

DEPARTMENT OF TRANSLATION, INTERPRETING AND COMMUNICATION  
SEPTEMBER 13-15, 2023

# TRANSLATION & THE PERIODICAL

## KEYNOTE SPEAKERS

**Evanghelia Stead**

(Versailles Saint-Quentin University, France)

**Visual and Textual Translations  
in Periodicals**

**Şehnaz Tahir Gürçağlar**

(Glendon College York University, Canada/ Boğaziçi University, Turkey)

**Periodicals in  
Translation Pedagogy**

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Dear participants,

Welcome to Ghent and welcome to the Translation & the Periodical conference!

This event aims to bring together researchers to discuss research on translations in periodicals, exchange experiences and foster future research.

The conference is a collaborative effort between Ghent University and its Enlight partners at Uppsala University, NUI Galway, University of Tartu and the University of the Basque Country.

The organizers are grateful for the financial support of Enlight, Uppsala University, the Research Council of the Faculty of Arts, the Department of Translation, Interpreting and Communication (Ghent University), and CLIV (Research Centre for Literature in Translation).

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**KEYNOTE 1: Visual and Textual Translations in Periodicals**  
Evangelhia Stead

Visuality is deemed a relatively new language in periodical studies, it being important to explore visual languages alongside linguistic practices. This paper will consider visual and textual translations, asking what is specific about them in periodicals and periodical cultures. It will first follow a story's translation through the illustrated press and migration from local to global, showing its mutations and the ways they throw light on cultural contexts and diverse readerships; it will then show why following images is more diffuse and difficult, but also why the presence of images transforms our ways of valuing and grasping text; lastly it will engage with network methodologies, in order to specify what they tell us about cultural transfers and translations in magazines.

**Bio:** Evangelhia Stead is Professor of Comparative Literature and Print Culture at UVSQ Paris-Saclay, honorary fellow of the Institut Universitaire de France, a linguist and literary translator. She runs the TIGRE seminar on literature, visual and print culture at the Ecole Normale Supérieure, Paris, from 2004. She has been honoured with internationally competitive fellowships and visiting professorships at Marburg and Verona universities. She has published extensively on fin-de-siècle culture, Greek and Latin myths in modern literature, literature and iconography, books as cultural objects, periodicals, and ‘the Thousand and Second Night’ literary tradition. She has authored *Sisyphes heureux. Les Revues littéraires et artistiques: approches et figures* (2020), guest-edited two JEPS issues (2016 and 2019), several articles on periodical cultures, and co-edited with Hélène Védrine, *L’Europe des revues: estampes, photographies, illustrations* (2008, repr. 2011) and *L’Europe des revues II: Réseaux et circulations des modèles* (2018). Her latest monograph has just been published under the title *Goethe’s Faust Outlined. Moritz Retzsch’s Prints in Circulation* (Leiden: Brill, 2023).

## KEYNOTE 2: Periodicals in Translation Pedagogy

Şehnaz Tahir Gürçağlar

As the teaching of translation moves away from a transmissionist to a constructivist and learner- focused approach, collaborative and experiential modes of teaching are gaining prevalence in translation studies. This is an ongoing process as different tools and methodologies are being proposed by different scholars, and as Washbourne (599) suggests, we are at the threshold of a “pedagogical renaissance”. In my talk, I will argue that periodicals are an ideal pedagogical platform to explore, teach and learn about multiple aspects of translation, including practice, history, and theory. I will suggest that periodicals, including newspapers and magazines, that feature translation as part of their compositional and social fabric offer opportunities for using them as “translation studies labs”. I will tackle both periodicals and the teaching of translation (studies) within the context of an epistemology of complexity. I propose collaborative teaching and learning and the workshop model as potential pedagogical processes that incorporate periodicals.

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– Washbourne, Kelly. “Training and Education, Theory and Practice”. In *Routledge Encyclopedia of Translation Studies*. 3rd ed. Mona Baker and Gabriela Saldanha, eds. 2020. 597-602.

**Bio:** Şehnaz Tahir Gürçağlar is professor of translation studies and teaches in the graduate programs at Glendon College (York University, Toronto) and Boğaziçi University (Istanbul). Her main fields of interest are translation history, ideology, and periodical studies. She is the author of *Politics and Poetics of Translation in Turkey* (Rodopi, 2008) and co-editor of *Tradition, Tension and Translation in Turkey* (with Saliha Paker and John Milton, Benjamins, 2015), *Perspectives on Retranslation: Ideology, Paratexts, Methods* (with Özlem Berk Albachten, Routledge, 2019), *Studies from a Retranslation Culture: The Turkish Context* (with Özlem Berk Albachten, Springer 2020) and *Negotiating Linguistic Plurality* (with María Constanza Guzmán, McGill-Queen's University Press, 2022). She has also edited and co-edited various special issues of international journals and published articles on translation in periodicals.

**The Debates Surrounding Translated Serial Novels in the Early Republican Turkish  
Literary Polysystem**  
Devrim Ulaş Arslan

A considerable number of translated serial novels published in the daily newspapers in the early republican period of Turkey were anonymous adaptations and appropriations from European, especially French, popular novels. The prevalence of marginal translation practices in serial novels (Arslan et al., in press), combined with their apparent popularity among the reading public in the first half of the 20th century, led to lively debates between intellectuals from the late 1920s to the early 1950s on issues such as Turkish national literature, popular novels, and the norms governing the translation of novels. The aim of the paper is to shed light on these tensions between the “non-canonized” serial novel stratum and the “canonized” print book stratum in the early republican Turkish “literary polysystem” (Even-Zohar, 1990) utilizing author interviews, newspaper articles, and literary questionnaires published in the periodicals. As this research suggests, the tensions surrounding serial novels can be classified and examined under three clusters: a) national literature vs. adapted literature, b) classic literature vs. popular literature, and c) proper translation practices vs. marginal translation practices. Based on the debates and discussions, the paper argues that serialization in the early republican period of Turkey was looked down upon as an inferior form of literature by some intellectuals on the grounds of being detrimental to the birth of “genuine” Turkish literature, the development of literary taste in the reading mass, and the establishment of translation norms supported by the state.

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<https://doi.org/10.2307/1772666>

**Keywords:** translated serial novels, daily newspapers, Turkish literature, literary debates

**Bio:** Devrim Ulaş Arslan is a PhD candidate in the field of translation studies. He holds a BA degree in English Translation and Interpreting from Izmir University of Economics (2013) and an MA degree in Translation Studies from Dokuz Eylül University (2016). He is currently working as a research assistant in the Department of Translation and Interpreting at Dokuz Eylül University (İzmir, Turkey). Arslan’s PhD thesis focuses on the role of translated serial novels in the cultural politics of publication in the early republican period of Turkey. His main areas of interest are translation history, translation historiography, and translation in periodicals.

**Portuguese Literature and Translation  
in the Weekly Periodical *Paris-Noticias* (1921–1922)**  
Christina Bezari

This paper examines the translations that appeared in the weekly periodical *Paris-Noticias* (1921–1922) and sheds light on a network of French and Portuguese writers, editors, and translators. In contrast to previous assumptions that confined their production to a local dimension, this paper shows that male and female writers from Portugal were able to disseminate their work across geographical and cultural borders. To do so, they had to build collaborations with influential figures such as Paulo Mendes Osório who was the editor of *Paris-Noticias* and a writer in his own right. Osório began building his literary network during the first decades of the twentieth century when he started to collaborate with the translators *Philéas* Lebesgue and Manoel Gahisto. Both displayed a deep understanding of Portuguese literature and culture and became regular contributors to Osório’s periodical and to other literary magazines that published French translations of Portuguese works. While most studies of early twentieth-century literature still focus on the translation and the reception of Anglophone authors in France, this paper will seek to recover translations that have often gone unnoticed, and which prove the active participation of Portuguese authors in the French literary scene.

**Keywords:** Translation; Periodicals; *Paris-Noticias*; Portuguese Writers

**Bio:** Dr. Christina Bezari is a postdoctoral fellow in Spanish and Comparative Literature at Ghent University. She is the author of *Transnational Modernity in Southern Europe: Women’s Periodicals and Salon Culture* (Routledge, 2022) and the co-editor of “*Las Vanguardistas: Women and the Avant-Garde in Ibero-America*” (2023). From October 2023 onwards, she will be working as an FNRS postdoctoral fellow at the Université Libre de Bruxelles (ULB). Her upcoming project will study Spanish and Belgian writers in a transnational context and will examine their role in print culture and in European modernist networks.

**German-language exile journals  
as a source for historiography of translation (1933-1945)**

Julija Boguna

From 2019 till 2022, the trinational research project Exil:Trans (Austria, Germany and Switzerland) investigated the lives and works of persecuted translators in Nazi Germany as well as the role and function of translation under exile conditions (Boguna/ Tashinskiy/ Rozmyslowicz 2022). Within the framework of the project, I focused on the examination of exile journals (Boguna 2022; 2023). Exile journals play a crucial role in this German-language exile context, as they often offered the only opportunity for publication and contributed decisively to the creation of a communicative space across language and exile country borders. More than 400 journals have been recorded in exile research to date (Maas 1990), but these have hardly been evaluated from the perspective of translation history and theory. On the basis of different exile journals from Mexico and Amsterdam to Moscow and Shanghai, questions about the connection between translation and exile arise. I will draw up translational profiles of the journals in question (empirical basic research) and then reflect on the role of translation and the way translation is dealt with in the respective periodicals. The journals will be considered as sources for the historiography of translation and will be examined with regard to their (methodological) knowledge potential for (exile-)translation historiographical questions.

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**Keywords:** translation history, German-speaking exile (1933-1945), literary and political periodicals, journalists as translators

**Bio:** Julija Boguna received her PhD in Intercultural German Studies (2014) after studying translation and interpreting (Diploma in Translation [2005], M.A. Conference Interpreting for English, Russian and German [2006]) on a translation historical topic with a focus on German-Baltic cultural history in Livonia (Latvia). Since then, she has been involved in teaching and research at the Department of Translation, Linguistics, and Cultural Studies in the Intercultural German Studies Unit. Her research interests include German-Baltic cultural history, German-speaking translation history (18th-20th centuries), nation-building, and exile periodicals and their relation to translation.



## **Varlık: A Bridge between Translated and National Literature**

Seyhan Bozkurt Jobanputra

Varlık, which began to be published on July 15, 1933, is still one of the major journals in Turkey. When browsing the pages of Varlık in the years covering the 1930s, 1940s and 1950s, what we see are extracts from works of world literature along with numerous works of Turkish literature. It is also possible to trace a discourse created in the literary criticisms, articles and reviews accompanying these translated and indigenous literature that points to a link between the re-contextualization of a concept and the transfer of a literary corpus into a Turkish context. The concept of realism, which was transferred into Turkish literature as a literary school during the Tanzimat Period, gained significance through a process of recontextualization during the Republican Period. A concept often associated with the type of literature that was being shaped in that period, it was influential both in the development of the new Turkish literature and in the direction given to translation activities. Realism was not only used to contextualize and categorize works of indigenous and translated literature but was also itself re-contextualized in a specific way after the 1940s so as to trigger extensive translations of certain “popular” or “bestselling” novels of Western literature into Turkish within the framework of realism. In this paper, my aim will be to demonstrate the role of the journal Varlık in this process.

