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A conference mosaic – History & Translation conference Tallinn 2022

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Editors' note

How can a conference as large and diverse as the first conference of the History and Translation Network in Tallinn in May of 2022 be adequately represented and remembered? To archive, share, and promote the multiplicity of topics and approaches that came together, we invited panel chairs and, in some cases, panelists to write short texts about their panels. These now form a conference mosaic as tiles. As is often the case with a mosaic, the tiles vary in size and style, with some leaving a blank space. From time to time, tiles in different languages remind us of the multilingual reality of the research subjects, the researchers, and also the conference. The texts have been arranged in three overarching categories: methods & approaches, actors & themes and time & space. We thank all contributors for their efforts and hope readers enjoy browsing the mosaic.

Keywords: translation history, Tallinn, HTN network, mosaic, conference report

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Prelude by the organizers

The *History and Translation Network* was founded in June 2021 and currently has over 600 members. The aims of the Network are to:

- enhance the visibility of translation and interpreting history in other disciplinary areas;
- promote interdisciplinary dialogue and collaboration between all scholars with a historical interest in translation and interpreting;
- organise and promote regular events on translation and interpreting history;
- explore forms of collaboration that can enhance our work as translation and interpreting historians.

For further details of the Network, its Manifesto and its objectives please see <https://historyandtranslation.net>.

The HTN 2022 Conference

It was always our intention to follow up the launch of the Network with a 'founding' conference that could give scholars a concrete sense of the growing research community that is forming around the theme of translation and interpreting history. This overriding aim was the premise for some of the key choices that we made:

- *The conference was in-person only.* This was essential because only by meeting in person can scholars properly interact with each other and develop new relationships. A conference is an opportunity to learn about other scholars' research, but it is also an opportunity to find like-thinking people with whom you might collaborate. This is the fundamental purpose of a network: putting researchers in touch with each other.

- *The conference was very large with multiple parallel sessions. A large conference with a number of parallel sessions is not ideal, but our overriding aim was to bring together as many scholars as possible for this founding event.*

Our idea was to host a conference which could include all the many different approaches to translation and interpreting history, bringing together scholars with a wide range of interests and from different disciplinary backgrounds. We feel that from this perspective the conference was a great success.

It is arguable that translation history began its evolution into a distinct international research community with the conference *Between Cultures and Texts: Itineraries in Translation History* which was organized by the University of Tallinn in 2010. It seemed appropriate, therefore, that the inaugural conference of the Network should take place in Tallinn and we are very grateful to our colleagues of the University of Tallinn for hosting the conference so beautifully.

We are aware of the challenges that many scholars faced in travelling to Estonia due to Covid-19 restrictions and other reasons. This is why we organized an online-only, follow-up event in for those scholars who were not able to come to Tallinn to present their papers.

The next official conference of the Network will take place in September 2024 and will be hosted by the University of Graz, Austria.

Actors & Themes



- Women Translators
- Translation in Conflict
- Institutions and Contexts
- Traducción audiovisuelle (TAV)
- Memoria, Historia y Traducción
- Translators as Mediators of Foreign Literature and Ideas
- Feminism/Gender in the Study of History and Translation
- Los traductores como mediadores de literatura e ideas extranjeras
- Translation under precarious conditions
- Audiovisual translation (AVT)
- Memory–History–Translation
- Publisher Policies

Feminism/Gender in the Study of History and Translation

In 1986, Joan W. Scott an American historian of France published the article entitled “Gender: A Useful Category of Historical Analysis.” She begins by discussing a number of contemporary theoretical approaches to gender – as implemented by Anglo-American historians – and then provides her own definition of gender in two parts:

- gender is based on the perceived differences between the sexes,
- it is a way of signifying power differentials.



Scott’s paper argues that a focus on questions of gender in history can reveal the *social and political construction of gender in certain places at certain times and under certain conditions, and the impact this has on the society in question*. In fact, she argues that without reference to gender and a historical analysis of its presence in a given society historians have been telling truncated stories, doing truncated research.

This was the starting point for the panel on ‘gender’ at the History and Translation Conference in Tallinn. It asked how ‘gender’ has played a role in the histories of translation, and in history more generally. How has the sociological, ideological and political factor of ‘gender’ affected research in and on translation? A further impetus for the panel was to draw on knowledge of those working beyond the Anglo-American Eurozone, where ‘gender’ issues have been established for decades, and elicit papers from Iran, China, India, East-Central Europe and Mexico. The response was enthusiastic, dampened only by the lack of access to visas and travel funding. In what follows I briefly summarize the two papers that were presented in Tallinn, although more topics were proposed and accepted, but not all of the presenters could be present.

Elisabeth Gibbels’ paper “Lost voices, invisible women. German translators of small languages and their groundbreaking work” starts from the statement that women have been largely absent from overviews of translation in Germany. The German National Biography database ADB/NDB lists a total of 66 women as translators and has a meagre thirteen entries for the period under discussion, the mid-late 19th century. The five translators that Gibbels’ work presents are not included in this list, and neither are Else Otten, after whom the German Translation Award is named, or Marie Herzfeld, the ‘ambassador for Scandinavian literature’ (Killy’s Literary Lexikon). Inclusion in the ADB seems to be as haphazard as the selection in scholarly publications (e.g. by Bachleitner, Braithwaite, Wilhelmy). Gibbels’ paper investigates the reasons for this sparse reference to women translators in German archives and outlines women translators’ contribution to cultural transfer in Germany. It focuses on two specifics: small languages (Dutch, Yiddish and Scandinavian, Slavic and Baltic languages) and translators’ dates of birth (1830-1875). The reasoning for small languages is that here the gap between groundbreaking achievement and absence from translation histories is acute and thus symptomatic. The focus on the 19th century is due to the fact that by this point women had become a regular force in the translation industry, producing work that should make them present in the archives. Moreover, earlier periods have been addressed in a comprehensive monograph comprising 250 translators born before 1830 (Gibbels’ Lexikon der deutschen Übersetzerinnen 1200-1850).

This paper thus highlighted factors that have contributed to making women translators invisible in bibliographies, catalogues and published books, and then went on to showcase

the translator 'E. Rudolphi' and the story behind deciphering the pseudonym. The second part presented five outstanding women translators of small languages, providing their biographical background and translation oeuvre, outlining the scope of their achievement and contribution to German translation history.

In her contribution "The Mirror of Transfiction. On the Gender Aspect of Contemporary Polish Literary Translation History", *Ewa Rajewska* worked on transfiction – "rethinking translation through literature", as Rosemary Arrojo puts it – which is a novelty in Polish translation studies, especially in its diachronic and sociocultural aspects. The "fictional turn" in TS has not yet made itself felt very clearly in Polish literature. Yet, convinced that literary fiction thematising translation as a process and a product is an interesting reflection – and distortion – of a translator's status and of the official translation studies discourse, Rajewska focused on contemporary, i.e. post-war Polish literary texts on translation, especially those written by women and/or with women translator protagonists, especially as the last 75 years in mainstream Polish literary history have seen women translators professionalize and emancipate themselves, leaving clear and researchable traces. In this respect, Rajewska examined not only novels and poems about literary translation, but also the metaphors used by women translators in their paratexts and in literary polemics with other translators.

Luise von Flotow

Los traductores como mediadores de literatura e ideas extranjeras

Anna Verschik (Universidad de Tallin) abrió el panel *Los traductores como mediadores de literatura e ideas extranjeras* con su ponencia “Traducciones de la literatura yiddish al estonio: el papel de los traductores individuales”. Basándose en la teoría de los polisistemas, enunciada por Even-Zohar, Verschik estudia la traducción de obras de ficción en yiddish al estonio, así como el papel decisivo desempeñado por los traductores, responsables de introducir estas obras en el sistema literario estonio, donde, a pesar de su presencia, la literatura yiddish ha sido escasa y nunca ha adquirido una posición central. La ponencia de Verschik desgranó así la historia de estas traducciones dentro de la literatura estonia, en gran parte desconocida para el público, y ofreció una panorámica de las principales editoriales y colecciones del país que trabajan con esta literatura importada. *Julia Miesenböck* (Universidad Carolina de Praga) presentó su trabajo titulado “Especificidades de los traductores de poesía del checo al alemán durante la Guerra Fría”. Miesenböck ofreció una panorámica de los rasgos comunes de los traductores de poesía del checo al alemán, partiendo de la tipología de Pascale Casanova basada en el capital simbólico de los traductores. A continuación, expuso las ventajas e inconvenientes de utilizar dicha tipología en su estudio de caso. El debate posterior ahondó en algunos aspectos que despertaron la curiosidad del público, como la cuestión del género y el hecho de que la mayoría de los traductores de poesía fueran hombres, o la procedencia de los traductores y sus motivaciones para traducir, en particular la condición de emigrante de uno de los traductores estudiados, que le llevó a transferir poesía checa al alemán. *Martin Djovčoš* (Universidad Matej Bel de Banská Bystrica) cerró el panel. La ponencia de Djovčoš, “Living on the margins: translators' invisibility regardless of ideology”, abordó la percepción de los traductores en la sociedad eslovaca y la medida en que esta percepción está influida por la ideología. Abarcando un periodo de 35 años mediante el estudio de un corpus de 500 reseñas de ficción estadounidense publicadas en Eslovaquia, Djovčoš sostiene que, aunque la ideología influye en el traductor y en el editor, no interviene en la percepción que la sociedad tiene del traductor. Este estudio también revela que la invisibilidad de los traductores en Eslovaquia, que comenzó a extenderse a partir de 1948, sigue arraigada en la sociedad. De ahí la necesidad de elevar el estatus de los traductores para hacer sostenible la profesión del traductor y su estudio. Estos tres trabajos permitieron a los participantes conocer sistemas literarios periféricos, ya sea como literaturas de origen o de destino, como la literatura estonia, checa o eslovaca. A pesar de las particularidades de cada una de ellas, cabe destacar que los traductores en estos estudios han sido con frecuencia los responsables de introducir nuevos elementos en las literaturas de destino, no sólo asumiendo la tarea de traducir, sino también como iniciadores del proceso, aunque su labor no siempre ha sido reconocida. Si bien se suele hablar de la necesidad de llenar “vacíos” como razón para importar literatura, la transferencia de obras y géneros de un sistema a otro ha surgido a menudo del deseo individual de los traductores y de su naturaleza creativa.

Tanya Escudero



Translators as Mediators of Foreign Literature and Ideas

The panel “Translators as Mediators of Foreign Literature and Ideas” was opened by *Anna Verschik* (Tallinn University) with her paper “Translations of the Yiddish literature into Estonian: the role of individual translators”. Based on the polysystem theory, enunciated by Even-Zohar, Verschik studies the translation of Yiddish fiction into Estonian, as well as the crucial part played by translators, responsible for introducing these works into the Estonian literary system, where, despite its presence, Yiddish literature has been rare and has never gained a central position. Verschik’s paper thus drew attention to the history of these translations within Estonian literature, largely unknown to the audience, and gave a glimpse of the leading publishers and collections in the country working with this imported literature.

Julia Miesenböck (Charles University Prague) presented her paper on the specifics of Czech to German poetry translators during the Cold War. Miesenböck gave an overview of common characteristics of Czech to German poetry translators, drawing on Pascale Casanova’s typology based on the translators’ symbolic capital (charismatic consecrators, institutional consecrators and ordinary mediators). Later, she outlined the benefits and drawbacks of using such a typology in her particular case study. The subsequent discussion delved into some aspects that aroused the curiosity of the audience, such as the question of gender and the fact that most of the poetry translators were men, or the background of the translators and their motivations for translating, in particular the migrant status of one of the translators studied, which led him to transfer Czech poetry into German.

The panel was closed by *Martin Djovčoš* (Matej Bel University in Banská Bystrica). Djovčoš’ paper, “Living on the margins: translators’ invisibility regardless of ideology”, focused on the perception of translators in Slovak society and the extent to which this perception is influenced by ideology. Covering a period of 35 years through a corpus study including 500 reviews of American fiction published in Slovakia, Djovčoš argues that, while ideology influences the translator and the publisher, it does not influence society’s perception of the translator. This study also reveals that the ‘invisibility’ of translators in Slovakia, which began to spread after 1948, is still embedded in society. Hence, the need for raising the status of translators to make the translator’s profession and its study sustainable.

These three papers introduced the participants to peripheral literary systems, whether as source or target literatures, such as Estonian, Czech or Slovak literature. Despite the specific features of each of them, it should be noted that the translators in these studies have frequently been responsible for introducing new elements into the target literatures, not only by undertaking the task of translating, but also as initiators of the process, although their role has not always been acknowledged. While the need to fill “gaps” is often spoken of as a reason for importing literature, the transfer of works and genres from one system to another has often stemmed from the individual desire of translators and their creative nature.



