106). The interviews were conducted by email between 16–19 November 2019 and contained 7–11 questions. The four respondents, each of whom has published more than ten book translations, include two women and two men. Two of the translators specialize (besides other languages) on translating from Russian and two translate (also) from English. We inquired about their personal opinions on matters such as whether they perceived a change in the social status of the poetry translator after 1989 and their own experiences in the field ranging from the selection of poets to the fee they received.

The end of the era of state-regulated culture saw the radical remodeling of the publishing industry and the re-creation of the formal literary market and autonomous literary space. These processes had a major impact on the conditions of the production of literary translation. Here we will be looking at how these shifts affected the translators of poetry who are perceived as agents belonging to the most autonomous part of the literary field – the translation of poetry is understood as a subfield of non-translated poetry and is generally also done by poets. Poetry translators have been chosen because of poetry's specific (highly autonomous) position in the post-1989 literary field and because poetry has been – with various modifications – long seen as the carrier of culture in the Slovak literary space. As such, it has also inspired much of the pre-1989 local thinking on translation but has been losing its potential to inspire post-1989 translation and interpreting studies (TIS) in Slovakia. The subfield of translated poetry can therefore offer a sideways look at the complex situation in the current translational culture in the locale. We were interested in two components of the work and social role satisfaction as perceived by the translators themselves: (1) their perception of their status as translators of poetry and (2) their economic conditions.

The perceived social status of a translator of poetry can be determined by a combination of several factors. We were looking at translators' subjective impression of the visibility and the amount of feedback they and their work receive and the perception of the degree of recognition given to their status. Their answers varied in the degree and form of critical analysis of the overall cultural situation after 1989 and the attitude towards the current ways of cultural regulation. Since the value of translation in the literary field has, as a rule, been lower than that of the original creation (Maier 2009, 236), the self-identification of the subjects with the position on the spectrum poet–translator also influenced their responses. An analysis of the answers suggests that the perception of the status of the poetry translator and the axiological interpretation of this position depended on the respondents' attitudes to the coexisting mod-

els of cultural policy. These, according to Lluis Bonet and Emmanuel Négrier have diachronically evolved from models aimed at "the preservation of excellence and cultural democratization […] to the emergence and evolution of later notions of cultural democracy, cultural development and cultural diversity" and, more recently, towards the "growing importance of the synergic relationship between culture and the economy, the development of creative economy policies" (2018, 64). Agents active in the literary field in present-day Slovakia adhere to one or more of these four co-existing models: the receding (1) excellence and (2) democratizing models that were dominant in the literary field before 1989 and (3) democracy and (4) creative economy that have become more dominant after 1989.

When asked about the current overall visibility of the poetry translator and his/her work, the respondents put different emphasis on the maker and the product, which indicates varying degrees of the internalization of the general invisibility of the translator as such. Satisfactory visibility of the product was observed by one of the translators who said that translated poetry is accessible, and it is the reader who only has to look for it. Her opinion was obviously based on the democracy model where the producer of culture is gradually pushed to the background and at the same time points to an internalized normalcy of the translator's subservient role. Another respondent put the degree of visibility in direct proportion to the visibility of poetry in contemporary culture – which is to say generally low – but expressed satisfaction with this state because he viewed it as a neutral situation of literature freed from its politically subservient function. The remaining two respondents perceived a lack of visibility – despite the fact that, from among literary translators, as the analysis of the reviews presented in the introductory part of this article showed, they are the most positively received stratum – and view it negatively. However, they approached the matter from different angles – one took on the activist attitude and expressed the wish that the names of translators be made more visible. This attitude was determined by the perceived place of the respondent on the translator–poet spectrum. She is positioned on the right pole of the axis and feels it as an ethical obligation to promote the translator – also of her own poetry. The final response pointed to an adherence to the model of excellence and aesthetic exclusivity: the respondent stated that only the best translations should be made more visible.

Feelings of their work being valued similarly depended on the previously mentioned factors. The interviewee who combines several professional habitus (including the habitus of social critic)[15] viewed the matter with a significant degree of detachment and interpreted the perceived low recognition of poetry translators as a symptom of the position of translated poetry in post-1989 culture. The remaining three answers were more subjective: the respondent whose role in the literary field is closest to that of the translator stated that she feels that her work is recognized to the same degree as before 1989. The respondent closest to the poet pole of the axis determines recognition on the value of her non-translational work. The interviewee who positions himself between the poet and translator feels valued. Overall, it seems that the respondents were satisfied with the recognition they get for their translational work, but the source of recognition they sought was again signifying of the model of cul-

tural policy they adhere to, naming the size of readership and popularity on the one hand and formal prizes awarded by professional legitimizing bodies on the other.[16]

When turning to the economic conditions of the translators of poetry, it becomes very clear from the beginning that the respondents agree that it is not possible to make a living nowadays by only translating poetry and that it has been the case since they started translating poetry (in the late 1960s–early 1980s). The income and professional habitus of the poetry translator has been mixed both before and after 1989. The four respondents we interviewed combined several roles in their professional lives and their income came from several sources. When asked about differences between the rates, the three respondents whose professional habitus are not solely translational, agreed that the reward a poetry translator gets for her or his work at present is generally lower than it was before 1989. The fourth one, a prototypical literary translator, stated that the fee remains approximately the same. The discrepancies in the answers can be explained by the fact that both before and after 1989, there have been relatively large differences in the rates for translation per verse. As one of the respondents explains, although the calculation of the fee before 1989 was fixed (as he explains, the sum was based on the number of lines and the number of printed copies), the final sum varied depending on the position the translator occupied with respect to the state power – the respondent quotes a range in which the highest rate per line is 2.5 times greater than the lowest one. Currently, the print run of translated poetry is much lower, and the fee is usually based solely on the rate per line which varies to an even greater extent (approximately from €0.7 to €2). We were also interested in whether the rates the translators receive are sufficient when considering the time and difficulty of the job. Based on the answers, two respondents felt that financial remuneration was wholly unsatisfactory; the other two found it unsatisfactory for demanding and difficult poetry. A certain financial aid for poetry translators can be provided by fellowships, but as pointed out by one of the respondents, it often happens that when the translator picks the poet himself/herself, the conditions he/she is able to negotiate with the publishers prevent him or her from applying for grant schemes. The symbolic capital the given translator has been able to accumulate – despite or owing to the political changes of 1989 – and his or her ability to negotiate conditions with the publisher (from including the translation in their editorial plan to having a signed contract) play no small role in the field where most of the agency lies with the translating subject himself/herself.[17]

Overall, these brief insights into the matter supplement the statistical data – they suggest that the formal change of political regime had little impact on the status, visibility and economic conditions of the translator of poetry, which seem to have worsened slightly, but not radically.[18] Thus both visibility within the literary field and by extension, in society and the status of the translator as he/she experience it seem to be more dependent on the general position of aesthetically demanding literature in the public sphere. As shown in the previous part of the article, the amount of visibility of the literary translator can hardly be explained by the formal political changes with which we traditionally describe the Slovak cultural space. A pronounced drop can be observed in the mid- or late 1960s, since when the amount of attention devoted

to the literary translator has been more or less stable, decreasing only slightly (cf. Tables 3 and 4). This stability is corroborated by the statements of the translators, most empirically with respect to the economic conditions which have changed little since the interviewees entered the field. The following section will put these findings into a discussion with certain politically charged aspects of the habitus of pre- and post-1989 Slovak interpreters and allow us to compare the situation. We will try to find out if the perceived political alliance or formal loyalty to a specific regime (official communist ideology) had significant bearing on the ability of the interpreting agent to adjust to new proclaimed ideologies (connected with the EU).

THE LOYALTIES OF INTERPRETERS BEFORE AND AFTER 1989

The specifics of the interpreting profession result in the fact that the amount of written evidence that would enable us to map it is limited, which has a strong impact on the methodologies researchers can use when investigating it. Another important aspect of the interpreting profession is proximity to foreigners – often personalities of political, economic or cultural importance. From 1948 to 1989, Czechoslovakia's totalitarian regime strictly limited the possibilities to travel abroad or meet people coming from beyond the Iron Curtain. It can therefore be presumed that language specialists – and especially interpreters who were to a certain extent exempt from this general rule – were a closely monitored group of professionals (cf. Baigorri-Jalon and Fernandez-Sanchez 2010; Footit and Kelly 2012; Laugesen and Gehrmann 2020). In this section of the article, we will take a look at the interpreting profession from the outside – through the lens of the pre-1989 secret police since it can be presumed that State Security (Štátna bezpečnosť) observed and penetrated the community of interpreters who were active before 1989.

During the 1980s, the last decade of state socialism, the activities of professional conference interpreters were generally closely connected with the predominant orientation of Czechoslovakia's economic, cultural, political and diplomatic activities in the countries of the Warsaw Pact and the Council for Mutual Economic Assistance. In the second half of the decade, however, a limited opening to the countries on the other side of the Iron Curtain can also be observed. This opening, especially in the cultural area, can be attributed to the process of perestroika and a slight relaxation in the strict policies of the Communist Party. Apart from a cultural opening, many contemporary interpreters who were active during this period recall a large number of technical conferences, where a broader language regime was used. Dominant conference languages during this period were French, German, Russian and English (Šindelářová 2015, 69–72). This development had only had a limited impact on the community of professional interpreters in the smaller federal component of Czechoslovakia, the Slovak Socialist Republic.

The political and economic position of the Slovak part of the federation created specific conditions for its interpreters. While both state languages of Czechoslovakia were formally equal and the share of the use of Slovak language in public was as a rule rather strictly observed, Slovak was rarely used in diplomatic contact and on the highest governmental level.[19] From that it followed that interpreters of Slovak were

mainly working for the devolved government in Bratislava or in academia, culture or industry in the Slovak Socialist Republic. Contemporary interpreters recall that often Czech interpreters travelled for assignments to Slovakia (72). As exposure to Western languages was very limited, the professional community was naturally dominated by interpreters of Russian, and to a lesser degree by other languages of the socialist bloc (German, Polish, Hungarian and Spanish among others).

Despite the changes in the political climate during perestroika and glasnost, the secret police continued its activities, safeguarding the Communist Party's monopoly of power. Interpreters were naturally a sensitive group of professionals, as they complied with multiple criteria the secret police used to identify targets for monitoring and possible cooperation. The Order of the Police Chief of the 1st branch of State Security, dated 19 January 1982, states that "the opportunities provided by investigation of the group of visa tourists who travel to the Czechoslovak Socialist Republic as tourists or as a part of commercial, cultural, scientific and social contacts with their Czechoslovak counterparts, are insufficiently used" ("Rozkaz náčelníka…" 1982, 1).[20] This and other available period documents confirm that foreigners travelling to Czechoslovakia were persons of interest together with those with whom they were in contact.

In order to inspect this phenomenon more closely and grasp the level of penetration of the state secret police into the community of interpreters, we have checked publicly available databases of the Slovak National Memory Institute ("Registračné protokoly…" 2019) which include information on all people who knowingly or unknowingly cooperated with State Security, were monitored by the secret police or were marked as enemies, suspicious individuals and other threats to the state. Since before 1989, there was no registry of interpreters or a professional organization that would list professionals working in the field, we have decided to check those individuals who were later, in the period 1999–2009, accredited as interpreters for European institutions. Some of the interpreters who were 25 or older in 1989 (born before 1964) and succeeded on the professional scene after the fall of state socialism by reaching the most prestigious form of accreditation would presumably have been recorded in the secret police archives.

Out of the 34 people who fulfilled these two criteria (born before 1964 and accredited as EU interpreters after 1999) 11 had their files in the State Security archives. Not all people who are in our sample actively worked as interpreters before 1989, they all, however, actively interpreted for at least several years after 1989 and later received accreditation to work as interpreters for EU institutions. They were recorded in the following categories:

1. Agents (3 interpreters): these individuals actively cooperated with counterintelligence officers, carried out their orders, actively identified suspicious foreign assets, approached them, collected intelligence and in some cases received remuneration or other benefits ("Rozkaz ministra…" 1978, 4);

2. Candidates for secret cooperation (5 interpreters): individuals who were (unknowingly) identified as possible sources of information or possible future cooperation, from whom intelligence could be collected or who could become active. They

were actively monitored and their reliability and loyalty were verified ("Rozkaz ministra…" 1978, 6–9);

3. Confidants (6 interpreters): these were selected from "reliable citizens of Czechoslovakia, Communist Party members and non-party members, who were voluntarily and, *on the basis of common trust* and their capacities, willing to report information to counterintelligence, provide necessary support and services" ("Vysvětlivky k…" 2019; emphasis in the original).[21]

These three categories of people knowingly or unknowingly cooperated with the secret police. It should be emphasized that several individuals from our set were listed in multiple categories (e.g. first they were listed as candidates for secret cooperation and later became agents). Four interpreters were, however, also monitored as part of preventive measures and were listed as "Monitored individuals". In such cases, the secret police collected information in order to determine the level of threat a given individual presented or his or her exploitability for cooperation ("Vysvětlivky k…" 2019).

As we can see, the community of professional interpreters was considered a sensitive one and received considerable attention from State Security. Perhaps equally important is the fact that there were no individuals who were identified as "threats to the establishment" or other categories considered as dangerous or suspicious among all 34 interpreters in our sample, but at least a third of those who later became active interpreters and worked for European institutions were monitored by the secret police and were knowingly or unknowingly involved in counterintelligence activities. This probe confirms the findings of the previous sections of the article: although interpreters in the Slovak Socialist Republic were necessarily perceived by the central power as loyal – otherwise they would not have even been permitted to work in this sphere – and in some cases even presented possibilities for collaboration, the formal political change that took place in 1989 had little bearing on their ability to accommodate to the new political relations. Mechanisms governing the status of the interpreter seem to be other than adherence to the explicit political agenda promoted by the client (institutional bodies in this case) and may indeed lie in the economic circumstances. The skill of the interpreter, his/her flexibility, value for money, etc. as economic factors might have been of greater importance in the past four decades (given his/her ability to formally adhere to the client's promoted ideology) than the concretization of the formal political working conditions. What does have a direct bearing on the profession, though, is legislation, more specifically language policies. Within Czechoslovakia, Slovak interpreters were not used at the state level which limited their number and influenced their social standing. After the creation of the Slovak Republic, which uses Slovak in all areas of the public sphere, the status of the interpreter changed accordingly. Slovakia's inclusion into the EU also made it adhere to its language policies.

The final section exploring the sociology of the agents facilitating interlingual transfer into Slovak will examine the position of the audiovisual (AV) translator. This contextualization will enable us to confirm or reject the tentative hypothesis drawn from the previous three sections, namely that the political change and formally

endorsed ideology has less impact on the status of the translator/interpreter than the particulars of the political economy and language policies.[22]

THE ACTIVITIES OF AUDIOVISUAL TRANSLATORS

The present state of the AVT field as an academic discipline, the growing number of professional events and initiatives and educational activities for AV translators in Slovakia seem to reflect the appetite of the community as well as its efforts to achieve more convincing visibility and recognition. Understanding of the concept of professionalization in AVT, however, remains rather sketchy in Slovakia, firstly due to the manifold definitions of the term in relation to the translation profession as such, secondly because of the character of the occupation in the country, which was long represented by a smaller group of translators active in various fields – literary translation in particular. According to the current criteria used to judge professionalization, these translators were not trained specifically as AV translators, nor institutionalized, and until the 1990s AVT mostly represented only a portion of their overall income, although one would not dare label them as non-professional. The cultural and sociological contextualities of the past have not only significantly influenced the recent development in the area, but they facilitate an outline of the current profile of Slovak AV translators. The trend towards a more significant professionalization of AV translators in the country is in accordance with similar tendencies in other European countries, already foreseen by Jorge Díaz-Cintas in 2003 acknowledging the "buoyancy of the field at all levels: educational, research, professional and social" (203).

The professionalization of Slovak AV translators can be divided into three distinct periods. The first one covers the beginnings of Slovak AVT and its development during state socialism (the 1930s and 1948–1989), the second one – the so called "golden era of Slovak dubbing" – covers the first two decades after the Velvet Revolution, and the third period starts with the beginning of institutionalized – university – training in AVT in 2009. The outlined timeframes were suggested also with respect to the four stages of the professionalization process proposed by Joseph Tseng (1992), as presented in relation to translation training by Joanna Dybiec-Gajer (2014) as follows:

1. Market disorder: a phase in the professionalization process characterized by ongoing competition between skilled and non-skilled practitioners, little consistency in translation and training standards;

2. Consensus and commitment: a phase in the professionalization process characterized by a general consolidation of the translation market and development in training and professional guidelines;

3. Formation of formal networks: a phase in the professionalization process characterized by the improved collaboration of stakeholders with regard to controlling admission to the profession and enhancing its status;

4. Professional autonomy: a phase in the professionalization process characterized by the close collaboration of stakeholders, introduction of tighter control over the profession (creation of codes of ethics, certification) and working towards achieving market control and influencing legislation.

The first dubbing initiatives in Slovakia dated from the 1930s. The postwar years, characterized by an increase in the popularity of film and TV broadcasting, strengthened the efforts to provide Czechoslovak audiences with foreign films. This period contributed to the development of Slovak dubbing translation and production, although the amount of Czech dubbing in Czechoslovakia was significantly higher and the selection of AV works from abroad in the period 1948–1989 was influenced by the political orientation of the country. This, however, did not necessarily mean stagnation in dubbing. As Miroslava Brezovská (2017, 10–11) points out, interest in foreign film production was specifically intense during the socialist period, when for several reasons – technical, historical, political – availability of information about life abroad, as well as foreign-language competence, was limited. The reasons why dubbing remained the major medium of providing foreign AV works to the local audience, leaving subtitles behind, seem to be similar. Such a development could be linked to the situation in other European countries, where the predominance of dubbing is often interpreted also in relation to the policies of totalitarian regimes with consistent and complex strategies of regulation of information and censorship and for which the technical specification of dubbing productions posed several possibilities. As Díaz-Cintas puts it, "the potential power that cinema exerts upon audiences has always been acknowledged by political regimes of all colours and at all times" (2012, 286), and many governments addressed it by passing legislation to control original as well as imported AV works (286).

The preference for dubbing and the increasing number of dubbing translators during state socialism should, however, also be interpreted in the context of other significant aspects. As in several other European countries, dubbing initiatives in the region and the first dubbing teams in the country originated before World War II. Subtitles, on the other hand, were seen as more problematic. One of the reasons was the state of foreign language competence in Czechoslovakia during state socialism (see also Brezovská 2018) because of which subtitle perception by viewers was more demanding than today. Nowadays, the majority of the audience consuming mainstream Anglophone productions with Slovak subtitles is to some extent familiar with both the cultural and linguistic context, but the situation during state socialism was starkly different. Secondly, the quality of subtitles in the cinemas was rather low, especially because of their unsatisfactory technical elaboration and poor quality; they were difficult to read, displayed too quickly and were graphically inept (Kautský 1969, 25–26; Makarian 2005, 13).

The change of political regime and technical developments after 1989 brought a massive increase in the number of imported AV works to the country. The new market conditions enabled the founding of several private broadcasters which was shortly followed by the establishment of several private dubbing studios. For Slovak translators, the situation rapidly changed after the dissolution of Czechoslovakia in 1993, before which the amount of Slovak dubbing was minimal and film translations into Slovak were only used for a few genres (mainly children's films and USSR-produced pieces).[23] The dissolution of the public Czechoslovak broadcaster into Czech and Slovak channels initiated the so-called "golden era of Slovak dubbing" when the

demand for professional studios and more professional translators increased (see Brezovská 2017). The "goldenness" of its state, however, could also be questioned: training in AVT was still only provided in the professional environment and qualified translators and editors of dialogues needed to be found promptly. The level of foreign-language competence, especially the level and knowledge of English, became a key factor in selecting AV translators, and special training in translation was not always regarded as crucial, so the quality of Slovak dubbing versions at the beginning of the "golden era" was often criticized (Makarian 2005, 15).

Based on our interview with the well-known Slovak AV translator Miroslava Brezovská,[24] in terms of administrative operation before and after the fall of state socialism, the working status of Slovak AV translators had the character of authorial creative work, contracting individual tasks besides other employment. As opposed to dialogue writers, who originally had a media background, most translators were employed full time in publishing houses, mainly as literary translators. They were trained in-house in individual procedures applied by dubbing studios, and their affiliation to a professional association can be dated to 2007, when they became a recognized category of the Slovak Association of Literary Translators.

Investigating who Slovak AV translators are – or should prospectively be – is nowadays related to university AVT training efforts which were initiated in 2009. In order to map the current state of affairs, we conducted an online survey which saw 37 Slovak AV translators answer questions on their work in AVT.[25] The gender representation of 72.2% female and 27.8% male translators was parallel to the distribution in other Slovak sociological surveys on the translation profession in general (Djovčoš and Šveda 2017) and in AVT particularly (Rondziková 2019). The largest group of respondents (54.5%) was represented by the age category of 25–35, 24.2% of the respondents were 36–46, and the age categories of 47–57 and 58–68 were represented by 9.1% each. There was also one recent graduate in the range 18–24 years, whose highest level of education was the MA degree. Despite the fact that the heterogeneity of the market and translators' administrative operation make it difficult to determine the exact number of professional AV translators in the country, we believe that the sample, which exceeds the samples addressed in previous research on the topic (Janecová 2014; Djovčoš and Šveda 2017), is representative enough to give an informed insight into the current state of AVT in Slovakia.

Regarding affiliation with professional associations, 48.4% of respondents are not members of any professional translators' association. This number, however, is not surprising, since it is in congruence with the overall value in the results of our survey (49%). The majority of Slovak AV translators grouped in such associations are members of the Slovak Association of Translators and Interpreters (71.4%), considerably more than the traditional Slovak Association of Literary Translators with 42.8%. It should be noted, however, that members of these associations also claimed multiple memberships and the age composition and character of both associations must have influenced the choice of preferred organization. More importantly, no significant relation between overall performance in the market and membership in a professional organization was confirmed in our survey.

In terms of training, most of the respondents hold an MA degree (63.9%); 30.6% have a PhD, and the remaining group equally shares the status of BA or high school graduates. In terms of their university specialization, the majority of respondents hold a degree in TIS (61.1%) with languages and culture coming second (30.6%). The remaining respondents did not study either of these specializations, while all the respondents in this category fell into the age group 47–57. It should be noted that university AVT training in Slovakia is solely provided within TIS programs (since 2009) and that an individual AVT program has never existed. That is why we were also interested in whether the respondents were trained in AVT mainly in their university environment, by their employer, or learned most of the skills themselves. As we found out, the largest group (44.5%) claimed to have gained their AVT training in a university environment. With the exception of two respondents from the field of languages and culture, all respondents in this category gained a university degree in TIS. Out of these, 80% belong to the two youngest age groups (18–24, 25–35). This also confirms a high probability of attendance of specialized AVT courses, as was stated by the respondents themselves. Another 36% of respondents would best describe the way they obtained their AVT training as autodidacts. No statistically relevant relation with categories of age, education and university specialization was confirmed for this group. Slightly smaller was the group trained mainly by their employer (19.5%), again with no significant relation to the abovementioned categories.

These findings point to the positive role university AVT training has played in the last decade and suggest a clear increase in the professionalization of the AV translator. However, no bold conclusions should be drawn without looking at the performance of the translators on the market. The survey observed this category via the proportion of AVT revenues in annual income, but the results at this stage cannot be seen as leading towards any conspicuous generalizations and more ongoing observation in the following years, focusing mainly on the younger generation of translators, will be needed. As respondents indicated, the representation of AV translators for whom AVT is the main annual source of income, was 13.9%. These were – to be more specific – 3 translators aged 25–35, all with an MA degree in TIS, claiming to have gained the bulk of their AVT practical training in a university environment; 2 other translators in this group belong to the higher age groups, in whose case the values in other categories do not show a statistically significant relation. For a further 3 translators from the age group of 25–35, AVT income represents half of their annual income. There is one more translator in this group, aged 58–68, whose training was provided by his/her employer. AVT generates a third of the income for 8 translators with the majority of them (5) again aged 25–35, holding an MA in TIS and having been trained in AVT in a university environment. The remaining 20 respondents stated that AVT income represents an insignificant part of their annual income.

We might make a positive evaluation of the potential employability of graduates and the quality of AVT training provided in relation to the cohort of more recent graduates who have been relatively successful in practice. However, extrapolating similar market success to a larger number of translators (although the market can be considered rather small) without more complex impact studies and replicated research

reflecting development from a diachronic perspective would be premature. These results, however, might provide the basis for future research which would give more insight into the changing contexts and conditions in the profession. These have been on the move recently, as suggested by other surveys on the AVT market in the country (Jánošíková and Perez 2018; Rondziková 2019), which point out rapid changes in translation practice leaning towards an increased provision of subtitling, with new clients and video media distribution systems (e.g. video on demand – VOD), new AVT specializations, and changing working conditions. Similar implications are indicated by the results of the presented survey, showing that the highest proportion of the translators participating in the survey are paradoxically active in interlingual subtitling, with a significant representation of this mode in the case of AV translators with a higher income proportion from AVT. Future studies of professionalization will therefore need to take this aspect into closer consideration, and systematic mapping of the changing landscape will be required. This reflection for now indicates the position of AV translation and translators within the professionalization processes as defined by Tseng (1992), shifting from specialized quality training towards the formation of networks enhancing the status of Slovak AV translators.