**Keywords:** cultural mediation, conceptual transfer, national literature, translated literature.

**Bio:** Seyhan Bozkurt Jobanputra was born in Istanbul in 1980 and received her BA, MA and Ph.D. degrees in Translation Studies from Boğaziçi University, Istanbul. She is currently Assistant Professor of Translation Studies at Yeditepe University, İstanbul. Her research interests are translation history, translation theory, literary translation, paratexts, agents in translation, conceptual transfer, discourse analysis, periodicals, translation, and ideology. She has been published widely in her field and presented at numerous academic conferences nationally and internationally. Dr. Bozkurt Jobanputra is also a translator.

**PANEL: Translators and literary translations in anarchist periodicals in Spanish-Speaking cities: building a gendered corpus**  
Lucia Campanella

Periodicals played a central role in the global dissemination of Anarchism, the first and most expanded internationalist political movement (Moya, 2009). However, when using them as sources to study the cultural practices of anarchist communities, scholarship most often centres on literary texts produced by militants (Litvak, 1981, Asolabehere, 2011; Vidal, 2021). This focus has overshadowed the literary translations also appearing in anarchist periodicals, which offered their readers with a unique experience of World Literature (Damrosch, 2003). Recent analyses have pointed out how translations played a central role in the circulation of anarchist political ideas (Müller-Saini & Benton, 2006; Ferretti, 2016; Carminatti, 2017; Dornetti, 2020; Michelat, 2021), whilst other research has reflected on the particularities of literary translation in periodicals (Guzmán, 2019; Fóllica, Roig-Sanz and Caristia, 2021). In this paper I will address the issue of constructing a corpus to find these translations in periodicals published in three mainly Spanish-speaking cities (Buenos Aires, Montevideo and Barcelona) at the turn of the century (1890-1910). Such a corpus shall take into account the particularities of the anarchist press (diversity in terms of quality, duration, scope and ideological orientation; precariousness and alleged criminal nature) but also reflect how women editors, translators and writers were involved in this translational practices, which were equally diversified: appropriation of published translations without acknowledging it, indirect translation from intermediary languages (especially through French), precarious translations, carried out in exile or prison or by comrades with poor knowledge of the source language (Campanella 2023).

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**Keywords:** Anarchist periodicals; Literary Translation; Spanish-Speaking Cities; Women editors; Female translators.

**Bio:** Lucia Campanella is a Marie Skłodowska-Curie postdoctoral fellow, carrying out her research at GlobalLS (Global Literary Studies Research Group), Universitat Oberta de Catalunya (Spain). She holds a Ph.D. in Comparative Literature and Cultural Studies from the Universities of Perpignan (France) and Bergamo (Italy). Her research interests include the relationship between literary translation and politics and translation and cultural history. She obtained a MSCA postdoctoral fellowship to develop a research project on Anarchist Translation Flows and World Literature (ARGOT), between 2023 and 2025.

## The Contributions of Translations to the Introduction of the Kurdish Roman Alphabet in the Periodical Hawar

Dibar Çelik

This paper examines how Celadet Alî Bedirxan, the founder, the chief editor, and the leading translator of the Kurdish periodical Hawar, utilized translations in this magazine in order to introduce and disseminate the Kurdish Roman alphabet in use today. Hawar, a bilingual magazine published in Damascus, Syria between 1932 and 1943 during the French Mandate, had a major impact on the development of Kurdish literature, language, and culture. In order to reinforce the use and dissemination of the alphabet he created, along with indigenous Kurdish texts in the periodical, Celadet Alî Bedirxan published various translated texts from Kurdish predominantly into French as well as those into Kurdish from languages such as French, Arabic, German and Persian. Through analysis of translated texts and their paratexts in Hawar, this paper aims to indicate how Celadet Alî Bedirxan used translations with a view to introduce and encourage the spread of the Roman alphabet he created at the time of the publication.

**Keywords:** The Periodical Hawar, translation and alphabet, Celadet Alî Bedirxan, Kurdish translation.

**Bio:** Dibar Çelik holds a BA in English language teaching at Middle East Technical University (Ankara, Turkey) and his MA in translation studies at Okan University (Istanbul, Turkey). He earned his PhD in translation studies at Boğaziçi University (Istanbul, Turkey) with a dissertation titled "Translators' Formative Agency in the Periodical Hawar (1932-1943): The Making of a Kurdish Cultural Identity". He translated Robert Louis Stevenson's *Treasure Island* into Kurdish as *Girava Gencîneyê* (Lîs, 2010). His research interests include translation history, translation theory, translation in periodicals, translation in minoritized languages, literary translation, retranslation, and translation technologies.

**PANEL: Translations and world literature in Catalan periodicals in the interwar period  
(1918-1926)**

Maria Dasca

The aim of this paper is to analyse the representation of Chinese culture in a selection of translated short stories for children, which were published in the magazine *Violet* between 1924 and 1926. The analysis will focus on the translations that Josep Carner made of four stories by the American writer Sui Sin Far (known for her stories about the Chinese American community) and a selection of stories illustrated by the drawer D'Ivori.

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**Keywords:** Josep Carner, *Bella Terra*, August Strindberg, cultural mediation, Catalan literature

**Bio:** Maria Dasca is a tenure-track lecturer at the Universitat Pompeu Fabra. Her research interests include contemporary narrative, translation studies and cultural relations across the Iberian Peninsula.

## Translation and Anti-colonial Cosmopolitanism: The Case of *Kallol*

Soham Deb Barman

On 4th June, 1921, a group of youthful and literary minded individuals came together to establish *Chatuskala Samiti* or The Four Arts Club in Kolkata. A typical “modernist literary community”, the society went on to publish a little magazine *Kallol* [‘An Uproar’] from 1923 to 1929. *Kallol*’s outlook was shaped in a climate of internationalism fostered by the Swadeshi movement. This internationalist orientation was articulated all the more decisively by *Kallol*. *Kallol* had trans-local connections with modernist communities across Europe and intellectuals such as Sylvain Lévi and Romain Rolland, through Gokulchandra Nag’s brother Kalidas Nag. Nag, an Indologist who wrote his dissertation under Sylvain Lévi, also undertook a translation of Rolland’s magnum opus *Jean-Cristophe* which was published serially in *Kallol* from 1924. Moreover, members of the *Kallol* milieu wrote to modernist authors such as Yone Noguchi, Jacinto Benevente, and Knut Hamsun, who would often reply with words of encouragement. There were also imaginative and virtual forms of engagement with mostly non-British literature/authors through translation, reportage, essays, commentaries, and literary criticism. My work locates *Kallol* in a network of aesthetic and political modernism in the inter-war era. *Kallol* performed the crucial task of tapping into circuits of avant-gardism, gathering ideas which spoke to their anti-colonial sensibility, and translating them into terms which would be meaningful to their readership. Translation here refers not just to actual scenes of translating written material from one language to another. Study of *Kallol* reveals that a certain translational ethos was present in reportage, literary criticism, and commentaries. For instance, the event of George Bernard Shaw rejecting the Nobel Prize money was translationally re-presented as a primarily anti-establishment gesture. Russian literature as an entire canon was invested with a liberatory spirit and counterposed to the literary output of Kipling. These, I contend, were also translational activities insofar as they tried to render meaningful something foreign. *Kallol*’s sensibility was calibrated to detect radical tendencies across the world. These were translationally re-presented, across diverse genres, with the aim of demonstrating their relevance for the immediate political reality of the readership: anti-colonial radicalism. Translation functioned as a vital tool of anti-colonial cosmopolitanism, creating for the *Kallol* readership a politically charged notion of globality which departed from both narrow cultural nationalism and colonial universalism. In the first part of my paper, I will explore this broadened idea of translation as an ethos, while in the second part I will flesh out the connection between translation and anti-colonial cosmopolitanism.

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**Keywords:** periodicals, little magazines, translation, South Asia, anti-colonialism, global modernism

**Bio:** Soham Deb Barman did their B.A. and M.A. in English from Presidency University, Kolkata, and is now pursuing their doctoral research on Bengali little magazines published during the inter-war period, such as *Kallol*. Their current research revolves primarily around anti-colonial cosmopolitanism in the inter-war period. They are particularly interested in

understanding the role played by diasporic Indian anti-colonial actors and groups in disrupting Empire and imperialism at different points on the globe. Tracing the routes followed by these actors/groups beyond the strict boundaries of the nation-state, they are also interested in understanding how they negotiated between divergent intellectual/ political contexts and forged solidarity with other radical groups abroad, as well as the politics of solidarity formation.

## Mapping intermedial interventions in serialised translations: The adaptation and translation of English crime novels into *feuilletons* for publication in two Flemish interwar newspapers (*Het Volk* and *Vooruit*)

Jo De Brie

Translation Studies (TS) researchers should be aware of the medial form of the translations they are examining, as these translations are, at least in part, defined by their carrier (Littau, 2011). This is especially true for translations in periodicals, such as translated serial novels (*feuilletons*), which were a staple of many mass newspapers until the mid-20<sup>th</sup> century (Burger, 2017, p. 299). An important feature of translated *feuilletons*, across languages and cultures, is that they were frequently abridged, often as a result of limited space in the newspaper (cf. Law, 2000, p. 7; Li, 2019, p. 314; Regniers, 2021, p. 65). Although the impact of periodical modalities on translations should thus certainly be taken into account, it still lacks attention in the field of TS, according to O'Connor (2019, pp. 243-244).

This paper aims to contribute to the body of knowledge on this topic, as part of a larger research project into cultural and ideological influences on the translation and adaptation of UK crime novels into *feuilletons* in two Flemish interwar newspapers (*Het Volk* and *Vooruit*). More specifically, I want to show how a digital alignment of source and target texts can lead to a better insight into adaptation and translation in historical newspapers. The alignment of the (digitised) texts in my corpus will allow me to compare word counts and quickly spot untranslated or shortened fragments. I will zoom in on remarkable interventions and consider the practical, as well as the cultural and ideological motives, that could have played a part in the translation and adaptation process.

**Keywords:** *feuilleton* translations, Flemish newspapers, digital alignment, crime fiction

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**Bio:** Jo De Brie is a doctoral researcher at the department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy) of Ghent University. Previously, she obtained a master in political science and a master in translation (Dutch, English and Spanish). Her research is supervised by prof. dr. Bram Lambrecht and concerns Dutch translations of English crime stories that were published in serial form (as *feuilletons*) in two Flemish newspapers (*Het Volk* en *Vooruit*) between 1920 and 1939. The main focus is on literary (and social) imaginations of criminality and social class, and the ways in which these were determined by cultural and ideological contexts of production.