Tanya Escudero

Women Translators 1

The first session of the panel on women translators featured three presentations that all had a focus on the agency of women translators. The three speakers emphasized the contributions of women translators to their cultural and historical contexts and delved into various aspects of their translatorial agency. The first speaker *Margarita Savchenkova* focused on Belarusian journalist and author Svetlana Alexievich, who won the Nobel Prize for Literature in 2015 and explored Alexievich's historical works from a translation studies perspective. Describing how Alexievich's writings on the Second World War can be studied as a form of translation framing the Second World War within a female perspective, Savchenkova particularly reflected on how the author has rewritten some of her works and the changes that were made in new editions. Savchenkova argued that Alexievich's writing, and specifically *The Unwomanly Face of War* mobilizes the senses in creating an embodied and intimate portrayal of the horrors of war. Savchenkova showed some of the techniques the author used in constructing an alternative narrative using accounts by female combatants and witnesses of the Second World War. Increasingly relying on the sensory perceptions of her interviewees, the author has brought the reader closer to the battlefield and the war as experienced by Soviet women in subsequent rewritings of her work.

The second speaker *Catherine McAteer* presented a microhistorical study of female translators of Russian literature into English. Tracing the footsteps of Constance Garnett and her post-WWII successors, including British, emigrée Russian, and American women translators, McAteer discussed the ways in which literary translation served multiple functions for the female translators, including employment, self-validation and a platform for ideological activism. Drawing on archival research, McAteer provided biographical details about female translators of Russian literature who boasted strong cultural and literary capital, and demonstrated the social impact that their work had.

The final speaker of the panel *Özlem Berk Albachten* presented her study on the autobiographies of Turkish female translators where she explored the possibilities and limitations of focusing on life narratives for a history of translators. Berk Albachten offered an overview of her corpus consisting of more than 30 autobiographical books published from the early 1900s onwards. Her study aims to increase the visibility of women translators and draws attention to the importance of understanding the autobiography as a form of translation where women translators translated their life experiences into various narratives. Berk Albachten argued that the subjective viewpoints of translators as reflected through their autobiographical writings should be welcomed as part of these narratives and autobiographies should not be considered as documentary texts.

This session attested to the growing interest in exploring the roles of women translators in translation history. All three speakers positioned the translator(s) at the centre of their presentations and astutely showed the fresh perspectives that can be gained from microhistorical and biographical studies. Their contributions were located at the intersection of translation history, sociology and gender and highlighted the need to understand female translators better for a fuller and more inclusive translation history.



Şehnaz Tahir Gürçağlar

Translation under precarious conditions

This panel focused on the historiographical potential and challenges of studying translation in war and conflict. Three papers were drawn from the research project Exil:Trans on the lives and work of translators in exile. *Julija Boguna* (Mainz) discussed the historiographical potential of the project, which questions master narratives and explanatory patterns on (translators in) exile. Boguna's research on translators in exile journals, for example, uncovers new and previously unknown networks and connections between translators and journals and translatorial activity of emigrants. *Marina Rougemont* (Lausanne) focused on Swiss war camps, which have been neglected by (Swiss) historiography and shows how a re-examination of available sources with a translation historical perspective can generate new results on multilingualism and translation politics in these camps. *Stefanie Kremmel* and *Julia Richter* (Vienna) discussed the translation of academic knowledge under conditions of exile and shared how they distinguish types of translation based on the motives for translation, the translation process and the translation products. *Pekka Kujamäki* (Graz) discussed the results of his research project on military translation cultures, applying the concept of *Translationskultur* by Erich Prunč.

An important takeaway from the panel was that, depending on the case, there either is a surplus of traces and sources or sources are scarce and scattered. It is also worth looking at cases that are considered “over-researched” by other disciplines, as a translation history perspective can contribute significantly to cultural history. Ongoing research on translation in precarious conditions shows that these case studies can advance translation historiography by testing and refining typologies and overarching concepts.

Stefanie Kremmel



Translation in Conflict

The presentations in panel 4.1 'Translation in conflict' explored translation and interpreting activity in three different contexts of war and totalitarian rule: the Spanish Civil War (1936-1939) (*Małgorzata Tryuk*), the Second World War in Finland (*Niina Syrjänen*), and Soviet Ukraine during the Stalin and Brezhnev eras (*Valentyna Savchyn*). Creating multilingual settings, those particular contexts of crisis stimulated translatorial activity or even made it indispensable for purposes which range from the field of intelligence and propaganda over daily interaction to cultural resistance against political repression. The shared agent-oriented approach of the presentations – focusing respectively on two Polish volunteers fighting in the International Brigades (Boruch Nysenbaum and Zofia Szleyen), the different agents of military translation in the Headquarters of the Finnish Defense Forces, and two Ukrainian translators in Soviet labour camps (Vasyl Stus and Ivan Svitlychnyi) – provided unique insights into the individual backgrounds, motivations and roles of translators in situations of conflict as well as into their highly improvised working conditions. In absence of an institutionalized structure, volunteers without translation training or experience were given source texts and dictionaries (Tryuk), people with language skills learned to translate and interpret on the field (Syrjänen) and translators in captivity relied on relatives and friends to provide them with the necessary material to translate in conditions of censorship, violence and total deprivation (Savchyn). The case studies' findings went beyond the specificity of the periods and places discussed. They were an invitation to broaden the concept of translators' agency from just what and how translators translate to also include the translators' difficulties in performing the act of translation (Savchyn). They also revealed how improvised translation activity in conflict could become the foundation of professional translation careers and lead to increased attention for a particular foreign literature in the translators' home country (Tryuk).

The presentation by *Richard Pleijel*, which was added later to the session due to a canceled panel, led the audience to more peaceful times, more specifically to the early decades of the post-war Swedish welfare state. The only hint of conflict in this paper was Pleijel's fight against modernity's 'obsession with separating' (Z. Bauman), in concreto against the dominant assumption in the sociology of religion that religion and the secularized state were strictly separated in the period under examination. With his case study on the official Swedish Bible translation *Bibel 2000*, a book initiated and funded by the Swedish state and characterized primarily as a work of culture, Pleijel uncovered the far more complex and contradictory role of religion in 1960s and 1970s Sweden. More generally, his presentation illustrated how the analysis of a specific historical translation event can not only contribute to the reconstruction of history, but also offer a corrective to prevailing paradigms.

Ine Van linthout



Audiovisual Translation

Since two panelists who had prepared contributions on the issue of historiography in audiovisual translation (AVT) could not join because of Covid-19, this panel was partly modified. It then focused on censorship in two authoritarian regimes, under the Salazar dictatorship in Portugal (1933–1974), with the presentation of *K. Pieper* (University of Coimbra), and under the Greek Junta (1967–1974), with that of *K. E. Iliadou* (University of Manchester). In both situations, cinema was preemptively subjected to an ideological agenda that subtitlers followed by incorporating censorial mechanisms to varying degrees, sometimes to the point of self-censorship. Examples focused on films with political resonance (such as the documentary *Woodstock*, distributed in Greece in 1970 and provoking street demonstrations after its premiere, and *This Land is mine*, distributed in Portugal in 1953) or comedies and war films.

K. E. Iliadou placed her analysis within the framework of narrative theory and the concept of ‘new censorship’ to foreground the translators’ role in the film censorship process, while *K. Pieper* presented an analytical model following the descriptive-comparative approach in translation studies – her model combining three levels: meta- (context, censors’ directives), macro- (subtitling constraints, censors’ decisions) and micro- (comparison, textual analysis). Given their position among other agents in the film industry and in the censorship process, the translators in question have been a cog in the institutional apparatus of censorship. This apparatus, which could ban films, required the omission of scenes, exchanges and songs deemed subversive, or altered the subtitled dialogue, especially regarding sexuality, morality, violence, drugs, etc. It is not always easy to differentiate between subtitle techniques, factual errors and manipulation stemming from censorship injunctions.

The third intervention by *Y. Gambier* (University of Turku) questioned the change in the ways of watching and therefore in the perception of cinema in the first 20–25 years of the 7th art, when films were still said to be silent. We cannot underestimate the competition then with the theater and the influence of aesthetic revolutions (especially in painting and photography). It would remain to consider how this period of technical, industrial, and economic development of cinema could have impacted the arrival and growth of the spoken word, in particular the reception of translation modes (dubbing and subtitling). This avant-histoire of cinema is therefore part of the history of the AVT (not to mention the problem of intertitles).

The three interventions addressed succinctly the problem of archives – their availability, their accessibility, their reliability – whether for the original film, the subtitles (most often preserved on paper, and not embedded on film), the comments of the censors, the correspondence between distributors and the censorship board or the interviews of the time – always to be interpreted at the risk of anachronisms. Censorship is only one aspect of the TAV’s history. The evolution of film distribution media, genres of feature films, modes of translation and translators at work according to these modes are, among other themes, research directions still to be explored, without neglecting the methodological issues including the crucial one of documentary sources and the question of the kind of history we need while cinema has been straightaway transnational.

Yves Gambier



Traduction audiovisuelle (TAV)

Le panel a été en partie modifié à cause du Covid-19 puisque deux panélistes qui avaient préparé ensemble avec Y. Gambier sur la problématique de l'historiographie en traduction audiovisuelle (TAV) n'ont pu s'y joindre. Il s'est alors focalisé sur la censure dans deux régimes autoritaires, sous la dictature de Salazar au Portugal (1933-1974), avec la présentation de K. Pieper (University of Coimbra), et pendant de la Junte grecque (1967-1974), avec celle de K.E. Iliadou (University of Manchester).

Dans les deux situations, le cinéma a été soumis de manière préventive à un agenda idéologique que les sous-titres ont suivi en incorporant à des degrés divers les mécanismes censoriaux, parfois jusqu'à l'autocensure. Les exemples ont porté sur des films à résonance politique (comme le documentaire *Woodstock*, distribué en Grèce en 1970 et suscitant après les projections des manifestations de rue, et *This Land is mine*, distribué au Portugal en 1953) ou des comédies, des films de guerre. K. E. Iliadou a placé son analyse dans le cadre de la théorie de la narration tandis que K. Pieper a présenté un modèle analytique suivant l'approche descriptive-comparative en traductologie – son modèle combinant trois niveaux : meta- (contexte, directives des censeurs), macro- (contraintes du sous-titrage, décisions des censeurs) et micro- (comparaison, analyse textuelle). Étant donné leur position parmi d'autres agents dans l'industrie cinématographique et dans le processus de la censure, les traducteurs en question ont été souvent un rouage de l'appareil institutionnel de la censure. Cet appareil qui pouvait bannir des films a exigé, pour les films acceptés, de couper des scènes, d'omettre des échanges et des chansons jugés subversifs, d'altérer le dialogue sous-titré, notamment pour ce qui touchait la sexualité, la morale, les violences, les drogues, etc. Il n'est pas toujours aisé de différencier entre techniques des sous-titres, erreurs factuelles et manipulation due aux injonctions de la censure.

La troisième intervention par Y. Gambier (Université de Turku) s'est interrogée sur le changement de regard et donc de perception du cinéma dans les 20-25 premières années du 7^{ème} art, époque où les films étaient encore dits muets. On ne saurait sous-estimer la compétition alors avec le théâtre et l'influence des révolutions esthétiques (notamment en peinture et avec la photographie). Il resterait à considérer comment cette période de développement technique, industriel et économique du cinéma a pu impacter l'arrivée et l'essor du parlant, en particulier la réception de modes de traduction (doublage et sous-titrage). Cette avant-histoire du cinéma relève donc de l'histoire de la TAV (sans parler même du problème des intertitres).

Les trois interventions ont abordé, succinctement, la problématique des archives – leur disponibilité, leur accessibilité, leur fiabilité, que ce soit pour le film original, les sous-titres (le plus souvent conservés sur papier, et non incrustés à la pellicule), les commentaires des censeurs, les correspondances entre distributeurs et comité de censure, les interviews de l'époque, toujours à interpréter au risque des anachronismes. La censure ne représente qu'un des aspects de l'histoire de la TAV. L'évolution des supports de diffusion des films, des genres de longs métrages, des modes de traduction, les traducteurs à l'œuvre selon ces modes sont, parmi d'autres thèmes, des directions de recherche encore à creuser, sans négliger les enjeux méthodologiques dont celui, crucial, des sources documentaires ni surtout celui du type d'histoire dont nous avons besoin tandis que le cinéma a été d'emblée transnational.



Yves Gambier

Publisher Policies 2

This panel included four talks on the role of publisher policies for literary translations, especially into Italian or from Italian and other languages into English. The publishing strategies were analyzed from different disciplinary, theoretical and methodological perspectives.

The first talk was given by *Michele Troy* (Hartford), author of *Strange Bird: The Albatross Press and the Third Reich* (2017), and focused on the role of Albatross Press, a precursor to Penguin, in the distribution of English literature in continental Europe in the 1930s. She showed how the cooperation between Albatross Press and the Italian publisher Mondadori helped to extend Albatross' marketing strategies to translated literature.