As this comprehensive look at the AVT field in Slovakia shows, the status of the AV translator has been predominantly determined by the trends in economy and language policies which confirms our tentative hypothesis that political change and formally endorsed ideology has less of an impact on the status of the translator/interpreter than the particulars of political economy and language policies. The growing professionalization answers both the demand for Slovak versions of AV works, initiated by national language policies and the changes in the market with new emerging AV providers and formats (VOD). At the same time, the current development of the field and growing attention paid to AV translators – when compared with the marginal position poetry translators occupy in the public sphere – confirms the dependence of the status of translators and interpreters on overall economic trends. It is these that determine the most efficient media to be used to catch and shift the attention of the recipient as one of the most crucial commodities in neoliberal capitalism.

CONCLUSION

The findings of this article challenge us to incorporate the prism of local and global political economies more deeply into our thinking on translation and interpreting and in doing so, to answer the plea made by Stefan Baumgarten and Jordi Cornellà-Detrell (2019) and question the cultural narratives that structure our methodologies – in our case, mainly the weight we ascribe to the fall of state socialism. In an attempt to more accurately understand the observed tendencies, we might need to introduce different explanatory models and use alternative concepts, such as the specifics of "state capitalism" in Central Europe (Tamás 2004; cf. also Makovický 2016) which actually saw the emergence of neoliberal ideas and practices "in the late 1970s and early 1980s, as a response by domestic political and economic elites to the deepening economic and political crisis of Soviet-style state capitalism" (Fabry 2019, 3).

Besides language and cultural policies, economic forces seem to have had the most pronounced impact on the social status of translation and interpreting agents in Slovakia. Under these circumstances, with the increasingly "synergic relationship between culture and the economy" (Bonet and Négrier 2018, 64), the translator of receptively demanding (especially contemporary and avant-garde) literature has been pushed into the background. Despite the fact that translation and interpreting studies in Slovakia has paid significant attention to the translation of poetry from the 1960s almost to the end of the century, the visibility of the translator, when seen from the point of view of the published reviews, has generally been low in the past 50 years: in the intervals of 1964–1968 and 2007–2017, as little as 12 and 11% of the analyzed reviews respectively contained remarks on the translators. The absence of a dramatic change in the economic conditions of the poetry translators – as suggested by the analysis of interviews with four of these agents – seems to confirm the dominance of the economic specifics of the region (advance of neoliberal practices) over its officially proclaimed ideology. What seems to matter, based on a look at the interpreter's position towards the client's political agenda, is the ability to adjust to the changing market. This is equally illustrated by the case of the audiovisual translator in Slovakia. What does have an impact on the number and social status of interpreters and translators, besides the forces of the market, are specific language policies that might (in certain periods and regions) work against economic factors, at least on the surface. However, in order to draw any more definitive conclusions, further research into other interlingual exchange subfields (professional translation, community interpreting, localization etc.) and a deeper and more complex interpretation of the findings from the point of view of political economy is necessary. This article hopes to inspire such approaches.

NOTES

[1] The authors would like to thank the interviewees for their willing and helpful participation in the research and the reviewers for their thoughtful comments and efforts towards improving the manuscript.

[2] In the use of the notion of the field, we draw on Bourdieu (1983). By subfield we understand the particular domain with its specific rules and agents in which translation and interpreting activities take place.

[3] The selection of these subfields was based on the current accessibility of data and authors' research focus.

[4] We see cultural space as a "space where memory is shared and where certain texts that deal with that memory are conserved" (Kabalen de Bicharia 2013).

[5] The translator's subservient role that pushes him/her into invisibility has received significant attention from TIS (cf., e.g., Venuti 1995).

[6] In 1956, the journal *Mladá tvorba* was established. It served as the main tool of spreading ideas about new literary genres and works. Tyšš (2017) lists a range of methods how these poets and poetry translators subverted the regime and camouflaged politically sensitive discourse.

[7] The authors would like to thank Katarína Bednárová, who provided them with information on the number of translated literatures.

[8] For ideology, we have in mind a general (political) worldview, which influences the actions of people. We look at it through the concept of patronage as defined by André Lefevere (1992).

[9] When talking about the identity of translators and their perception of society, we mean mainly the tension between the professional and personal ethics as Chesterman (2018) mentions it. Hostová in the edited volume *Translation and Identity Trouble* (2017) provides a platitude of examples on such clashes. This area however, requires a deeper qualitative research into translators' personal values and their decisions made in the text.

[10] Critical feedback to literary translations can be studied from various perspectives. Here we were mainly concerned with the amount of attention devoted to the translator and translation in these paratexts. Further qualitative analysis would enable us to put the findings into discussion with other existing studies (cf. overview in Maier 2009; Paloposki 2012). We chose to take a look at translations of American literature (for the period 1945–1968) and translations from English (for the period 2007–2017) because it most strongly embodies one side of West versus East opposition. A similarly designed probe into the reception of translations from Russian might bring different results which might be put into comparison with our data. However, at the same time, after 1989, the number of translations from Russian is significantly lower (cf. Pliešovská in this volume), therefore the data might not be able to satisfactorily express the present situation.

[11] For a detailed analysis of the translator's image in printed periodicals between 1993 (when the independent Slovak state was founded) and 2017 see Laš 2019.

[12] The Ján Holly Prize is an award given to literary translators for the best translation into Slovak.

[13] Such an approach to reviewing translations is, however, rather common in other cultures as well – similar situation has been observed in other countries (cf. Fawcett 2000; Paloposki 2012; Vanderschelden 2000).

[14] There were 402 book translations of poetry published in 1989–2008 (Hübner 2010, 140).

[15] We view the translators of poetry as agents functioning in one field (the literary field), whose professional identity is composed of a combination of several overlapping habitus.

[16] Especially the Ján Hollý Prize for literary translation (see note 12).

[17] Three of the translators stated that, with some small exceptions, they pick the authors and poems for translation themselves, the fourth one estimated she initiated the projects half of the time.

[18] We were not looking specifically at the 1990s when the field was adjusting to the new situation.

[19] The use of Slovak as a state language was regulated by article 6 of the constitutional law of 27 October 1968 which asserted that the Slovak language was equal to Czech in creating laws and in use on all government levels ("Ústavný zákon…" 1968).

[20] If not stated otherwise, all translations are by the authors. In the original: "nedostatečně [jsou] využívány možnosti, které máme ve vnitřních bázích a bázi vizových cizinců, kteří přijíždějí do ČSSR buď jako turisté nebo v rámci obchodních, kulturních, vědeckých i společenských styků s protějšky v ČSSR."

[21] In the original: "Důvěrníci jsou vybíráni […] z řad spolehlivých čs. občanů, členů KSČ i bezpartijních, kteří dobrovolně na podkladě *vztahu vzájemné důvěry* jsou ochotni podle svých možností a schopností sdělovat kontrarozvědce dílčí poznatky informačního charakteru nebo poskytovat jim nutnou pomoc a služby."

[22] Certainly, the position of interpreters during state socialism differed from that of translators. While political loyalty and compliance with the regime of the former group was one of the predispositions for entering the profession, translators were less monitored – e.g. in many cases, translation was activity pursued by authors who were banned from publishing their original work and it also often happened that translators who were not allowed to do their work officially, continued translating under a name of a colleague. Similarly, both professions are not and were not in the past homogenous groups either. However, while we were trying not to overlook the specifics of each subfield in our analyses, we are also trying to identify common tendencies.

[23] In 1995, the Act of the national council of the Slovak Republic on the State Language of the Slovak Republic which controls the use of Slovak language in legislation, government and public sphere entered into force ("Zákon národnej rady…" 1995).

[24] The personal interview was conducted on 16th December 2019.

[25] The survey "Audiovisual translation: translation competences and specialized training (practitioners – Europe)" was conducted in 2018–2019 by Emília Perez. The total number of respondents was 304, representing 25 European countries.

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The economies of interlingual intercultural transfer: Towards a complex picture of translators and interpreters in Slovakia

Sociology of translators and interpreters. Political economy. Slovakia. Language policies.

The article focuses on agents facilitating translation and interpreting and provides a sociological probe into the particulars of interlingual intercultural transfer in Slovakia on the background of political and economic specifics of the region. The observed tendencies seem to point to the fact that in the past half century, despite the changes brought about by the Velvet Revolution, the social standing of translators and interpreters has been less determined by officially proclaimed ideologies than economic forces. From the legislative point of view, language policies have had a significant impact on the phenomena in question.

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Under the shadow of the Turkological legacy: The current profile of translators and publishers in literary translations from Turkish into German

SIMGE YILMAZ

For the German translation market, Turkish literature may still be deemed "niche", even though literary works from Turkish have been translated into German since the 19th century. The number of translated works from Turkish have been on the rise in the 21st century thanks to various publishing promotions and grant campaigns, increasing social popularity, and changes in the market values. This article will discuss the historical change of literature producing agents and the effects of their acts on publishing landscape of translated Turkish literature.[1] It aims to analyze the circulation of Turkish literature in the German book market in the 2000s and 2010s focusing on publishing translations as a field of action for agents. In these two decades Turkish literature was translated into German within the scope of three different bodies. The first one is the project "Türkische Bibliothek" (Turkish Library) sponsored by a non-governmental organization in Germany, the Robert Bosch Foundation, between 2005 and 2010. The Turkish Library (TLib), which was the third "library" of the foundation after the Polish and Czech libraries, includes twenty volumes. The editor-in-chief of the series, Turkologist Erika Glassen, states that TLib serves to present the wide frame of modern Turkish literature (2014, 177). Books published in TLib are divided into three categories: the first category introduces early works of modern (19th and 20th centuries) Turkish literature; the second category covers works by younger authors and contemporary literature in the post-1980 period; the third category covers anthologies. The second project is TEDA[2], the translation and publication grant program initiated in 2005 by the Ministry of Culture and Tourism of the Republic of Turkey.[3] This program subsidizes translations from Turkish into various foreign languages. Its main goals are to promote translations of Turkish literary, cultural and artistic works into world languages, especially into the most widely-spoken ones, and to introduce Turkish culture to the world (Çelik 2014, 5). TEDA does not select or offer any works to be translated, rather it subsidizes the preferences of foreign publishing houses that are responsible for translation contracts, copyrights, publishing and similar issues. Thus, the corpus of TEDA publications[4] includes translations into many languages covering different genres, authors and translators.[5] In this sense, publishers are probably the most influential agents, because they have the power to select German-speaking TEDA publications and their translators. Apart from these two projects,

non-sponsored independent publishing houses also have an interest in contemporary Turkish literature.[6]

However, publishing activities by three different bodies do not warrant an increased interest in Turkish literature, which is still marginal as the large number of translations into the German-speaking book market may be accredited to sponsoring institutions and independent publishers, not to actual readers.[7] This may be proved with a quick glance at the numbers of translations: according to the Excel-list that was published on the official website of TEDA, German translations reached their maximum number in 2007 (70 books).[8] Literary works (excluding historical or political documents, cooking and children's books) were mainly translated in 2008 (29 TEDA publications) (Yılmaz 2019, 150). Slávka Rude-Porubská states that Turkish was one of the "top 10 source languages" in 2008 (2010, 278). Norbert Bachleitner and Michaela Wolf note that Turkish occupied 1.2% of the German-speaking translation market with 87 first editions in the same year (2010, 15). However, the interest in Turkish literature has not followed the aforementioned trend and book market witnessed a dramatical decrease in 2009 with only 8 literary (16 total) titles supported by TEDA. Today's numbers of translations are not very exciting either: there is only one title per year in 2017 and 2018 respectively.[9]

This numerical data shows how the market is shaped and influenced by cultural events. Turkey's most famous author, Orhan Pamuk, was honoured with the German Book Trade's Peace Prize in 2005 and awarded the Nobel Prize in Literature in 2006. Turkey was the guest country of the Frankfurt Book Fair in 2008. The numbers of the supported translations demonstrate that the high interest in publishing Turkish literature was temporary and affected by market-driven attitudes, so that Turkish literature drew attention of major publishing houses such as Hanser, Suhrkamp, Eichborn and Ullstein in the period 2006 to 2011.[10] The rise in the number of translated works cannot be grounded in demand from prospective readers, so publications from Turkish still seem to be outcomes and efforts of enthusiastic individual and institutional agents, and not the results of readers' demand. This gap between supply and demand is one of the main aspects of publishing Turkish literature in the German translation market.

Another distinguishing feature of marginality is the small team of professional people. Turkish remains a peripheral language that is not spoken or used by most literary professionals. Even some of the same translators of the TEDA and the TLib projects served as the specialists translating into German from Turkish. The publishing house of TLib, the Unionsverlag located in Zurich, has also published books sponsored by TEDA. The agents specializing in Turkish literature are always forced to have multiple identities as this literature is of a language in the periphery. This fact also states how Turkology has an influential role on recontextualizing translated Turkish literature, because scholars of Turkish studies are always these kinds of agents who can understand Turkish. Using their cultural and symbolic capitals as academics, they guide individual agents by shaping the habitual perception of translated Turkish literature.

Setting this background as a starting point, I construct research questions on the problem of agency of individuals and institutions. I do not perceive translated books

as final versions of abstract processes, instead I analyze them as concrete products that are produced by people under specific conditions at a certain period of time. Accordingly, the present study does not dwell on a specific translator's translatorial agency on a given text. It does not focus solely on translators while analyzing agency, yet it takes many other agents such as authors, editors, publishers, proofreaders, scholars, reviewers, advisors, publishing houses, translation grants, market dynamics etc. into consideration. Translation scholars usually render the notion of agency with a specific focus on the links between translation norms and translative agency (Simeoni 1998; Xianbin 2005) or on translators (Demircioğlu 2009; Jänis 2010; Paloposki 2009; Pym 1998) and other cultural agents (Bradford 2009; O'Sullivan 2009; Tahir-Gürçağlar 2009). In broad terms, Tuija Kinnunen and Kaisa Koskinen define agency as the "willingness and ability to act" (2010, 6). By using agency as the conceptual framework, I consider agents on the one hand as institutions which subsidize and sponsor publications, on the other hand as individuals who operate in the field of publishing translations and mediate literary texts to target readers. For John Milton and Paul Bandia "agents are responsible for major historical, literary and cultural transitions/changes/innovations through translation" (2009, 1). In a similar vein, this study may also show if the structure of Turkish-German publishing field has been changed through translation projects, and if yes, how. Additionally, it shows how the perception of and the expectations from Turkish literature still remain as usual.

To illustrate the new context of Turkish literature in target field, this article provides an explanatory overview on the history of literary publications from Turkish by paying special attention to active agents who affect and reshape the field. Apart from this historical lens, the second layer focuses on Turkish literature in German translation as a rewriting act, as a rewritten version of source literature. I assume that agents changing the literary landscape following certain politics and poetics are "rewriters" pursuant to the conceptual framework by André Lefevere (1985; 1992). As Lefevere points out, "[t]he non-professional reader increasingly does not read literature as written by its writers, but as rewritten by its rewriters" (1992, 4). The concept of rewriting will be regarded in this article as a whole notion of translated, published and promoted literature in a broad sense. Rather than a comparative textual analysis of source and target texts, I will pursue a paratextual analysis using paratexts (through the lenses of Gérard Genette) as promotional material marking the recontextualizing process of Turkish literature. On the one hand, the goal of paratextual analysis is to address preferences by rewriters and to illustrate new contexts of the translated texts in the target system. On the other hand, paratexts may reveal how reviewers perceive their own agency in the production of translated Turkish literature – together with their "position-takings" and "the *position* they occupy in the structure of the field" (Bourdieu 1993, 183; emphasis in original), "schemes" guiding "choices" (229) of individual agents. In other words, their habitus concretizes their way of recontextualizing Turkish literature.

An analysis of international circulation of translated publications may shed light on production (including selection, translation and publishing), distribution/circula-

tion and reception. Deeming these processes as phases of a main model, I will examine the preliminary phases of reception.

A BRIEF HISTORICAL OVERVIEW OF THE CHANGING LANDSCAPE OF TURKISH-GERMAN LITERARY TRANSLATION

The 21st century has been the period in which Turkish-German translations have reached their maximum number (for numbers of translations by years, see Pazarkaya 1989; Kurultay 2004; Demir 2006; Dikici 2017). However, by taking a closer look at the field it can be noticed that literary texts were translated mostly by the same translators. Even though different sponsors have different motivations and non-sponsored translations are simultaneously produced, the field of Turkish-German translation publishing is small and restricted. Its peripheral position may be better understood by focusing on the history of literary translations from Turkish into German.

The military relationship between the German and the Ottoman Empires from the later 19th century until the end of World War I attracted interest in becoming allies, so selected works in Ottoman Turkish were translated into German (Kappert 1991, 216; Özdemir 2002, 281; Demir 2006, 313). The translators were researchers in departments of Oriental and Turkish studies (Turkology) who had good command of Turkish. The translated Turkish works in this period were accessible especially to academic circles due to the fact they were produced for academic purposes (Kappert, 216; Özdemir, 281–282; Demir, 314; Dikici, 72). This was also the case in the first half of the 20th century. The first volume of the novel *İnce Memed* (Slender Memed, 1955; Eng. *Memed, My Hawk*, 1961) by Yaşar Kemal was translated in 1960 by Horst Wilfrid Brands, the head of the department of Turkology at the University of Frankfurt. Brands' translation was entitled identical to the Turkish original *Ince Memed* and this version was republished multiple times. In 1990 it was revised by Helga Dağyeli-Bohne and Yıldırım Dağyeli and was published with the new title *Memed mein Falke*. The revised version of Kemal's novel indicates the transformation of the field of Turkish-to-German translation. Within the scope of the postwar Germany's new recruitment policy (signed in 1960; see Zimmermann and Geißler 2011), Turkish workers moved to Germany in 1961. The immigrant workers, known as "Gastarbeiter", trying to learn a new language and to adapt to a new environment, participated in various activities to meet their cultural needs. Thus, immigrant translators (born in Turkey) started to translate literary works from Turkish into German in the 1970s (Pazarkaya 1989, 225–246). The revised version *Memed mein Falke* was the first example of the social change affecting publishing translations from Turkish. While Brands' translation represents the academic conventions of Oriental studies, the revised version by immigrant translators (here the Dağyeli couple) exemplifies the transformation of this convention.

Immigrant translators founded publishing houses and initiated publishing activities in the 1970s. The translators of researcher-translator profiles (the translators with expertise in Turkology) were replaced by translators with other multi-identities: publisher-translator. The characteristic feature of all types of translators was that they

were not just translators, they had other vocations as well. Turkologist-translators and immigrant-translators both selected and translated the works. Thus, we may define the field as one of action in which the aforementioned agents act as gatekeepers.

Thanks to the new publishing houses, the number of translations from Turkish increased, but this situation cannot be explained by special interest in Turkish literature. The translated Turkish books were always produced for a small audience. The only exception was the poetry collection *Fremdartig/Garip* by the famous 20th century poet Orhan Veli, compiled and translated by the immigrant translator Yüksel Pazarkaya, which reached the top ranking in "The list of the best books of the Southwest Radio" ("Bestenliste des Südwestfunks") in March 1986 (see Lodemann 1995, 115). Apart from this compilation, the only similar example of visibility for Turkish literature among prominent publishing houses was the interest in Orhan Pamuk and Yaşar Kemal. Pamuk's novel *Die weiße Festung* (1990a; Turk. *Beyaz Kale*, 1985; Eng. *The White Castle*, 1990b) was translated and published by Insel in 1990, and republished by Suhrkamp in 1995 (1995a). The novels *Das schwarze Buch* (1995b; Turk. *Kara Kitap*, 1990c; Eng. *The Black Book*, 1994a) and *Das neue Leben* (1998; Turk. *Yeni Hayat*, 1994b; Eng. *The New Life*, 1997) were published by Hanser. In this decade, the only other interest in Turkish literature was when Yaşar Kemal was awarded the German Book Trade's Peace Prize in 1997.[11] The publisher-translators and researcher-translators dominated the field until 2005, when TEDA and TLib were initiated.

TLib[12] introduced a new concept to the aforementioned restricted field. In this project, there was a division of labor between editors, translators, and publisher, unlike previous translations from Turkish. Two Turkologists, Erika Glassen and Jens Peter Laut, were assigned the management duties of the project by the Robert Bosch Foundation. The publishing practice was assigned to Lucien Leitess, who systematically published works of Yaşar Kemal from the 1980s onward. Translators were selected either by submission of a sample translation or from among candidates suggested by the experts, while a few experienced translators were personally invited to participate in the project (Yılmaz 2019, 138). Laut emphasizes that as a general policy, the translators' chosen mother tongue was German, not Turkish (138) and the project also aimed to train new translators (141). Glassen also states that they aimed to "enhance the quality of the translations in the Turkish-German language pair" (2011, 295; my translation). Today, fifteen years after the launch of the project and the selection of the translators, we can claim that the project has achieved its aim; the translators who served the purposes of TLib are prominent translators of Turkish today. Most of them have degrees in literature or translation studies, not in Turkology (Yılmaz 2019, 125). The publishing field is still a heterogenous field of multi-identity agents, but the majority of full-time translators are the ones who were trained in the TLib project.

THE GROUNDED HABITUS AS TRACED THROUGH PROMOTIONAL REWRITINGS

Apart from the fact that the TLib created a new profile for translators, the project also indicated that professionals with good command of Turkish have a large influence on the publishing market. An editor ("Lektor" in German) not only corrects orthographic errors and ensures coherence is positioned between the publisher and writer, has a voice in the management of the publishing house, and carries out promotional activities (Beilein 2009, 29; Schneider 2005, 10). This kind of editors in German publishing houses cannot monitor the latest releases in Turkey as they cannot read Turkish, so researchers and translators with good command of Turkish serve as intermediaries.[13] Accordingly, the two Turkologist editors of TLib served as "Lektors" by selecting texts and translators and proof-reading the translated texts (Glassen 2011, 295).[14]

Departments of Turkish studies may be deemed follow-ups of departments of Oriental studies, and researchers in these departments conduct research mostly on Central Asia, the post-Soviet period, the Near and Middle East, and Islamic studies from a historical and linguistic perspective. Turkology is defined as a philological discipline focusing on Turkic languages in Central Asia today (for a detailed study on the content of Turkology see Laut 2013). The editors of the TLib-series are not literary scholars: Professor Glassen is an Iranist and Professor Laut has expertise in Old Turkish and Uyghur. They position texts in a literary history and study the contemporary period from a historical perspective, selecting texts and producing prefaces and epilogues pursuant to this same pattern. Glassen states that the opinions by experts in Turkey have been considered for selection of the works in the category of contemporary literature of the TLib-series (2011, 293). Accordingly, Turkologists cannot understand the unique tendencies in contemporary Turkish literature, and the newest texts have been published by publishing houses founded by non-Turkologist professionals, largely sponsored by TEDA.

All twenty books of the TLib-series have prefaces and epilogues, the majority of which were written by Glassen. These presentational paratexts follow a similar pattern: introducing the author and the work and giving brief background on the position of the author and the work in Turkish literary history. We know that the preface written by Tevfik Turan, the editor of *Von Istanbul nach Hakkari*, the first anthology of the series, was not published and an epilogue written by the chief-editor of the series, Turkologist Glassen, was used instead (Yılmaz, 300). The preface written by Turan for this work was published in a different anthology. Thus, we can on the one hand compare adopted and rejected paratexts and on the other hand observe the conscious or "unconscious schemes of the habitus" (Bourdieu 1993, 133) guiding these individual agents. One of the rewriters served as professor of Turkology, the other one as publisher and translator. Turan's text focuses on the literary reception of geographical and ethnic diversity in Turkey (2009, 395) while Glassen's text focuses on the development of fictional prose in line with modernism and formation of the nation state (2008, 383). In Turan's text, Turkish literature reflects daily concerns and is of an entertaining nature. In Glassen's epilogue, the expectation from Turkish

literature is a historical perspective with an informative nature, which shows that as an editor, she pays attention to promoting Turkish literature, and as a Turkologist, she tries to locate this literature in Turkish literary and political history.