**PANEL: Searching literary translation in Ibero-American periodicals (1898-1959):  
 how to build a database of translations with machine learning.**

Laura Fóllica

Literary and cultural periodicals are a rich source to study how literary modernity circulated across different spaces and languages in Ibero-America (Roig-Sanz and Fóllica, 2021). Nevertheless, research on periodicals is usually based on a close reading analysis of a small corpus within a national field (e.g. Sarlo, 1992; Crespo, 2010). Large scale, data approaches to periodicals is an incipient field (see Fóllica et al, 2020) and there is research done on collections of newspapers (e.g. Cristianini et al, 2018). However, in the Ibero-American context there are very few datasets of content of historical periodicals (Ehrlicher 2020; Fóllica et al, 2018). In light of this, this proposal will exhibit work realized in the project “Social Networks of the Past” in order to build a single database (with homogenous information) of 5 digital collections from different Ibero-American libraries or repositories. Due to the diverse structure of data extracted from these 5 sources, we devised a workflow to uniform and enrich this data, to render it suitable for computational analysis. First, we extracted and normalised the data in a single database. For this purpose, we needed to apply Natural Language Processing (NLP) tools for Named Entity Recognition (NER) on a string containing both the author and title, in order to extract the author’s name. On the basis of this structured data, we enrich the data in two steps: 1) based on its title, we use NLP language detection tools to determine the language of each contribution; and 2) based on the name of the authors, we reconcile them with the Virtual International Authority File, that allows us to obtain a widely used international external identifier for the authors. Having identified the authors from our database in other external databases, we can retrieve more details like gender or nationality, in order to conduct a largescale study of the circulation of different authors and literatures in Ibero-American magazines.

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**Keywords:** Ibero-American periodicals; machine learning; enriched data, database of literary translations and translators

**Bio:** Laura Fólica is a Postdoctoral Researcher at the IN3 and the Department of Arts and Humanities (Universitat Oberta de Catalunya, Barcelona). She is a member of the Global Literary Studies Research Group (GlobalS), and of the ERC StG project “Social Networks of the Past. Mapping Hispanic and Lusophone Literary Modernity 1898–1959”. She specializes in Sociology of Translation, Latin-American Studies, Periodical Publications, and Digital Humanities. She is currently working on literary translation in Ibero-American periodicals using digital tools on a large-scale approach. She has co-edited the book *Literary Translation in Periodicals* (John Benjamins, 2020) She has published more than thirty articles and book chapters related to literary translation from an historical and sociological perspective. She also translated books for Ibero-American publishing houses focused on Humanities and Social Sciences (Sapiro, Casanova, Chartier, among other authors).

**Towards a new methodological framework for Periodical Studies:  
A study of selected translations in Gujarati literary periodicals**

Sabbir A. Galariya

The development of digital archives worldwide has paved the way for studying periodicals on a broader scale, such as translation studies. In the Indian context, the focus on the little magazines' movement in Indian languages such as Bengali, Marathi and Gujarati, along with the arrival of digital archives, have pointed out various research gaps that the discipline of Periodical Studies can only address. The discipline still lacks a methodological framework to present a systematic study of any periodical. In the context of translation, the hunt for a methodology/framework intensifies as many periodicals consist of various translations of different authors of different genres. For example, in the context of Gujarati literature, one single issue of the periodical *Kshitij* (1959-1967) has Gujarati translations of - a Bengali poem by Rabindranath Tagore, some parts of the Russian novel *Brothers Karamazov* (1880) by Fyodor Dostoevsky, and some sections of *Gloryroad* by Arthur Hopkins among others. How can we study these translations of various texts/genres in one single issue of any periodical? Can we have a methodology for studying translations published in periodicals? Therefore, this paper proposes reading the selected translations in the Gujarati literary periodical – *Kshitij* (1959-1967) and *Manisha* (1954) through the concept of canon. When writers achieve canonical status, their works get translated into languages like Gujarati. This paper, hence, also attempts to highlight what elements are involved in the canonical processes through selected Gujarati translations present in *Kshitij* (1959-1967) and *Manisha* (1954).

**Bio:** Sabbir Galariya is a PhD Research Scholar from the Department of English, The Maharaja Sayajirao University of Baroda, Gujarat, India. His thesis focuses on studying the refraction of World Literature in Baroda-based Gujarati literary periodicals such as *Kshitij*, *Etad*, *Manisha* and *Sangna*, among others. Writers such as Sartre, Eliot, Tolstoy and Hemingway, among others, were translated into Gujarati in the above-mentioned Gujarati literary periodicals. Sabbir aims to find a theoretical framework for studying translations present in Baroda-based Gujarati periodicals. He has completed his graduation and post-graduation in English with first class from the Maharaja Sayajirao University of Baroda, India and was awarded the V.Y. Katak gold medal for securing the highest CGPA in M.A. He was nominated for the award of the SHODH fellowship and the ICSSR Full-Term Doctoral Fellowship in 2021. Sabbir is currently the recipient of the Maulana Azad National Fellowship for pursuing his PhD.

## Invisible gatekeepers in the flow of translated literature: the role and impact of literary journals

Nadia Georgiou

The role of translation anthologies for the introduction, diffusion and potential canonisation of translated literature has been long established (Seruya *et al.* 2013). Anthologists often comment on the fact that the translated literature included in their anthologies was published in literary periodicals. The question that arises is then, what is the role of periodicals in the introduction, diffusion, and potential canonisation of translated literature? This paper argues that literary periodicals can act as initial gatekeepers in the process of introducing literature A to culture B. Using the example of Modern Greek in English translation, three literary periodicals, covering a period of 43 years (1940-1983), are examined. These periodicals are *Athene* (Chicago, 1940-1967), *The Charioteer* (published by the Greek Cultural Society of New York, 1960-1983) and *The Coffeeshouse* (San Francisco, 1975-1982). The paper aims to examine the overlap between the published material in these periodicals and the Modern Greek literature anthologies published during the same period. Apart from a comparison of the content, the paper also examines the translators involved in the translation projects represented, the anthologists/editors as well as the place of publication. Through the distant reading of paratextual and bibliographic information this paper aims at classifying literary periodicals as initial gatekeepers due to their role as usherers of translated literature within a lower risk and lower cost context compared to the publication of translated books. This recognition of the role of periodicals is a significant step in mapping out the key agents responsible for the introduction of translated literature.

**Keywords:** literary journals; 20<sup>th</sup> century Modern Greek literature; gatekeeping

**Bio:** Dr Nadia Georgiou has a BA in Foreign Languages and Translation and an MA in Comparative Literary Studies. She was awarded a PhD in Translation Studies from the University of Surrey. Her research has been interdisciplinary, adopting tools and theoretical frameworks from Sociology, Psychology and Archival Studies, in order to focus on the role and professional identities of translation agents (translators, editors, publishers) and their networks. Her research interests include the sociology of translation, gender and translation, and the production and circulation of translated literature. She translated Jules Verne's *Meridiana: The adventures of three Englishmen and three Russians in South Africa* (2011) into Greek and *Head over heels in Paris* by Dora Milatou-Smith (Greek title: *Gia Ola ftaiei to Parisi*) (2012) and is an active freelance translator. She currently works as academic library staff and postgraduate supervisor for the University of Wales, Trinity Saint David while continuing with her research.

**The advantages of a «traduction fautive»:  
Paul Claudel reincarnates Coventry Patmore on the NRF.**  
Letizia Imola

With this contribution, I aim to analyse on a stylistic level the nine odes translated by Paul Claudel (1868- 1955) from *The Unknown Eros* (1877) by Coventry Patmore (1823-1896) and published on the «Nouvelle Revue Française» in 1911 (September-October). They are deliberately «faulty» translations in which the voice of the translator is not overshadowed by the source at all: could this be a particular quality that differentiates the practice of periodical translation from print books? The correspondence between Claudel and Valery Larbaud – his collaborator through a critical study – allows us to understand that Claudel’s arbitrary choices have their own reasons: Patmore’s metaphors sometimes have the defect of not “tuning up” and not “being convenient” in French; therefore, he turns away from the literal translation and indulges his personal interpretation to achieve a musical transposition that is as pleasing to read as the original. When Larbaud reproaches him with lexical imprecision, Claudel justifies himself by emphasising the importance of the “breath” and “articulation” of the verse, fundamental principles of his prosody: « *Ma traduction fautive a l’avantage de conserver les principales consonnes qui donnent l’accent au vers, considération fort importante à mes yeux* ». Using this case study, I will attempt to answer the question of whether a great stylistic freedom is a specificity of periodical translation and what concomitant factors come into play (the source text in the facing page, the freedom in the selection, a critical study as a presentation, and the transnational network of the periodical and thus the target audience).

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**Keywords:** Stylistics, Paul Claudel, Coventry Patmore, *The Unknown Eros*, *Nouvelle Revue Française*.

**Bio:** Letizia Imola studied modern literature in Siena and Paris. Her research interests include French literature, stylistics, and translation studies. She has perfected her skills in literary translation from French with a specialised master’s degree. She translated the tragedy *Francesca da Rimini* by F.M. Crawford (Vallecchi 2021). Since 2019, she is editor of the online poetry and poetics review *Formavera*. Her articles have appeared in journals such as «Kilig» and «Sinestesiaonline». She is currently an Aspirant-FNRS (Fonds National de la Recherche Scientifique) doctoral student at the University of Mons (Belgium). Her doctoral research project, under the supervision of Thea Rimini, focuses on the English translatory practice of the poet-translators Paul Claudel, Valery Larbaud, Cesare Pavese, and Sergio Solmi.

## Raymond Williams' texts in Spanish-speaking periodicals as cultural translation

Blanca Juan Gómez

The purpose of this paper is to help map translation in periodicals as a distinct (cultural) translation practice. To this end, it qualitatively interprets a bibliographical analysis of all the Spanish translations of Raymond Williams' cultural theory writing. Of the 43 published translations, 14 appeared in cultural analysis periodicals, beginning in the 1980s in Latin America – when publishing a magazine was perceived as an act of negotiating political and intellectual identities (Guzmán 2020) – and continuing up to 2018 in Spain. Taken together, they share characteristics that distinguish them as a specific phenomenon. Compared to book translation, the translation of Williams' texts in periodicals allowed for a more dynamic interaction between the texts and the intellectuals involved in the magazines. In many cases, texts were translated without a single thought given to copyright issues since the rapid circulation of new ideas was considered paramount (Gerbaudo 2017). For instance, magazines published translations of book excerpts separately from the whole monograph being translated at a later point, thus engendering a particular kind of retranslation. Moreover, due to the serial character of periodicals, translated texts generated responses in later issues. This is only one example of the diverse interactions taking place between translations and juxtaposed non-translated content such as essays written by the translators. Since Williams' texts were renegotiated within familiar contexts, and translation was usually considered to be a way of reading and assimilating ideas for discussion (Gerbaudo 2017), this paper posits that translation in periodicals might be accurately understood as cultural translation (Bachmann-Medick 2008).

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**Keywords:** cultural translation, Raymond Williams, Spanish, retranslation

**Bio:** A graduate of Translation and Interpreting from the University of Salamanca, Blanca Juan Gómez holds an MA in Comparative Literature from the University of Vienna. She is currently working as a research assistant at the Centre for Translation Studies in Vienna. Her research interests include cultural and translation theory, and the role transference plays in literary and cultural history in Spanish-speaking contexts. In her PhD thesis, she analyses Spanish translations of Raymond Williams' texts as reception processes.