Mary Wardle (Rome) presented a case study on the English translations of Primo Levi's famous account of his time in Auschwitz, *Se questo è un uomo* (1947). In the context of Postmemory Studies, she analyzed the publishing history of the English translations and showed, among other things, interesting textual differences between two English versions.

The last two papers focused on translations into Italian. In her contribution, *Mila Milani* (Warwick), analyzed the role of the left-wing publishing houses Einaudi and Feltrinelli in publishing Italian translations of Russian literature in the 1950s and 1960s. This study on the sociology of translation was methodologically mainly based on Bourdieu's conceptual framework.

Andrea Palermitano (Pavia), a doctoral student in history, presented a case study on the collaboration between Luigi Rusca, who worked for Mondadori from 1928 to 1945 and had a profound influence on the company's editorial strategies, and the famous author Elio Vittorini, who was one of the most important translators of contemporary American literature at the time. The study was based, among other sources, on the correspondence between Rusca and Vittorini and on the paratexts of certain translations.

Since the panelists and the audience included several specialists of Italian and English literature and translation, the discussion dealt not only with methodological issue and with the agents of the translation processes mentioned in the talks, but included also questions on textual elements and details of individual translations.

Michael Schreiber



Memoria, Historia y Traducción

Este Panel escuchó tres ponencias complementarias sobre el tema Memoria, Historia y Traducción, abordando a) la traducción de fuentes históricas, b) la participación activa de los traductores como agentes de la memoria, y c) la traducción de eventos nacionales traumáticos.

Rita Bueno Maia consideró la obra de dos grandes figuras, Caetano Lopes de Moura y Visconde de Santarém, ambos exiliados en París en el siglo XIX. Analizó como estos hombres produjeron traducciones al portugués de fuentes históricas/geográficas sobre Brasil, disponibles en Francia, y al hacerlo, argumentó, reinventaron las identidades culturales de Brasil y Portugal en un momento de gran cambio histórico. El debate se centró en la medida en que dicha actividad de traducción representa potencialmente una nueva forma de erudición en la que se puede rehacer la cultura nacional.

La ponencia de *Françoise Miquet* se centró en la actividad de los traductores como agentes de la memoria, observando las trayectorias de un grupo de traductores griegos de Estambul que estaban involucrados en una variedad de actividades más allá de la traducción interlingüística que, argumentó, estaban contribuyendo a la memoria compartida de estas relaciones difíciles griegas/turcas. En particular, los traductores griegos de literatura turca enseñaron turco, asesoraron a editores y comentaron sobre la cultura turca. Algunos de estos traductores griegos del turco ahora se han convertido en escritores, y sus obras en griego se traducen al turco. El debate se centró en las implicaciones que esta “doble traducción” podría tener para la posible creación de una memoria griega/turca compartida y las relaciones entre la autobiografía del traductor y la memoria colectiva.

Alicia Castillo Villanueva abordó la relevancia de la traducción para la transmisión de la memoria de la Guerra Civil española y la dictadura franquista. Su interés residía en el papel de la traducción en un diálogo intergeneracional/intercultural, en el contexto de las teorías del viaje y la memoria transcultural. Hubo un debate sobre la validez de este concepto de memoria viajera: eventos históricos están enmarcados en el tiempo, se argumentó, de modo que la traducción intergeneracional inevitablemente cambiaba la naturaleza del acontecimiento. La dinámica de la memoria cultural, y la traducción como su posible medio, podría verse como ahistórica. Hubo un debate sobre cómo se compara la dinámica de la traducción y la transmisión de la memoria en diferentes países que experimentaron una profunda agitación: ¿por ejemplo, una Comisión de la Verdad y la Reconciliación (como en Sudáfrica y Colombia) produjo una forma diferente de narración de la memoria?

En general, las ponencias y el debate contribuyeron de manera útil al tema de la traducción y la memoria, situando la traducción tanto en su sentido interlingüístico como en una comprensión metafórica del movimiento y de la recreación. Se ejemplificó la contribución de la traducción al paso de la memoria personal a la memoria colectiva y viceversa, y se plantearon cuestiones clave sobre el tiempo y la particularidad nacional de las memorias.



Hillary Footitt

Memory-History-Translation

This Panel heard three complementary papers on the theme of Memory, History and Translation, addressing a) the translation of historical sources, b) the active engagement of translators as agents of memory, and c) the translation of traumatic national events. *Rita Bueno Maia* considered the work of two major figures, Caetano Lopes de Moura, and Visconde de Santarém, both exiles in Paris in the nineteenth century. The paper analysed how both men produced translations into Portuguese of historical/ geographical sources on Brazil, available in France, and in so doing, she argued, reinvented the cultural identities of Brazil and Portugal at a time of considerable historical change. Discussion focused on the extent to which such translational activity potentially represents a new form of scholarship where national culture can be remade.

Françoise Miquet's paper focused on the activity of translators as agents of memory, looking at the trajectories of a group of Istanbul Greek translators who were involved in a variety of activities beyond interlingual translation which, she argued, were contributing to the shared memory of the historically fractious Greek/Turkish memory. In particular, Greek translators of Turkish literature taught Turkish, advised editors, and commented on Turkish culture. Some of these Greek translators of Turkish have now become writers themselves, with their works in Greek being translated into Turkish. Discussion centred on the implications that this 'double translation' might have for the possible creation of a shared Greek/Turkish memory, and the relationships between translator autobiography, and collective memory.

Alicia Castillo Villanueva addressed the relevance of translation to the transmission of memory of the Spanish Civil War, and the Franquist dictatorship. Her interest lay in the role of translation in an intergenerational/intercultural dialogue, in the context of theories of travelling and transcultural memory. There was a discussion about the validity of this concept of travelling memory – historical time framed and fixed events, it was argued, so that translating intergenerationally inevitably changed the nature of the event. The dynamics of cultural memory, and translation as their potential medium, could be challenged as ahistorical. There was some discussion about how the dynamics of translation and memory transmission compared in different countries which had experienced profound upheaval – did for example a Truth and Reconciliation Commission (as in South Africa and Colombia) produce a different form of memory narration over time?

Overall, the papers presented, and the ensuing discussion, added helpfully to the field of translation and memory studies by situating translation both in its interlingual sense, and in a metaphorical understanding of movement and recreation. Translation's contribution to the shift from the personal memory into the collective memory, and vice versa was exemplified, and key questions about time and the national particularity of memories were raised.



Hillary Footitt

Institutions and Contexts

In Translation History, one of the most important questions concerns the contexts in which translations take place. Authors, initiators, interests and partners can only be identified in the concrete translatorial event. One of the determining elements is the institution, which constituted the topic of this panel. The four contributions of this panel were all based on corpora, but each posed different research questions.

Valérie Dullion (Genève) conducts the research project *Places of Translation: A Comparative Study of the Emergence of Local Translation Policies in Belgium and Switzerland (1830/1848–1918)* together with Reine Meylaerts (Leuven), which focuses on the local institutions as places of contact between citizens and authorities in Swiss and Belgian multilingualism. The way in which individuals can or should exercise their rights and responsibilities in society depends to a large extent on the use of translation. The project investigates three levels of the emergence of local translation policy with case studies on several Belgian and Swiss cities.

Mathilde Kamal-Girard (Guyane) analyzes the difference between translation policies of constitutional courts in “unilingual” countries such as France, Germany and Italy, where translation is not mandatory but produced for a foreign audience. She calls these “cognitive translations” because they don’t have any juridical effect, as opposed to mandatory “normative translations” in multilingual countries. From Kamal-Girard’s juridical point of view, the different status of translation has consequences for the rigidity and quality of service of these different types of translation circumstances.

A regional interest led *Michael Schreiber* and Sarah Del Grosso (Mainz) to set up a corpus of legal translations during the Napoleonic occupation of the Rhineland. This project benefits from a previous project on legal, administrative and political texts in the so-called *Triennio rivoluzionario* (1796–1799) in Italy, which focused on translation policies and the interrelation between language, translation and law. With their new project focusing on the Rhineland and the Palatinate, the researchers will examine how French translation policy in the occupied territories presumably contradicted the general language policy after the French Revolution, which was mostly hostile to multilingualism and privileged the French language. On the contrary, in the region under French rule, translation played an important role and influenced the development of the German-language-based law.

Marc Pomerleau’s (Montréal) research is situated in Canada as an officially bilingual country with quite famous translation practices. He focused on the effect of various events on the translation policies of Canada, and especially in Quebec, before and after the so-called Quiet Revolution/Révolution tranquille (1960s) and compared the translation of election signs during various electoral campaigns. Pomerleau observed a sharp decrease in the translation of election signs in the context of a growing nationalist atmosphere, an issue, that he states has been overlooked in the history of translation and in the historiography of Canada and Quebec in general.



Larisa Schippel

Methods & Approaches



Translation archives: discovery, engagement, presentation

Transnational and National Perspectives

Methods and Approaches 1

Übersetzung in Periodika

Microhistorical accounts

Metódy a prístupy 1

Daten im Fokus

Data in Focus

Translation in Periodicals

Methods and Approaches 2

Literary History and Translation

Translating the Past: Historiography as Translation

Found in Translation. Translation and Mediation in the Low Countries
in the long eighteenth century – quantitative and qualitative methods

Transnational and National Perspectives

The panel was very well attended with over 30 people present. After the presentations there was a lively discussion, which we were able to prolong as there were only two papers in this panel.

Lieven D'hulst (KU Leuven) discussed the relationship between translation history and the discipline of history, especially the role it can play in global/world history. Lieven discussed both the opportunities and challenges that translation history faces in this respect, and focused on the principle of subsidiarity. The point he made is that not all dimensions of history are on the same level: global, world, national, supra-national, local, regional, etc. The question, then, is how to relate these different historical dimensions to each other in a prospective global/world history of translation; and how to bring together the different competences that they imply.

Florenzia Ferrante (University of Genova) presented the work of the LITIAS project, “La lingua italiana in territori ispanofoni, da lingua della cultura e della traduzione, a lingua dell’educazione e del commercio” [The Italian language in Hispanophone territories, from the language of culture and translation, to the language of education and commerce]. One of the main objectives of the project is to search for, catalogue and study “non-literary” translations from Italian into Spanish, published in Hispanic American territories from the 16th century up to the late 20th century. What this involves in practice, is the study of academic, religious, philosophical and scientific texts. Florenzia cited as an example two texts by the Italian writer and patriot Silvio Pellico: *Le mie prigioni* [My prisons] and *Dei doveri degli uomini* [On the duties of man].



Christopher Rundle

Methods and Approaches 1

Our panel embodied the maxim that a vibrant research field necessitates a selection of broad, varied and innovative approaches in order to fully capture the scope of its possibilities. At the same time, all four contributors demonstrated the need to reconsider universally acknowledged theorems, question the prisms through which we look at history, and to think outside of the proverbial box in order to create a fuller, more inclusive picture of translation in its varied linguistic pasts.

Hanna Blum opened the panel with an invitation to reconsider the generally accepted history of translation in the GDR, which is seen as a binary struggle between censors and the rest of the publishing industry. By using the still rarely applied but highly illuminating method of collecting oral histories, Blum brings history to life through eyewitness accounts in order to remind us that the past is never a clear-cut dichotomy between ideological opponents and is in reality filled with nuanced and interconnected human stories.

The issues associated with such a straightforward vision of the past were echoed by *Magda Heydel* and *Zofia Ziemann*, who introduced a four-year project focusing on the history of Polish translations after the First World War. This monumental undertaking was accompanied by a number of practical problems, such as archival research in a country with a deeply convoluted history, but also brought up provoking questions about the meaning and definition of a national literature, and the role of translators in creating these idealised institutions.

The question of what is considered “proper” literature was further developed by our third panellist *Olga Słowik*, who used structured interviews in order to explore the perceived dichotomy between books published through official channels and through the so-called samizdat publications. Using Polish translations of Czech literature during the communist years, Słowik’s interviews focus on the framework of trust as an anchor for questions seeking to untangle the complicated networks of allegiances, personal preferences and official agreements tying together translators, editors and publishers in this turbulent era. The last presenter, *Philipp Hofeneder*, offered an intriguing method for visualising some of these complicated tangles of historical threads through an innovative use of pop-up PDFs. A seemingly simple map of Europe in the 18th century reveals an interactive web of layered information that is designed to be explored vertically in greater and greater depth, or horizontally where the geographical ties across the continent become immediately apparent. Hofeneder’s presentation offers a fascinating glimpse into the future of historical research with an interdisciplinary pathway that combines cartography, spatial visualisation and cutting-edge technological advancements.