Despite contemporary cases such as independent publishing groups and the translation subsidy program from the source culture, the literary-historical perspective of Turkology dominates publishing tendencies in the target market. Translated books sponsored by TEDA and by TLib, or the ones published independently, cover similar expressions of promotional paratext. For example, Gerhard Meier, who started to translate from Turkish within the scope of TLib, became Orhan Pamuk's translator and also translated stories by Sait Faik Abasıyanık, a leading Turkish story writer in the 20th century. This short story collection was published by Manesse publishing house, a branch of Random House, sponsored by TEDA. Although Meier is not a Turkologist, he follows the conventional poetical perspective of Turkish studies scholars with his selection of texts to be translated. He did not have a proper command of Turkish literature to select any works to be translated during the TLib period (2005–2010), but he selected stories from Sait Faik by himself in 2012 (see Yılmaz 145, 299). Meier, who also wrote the epilogue to his translation, introduces the author as a literary pioneer without focusing on why he chose the text (2012, 379). This case shows how a translator takes an ordinary position in the field and continues the conventional Turkological habitus affecting his "individual and collective practices" (Bourdieu 2013, 82).

The general framework of the promotional paratexts is not affected by which institution the translation was sponsored. For example, two novels by Ahmet Hamdi Tanpınar, a major 20th century novelist, were translated by two different publishing houses. The publication of the novel *Das Uhrenstellinstitut* (2008a; Turk. *Saatleri Ayarlama Enstitüsü*, 1961; Eng. *The Time Regulation Institute*, 2013) was sponsored by TEDA while *Seelenfrieden* (2008b; Turk. *Huzur*, 1949; Eng. *A Mind at Peace*, 2009) was published within the scope of TLib in 2008. The Turkologist Mark Kirchner, who wrote the epilogue for *Das Uhrenstellinstitut,* gives an epic prologue covering a verse by Tanpınar: "I am neither in nor totally out of the current time" (2008, 421; my translation).[15] Kirchner also states that the readers may already be acquainted with the melancholic writer of Istanbul from Pamuk's works (421). The republished Fischer edition bears the expression of "Favorite Book of Orhan Pamuk" (2010, by Fischer). The epilogue for *Seelenfrieden* was written by journalist Wolfgang Günter Lerch, who quoted Tanpınar's same verse: "I am neither inside of the time, nor totally out of it" (2008, 558; my translation).[16] Lerch also states Pamuk mentions Tanpınar in his memoirs (554) and he deems this novel as the most important novel on Istanbul (560). The aforementioned rewriters, Kirchner and Lerch, are a Turkologist and a journalist respectively, and the translated versions are sponsored by different institutions. However, Tanpınar is promoted in exactly the same manner. Apparently two rewriters take the same position as reviewers and their promotional paratexts make no difference in introducing Tanpınar.

THE MARKET OF PUBLISHING TRANSLATIONS BETWEEN CHALLENGING INNOVATIONS AND THE PERCEPTION OF CONTEMPORARY TURKISH LITERATURE

A number of social movements as well as the dynamics of the market led to deviations from the previously mentioned convention of paratextual promotion of translated Turkish literature. Gérard Genette claims writing that is on the cover page of a novel means "Please look on this book as a novel" (1997, 11). One example relates to the huge interest in crime fiction and detective novels in the German book market. *Patasana* by the contemporary writer Ahmet Ümit was published in two editions, both sponsored by TEDA: the first in 2009 by Edition Galata, founded by Recai Hallaç, an immigrant-translator, and the second in 2013 (after Galata ceased operations) by Unionsverlag, the publishing house of TLib. The first German edition was published under the Turkish title *Patasana*; the second one, however, was entitled *Patasana: Mord am Euphrat* (Patasana: Murder on the Euphrates), a subtitle not available in the Turkish original. The cover contains a note on the genre: "Kriminalroman" (murder mystery). It may be concluded that regardless of expectations of the source culture, from the perspective of cultural policy (*Patasana* was sponsored by TEDA two times), the target market promotes the translated version according to the dynamics of the market seeking profit.

Decisions upon popularity and the market-oriented approach in *Patasana*'s case may well be observed in the translation of the works by Aslı Erdoğan. Her novel *Die Stadt mit der roten Pelerine* (2008a; Turk. *Kırmızı Pelerinli Kent*, 1998; Eng. *The City in Crimson Cloak*, 2007) was published within the scope of the TLib, the story collection *Der wundersame Mandarin* (2008b; Turk. *Mucizevi Mandarin*, 1996; Miraculous Mandarin, not available in English yet) was published by Edition Galata and sponsored by TEDA in 2008 when Turkey was Guest of Honour at the Frankfurt Book Fair. *Der wundersame Mandarin* was republished as an e-book (not sponsored by TEDA) by Unionsverlag in late 2016 when the writer was imprisoned in Turkey, which raised international awareness. Erdoğan's collected essays *Nicht einmal das Schweigen gehört uns noch* (Not Even the Silence Still Belongs to Us, not available in English yet) were published by Knaus, affiliated with Random House, in 2017 before the Turkish original. One of the translators of this book, Pamuk's translator Gerhard Meier, states that the book was translated by six translators simultaneously in order to publish it as quickly as possible (Yılmaz 2019, 217). The promotional materials of the first two publications are very similar. Yet the translation published in 2017 contains a prologue written by Cem Özdemir, a member of parliament and of the German Green Party (Alliance 90/The Greens). The preface describes the author as "a symbol of the freedom of speech and of the extent of arbitrary rule in Turkey" (2017, 190; my translation). Thus, a political figure is deemed a reviewer and the text is promoted in a vitally different way compared to previous versions. *Das Haus aus Stein* (2019; Turk. *Taş Bina ve Diğerleri*, 2009; Eng. *The Stone Building and Other Places*, 2018), a book of compiled stories by Erdoğan, was translated by Meier and published by Penguin. Erdoğan's works were popular in 2008 when there was a critical increase in the number of translations from Turkish literature. Her works were published in 2017 and

2019 by publishing houses and translators desired by any writer due to the political state and the changing image of Turkey. Hence, it may be claimed that Erdoğan is a concrete example of the market-driven attitude.

CONCLUSION

Turkish literature in the German-speaking translation market is an interesting case that illustrates the circulation of a niche literature in a bigger literary landscape. Turkish literature has generally held a peripheral position in the book market since it was first translated into German (from the 19th century until today). A closer look at translated Turkish literature has made clear how small the field is even today. Through an agency-oriented approach, we have described the reshaping process of translated literature between the text and the reader. Individual agents and institutions serving as rewriters of Turkish literature in German translation have been perceived as gate-keeping agents, while analyzing the roles of publishers, editors, researchers and translators in Turkish-German translation history. By regarding paratexts as advertising and thus recontextualizing material, we can trace habitual choices of rewriters and challenging dynamics of the publishing market.

As a consequence of the fact that Turkish is not one of the most widely spoken world languages, people in this field of publishing with a command of Turkish must carry out multiple functions. Departing from this multi-identity profile of individual agents, we may claim that the most important outcome of this study is the description of change in the profile of the agents, and how this affected or did not affect book publishing. As mentioned above, the third generation of translators is pursuant to two critical generational changes in literary translation practices in the Turkish-German context. The first generation are scholars who translated for their academic purposes and published their translations in academic publishing houses. The first and most flourishing phase was witnessed in the 1970s when immigrants started to participate in translation and publishing activities. The second generation emerged in the period when smaller publishing houses were founded by immigrant translators who wanted to focus on Turkish literature. The third phase in Turkish-German literary translation history was the TLib project. I define the last change in the profile of the translators as more "artificial" (not self-decided). The first two generations (researchers and immigrants) were products of sociocultural circumstances determined by the agreements between states and by their military and economic relationships. The last generation also bears a sociocultural character. However, it has not been shaped by war or migration waves, but rather, selected by the editors and publisher of TLib. Unlike previous multitasking translators, these full-time translators have become popular translators in pursuit of the project. However, it was Turkologist agents who selected these professionals for TLib.

Turkologists may select, read and translate the texts as there are no chief-editor experts in Turkish literature. Their grounded habitus covering their identity as scholars of Turkish studies affects their acts. Recently, trained agents have followed poetical convention constructed by Turkologists unawares, as grounded poetical apprehension has already been well structured. Translators take the reviewers' posi-

tion not by emphasizing their translatorial identity,[17] but by recontextualizing and introducing Turkish literature as usual.[18] Consequently, in taking positions, individual agents put their primary vocations and autonomous existence into the background and become ordinary specialists. As Lefevere implies, rewriters follow "the dominant ideological and poetological currents of their time" (1992, 8). Reviewers of Turkish literature produce their promotional texts under Turkological constraints "in accordance with the schemes engendered by history" (Bourdieu 2013, 82) and can be traced in paratextual new contexts of literary translations. Even though the profiles of the literature producing and recontextualizing agents have changed, the perception and representation of Turkish literature have not undergone radical alterations. As a consequence, the promotion of translated texts that entered the market through various grant programs and the promotion of those ones that entered the market independently are very similar to one another. Although cultural products and dynamics of contemporary Turkish literature change, although individual and institutional agents change, although institutions act in the field with different motivations, the structure of the field of Turkish-German translation publishing remains the same.

This conventional way of introducing Turkish cultural products reproduces and feeds the marginality of Turkish literature. Different rewriters serve at cross purposes without even realizing it. Thus, the "bone structure" of the small group of specialists remains mostly unchanged so that newly trained individuals fit in the "core" patterns. Deviations from these patterns may be witnessed only in exceptional cases and unique examples, as demanded by the industry. The Robert Bosch Foundation funded translations from Turkish in the period 2005 to 2010, when Turkish culture was visible in the market. In the context of TEDA; nevertheless, the sponsoring institution departs from the view that a translated text should be read. A recent instance for the dynamics and expectations of the market is Aslı Erdoğan's case. Although she works with a major publishing house and the best known literary translator, she presents her own position at this current period of time, and does not show a shifting position of Turkish literature in the German-speaking book market. These popular examples are temporary and do not create a permanent effect on the image of peripheral literature.

NOTES

[1] This article is a brief summary of my PhD dissertation entitled "Rekonstruktion von Machtasymmetrien mittels literarischer Übersetzung" (Reconstructing Power Asymmetries through Literary Translation). I defended my thesis in 2018 in Ege University, Department of German Language and Literature. The research was supported by TÜBITAK (The Scientific and Technological Research Council of Turkey) within the scope of the "International Doctoral Scholarship Program" with a research grant. Ethnographic research (semi-structured interviews with individual agents) was conducted in Germany, during which time I was a PhD candidate guest at the University of Giessen, Department of Turkology. For the critical, comparative and detailed analysis of the material cited in this article please see Yılmaz 2019.

[2] For further information about TEDA see https://teda.ktb.gov.tr/.

[3] TEDA is not the first state-promoted subsidy of Turkey. This program differs from former state-funded translation campaigns in Ottoman and Turkish history (Berk 2004; Tahir-Gürçağlar 2008) due to its sponsoring institution, the Ministry of Culture and Tourism. The former projects by which foreign works were translated into Turkish aimed usually to educate the people, the wider population, through "imported" western cultures. Those programs were organized mostly by educational institutions. For the first time, TEDA presents Turkey as a country which can promote and "export" its own cultural goods. However, this paper investigates TEDA not in its own historical, cultural and political context, but its publications in their new contexts created through translations into German.

[4] Currently there are 2,395 total publications in 61 languages (https://teda.ktb.gov.tr/TR-250769/rakamlarla-teda.html [accessed on February 3, 2020]). In the first years of the TEDA subvention, German was the most supported foreign language (Sağlam 2014, 16). Today the most subsidized target languages are Bulgarian (319 books) and German (282 books), which is not surprising because books are funded upon publishing houses' proposals, and many Turkish citizens live in Germany, Switzerland, Austria and Bulgaria. We may claim that publishers in these countries apply for TEDA more than other publishers all over the world. Nevertheless, the high number of German and Bulgarian means that TEDA cannot achieve its main goal (translation into the most spoken languages). Though German is a central language, the hyper-central language is English (Heilbron 1999, 432). As TEDA's corpus is basically shaped by suggestions and applications of publishers, the motivations of the sponsor and of applicants apparently overlap.

[5] Texts on history, political texts, works of children's literature, cooking books, and travel memoirs were also translated under the sponsorship of TEDA. However, this paper focuses only on literary texts.

[6] For a comparative analysis of supported and not-supported books, retranslations, anthologies and series see Yılmaz 2019, 193–309.

[7] Sponsoring institutions supporting translations as imported or exported cultural products usually overlook the fact that producing a translation does not guarantee a readership. Although German publishing houses are obliged to send two voucher copies of their publications to the German National Library for archiving (Stopka 2005, 292), some German-speaking TEDA publications, for instance, are not even available at the National Library (Yılmaz 2019, 25). Additionally, many of the houses interested in Turkish literature are independent boutique publishers who cannot afford to work with big distributors. Except for translations of well-known authors by prestigious publishing houses, Turkish works cannot be found in bookstores. TEDA serves independent publishers as a positive support, but the number of supported publications does not indicate readers' interest.

[8] TEDA Catalogue of Publications. https://teda.ktb.gov.tr/TR-250770/yayin-katalogu.html (accessed on January 31, 2020).

[9] TEDA Catalogue of Publications. https://teda.ktb.gov.tr/TR-250770/yayin-katalogu.html (accessed on January 31, 2020).

[10] Current translations of three Turkish authors were published by major publishing houses (not within the scope of TEDA): Ahmet Ümit's murder mysteries *Die Gärten von Istanbul* (2017) and *Das Derwischtor* (2020) by btb (Random House), Aslı Erdoğan's *Das Haus aus Stein* (2019) by Penguin and Ahmet Altan's *Ich werde die Welt nie wiedersehen* (2018) by Fischer. Ümit's novels are crime fiction which is a popular genre in the German-speaking publishing market. Erdoğan's and Altan's books draw attention, presumably because Erdoğan is politically persecuted and Altan is currently in prison in Turkey. These examples do not illustrate an overall interest, but an interest in particular authors due to market-driven attitudes and political consciousness.

[11] Winner List of German Book Trade's Peace Prize. https://www.friedenspreis-des-deutschen-buchhandels.de/445722/ (accessed February 4, 2020).

[12] The TLib-Series were published by specific editors, translators, and the publisher in a specific publishing house, the Unionsverlag. TEDA-Program, however, is an ongoing project and subsidizes publishing houses abroad that apply. There are many publishers and translators who work for TEDA.

[13] Copyright agencies may also perform that duty, which may be the subject of further research.

[14] Within the scope of the TLib project a professional proof-reader, Alice Grünfelder, was also assigned (Yılmaz 2019, 127). Nevertheless, she has no command of Turkish.

[15] "Nicht bin ich in der Zeit / nicht bin ich völlig außerhalb von ihr".
[16] "Weder bin ich in der Zeit noch gänzlich außerhalb".
[17] A study on translatorial habitus may well be conducted through comparative historical and textual analyses of translators' productions which is not the focus of this present essay though.
[18] Further research may focus on reception of translated Turkish literature.

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Under the shadow of the Turkological legacy: The current profile of translators and publishers in literary translations from Turkish into German

Translated Turkish literature. Publishing translations. Agency in translation. Editors' habitus.

This article focuses on the role of the publishing sector in the transnational circulation of literature and presents some conclusions on the metonymic representation of literary translations from Turkish into German in the last fifteen years. The agency-oriented view of the history of translations implies a remarkable change in the profile of translators and publishers. The grounded habitus of individual agents that continues its existence, especially through departments of Turkology, has been recently challenged by both the current dynamics of contemporary Turkish literature and by conditions in the international book market, whereas the perception of translated Turkish literature remains unchanged.

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When new media turn old: Towards object-oriented translation of historical digital literature

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Reflection on electronic literature, "born digital" within the new writing space of computer software and hardware, has a built-in resistance to a logocentric perspective.* Reflection on digital literature tends to be so preoccupied by technical affordances and limitations of the medium that the traditional focus on text and meaning is often delegated to the background. Methodologies of medium specificity (Hayles 2004; Kinder 2014) and digital archaeology (Kirschenbaum 2008) position the translation of e-literature in close affinity with the materiality of the work, where additional software and interaction layers play a crucial part in constituting both its semiotics and in influencing its semantics. This deep involvement in material aspects of the work determines translation in ways more profound than in translating oral or print literature. On the one hand, the fast-paced developments of computer technologies, where software-hardware configurations of the original source text are replaced, made obsolete, and delegated to the realm of "abandonware", invite translators to look beyond this techno-determinism and at the same time devise valid substitutes for interface behaviors and paratexts surrounding the work. On the other hand, recent technological advances in software emulation and institutional practices of hardware preservation allow for the recreation of the original experience of the source text as it was written by the author and read by its first audience. This gives a translator the option of delivering the work to the target audience in the native environment of the original. As a result, the answers to the question about what is to be translated, what is allowed to be left out, and how to manage the localization process in the context of digital literature became even more complex and are in need of rephrasing.

Although it is indisputable that recreating the effect of the original is impossible, digital media introduce an important shift in traditional understanding of what constitutes the set of achievable equivalents during the historization process. Because digital technologies get old within such a short time that material and medium specific support of the text is replaced within one or two decades, it is possible to go back and recreate historical elements fundamental to the reading, interpretation and reception of the original. A telling example can be the Pathfinders research project at Washington State University. Authors of hypertext fiction published by Eastgate Sys-

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tems in the early 1990s were invited to do "traversals" or "reflective encounters" with their work on the original hardware and software, and among some of the original readers (Moulthrop, Grigar, and Tabbi 2017, 7). This demonstrates that translators of e-literature are in a much more privileged position than, for example, translators of the Bible (Rieu and Phillips 1955). The difference between translating very old text and 20th century digital text calls for the introduction of a degree, or scale of attainability of the effect of the original.

The first aim of this article is to follow up on recent reflection on translating literary classics in the digital domain (Pold, Portela, and Mencía, 2018) by looking at translation with an emphasis on the possibilities given by digital preservation practices, and additionally from the Central and East European perspective. Secondly, I want to propose possible new theoretical frameworks for the translation of historical digital literature that is both experience and object based. The works under discussion include Polish translations of two hypertext fictions by Michael Joyce, *afternoon. a story* and *Twilight. A Symphony,* published by Korporacja Ha!art. In the less than a decade which has passed from the publishing of *afternoon. a story* (2011) one might want to revisit the goals and results undertaken by collaborative effort behind these translation projects.[1]

THE LAWS OF THE ORIGINAL

A proposed starting point for the experience-driven and object sensitive translation, or in other words, a historically inclined translation sensitive to medium specificity, is to establish what constitutes the core of translation process in the digital work. Translation and digital research scholars often refer to Walter Benjamin and his observations on translation. While bringing up the problem of translating historical examples of digital born works, Søren Pold, Manuel Portela, and María Mencía support their argument as follows:

> If translation is a form and if "the laws governing the translation lie within the original", as Walter Benjamin claims, how do we find this translatability of form in electronic works? […] The theoretical question could perhaps be rephrased as follows: how much is the source code and the interface part of the original form? In other words: when is the translation of code and interface also part of the form of literary translation? (2018)

It is worth stressing that the difference between traditional and digital text is not formal or trivial. To find Benjaminian laws governing the translation of e-literary work one has to study relations between different layers of the work, from code – with its algorithms determining a textual outcome and readers' interaction – to presentational and interactive functions of the interface. Different elements constituting these layers can at any given time during the "run" of the work influence the narrative outcome of the story. For example, in Michael Joyce's *Twilight. A Symphony*, readers are told in the introduction that story goes in two main directions: east towards the past and life, and west towards the future and death. However, these directions are not a mere allegory of thematic clusters. Every text window on the screen is accompanied by a hypertext map where segments of narrative are represented as rectangles connected to each other. One can in fact locate the eastward and westward directions

as one continues to navigate the text guided by visual cues provided by the Storyspace hypertext software. In *afternoon. a story*, hypertextual mechanics of conditional links – which result in many narrative cycles, returns and narrative loops – is reflected on several levels of the diegetic axis. There are scenes where Peter, the main character (and the reader, on the screen), repeatedly comes back to the scene of a car crash to understand what has happened, or another scene where he's trying to call his therapist lover with no success. These artistic effects enforce to the general narrative pattern of entrapment delivered by the unreliable narrator. As Jill Walker Rettberg noted, *afternoon. a story* is an allegory of its own reading (Walker 1999, 117). Taking into account the constant entanglement of software, presentation, interaction and text meaning in the digital work, and the fact that many elements of these layers of any digital source text might no longer be supported at the time of translation, the problems of what is there to be translated, what to be left out, how to treat localization are more urgent than ever.

With high degree of mediatization of contemporary discourses, the canvas for translation needs broadening and has to embrace the whole writing space of the source work. It does not mean that translators are obliged to read the code or encode the colour palette of the translated work. If anything, translation becomes more of a collaborative effort and positions itself within the general context of remediation (Bolter 2001). Digital literature demonstrates that embedding of translations in social and ideological as well as cultural contexts (Bassnett and Lefevere 1998) needs to encompass the domain of materiality, and particularly "digital materiality" (Kirschenbaum 2008, 9).

THE "PERSONAL MANDALA" OF THE SOURCE TEXT

If a general framework for translation has expanded as a result of emergence of digital literature, it would be beneficial to redefine what is considered the core of translation on the lower level, where the sum of details on the semantic, paratextual and interface levels builds up – just as in poetry translation – to create larger units which define the overall experience of the text. In other words, what is the unique style of the digital work? Are we able to apply to it the Benjaminian "law" of the original? Reflecting on "style" in the context of translation brings forward some oblique, poetic but functional notions of "the spirit" or "the fire" of the text given by John Dryden and Alexander Pope (Lefevere 2002, 117, 127). Some translators also speak of "energy" or even a "wholly personal mandala" of the poem where "idea, image and spirit float free of the poem" (Boase-Beier 2017, 3).

If there is currently no common agreement as to what constitutes the core of translation, and if inspiration is to be taken from poetry, let's pursue this path further. In *The Small History of Photography* Walter Benjamin presented his first version of the notion of aura. It was presented there as a "strange wave of space and time. The unique appearance or semblance of a distance, no matter how close the object may be". Benjamin writes:

> While resting on a summer's noon, to trace a range of mountains on the horizon, or a branch that throws its shadow on the observer, until the moment or the hour become

part of their appearance – this is what it means to breathe the aura of those mountains, that branch (1999, 518–519).

As Rodolph Gasché points out, "[t]he auratic is the attribute of the thing, or object-like appearing, or something beyond appearances that thus becomes effective, actual, real" (1994, 198). Gasché's interpretation of the auratic element in photography and the work of art in general can function as a convenient connection between reflection on the essence of poetic translation in general and the relevant repertoire of contemporary philosophical categories that could be utilized in the theory and practice of e-literature. Because digital-born literature is by definition entangled in the affordances and constraints of digital materiality which manifests itself in numerous "objects" it could be of benefit to consider object-oriented philosophy and criticisms, proposed by Graham Harman (2018), as a valid perspective or even a resource. Perhaps Benjamins's "distance" is not far from Martin Heidegger's and – later – Graham Harmans' initial "withdrawal" of things? If so, then both notions can reinforce the philosophical framework within which a reflection on experience or object-oriented translation can take place.

However, I suggest going beyond the often used and misused category of "aura" and draw from categories more focused on translation itself. For Stanisław Barańczak, the most prominent Polish translator in the 20th century, translation starts and circles around the pivotal poetic moment and the poem's most potent image. For example, it can be an image of a grass stalk, wavering in a morning mist just a second after a doe has jumped over a forest shrub. If this scene is the governing element of the poem, on which other linguistic choices depend, a translator's foremost goal is to retain it. For Czesław Miłosz, on whose work Barańczak has built his poetry translation methods, there is no higher role for the poet than to encode the moment of experience by a depiction (via poetic montage and poetic transfocation) of accurately chosen elements of the given image or scene (Barańczak 1981, 164–166). If it succeeds, a scene, an object, a moment, appear in reader's mind in "every single detail". For the Nobel Prize laureate Miłosz, this task was considered one of the major premises of poetry in general. Can this poetic struggle of extracting the maximum concreteness from words and a prerogative of descending "further down the ladder of abstraction" (158) serve as a guideline for an experience-driven translation? For works written in different media, on exotic hardware and long-gone software – it might seem so.

TRANSFERRING THE MOMENT OF EXPERIENCE

Czesław Miłosz's poetic goal of recreating a given moment and transferring the subjective experience of that moment to the reader can serve as a convenient allegory of the intersemiotic dimension of translation, adaptation and any literary attempt to represent one genre or art form in another. Let us look at two examples: John Keats's "Ode on a Grecian Urn" and Czesław Miłosz's poem "Turner". If we agree that the object of lyrical representation in both cases is not the painting on the urn and Turner's painting *Chateau de St. Michael, Bonneville, Savoy* (Stadnik 2016, 180–190), but the ancient sacrifice ritual represented by the urn and the specific afternoon scene on the country road as experienced by the painter, then equivalence

efforts for adaptation and translation need to be focused on a skillful accumulation of selected elements of the scene. In the case of Keats, there is a visible concentration of nouns and adjectives: sacrifice, green altar, mysterious priest, silken flanks, garlands, little town, river, seashore etc. Similarly, in the case of Miłosz, the moment depicted in Turner's *St. Michael* is evoked by clusters of nouns and their adjectives, as well as by verbal expressions denoting spatial relations between these objects: clouds above mountains, a road in the sun, long shadows, low walls, the castle tower vertically rising, etc.