## Holy Motherhood: Tracing Representations of Women's 'Immutable' Role in *Aile*

Nur Zeynep Kürük-Erçetin

From 1947 to 1952, Yapı ve Kredi Bankası (YKB) [Construction and Credit Bank] published *Aile* [Family], a quarterly household magazine as part of its cultural services, intending to provide a modern, western-style source of entertainment and education for Turkish readers of varying levels. Both Kâzım Taşkent (1894-1991), the founder and patron of YKB, and Vedat Nedim Tör (1897-1985), the editor-in-chief of *Aile*, held 'Kemalist' views and aimed to modernize and westernize Turkish society. In this vein, publishing a magazine that covered a wide range of topics, including literature, art, health, family relations, childcare, and parenting, was one of their initiatives. The heavy reliance on translated content, which constituted almost 45% of its titles, makes *Aile* of particular interest to Translation Studies. An examination of the translated content reveals that the editorial board made extensive use of translations in specific sections of the magazine, such as parenting, childcare, and marriage, where gender roles attributed to women are highlighted and discussed. Additionally, Vedat Nedim Tör contributed frequently to the topic of women's roles in society and the family, emphasizing the ideal roles of women as wives and mothers. In this regard, this paper seeks to explore how the translated content reflects and reinforces gender roles that were prevalent in Turkish society at the time, as well as how Tör's discourse either challenges or reproduces these roles.

**Keywords:** magazine translation, translation history, gender roles, agency

**Bio:** Nur Zeynep Kürük-Erçetin completed her undergraduate education in the Department of Turkish Language and Literature, at Boğaziçi University. Between 2013 and 2016, she taught "Turkish Language and Culture for Foreigners" classes at Yeditepe University, Yıldız Technical University, and IES Abroad in Istanbul. In 2017, she received her M.A. degree in Written Translation from the Department of Translation and Interpreting Studies, at Boğaziçi University where she currently continues her Ph.D. studies and works as a research assistant. Her main research interests include translation history, sociology of translation, re-translation, selftranslation, and magazine studies.

**“Belgium is the custodian of Europe’s watchword”:  
the Belgian internationalisation of Romanian Constructivist networks**

Adriana Lazar

This paper aims to explore a particular case of cultural transfer and exchange ensued between the Belgian constructivist periodicals (*7 Arts*, *Het Overzicht*, *De Driehoek*) and the Romanian periodicals (*Contimporanul*, *Punct*, *Integral*) associated with International Constructivism, spanning the decade of the 1920s. Against the backdrop of an impressively long-running partnership, that aggregates an extensive network of sociability, involving mediation agents who collaborated directly with the Romanian periodicals (Paul Dermée, Georges Linze), correspondence contacts (Josef Peeters, Michel Seuphor), as well as an ostensibly prolific traffic of works, visual and textual, inseparable from an ideological circuit couched in the precepts of International Constructivism, our focus is threefold. First, we intend to evoke the encounters between the two networks and shed light on the implications of this system of predilection networking within the larger system of transnational circulation and flow of the European avant-gardes. Our second goal is to provide an assessment of the role of translation within a curated, overtly francophone, model of circulation of texts and visual material. This reading involves a focus on the relationship between translation and mediation, as well as on the specificities of the product of translation (hypervisibility of the French language, column distribution and migration, invisibility of the translator, multilingualism). Thirdly, we propose to view the transformative relations resulting from the national/international configuration of the two nodes of the avant-garde, as inseparable from their medium of production and its characteristics. In this sense, identity-formation, on this side of the avant-garde, is inseparable from a collectively constituted periodical profile built on mediations.

**Keywords:** International Constructivism, Belgian periodicals, Romanian avant-garde, translation, mediation

**Bio:** Adriana Lazar is currently an Assistant professor with the Department of Foreign Languages for Specific Purposes of the Babeş-Bolyai University (RO). She obtained a PhD in Compared Literature at the University of Fribourg, Switzerland and her doctoral thesis (*Les revues roumaines d’avant-garde à l’épreuve du réseau international /The Romanian Avant-garde journals at the pace of an international network*) was part of the Swiss National Science Foundation project L’Avant-garde européenne entre Nationalisme et Internationalisme/The European Avant-garde: between Nationalism and Internationalism). Adriana Lazar is a frequent author and speaker in the field of comparative literature, mainly focused on English, Francophone and Romanian studies, European Avant-gardes, Digital Humanities, Literary sociology, Periodical Studies and the theory and practice of ESP. She participated at conferences and workshops at the New Europe College (RO), the Universities of Cluj, Bucharest, (RO), Fribourg (CH), Leeds (UK), Cambridge (UK), Lisbon (PO) and has multiple published articles in both Romanian and international venues.



## Periodical Translation and the Dynamics of Internationalisation and Nation-building: A Translation History Perspective on Italian Cultural and Scientific Journals in the early 19th Century

Robert Lukenda

The importance of translation in early modern cultural and scientific journals is widely acknowledged. However, the status of translation in these media turns out to be ambivalent on closer examination, especially if one takes a historical perspective that focuses on the age of European nation-building in the 19th century. Here, the practice of periodical translation is subject to seemingly opposing and correlating dynamics. To name but a few: The increased general need for translation and the intense scientific and literary translation activities in the early 19th century are facing an apparent lack of theoretical reflection. Furthermore, the growing importance of translation is accompanied by an augmented distrust of translation. Also, the belief in general translatability goes hand in hand with a growing awareness of the limits and dangers of translation. And finally, translation activities are linked to different, not always tension-free dynamics of internationalisation and nationalisation. These dynamics are emblematically manifested in the cultural and scientific journals of the time, which, as strongly topical media, are seismographs of political, scientific, and cultural discourses. Against this background, the aim of my paper is to illustrate the complex relationship between periodical translation, nation-building and the internationalisation of scientific and cultural discourses using the example of Italian periodicals of the early 19th century period. Methodologically, the paper will make these dynamics visible in a holistic translation-historical perspective that brings the different levels of translation (the intercultural level, the level of actors and institutions and the micro-level of concrete translation decisions) into a context (cfr. Gipper/Heller/Lukenda 2022) in order to derive conclusions about particular qualities of periodical translation.

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**Keywords:** Periodical Translation, Nation-building, Scientific and Cultural Journals, Translation Policy, History of Translation

**Bio:** Robert Lukenda (Dr. phil.) is a postdoc in French and Italian Cultural Studies at the Faculty of Translation Studies, Linguistics and Cultural Studies at the Germersheim campus of the University of Mainz. His research focuses on the history of translation in European Romanticism and Italian nation-building. He is co-editor of the first European scientific series on the history of translation (Studien zur Übersetzungsgeschichte/Studies on the History of Translation, Stuttgart, 2019-) and a member of the international Research Network for the History of European Periodicals. He has published on translation policies in Italy (19th, 20th century) as well as on periodicals, nationbuilding and translation policy in the age of Italian nation-building. He is currently working on a translation into German of Antoine Berman's classical study *L'épreuve de l'étranger* (1984) on translation reflexion during German Romanticism.

## The Russian Review and Russo-American diaspora

Muireann Maguire

This paper will discuss the American cultural periodical *Russian Review*, which, founded and edited by Russophone émigrés, served as an English-language clearing-house for philosophical, literary, and political ideas circulating in their community. My focus will be the first two decades of the journal's operation, from 1941. I will examine specifically the influence (as editors and as contributors) of the scholar and Harvard historian Mikhail Karpovich (1888-1959), the publishing executive Nicholas Wreden (1901-1955), and the author Mark Aldanov (1886-1957). As an émigré cultural project, the journal was unique in combining cultural nostalgia for pre-Soviet Russia with an overtly pro-American and Western critical agenda. In the words of the journal's Tbilisi-born founding editor Karpovich, 'Ours is an American journal, devoted to Russia. Drawing on my examination of letters and other documents from all three editors' archives, as well as articles and reviews published in the journal and relevant secondary literature, I will assess the *Russian Review*'s significance as a conduit for Russian literary culture in the post-war USA, paying particular attention to its role in canon formation by nominating specific authors and texts for translation into English, and excluding or critiquing others (typically Soviet and/or Communist writers). Combining a microhistorical approach (Rizzi, Lang, and Pym, 2019; Pym, various) with recent scholarship on Latourian actor-network theory (Buzelin 2011, Gouanvic 2002, Sapiro 2014 and 2015, and others), I show that a single, peripheral cultural network, advantageously placed in the publishing field, can sustain an ideological agenda with enduring influence.

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**Keywords:** translation networks, publishing history, Russian émigré culture, anti-Communism

**Bio:** Muireann Maguire is Professor of Russian and Comparative Literature at the University of Exeter, UK. Her academic specializations include contemporary literary translation (and publishing), Gothic-fantastic literature, fictional representations of pregnancy and childbirth, and the nineteenth-century Russian novel. Her book *Stalin's Ghosts: Gothic Themes in Early Soviet Literature* was published by Peter Lang in 2012; in 2021 she co-edited (with Timothy Langen) *Reading Backwards: An Advance Retrospective on Russian Literature* (Open Book). She has published two anthologies of Russian supernatural tales in her own translation, *Red Spectres* (2012) and *White Magic* (2021). She has published articles on wizards, breastfeeding, spaceships to Mars, and other academic topics in *Modern Language Review*, *Slavic Review*,

the Slavonic and East European Review, and elsewhere. As Principal Investigator on RUSTRANS, a research project funded by the European Research Council (ERC), she is currently working on a book project about literary translators and editors in the USA.

**Borrowed Depictions of the Ideal Child:  
Translation and paratextual practice in Çocuk magazine**  
Deniz Malaymar

This study explores the role of translation and intercultural communication within the overall composition of the Turkish children's magazine Çocuk (The Child), which was published by the Society for the Protection of Children between 1936 and 1948. The child as a citizen-in-the-making held a crucial place in the modernisation and nation-building project of the young Republic of Turkey. The Society, established in 1921, pioneered the project of creating a republican generation (Acar, 2011, p. 1), and published several books and magazines providing both educational and entertaining content for children. This study focuses on the magazine Çocuk because it aimed to be Turkey's "most modern children's magazine" ("Öğretmen," 1938, p. 2). Furthermore, by 1941 it was the most printed and widely distributed publication in Turkey ("Yirmi Yıl," 1941, p. 32). This paper first discusses the general role of translation in Çocuk magazine, and then presents a case study of selected issues whose covers were copied from the issues of two American magazines published in the 1930s, namely The Saturday Evening Post and Good Housekeeping. The aim of this study is to investigate how such borrowed paratextual materials, which in their source context were meant to depict idealized portraits of American children, interacted with the editorial objectives and translation practices of the magazine.

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**Keywords:** translation in children's magazines, intercultural communication, paratexts, modernisation, early republican Turkey

**Bio:** Deniz Malaymar is a PhD candidate in Translation Studies at Boğaziçi University, Turkey, where she received her Master's in Translation Studies in 2017. In her PhD thesis, she analyses the translation and publishing practices of the Society for the Protection of Children, and explores the political, ideological, and educational function ascribed to the translation of children's literature in early republican Turkey. Her research interests include translation history, ideology and translation, translation sociology, periodical studies, and translation of children's literature. She is currently working as a research assistant at the Department of Translation and Interpreting Studies, Boğaziçi University, Turkey.