Eva Spišiaková

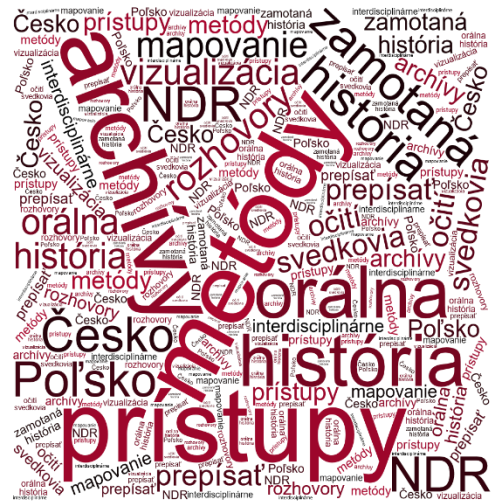
Metódy a prístupy 1

Náš panel bol priamym príkladom zásady, že len výskumné odvetvia ktoré sú otvorené inovatívnym a nezvyčajným metódam a prístupom sú schopné plne využiť svoj potenciál. Zároveň naši štyria panelisti dokázali, že v rámci histórie prekladových štúdií je nadovšetko nutné pravidelne prehodnocovať zaužívané teórie, spytovať teoretické smery cez ktoré vnímame históriu, a byť otvorený novým nápadom, aby bol náš obraz prekladateľskej minulosti skutočne inkluzívny.

Hanna Blum otvorila náš panel pozvánkou prehodnotiť všeobecne zaužívanú históriu prekladateľského priemyslu v bývalej DDR, ktorú máme tendenciu vnímať ako binárny boj medzi cenzormi a ostatnými pracovníkmi nakladateľstiev. Blum vybrala stále zriedkavo používanú no vysoko efektívnu metódu orálnych histórií. S ich pomocou oživuje očité svedectvá, ktoré nám pripomínajú, že minulosť nikdy nepozostáva z čiernobielych bojov medzi ideologickými oponentmi, ale že sa naopak skladá z bezpočtu článkov tvorených ľudskými príbehmi. Problémy priamočiarej vízie minulosti ďalej rozvíjali aj *Magda Heydel* a *Zofia Ziemann*, ktoré v druhom paneli predstavili svoj štvorročný projekt ktorý monitoruje históriu poľského prekladu od konca prvej svetovej vojny. Tento projekt so sebou priniesol praktické problémy, akými sú napríklad práca s archívmi v krajine s pohnutou a komplikovanou históriou, no zároveň pri ňom vyvstali provokatívne otázky o význame či samotnej definícii národnej literatúry a o roli prekladateľov pri vytváraní týchto inštitúcií.

Otázkou čo pokladať za „oficiálnu“ literatúru sa zaoberala aj naša tretia panelistka *Olga Słowik*, ktorá používa štruktúrované rozhovory pri skúmaní rozdielov medzi knihami publikovanými v oficiálnych nakladateľstvách a samizdatovou literatúrou. Słowik sa vo svojich rozhovoroch s poľskými prekladateľmi českej literatúry zameriava na koncept dôvery ako jej hlavný teoretický uhol pohľadu, a s jeho pomocou odhaľuje komplikované reťazce osobných preferencií a oficiálnych dohôd, ktoré spájali nakladateľstvá a prekladateľov v bývalej ére komunizmu.

Posledný príspevok *Philippa Hofendera* prezentoval zaujímavú novú metódu na vizualizáciu takýchto komplikovaných historických vlákien za pomoci inovatívnych pop-up PDF súborov. Zdanlivo jednoduchá mapa Európy z 18. storočia odhaľuje interaktívnu sieť navrstvených informácií. Mapa je navrhnutá tak, aby sa dala skúmať vertikálne do detailnejšej hĺbky, ale aj horizontálne, kde pre používateľa vyvstanú geografické spojenia naprieč kontinentom. Hofenderova prezentácia poskytuje fascinujúci náhľad do možných budúcností historického výskumu pomocou interdisciplinárnej metódy, ktorá v sebe spája kartografiu, priestorovú vizualizáciu, a najnovšie technologické postupy.



Eva Spišiaková

Translation archives: discovery, engagement, presentation

Our purpose was to talk about archives and translation from various perspectives, in regards of both era and methodology. *Anna Saroldi's* paper focused on the implications of working with contemporary authors and of being the first person to study their papers, often at their homes. She asked if, in this context, being distant and “objective” was a goal to pursue – or even possible. The conversation at the end of the paper, with Hilary Footitt in particular, highlighted how, even when working in older archives, we, as researchers, are still very much shaping their content and history. Thus, a personal, positional, and ethnographic approach should be favoured: stating where we come from, our inclinations, biases, and interests, we can give readers and future visitors of the archives the tools to comprehend the dynamics of the reciprocal influence between us and the archive.

Laura Ivaska's paper asked how to make the encounter between TS researchers and archives happen more easily. She led a survey on how archives could organise their metadata to make translation materials more accessible, and she presented her first results. One of the key problems that emerged is that often archivists are not trained to give visibility to translation, so that its presence is not highlighted in databases and catalogues. To give an example, “translation” is often not even a possible keyword for the search. Ivaska is part of the project “Traces of Translation in the Archives”, currently developing an archival database that gives translation a central place. The group also organised a conference on translation and archives in 2023.

Laura Chuhan Campbell presented her work on the Bristol Merlin. When Old French manuscript fragments relating to the Merlin tradition were discovered in Bristol Central Library, she was asked to translate them. She discussed with the audience which translation issues arised that go beyond rendering the language and style of the text. For instance, she explained how recent technologies such as multi-spectral imaging can assist researchers in the task of transcribing. Then, she addressed the key question of how to render the materiality of the text, its fragmentary nature, in the translation and edition. She showed the solution adopted in her work to present to a larger, non-specialised audience the specificity and features of the materials.

One of the most important results of the discussion was agreeing that the network should create a working group on archives and translation, with the key goal of offering training opportunities to PhDs. To conclude, we would like to thank Nadia Georgiou, who first had the idea to organize this panel, and Coraline Jortay.



Il nostro panel si è occupato della relazione tra archivi e traduttologia, da prospettive diverse per epoca e metodologia. Ci siamo concentrate su tre passaggi chiave: *Laura Ivaska* ha discusso come facilitare l'incontro tra ricercatori e archivi contenenti materiali rilevanti per lo studio della traduzione, *Anna Saroldi* ha chiesto come comportarsi una volta che si è scoperto un archivio contemporaneo e come parlarne nella propria ricerca, mentre *Laura Chuhan Campbell* ha presentato diverse possibilità per rendere le caratteristiche dei materiali scoperti in archivio nelle pubblicazioni per un pubblico specialistico o più ampio. Alla fine del panel abbiamo potuto constatare come le nostre domande siano condivise da un ampio numero di colleghe: uno dei risultati auspicati è che il network crei un gruppo di lavoro su archivi e traduzioni e offra opportunità di formazione, in particolare per dottorande.

Anna Saroldi



Found in Translation. Translation and Mediation in the Low Countries in the long eighteenth century – quantitative and qualitative methods

This panel, which was composed of translation historians, cultural historians and literary historians, presented new research into the forms and functions of literary translation and cultural mediation in the eighteenth-century (Southern and Northern) Low Countries. For a long time, the prevalence of the “nation paradigm” discouraged specialists of the Low Countries from addressing its literature’s multilingual and cross-cultural orientation. Moreover, it was generally assumed that these regions’ literature (especially for the Southern parts) lacked the aesthetic quality present in adjacent, more established cultures, such as France and Britain. These preconceived notions contributed to a long-lasting scholarly disregard. To date, most of this inherently hybrid literary field – and especially the many (types of) interrelations with other literatures that shaped it – remains unmapped. In recent decades, however, the increasing scholarly interest in processes of translation, cultural transfer and their impact on the literary field has also flourished in the field of Dutch and Belgian Studies. Pioneering research by e.g. Lieven D’hulst and Reine Meylaerts provided – and continues to deliver – crucial insights into the intra- and inter-systemic cross-pollinating dynamics of Dutch (that is: Netherlandish and Flemish) and francophone literature from the nineteenth century onwards. For the eighteenth century, the recently published translation history of the Low Countries (2021) represents a first attempt to synthesize previous studies and increase focus on literary translation in the Low Countries.

For the first time, the papers in this panel by *Vanessa van Puyvelde*, *Charlotte Van Hooijdonk* and *Beatrijs Vanacker* as well as *Merel Waeyaert* brought into focus the role played by translators and other “cultural mediators” such as editors and journalists involved in the circulation of literature in a hybrid and multilingual contact zone, situated at the crossroads of more established (literary) cultures. While sharing their interest in a hitherto underexplored, peripheral region, the papers in this panel interacted and complemented each other, either diachronically (thus laying bare some of the continuities and discontinuities one might see appear over time during the “long” eighteenth century) or geographically (through focus on either the Southern or the Northern Low Countries).

Specific attention was paid to how journalists on the one hand, and translators on the other hand, actively shaped their own participation to the literary and cultural domain and helped establish the contours of an emerging literature. This panel thus presented the preliminary results of two ongoing research projects, the shared aim of which is, (1) to lay bare macro-structural patterns through large-scale data analysis, (2), and to further examine the potentially creative, emancipatory and/or institutionalizing features of literary translation and cultural transfer.

Through their innovative combination of macro-structural analysis and close readings, these papers offered broad overviews as well as detailed/in-depth textual analyses of literary translation paratexts, and cultural transfer patterns in literary periodicals. This combination of methods, together with the aim for a three-step macro-, meso-, and



microstructural approach, proves timely and fruitful, yet challenging: its success depends significantly on the time-consuming digital mapping of large corpora and could be affected by the (unequal) quality standards (in terms of accuracy for instance) of bibliographic research instruments at hand.

Beatrijs Vanacker & Lieke van Deinsen

examples, relevant genres, or relevant topics that could then be studied on a case for case level allowing for a deeper contextualization of the material.

In summary, the debates in Panel 5.3 point to the importance of large-scale quantifiable datasets in the field of translation history. Its potential will depend on the cooperativeness and openness of all involved actors as well as openness in sharing materials and methodological knowledge. Working with quantifiable data may result in transnationally relevant translation-related indicators, it may also provide overviews of long-term trends, and has the potential to offer appealing visualizations for the broader public.

Rafael Schögler

Daten im Fokus

Panel 5.3 „Daten im Fokus“ befasste sich mit wesentlichen Fragen der historischen Quantifizierung von Translaten, Translator:innen und Translation. Diskutiert wurde die Zugänglichkeit von Datenmaterialien, Möglichkeiten der Visualisierung sowie Herausforderungen, die sich im Zuge der Interpretation Materialien ergeben.



Eine wichtige Erkenntnis basiert auf *Luis Pegenautes* Darstellung der langfristigen und institutionen-übergreifenden Zusammenarbeit, die es ihm gemeinsam mit vielen Kooperationspartner:innen ermöglichte, auf Spanien bezogene historische Übersetzungswörterbücher, biografische Datenbanken und Repositorien zur Übersetzungstheorie einzurichten. Bekanntlich bestehen zahlreiche individuelle Unterfangen, in denen Biografien von Translator:innen, Daten zu Übersetzungen bestimmter Genres oder der Netzwerke von Translator:innen gesammelt werden. Um die langfristige Sichtbarkeit solcher historischer Übersetzungsforschung sicherzustellen, reicht die Publikation in Monografien oder Sammelbänden nicht aus. Stattdessen braucht es kooperative und offene Ansätze bei der Datenerhebung, dem Datenaustausch, der Dateninterpretation und der Datenverbreitung. In Panel wurde deutlich, dass die historische Translationsforschung an ihrer Kooperationsfähigkeit gemessen werden wird, die es ermöglichen kann, bereits erschlossene Materialien für künftige Forscher:innengenerationen verfügbar zu halten. Hierzu wird es notwendigerweise Innovationen im Bereich alternativer Publikationsmedien (z. B. webbasierte biografische Lexika) geben müssen, aber Forscher:innen werden sich auch darauf einigen müssen, welche bereits institutionalisierten Repositorien genutzt werden könnten, um einen langfristigen und womöglich sogar sprachübergreifenden Zugang zu erstellen und erschlossenen Datensätzen zu ermöglichen. Daten zu speichern und mit passenden Metadeskriptoren zu versehen, stellt dabei den einen Teil der Herausforderung dar. Angesichts der hohen Transdisziplinarität des Feldes könnte es weitaus schwieriger werden, Wege zu finden, zukünftigen Forscher:innen die Kenntnis dieser (meist) virtuellen Standorte langfristig zu vermitteln. Letztendlich könnten diese Bemühungen nicht nur zu einer Institutionalisierung des Fachs beitragen, sondern auch der Unsichtbarkeit von Translation im Archiv entgegenwirken.