When poetic processes of ekphrasis or any other forms of resemiotization are brought to the field of new media and are applied to the digital writing space, a similar clustering of objects, potentially crucial for translation, is taking place. Seemingly insignificant elements of the work's interface and trivial, semantically neutral aspects of reader interaction can in time constitute characteristic features of the work, part of its "heart and soul" as perceived by its first reading audience and critics. Which editions of Michael Joyce's *afternoon. a story* can be seen as the source of translation process? Mac or Windows? If Mac, is it because of the iconic, minimalistic black and white text windows and horizontal bottom bar and dialogue box which borrow their look and feel from grayscale Mac OS 7.5? Or perhaps a priority to finding an equivalence in the target language and software would be to prevent the small roadmap of possible narrative paths from a given place in the story represented by the link window with the chosen path highlighted in subtle pinks or blues (depending on the reader's system settings)? In the case of Joyce's later work, *Twilight. A Symphony*, in which the interface accommodates larger number of text windows, sound and video, and is augmented by the multi-layered map of text segments, translators intending to present the work for the 21st century audience need to decide which of these objects are to be retained in order for the work to speak to its new audience across time, culture, software, and hardware. Additionally, one can argue that much smaller and trivial objects can constitute the work's "allure" (Harman 2012, 187) – numerous secondary texts on the hypertext map (link names, path names, and even the arrangement of text rectangles on a given map layer which might at times employ concrete poetry's visual semantics) or even the look of text window headings, and the sounds and animations which accompany their manipulation (closing, minimizing etc).

Distinguishing between interactive and non-interactive elements is crucial. The interactive ones constitute the interface layer of digital work, the non-interactive most often create a functionally expanded type of paratext, or more precisely, a domain that Anja Rau proposed to call the *shell* of digital work. The interface is interactive and behavioral. The shell is paratextual (help files, read-me-first files, installation guides), and metatextual in an inherent sense. As Rau points out, in hypertext

> the reader reads the text of the text blocks but she also reads the text of the link-structure and assembles the final text from both of them, while the link-structure describes the text on a level besides that of content. In this sense, the text-informing structure of a digital text and its reading environment form the inherent metatext of every digital text (1999, 119–120).

One needs to add that Gérard Genette's notion of paratext, viewed as any secondary signal surrounding the text proper (1997, 3), does not exhaust the scope of textual phenomena within the shell of digital work. Link labels, text window headings, hypertext path names scattered around the interface and revealed by its buttons, scroll bars and special menus might potentially define the whole genre – or a "school" – of digital works, as with hypertext fiction and poetry created in the Storyspace writing environment or animated digital poetry created in Macromedia Flash.

Textual and non-textual objects of the interface in the historical electronic literature, defined here as literature which cannot be accessed on modern computers, motivate translators to look for units of reading which would firstly expose the intricate interdependence of these phenomena and secondly help determine which of them are essential and worth preserving in a changed technological context of the target audience. Miłosz's and Barańczak's emphasis on the poetic moment and poetic image invite to speak about a "software and hardware moment" as a unit of translation in digital forms. A useful category to accommodate the poetic categories to the structural ones is Jim Rosenberg's category of *acteme*, a unit of non-trivial actions related to both the reading of the text and other steps necessary to progress from the beginning to the end of the work (1996, 22–30).

Drawing from Algirdas Julien Greimas's notion of *seme* as a basic unit of narrative discourse (1983), Rosenberg's *acteme* makes a good starting point in discussing both the semantics of the source text and its entanglement in the techno-cultural milieu by examining – step by step – the structure of the meaning-making within the source text's writing space, its techno-discourse. When a reader opens *Twilight. A Symphony* on a classic Macintosh computer, the first thing she or he encounters is a window where one can choose a new reading or click a button and resume the previous reading. Then readers are presented with a loading screen displaying some basic hypertext statistics. The window shows the number of loaded text units and the total (loaded and unloaded) number of links in the story. Only then the proper title page appears. These three steps form an *acteme*. In the Polish version of *Twilight. A Symphony* the same introductory *acteme* is trimmed to the minimum. After activating a link in the web browser, readers are taken directly to the title page. The loss of extra shell text and inherent metatextual content was driven by the limitations and affordances of the changed writing space. Instead of a stand-alone program on the Macintosh computer, the translated work was presented online, like any other Internet website. A loading screen with life data about objects being loaded is something that html and JavaScript do not usually facilitate, although with some extra programming effort it is possible to recreate it. Because digital translation most often implies a publishing project of a collaborative scope, which might be viewed in the context of "multi-agency" type of translation (Jones 2011, 7), the decision whether to retain or forgo specific elements of the source text lies not only within the translator's responsibility. Considerations of publisher, programmer, producer and need are also at play.[2]

A clear distinction must be made between functional and cultural objects. The former ones must be translated at all costs, as they constitute the core mechanics of

the born-digital work and without them, the program might not run properly. The latter are non-obligatory, but their presence or lack can greatly influence the outcome. Functional objects are, for example, conditional links which determine the order of the narrative sequence during user's interaction or authorial labels on link choices. The cultural objects refer to the reading culture or software culture: various conventions of presentation or distribution of the text at the time of publication. Carefully examining sequences of actemes in the original, determining their importance and relevance and considering the introduction of valid equivalents within software environment of the target work becomes a task that translators of e-literature cannot avoid.

Nevertheless, the presence of retro computing labs on universities and the growth in the number of computer museums in the long run will change the range of possibilities and decisions about preserving historical features of the work as far as its techno-discourse is concerned. If a work was written on an old Macintosh computer and gained critical acclaim and popularity among readers on this particular platform, the translating team might consider recreating the system's look, feel and peculiarities, or even publishing the translation on that historical platform. In certain cases, be it special editions, anniversary editions, one might expect these radical preservationist projects to happen.

TRANSLATION AS AN ESCAPE FROM THE PRISON OF ABANDONWARE

afternoon. a story by Michael Joyce is a hypertext fiction written in 1987 on the prominent writing software Storyspace and published by Eastgate Systems in 1990 as a standalone computer program on floppy disk for Macintosh Computers. Nearly three decades after its publication, it remains the most widely discussed e-literary work in American and world literature studies. In 1993 the hypertext was translated into Italian, and in 1998 into German. Both were published on the same platform as the original: Storyspace, this time both for Mac and Windows editions.

The original goal of the Polish editorial team in 2006, of which I was a part, was to follow the path of previous translations and publish a localized version on the same platform. The main text of the novel, translated by Radosław Nowakowski, was ready for testing in 2007. Yet it soon turned out that the character encoding limitations of Storyspace, accommodating very few diacritics and catering mostly for Western languages, made a Polish version on Storyspace impossible. At the same time Storyspace has become an exotic, almost obsolete software, limited to specific computer systems and an offline reading mode. The 20-year-old software was not a writing space fit for any target audience, not only non-Western. It was apparent that the work needed to be published within a software environment familiar to a 21st-century audience. With only one restriction from the publisher – the Polish version was to come in a strictly offline mode – the resulting translation was shipped in 2011 as a stand-alone application readable on popular Internet Browsers and distributed on a CD-Rom.[3] This publishing mode, aligned with the original distribution model from the 1990s, was outdated from the start. While 2011 had

seen an emergence of iPad popularity, downloadable apps, and file syncing via data clouds which made it possible for readers to pick up their reading sessions whenever they were online, the Polish translation remained a standalone, physically bound software.

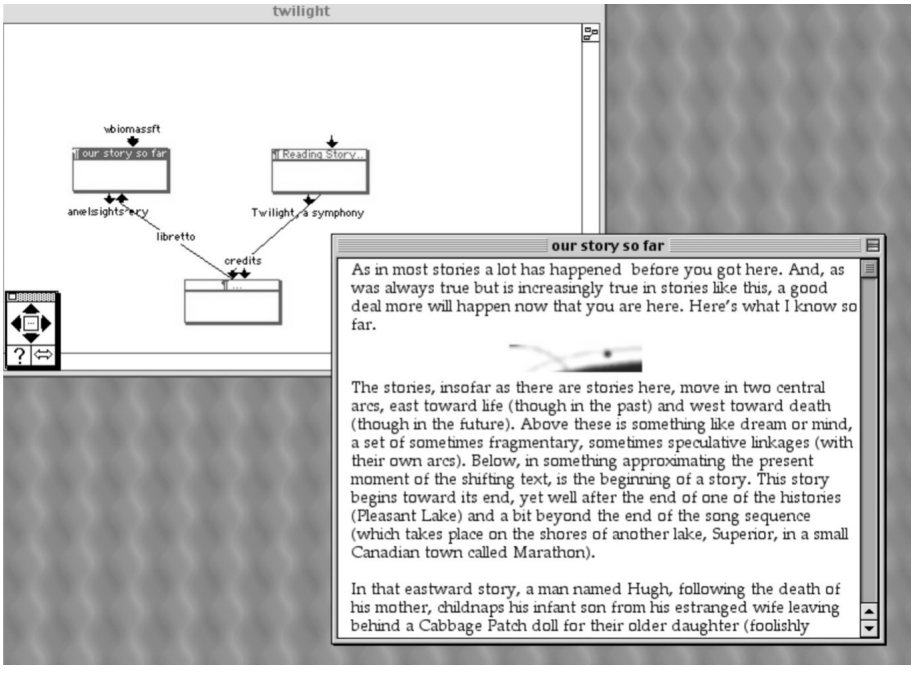


Fig. 1: *Twilight. A Symphony*, hypertext 1996, Eastgate Systems

Having taken that experience into account, the follow-up project of translating *Twilight. A Symphony*, a second hypertext fiction by Joyce, was published online, for free and to be available on all possible platforms.[4] The original *Twilight. A Symphony* was published in 1996 solely on the Mac, and at the time of the Polish translation the program was no longer readable by modern Mac computers. The free web edition was accompanied by some strong localization efforts. To mark distinct narrative paths, the Polish version employed themed backgrounds in the form of original artworks created by the popular digital poetry author Łukasz Podgórni. The Polish motifs in the story (its main characters are post-Solidarity emigrants to the U.S.) were strongly emphasized during promotional events. The main goal of these efforts was to make the pioneering hypertext fiction not only widely accessible, but also to make it feel familiar to a young Polish audience. At the same time, open access and localization objectives had positioned any possible preservation efforts further down the priority list. As a result, the technical challenge of possible transfer of the original hypertext maps, their number reaching the hundreds, was not taken into serious consideration. Looking at the project from the perspective highlighted in this paper, or from a point of view of any future translator aiming at recreating elements of the original software in a "bibliophile" detail, the Polish translation of *Twilight. A Symphony* could present

itself as a lighthearted approach to digital materiality and medium specificity, with no respect for retro computing sentiments or object-oriented and experience-driven translation. None of these approaches should be considered authoritative. Both are equally valid for the practice and theory of translation. In case of *Twilight. A Symphony*, where the work which has been literally entrapped in a time capsule of obsolete software and hardware and could not be easily obtained by its original audience, making it open, free and amenable to a different audience, even or especially with no consideration for the original writing space, was perhaps the best choice at the given moment. This is not to say that there are no other choices.

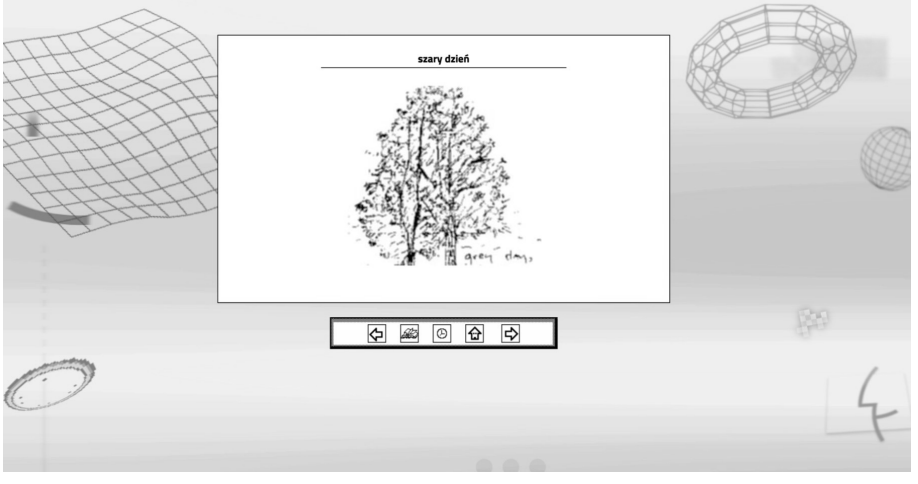


Fig. 2: *Twilight. A Symphony*, Polish edition 2015

OBJECT-ORIENTED CRITICISM IN TRANSLATION AND DIGITAL PUBLISHING

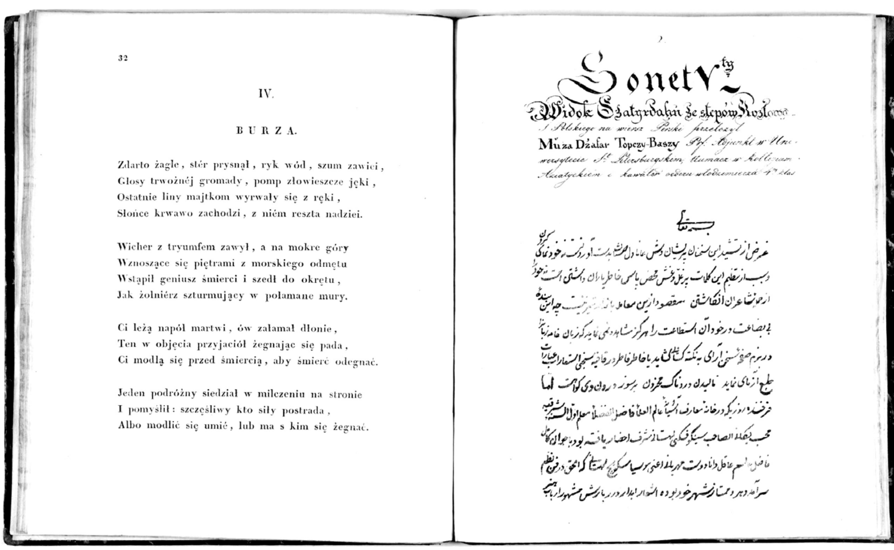
For Fredric Jameson, culture is history in representational form (Galloway 2012, vii). The fact that the writing spaces of personal computers form a part of this indexical and symbolic typology is becoming clear from year to year. And as those years go by, translators or publishers might quite naturally ask themselves if more could have been done to emphasize the importance of a work's digital milieu.

Inevitably, at this point in the discussion, grand themes of intentionality and essentiality of the work of art are invoked: the notion of the work as an autonomous universe, a "holistic machine" versus its understanding as a network of socioeconomic and intertextual relations, New Criticism versus New Historicism, or formalism and structuralism versus post-structuralism and deconstruction. Object-oriented philosophy criticism as advocated by Graham Harman promises an approach aimed both at balancing the two extremes and delivering a framework for identifying some crucial regularities within the shifting identities of the work. Similar to the way that personal identity in the light of object-oriented criticism implies constant changes yet at the same time these transformations cannot be completely random, one is able to approach a single work or a whole body of work and apprehend some form of con-

tinuity, which would constitute a crucial point of reference for the translator. Taking Shakespeare as an example, Graham Harman concludes,

> contextuality is not universal. Shakespeare is molded by some aspects of his era while completely unaffected by others, and his own character is partly responsible for which aspects are assimilated and which are screened from view. Indeed, Shakespeare as a writer is a style – a style that among other things would enable us to distinguish between authentic and inauthentic plays under his name (2012, 195).

The notion that objects have a "definite character that can nevertheless change, be perceived, and resist" is crucial for both publishing and translational projects where the focus lies in preservation of certain elements of the work as essential to their identity. This objective serves as a binding cross-reference not only for a translator intending to present *Twilight. A Symphony* to a young audience whose main writing spaces are smartphones and tablets. It can be equally important for publishers and educational institutions. Adam Mickiewicz's *Crimean Sonnets* in digital form, 200 years after the printed, authorial edition, can serve as a good example of where the object-oriented criticism might be useful. Although there are no strict rules to be followed, publishers' choices need to be informed and considerate. Coming back to the original and early editions of the work can be profoundly instructive and enlightening for the preparation of the digital edition. The original Moscow print from 1826 remains one of the most sought-after antiques on the market of "mickiewicziana" (objects from the life and work of the Polish romantic poet). Although from an editorial point of view, the book did not represent any particular achievement, it is still praised for its exquisite "calm elegance" and well-executed typography with a very readable, attractive font type *allure* (Kacprzak 2018).


32

IV.

BURZA.

Zdarto żagle, stér prysnął, ryk wód, szum zawiei,
Głosy trwożnéj gromady, pomp złowieszcze jęki,
Ostatnie liny majtkom wyrwały się z ręki,
Słońce krwawo zachodzi, z niém reszta nadziei.

Wicher z tryumfem zawył, a na mokre góry
Wznoszące się piętrami z morskiego odmętu
Wstąpił geniusz śmierci i szedł do okrętu,
Jak żołniérz szturmujący w połamane mury.

Ci leżą napół martwi, ów załamał dłonie,
Ten w objęcia przyjaciół żegnając się pada,
Ci modlą się przed śmiercią, aby śmierć odegnać.

Jeden podróżny siedział w milczeniu na stronie
I pomyślił: szczęśliwy kto siły postrada,
Albo modlić się umié, lub ma s kim się żegnać.

Sonety

Fig. 3: Adam Mickiewicz, *The Crimean Sonnets*, Moscow 1826

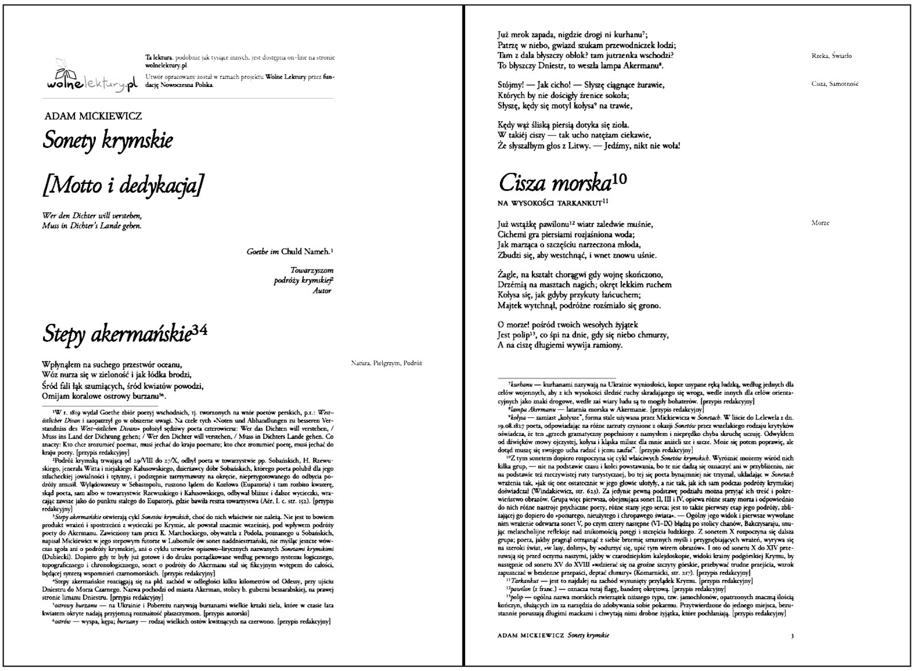
Particularly impressive is the layout of the cycle of sonnets of which the book is composed. Each poem, each title and even each dedication have their own dedicated

space. The text of the sonnets never overflows from one page to another, instead each poem occupies a single page in its entirety, with titles and dedications having also an ample space to visually "breathe". The whole edition was in fact so generous in the print space given to the text that Mickiewicz was allowed to carry out his idea of including a Persian translation of one sonnet along with the introduction. The resulting edition is both a bibliophile rarity, which includes four pages of lithographed Persian translation, and a great example of the classical approach to poetry publishing, where each poem is treated as an autonomous entity, given a dedicated single page, with supportive metatextual, paratextual and visual elements (horizontal lines under text) laid out in exemplary fashion. Because the edition was prepared in collaboration with the author, there might also be a semantic, metaphorical aspect to the final shape of the first edition. The book is a poetic itinerary recounting Mickiewicz's travel to Crimea. Each sonnet depicts a different place. Giving one whole page to a single stop on the Crimean itinerary might evoke in a reader's mind the experience of browsing an artist's sketchbook, here filled with images from the artist's travels, where each scene is represented as a tableau either on a single page or on a spread.

These considerations are lost in the digital edition of *Crimean Sonnets* available on the government-supported portal Wolne Lektury (Free Schoolbooks). In the transfer from the print media to digital media, one of Mickiewicz's best works has been diminished to a sequence of poetic verses in need of constant footnoting with no regards for spacial ordering and sequential structure. Although e-books are highly efficient and cost effective with not much extra cost for extra pages, the text, titles and commentary are cramped together as in a student's crib sheet. A quick historical research, awareness of influential editions of the original on the part of digital publishers would guarantee a cultural continuity within the remediation of the printed *Crimean Sonnets* into their digital incarnation. This time the remediation has turned into a disruption. The authorial vision, editorial artistry, and cultural connotations of the book *Crimean Sonnets* as travel in time and space within the comfort of one's own reading, afforded by a skillfully designed book experience, was forcefully suspended by the hastily prepared digital edition.

The "counter-method" advocated by object-oriented philosophy, focusing on how a text resists dissolving downward to its cultural elements or upward to its readings, conveniently aligns with digital publishing in general and with translating of e-literature in particular. Graham Harman encourages critics to attempt various modifications of texts – and these modifications include transmedial transfers – in order to "see what happens". For example, the object-oriented method can be comprised of several tests: adding different punctuation to Mickiewicz's *Crimean Sonnets*, writing new parts for Keats's "Ode on a Grecian Urn", shortening *Moby Dick*, or changing the set-up of *Pride and Prejudice* will still render them as the same poems and novels. In fact, transferring a text from one context to another, cutting out some parts and supplanting some others while probing the integrity of the work are part of standard translational procedure, but are especially true when media-specific factors are additionally at play. The complex entanglement of code and text, reading and interaction and the necessary coexistence of focus-oriented reading spaces remediated from

print culture with distraction-friendly interface layers make reading, interpreting and translating e-literature a convenient proving ground for object-oriented criticism. At the same time, object-oriented criticism might be helpful in reminding the translator and publisher how, in a given medium-specific configuration, one can recreate the experience of the work in the best possible way. Within a framework where elements of the work are initially withdrawn but when focused on can illuminate their specific, localized set of differences and relations, the original experience of the work could be recreated according to a more rigid and structured set of guidelines.



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Ta lektura, podobnie jak tysiące innych, jest dostępna on-line na stronie **wolnelektury.pl**.
Utwór opracowany został w ramach projektu **Wolne Lektury** przez **fundację Nowoczesna Polska**.

ADAM MICKIEWICZ

Sonety krymskie

[Motto i dedykacja]

Wer den Dichter will verstehen,
Muss in Dichter's Lande gehen.

Goethe im Chuld Nameh.[1]

Towarzyszom
podróży krymskiej[2]
Autor

Stepy akermańskie[3][4]

Wpłynąłem na suchego przestwór oceanu, — Natura, Pielgrzym, Podróż
Wóz nurza się w zieloność i jak łódka brodzi,
Śród fali łąk szumiących, śród kwiatów powodzi,
Omijam koralowe ostrowy burzanu[5][6].