## A Polyhedral Genius against the Test of Time and Space: The Reception of Jean Cocteau in the British Press between 1920 and 1963

Ilaria Masseroni

Jean Cocteau was a celebrated novelist, an admired filmmaker, an unknown poet, a playwright, and an exceptional draughtsman. In two words, he was a polyhedral genius. Symbol of the Parisian élite of the twenty years between the two world wars, he shared its cosmopolitanism and its versatility (Arnaud 2003). And he transposed this into his artistic production. Sometimes celebrated, sometimes destroyed by the press, he has dominated the artistic scene of all Europe throughout the XX century. However, there is a void of research regarding Cocteau's reception in the British Press, which is surprising considering he has been awarded the honorary doctorate from the University of Oxford. And it is in this context that this work finds its place. Through a systematic analysis of *The Times*, *The Guardian*, *The Daily Telegraph*, *The Observer*, *The Stage*, *Sight & Sound*, we explore whether Cocteau was considered a polyhedral genius in Britain and if there is any particularity for the British reception of his personality, theatre and cinema. Subsequently, the results are interpreted by comparing the British reviews with the French ones: those articles have been translated from French to English so to understand if there is any similarity between them. Are the plays described using nouns, adjectives, etc. that are the calque one of the other in English and French? Finally, after this analysis, is he perceived as an avant-gardist, a more traditional author or both? The ultimate goal of the work is to understand what kind of trends we can discover in the reception of Cocteau in Britain.

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Arnaud, Claude. Jean Cocteau. Gallimard, 2003.

**Keywords:** Jean Cocteau; Reception Studies; British and French Press; Theatre; Cinema.

**Bio:** Ilaria Masseroni is a Law Graduate from the University of Trento (IT) and has specialized in Intellectual Property and Technology Law at Washington University in St. Louis, MO, USA. She is currently enrolled in the Multilingual Master in Linguistics and Literary Studies, Profile Literary Studies – English & French, at Vrije Universiteit Brussel. She is graduating in June 2023. Her research interests include Reception and Periodical Studies in Britain and France, French Poetry and Intermediality and Italian Modernism.

**Eluding censorship through periodicals and translations:  
Soviet Estonia and Loomingu Raamatukogu**  
Daniele Monticelli

In literary and cultural history periodicals and translations tend to occupy a marginal position. The application of (poly)system theory in translation studies have created a more dynamic approach for understanding the relation between systemic centers and peripheries: periodicals and translations may acquire a central position in literature particularly at times of change and crisis. The presentation focuses on the Estonian periodical Loomingu Raamatukogu (“The Library of Creation) published since 1957 as a new venue for literary translations. The establishment of the journal in Soviet Estonia coincided with the liberalization of Soviet society and culture brought about by Nikita Khrushchev and generally referred to as the Soviet Thaw. With its clear orientation toward Western literature Loomingu Raamatukogu gradually acquired a central role in the new cultural context of the Thaw, opening the domestic scene to new international trends, which eventually triggered a profound renewal of Estonian literature itself. The presentation investigates how Loomingu Raamatukogu widened the limits of the sayable in Soviet Estonia, exploiting the peripheral position that periodicals and translations occupied in the Soviet literary polysystem: censorship of translations was looser than censorship of original Estonian literature and periodicals did not need to have their publication plans centrally approved in Moscow as it was the case for the Estonian state-owned publishing house. The case of Loomingu Raamatukogu will thus allow me to explore the possibilities that the combination of periodical and translation opens up in historical circumstances of severe state control over cultural activities.

**Keywords:** Soviet Estonia, censorship, Thaw, Loomingu Raamatukogu, literary translation in periodicals

**Bio:** Daniele Monticelli is a Professor of Translation Studies and Semiotics at Tallinn University. His research focuses on the ideological aspects of translation, the role of translation in the (de)construction of cultural identity and in the context of radical cultural and social change. He is co-editor of the collective volumes *Between Cultures and Texts: Itineraries in Translation History* (2011), *Translation Under Communism* (2022) and *The Routledge Handbook of the History of Translation Studies* (forthcoming). Currently he is the project leader of the Research Grant ‘Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices’ (2021-2025) and a member of the steering group of the international History and Translation Network. He is the author of several literary translations of Estonian novels, plays and poetry into Italian.

**PANEL: ‘Translations and world literature in Catalan periodicals in the interwar period (1918-1926)’**

Maria Moreno Domènech

In 1925 the magazine *Bella terra* (1923-1927) published an indirect translation by Josep Carner of Strindberg’s dramatic monologue *The stronger*. Although Carles Riba had translated *Miss Julie* three years before, this text was neither staged nor published. Therefore, *Bella terra* published for the first time a Strindberg’s play translated into Catalan. Hence this paper aims to explore the role of *Bella terra* as cultural mediation platform and analyse the role of Josep Carner as translator.

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**Keywords:** Josep Carner, *Bella Terra*, August Strindberg, cultural mediation, Catalan literature

**Bio:** Maria Moreno Domènech holds a PhD in Catalan Language and Literature and Theatre Studies (2016). She is a member of The Translation, Reception and Catalan Literature Research Group (TRILCAT) and currently works at Universitat Autònoma de Barcelona.

**Translation as symbolic boundary work.  
Literary translation and paratexts in the illustrated Russian émigré journal  
*Ilyustrirovannaya Rossiya* (Illustrated Russia; 1924-1939, Paris)**

Anna Namestnikov

This paper answers the recent calls for research on literary translations in Russian émigré periodicals as a probe into the boundary work between the diaspora and the host culture(s). Having to navigate between their own culture and that of their hosts, the Russian First Wave Emigration (1919-1939) was a community for whom the printed word was quintessential in maintaining and spreading cultural life. Turning to the émigré periodical as a site where this cultural mediation becomes visible, this article focuses on *Ilyustrirovannaya Rossiya* [Illustrated Russia] (Paris; 1924-1939), one of the most widespread and longest running Russian émigré newsmagazine during the Interbellum. Combining a quantitative survey of the literary translations and a qualitative analysis of the paratextual introductions accompanying them, results show that translated literature played a distinct role in the formation of an émigré cultural identity and was an important mechanism in defining boundaries between different cultural Others.

**Bio:** Anna Namestnikov is a teaching and predoctoral research assistant in the Russian section of the department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy, Ghent University) where she is affiliated to the research group TRACE. She obtained a Master of Arts in Eastern European Languages and Cultures (Russian and Bosnian/Croatian/Serbian) in 2019-2020 (Ghent University). As of October 2021, she has been working on a PhD on the instrumentalization of foreign literature in Russian émigré journals (1919-1939).



**PANEL: Translations and world literature in Catalan periodicals  
in the interwar period (1918-1926)**

Marcel Ortín

Lletres i Llibres, a weekly page of the newspaper La Veu de Catalunya (Barcelona), established itself as an ideal journalistic forum for the literary education of an emerging Catalan middle class. This paper examines the new role of ‘hommes de lettres’ that was played in the page by its undeclared initiators, Josep Carner (b. 1884) and Carles Riba (b. 1893). Between 1918 and 1921 they took advantage of the newspaper’s large dissemination for their aim of introducing a selection of world literature to a new audience.

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**Keywords:** Josep Carner, Bella Terra, August Strindberg, cultural mediation, Catalan literature

**Bio:** Marcel Ortín is a senior lecturer at Universitat Pompeu Fabra (Barcelona). He has published extensively on Josep Carner’s works and on his role as translator and literary mediator.

**Newspapers on translators' desks: the uses of periodical information in the emerging translation culture in Sweden-Finland**

Outi Paloposki

Newspapers scattered on individual people's desks, bought, or borrowed magazines and journals – these were all part of the print culture and the material environment of Scandinavia during the 18th and 19th centuries. They were also part of the emergent translation culture: newspapers and journals both feed into and reveal discourses and practices of translation. The periodical press enabled circulation of ideas, provided material for translation, and offered models and practices to be adopted and adapted. Thus, translated fiction, news, reviews, discussion pieces and articles on translation in newspapers and journals give clues to the birth of emergent practices in translation. How did translators find about the potential texts (information circulation, availability)? What texts were chosen (appraisal, selection)? What formats were provided or suggested in and through the newspaper format itself (serialization, adaptation, anonymity)? By focusing on the entangled triangle of format, content and practice in the early newspaper press in Sweden-Finland and its implications for translation, I will continue my quest to reconstruct the translator's desk and discuss the significance of the material elements on it. As a case in point, I will look at newspapers as disseminators of knowledge on Benjamin Franklin and his works, and the travels of Franklin-related literature in Sweden and Finland.

**Keywords:** materiality, translator's desk, circulation

**Bio:** Outi Paloposki is professor of English at the University of Turku (Finland), School of Languages and Translation Studies. Her research interests include history of translation, retranslations, translators and their agency, translation criticism and the linguistic profiles and role of translations in Finland. She was one of the editors of the two-volume history of literary translation into Finnish, published by the Finnish Literature Society in 2007, and of its companion volume, history of non-fiction translation into Finnish (2013). Translation Studies methodology and translation history figure as her top teaching priorities.

**Systematising the study of serialised translations in Spanish nineteenth-century newspapers: Feuilleton novels in *La Correspondencia de España* (The Post of Spain, Madrid, 1860-1925) and *La Iberia* (Iberia, Madrid, 1854-1866 / 1868- 1896)**

Henriette Partzsch

Nineteenth-century newspapers provided a vital channel for the circulation of fiction thanks to the phenomenon of the feuilleton novel (Eguidazu 2020). In the Spanish context, many of these serialised texts were translated. But although the impact of translations on Spanish literary culture has been widely discussed by both contemporaneous intellectuals and today's academics (e.g., Martí-López 2002), scant attention has been paid to the specificities of translated fiction published as a part of a newspaper. This is understandable considering the overlap that existed between feuilleton novels, collections of novels published in book form by newspapers, and novels published and distributed in instalments. Nevertheless, the tendency to neglect the effects of the medium risks to flatten our understanding of translation, periodicals, and literature alike. This paper aims to work towards balancing the agenda by studying through distant reading the feuilleton novels published in two widely read Spanish national newspapers. *La Correspondencia de España* (Madrid, 1860-1925) has been credited with initiating business-driven journalism without a political affiliation (Seoane 5 1996: 214-217). By contrast, *La Iberia* was closely aligned with Spain's Progressive Party (Seoane 5 1996: 201-202, 242-243). After providing an overview of the feuilleton novels published in both titles, I will comparatively analyse factors that shaped publication decisions, e.g., the papers' ideological positions, attitudes toward translation, commercial structures, and translators' agency. Although the focus will be on translations, these will be discussed with reference to non-translated feuilletons. The scarcity of archival sources means that the study will be mostly based on information gathered from the newspapers themselves.

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**Keywords:** Nineteenth century, Spain, National newspapers, Feuilleton novel, Distant reading

**Bio:** Dr Henriette Partzsch is Senior Lecturer in Hispanic Studies at the University of Glasgow. Together with Professor Yvette Bürki she has edited *Redes de comunicación: La prensa en el mundo hispánico* (Studies on the press in the Spanish-speaking world, 2016). In recent years, she has been combining her interest in the circulation of texts, reflected for instance in 'Texts in Transmission: A Virtual Special Issue', *Forum for Modern Language Studies* 58.4 (2022), with research on fashion magazines in nineteenth-century Spain. She is currently finalising a collaborative book project about the circulation of women's writing in five European literary systems during the nineteenth century (contracted with Brill). The volume is based on insights gained through the HERA-funded collaborative research project *Travelling Texts, 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe* (Finland, The Netherlands, Norway, Slovenia, Spain) (2013-2016), of which she was the project leader.