Das zweite erörterte Thema betrifft die Visualisierung, Präsentation und damit verbundenen Verbreitung von quantifizierbaren historischen Übersetzungsdaten. So schilderte *Ondrej Vimr* verschiedene Möglichkeiten der statistischen Analyse und wies auf die Komplexität solcher Bemühungen hin. Dabei wurde die theoretische Möglichkeit, Algorithmen zu trainieren deutlich, die Forscher:innen helfen können, große Datenmengen zu sortieren, aber auch zu visualisieren. Stark geprägt wird diese Art der Arbeit durch vertraute Probleme der Übersetzungsgeschichte: welches Werk zählt als Übersetzung und welches nicht, welche Möglichkeiten bestehen, um die vielfältigen Rollen einzelner Akteur:innen zu berücksichtigen, wie kann man sicherstellen, dass ein Datensatz übersetzter Materialien eine Vollerhebung darstellt oder zumindest in sich konsistent ist. Ein mögliches Fazit lautet, dass es für Translationshistoriker:innen ohne

mit Vertreter:innen digitaler Geisteswissenschaften oder Spezialist:innen für Datenvisualisierung zusammen zu arbeiten, eine breite Anwendung innovativer Analyse- und Visualisierungsverfahren schwer vorstellbar ist. Umsetzen ließe sich dies etwa, indem Antragsteller:innen von Drittmittelprojekten systematisch solche Kooperationen in Forschungsdesigns und Finanzierungsvorschläge einarbeiten. Außerdem könnte die translationshistorische Community weiter an Plattformen arbeiten, die eine Zusammenarbeit mit digitalen Geisteswissenschaften beinhaltet.

Schließlich diskutierten die Anwesenden die mögliche Tiefe und Reichweite quantitativer Dateninterpretationen im Bereich der Translationsgeschichte. *Nijole Maskaliuniene* (Universität Vilnius) stellte beispielsweise die Frage, wie viel man anhand von Übersetzungsbibliografien über die Übersetzungspolitik in der Sowjetzeit in Litauen sagen kann. Ihre interessantesten Schlüsse zog sie dabei nicht direkt aus der Quantifizierung bibliografischer Einträge, sondern aus „fehlenden“ Elementen: so konnte sie etwa Hypothesen zu Mechanismen der präventiven Zensur anhand der Nicht-Übersetzung bestimmter Werke oder Genres aufstellen. Darüber hinaus dienen große translationshistorische Datensätze eher dazu, relevante Beispiele, Gattungen oder Themen zu identifizieren, die dann mit einer tiefergehenden Kontextualisierung untersucht werden konnten.

Zusammenfassend deutet die Arbeit der Panelteilnehmer:innen auf die Bedeutung groß angelegter quantifizierbarer Datensätze im Bereich der Translationsgeschichte hin. Das Potential liegt in der Kooperativität und Offenheit sowie Offenlegung von Material und Methodenwissen, aber auch in der Arbeit an translationsbezogenen Indikatoren, Berechnungsmöglichkeiten für die Darstellung sich historisch verändernder Trends in der Ausübung translatorischer Praktiken sowie der ansprechenden Darstellung solcher Analysen für ein breites Publikum.

Rafael Schögler

Microhistorical accounts

The panel comprised of four papers with a focus on the analysis of single individuals all embodying different historical contexts. *Peter Davies* (Edinburgh) reported on his research into the work of translators and interpreters at post-Holocaust trials in Germany and discussed the work of Wera Kapkajewa, the prominent Polish-Russian-German interpreter at the Frankfurt Auschwitz Trial in the 1960s. Kapkajewa's crucial contribution to the trial proceedings drew media attention both to her own person and to the work of interpreters in such extreme conditions. The features as well as the implications of this "visibility" were at the center of Davies' analysis. *Anita Kłos* (Lublin) introduced Julia Dickstein-Wieleżyńska and her translational agency in early 20th century Poland. As a literary scholar, poet, journalist, activist, translator, and employee of the press office of the Ministry of Foreign Affairs, Dickstein-Wieleżyńska established a multi-professional interculture in which literary translation projects were often planned but never realized, as the political and economic instability and even turbulence of the young state severely constrained the translator's time management.

In the third contribution, *Waltraud Kolb* and *Sonja Pöllabauer* (Vienna) looked at the life and work of the Dutch-speaking New Netherland settler Sara Kierstede, who served as an interpreter and cultural mediator in encounters between Dutch colonists and Native Americans in New Amsterdam. Drawing on a wealth of records, the presentation focused on the analysis of Kierstede's mediation space, framed by issues such as gender and the self-containment of the 17th-century Dutch colony.

Finally, *Külliki Steinberg* (Tartu) used the "everyday" and "mundane", in other words the question of daily meals, as an insight into the life and work of the Estonian translator Marta Sillaots. Using Sillaots' autobiography and other personal papers as her point of reference, Steinberg discussed the translator's life in two different social and political contexts, the Estonian Republic of the 1920s and the Soviet Estonia of the 1950s, and showed how the social and the personal intertwined, with a strong impact on Sillaots' agency.

Between the presentations, an important question was raised from the audience about how translation history, or more generally translation studies, conceptualises and adopts so-called *microhistory* (or *Alltagsgeschichte*; *history from below*), and to what extent the analyses presented can actually be characterized as microhistories rather than case studies. The organisers obviously felt that they can be characterized as microhistories, because of the reduced scale of analysis and the strong contextualization of the analysed agency – both features considered relevant in microhistorical approaches. The third key feature – "challenging or refining of generalizations, revealing implications that *transcend the specific object of study*" (cf. Wakayabashi 2018, our emphasis) or relating the specifics of their analyses to more general events or developments, in other words seeing "the world in the grain of sand" (Ghobrial 2019: 13) – was more implicit, but nevertheless present to varying degrees in each paper. Certainly, irrespective of the papers presented in this or other panels, there is still much room for a methodological discussion about how translation history positions or could position itself between different microhistorical "schools" and what the world actually is that we might try to reach from our grains of sand.



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Pekka Kujamäki

Literary History and Translation

Aligning perfectly with the transdisciplinary aim of the conference the panel *Literary History and Translation* pointed at various strands of research which fruitfully connect history and translation. In her contribution, *Eva Spišiaková* focused on the presentation of disability in Slovak translations of Shakespeare's *Richard III*. Her brilliant analyses of relevant passages of the play proved to what degree the historical political context cannot only impact the wording in a particular passage, but also the overall interpretation of a canonical text. The Slovak translations reflect a

backdrop of major political changes in the territory of today's Slovak Republic, as the country transformed from a small territory in the Austro-Hungarian Empire, through a protectorate of Nazi Germany and a communist satellite of the Soviet Union.

By analysing translational strategies, *Carmen Reisinger's* paper on Shakespeare criticism in the 19th century was able to show how the way translators dealt with direct or indirect quotations reflected intellectual developments and trends in the target culture. In analyses of non-fictional texts, researchers traditionally focus on loss or gain at the level of content. By ignoring such seemingly minor matters of form, they are less likely to trace the historical development of text-external intellectual currents that become visible in the text itself.

In the case of Polish writer *Stanisława Przybyszewska*, the employed strategies are strategies of translating oneself. By sharply analysing the author's linguistic acts of constructing herself through verbal expression and translations, and the ultimate failure of these efforts in the face of newly emerging political reality, *Ksenia Shmydkaya's* paper provided points of connection between Translator Studies and History.

Dominik Wu Hung-Yu's presentation on Kafka and the literary identity of Taiwan showed the reshaping of an author in a variety of reception processes. His paper, taken from his research on the translations of Kafka in Taiwan and their influence on the domestic literary production, vividly illustrated the multimediality of literary reception phenomena and the manifold shapes a text can transform into when it enters a target culture.

Among other aspects in his rich paper, *Miguel Gallego Roca* spoke about the origins of Latin American historiography, about the pre-Columbian canon and about the role that translation played in the process of modernization in the territories and nations of Latin America. He criticises a kind of world literature which suppresses local literary traditions and instead acts as a colonizer, distributed through an unequal capitalist book market. His paper makes a strong point for the necessity of not only diversifying but also historicising contemporary literary critical discourse. All of the presentations illustrated in what ways translation constructs images of the self – whether that self be an individual or a nation – and the other – whether that other be members of society or a writer from Prague. Looking at translations rooted in certain historical moments allows us to trace images that need to be negotiated anew in every process. The session also showed fruitful ways in which analyses of translations and re-translations reveal little-researched aspects of history. In a way, the papers are small pieces of the unsolvable puzzle that is historical truth.

Carmen Reisinger



Translation in Periodicals

The panel on translation in periodicals covered one hundred years of European history, allowing a focused study of the role of periodicals in literature and translation in the 19th and early 20th centuries. *Sakari Katajamäki* spoke on alternative Finnish translations of J. L. Runeberg's *Vårt land*, *Brecht De Groote* on Romantic periodicals and the recovery of personal history, and *Gaëtan Regniers* on the renarration of Russian prose in Dutch newspapers (1885 – 1900).

The wide accessibility and rapid circulation of periodicals enabled publishers to receive an almost immediate response from the readership and to assess its reaction to publications, as well as its degree of readiness for novelty and experimentation. Catering to the readership's expectations, publishers could easily fall into mystification. For instance, De Groote presented the fascinating case of the novel *Walladmor*, a literary hoax created by Willibald Alexis, an editor of the *Berliner Konversationsblatt*. Presented as a free translation of Walter Scott's *Waverly*, *Walladmor* proved to be a pseudotranslation and reached London before the original, which was duly accounted for by the English press in 1823.

Pseudotranslations were but one of the publishers' profit-raising strategies. Thus Regniers, addressing a later period of the 19th century, spoke about the increasing interest of Western European readers to Russian literature. Periodicals channeled literature arriving from Russia, with a particular focus on Tolstoy, Pushkin, and Turgenev. Yet, the format of periodical editions and the desire of publishers to provide reading material for a wider audience dictated a narrow selection of works in terms of length and content. Descriptions of works of Russian literature tended to attract rather than inform the reader, and the works published regularly proved to be retellings rather than translations of the originals.

Despite the chase for profit, periodicals also proved to be a means of nation-building and a tool for engaging readers in discussion. Katajamäki made a very convincing case of the anthem of Finland, "Maamme" ("Our Land"), which in itself is a Finnish translation of a poem written in Swedish by Johan Ludvig Runeberg. Through archival studies of periodicals, Katajamäki was able to trace readers' reactions towards the translated text, as well as describe an impressive competition to modernize a stanza of the poem, organized by Finnish modernists in the 1920s.

In the course of the session, therefore, periodicals were presented both as a powerful means of manipulation and profit-making on the one hand, and as a platform for active disputes, solution-seeking, and inspirational discussions on the other. These double-edged abilities of periodicals were described within the confines of the 1820s and 1920s, but they extend well beyond the timeframe outlined. The discussion of translation in periodicals, by all means, deserves its own conference, which would be able to consolidate knowledge of the ways in which translation has manifested itself in the periodicals of different countries in different historical periods.



Natalia Kamovnikova

Übersetzung in Periodika

Das Panel über Übersetzungen umspannte ein Jahrhundert europäischer Geschichte und ermöglichte so eine konzentrierte Untersuchung der Rolle von Periodika in der Literatur und Übersetzung im 19. und frühen 20. Jahrhundert. *Sakari Katajamäki* sprach über alternative finnische Übersetzungen von J. L. Runebergs *Vårt land*, *Brecht De Groot*e präsentierte seine Forschung zu romantischen Periodika und der Rekonstruktion persönlicher Geschichte, und *Gaëtan Regniers* sprach über die Renarration russischer Prosa in holländischen Zeitungen (1885–1900).



Die breite Zugänglichkeit und schnelle Verbreitung der Zeitungen und Zeitschriften ermöglichte es den Verlegern, unmittelbar die Reaktionen der Leserschaft zu erfahren und zu beurteilen, wie die Veröffentlichungen aufgenommen wurde und wie aufgeschlossen die Leserschaft gegenüber Neuerungen und Experimenten war. Um den Erwartungen der Leserschaft gerecht zu werden, gerieten die Verleger leicht in Mystifizierungen. De Groot, zum Beispiel, präsentierte den aufregenden Fall eines Romans mit dem Titel *Walladmor*. Der Roman war ein literarischer Streich eines Redakteurs des *Berliner Konversationsblatts*, Willibald Alexis. Als freie Übersetzung von Walter Scotts *Waverly* präsentiert, entpuppte sich *Walladmor* als Pseudoübersetzung. *Walladmor* gelangte dennoch vor dem Original nach London, wie die englische Presse 1823 berichtete.