[1]W r. 1819 wydał Goethe zbiór poezyj wschodnich, tj. tworzonych na wzór poetów perskich, p.t.: *West–östlicher Divan* i zaopatrzył go w obszerne uwagi. Na czele tych »Noten und Abhandlungen zu besseren Verstandniss des *West–östlichen Divans*« położył sędziwy poeta czterowiersz: Wer das Dichten will verstehen, / Muss ins Land der Dichtung gehen; / Wer den Dichter will verstehen, / Muss in Dichters Lande gehen. Co znaczy: Kto chce zrozumieć poemat, musi jechać do kraju poematu; kto chce zrozumieć poetę, musi jechać do kraju poety. [przypis redakcyjny]
[2]Podróż krymską trwającą od 29/VIII do 27/X, odbył poeta w towarzystwie pp. Sobańskich, H. Rzewuskiego, jenerała Witta i niejakiego Kałusowskiego, dzierżawcy dóbr Sobańskich, którego poeta polubił dla jego szlacheckiej jowialności i tężyzny, i podstępnie zatrzymawszy na okręcie, nieprzygotowanego do odbycia podróży zmusił. Wylądowawszy w Sebastopolu, ruszono lądem do Kozłowa (Eupatoria) i tam rozbito kwaterę, skąd poeta, sam albo w towarzystwie Rzewuskiego i Kałusowskiego, odbywał bliższe i dalsze wycieczki, wracając zawsze jako do punktu stałego do Eupatorji, gdzie bawiła reszta towarzystwa (Aër, l. c. str. 152). [przypis redakcyjny]
[3]*Stepy akermańskie* otwierają cykl *Sonetów krymskich*, choć do nich właściwie nie należą. Nie jest to bowiem produkt wrażeń i spostrzeżeń z wycieczki po Krymie, ale powstał znacznie wcześniej, pod wpływem podróży poety do Akermanu. Zawieziony tam przez K. Marchockiego, obywatela z Podola, poznanego u Sobańskich, napisał Mickiewicz w jego stepowym futorze w Lubomile ów sonet naddniestrzański, nie myśląc jeszcze wówczas zgoła ani o podróży krymskiej, ani o cyklu utworów opisowo–lirycznych nazwanych *Sonetami krymskimi* (Dubiecki). Dopiero gdy te były już gotowe i do druku porządkowane według pewnego systemu logicznego, topograficznego i chronologicznego, sonet o podróży do Akermanu stał się fikcyjnym wstępem do całości, będącej syntezą wspomnień czarnomorskich. [przypis redakcyjny]
[4]Stepy akermańskie rozciągają się na płd. zachód w odległości kilku kilometrów od Odessy, przy ujściu Dniestru do Morza Czarnego. Nazwa pochodzi od miasta Akerman, stolicy b. guberni bessarabskiej, na prawej stronie limanu Dniestru. [przypis redakcyjny]
[5]*ostrowy burzanu* — na Ukrainie i Pobereżu nazywają burzanami wielkie krzaki ziela, które w czasie lata kwiatem okryte nadają przyjemną rozmaitość płaszczyznom. [przypis autorski]
[6]*ostrów* — wyspa, kępa; *burzany* — rodzaj wielkich ostów kwitnących na czerwono. [przypis redakcyjny]

Już mrok zapada, nigdzie drogi ni kurhanu[7];
Patrzę w niebo, gwiazd szukam przewodniczek łodzi;
Tam z dala błyszczy obłok? tam jutrzenka wschodzi? — Rzeka, Światło
To błyszczy Dniestr, to weszła lampa Akermanu[8].

Stójmy! — Jak cicho! — Słyszę ciągnące żurawie, — Cisza, Samotność
Których by nie doścignęły źrenice sokoła;
Słyszę, kędy się motyl kołysa[9] na trawie,

Kędy wąż śliską piersią dotyka się zioła.
W takiéj ciszy — tak ucho natężam ciekawie,
Że słyszałbym głos z Litwy. — Jedźmy, nikt nie woła!

Cisza morska[10]

NA WYSOKOŚCI TARKANKUT[11]

Już wstążkę pawilonu[12] wiatr zaledwie muśnie, — Morze
Cichemi gra piersiami rozjaśniona woda;
Jak marząca o szczęściu narzeczona młoda,
Zbudzi się, aby westchnąć, i wnet znowu uśnie.

Żagle, na kształt chorągwi gdy wojnę skończono,
Drzémią na masztach nagich; okręt lekkim ruchem
Kołysa się, jak gdyby przykuty łańcuchem;
Majtek wytchnął, podróżne rozśmiało się grono.

O morze! pośród twoich wesołych żyjątek
Jest polip[13], co śpi na dnie, gdy się niebo chmurzy,
A na ciszę długiemi wywija ramiony.

[7]*kurhanu* — kurhanami nazywają na Ukrainie wyniosłości, kopce usypane ręką ludzką, według jednych dla celów wojennych, aby z ich wysokości śledzić ruchy skradającego się wroga, wedle innych dla celów orientacyjnych jako znaki drogowe, wedle zaś wiary ludu są to mogiły bohaterów. [przypis redakcyjny]
[8]*lampa Akermanu* — latarnia morska w Akermanie. [przypis redakcyjny]
[9]*kołysa* — zamiast „kołysze", forma stale używana przez Mickiewicza w *Sonetach*. W liście do Lelewela z dn. 19.08.1827 poeta, odpowiadając na różne zarzuty czynione z okazji *Sonetów* przez wszelakiego rodzaju krytyków oświadcza, że ten „grzech gramatyczny popełniony z namysłem i nieprędko chyba skruchę uczuję. Odwykłem od dźwięków mowy ojczystej, kołysa i kląska milsze dla mnie aniżeli sze i szcze. Może się potem poprawię, ale dotąd muszę się swojego ucha radzić i jemu zaufać". [przypis redakcyjny]
[10]Z tym sonetem dopiero rozpoczyna się cykl właściwych *Sonetów krymskich*. Wyróżnić możemy wśród nich kilka grup, — nie na podstawie czasu i kolei powstawania, bo te nie dadzą się oznaczyć ani w przybliżeniu, nie na podstawie też rzeczywistej ruty turystycznej, bo tej się poeta bynajmniej nie trzymał, układając w *Sonetach* wrażenia tak, »jak się one ostatecznie w jego głowie ułożyły, a nie tak, jak ich sam podczas podróży krymskiej doświadczał (Windakiewicz, str. 623). Za jedynie pewną podstawę podziału można przyjąć ich treść i pokrewieństwo obrazów. Grupa więc pierwsza, obejmująca sonet II, III i IV, opiewa różne stany morza i odpowiednio do nich różne nastroje psychiczne poety, różne stany jego serca; jest to także pierwszy etap jego podróży, zbliżającej go dopiero do »ponurego, nieużytego i chropawego świata«. — Ogólny jego widok i pierwsze wywołane nim wrażenie odtwarza sonet V, po czym cztery następne (VI–IX) błądzą po stolicy chanów, Bakczysaraju, snując melancholijne refleksje nad znikomością potęgi i szczęścia ludzkiego. Z sonetem X rozpoczyna się dalsza grupa; poeta, jakby pragnął otrząsnąć z siebie brzemię smutnych myśli i przygnębiających wrażeń, wyrywa się na szeroki świat, »w lasy, doliny«, by »odurzyć się, upić tym wirem obrazów«. I oto od sonetu X do XIV przesuwają się przed oczyma naszymi, jakby w czarodziejskim kalejdoskopie, widoki krainy podgórskiej Krymu, by następnie od sonetu XV do XVIII »wdzierać się na groźne szczyty górskie, przebywać trudne przejścia, wzrok zapuszczać w bezdenne przepaści, deptać chmury« (Komarnicki, str. 217). [przypis redakcyjny]
[11]*Tarkankut* — jest to najdalej na zachód wysunięty przylądek Krymu. [przypis redakcyjny]
[12]*pawilon* (z franc.) — oznacza tutaj flagę, banderę okrętową. [przypis redakcyjny]
[13]*polip* — ogólna nazwa morskich zwierzątek niższego typu, tzw. jamochłonów, opatrzonych znaczną ilością kończyn, służących im za narzędzia do zdobywania sobie pokarmu. Przytwierdzone do jednego miejsca, bezustannie poruszają długimi mackami i chwytają nimi drobne żyjątka, które pochłaniają. [przypis redakcyjny]

ADAM MICKIEWICZ *Sonety krymskie* 3

Fig. 4: Adam Mickiewicz's *The Crimean Sonnets* in digital edition by Wolne Lektury

The method becomes even more urgent today, when one can recreate the original technological context thanks to institutionalized preservation efforts that will potentially result in relatively easy access to the original software and hardware of the source text and where specialist support of trained preservationists (librarians) and specialized "historical" programmers or software archaeologists will curate and maintain the experience of the translated work as it was at the time of initial reception.[5]

If object-oriented approach is going to gain ground in translation studies, its first goal would be to undertake the general recontextualization of translation as a process oriented towards aligning the ever elusive object of translation to an ontological premise where "objects never make full contact with each other any more than they do with the human mind" (Harman 2018, 12). The particularity of digital literature would allow for the introduction of additional layers of work where the general mechanics of object-oriented aesthetics could be literalized and tested on the level of user activity. The task of translating the function and appearances of these smaller,

sensual elements can be used as an allegory for approaching the real object of translation (9).

CONCLUSION

Object-oriented translation, driven by recreating the elements of the original writing space, can be a valid way of bringing the work to its new audiences, especially when afforded by technologies emulating the technological milieu (including VR) The translator's job is to determine if and to what extent the work and medium specific affordances at the time of writing did not align with each other and if it is better for the work to be presented in an environment contemporary with the translator.

Future research might be focused on developing frameworks within which the relations and tensions between the e-literary work and its techno affordances are mapped. This would help in determining essential, non-essential and detrimental aspects of that relation at the time a work is digitally created. This in turn will determine the need and the scale of paratextual transfers accompanying the translation and localization. Their goal would be to capture and translate those elements of the work and its technological "shell" which, along with the text, build up the "allure" of the work, preserve the "aura" or "allure" of the original, and (at least in an evocative manner) transfer the reader to the time and place of the original.

Current incarnations of phenomenology, especially object-oriented perspectives on the literary work as highlighted by Graham Harman, might propose a set of useful tools and philosophical categories to such translatological endeavors.

NOTES

[1] This article expands on the translational reflection which followed the Polish translation of Michael Joyce's *afternoon. a story* (Pisarski 2015) and was inspired by recent growth of media labs (for example Ubu Lab at Jagiellonian University) and computer museums (Muzeum Komputerów in Katowice) but first and foremost by the ground-breaking Internet Archive initiative. From 2018, the publicly funded Internet Archive curates software libraries where old software can be uploaded and run on an emulated machine. The software is run on any popular web browser. See https://archive.org/details/softwarelibrary_mac.

[2] In fact, Francis R. Jones points out that in general most professional poetry translations are multi-agency projects (2011, 7).

[3] The Polish team was comprised of the main translator Radosław Nowakowski, the programmer Jakub Jagiełło, the editor and publisher Piotr Marecki, head of Ha!art Publishing House in Kraków, the producer, supervisor and co-translator Mariusz Pisarski, and Michael Joyce as a consultant.

[4] With Michael Joyce being relieved from his copyright obligations to the publisher (the previous time Eastgate Systems could object to the online edition) the primary goal of the translation was to deliver the text to readers. The Polish version remains to this day the only fully accessible and fully functional hypertext classic in the history of Storyspace publishing.

[5] Additionally, one can expect that the growth of virtual reality technologies will potentially result in immersive simulations not only of the times, landscapes and culture of the writer's milieu but also of the original software-hardware environment in which the work was written.

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When new media turn old: Towards object-oriented translation of historical digital literature

Digital literature. Object-oriented translation. Media. Translation. Hypertext. Object-oriented criticism. Electronic literature.

This article is a reflection on the possible future of translating the classics of "born digital" literature in the light of new developments in preservation, restoration and dissemination of digital cultural heritage. Open "software libraries" initiatives of the Internet Archive and a growing popularity of media labs and computer museums make it easy for contemporary audiences to read the old hypertext fiction and animated poetry in their original context. This recreated retro computing experience calls for a new perspective on translating digital classics. Pixelated constellations of rectangles on Storyspace maps, the minimalist palettes of Mac OS system sounds and colors – all these objects and artefacts, along with inherent metatexts, paratexts and behaviors, can contribute to "the laws of the original" (W. Benjamin). A viable path of translation opens up which allows for experiencing the source work the way it was conceived and presented to its first audience. Additionally, the experience-driven approach can be also used in editorial and publishing projects which rely on remediation and transmodal processes (from print to digital, from visual to aural). An exemplary project of a digital, educational edition of Adam Mickiewicz's *The Crimean Sonnets* and its possible improvement by the experience-driven and object-oriented approach is analyzed.

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The place of translated American literature in Slovak publishing houses after 1989

ĽUBICA PLIEŠOVSKÁ – NATÁLIA POPOVCOVÁ GLOWACKY

As stated in Mária Kusá's study *Preklad ako súčasť dejín kultúrneho priestoru* (Translation as a Part of the Cultural Space History) each translation is impacted by the dominant national, political, social, cultural and literary system, and its functions change over space and time (2005, 16). Libuša Vajdová points out that within each national literature there exists a reception tradition consisting of translated works of literature and, more importantly, non-literary acts related to foreign literatures and cultures. She defines reception tradition as everything that has shaped the image of a foreign culture in the receiving environment (2013, 311) and Katarína Bednárová identified the following determinants of Slovak culture: geopolitical situation, language situation, the Czech language and Czech and Slovak cultural milieu, political gesture, religion as well as the translator's status in society (2013, 51).[1]

Historically, besides their natural contacts with Czech culture, Slovaks have also had contacts with Russian culture, dating back to the 19th century and Ľudovít Štúr's work *Das Slawenthum und die Welt der Zukunft* (Slavdom and the World of the Future), first published in Russian translation in 1867, as well as with Hungarian (due to a common history under Austria-Hungary), German (due to the activities of Slovak Protestant intellectuals in Germany), and French culture (embodied in the legacy of Milan Rastislav Štefánik). However, there have been fewer contacts with English and American culture. This changed after 1989, exemplified by the publishing policy since, which has mainly been shaped by the changed geopolitical situation and the diminishing political influence on the selection of literary works for translation. Slovakia is now politically more influenced by Western Europe and North America.[2] As stated in our previous research (Djovčoš and Pliešovská 2011), the selection of works to be translated clearly shows the shift in power structures. Whereas during the socialist period, translation (with the exception of the 1960s) was affected by political interventions into translating (Bednárová 2013, 51), now translation is treated as a commodity.[3]

The various stages of American literature's reception in Slovakia against the backdrop of changing political and social conditions have been studied by several Slovak scholars,[4] but comprehensive research of the post-1989 situation has yet to emerge.

Our thesis is that the publishing policy in Slovakia before and after 1989 is an indicator of the effects of social and political changes on various spheres of national

culture. We will describe the changing publishing tendencies using quantitative research of American literature[5] published in Slovak translation between 1989 and 2016.

1 CHANGES IN THE SLOVAK PUBLISHING SPHERE AFTER 1989

In the 1980s, publishing activities in Slovakia were governed and controlled by Slovenské ústredie knižnej kultúry (the Slovak center of book culture). There were twenty publishers, each of which produced a certain type of literature for a different type of reader (Šrank 2015, 57). In line with the political changes after 1989, publishing activities in Slovakia underwent a process of democratization, deregulation and decentralization (8). All these changes were framed by the newly passed Trade Licensing Act of 1991.

The reforms shaped by the social and political climate of the early 1990s resulted in four major changes: the proliferation of publishers, the privatization of formerly state-owned publishers, the commercialization of literary production and the globalization/Americanization of the literary market.

1.1 Proliferation

During the post-revolution years, the number of publishers in Slovakia proliferated significantly in just two decades. As early as 1990, 400 publishers were registered, and their number kept increasing dramatically (Šrank 2015, 58). According to a survey among the representatives of leading Slovak publishers from September 2, 1998, an average of 200 new publishing companies were established every year. However, the survey also demonstrates that many of them ceased to exist after publishing a single volume.[6] Since 2010, statistics show 1,500 existing publishers in Slovakia (59). Also, since 2010, The Slovak National Library in Martin has been compiling statistics specially designed to keep track of newly established publishers, and this data confirms that the annual addition of publishers still fluctuates around the number 200 (Table 1). However, according to Julia Sherwood[7] (2013), only about a hundred of them publish "quality literature".

2010	2011	2012	2013	2014	2015
207	191	236	337	201	219

Table 1: Annual addition of publishers (Slovak National Library, 2010–2015)

1.2 Privatization

In addition to the proliferating tendency of publishers, there was another important transition, which concerned the change of ownership rights. Before 1989, almost all enterprises were state-controlled. Following 1989, the country began an extensive privatization program, seeking to denationalize and quickly transfer a large number of state-owned enterprises to private proprietors. As far as the publishing industry is concerned, in the early 1990s, there were two types of publishers in Czechoslovakia: the former state publishing houses that had been gradually privatized, and newly established private book publishers (Šmejkalová 1998, 147). The pre-1989 publishers in the state's possession (e.g. Tatran, Mladé letá, Obzor, Východoslovenské vyda-

vateľstvo and Slovenské pedagogické nakladateľstvo) were privatized in 1994 and 1995 as a part of the so-called second wave of large-scale privatization.[8] Deprived of state subsidies, many former state publishers had accumulated debt and had to compete with the newly emerging private publishers (Ikar, Slovart, Motýľ, Marenčin PT). According to Katarína Bednárová, due to privatization, traditional publishing houses such as Slovenský spisovateľ and Mladé letá lost their positions as established publishing brands that were the guarantors of quality literature (original as well as translated) even though they had been built under the socialist regime (2015, 42).

The privatization of state-owned publishers and the emergence of dozens of newly established private enterprises have had a great impact on what is published nowadays. In order to saturate the market fast, publishers started focusing on those titles that had been absent before and that generated profits. As for fiction, this meant orienting to translated literature of a lower literary quality. Katarína Bednárová attributes the lowering of the aesthetic quality of published titles to the fact that the gradual change of the publishing environment resulted in the extinction of the job position of editors (2015, 42). Private publishers employ them rarely and they only hire proofreaders externally, so many titles published nowadays had not been edited or proofread at all. On the other hand, as the number of translations has dramatically increased, some notable translations may have remained unnoticed in the flood of substandard ones that have become a thorn in the side of literary critics and academics.

The last change related to the democratization of the cultural domain and the privatization of the publishing industry is the disintegration of the centralized book distribution system. Prior to 1989, Slovenská kniha (Slovak book), the state-owned monopoly for the book market, saw to it that books were made available to bookstores and libraries across the entire country. After 1989, the organization and its regional branches split into several distributors (Pezolt, Partner Technic, Modul, BO-DI, Knižné centrum, KD Slovakia, Slovart-Store, Slovart GTG) (Šrank 2015, 78). These distributors are governed by free-market principles; however, since 1989, the book distribution system has almost collapsed several times. Katarína Bednárová suggests that one of the factors that most hinders book distribution is the significant constriction of the Slovak book market after the division of Czechoslovakia (2015, 41).

1.3 Commercialization

In the early 1990s, an unprecedented number of new books became available in post-socialist countries, giving the public the opportunity to choose between various types of literary works. Publishers became much more consumer- and market-oriented. According to Wachtel, the advent of market-driven publishers and the disappearance of censorship in post-socialist countries resulted in the appearance of previously forbidden forms of literature, particularly translated literature (2006, 6).[9]

Today, most publishers are not willing to risk printing titles that are unlikely to make a profit. When deciding whether to publish a book, publishers have to look first at the cost estimate of the book's publishing and distribution. In the 1990s, for a company to cover all of a book's expenses, e.g. the copyright fees and author's royal-

ties, it had to be published in a print-run of at least 5,000 (Vojtek 1995, 12). In 2011, the minimum was 2,000 copies sold, 3,000 for the book to yield a substantial profit (Marenčin in Gális 2011a).

As the book market in post-socialist Slovakia opened up, many readers gravitated toward books that had been previously banned. According to Julia Sherwood, "following decades of suppression under communism there was an understandable thirst for low-brow literature and several publishers have cashed in on this" (2013). Most of all, American popular literature started to dominate the market. The bestsellers by such American novelists as Robin Cook and John Grisham were published by Ikar in print runs of tens of thousands (Gális 2011b).

Some Slovak cultural figures voiced anger and sadness at the production and spread of commercial fiction, so amply represented in publishers' output. The renowned Slovak 20th-century playwright Osvald Zahradník argued that the invisible hand of the market was turning into a fist clenched so tight that it was systematically subverting "time-tested" cultural values and doggedly promoting new, ostensibly global approaches towards the arts and culture (Horobová 2003). Others took a more positive view. Miroslav Santus, the founder of Slovakia's first privately owned bookshop chain (Martinus), denied the existence of paraliterature, claiming that dismissing written endeavors as low-brow would mean the same as dismissing the readership of such literature (1994).

The pressure for popular literature also comes from booksellers. If the publishers want to occupy precious bookshop display space, they have to offer titles that will sell. Ikar, one of the largest publishers, is often perceived as "giving up on cultural and artistic works" (Bžoch in Samcová 2013, 58).[10] Some publishers, among them Tatran and Slovart, are well aware of the particulars of the publishing business, practicing what they call a creative middle way. Both Eva Mládeková, the director of Tatran, and Juraj Heger, the director of Slovart, understand the need for combining aesthetically more demanding literature with commercially viable titles. To them, publishing is half business and half art. The money acquired from the high sales of entertainment-oriented titles is subsequently used to release artistically valuable works, which preserve the company's high status (Djovčoš and Kubuš 2013; Rácová 2017; Taranenková and Jareš 2013). The ratio of commercial to quality literature in publishers' output varies – for one of the leading Slovak publishers, Albert Marenčin, the creative middle way means that the commercially oriented titles comprising 90% of their output finance the remaining 10%, the so-called "loss production" (Šrank 2015, 73).

1.4 Globalization/Americanization and its effects

With regard to the contemporary situation of Slovakia's book market, critics often complain that the post-revolution political system has led to what they term as "Americanization". This concept can be defined as the course of events through which non-Americans adopt and spread American ways of life, values and preferences (Oha 2008, 132). It occurs at various levels and in various spheres of life such as politics and economics, and just as importantly, it influences and penetrates literary culture. American culture has become such a global force that today Americanization

is sometimes viewed as synonymous with globalization (131), and this expansion of American hegemony has been not welcomed by all. Throughout Europe, Americanization is often associated with "a certain lowering of standards, the replacement of highbrow culture or indigenous artistic culture by a popular culture requiring no intellectual background from its consumers" (Durczak 1999, 149). For people who subscribe to this narrative, the United States is not a nation of cultural experimentation and original art but merely a country of tasteless TV shows and soap operas (149). However, we must emphasize that America is not a unified whole; its culture and art is complex and oriented towards diverse social and economic groups.

The changes in the publishing industry have also led to changed circumstances for the translators. Many of them are now themselves faced with the difficult decision whether to undertake the task of translating titles which lack apparent artistic value. According to Kot (Passia 2013a), most of them have switched pragmatically from potential classic works to low-brow literature. Publishers tend to offer higher rates for the translation of more serious literature; however, the difference is so negligible that it makes more financial sense for the translator to translate several commercial titles than to struggle with one or two artistic gems (Passia 2013b).

Bestseller culture has a far-reaching influence on translators' pace of work as well, partly owing to tighter deadlines. Before 1989, it was not rare for a translation to take more than half a year (Seibertová 2012). Nowadays, the translator is part of the market game. On the other hand, while publishers' tighter deadlines can indeed verge on the unfeasible, the translator's work has also changed.[11] In the age of the Internet, translators have technologies at their disposal that save considerable time previously consumed by searches in dictionaries or secondary texts to properly understand the source text. In cases when the publisher realizes the impossibility of meeting the deadline by an individual translator, they may opt for collaborative translation, where the full text is split up between several translators, speeding up the process (Vojtek 1995, 12).[12] Though collaborative translation certainly has its drawbacks, some translators with experience with it argue that collaboration allows them to discuss translation methods and solutions, which can result in a better-quality final translation.[13] Today's industry is also distinguished by the return of so-called indirect or second-hand translation. Publishers often opt to release two translation versions, both Slovak and Czech. Although the released book does not usually provide any evidence of it, many Slovak (or sometimes Czech) translations are not based directly on the original work but on the version translated into Czech (or Slovak) (Hochel 1993).[14] According to more recent research (Bubnášová 2011), the number of second-hand translations in Slovakia has increased since 1989. While between 1950 and 1980, the number was rather stable (about 55 titles per year), it increased in the 1980s and reached 194 titles per year in the 1990s. This trend continued into the new millennium: between 2000 and 2004, 110 second-hand translations were published (86).[15]

2 THE PLACE OF AMERICAN LITERATURE AMONG TRANSLATED FOREIGN LITERATURES IN SLOVAKIA

To assess the place of American literature among literatures in Slovak translation, we performed quantitative research and data interpretation.[16] Our analyses were based on bibliographical data retrieved in January 2017 from the online catalog of the Slovak National Library in Martin which cover a period of 28 years, providing a comparative overview of the publication of literary translations in post-revolution Slovakia.[17] We focused exclusively on print books and both new translations of classic titles and reprints of books published before 1989 are included in our analysis.[18] As argued by Libuša Vajdová, quantitative aspects of reception can serve as an important research tool. Numerical expressions of cultural processes help us understand other cultures. Not only do they reflect practical aspects of culture in certain periods, the types of readers and their interest in translations, they also express human perceptions about the vastness of the surrounding world (2013, 294).

2.1 Methodology

Our research is a large-scale quantitative analysis, providing the following insights:

- the number of translated American titles per each year between 1989 and 2016 and
- a comparison of the translation rates of American literature and other literatures.

After conducting several bibliographic surveys, we further processed the data, ridding them of duplicate and misclassified entries and narrowing them down to the genres of our interests.