**From Grand Hotel (1946-) to Yelpaze (1952-1967):  
Transcultural journey of a multimodal discourse**  
Ümit Türe Pekel

Photonovels and photonovel magazines used to be very popular within the Turkish culture especially around 1970s, which is in line with the number of photonovel magazines available until the 1980s (some well-known examples: *Yelpaze*, *Hayat Resimli Roman*, *Foto-Roman*, *Cep Fotoroman*, *Sen ve Ben*, *Sevgilim*, etc.). However, they have failed to attract researchers so far. The limited number of studies do not refer to “translation”, an essential tool in their composition if not the only one. For this research, I acknowledge John Baetens’ argument and define the photonovel magazine as a specific atmosphere to read a photonovel, in which the “utterly real” and the “utterly fictional” combine (Baetens 2015). This specific feature together with the fact that most of the photonovel magazines in Turkish are either translations from Italian sources or allocate most of their pages to translated photonovels turn them fruitful research cites to discuss the relationship between translation and periodical. The present paper will focus on *Yelpaze* (1952-1967)—a Turkish photonovel magazine mostly translated from an Italian source, *Grand Hotel* (1946-)—and question the role translation (of texts) and nontranslation (of visuals) played in its multimodal discourse using conceptual tools of Multimodal Communication Theory (“design”, “production” and “distribution”) proposed by Gunther Kress and Theo van Leeuwen (2001). Considering the limitations of this paper, the focus will be on discourse production in a set of selected issues, which will enable discussion of (non)translation’s role together with various Italian and Turkish agents composing a network that contributed to multimodal discourse production in *Yelpaze*.

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**Keywords:** multimodal discourse analysis, photonovel (magazine) translation, translation history, magazine networks and translation

**Bio:** Ümit Türe Pekel has a BA and an MA degree in Translation Studies awarded by Izmir University of Economics and Okan University respectively. She is currently a PhD Candidate at Translation and Interpreting Studies, Boğaziçi University and works as a lecturer at the department of Translation and Interpreting Studies at Yeditepe University, Turkey. Her research interests include multimodality in translation, translation in/of periodicals, translation history, agency in translation, and indirect translation.

## Beyond counts and time series: innovative data visualisation strategies for the study of translation in periodicals

Marina Popea

The usefulness of counts and time series to approach periodical texts is evident, and has been demonstrated repeatedly (Hacke 2020, Wilfert-Portal 2020, Popea 2020). However, the exceptional richness of periodical and translational metadata, combined with the endless potentialities of the graphical representation of data, offers us a much wider spectrum of possible visualisations that remains, for the most part, unexplored. Starting from the premises of Exploratory Data Analysis (Tukey 1970), I consider other forms and modalities of visualising translations published in periodicals, in an attempt to expand the current boundaries of the computational analysis of this kind of material. This contemplates both design solutions to represent categorical variables in inventive and eloquent ways (using shapes, colours, contrast, etc.), and more complex tools like network theory. My underlying assumptions are that, in both cases, methods do not necessarily have to be highly sophisticated in order to produce valuable, and even ground-breaking, insights into the material, and that the subfield of study of translation in periodicals as a whole would benefit from a more systematic exploration of the many ways in which working with data can enhance our research. To illustrate my point, I draw on examples from my doctoral research on translation in earlytwentieth-century Mexican magazines and my current work on the same practice in European post-WWII periodicals (as part of the Spaces of Translation AHRC/DFG project).

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**Keywords:** data visualisation, periodical metadata, exploratory data analysis, network theory

**Bio:** Marina Popea is a Research Fellow on the Spaces of Translation project, based at Nottingham Trent University. She specialises in translation and cultural periodicals with a broad comparative focus and a particular interest in databases and data analysis and is currently working towards the creation of a graph database of translations published in European periodicals of the post-WWII period for Spaces of Translation. Her AHRC-funded doctoral research at the University of Oxford focused on the role of translation in shaping modern poetics in Mexican magazines of the early twentieth century.

## Sinophilic Modernism: The Discursive Spaces and Sociological Networks of Translating Classical Chinese Poetry in Early Twentieth-century Modernist Little Magazines

Lynn Qingyang Lin

This paper examines transcultural rewritings of classical Chinese poetry in the heterogeneous, dialogic, and densely networked spaces of modernist “little magazines” in the early twentieth-century English literary world. Joining vibrant scholarly works on periodicals in Modernist Studies and Translation Studies, this paper aims to contribute to a thick description of the culture of translating classical Chinese poetry by grounding the investigation in the originary field of the little magazines, which are the vital “institutions of modernism” and the matrix for emergent cultural forms (Rainey 1998; Williams 1977; Churchill and McKible 2007). The discursive spaces and sociological networks of the little magazines bring into view myriad transtextual modes and a dynamic ensemble of translators and transculturators. I develop the term “translational sinography” as a heuristic category that enriches conventional categorizations of translation and encompasses this wide spectrum of transtextual modes, and draw upon sociological approaches to explore the internationally connected networks of writers, artists, editors, patrons, readers, and notably, translators, who bring various sets of capital and diverse literary repertoire, discursive positions, and socio-cultural visions within the microcosm of the little magazines. In particular, I focus on an exemplary case of how new translation(al) knowledge (see D’hulst and Gambier 2018) is formulated through the medium of the little magazines – the emergence of the aesthetic approach to translating classical Chinese poetry, which bypasses philological correctness and disrupts principles of fidelity, arguing instead for the primacy of aesthetic experience. The aesthetic approach underpins the formation of sinophilic modernism, which challenges established cultural positions and avidly integrates Chinese literature within the transcultural imaginary of global modernism.

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**Keywords:** modernist little magazines, classical Chinese poetry, global modernism, translation(al)knowledge, sociological approaches

**Bio:** Lynn Qingyang Lin is a research assistant professor in the Department of Translation at Lingnan University, Hong Kong. Her work explores the translation and reception of classical Chinese literary and philosophical texts and more generally the writing of China in the West. Her current project, entitled “The Heuristics of Translational Sinography: Examining the Cultural Formations of Classical Chinese Poetry in English Translation, 1890s-1920s”, looks into different modes of transcultural rewriting and the dynamic networks of agents in the translation field, focusing in particular on the modernist “little magazine” and the translation anthology as two vital vehicles that reveal the discursive, transtextual, and sociological making of translation. This current research project forms part of her book project on the cultural history of translational sinography in the early twentieth-century English literary world.

**Press journalism in the career of a translator of fiction. On the example of Józef Lobodowski (1909-1988) and other biographies of the most eminent authors of translations of Ukrainian literature in interwar Poland.**

Teresa Rączka-Jeziorska

A question that will be addressed here is not only how cooperation with periodicals shapes and influences the work of a translator of fiction, but also about the power of influence on specific stages of social, cultural, and political life, and finally the private individual microhistory. For this reason, the reflection on this aspect of periodicals will be analysed through three key points in the translator's career such as the moment of debut, editorial activity, and contacts with the foreign press. Finally, the biographies of translator-writers from the territory of the former Polish-Lithuanian Commonwealth, who became promoters and mediators of Ukrainian culture in Europe during the period of awakening and formation of national consciousness, spread between the two world wars (1914-1945), will be examined.

**Keywords:** biographies, interwar Poland, translation, Ukrainian culture.

**Bio:** Teresa Rączka-Jeziorska is associate professor at the Unit for Romantic Literature of the Institute of Literary Research of the Polish Academy of Sciences. Researcher of Romantic literature, the eastern borderland of the former Polish-Lithuanian Commonwealth and Polish-Baltic cultural associations. Author of monographs on rivers in the works of Adam Mickiewicz and Taras Shevchenko (2011), Polish-Livonian Romanticism (2016), the writing of Irina Saburova (2017), the culture of the manor house of the old Polish Livonia in the 19th century (2018). Coauthor of the Atlas of Polish Romanticism. World-Europe-Poland (2015) and Adam Mickiewicz's Unknown Autograph. Two pages of Pan Tadeusz's Invocation (2018).



## Newspaper Translators: A prosopographical perspective Gaëtan Regniers

Every newspaper uses translation to make news sources available or to publish content in translation. Nowadays these are almost exclusively news pieces; in the 19th and 20th centuries, daily installments of literature were a feature in most newspapers. This serialized fiction often involved translations, in the Netherlands a sampling suggests that over 95% was translated fiction. But who was translating these feuilletons: was this the work of a translator-editor, outsourced to specialized literary translators, offered by novice translators, or purchased through syndicating agencies?

The aim of this paper is to render these translators visible. However, we have to temper this ambition immediately, since most of the translators are not mentioned in any manner. In a corpus of translations of Russian literature in Dutch newspapers, the vast majority (86%) of them are impossible to link to a translator. Translators who did leave a trace did so mainly in the guise of a pseudonym or initials. Of the 97 translators listed, only 24 are readily identifiable by their full names. Prosopography provides an opening to work with the aggregated data to query, among other things, gender relations and affiliation with a medium.

Based on the diverse profiles, it seems to be of little use to refer to 'the newspaper translator,' hence I suggest a typology. This allows a distinction to be made between translators who were socially and politically engaged within an ideological movement (the 'translator-militant'), the translator-editor who was either permanently employed or freelance with a newspaper, and the professional translator who was engaged, through intermediaries or otherwise. The data suggest that the proportion of these profiles is weighted differently over time, arguing for a historical-sociological approach. Taking the large dark number into consideration, the data should be expanded, preferably on a larger, international scale.

**Keywords:** Translators, serialized fiction, prosopography

**Bio:** Gaëtan Regniers is an FWO Fundamental Research Fellow at the Department of Translation, Interpreting and Communication at Ghent University. He holds Master's degrees in Late Modern History and East European Languages and Cultures. His research project focuses on 19<sup>th</sup> and 20<sup>th</sup>-century translations of Russian literature published in periodicals (supervisors Piet Van Poucke & Marianne Van Remoortel). His research interest is located where translation studies, periodical studies and historiography meet.

**PANEL: Mapping gender: The circulation of Ibero-American women writers, translators, and intellectuals in the international sphere (1898-1959)**

Diana Roig-Sanz and Chris Tanasescu

The goal of this talk is to map the literature that women wrote and translated from 1898 to 1959 within a corpus of Ibero-American magazines that we have created for the ERC StG project “Social Networks of the Past. Mapping Hispanic and Lusophone Literary Modernity, 1898-1959”. With the goal of questioning previously accepted historical biases that espouse centrist and patriarchal views and in order to reconsider the work of women writers, translators, and intellectuals, we have adopted the gender perspective and sought to stray from the more traditional approaches to the history of women. We seek to question the [idea of the] double periphery of Latin American women (as women and as Latin Americans) and to trace their participation in the circulation of translated literature and in international intellectual fields, such as within the Sub-Committee on Arts and Letters of the International Institute of Intellectual Cooperation, which was, in part, created to promote translation policies. Specifically, we will apply machine learning techniques and name entity recognition (NER) in order to identify proper nouns and detect the women cultural mediators within the database that we built using the following sources: the catalogues of the AHIRA projects (Historical Archive of Argentine Magazines and América Lee), the CEDINCI Portal of Latin American Magazines, the Ideias e Cultura de Portugal library catalogue, the Edad de Plata Archive, and the catalogue of the Ibero-American Institute in Berlin. To identify gender, we will also use Wikidata—mapping named entities in Wikidata entries and then extracting several relevant properties, especially gender. Through our findings, we seek to propose methodological solutions to identify gender, which is often invisibilized in catalogues and archives, while contributing to restoring our understanding of the role of women through a global, comparative, and decolonial perspective.