Pseudoübersetzungen waren nur eine der Strategien der Verlage zur Gewinnsteigerung. So verwies Regniers auf das wachsende Interesse der westeuropäischen Leserschaft an russischer Literatur im späteren 19. Jahrhundert. Die Zeitschriften konzentrierten sich besonders auf Tolstoi, Puschkin und Turgenew. Das Format der Zeitschriften sowie das Ziel der Verleger, ein breites Publikum zu erreichen, begrenzte die Auswahl an Werken in Bezug auf Länge und Inhalt. Die Beschreibungen der Werke russischer Literatur zielten eher darauf ab, die Leser anzuziehen als sie zu informieren, und die veröffentlichten Texte erwiesen sich regelmäßig eher als Nacherzählungen, denn als Übersetzungen. Trotz des Strebens nach Profit dienten die Zeitschriften auch der Nationenbildung und als Instrument, um Leser in Debatten einzubeziehen. Katajamäki präsentierte den sehr illustrativen Fall der finnischen Hymne „Maamme“ („Unser Land“), die eine finnische Übersetzung eines Gedichts von Johan Ludvig Runeberg aus dem Schwedischen ist. Archivrecherchen in Periodika ermöglichten es Katajamäki, die Reaktionen der Leserschaft auf den übersetzten Text zu verfolgen und einen Wettbewerb zur Modernisierung einer Strophe des Gedichts in den 1920er Jahren darzustellen, der von finnischen Modernisten organisiert wurde.

Im Laufe der Sitzung wurden Periodika einerseits als mächtiges Mittel der Manipulation und Profitmacherei, andererseits als Plattform für aktive Auseinandersetzung, Lösungssuche und Inspiration dargestellt. Diese zweischneidigen Funktionen von Zeitschriften wurden in diesem Panel für die Zeit zwischen den 1820er und den 1920er Jahren im Detail nachvollzogen, sind aber keinesfalls durch diesen Zeitrahmen beschränkt. Die Diskussion über Übersetzungen in Periodika verdient auf jeden Fall eine

eigene Konferenz, um das Wissen darüber zu vertiefen, wie sich Übersetzungen in Zeitungen und Zeitschriften verschiedener Länder und historischer Epochen manifestieren.

Natalia Kamovnikova

Translating the Past:

Historiography as Translation

Postmodern historians such as Hayden White, Michel de Certeau, Alun Munslow and Dominick La Capra have long talked of historiography in translational terms, on the understanding that history is not an objective account of facts occurring in the 'real' world, but rather a construct reflecting the values and viewpoints of historian or the people in power – effectively a 'translation' of experienced reality into narrative form.

Now, in the light of the new transdisciplinary research paradigm in Translation Studies announced by Gentzler (2017) and Bassnett & Johnson (2019), amongst others, attention has been drawn to the extent to which historiography involves processes of interpretation, selection and rewriting analogous to what the interlingual translator has always done when she reproduces texts in another language (e.g. Vidal Claramonte 2018). This panel brought together contributions from a historian, a classicist and a translation scholar in order to explore the notion of history *as* translation from different angles.

The first paper, 'The Historian as a Translator of the Past' by *Luigi Alonzi*, introduced the theme of the panel with a consideration of the historian as a translator between past and present. He began by reviewing how problems of temporality and translatability have been addressed by historians to date, before going on to compare the historian's work to that of the anthropologist confronting other cultures. He ended by considering the problem of anachronism and how this affects the work of historians from a translational perspective.

Alexandra Lianeri's paper 'Translating Ancient (Border-) Concepts: Explorations of Historical Understanding in a Thick Present' focused upon the translational operations involved in making concepts from the Greek and Roman world meaningful and active in the present. Concepts such as *arete*, *historia* or *res publica*, which have achieved paradigmatic status in several modern academic disciplines, have had a complex translational evolution, and the study of them can shed light on the various shifts and conflicts that have occurred within the discipline and beyond.

Finally, *Karen Bennett's* paper, 'Flesh made Word: Translational Processes in the Production of the Synoptic Gospels', explored the production of the Synoptic Gospels from the perspective of translation theory, seeking to shed light on the question of how the historical Jesus was progressively converted into the Son of God and Saviour of mankind through translational mechanisms. Drawing on the work of translation scholar André Lefevere (1992), it focused on the various constraints (language, ideology, patronage, and genre/rhetorical conventions) that helped mould the narrative in the seventy or so years after Jesus's death.

These three papers have now been published in a volume, *History as a Translation of the Past: Case Studies from the West*, edited by Luigi Alonzi (Bloomsbury).

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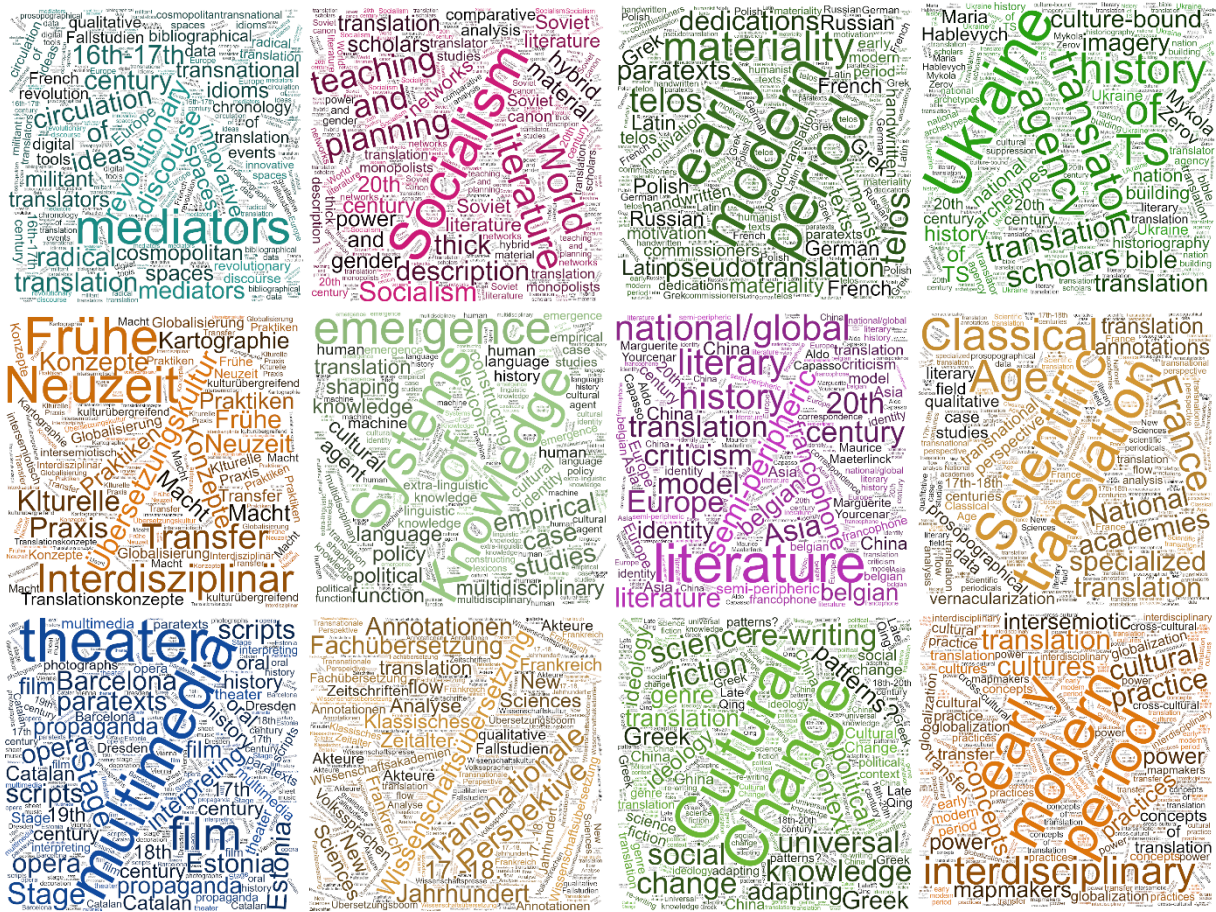
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Karen Bennett

Time & Space



- Translation and the stage
- Ukrainian translation studies
- Translation in the (Early) Modern Period
- Translators as mediators in revolutionary discourse
- Konzepte und Praktiken des Übersetzens in der Frühen Neuzzeit
- Translations of the “Semi-Peripheric” Francophone Belgian Literature
- Wissenschaftsübersetzungen in Frankreich im Klassischen Zeitalter
- Concepts and Practices of Translation in the Early Modern Period
- Translation and the Emergence of Systems of Knowledge
- Scientific Translations in France in the Classical Age
- Translation as Instrument of Cultural Change
- Translation under Socialism

The History of Translations of a “Semi-Peripheral” Literature: Francophone Belgian Literature Across Time and Space

In line with an ongoing research project at the University of Mons (Belgium), this panel was devoted to the creation of an online database that will notably allow tracing back the history of translations of French-speaking Belgian literature. The presentations drew a parallel/contrast between two distinct geographical environments that have hosted these translations: Europe (in this case Italy), and Asia (China), in different parts of the 20th and 21st centuries. Particular attention was paid to the theoretical and methodological issues in translation history, to the socio-cultural contexts in which the translations have taken place, to the – evolving – role of translators as literary intermediaries, and to the significance of translation in national literary histories.

After giving an introduction to this project, *Kevin Henry* focused on the history of the translations of the Symbolist author Maurice Maeterlinck into Chinese, particularly the play *La Mort de Tintagiles*. He showed how Maeterlinck’s aesthetics, introduced in China by prominent scholars, have deeply influenced the Chinese nascent spoken theatre in the early 20th century, while also trying to demonstrate how corpus analysis tools – applied to different versions of the play *La Mort de Tintagiles* – can help build a more contextualized and history-centered translation criticism model.

Back to Europe, *Thea Rimini* studied the influence of French-speaking Belgian literature in post-war Italy during the “economic miracle” (1950s and 1960s), by carrying out a preliminary study to assess the crucial role that the poet Aldo Capasso played as translator of Albert Ayguesparse’s works. Thanks to her discovery of 124 letters from Capasso to Ayguesparse, she demonstrated that Ayguesparse’s poetry was presented as an alternative to hermeticism and neorealism within the movement founded by Capasso. In a future research, Rimini will analyze other Belgian poets translated by Capasso and examine all journals mentioned in his correspondence.

Finally, *Manon Hayette* returned to Asia by retracing the translations of Marguerite Yourcenar’s works in China. She explained, on the one hand, how Yourcenar’s ample work was long reduced in Chinese to one short story, namely *Comment Wang-fô fut sauvé*, the plot of which takes place in China; this can be considered a case of auto-foreignization. On the other hand, the translation choices in the Chinese version of *L’Œuvre au noir*, one of Yourcenar’s most renowned and “Belgian” works, while erasing the “Belgian” identity altogether, enhance the (geographical, historical and cultural) alterity of the novel.

Each in their ways, the panelists tried to evaluate the intersections of translation histories, global history and national literary histories.

Manon Hayette, Kevin Henry, Thea Rimini



Translation in the (Early) Modern Period

The session usefully looked at some of the complexities of translation in the particular historical frameworks of early modern Europe. *Karl Gerhard Hempel* examined some examples of translations of humanist texts from antiquity into German, emphasising the difficulties, but also the crucial importance, of attempts to reconstruct their specific literary and historical contexts. In particular, he emphasised the importance of the courts and local rulers as commissioners of many of these works, a framework which often made translation an activity strongly related to the exigencies of political power and the legitimacy that translations from the ancients could provide. This emerges in particular from paratextual elements such as dedications, and needs to be put alongside an understandable tendency to prioritize the function of translation for those who carried out the translations, the literary scholars, intent instead on promoting their own learning.

Olena Jansson similarly emphasised the importance of courts and sovereigns as commissioners of translations in providing a crucial framework for analysis, and looked in particular at the example of the state chancery of the Russian of Peter the Great and manuscript translations from Polish into Russian, she also stressed, however, the importance of unearthing the dense context of motivations behind those who produced manuscript translations (or re-translations). In particular, she put forward a notion of *telos* as constituting a more satisfactory framework for the exploration of the motivations of translators, as opposed to the more functional and straightforward *skopos* familiar to translation studies.

Andrea Evang Vigdis presented examples of pseudotranslations of incunabula relating to the plague. In particular, she examined a poem about the plague and how to combat it which used the cover of translation from Greek to Latin to French, entirely fictional, to give legitimacy and credence to its promotion of medicines and therapies. Interestingly, the plagues, and in particular the plague of the year 1525, emerge paradoxically as an opportunity from growth in sectors such as print and bookselling, given the enormous cultural impact of the pandemic. A consideration which lead also to some interesting discussion of the particular historical context of the present conference.

All papers focused on the importance of the material contexts of the production of translations – on printers and their concerns to provide texts for growing international readerships in the first and third papers, and the material context of handwritten translation in the second. There was a general consensus, in fact, regarding the need to include a careful examination of these material practices as well as the texts themselves in our attempts to understand the practice of translating in the early modern context. Above and beyond the similarities of approach, it was also clear how a precise historical examination is a pre-requisite for all work on translation in this (and other) periods. This requires a truly interdisciplinary approach where the insights of translation studies – the focus on intercultural processes, the attention to texts and their paratexts, the transformations in the movement from one code to another – are only of use if accompanied by the sort of attention to detail and context and the critical interrogation of source materials which is a characteristic of the methodology of historians.