Our hypothesis was that the number of translated American titles would exceed the number of works from other literatures, and that the number of translated works would serve as an indicator of publishing policy tendencies in Slovakia and the phenomena that affect them (as described in the first part of our paper).

2.2 American literature in numbers

Chart 1 shows the evolution of translation from American literature via statistics from 1989–2016. The Slovak National Library lists 2,781 titles, whose annual distribution is presented in Chart 1.

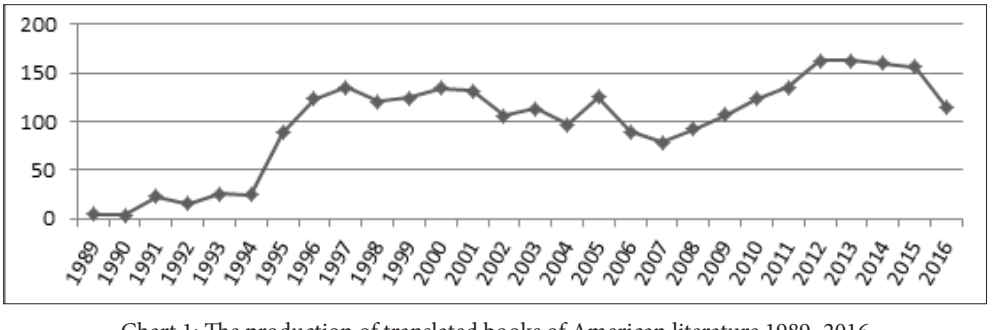

Chart 1: The production of translated books of American literature 1989–2016

Between 1989 and 1992, the number of books annually translated from American literature more than tripled, from 5 to 16. After a sharp increase between 1994 and

1997, the number levelled out, fluctuating slightly between 100 and 135. The highest point of 135 titles was in 1997, with 2000 coming in close second with 134 titles. The relatively low annual growth of translation during this period can be explained by the fact that by 1997 the book market had stabilized, having reached a natural saturation point. The only exception to this even flow of translations was from 2005 to 2007, when the number started to decrease considerably, bottoming out in 2007 with 79 translated titles. This figure implies a severe drop in translation from American literature by an unbelievable 56 titles since 1997, a 41% decrease.

One possible explanation for the poorer state of American literature translation in 2005–2007 was Slovakia's newly increased VAT rate on books. The rate rose from 14% to 19% in 2004, which, among other unfortunate effects, increased retail prices (Bašťovanská 2004, 62). This had an especially negative impact on small publishers, who could no longer afford to release as many books as in the past. The higher VAT rate did not last long, however, dropping to 10% in 2008,[19] and as a result translation from American literature quickly recovered from the low point of 79. In 2009, the number of translations climbed above 100 titles again, reviving the previous ascending tendency. In the following years, the database recorded an average annual increase of 15 titles in 2009–2010 and 2010–2011, and 30 titles between 2011 and 2012. After this period of steady growth, the number of translations began to hover around 160 throughout 2012–2015, peaking in 2012 and 2013 with 163 translations.

2.3 Comparative research

The following part of the research presents statistical data on the share of various literatures, including the American one, in Slovakia's overall translation publishing output, enabling comparisons among them. The translation rates of six Western European literatures, namely Spanish, Italian, French, German (including also Austrian and Swiss), British,[20] Scandinavian (including Norwegian, Danish and Swedish[21]), and one Eastern European Slavic literature, namely Russian, are compared with the American one.[22] Table 2 shows the evolution of the translation of these literatures in Slovakia.[23]

1989 provides a useful starting point for our analysis. As the revolutionary events took place at the end of the year, a major part of 1989 displays certain typical characteristics of the publishing industry under the socialist regime. Obviously, one (not even complete) year cannot represent four decades of the totalitarian regime, which is, moreover, by no means a homogeneous period. However, it can at least provide a snapshot to help understand how the revolution affected the publishing industry. It is important to mention that the Communist Party had drawn up publishing plans for this and the following year (Magová 2015, 66). As a result, translations of American literature were not a top priority in 1989, comprising only 14.7% of the overall translation output. The following year, 1990, was the first full year after the collapse of socialist regimes in Eastern and Central Europe. Starting in 1991, American literature started to build its hegemony among translated literatures. The statistics show a substantial increase in the share of translated American titles by about 30%, from 15% in 1990 to 47% in 1991. This sudden growth is presumably related to the drastic decline of the

percentage of translations of Russian literary works which dropped from about 53% (18 books) in 1989 and 37% (10 books) in 1990 to about 4% (2 books) in 1991, pushing Russian books on the margin of interest. Russian literature never returned to its pre-1989 level. As displayed in Table 2, it is now neglected by most of Slovakia's publishers.

Year	Spanish	Italian	Russian	Scandinavian	French	German	British	American
1989	0	2.94	52.94	0	23.5	5.88	0	14.7
1990	3.7	0	37	0	29.63	7.41	7.41	14.81
1991	2.04	0	4.08	8.16	10.2	10.2	18.37	46.94
1992	7.27	9.09	3.64	1.82	14.55	14.55	20	29.1
1993	0	0	0	4.45	15.56	11.11	11.11	57.78
1994	3.7	0	3.7	0	9.26	12.96	24.07	46.3
1995	1.34	2.01	2.01	2.01	11.41	8.05	13.42	59.73
1996	2.16	1.72	2.16	3.02	13.36	9.91	14.66	53.02
1997	1.22	0.81	2.83	1.62	11.74	10.12	17	54.66
1998	0.9	1.80	1.35	3.6	11.71	12.61	13.51	54.5
1999	1.18	3.54	1.97	1.57	11.42	14.57	18.11	48.82
2000	0	3.5	1.17	1.56	8.56	14.01	19.07	52.14
2001	0.77	3.46	2.31	1.54	11.92	10	19.23	50.77
2002	0.45	4.98	5.43	1.81	11.31	8.14	19.91	47.96
2003	1.23	7	4.12	1.65	9.88	9.47	20.16	46.5
2004	1.01	2.51	2.52	4.02	7.54	9.55	23.12	48.74
2005	2.32	2.7	4.63	1.54	8.49	11.58	20.46	48.26
2006	2.61	3.04	4.78	0.87	10.87	9.57	29.13	39.13
2007	1.1	2.76	4.42	2.21	10.5	9.39	25.97	43.65
2008	2.12	3.17	3.17	2.12	9.52	8.47	22	48.68
2009	2	3.5	2	4.5	8.5	9	17	53.5
2010	1.36	2.27	5	4.55	6.36	5.45	19.09	55.91
2011	0	3.54	5.12	2.76	5.12	6.69	23.62	53.15
2012	1.04	2.77	2.77	4.15	3.11	7.27	22.49	56.40
2013	0.69	2.78	4.51	5.56	3.13	5.56	21.18	56.6
2014	0.7	2.09	3.14	11.15	1.74	5.92	19.51	55.75
2015	0.99	3.62	2.3	11.18	3.95	7.89	18.75	51.32
2016	0.84	2.93	2.51	7.11	4.18	7.11	27.2	48.12

Table 2: Percentage shares of translated literatures in Slovakia

In 1992, a decrease in the ratio of American literature translations occurred, dropping by about 18%. The translation ratios among all the literatures investigated in our paper went into a relative state of equilibrium. Six out of eight literatures, namely American (29.1%), British (20%), French (14.55%), German (14.55%), Italian (9.09%), and Spanish (7.27%), attained a share of production above 7%.

The most conspicuous disparity between the translation rates of American and other literatures occurred in 1993, accompanying the split of Czechoslovakia into

the Czech and Slovak Republics. The size of the Slovak book market diminished, and the number of published book titles decreased – while in the 1980s the production of Slovak publishers exceeded the number of 3,000 titles per year, in 1990 there was a decrease to 2,734 titles. However, in the second half of the 1990s the number increased; Slovak publishers offered 4,500 titles a year (Šrank 2015, 59). The variety of literatures translated into Slovak was at its narrowest. The share of Russian literature dropped to 0%, as did Italian and Spanish literatures, allowing American works to dominate considerably, surpassing 50% (57.78%) for the first time. Out of the seven European literatures included in our research, American literature had to compete with only four of them, namely Scandinavian (4.45%), German (11.11%), British (11.11%), and French (15.56%).

Another statistically relevant milestone was the year 1995. The last remaining state-owned publishing companies freed themselves of state regulations, granting independent publishers additional freedom to publish whatever they desired. This may be why 1995 constituted another significant breakthrough in the share of American literature; it was the first and only time that it made up about three fifths of translated book production. The general trend of American literature translations accounting for more than half of Slovakia's overall translation production remained unchanged throughout the second half of the decade, with the exception of 1999, when it accounted for 48.82%.

The first two years of the new millennium marked a short-lived reversal, restoring American literature's majority share of translations. The following 15-year period, from 2002 to 2016, demonstrates a fairly regular pattern. From 2002 to 2008, European literatures, taken as a whole, constituted an absolute (over 50%) majority of translated books. 2006 saw the largest decline in American literature's share of book production, displaying the reverse phenomenon of the one observed in 1995. This might be explained as one of the belated effects of Slovakia's 2004 accession to the European Union. About three fifths of translations were now of European literatures. Over the following seven years, from 2009 to 2015, American literature grew stronger, again representing over 50% of the total translation production.

Chart 2 demonstrates the overall percentage of translated literatures for the time span of 1989–2016. The Slovak National Library lists 5,491 translated titles from American, British, Italian, Scandinavian, Russian, German-language, French and Spanish literature.

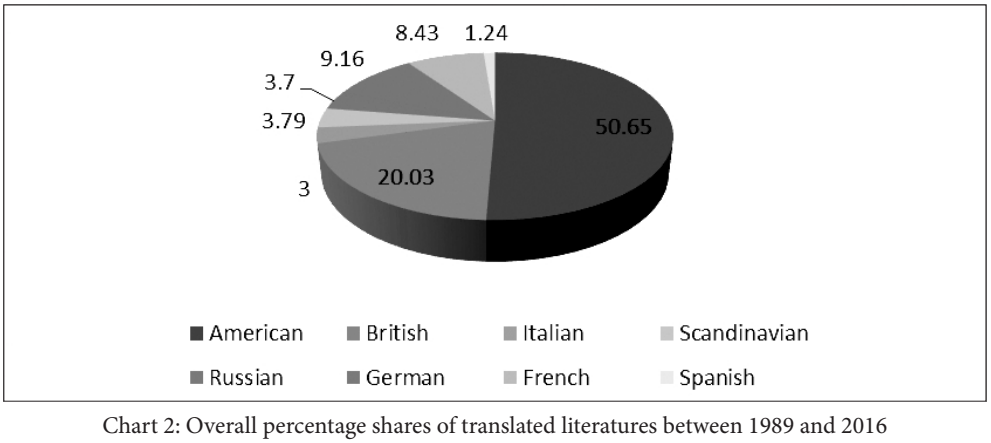

Chart 2: Overall percentage shares of translated literatures between 1989 and 2016

2.4 Translated genres

We have classified the translated works of American literature according to four main genres: commercial fiction, classic novels,[24] poetry, and drama. Both commercial fiction and classic novels are listed under prose in the database; however, we separated them to demonstrate the disparity in publishing between the two.[25] Due to the variety of works categorized as commercial fiction, we further break down this group into several different subgenres: contemporary romance, suspense, speculative fiction (sci-fi, dystopian novels, horror), historical fiction, adventure fiction (including westerns), religious novels, autobiographical novels, socio-psychological novels, and an "other" category (fiction-based writings which do not belong to any of the other subgenres). Chart 3 shows the percentages of the genres and subgenres over the entire period studied.

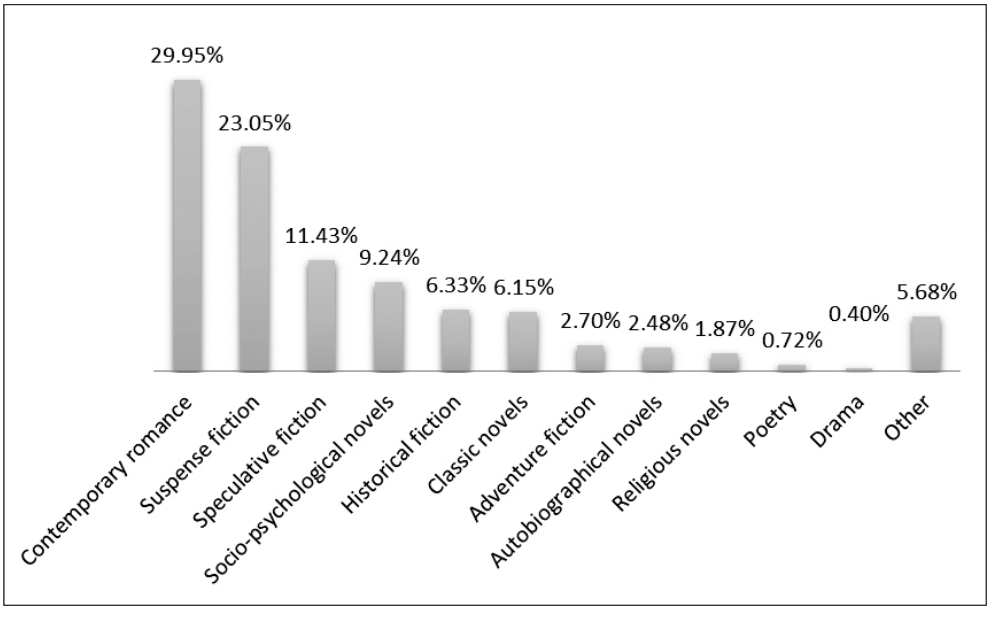

Chart 3: Translated genres and subgenres of American literature in Slovakia (1989–2016)

The genre breakdown shows the predominance of commercial fiction, which alone accounts for 93% of all the literary translations published during the studied period. Classic novels comprise 6.15%, while poetry and drama account for only 0.72% and 0.4% respectively. The most translated subgenres are contemporary romances and suspense fiction, with over 600 titles each during the whole period studied. These are followed by speculative fiction, socio-psychological novels, historical fiction, and classic novels, with numbers between 170 and nearly 300 titles. Adventure fiction, autobiographical novels, and religious novels exceed 50 titles. Genres below 30 titles are poetry and drama. The rest of the works in the category of "Other", including legends, fables, short stories, and novels not belonging to any of the other subgenres, amount to almost 160 titles.

2.5 Translated authors

For the time span of 1989–2016, the online catalog of the Slovak National Library lists a total of 933 American writers whose works were translated into Slovak at least once.[26] We decided to categorize the authors, according to the number of translated books, into four groups: below 5, between 5 and 15, between 16 and 30, and those with over 30 translated titles.

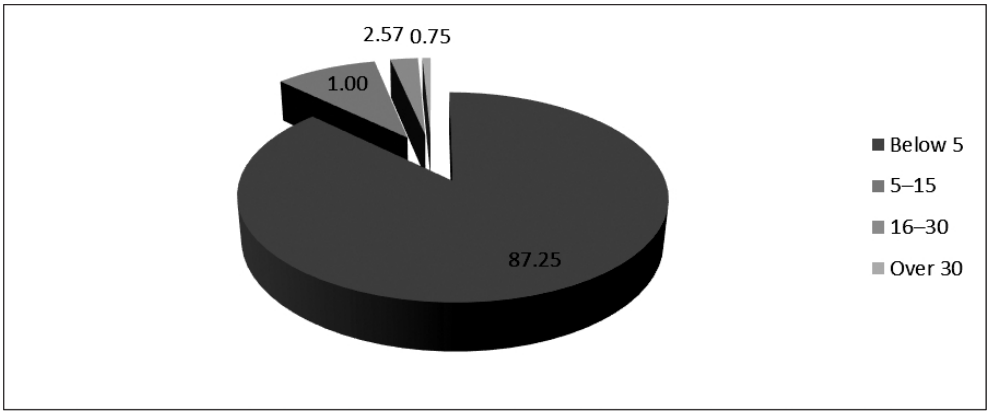

Chart 4: Distribution of the translated American authors

As can be observed in Chart 4, the distribution of American authors in translation is very broad. About 87% of all the translated authors, numerically 814, had less than 5 titles translated into Slovak. The majority of these are fiction writers with one or two highly successful titles appearing on the New York Times Best Seller list – authors such as Chris Mooney (1 title), Tosca Lee (1 title), and Erica Spindler (1 title). Some writers of classic literature, namely Walt Whitman (2 titles), Emily Dickinson (1 title), and William Faulkner (1 title), as well as the more contemporary Philip Roth (4 titles) and John Updike (3 titles), also belong to this group. While under-represented in post-1989 Slovak literary translation, some of them were more amply represented during the restrictive socialist era. For example, translations of four prominent, award-winning works by Faulkner (*The Sound and the Fury, The Wild Palms, Dry September, and Intruder in the Dust*) were published in the 1960s and 1970s. In fact, most of the leading works of 20th-century American literature were translated into Slovak in the 1960s thanks to the efforts of a strong generation of translators from English, represented by Ján Vilikovský, Pavel Vilikovský, Jozef Kot, Otakar Kořínek and others. In the post-revolution Slovak translation market, the only work of Faulkner's to appear was *As I Lay Dying* (*Keď som umierala*, 2016).

Moving on to the group of writers with 5 to 15 works in translation, the database lists 88 authors, about 9.5% of the total. Besides commercial writers such as Veronica Roth (7 titles), John Green (8 titles), Suzanne Collins (8 titles) and Stephanie Meyer (11 titles), there are a number of classic writers. In ascending order, these include Vladimir Nabokov (5 titles), Jack Kerouac (6 titles), William Saroyan (7 titles), Jack London (9 titles), Joseph Heller (9 titles), John Steinbeck (10 titles), Edgar Allan Poe (11 titles) and Jerome David Salinger (12 titles). As for contemporary/living authors of classic novels, it is worth mentioning John Irving (9 titles).

The following group with 16–30 translated works consisted of 24 writers, or 2.6% of the total. Only one of them is universally recognized as a classic author – Ernest Hemingway, with 17 titles translated. The rest are commercial writers, such as Dan Brown (16 titles), Mario Puzo (16 titles), Francine Rivers (20 titles), Nora Roberts (24 titles) and Stephen King (25 titles). These figures clearly show that commercial success is the leading factor in the choice of a work for translation.

The smallest and most prolific group of authors, with over 30 translated titles (only 0.75% of the total), includes commercial authors like Jude Deveraux (31 titles), Michael Connelly (34 titles), Sandra Brown (35 titles), John Grisham (46 titles), Robin Cook (47 titles), and Janet Dailey (53 titles). The romance writer Danielle Steel, with 96 titles, is the most widely translated American author into Slovak.

2.6 Notes on translators

The online catalog of the Slovak National Library lists a total of 601 translators who have translated at least one work of American literature into Slovak.[27] The database recorded many young aspiring translators (Lucia Halová, Barbora Kráľová, Martin Kubuš) who have just recently started their careers, as well as older-generation translators (Ján Vilikovský, Pavel Vilikovský), who were more productive before 1989. As a result, both of these groups of translators are represented by a smaller amount of translated works in the post-revolution years. Chart 5 provides the names, as well as the numbers of titles translated, of 20 translators of American literature who translated at least 25 books between 1989 and 2016.[28]

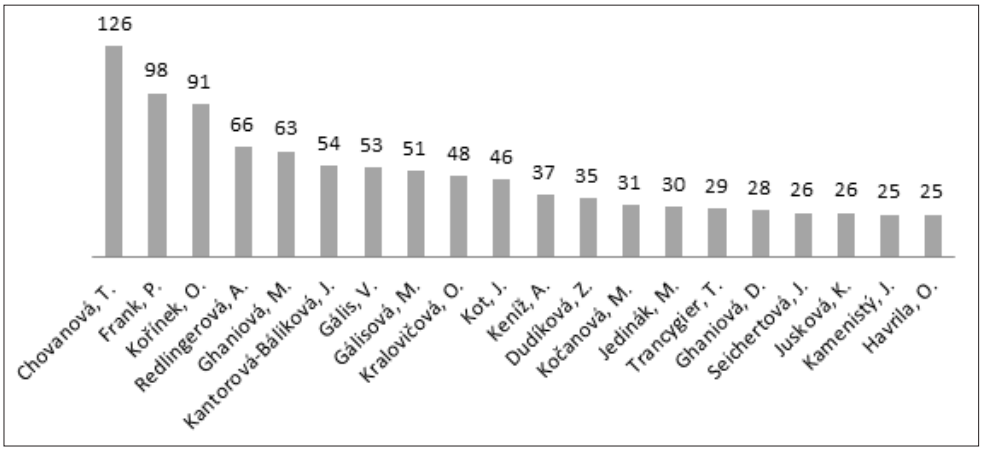

Chart 5: Top Slovak translators of American literature

In view of the data on the percentage of individual genres in the total translation production, it is not surprising that the first two places included translators who are primarily engaged in translating commercial fiction – Tamara Chovanová is a well-established translator of the work of Danielle Steel (31 translated novels) and John Grisham (7 novels); Patrick Frank is associated with the genres of sci-fi, detective novels, and thrillers. Otakar Kořínek, who placed third, is considered to be one of the most versatile Slovak translators. Unlike the preceding two, he has also translated classic novels – some were originally translated before 1989 and later reissued

(e.g. Herman Melville's *Moby Dick*), some were translated after 1989 for the first time (e.g. Vladimir Nabokov's *Lolita*). Other translators who ranked in the top ten and translated at least one classic novel in addition to commercial fiction are Jana Kantorová-Báliková, Vladislav and Marína Gális, and Jozef Kot.

Processing the data allowed us to closely observe certain particularities and take notice of several additional tendencies in the publishing and translation industries. Firstly, none of the top translators of American literary works provide their services to only one publisher; they all alternate between at least two different publishers. To illustrate, the publishers Ikar, Slovenský spisovateľ, Artforum, Gemini, Remedium, and Petit Press all publish translations by Jozef Kot. Similarly, Otakar Kořínek's translations are distributed among companies such as Ikar, Slovart, Slovenský spisovateľ and others.

Secondly, the same goes for the relationship between translators and authors: in most cases, translators cannot be considered as having exclusive rights to particular authors. For instance, Stephen King's popular thrillers and horror stories have been translated by sixteen different Slovak translators (Dušan Janák, Viktor Krupa, Marína Gálisová, and Alojz Keníž, among others). Similarly, seven translators – Alexandra Ruppeldtová, Marián Gazdík, Alfonz Bednár, Jozef Kot, Vladislav Gális, Juraj Vojtek and Miloš Ruppeldt – have all contributed to translating Hemingway's classic novels. As for connected or related book series written by a single author, it is more common for one translator (or group of translators) to translate all of them.[29]

Thirdly, we noticed that team translations have long been commonplace in Slovak literary translation: altogether 217 titles in the period studied were translated by at least two translators. We submit two main reasons for this widespread phenomenon. Firstly, publishers want books which receive major attention and good sales abroad to be translated and launched as soon as possible before they lose their appeal. One solution is collaborative translation. Since translations of trade books are more immediately deadline-driven than translations of classics, it is hardly surprising that most of the collectively translated titles are commercial blockbusters. Another reason for the prevalence of collective translation is the narrow specialization some texts require. More specifically, the database included a number of prose titles which contained poetic passages, so the translator specializing in prose required the help of an expert translator of poetry. For instance, the main section of the memoir *The Needful Threads*, also published as *My Name is Mahtob* (*Otcovi som odpustila*, 2014) by Mahtob Mahmoody was translated by Otakar Kořínek, while the verses were handled by Jana Kantorová-Báliková.

2.7 Data interpretation

Several striking conclusions can be drawn from the findings above. The statistics show a growth in the translations of American literature over the past three decades in absolute numbers and percent of the total production. Since 1989, its share has risen by 40%, peaking in 2012 and 2013 with 163 translations; 2014 showed a similar figure of 160 translations. These years can thus be considered the most successful and fruitful period for translations of American literature into Slovak, at least numerically.

Thus, American literature took the dominant role that had belonged to Russian literature before 1989, becoming the undefeated though not unchallenged champion: British literature maintained a strong position in 1992, 2006 and 2007, almost drawing level with American literature. It is no coincidence that these two place high above all other foreign literatures. Accelerating globalization is closely linked to English's ascension as a global lingua franca, and the statistics show that English has become the dominant language from which Slovak publishers purchase translation rights. The two English-speaking countries in our study, namely the United States and the United Kingdom, took first and second place respectively, together accounting for about 70% of the translated literature on the Slovak book market. This clearly indicates that the English language strongly predominates over other languages, among them German, French, Italian, Spanish, Russian and the Nordic languages, which lumped together amount to only 30% of the overall translation production.

The translation of American works is by no means limited to complete book series written by the most popular, successful authors. The general strategy of publishing companies is to embrace a wide range of writers, giving lesser-known authors voice. The current trend in Slovak publishing is to shift away from author name-recognition towards certain topics and subgenres that sell well. This is illustrated above all by the high number of authors with a very small number of works in Slovak translation.