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**Keywords:** Latin American periodicals; Literary Translation; Gender issues; Writers and translators; Digital Approaches.

**Bio:** Chris Tanasescu is Senior Research Scientist at GlobaLS (the Global Literary Studies Lab) and CoSIN3 (Complex Systems Research Group) at IN3-UOC in Barcelona. A poet/computer scientist, he previously served as Coordinator of Digital Humanities at University of Ottawa and Altissia Chair in Digital Cultures and Ethics at UCLouvain. He is the author, editor, and/or translator of over 25 volumes, the most recent of which are a computationally assembled poetry anthology and a topic-modeling-informed translational poetry collection described by Servanne Monjour (Sorbonne University) as a “pioneering computational translation.” He is also an internationally awarded computational/intermedia poet (aka MARGENTO) presenting #GraphPoem performances on 4 continents, to be featured next at DHSI 2023.

Diana Roig-Sanz is an ICREA Full Professor at the IN3-UOC, in Barcelona. She is the coordinator of the Global Literary Studies Research Lab (GlobaLS) and the PI of the ERC Starting Grant project “Social Networks of the Past. Mapping Hispanic and Lusophone Modernity, 1898-1959.” Her research interests deal with global and cultural approaches applied to literary and translation history within a digital humanities approach. She also works on sociology of translation and minor and less-translated languages and literatures. Her publications include *Bourdieu después de Bourdieu* (2014), *Literary Translation and Cultural Mediators in ‘Peripheral’ Cultures* (2018, with R. Meylaerts), *Literary Translation in Periodicals* (2020, with L. Fóllica and S. Caristia), *Culture as Soft Power* (2022, with E. Carbó), or *Global Literary Studies: Key Concepts* (2022, with N. Rotger). She has also published her research at the *Journal of Global History* (2019), *Culture and Social History* (2020), *Translation Spaces* (2021), or *Comparative Literature Studies* (2022). She has conducted research residencies at the Oxford Internet Institute, KU Leuven, the École Normale Supérieure, or the Amsterdam School for Cultural Analysis.

**Towards a Library of World Literature in Estonian – Translations in the Literary Magazine “Meelejahutaja” in the 19th Century**  
Maris Saagpakk

In the late 19th century, progressive intellectuals persuaded the fellow writers and a broader public to recognize the difference between translations and original works of literature, marking an important milestone in the history of Estonian translation. Prior to this, the line between adaptation and original was ambiguous. This paper offers a case study of the literary magazine “Meelejahutaja”, which was published monthly from 1878–1882 and weekly from 1885–1887. The study provides a statistical overview of translations published in the magazine and how translators began to gain visibility. The paper then examines the wider discourse on translation in the magazine and how it served as a platform for negotiating the rules for producing literature. On the one hand, this can be observed in the way choices are made for texts published in the magazine as well as how and if translations are marked. On the other hand, the magazine offers a unique possibility to follow the discussion between the editors and the authors that is presented in the section “Editor’s mailbox”. Feedback on translations that were not accepted, lengthy explanations on the issues of copyright and suggestions for authors who could be translated can be seen as ways of shaping the understanding of literary translation in a period where the concept of translation was not yet established, not only in a wider society, but also among many intellectuals.

**Keywords:** Literary Magazines, Estonian Translation History, Translator’s Visibility, Translation Discourse, 19th Century.

**Bio:** Maris Saagpakk is Associate Professor of German Cultural History and Literature at Tallinn University. In her research Saagpakk focuses on Baltic-German literature and culture, autobiographical writings, Linguistic landscapes, postcolonial studies, German language didactics, and history of translation. Saagpakk is currently involved as a researcher in the project “Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices”. Saagpakk has received scholarships from Robert Bosch Stiftung, DAAD, and most recently the Fulbright Program.

**Periodicals as the means of symbolic capital promotion: literary translations in Estonian and Russian periodicals since 1991**

Irina Siseykina

Periodicals may function as agents of consecration (Sisto 2020) and institutionalization of particular authors in the target culture, in accordance with adopted translation policies (Meylaerts 2011), thus facilitating certain translation flows and recognition of national literatures at large. Consequently, publications in literary journals can become a powerful tool to promote translated texts as a particular symbolic capital of a given nation or community. At the same time, some other schemes that governments use to support and promote national literatures internationally (e.g. subsidies, translation grants, or funding for publishers) can be applied (McMartin 2019), which, in combination with publications in periodicals, establish a successful practice. Russian literary journals established in the Soviet period acquired the agency for the recognition and promotion of new ideas and a platform to exchange opinions. Despite the significant decline of printed periodicals in former USSR countries after 1991, some literary journals in Russian, namely Russia-based *Zvezda*, *Oktyabr*, *Druzhba narodov*, Estonia-based literary almanac *Tallinn*, and children's magazine *Täheke* (Russian version), are still fully engaged in literary activities. This presentation will investigate a hypothesis: translated publications in such journals facilitate further promotion and recognition of Estonian authors in the Russian target culture and promotion of Estonian literature at large. The method used is a quantitative and qualitative analysis of publications in such periodicals since 1991.

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**Keywords:** Estonian-Russian translation flows, sociology of translation, Russian literary journals, symbolic capital, Estonian literature.

**Bio:** Irina Siseykina is a PhD student in the Translation Studies Department at the University of Tartu. In her research, she focuses on the Estonian-Russian literary translation flows since 1991 and images of Estonia(ness) as disseminated via such flows. She is a certified conference and literary translator, author, and freelance journalist.

**Ubiquitous and invisible – translation and translators in the Polish Socialist Party daily “Robotnik” [The Labourer] in Interwar (1918-1939) Poland**

Joanna Sobesto

Internationally the benefits of an interdisciplinary approach to Translation Studies, especially in relation to translation history (Rundle 2014) have been already recognized (Gambier, van Doorslaer 2016). However, in the Polish context, the proof of little awareness of the matter is the attitude to periodicals. If investigated, mainly by a conservative lens supporting monolingual illusion and binary oppositions of “high” and “low” culture and “literary” and “non-literary” texts. Thus, journals and newspapers with clear political agendas remain under researched residues of hybrid content (Tahir Gürçağlar 2019) immersed in cultural and historical contexts (Fólica, Roig-Sanz, Caristia 2020). The main aim of my paper is to discuss the roles translation played in the Polish leftist daily “Robotnik” [The Worker] in the dynamic and highly polarized interwar period. Although edited by members of the Polish Socialist Party interested in politics and economy, “Robotnik” included various forms of translation: translation criticism, advertisements of recently translated fiction and translated prose itself. Translation-related content was clearly not of primary importance in the periodical: scattered and lacking a consistent visual framework, yet – omnipresent. The paradoxical status of translation in “Robotnik” also corresponds with the ambiguous roles of translators – (in)visible yet powerful mediators. By identifying the contexts in which it occurred, I will focus on the visibility of agents responsible for translation, the type of translated texts and their interconnectedness. The presentation will also be an opportunity to shed some light on the specificity of archival research on periodicals in the Polish context, with particular attention to digitalization.

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**Keywords:** interwar Poland, “Robotnik” daily, Polish Socialist Party (PPS), translation history, translator studies.

**Bio:** Joanna Sobesto is a translator and Ph.D. student in Polish Department at Jagiellonian University. Graduated from Cultural Studies and from Translation Studies. Devoted her MA thesis to the investigation of the reception of Katherine Mansfield’s prose in Poland. Currently working on her doctoral project concerning microhistories of selected cultural mediators in interwar (1918-1939) Poland. Involved in the National Science Center (NCN) grant “A century of translation. Translators and their work in Polish literature after 1918” led by Professor Magda Heydel and in the project “Voices in the cloud. Use of digital tools in Research of WW II difficult Heritage from the perspective of Memory Studies and Translation Studies”. Her areas of academic interest are mainly Translator Studies, translation history and reception studies. The research is conducted within the framework of the National Science Center (NCN) grant “A Century of Translation. Translators and their work in Polish literature after 1918” led by Magda Heydel.

**Introducing & establishing a genre through translations:  
 The case of a Hungarian science fiction periodical, Galaktika (1972–1989)**

Anikó Sohár

In Communist Hungary, popular genres were first prohibited, later permitted, never promoted. Thus, the first and most influential science fiction monthly journal in Hungary, Galaktika, which introduced the genre, was only launched in 1972. Its circulation ranged between 38,000 and 94,000 copies until the political transformation in 1989. It had thematic, national and mixed issues. The editor-in-chief, Péter Kuczka, a translator himself, was the sole decision-maker: he selected both the texts to be translated, and the translators. Galaktika presented readers with carefully selected, nicely but often inaccurately translated short stories, poems, comics, graphic art, news, studies, conference reports, book, and film reviews. It published 666 short stories, of which 574 were translations. It also published 100 poems (56 translations), 159 articles (79 translations), 6 comics (6 translations), 5 conference reports, and 57 short essays on the narratives or illustrations in the issue, offering readers ready-made interpretational frameworks (all of them written by Kuczka). Galaktika's general publication policy is a clear manifestation of structural censorship: in the period discussed, Hungarian authors were allowed to write poems and articles, since poems had the smallest audience, and the articles transmitted strictly controlled knowledge and promoted a politically approved context to ensure that readers saw things in the proper perspective. It was propaganda disguised as epitexts of science fiction. The translations conveyed a carefully controlled worldview. Today's Hungarian concept of science fiction proper is still based upon the ideas Galaktika established in the Kádár era.

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**Keywords:** translation history, periodical studies, science fiction magazine, cultural transfer, structural censorship

**Bio:** Anikó Sohár studied Hungarian language and literature, comparative literature, and history at Eötvös Loránd University, Budapest, Hungary, where she obtained her double MA in Comparative Literature and History in 1986 and worked as an assistant professor at the Department of Comparative and World Literature (1987-1995). She spent 7 years at KU Leuven, Belgium (1993-1999), obtained a Ph.D. in Literary Studies (specialising in Translation

Studies), and stayed on as a postdoctoral researcher. She returned to Hungary and taught English literature, cultural history, and translation (University of Miskolc, 2000-2001; University of West Hungary, 2002-2014). Since 2014 she has led the MA programme in Translation and Interpreting at Pázmány Péter Catholic University, Budapest. She is also a literary translator and editor, occasionally doing both technical translation and revision. Her research interests include speculative fiction, literary adaptations of myths, legends and tales, literary translation, intersemiotic translation, history of translation, and translator training.