Patrick Leech

Konzepte und Praktiken des Übersetzens in der Frühen Neuzeit

Unser Panel stellte das von der Deutschen Forschungsgemeinschaft eingerichtete Schwerpunktprogramm 2130 ‚Übersetzungskulturen der Frühen Neuzeit (1450–1800)‘ vor. Ein wichtiges Ziel des SPP ist es, die verschiedenen Übersetzungskulturen unter dem Gesichtspunkt der Internationalisierung und Globalisierung zu betrachten. Damit überschreitet das Programm sowohl die Grenzen des zentralen Forschungsfeldes der Antikenübersetzungen als auch die Grenzen innereuropäischer Transferprozesse, die Wissenschaft, Politik und Wirtschaft zunehmend mitgestalten. Es geht damit bewusst das Risiko ein, den modernen europäischen Epochenbegriff der Frühen Neuzeit mit alternativen Übersetzungskulturen weltweit zu konfrontieren. Im Wechselspiel und als Alternative zu etablierten Konzepten der Frühneuzeitforschung verfolgt das SPP 2130 einen Ansatz, der Übersetzung als kulturelle Praxis begreift. Entsprechend der interdisziplinären Struktur des Programms ist es wichtig, zwischen verschiedenen Auffassungen von Übersetzung zu unterscheiden. Während in den Sprach-, Literatur- und Übersetzungswissenschaften der Begriff ‚Übersetzung‘ in der Regel in einem engen Sinne verwendet wird und sich v. a. auf interlinguale Phänomene beschränkt, wird er in den Geschichts- und Kulturwissenschaften weiter gefasst und auf verschiedene Arten kulturübergreifender, medialer und materieller Transferprozesse angewendet.



Im ersten Vortrag erläuterte die Sprecherin, *Regina Toepfer* (Univ. Würzburg), das wissenschaftliche Konzept, die organisatorische Struktur und die Ziele des interdisziplinären Forschungsprogramms, das 2018 mit seiner Arbeit begonnen hat und an dem siebzehn Einzelprojekte verschiedener Disziplinen und Universitäten beteiligt sind. Wir fragen fächerübergreifend nach den gesellschaftlichen Leitvorstellungen, Wahrnehmungsmustern und Kommunikationsformen, die seit dem 15. Jhd. durch Praktiken des Übersetzens etabliert wurden und bis in die Gegenwart von prägender Bedeutung sind. Auf diese Weise wollen wir auch gegenwärtigen Diskussionen einen historischen Bezugsrahmen und eine potentielle Vergleichsgröße bieten.

Im zweiten Vortrag präsentierte die koordinierende Mitarbeiterin *Annkathrin Koppers* (Univ. Würzburg) das zentrale Gemeinschaftsprojekt der ersten Förderphase (2018–2021): die digitale Ausstellung „Übersetzen ist Macht. Geheimnisse, Geschenke, Geschichten in der Frühen Neuzeit“ (uebersetzenistmacht.de). In der Ausstellung fragen wir danach, wer in der Frühen Neuzeit übersetzte, was übersetzt wurde und welche Machtfaktoren dabei eine Rolle spielten. Mit diesem Projekt wollen wir ein breites Publikum erreichen und disziplinäre, diskursive, epistemische, intellektuelle und akademische Grenzen überwinden. Die Themen wurden didaktisch reduziert und zielgruppengerecht aufbereitet, ohne den wissenschaftlichen Anspruch aufzugeben.

Im dritten Vortrag stellte *Irina Saladin* (Univ. Tübingen) ihr SPP-Teilprojekt zu frühneuzeitlichen Kartographen exemplarisch vor. Um Reiseberichte als Quelle für Karten zu nutzen, müssen Methoden zur Visualisierung der Texte entwickelt werden. Dieser komplexe intersemiotische Übersetzungsprozess geht mit der Transformation von Raumkonzepten einher, wie die Referentin anhand der kartographischen Skizzen

vorfürte, die Claude und Guillaume Delisle auf Grundlage von Reiseberichten anfertigten. Die Geographen übertrugen nicht nur einzelne Informationen aus Texten in äquivalente kartographische Zeichen, sie schufen vielmehr neue geographische Vorstellungen.

Regina Toepfer

Concepts and Practices of Translation in the Early Modern Period

Our panel presented the Priority Programme (SPP) 2130 'Early Modern Translation Cultures (1450–1800)' launched by the German Research Foundation in 2018 in three papers. One of the SPP's overarching aims is to examine the different cultures of translation from the point of view of internationalisation and globalisation. In other words, the research programme transcends the bounds of both the pivotal research field of the translation of ancient literature and the intra-European transfer processes that contribute increasingly to shaping science, politics and commerce. It thus deliberately risks confronting the modern European conception of the Early Modern epoch with alternative translation cultures worldwide as a way of gaining heuristic impulses.

In interplay and as an alternative to established concepts of research on early modern times the SPP 2130 pursues an approach that views translation as a cultural practice. In accordance with the programme's interdisciplinary structure, it is important to distinguish between different conceptions of translation. Whereas in linguistics, literature and translation studies, the term 'translation' is usually used in a narrow sense and limited primarily to interlingual phenomena, in historical and cultural studies it is defined more broadly and applied to all manners of cross-cultural, medial and material processes. In the first paper, the spokesperson, *Regina Toepfer* (University of Würzburg), presented the scientific concept, the organisational structure and the aims of the interdisciplinary research programme, which involves seventeen individual projects from various disciplines and universities all over Germany. Across disciplines we pose questions about basic conceptions of society, perception patterns and communication forms that became established through translation practices from the fifteenth century onward and still have an impact today. We thus offer a historical frame of reference for current discussions as well as a potential basis for comparison.

In the second paper, the project coordinator *Annkathrin Koppers* (University of Würzburg) presented the central joint project of the first funding phase (2018–2021): the digital exhibition "Translation is Power. Secrets, Gifts, Stories in the Early Modern Period" (uebersetzenistmacht.de). The exhibition asks who was translating, and what power factors played a role in their translation activities. With this project we aim to reach a wide audience and intend to overcome disciplinary, discursive, epistemic, intellectual and academic boundaries. Subject matters have been reduced for didactic purposes, presented in an exemplary manner and prepared in a way that is purpose-oriented and suitable for the target group, without abandoning the scientific claim. In the third paper, *Irina Saladin* presented as an example her individual SPP-project on early modern mapmakers. In order to use travelogues as a source, mapmakers had to develop methods for visualizing the texts. This complex intersemiotic translation process was accompanied by a transformation of spatial concepts as the speaker demonstrated by looking at the cartographic sketches that Claude and Guillaume Delisle made on the basis of travelogues. Geographers did not merely transfer individual pieces of information from texts into equivalent cartographic signs, they rather created new geographical ideas.

Regina Toepfer



Translation and the Emergence of Systems of Knowledge

Translation Studies have turned their attention more systematically to systems of knowledge in the last two decades; knowledge plays an important role in translation activities, and the edited volume by Helle V. Dam, Jan Engberg and Heidrun Gerzymisch-Arbogast, *Knowledge Systems and Translation* (Berlin: De Gruyter, 2005) specifically took on the challenge of classifying what we mean by the term ‘knowledge’.

These classifications include, for instance, linguistic and extra-linguistic (or situational/contextual) knowledge, as well as internal and external knowledge, which becomes particularly relevant when discussing human and machine translation, as the latter only relies on external systems. What, however, is more interesting for us is the *function* that translation can have in *shaping* such knowledge. The panel presented at the HTN 2022, which I had the pleasure to chair, offered primarily empirical case studies on knowledge-related issues, touching upon an impressive span of disciplines (from linguistics to chemistry, from literature to machine translation) and historical times (from the 19th century to the contemporary age). As a whole, the papers fully confirmed on one side the extent to which the interpretation of ‘knowledge’ remains varied, and on the other side the crucial relevance that translation holds in the construction of knowledge systems.

Martina Ozbot (University of Ljubljana) opened the panel with a genuinely interdisciplinary endeavour: connecting history of translation and language history. This intended to rectify the surprisingly – at least to the eyes of literary historians! – limited awareness of the role of translation in the history of languages. Translations indeed contribute to changes at various linguistic levels, but most notably can influence language policies, thus assuming a more political function. The importance of translation in shaping cultural identities was also stressed by *Maris Saagpakk* (Tallinn University); re-affirming the need for quantitative analysis, Saagpakk provided an overview of the literary genres translated in 19th-century Estonia, and how their selection reflected the changing relationship between Baltic German intellectuals and Estonian translators.

The 19th century was also the focus of *Beatrice Ragazzini’s* paper (University of Bologna), which instead embraced the field of science. In her analysis of multilingual primary sources (from Latin, English, French, and German), Ragazzini looked more closely at translation, in both a metaphorical and literal sense, in the construction of specialised lexicons. *Suzanne Eade Roberts’s* paper (University of Bristol) re-established the importance of paying attention to cultural agents’ trajectories in the development of knowledge and disciplinary fields. It was thanks to his own social ties that Viktor Rozentsveig was able to move quite freely within the Soviet Union’s political boundaries and to contribute to the shaping of machine translation research.

When speaking of systems of knowledge, though, one should take on board Hephzibah Israel’s observation, and be mindful of the Eurocentric perspective that studies tend to have, neglecting contributions from the rest of the world, which have also been engaged with such developments; this would interestingly pave the way for truly transnational inquiries in Translation Studies.



Mila Milani

Translators as mediators: discrete cultures and innovative spaces in revolutionary discourse

This panel looked at translators as liminal figures who can introduce innovation into apparently stable cultural systems. The speakers presented examples from the revolutionary period in Europe (1780–1815), examining translation as a space for cultural transfer and innovation, focusing on the crossed temporalities of radical translations and thus problematizing notions of hermetic and stable linguistic and national cultures.

The session began with a paper by *Patrick Leech* critically examining the ways in which cosmopolitanism has been correlated, in translation studies, with the ‘foreignisation’ or ‘domestication’ of the target text. While acknowledging this methodology for the study of texts, the paper proposed instead to look at translators, and at the ways in which they can inhabit a cosmopolitan space and develop “conversations across difference” or “habits of coexistence” in the terminology of Kwame Anthony Appiah. The paper gave two examples. The first was the work of Honoré Riqueti, Count Mirabeau, a key charismatic figure of the early years of the French Revolution but also, in the 1780s, a prolific journalist and translator. The paper looked at his translation into French of the anonymous tract *Considerations on the Society of the Cincinnati* (1783), an attack on the principle of heredity, published in London in 1784 by the radical publisher Joseph Johnson. The text itself was clearly ‘domesticating’ in its effacing of the source language, but the work of the translator constituted a real ‘conversation’ between different radical figures in the U.S., France and Britain. The second example presented was that of Arthur O’Connor, Irish aristocrat and revolutionary who founded and edited the short-lived journal *The Press* (Dublin, 1797–1798). The newspaper included many translations from French which, although ‘domesticating’ in style, highlighted the proximity between the political worlds of Paris and Dublin.

The second paper, presented by *Sanja Perovic* but jointly prepared with *Rosa Mucignat*, unfortunately not able to be present, illustrated the research project carried out in King’s College, London, entitled ‘Radical Translations: The Transfer of Revolutionary Culture between Britain, France and Italy (1789-1815)’. This project has constructed a database of c. 1000 revolutionary-era translations and a prosopography of some 500 translators, many of whom remain anonymous. The result is a careful mapping of the circulation of radical ideas and language in this period through its double focus on people and texts. The project expands the cast of characters associated with revolutionary movements to include militant translators. It examines what these translations can tell us about how transnational revolutionary idioms can be adopted, adapted, resisted or rejected in the effort to create culturally specific tools for political action on the ground. The paper showed how a double-pronged bibliographical and prosopographical approach can be used to recover the plurality and complexity of what we call revolutionary ‘radicalism’ as it changed course over time. The paper closed by focusing on how to construct specific chronologies that allow translations and revolutionary events to be thought together and showing how digital tools can be used to overcome some shortfalls of ‘national’ chronologies.



Sanja Perovic

Scientific Translations in France in the Classical Age (17th–18th centuries)

The emergence of modern experimental natural sciences in the 17th and 18th centuries in Europe was closely linked to the vernacularization of scientific discourse and the founding of national academies of sciences (Accademia del Cimento 1657, Royal Society of London 1660, Académie des Sciences 1666, Preußische Akademie der Wissenschaften 1700, Kungliga Vetenskapsakademien in Sweden 1739, etc.). Scientific knowledge was thus increasingly communicated in the European vernacular languages rather than in the early modern lingua franca, learned Latin, although the *New Sciences* described themselves as transnational and universal. It is precisely this stress on the universalization and particularization of sciences that the panel aimed to investigate, looking at the boom in translation production between the European vernacular languages that accompanied this transition from monolingual to multilingual scientific discourse. What was the role of translation in the universalization and particularization of sciences and thus in the emergence of modern natural sciences? What norms and regulations of translation emerged in the scientific field during this period, and how do they vary from translation practices in other fields? And what can this research tell us about the history of modern specialized translation?