As for translators, most of them work for a wide range of publishers, they do not have exclusive rights to particular writers, and in cases of commercially promising titles scheduled to be published shortly after their original release, they often work in collaborative teams.

CONCLUSION

American literature has had a great impact on the Slovak translation and publishing industries since its rise to dominance following 1989. In many ways it has both liberated and constrained the Slovak book market. The flood of American literature gives Slovaks more titles to choose from but limits the amount of literature publishers put out from other nations.

As socialist ideology no longer informs the choice of books for translation, new complex, varied topics and themes have appeared on the European book market. Though the supply of commercial writing now considerably exceeds that of classic novels, the conditions have also been created for filling the gaps in the translation of masterpieces of world literature. New translations of classics as well as revised editions of prominent works have been published.

NOTES

[1] For detailed insight into the nature and status of the translator in Slovakia, see Djovčoš (2012), Djovčoš and Šveda (2017).

[2] The influence of Western Europe and North America is a result of, inter alia, the fall of the socialism in 1989, the newly gained independence from the dominance of the Soviet Union as well as Slovakia's accession to the EU (2004) and NATO (2004).

[3] This claim may not apply to translations of literary texts of high aesthetic quality subsidized by institutions like Slovak Arts Council (self-governing public institution guaranteeing support of art activities, culture and creative industry); however, it certainly applies to translations of popular texts.

[4] The period between 1945 and 1968 was studied by Pliešovská (2016); Tyšš researched Slovakia's socialist period (2017); Bachledová (2018) studied the presence of ideology in paratexts to translated literature.

[5] By American literature we mean literary production of the USA written in English.

[6] "Anketa: Pri jesennej ofenzíve myslia niektoré vydavateľstvá aj na pôvodnú literatúru." (In the autumn offensive some publishers do not neglect the original literature). *SME* September 2, 1998. Accessed November 30, 2019. https://www.sme.sk/c/2163846/anketa-pri-jesennej-ofenzive-myslia-niektore-vydavatelstva-aj-na-povodnu-literaturu.html.

[7] J. Sherwood, who is the daughter of writer, scriptwriter and translator Ján Ladislav Kalina and journalist Agneša Kalinová, and who emigrated from Slovakia to Germany in 1978, is one of the most prominent translators of Slovak fiction into English.

[8] "Predbežný zoznam podnikov zaradených do 2. vlny privatizácie" [Preliminary list of enterprises included into the second wave of privatization]. SME May 23, 1995. Accessed November 20, 2019. https://www.sme.sk/c/2122519/predbezny-zoznam-podnikov-zaradenych-do-2-vlny-privatizacie.html.

[9] The need of a body of work within translation studies that would reflect on specific cultures and states in the Eastern Bloc during and after the period of socialist and communist government is emphasized by Nike Pokorn (2012).

[10] Of a total of 1,133 translations of American literature published by Ikar between 1989–2016, 812 titles fall into commercial fiction (contemporary romance, suspense fiction and socio-psychological novels).

[11] Based on Djovčoš (2012), a typical translator in Slovakia is a female in her thirties with a university diploma, however, not in the field of translating and interpreting. She specializes in non-literary translation and her computer literacy is at a high level (135).

[12] Gambier (2014) speaks of collaborative translation as of type of work where professionals share tools, problems and solutions and where their socio-professional enterprise is reconfigured due to technologies being implemented to meet the challenges of outsourcing, competition, job security, etc. (5).

[13] The statement refers to the experience of translation trio Djovčoš, Tyšš and Laš, who collaborated on the translation of *Fire and Fury* by Michael Wolff (2018). The book was published by the publisher Ikar.

[14] As proved in a case study by Ďurišová (2016), one example of a Slovak translation strongly affected by Czech translation is *Fifty Shades of Grey* (2011) by E.L. James translated by M. Sedláčková. It was published by the Czech publishing house Nakladatelství XYZ in 2012.

[15] We are aware of the fact that although the figures above speak of an increase in book production in the analyzed years, they do not reflect the percentage increase in second-hand translations compared to the period before 1989.

[16] The research was originally executed and interpreted for the purposes of the master's thesis *The place of translations of American literature in the publishing policy of Slovak publishing houses after 1989* by N. Popovcová (2017).

[17] For our purposes, "literary translation" refers to translations of creative texts, meaning all the universally recognized literary genres, such as novels, short stories, novellas, dramas, poetry, satire, epigrams, fables, aphorisms, literary sketches and so on, as well as anthologies in which several genres appear. We do not include works classified by the library as non-fiction. We have also excluded books for young children.

[18] We focus solely on traditional paper books, not taking into account audio or e-books, which usually comprise electronic versions of already published print titles. The same is true for print-braille books for blind adults, and so those were not included in our research, either. However, our analysis does include both new translations of classic titles of previously published books.

[19] TAX OFFICE RELEASE. 2007. "Od januára bude nižšia DPH na knihy." [Starting January, VAT will be lower on books]. Accessed on December 6, 2019. https://domov.sme.sk/c/3609819/od-januara-bude-nizsia-dph-na-knihy.html.

[20] By British literature we mean literature from the United Kingdom of Great Britain and Northern Ireland written in English.

[21] German, Austrian and Swiss literatures, as well as Norwegian, Danish and Swedish literatures are treated, for the purposes of this study, as a single entity. We decided to refer to the first group collectively as "German-language literature", for their common language, and the second group as "Scandinavian", for their shared geographical and cultural identity.

[22] Other nations' literatures were represented in Slovak translation only marginally, which is why they have been omitted.

[23] For easier comparison, we present the collected numbers in percentages rounded up to the nearest hundredth.

[24] The figures also include previously published translations of classic novels that were reissued after 1989.

[25] We considered classic novels to be works by authors who have gained worldwide recognition and prestige, as well as more recently active authors who have won prestigious literary awards and accolades for their creative endeavors. All other works of prose, namely mainstream and other commercial titles, are included in the genre of commercial fiction.

[26] One title was, according to the database, written by an anonymous author, whilst 11 other titles were edited works written by several different authors, some of which are not American. These works were excluded from the final list of translated works.

[27] The actual figure may be slightly different due to the fact that we were unable to identify the translators of 18 works in the complete list of translations.

[28] These figures also include new translations of classic titles and reprints of previously published books.

[29] For example, the *Divergent Trilogy* (2011–2013) as well as the related book *Four* (2014), written by Veronica Roth, were all translated into Slovak by Elena Guričanová.

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The place of translated American literature in Slovak publishing houses after 1989

American literature in Slovak translation. Slovak publishers. Post-socialist publishing policy.

This paper examines the main changes which were brought about by the globalization of culture and the commercialization of the book market in Slovakia after the fall of state socialism in 1989. It also aims at demonstrating the place of American literature in literary translation in Slovakia in the wake of the Velvet Revolution. The research assesses several different trends within publishing by answering such questions as: What are the most translated genres/subgenres? What are the proportions between aesthetically demanding literature and commercial/popular fiction? Who are the most widely translated American writers? Who are the translators that translated their works?

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

KATARÍNA BEDNÁROVÁ

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Translated from Slovak by Igor Tyšš and Natália Rondziková

NOTES

1 Popovič published the majority of his historical findings in the following works: *Ruská literatúra na Slovensku v rokoch 1863–1875* (Russian Literature in Slovakia in 1863–1875, 1961); the articles "Teórie prekladu v slovenskom romantizme" (Translation Theories during Slovak Romanticism, 1964), "Prekladateľské metódy v poromantickej poézii (Sytniansky a Nezabudov)" (Translation Methods in Slovak Post-Romantic Poetry: Sytniansky and Nezabudov, 1965); *Preklad a výraz* (Translation and Expression, 1968); and *Originál/preklad. Interpretačná terminológia* (Original/Translation. Terminology for Interpretation, 1983), in which he summarized his conception of translation history.

2 Yves Chevrel and Jean-Yves Masson are well-known translation historians, literary and comparative literature scholars as well as translators who work at the Sorbonne's Faculté des Lettres.

3 In Slovak translation history we can also find cases of translators whose mother tongue was not Slovak and who published Slovak translations outside Slovakia, mainly in the Serbian Vojvodina region, inhabited by a large Slovak ethnic minority, and the United States. The translations published in Vojvodina and in other centers of Slovak expatriots had a unique role in 1948–1989, since they can be said to cover the translation of works which could not be published in Slovakia for ideological reasons. See more in Bednárová 2013.

4 See chapter 10 on theater (2019, 657–744) and chapter 11 on prose fiction (745–862).

5 By this I mean translations prepared for concrete productions, which were often subject to necessary changes, modernization, etc.

6 Lectures by Yves Chevrel and Jean-Yves Masson and other interesting materials are available at https://editions-verdier.fr/livre/histoire-des-traductions-en-langue-francaise-xve-et-xviesiecles/ (Accessed February 6, 2020).

7 A certain kind of animosity, or cultural xenophobia, was also prevalent in 19th-century Slovakia. It must be noted, though, that it was directed toward French and most Western European culture. The preferred source languages of translations at the time were other Slavic languages and German.

8 Belgian publishing houses published, for instance, the prose writer Dominik Tatarka's and the poet Laco Novomeský's works, but also many translations of children's literature. See the bibliography of Slovak literature translated into French between 1864 and 2004 in Servant and Boisserie (2004, 273–293).

9 Hanuš Jelínek published the following works on Czech (including Slovak) literature in France: *Anthologie de la poésie tchèque* (1930b); *La littérature tchèque contemporaine* (1912); and *Histoire de la littérature tchèque: des origines à 1850* (1930a). In the third one, there is an introduction in which Jelínek also covers the development of the Slovak language. In line with the then-common ideas about Czechoslovak unity, he presents Ľudovít Štúr, who successfully codified Slovak in the 19th century, as the initiator of the Slovak schism. His anthology of Czech poetry also includes French translations of Slovak poets Pavol Országh Hviezdoslav, Svetozár Hurban-Vajanský, Janko Jesenský, Ivan Krasko, and Martin Rázus.

10 Here it is important to note that the *Histoire de la traduction littéraire en Europe médiane des origines à 1989* (2019) distinguishes between a narrow concept of Central Europe (Europe centrale) and a broader one (Europe médiane). By doing so, it manages to overcome the bipolar views of translation from both sides of "the Wall" and proves that the histories of translation in the Central European cultural space were comparable and, in fact, complementary.

11 The monograph series is called "A brief history of literary translation in Slovakia", and it includes volumes on translation from Croatian, Romanian, Russian, and Italian as well as on the reception and translation of Scandinavian literature. The newest publication is *Ruská literatúra v slovenskej kultúre v rokoch 1825–2015* (Russian Literature in Slovak Culture from 1825 to 2015, Kusá 2017). See a detailed bibliography of the publications in Vajdová 2013. Researchers based at Slovak universities have also been active in translation history research. Their most recent publications include Palkovičová's (2016) survey of Latin American literature translations in Slovakia, Pliešovská's (2016) account of American literature reception from 1945 to 1968, and Tyšš's (2017) microhistory of the reception of Beat literature in Slovakia.

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

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

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

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ANTOINE CHALVIN – JEAN-LÉON MULLER – KATRE TALVISTE – MARIE VRINAT-NIKOLOV (eds): Histoire de la traduction littéraire en Europe médiane. Des origines à 1989 [The History of Literary Translation in Central Europe. From Its Origins to 1989]

Rennes: Presses universitaires de Rennes, 2019. 433 pp. ISBN 978-2-7535-7611-7
ISBN 978-1-350-07508-5

To create a publication such as *The History of Literary Translation in Central Europe. From Its Origins to 1989*, which means almost to the end of the 20th century, must have been not only difficult, but also full of unexpected issues. The authors' goal was to shed light on the translation production of sixteen Central European nations over ten or eleven centuries. It becomes clear that the authors had to face many internal and external contradictions and obscurities. What actually is Central Europe? This is one of the first questions that arises. More follow: what can be called a literary translation across centuries, countries and national literatures, when it comes to such an ethnically and culturally intermingled zone as Central Europe? However, that is not all. There is also the question of the individual translator and his/her status, the question of translation spreading in a cultural and geographic space, the question of selecting a piece of writing for translation and the style of translation in various literary traditions, under various historical and political conditions, language frameworks and many others… If a team of authors had decided to undertake such a task, they needed to have a clear idea of this cultural area's character and especially of basic translation process determiners. Another factor should be taken into consideration, and that is the multilateral nature of any collective work, defined by the research area's difficulty, number of authors and different points of view. It must be said, however, that this history of Central European literary translation history does credit to its authors and to the whole concept. It is a well-structured achievement.

Twenty-six people authored this publication, four among them also doing editorial work. This means collecting the individual submissions, reducing their length or expanding on them where necessary. This was because the submissions were, compared to their published versions, originally substantially longer. These conditions considered, the publication's final form is astoundingly extensive and stands head and shoulders above other works in its field. The authors were able to keep a compact structure but fill it with vast amounts of varied content and details, thus allowing the publication to explore the specifics of each literature presented.

Attention should first be drawn to the expression *Europe médiane*, meaning central or middle Europe. It is something that the English language so awkwardly calls "Central", "East-Central" or "Central and Southeastern" Europe. It is not quite clear whether an expression like *médiane* can be found in other languages. In any case, the term *médiane* may be the best way to describe the geographic (historical, cultural and religious included) characteristics of the literatures located in the middle of Europe all the way from the north to the south. The countries in question are: Poland, the Baltic states of Finland, Lithuania, Latvia and Estonia, Ukraine, the Czech Republic, Slovakia, Hungary, Slovenia, then further to the south, Croatia, Romania, Serbia, Bulgaria, Albania, and Northern Macedonia. The term *médiane*, in the middle, suggests, that Europe is divided into three parts, which more or less fits our modern-day view of the continent. Indeed,

Europe is neither homogenous, nor bipolar. It can be concluded, as even this publication confirms, that so-called *middle* Europe boasts a specific character. It is based neither upon a picturesque specificity, nor backwardness, but upon the state of being geographically determined between two lateral and often conflicting entities. Its situation shaped its historical consciousness and its ability to view the contemporary changes in the world order more acutely and more precisely than Western or Eastern Europe, since they were kept imprisoned by various chimeras of hegemony.

The publication's structure is relatively complex, since it addresses translation from various perspectives. There is the historical point of view, which records the formation of various literatures and cultures from ecclesiastical literature and scholarly writings to modern and contemporary literature. Besides that, the publication also describes the formation of languages from the universal to the vernacular and translation on all language levels. Further on comes the description of various translation forms and functions in multiple historical eras of target literatures. The individual translator's status, their social background and methods are analyzed, as well as the formation of grammar and vocabulary and the literary language standardization through the influence of translation. The publication is divided into four main parts, all of them discussing translation under different historical conditions, which forms the basis for the various significance of translation in the history of these literatures.

The first part, "The Translation of Religious Texts" begins around the 9th century, describing the Christianization process and the various conditions it had to face in Central Europe. It also offers enriching and interesting analyses of Bible translations or various medieval discussions concerning the shape and function of translation in an almost illiterate environment. The second part, "The Translation and Formation of Secular Literature", describes the spread of culture in medieval and early modern societies. This section records the spread of various written sources and their change from mere records into early literary forms. It also looks at the birth and formation of national languages in the context of historical and political events during the rise and fall of states from the 17th through the 19th century. This part's second chapter exclusively discusses topics of translation, like the spread of education, the relationship between the translation process and the changes it brought to the various national languages, or the beginnings of secular literature and its differentiation under the pressure of translation. The third part, "Translation and Literary Modernity", focuses first and foremost on the period between the 19th and 20th centuries, the advent of modernization, modernism and the avantgarde. The territorial division of Central Europe had to undergo a radical change because of the First World War and the dissolution of the Austro-Hungarian and Ottoman Empires. From the ashes, new states started to emerge that had a different view on mixed multinational entities, as well as the position of national literatures. This substantially strengthened the status and the function of translation. The questions that translators and literary critics commonly asked started to touch upon literary techniques (free verse, imagery, walking poems), the selection of to-be-translated works (modernity, traditions) or authorship (collective translations, direct and second-hand translation) and so on. These three parts cover the history of translation from early ecclesiastical texts and annals, up to the first half of the 20th century.

The fourth and final part of translation history touches upon post-war translation period and bears the name "Translation under Totalitarianism". This section is much more extensive and specific than the preceding ones. It provides a platform for Central European authors to document the formation of literary translations from the 1950s through the 1980s, all under the pressure of totalitarian regimes, communist ideology and a careful disinterest in the west.

The introduction to this part clearly shows the basis of these states' political structures and the development of their regimes that clashed with culture through censorship, political supervision, centralisation and pressure. Often the state enforced the methods of socialist realism in the literary creative process, and as a reaction, many original works had to be published in secret. Translations and journals were also spread under cover and published abroad. People organized theatre plays and university lectures in their homes, many were forced to emigrate, and the list goes on. The authors offer deep analyses despite the lack of space. For example, merely the name of one of the chapters, "The Geography of Translation", offers an interesting incentive. The headings of its individual subchapters present the literary development of the so-called socialist states after 1945. Special attention is paid to the short period of two or three years just after the war, when the Polish, Romanian and Czechoslovak literatures returned to their interwar roots and once again started to translate from English and French. The next part discusses the so-called directed or ordered geography in translation and the subsequent dominance of Russian literature. This is followed by a part called "The Return of Western Literatures", chiefly at the end of the 1980s, and besides that a return towards the so-called socialist literatures. The following two short chapters lead us to the boom of Latin American literatures and minority literatures. The final chapter of this socialist translation section analyzes the translated genres, the phenomenon of branding the translators as appropriate or inappropriate, the publishers' ingenious strategies when it came to publishing classic world literature, the changes it had to undergo during the publishing process, the existence of covert translators (i.e. those unable to publish officially and using other names), etc. The descriptions of the translators' social status, their abilities, education and especially compensation, since many of the best suffered the greatest shortage of work, are all a part of this chapter.

The History of Literary Translation in Central Europe. From Its Origins to 1989 reflects translation as well as national literatures. Based on this, one may venture to decipher the publication's viewpoint on world literature, the model of world literature developed in Central Europe. This model is different from the one known to the western literatures, since it arose in a different time, different environment and under different conditions. On the other hand, the vast number of literary and cultural similarities between the Central European countries can be surprising. It is no wonder, after all the political development of Central European countries varied little and they shared a common strip of territory. The maps at the end of the publication document this fact very well, by pointing out the countries' layout in the middle of Europe. Their situations change, but the countries keep relating to each other, and the authors of this collective work masterfully shed light on all these aspects. Slovak literary studies under the conduct of Dionýz Ďurišin's interliterary theory explored a similar area to the one presented in *The History of Literary Translation in Central Europe*, pointing out the processes which have been meticulously analyzed by this French publication. Compared to other works of comparative literature, this book is much more complex and detailed. One might argue, however, that this is not a piece of comparative literature at all. How is it to be defined then? After all, this publication presents foreign literature translation data of three or four languages during the same time period, all in a single paragraph, or it points out the various translation modalities in geographically close Central European literatures during a given time period, again, in just one chapter. But even if the book's aim were not to compare, it is still an extremely useful work in the fields of foreign literature studies, translation studies, receptive studies and world literature studies.

The book concludes with a register of writers mentioned in the title, which can help to reconstruct the publication's composition,

as despite the authors' best attempts at balance, there are some literatures mentioned less often than others. Although the second part of the book offers exclusive space for each literature, the reader may feel that some literatures (Romanian for example) vanish from certain time periods, while others (Hungarian or Polish) are mentioned much more often. The responsibility for this may lie with the authors themselves, especially their beliefs of what needs to be pointed out and what can remain in the background. Slovak literature is also represented considerably at the beginning, in the part on religious literature and writings. This is chiefly thanks to one of the authors, Katarína Bednárová, whose work can also be found throughout the book. All things considered, Slovak and Czech literature appear rather often in various parts of the text, particularly in the analyses of the normalization period from the fourth part to the conclusion (235–361), which makes it of particular interest to international literary criticism.

Translated from Slovak by Michal Šimurka

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IVANA KUPKOVÁ – ZBYNĚK FIŠER et al.: Jiří Levý: zakladatel československé translatologie [Jiří Levý: The Founder of Czechoslovak Translation Studies]
Brno: MUNI PRESS Masarykova univerzita, 2019, 131 pp. ISBN 978-80-210-9348-5

At the time of creation and formation of Czech and Slovak translation theory as well as its praxis and criticism in the 1960s and 1970s, there were two outstanding personalities, whose scholarly work overcame the borders of the Czechoslovak cultural and academic context: Jiří Levý (1929–1967) and Anton Popovič (1933–1984). Not surprisingly, on the occasion of the 50th anniversary of Jiří Levý's death, Czech and Slovak scholars decided not only to remember the most important aspects of his scholarly heritage, but also to prove its importance in contemporary translation theory and praxis in a collective monograph called *Jiří Levý: The Founder of Czechoslovak Translation Studies*.

The monograph comprises not only a preface, bibliography, index of names and terms and summary in three languages, but also nine articles of an evaluative or analytical character covering a large spectrum of Levý's scholarly heritage in the area of literary theory and translation studies. Considering the huge thematical scope and well-founded articles we can firstly state that this collective monograph is a significant enrichment of contemporary translation studies.

At the very beginning of this collection is the chapter "Science, Philosophy, Literature. Jiří Levý Died Fifty Years Ago" by the literary aesthetician Milan Suchomel, an emeritus professor at Masaryk University in Brno, a colleague and a friend of J. Levý. As the title may suggest, the author pays attention mainly to Levý's thinking on possibilities of using a methodological framework of exact sciences and philosophy in literary research. He focuses his attention not only on Levý's effort to relieve "literature from the domination of subjective impressions and from a pressure of ideological speculations" (12), but also to the possible limitations of applying such a methodological base in practice, because – as already stated by Levý himself – "[t]heory of facts has not been able to define reliable measuring tools for an aesthetic value yet. It is applicable just as an auxiliary method for exact analyses of an internal structure of a piece of literature […], but it still cannot be applied as a methodological base for general theory of literature" (12). Although the author of this chapter observes Levý's ideas in his literary research from Heidegger's hermeneutics to Ricoeur's project of interpretative reading of literature, he rightfully con-

cludes that "Levý's exact understanding of the theory of literature is not philosophical, but nevertheless (like Czech structuralism) methodological and allows to perceive literature and literary works in their individuality as well as versatility, in their contradiction as well as symbiosis with new possibilities of its reading, theory and analysis" (13–14).

The article "Avant-garde Scientific Contribution of Jiří Levý and Anton Popovič to Contemporary Translation Studies Development" by Edita Gromová, Daniela Müglová and Daša Munková from Constantine the Philosopher University in Nitra highlights the scientific legacy of both founders of Czech and Slovak translation studies from its recency point of view in contrary to contemporary thinking on interlingual and intercultural communication as well as from the point of view of current trends in translation didactics and the development of computer linguistics. Along with the mutual benefits of their scholarly dialogue, the authors point out relevant specific features in their methodological concept of translation. The avant-garde nature of their scholarly works in the Slovak literary context, especially thanks to the Nitra school of translation theory, led to the creative development of current thinking on translation based on the fact that "[a] translator's decision-making process occurs at the text level, nevertheless, there are broader macro-textual, i.e. sociocultural connections behind the text" (25), and helped to establish Czech and Slovak translation studies worldwide.

The other seven articles in this collective monograph have a more pragmatic character. Applying the theoretical postulates declared by Jiří Levý, the authors demonstrate the current importance of Levý's ideas in the field of translation studies for future translators studying at universities, of translation criticism as well as of translation of legal and marketing texts.

Petra Mračková Vavroušová from Charles University (Prague) devotes her attention mainly to second-hand translation, using a German and Portuguese translation of Levý's study "Three Phases of Translator's Work" as a base for her contrastive analysis, taking into consideration the Czech original as well. She focuses especially on the translation of Levý's key terminology, substitution, compensation, generalization and concretization; moreover, she observes omitted and added parts in both translated texts. Quoting Neckel, a translator of this work into Portuguese, she states: "[a]lthough Levý's research is devoted exclusively to literary translation, […] his conclusions could be applied generally, i.e. they may be helpful also in translating non-literary texts […] and serve as a methodological tool for an analysis of translations" (38).

Ivana Kupková from the University of Prešov focuses on the legacy of Jiří Levý in contemporary Slovak translation criticism. Using a short summary, she points out all key criteria for evaluating literary translation defined by Levý and its reflection in Slovak theory of translation criticism in works written by A. Popovič, F. Miko and J. Ferenčík. Based on this methodological framework, Kupková evaluates some critical reviews of literary translations, such as reviews of Z. Jesenská's translations by E. Maliti-Fraňová, J. Štrasser's translation of Eugen Onegin by A. Červeňák as well as her own critical review of Lermontov's *A Hero of our Time,* translated by D. Lehutová. In conclusion, Kupková states that not only the abovementioned works by Slovak translation studies scholars but also Levý's research and legacy could be considered to be one of the most significant theoretical and methodological sources for today's Slovak translation criticism: "Levý's work not only explains the translation process and a translator's work, which shall be the main assumption for a critical analysis of a high quality, […] but also serves as an inspiring source for some reflections about the work of a literary critic and possibly also for a creation of clearer criteria for translation criticism" (50).