It is precisely these and other questions that motivated the panel, in which the panelists aimed at presenting fundamental results of a three-year research project funded by the German research foundation on the emergence of modern specialized translation in 17th- and 18th-century France. Combining quantitative analyses with qualitative interpretations, the panelists sought to delineate the role of translation in the formation of national scientific cultures (Andreas Gipper), the role of translation annotations in the differentiation of authorship and translatorship in the scientific field (Garda Elsherif), the importance of translations for the emergence of scientific periodicals in France, Germany and England (Caroline Mannweiler), the importance of translation in the Italian scientific press and how it changed in the 19th century (Robert Lukenda), as well as determining prosopographical data on the agents of scientific translation at that time (Diego Stefanelli).

The panel and the discussions spurred by the presentations invite further consideration of several overarching questions. First of all, the panel showed how fruitful the combination of qualitative case studies with quantitative data and translation flow analyses can be for research in translation history, in order to trace overall tendencies and trends and thus to better contextualize and interpret individual cases. In the discussions, it became even more evident how promising it is to investigate translation in the respective (literary, scientific, juridical, etc.) fields, which lets us observe, for instance, the different functions of annotated translations in the field of modern natural sciences and in the literary field. Finally, the panel highlighted the importance of combining national and transnational perspectives (especially) when studying translation in the field of modern sciences.

Andreas Gipper



Wissenschaftsübersetzungen in Frankreich im Klassischen Zeitalter (17.-18. Jahrhundert)

Die Entstehung der modernen experimentellen Naturwissenschaften im 17. und 18. Jahrhundert in Europa war eng mit der Vernakularisierung des wissenschaftlichen Diskurses und der Gründung nationaler Wissenschaftsakademien (Accademia del Cimento 1657, Royal Society of London 1660, Académie des Sciences 1666, Preußische Akademie der Wissenschaften 1700, Kungliga Vetenskapsakademien in Schweden 1739, etc.) verbunden. Wissenschaftliches Wissen wurde also zunehmend in den europäischen Volkssprachen und nicht mehr in der frühneuzeitlichen *Lingua Franca* – Latein – vermittelt, und das, obwohl die *New Sciences* ihrem Selbstverständnis nach transnational und universell sind. Genau diesem Spannungsfeld von Universalisierung und Partikularisierung der Wissenschaften sollte in besagtem Panel nachgegangen, und der wissenschaftliche Übersetzungsboom zwischen den europäischen Volkssprachen, den dieser Übergang von einer einsprachigen zu einer mehrsprachigen Wissenschaftslandschaft nach sich zog, unter die Lupe genommen werden. Welche Rolle spielte Translation bei der Universalisierung und Partikularisierung der Wissenschaften und damit bei der Herausbildung der modernen Naturwissenschaften? Welche Normen und Regularien der Translation kristallisierten sich in dieser Zeit im wissenschaftlichen Bereich heraus, und in welcher Hinsicht unterscheiden sich diese von den Übersetzungspraktiken in anderen Bereichen? Und was kann uns diese Forschung über die Geschichte der modernen Fachübersetzung sagen? Genau diese und weitere Fragen haben das Panel geleitet, in welchem die Panelteilnehmer grundlegende Ergebnisse eines dreijährigen, von der Deutschen Forschungsgemeinschaft (DFG) geförderten Forschungsprojekts zur Entstehung der modernen Fachübersetzung in Frankreich im 17. und 18. Jahrhundert präsentieren wollten.



Durch die Kombination quantitativer und qualitativer Analysen versuchten die Panelteilnehmer, die Rolle von Übersetzung bei der Herausbildung nationaler Wissenschaftskulturen zu eruieren (Andreas Gipper), der Rolle von Übersetzungsannotationen bei der Ausdifferenzierung von Autorschaft und Übersetzerschaft im wissenschaftlichen Bereich nachzugehen (Garda Elsherif), nach der Bedeutung von Übersetzungen für die Entstehung wissenschaftlicher Zeitschriften in Frankreich, Deutschland und England zu fragen (Caroline Mannweiler), die Bedeutung von Übersetzungen in der italienischen Wissenschaftspresse mit Ausblick auf das 19. Jahrhundert herauszuarbeiten (Robert Lukenda) sowie erste Einsichten aus erhobenen prosopographischen Daten über die Akteure der wissenschaftlichen Übersetzung in dieser Zeit darzulegen (Diego Stefanelli).

Die Vorträge und durch sie angeregten Diskussionen erlauben es, einige übergreifende Überlegungen für translationshistorische Forschung allgemein anzustellen. So zeigte sich zunächst, wie fruchtbar die Kombination von qualitativen Fallstudien mit quantitativen Daten und *translation flow* Analysen für translationshistorische Forschung sein kann, da dadurch übergreifende Tendenzen und Trends beobachtet werden können und somit eine bessere Einordnung und Interpretation einzelner Fälle möglich wird. In den Diskussionen wurde zudem einmal mehr deutlich, wie vielversprechend es ist,

Translation in den jeweiligen (literarischen, naturwissenschaftlichen, juristischen, etc.) Feldern zu untersuchen, wodurch etwa unterschiedliche Funktionen annotierter Übersetzungen im Bereich der modernen Naturwissenschaften und im literarischen Bereich beobachtet und erklärbar gemacht werden können. Nicht zuletzt hat das Panel gezeigt, wie wichtig es ist, bei der Untersuchung von Translation (insbesondere) im Bereich der modernen Wissenschaften nationale mit transnationalen Perspektiven zu kombinieren.

Andreas Gipper

Ukrainian translation studies

The panel included four researchers at the Ivan Franko National University of Lviv, which is one of three main centers – together with Taras Shevchenko National University of Kyiv and V.N. Karazin National University of Kharkiv – of the extremely lively and productive field of translation studies in Ukraine. The country has a long tradition in translation theory with a few scholars who, already in the 1920s, anticipated some of the ideas which will be elaborated in Western translation studies from the 1970s. The papers of the panel offered an overview of the wide range of topics studied in Lviv and the varieties of approaches adopted by translation scholars at Ivan Franko University.

Oksana Dzera compared the Ruthenian Prince Kostiantyn of Ostroh's Bible (1581) and the King James Version (1611) as examples of the central role that Bible translation acquired in early modern Europe in establishing national religious spaces. The sociocultural and comparative approach adopted by Dzera unravels the collective agency engaged in the translations at the textual, paratextual and extratextual levels. Particularly, the analysis of the translators' prefaces offers interesting insights into the power relationship between the royal patrons of the projects and their translators. If in the case of early modern Bible translation, the translator's agency is strongly limited by a collective translation project run from above, the case of Ukrainian Shakespeare scholar Maria Hablevych (1950) allowed *Anna Sverdiuk* to reflect on the opposite case, in which different kinds of translation agency are concentrated in a single individual. In her paper, she expanded the notion of agency by introducing the figure of the "multiple agent" to cover not only Hablevych's translation of Shakespeare's tragedies but also her critical commentaries and editorial practices. The complex of translator's, 'critical' and 'editorial' agencies creates a coherent picture of the translated author, which also functions as a mirror image of and for the translator herself. *Oksana Molchko's* paper proposed an analysis of national archetypes about Love, Life, Hatred, Death in the English translation of modernist Ukrainian writer Mykhailo Kotsiubynsky's (1864–1913) novel *Shadows of Forgotten Ancestors*. Molchko argued that such archetypes are culture-bound images and concepts, which makes the study of the translator's creative strategies in rendering them in another language and for another culture interesting, as well as the inevitable deviations and losses of culture-bounded symbolism in the translation. *Oryslava Bryska's* paper developed an important line of research after the independence of Ukraine in 1991, which focuses on the translator's agency and habitus under historical circumstances of cultural suppression and assimilative policy. Bryska analyzed the activity of Mykola Zerov, an outstanding translator and translation scholar in the period of the 1910s–1930s. The work of Zerov is illuminating of the role that translation and cultural transfer from the Western European tradition played in the development of Ukrainian culture before the wave of Stalinist repressions of the 1930s. What impresses us is Zerov's awareness of the importance of translation for the development of national culture – an awareness that explains the unusually important position of translation and translation studies in the Ukrainian academy at the beginning of the 20th and the 21st century.



Daniele Monticelli

Translation as Instrument of Cultural Change

This panel brought together papers from various contexts which situated translation in different cultural contexts. Loic Aloisio's paper "The History of the Translation of Foreign Science Fiction Literature in China from the Late Qing (1860-1911) to Date" presented the role translation played in fostering the development of Chinese science fiction. This genre is now translated into English and recognized by readers and critics of the Western world. The history of the genre translation and its transplantation in the Middle Kingdom was – as the paper showcased – closely linked to the political climate in China and its modernizing ambitions.

Simos Grammenidis read a paper on "The Impact of the Historical Context on The Definition of Translational Aims: the Case of the Greek-speaking World during the 18th and 19th centuries," in which he sketched a wide panorama of the place of translation in this complex cultural and geographic space. His presentation also linked the changes in the socio-political environment and translation as a cultural practice to show its change from a tool of instruction to one of entertainment.

Gaia Ferro spoke about "Translations, History, and Politics in the Universal Magazine of Knowledge and Pleasure" in the period 1747–1814 to show the ways in which political and historical materials translated for this London periodical were linked with its "universal" character but also how they served the Bolingbrokean ideology. Again, the *iunctim* between translation policy and general political framework was highlighted.

The final paper by Cheng Qi: "China vs. the West? Chinese Translation Discourse at the Beginning of 20th Century" (on the example of John Dewey's Chinese lectures and their translation by Hu Shi) brought us back to China and presented an intriguing case of re-creation of Dewey's thought by his translator who, through his strategy of deep re-writing, entangled the American philosopher's lectures into the domestic campaign of social change while virtually disregarding the original ideas of the speaker.

While the papers differed considerably in many ways, all of them addressed the complex question of the middle ground between translation and politics. In spite of the fact that it has been one of the main areas of interest in Translation Studies after the Cultural Turn of the 1990s, the panel left no doubt there is a need for further systematic amassing of cases and examples from around the world in order to get a more detailed understanding of the processes that have been taking place in various contexts and to recognize potential patterns or models – as well as exceptions. The topic also certainly refers us to post-colonial and wider post-traumatic areas in history, as these offer some striking insights. Finally, the presentations and discussion around them showed we are still in need of a set of good analytic tools and new conceptual frameworks that would let us move forward from the very true and equally well-known claim that translation is always deeply engaged in the political context of its time and place.



Magda Heydel

Translation and the stage

The panel on translation and the stage focused on the translation of multimedia texts in their historical contexts. The four papers in the panel drew on sources that are underused in translation histories (sheet music, designs for stage decorations, personal interviews) but are essential for reconstructing a historical event.

Livio Marcaletti has researched translation of Italian opera at German-speaking courts in the 17th and 18th centuries. His focus lies on the translators, especially in the courts of Vienna and Dresden, their education, their sensitivity to the multimodal quality of their work and the varying social,

linguistic and gender characteristics of the audience. In addition to translations he has also analyzed paratextual material in which translators explain their principles of translation.

Katiliina Gielen and *Maria-Kristiina Lotman* are researching the corpus of translated theatre texts extending from the earliest known Estonian translations for the theatre to 1945. Their study includes photographs of historical stage decorations. As the scripts of the plays performed have often not been preserved, the fragmented history that can be traced has to rely on reviews and memoirs. What is possible is a history with gaps and intriguing conjectures.

Jordi Jane Lliege recorded a performance of Friedrich Dürrenmatt's *Der Besuch der alten Dame* in Barcelona in 1962 for a small and select audience. It was the time of Franco's dictatorship, when Catalan was banned from public use and the play was only performed twice. The translator's efforts were rewarded when, in 2017, the play was staged again in a prestigious theater in Barcelona in front of a large audience and with great success.

Karin Sibul spoke about simultaneous interpreting of films in Soviet Estonia, when it was practiced in academic film clubs. The clubs screened quality Western films that were not shown in public cinemas, and drew packed audiences. The films were obtained through personal contacts in Western embassies in Moscow, sent to Estonia on the night train from Moscow and returned the next day. The interpreters had not seen the films beforehand, they did not have the scripts. Sibul's informants recalled episodes that are amusing in retrospect but were highly embarrassing at the time. The interpreters' blunders usually went unnoticed and did not diminish the audience's need for an antidote to Soviet propaganda.



Anne Lange