Specific features of translating poetry and drama are discussed in the studies by Jana Kitzlerová ("'The Twelve' or What Would Jiří Levý Say to the Latest Trans-

lation of the Poem Written by Blok") and Radek Malý ("Goethe's 'Faust' in the Recent Translation into Czech, Taking into Consideration Levý's Scholarly Thinking") from Charles University. Based on a critical review of Kasala's latest translation of Blok's poem into Czech, Kitzlerová states that plenty of stylistic and lexical shifts, which in many cases caused a decreased quality of a translated text compared to the original, appeared as a result of the translator's struggle to modernize the translation and led to an extreme conciliatory attitude towards a contemporary reader. Owing to the stylistic unity of the translation, there is a reason to declare that it is "a successful attempt to actualize and modernize Blok's 'The Twelve'" (61). Malý, the translator of the latest Czech version of *Faust*, summarizes the translation reception of Goethe's masterpiece in the Czech cultural context and compares previous translations, then explains the circumstances behind the latest Czech translation and finally highlights the most remarkable features caused by the cooperation between the translator and a staging team. Despite the fact that the text of the play was significantly shortened, all the main ideas were preserved. This conciseness resulted also in shortening the verse from iambic pentameter to iambic tetrameter and in reducing the space for finer nuances, consequently the play became a shortcut having almost the characteristics of a slogan, supporting the main staging intention to introduce *Faust* in a more dynamic form. Nevertheless, based on conclusions made by the author of this study, the shifts are not in contradiction with Levý's postulates devoted to translation of drama. This translation belongs in particular to the category of performance, which limits its timeliness and durability. Therefore, the author in conclusion claims that "as a matter of general dispute, we shall agree with Levý: to declare any derived work to be a final and universal interpretation would be at least problematic" (69).

Radek Černoch from Masaryk University (Brno) deals with specific features of translating legal texts and based on a translation of *Digest*, one of the key Roman law documents, demonstrates Levý's thesis that in translating a legal text there is no choice between a fidelity of translation/word-for-word translation and an adaptation/free translation, hence a translator tends to absolute fidelity. He/she shall take into consideration, as Černoch highlights in his conclusion, the relationship between a text and an exact law order, strictness and argumentation logic of a text, the need to use legal terms along with fragmentation, stylistic and terminological discrepancies, as in the case of the analyzed translation of *Digest*.

The last two articles in this monograph are devoted not only to specific features of translation of marketing texts but also to a detailed summary of many inspiring aspects of Levý's scholarly work for contemporary Russian translation praxis along with a summary of didactic applications of his findings. Zbyněk Fišer (Masaryk University) in his article called "Communication Strategy in Parallel Marketing Texts" deals with the classification of these texts, defines factors of marketing communication in the translation process, specific features of creation of information texts for tourists, multilanguage flyers and transcreation, and finally using several student translations defines and examines the didactic aspects of the translation training process for first-class translation specialists, who are able to accurately mediate "the factual and persuasive message of a source text and without any deformations on a semantic level creatively transfer it into a target text to enable adequate persistence in a target environment" (93).

Zdeňka Vychodilová of Palacký University (Olomouc) in the final article of this collection, called "The Olomouc Phase in Levý's Professional Life. Jiří Levý as an Inspiration for a Contemporary Translation Praxis from Russian Language", devotes her attention first of all to summarizing the results of Levý's research and pedagogic activities at Palacký University. Nevertheless, the crucial part of her article is devoted to the possible pedagogical use of Levý's scholarly ideas in teaching

students in the Russian studies department – i.e. future translators of literary texts. The methodological basis and outcomes applied in the article are demonstrated on examples of students' work created during her translation classes. Vychodilová's succinct summary of Levý's heritage in the field of translation studies also encapsulates the ideological message of the whole book, namely: "[t]he convincingness of Levý's arguments supported by translational and educational practice as well as indirect and moderate formulations, implicitly [evokes] his sensitive approach to a translator as a sovereign individuality having a right to a subjective decision making. […] In particular, conceiving a translation as a decision-making process and a translator as a decision maker shall be understood to be timeless benefits of Levý's philosophy" (106).

Translated from Slovak by Lucia Mattová

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VLADIMÍR BILOVESKÝ – IVAN ŠUŠA: Banskobystrické myslenie o preklade a tlmočení [Thinking on Translation and Interpreting in Banská Bystrica]
Banská Bystrica: Belianum, 2017. 136 pp. ISBN 978-80-557-1329-8

In 2017, translation studies at Matej Bel University celebrated its 20th anniversary. In the twenty years, the academic staff has changed, the program has developed, and in terms of academic research, many previously overlooked topics have been studied. The publication *Banskobystrické myslenie o preklade a tlmočení* aims to reflect the past twenty years of the translation studies program in Banská Bystrica.

The publication is divided into seven main chapters. The first two chapters take a look at translation studies in Banská Bystrica through the lens of the people involved in it. The authors provide exhaustive information related to the academic staff and their research areas. A bibliography of their most significant publications is also included. Each scholar is accompanied by a biography and by a brief profile of their research area.

The third and the fourth chapters deal with translation training at Banská Bystrica. The authors give full overview of the study program, explain its roots and clarify the changes it has gone through. They also explain how the translation and interpreting studies program combines theory and practice through its Translation and Interpreting Centre (now in the form of the civic organization LCT – Lingua, Communicatio, Translatio), which has been part and parcel of the integrated translation and interpreting program at Matej Bel University since 2012. The Centre gives students the opportunity to translate and interpret in real working conditions and receive valuable feedback from professional, native Anglophone proofreaders and editors. In addition, teachers are able to monitor the development of students' skills and revise training methods appropriately.

The fifth and the sixth chapters provide a general overview of the scholarly projects and academic conferences related to translation and interpreting studies that have been based in Banská Bystrica. The origins of several scholarly journals related to the field are also described. Matej Bel University has held many events featuring lectures from world-famous translation studies scholars, such as Christiane Nord, Anthony Pym, Andrew Chesterman, Christopher Rundle, Ingrid Kurtz or Franz Pöchhacker. In 2021, Matej Bel University will hold the international conference "Translation, Interpreting and Culture 2: Rehumanising Translation and Interpreting Studies" with the world's leading translation and interpreting studies scholars as keynote speakers (Susan Bassnett, Lawrence Venuti, Jan Pedersen, Nadja

Grbić). Reports of their visits are given in subchapter 6.3. Finally, the authors also summarize events held by Matej Bel University with the goal of popularizing literary translation – specifically, *Prekladateľské soirée* (Translation Evening), bi-annual discussions with professional literary translators. In the seventh and final chapter, the authors express their hopes that translation studies at Banská Bystrica will develop further.

This publication is dedicated to the history of translation studies. In recent years, there have been several successful undertakings in the field of translation history, such as two volumes of *Slovník slovenských prekladateľov umeleckej literatúry 20. storočie* (The Dictionary of Slovak Literary Translators of the 20th Century, 2015, 2017; eds. Oľga Kovačičová and Mária Kusá) and Katarína Bednárová's *Dejiny umeleckého prekladu na Slovensku I* (The History of Literary Translation in Slovakia I, 2014). The reviewed publication is more similar to the former title, as it predominantly "lists researches and researchers" rather than "interpreting the reasons why the researchers focused on their particular research, if they were successful, and to what extent". Although this approach worked exceptionally well with the aforementioned dictionary of Slovak translators, one wonders whether the goal of this publication shouldn't be to interpret how the Banská Bystrica school of translation differs from all the other "schools" – both in terms of research and education – and what its further possibilities are. The publication also lacks an answer to the question "How has the Banská Bystrica school of translation contributed to the Slovak school of translation?", which in the context of the history of translation studies would seem to be an important question to ask. In this case, Katarína Bednárová's approach to translation history would have been preferable, providing a narrative (although to some extent subjective) history of translation alongside the objective information on events and people. However, it must be stressed that the publication can (and probably will) be used as an important resource for future publications in the field of translation studies history, and it serves its informative function well. Nevertheless, the reviewed book is a first step to provide a general history of translation studies in Banská Bystrica.

Although the authors do not come up with any original research, specify the particularity of the Banská Bystrica school of translation, or provide an interpretation of the research areas studied at Matej Bel University, it is the first publication that comprehensively summarizes the history of the Banská Bystrica tradition of thought in translation studies. The publication is significant for another reason as well. Its goal is to prevent *genesis amnesia* in the studied field – both from a scholarly and pedagogical point of view. Pierre Bourdieu's *Outline of a Theory of Practice* (1977) defines *genesis amnesia* as a naive notion, that everything has always been the same as it is now. Such amnesia could doom the actors in the habitus to repeatedly "tread water". For any scholarly field to fluidly develop, its contributors should know its history and understand how the field was formed and how it has transformed. The roots of the field are further used to develop the discipline or to explicitly deconstruct its past in order to suggest a different turn in the field. This publication can contribute to the extinction of this *genesis amnesia* in Slovak translation studies. However, it does not propose how to do it constructively. A great deal of work in the field of translation studies history lies ahead, and this publication provides solid foundations for it.

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ANDREJ ZAHORÁK: Intercultural Aspect in Translation and Reception of Precedent Phenomena

Berlin: Peter Lang, 2019. 132 pp. ISBN 978-3-631-78107-4 (Print), E-ISBN 978-3-631-78671-0 (E-Book)

The monograph *Intercultural Aspect in Translation and Reception of Precedent Phenomena* by Andrej Zahorák was published by the Peter Lang publishing house as the 20th volume of the Studies in Linguistics, Anglophone Literatures and Cultures series. It is a result of the author's long-term research of reception and translation of Russian literature as part of an intercultural dialogue of three cultural spaces – Russian, Slovak, and German.

While the topic of the monograph is – from the point of view of translation studies – discussed rather often, it is nonetheless still productive. Research in the area always brings new and useful findings, which lead to a deeper understanding of complex translation processes brought about by the need to address – in Lotman's terms – the tension between "we" and "them" in intercultural dialogue. This monograph can be taken as the result of modern thinking about translation, that rests in understanding the translator and the interpreter as mediators between languages, and especially as cultural mediators. Modern thinking about translation does not see linguistic and culturological aspects in opposition to each other, but rather attempts to integrate them. An integration of these approaches can be seen in A. Zahorák's monograph.

The monograph focuses on researching specifics of translation and reception of intercultural units, which the author considers to be precedent phenomena, in three linguistic and cultural spaces – Russian, Slovak, and German, with Russian culture serving as the original framework. Slovak and German cultures constitute the target cultures. The material base is comprised of postmodern Russian literature, specifically *Moscow to the End of the Line* by Venedikt Erofeev (*Moskva-Petushki*, 1973) and its translations into Slovak: *Moskva-Petušky* (by Jaroslav Marušiak, 1989) and German: *Die Reise nach Petuschki* (by Natascha Spitz, 1987). They provided the author with a sufficient number of suitable examples for the present research – for identification and complex analysis of precedent phenomena (linguoculturemes) in the original text and its two translations.

The two opening chapters are of a theoretical nature. In the first chapter, "Culture, Interculturality, Translation as Conceptual Framework of the Research Problem", the author focuses on defining culture and understanding interdisciplinarity, culture in relation to language and translation, the concepts of translatability and untranslatability in relation to culture, and the cultural aspect in translation studies as well. The author considers various aspects of the term "culture" while introducing in more detail the most significant theories by authors such as Trompenaars and Hampden-Turner, or Hofstede, who see culture as a multi-layer model. However, the author also considers how other authors, such as Beheydt, Rakšányiová, Borofsky, Bouman, and Průcha understand the term. Special attention is paid to the relationship between culture, language and translation. The author does not take into consideration only foreign scholars, but also very aptly integrates the opinions of Slovak theorists, specifically of Peter Liba, who in his article "Kultúra a preklad" (Culture and Translation, in E. Gromová, ed., *Preklad a kultúra* – Translation and Culture, 2004, 11–30) highly inventively discusses this relationship and writes about the translation process as an intra-cultural convention, which is derived from the fact of cultural need and interest. Zahorák further quotes Liba, who considers the translation process as a "part of such a cultural activity that is in constant tension between creation

and formation (of something new), between rationality of the stability of values and the spontaneity of acquiring something new, foreign, distant and close. From the point of view of culture, literary translation is such a creative act, that is, being created. The fact of translation and translation goes on. The translator does not stand in between 'incompatible' oppositions but operates within this relationship" (2004, 15, in Zahorák 2019, 17). In this part the author proves to be highly knowledgeable about the area of research and to have excellent awareness of works discussing the cultural aspect in translation and developing culturological aspect in translation studies by foreign and Slovak authors alike, e.g. Vermeer, Holz-Mänttäri, Even-Zohar, Toury, Reiss, Nord, Lefevere, Lambert, Bassnett, Baker, Hatim, Katan, Komissarov, Barchudarov, Lotman, Levý, and in Slovakia, Popovič, Vilikovský, Koli, Keníž, B. Hochel, Bednárová, Kusá, Vajdová, Žitný, Müglová, Gromová, Djovčoš, Janecová, Fedorko, Tellinger, etc.

In the next part of the chapter the author focuses on intercultural communication, its definition, the intercultural competence of the translator, intercultural dimension (focusing especially on Geert Hofstede's intercultural comparison of value systems), and barriers in intercultural communication caused by both linguistic and cultural differences. He also stresses that the modern understanding of translation is based on perceiving translators and interpreters as cultural mediators, who overcome not only linguistic, but especially cultural barriers.

In the second chapter of the theoretical part the author focuses on the problem of precedentness from the perspective of cognition and culture. He discusses new approaches to studying language oriented toward an ethnoculture that modifies and represents language at the same time. The author states the opinions of multiple researchers, who point out the interdisciplinary focus of current linguistic research. He states that especially in Russian linguistics a new field of research – linguoculturology – has been forming since the end of the 20th century. It researches the two-way relationship and influence of culture and language and refers to the most significant researchers in Russian (V.V. Krasnych, V.A. Maslova, V.V. Vorobiov) and Slovak (J. Sipko, I. Dulebová). Special attention is paid to Sipko's understanding of linguoculturology citing his monograph *Teoretické a sociálno-komunikačné východiská lingvokulturológie* (Theoretical and Socio-Communicational Foundations of Linguoculturology, 2011). In considering the relationship between language and culture, the author also uses the term linguistic picture of the world, which appears in works of significant thinkers from the antiquity to the present day. The author also considers the terms precedentness and precedent phenomena to be central in regards to his research, citing works of multiple Russian linguists, who elaborated it from two perspectives: communicative-pragmatic (N.S. Valgina, K. Karaulov) and cognitive (D.B. Gudkov, V.V. Krasnych, and I.V. Zacharenko). The author reaches a conclusion based on the theoretical works in the field of linguoculturology and cognitive linguistics that precedentness or precedent phenomena carry cognitive meaning for individuals and linguistic communities and are being constantly renewed in language and sign systems. The author considers them to be fundamental elements of a cognitive basis and to represent a sum of knowledge and concepts of the representatives of a particular linguistic community.

The third chapter, "Translation and Reception of Precedent Phenomena in Three Linguistic Communities and Cultural Contexts", is oriented practically. In it, the author focuses on a comparative analysis of precedent phenomena in the work *Moscow to the End of the Line* by V. Erofeev and its translations into Slovak and German. In other words, the chapter is concerned with translation and the reception of precedent phenomena in three linguistic communities and three cultural contexts. In the introduction of this chapter – referring to I. Dule-

bová's claims in her monograph *Precedentné fenomény súčasného ruského jazyka. Interkultúrny a lingvodidaktický aspekt* (Precedent Phenomena in the Contemporary Russian Language. The intercultural and Linguo-didactic Aspect, 2015, 14) – the author appropriately points out the fact that "[t]he theory of precedentness and precedent phenomena is closely related to the theory of intertextuality. Since precedentness was based on the theory of intertextuality, it helps to develop it and refine it terminologically. Precedent phenomena ultimately 'represent' the phenomenon of intertextuality" (47). Terminologically speaking, the two terms are rather close to each other since they refer to the same phenomena in the text. However, we respect the author's conception as it is rooted in a certain spectrum of opinions on the issue. The author examines precedent names, precedent texts, precedent testimonies, and precedent situations in the original text and how these phenomena were translated into Slovak and German and attempts to apply the theoretical knowledge established in the theoretical part of the monograph in the analysis. Based on the different historical/cultural contexts or linguistic differences, the author assumed the German translation would exhibit a greater number of losses of expression and changes on the cultural-communicative level. However, the comparative analysis showed that is not the case. On the contrary, as far as the precedent phenomena go, it was the Slovak translation that exhibited a greater number of losses. The comparative analysis confirmed the commonly known fact that the translator must be prepared for the interpretative phase of the translation process in regard to his knowledge, but knowledge of translation studies is not sufficient – relevant knowledge of linguoculturology is also necessary. In any case, as A. Zahorák's monograph also proves, questions of culture and interculture constitute an important part of translation studies, which currently appear to be an interdisciplinary field integrating many various fields of research, such as linguoculturology.

We consider A. Zahorák's monograph to be an interesting addition to translation studies research as it integrates multiple disciplines, uniting culture, language, and translation. His monograph draws attention to the multitude of possible approaches to translation studies research, confirming its viability. We see the merit of the monograph in the breadth of the research of the topic as well as in bridging western and eastern "concepts". Its publication in English by Peter Lang constitutes another positive, as it contributes to highlighting less known opinions of Central and East European research and conceptions in Western Europe.

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GERALD JANECEK (ed.): Staging the Image: Dmitry Prigov as Artist and Writer
Bloomington, Indiana: Slavica, 2018. 179 pp. ISBN 978-0-89357-462-8

Dmitry Prigov (1940–2007), one of the key figures of Moscow conceptualism, was a writer, artist, and performer. Since the 1990s, his oeuvre has been studied worldwide. The collective volume *Staging the Image: Dmitry Prigov as Artist and Writer*, edited by Gerald Janecek, professor emeritus from the University of Kentucky, consists of ten studies. The volume is based on the international workshop Prigov – Multimedia, Performative, Translingual: Dmitry Prigov's Legacy as an Artist and Writer, held in Prague in December 2014.

Prigov's oeuvre is often defined as a compact performance. Prigov himself called it the project D.A.P. (Dmitry Aleksandrovich Prigov). Prigov's total performance was concerned with the question of his own subjec-

tivity, with all of his public activities becoming part of this total performance. Within the project, the act of writing poetry turned into the act of performing the role of a writer and the act of drawing became a performance of the role of an artist. In this regard we can say that Prigov was "staging the images" of a writer and of an artist. The term "image" played an important role in Prigov's thought, and he used it to refer to the discursive models one uses when communicating. Therefore, Prigov's understanding of the image undermines one's capacity of producing authentic utterances. In Prigov's view there is no pre-discursive intention.

The experts on Prigov's oeuvre, Mark Lipovetsky and Ilya Kukulin, used the umbrella term "performativity" to discuss the aforementioned features of Prigov's total performance (see their study "'The Art of Penultimate Truth': Dmitrii Prigov's Aesthetic Principles" published in *The Russian Review*, vol. 75, issue 2, 2016). In contemporary theory, performativity refers to a variety of mutually intertwined issues. It includes the speech acts theory that is concerned with the question of how language shapes and even creates our world and the ways we perceive it (see the writings of J.L. Austin). For this reason, the speech act theory has become important in research on the construction of identities and subjectivity (see the writings of Judith Butler). On the other hand, performativity is broadly discussed within the field of visual and performing arts as well.

The title of the reviewed volume playfully refers to all these intertwined aspects of performativity and their presence in the project D.A.P. The "staging" in the title refers to the strategies of constructing of one's identity ("image"). The studies included in the volume discuss a wide variety of these strategies, as they appear in Prigov's poetry, artworks and performances. The common motif behind all of the studies is the issue of how Prigov approached and constructed his subjectivity.

Gerald Janecek's and Marion Rutz's papers aim at Prigov's theoretical writings and show how these writings may become the performances of the author's oscillating (*mertsayushchiy*) subjectivity that is hard to pin down. Looking at two examples of so-called prenotifications (*preduvedomlenye*), a kind of preface Prigov used to write to introduce his poetic cycles and even novels, Janecek attempts to show what kind of language means Prigov used to express his oscillating subjectivity. Marion Ruth pays attention to Prigov's essays, where he performed the role of a literary critic. Rutz's analysis is more complex than Janecek's and includes an overview of the research on the topic.

Hana Kosáková's study approaches the issue of subjectivity from a different perspective. The Czech author compares Prigov's and Vladimir Mayakovsky's poetry, which she grasps as examples of postmodernist and modernist subjectivity, concluding that "Prigov's notion of subjectivity is fundamentally different from Mayakovsky's, hence could hardly be described as having some kind of direct affinity with Mayakovsky's" (41).

Alena Machoninová, another Czech co-author of the volume, compares the motif of Prague in Vsevolod Nekrasov's and Prigov's poetry. At first, she briefly summarizes the nature of the conflict between the two poets. Nekrasov believed that Prigov took all the credit for the emergence of conceptualism in Russian poetry. The result of Machoninová's comparison is that Prigov was more interested in the discursive image of Prague and in the constructive principles of the Czech language, while Nekrasov paid more attention to the dialogue between the Czech and Russian historical contexts.

The reviewed volume includes two studies of Prigov's performances, too. Both studies show Prigov's interest in post-humanism. Philipp Kohl analyzes Prigov's cooperation with Grisha Bruskin in the performances called *Good-by, USSR*. Kohl interprets the performance more than just an allegory of the history of USSR. He approaches it from the philosophical perspective and asks the

question of what precedes life. The performances of Prigov and Bruskin are based on the Golem mythology. Kohl concludes that the authors perform the process of entity creation and that the Golem becomes a figure that oscillates between being born from itself and being created by someone else's hand.

Valetina Parisi discusses the performances of the Prigov Family Group, in which Prigov participated in activities together with his son and his son's wife. Parisi sees the performances of the group as interrogating the meaning of family after the posthuman turn.

The studies by Sabine Hänsgen, Brigitte Obermayr and Giada Dalla Bontà turn the reader's attention towards the issue of media. They scrutinize the "technical" basis of subjectivity construction. However, in their approach the question of subjectivity is present more implicitly. The relationship with subjectivity is underlined when we read them within the context of the whole volume. Each of the authors uses a different approach.

Sabine Hänsgen deals with the issue of voice, and understands this phenomenon as a space where different performative and media aspects meet. From this perspective, she looks at Prigov's visual and sound poetry, pointing to the presence of the sound principle in Prigov's graphic experiments and vice versa. Hänsgen's study was previously published in Russian and German in other collective volumes: *Nekanonicheskii klassik* (Moscow, 2010) and *Jenseits Der Parodie* (München and Berlin, 2013).

Brigitte Obermayr looks at the importance of newspapers within the Soviet underground milieu, stating that newspapers were never used in the underground art practice as pure fragments of reality, but mainly as ideological fragments. She agrees with Alexei Yurchak that utterances in the 1980s Soviet Union newspapers became empty and did not refer to the present, which she calls the hegemony of form. She then shows how Prigov highlighted this hegemony of form in his projects by filling up all the empty space of newspaper pages as if he was filling a blank.

Giada Dalla Bontà tries to reveal the connection between Prigov's drawings, typewriter experiments, and the rest of his oeuvre. She supposes that the interconnection lies in Prigov's approach to spatiality. She then shows how Prigov approached the space in a similar manner across every media he used. Dalla Bontà does not forget to take into consideration many other aspects, including genre conventions and cultural traditions.

The last chapter of the volume is Tomáš Glanc's study, probably the most complex in the entire volume. Glanc introduces the term self-removal, which he defines as "a kind of creative redirecting" and "as a reorientation by means of a new perspective" (147). He compares self-removal with Shklovsky's *ostraneniye* and Brecht's *Verfremdungseffekt*. The difference between them and self-removal is that the previous terms deal primarily with the object and lead to the emergence of new metaphors, while self-removal aims at examining the state of affairs and leads to the emergence of the new mode of authorship and representation. Glanc uses the motif of self-removal to scrutinize a wide variety of Prigov's works, and his main conclusion is that "[t]o Prigov, self-removal is not a method. Rather, it is his behavior, a gesture, the realization of a performative program" (175).

The reviewed volume can be very useful for those who are interested in the work of Dmitry Prigov and Moscow conceptualism. However, since the volume brings together different views on the topics related to the problematic of performativity, it may also be helpful for those who are interested in the connection between theories of performativity and media theories.

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