**On the Untranslatability of Images and Its Peripheral Problems: Insights from  
Periodical Translation and Semiotics**  
Xueying Song

This paper explores the untranslatable nature of images, which has received less attention than linguistic untranslatability in academic discourse. This paper explores the untranslatable nature of images, which has received less attention than linguistic untranslatability in academic discourse. Especially in the translation of periodicals, which are different from the translation of literary works, the question of the extent to which images can be translated is of particular importance. As a regular publication, the image design of a journal (e.g., cover design, illustrations, cross-page images, etc.) identifies the content of each issue and is closely related to the time and era of publication. Therefore, when translating periodicals, image translation becomes a crucial consideration, i.e., translators are faced with the choice of either retaining the original image, which may cause ambiguity, or replacing it with an 'Italian translation' in the process of translation across languages and civilizations. But images themselves are different from languages, the untranslatability of images is a multi-dimensional and fundamental issue that differs from linguistic translation, as it is related to the logic of the image itself. This paper analyzes the untranslatability of the image from three perspectives: the intuitiveness of the image, the inseparability of the symbol, and the media characteristic and symbol binding association. Understanding the nature of the untranslatability of images from the standpoint of semiotics and media expands our understanding of images. This paper adds to the ongoing discourse on the limitations of translation and the complexities of cross-cultural communication via periodicals.

**Keywords:** Untranslatability, Image translation, Periodicals, Semiotics, Media

**Bio:** Xueying Song is a Ph.D candidate in Art Theory at Peking University and a visiting scholar in the Department of History of Science at Harvard University. Her research revolves around picture theory, media study, literature, and critical theory, with a current focus on the theory of technical images. She aims to conduct a media archaeology study that delves into the theoretical development and offers philosophical and holistic reflections on technical images. Untranslatability of images is a crucial aspect of her investigation into image ontology. The persistent issue of untranslatability has long captivated her attention, spanning across various domains including poetry translation, cross-media translation, and image translation. The elusive nature of untranslatability remains a compelling subject of inquiry for her. In 2021, she had the honor of delivering a public lecture on this very topic at Taikang Art Space (Beijing), specifically addressing the challenges of image untranslatability.

## Corrections, Humour, and Desperation. Correspondences between Translators and Editors of *Der Monat* (1948-1971)

Dana Steglich

In the aftermath of the Second World War, allied forces in all zones of occupation began developing methods to support the so-called re-orientation of the German people. One of these methods was the establishment of newspapers and magazines, intended to put Germany's recent past into perspective, denazify its population as well as educate them about other cultures. *Der Monat* (1948- 1971), published in the American zone of occupation, ranks among the longest running and most impactful of these magazines. As a product of American-German cooperation, *Der Monat* quickly became an important intellectual weapon in the newly forming battlegrounds of the Cold War, but it also remained a vehicle for international voices. In early issues of *Der Monat*, only 7 out of an average of 17 texts per issue were originally written in German while more than half of the magazine's contents were translated. The sheer amount of translation effort needed for each edition of the magazine, with over 50 pages of translated material per issue, was only made possible by a network of translators working for the magazine whose work remained (largely) invisible. Archival material found at the Hanna Holborn Gray Special Collections Research Center (University of Chicago) can give insight into their identities, their motivations and working conditions. By analyzing the correspondences between editors of the magazine and the translators that worked for them, I aim to investigate the complicated mixture of practices and emotions at play: frustrations on both sides, necessary readjustments, and corrections as well as desperation on the side of – mostly well-educated and female – German translators seeking employment in post-war Germany.

**Keywords:** archival material, correspondences, translation/ editorial practices, invisible translators, sociology of translation

**Bio:** After attaining a Bachelors and Masters degree in Comparative Literatures at Freie Universität Berlin and Humboldt-Universität zu Berlin, two years as an academic associate for the English Studies department at Humboldt-Universität zu Berlin, and three years as a PhD student in the graduate college Gegenwart/Literatur at Rheinische Friedrich-Wilhelms-Universität Bonn, Dr. Dana Steglich published her dissertation on the concept of escapism and the works of Lord Dunsany in 2022. She currently works as a scientific researcher at Johannes Gutenberg-Universität Mainz in the DFG- and AHRC-funded research project “Spaces of Translation. European Magazine Culture 1945-1965” (<https://spacesoftranslation.org/>).

**A herbarium plant or a real flower? Marta Sillaots and the interwar Estonian translation discourse in the literary journal *Eesti Kirjandus***  
Külliki Steinberg

In Estonian translation history, periodicals have played an important part not only as a medium for (often anonymous) translations, but also as a platform for the respective criticism, sometimes having resulted in heated debates. These debates reached its peak during the interwar Estonian Republic, when translation emerged as an independent literary field with its own distinctive discourse. Literary journals played an important part in the process. The paper addresses the development of Estonian translation discourse from the perspective of a prolific translator and literary critic Marta Sillaots (1887–1969), who was in the Soviet Stalinist period severely repressed due to her literary activities during Estonian independence. Her multipositionality (Meylaerts 2013) in the literary field allows to cast a look at the translation landscape from dual angle – from the one of a critic and also of a translator whose works were reviewed. The period to be covered is the heyday of Estonian translation criticism – the interwar Republic of Estonia (1918–1940) – with a particular focus on the 1930s as the most active decade of Sillaots’ literary activities. Viewed through the individual translator’s lens, the paper aims at having an insight into Estonian translation discourse alongside the translation norms of the day as it was presented in the Estonian monthly literary journal *Eesti Kirjandus* (Estonian Literature). At the same time, it is possible to see how the journal facilitated the development of Estonian translation discourse and contributed to shaping Estonian translation landscape.

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**Keywords:** translation criticism, translation discourse, translation history, periodicals

**Bio:** Külliki Steinberg is a PhD student of the University of Tartu whose primary research interest lies in translator studies and translation history. The preliminary title of her PhD thesis is *Marta Sillaots and the changing cultural landscape of Estonia: the importance of agency in translation history*. She has also worked as a teacher and freelance translator.

**“A Common Literature”: Translation in *The Classic* (Johannesburg, 1963-71)**  
Cedric Van Dijck

This paper draws on a larger project that explores the role of magazines in the making and unmaking of political communities in Sub-Saharan Africa. It zeroes in on 1960s South Africa. Through its polyvocal, multilingual, intertextual nature—that is, in no small part, through the way in which it accommodated a space for texts in translation—*The Classic*, a Johannesburg little magazine, levelled remarkably sustainable criticism at the Apartheid state. “It will be the job of *The Classic*,” its founding editor, Nat Nakasa (1937-65), claimed in the opening issue, “to seek African writing of merit [...]. Particularly welcome will be the work of those writers with causes to fight.” With such pan-African aims, the magazine featured writing in translation from Afrikaans, French and Portuguese, and thus effected what Nadine Gordimer called “the creation of a common literature” across national and racial divides. Through reference to similar titles, such as *Contrast* (1960-89), a bilingual Cape Town magazine, my paper aims to answer a series of related questions: How does *The Classic* open up a space for literature in translation? What political messages were conveyed through translation—and how can the act of translation itself, in Apartheid South Africa, be understood as a political gesture? In a broader sense, my paper takes the case of *The Classic* as an opportunity to think about the overlooked place of periodicals in current debates on world literature and translation.

**Keywords:** *The Classic*, South Africa, translation, Apartheid and postcolonial politics, little magazines.

**Bio:** Cedric Van Dijck is an FWO postdoctoral fellow in English Literature at Vrije Universiteit Brussel. He is the author of *Modernism, Material Culture and the First World War* (Edinburgh UP 2023), and a co-editor of *The Edinburgh Companion to First World War Periodicals* (Edinburgh UP 2023) and *The Intellectual Response to the First World War* (Sussex AP 2017). He currently serves on the editorial team of the *Journal of European Periodical Studies*.

## Revisiting translation in periodicals in the 21st century

Luc van Doorslaer

This presentation will mainly focus on a methodological approach. It will illustrate how enriching it can be for research to apply a new framework and new methods to an already existing corpus. My own PhD was written in the second half of the 1990s. It dealt with the German language translations of the work of Cyriel Buysse (1859-1932), a Flemish author who lived and worked in the Ghent region. One of the most innovative discoveries in the research was the publication of no less than 24 unknown translations of the author as serialized newspaper texts, mostly in periodicals ideologically close to the German social democrats (see van Doorslaer 2011). In my (German-language) PhD I described the role of the translators, the publishers, and related politicians. A quarter of a century later, however, translation studies has incorporated network theories and sociological approaches in a much more developed way. If I were to analyze and describe the same materials in the 2020s, their theoretical and analytical framework would look very different. Inspiration for such new frameworks linking up translation and periodicals will for instance be found in Roig-Sanz et al. (2021), O'Connor (2019) and Li (2019). Furthermore, it will be asked what this kind of revisiting approach tells us about the development stage of translation studies as a discipline, both from an epistemological and an interdisciplinary point of view.

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**Bio:** Luc van Doorslaer is Full Professor in Translation Studies at the University of Tartu (Estonia), the former President of CETRA (2014-18), the Center for Translation Studies at KU Leuven (Belgium), and Professor Extraordinary at Stellenbosch University (South Africa). Since 2016, he is Vice President of EST, the European Society for Translation Studies. He is journal editor of 'Translation in Society' (John Benjamins) and has published widely in the field of translation studies, mainly on his research interests of journalism and translation, sociology of translation, imagology and translation, and the institutionalization of translation studies. His most recent book is entitled *The Situatedness of Translation Studies. Temporal and Geographical Dynamics of Theorization* (Brill, 2021).

**The future starts today.  
Translated Western science fiction in Soviet literary (and not only) periodicals.**  
Piet Van Poucke

When the history of literary translation is written, publications in journals are often overlooked or neglected. This is already the case for translations in literary journals, but it is especially relevant for translations that are first published in periodicals with a non-literary focus, as was often the case in Russia with translated science fiction.

Science fiction in particular has always held a specific position in the Russian literary field. On the one hand, during the Soviet period the genre provided an interesting way out for Russian authors who perfectly understood that science fiction was less subject to censorship and manipulation than other genres. On the other hand, there is also a long tradition in Russia of translating Western science fiction, which started already long before the 1917 revolutions with translations of Jules Verne and Herbert Wells.

After the Bolsheviks took power translated Western science fiction filled a lacuna – that of exciting middle-brow recreational literature – that was only partly filled by its own authors. The stronger the requirements “socialist realism” became through the years, the more attractive became the import of translated science fiction. Interestingly, Western science fiction appeared in Russia to a great extent through periodicals. Moreover, this process took place not only through the periodicals that were preserved for translated works (for instance “Inostrannaia literatura”), but also through a range of periodicals that actually published popular scientific articles.

This paper will look into the particular interest Western science fiction enjoyed in the Soviet Union, one that apparently transcended the purely literary characteristics of the works.

**Keywords:** Russia, literary translation, science fiction

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## Translation and Attention in Modern French Poetry Reviews

Emma Wagstaff

In a 2013 interview, French poet, translator, and editor Michel Deguy (1930-2022) insisted on translation as a collective enterprise and explained that his involvement in reviews was motivated by a wish to pay attention to others' work (1). This paper will investigate the connections identified by Deguy between periodicals, attention, and translation, focusing on three French poetry journals as case studies: *L'Éphémère* (Maeght, 1967-72), Deguy's own *Poésie* (Belin, 1977-), and *Nioques* (La Fabrique, 1990-). It will argue that all three journals display translation as collective practice, but that translation is deployed in distinct ways that do not map onto the poetic differences between the reviews. *L'Éphémère* published texts from various periods, often translated by the editors themselves, that influenced the poetic practice of those editors. Similarly, while *Nioques* includes fewer translations, those texts form part of a lineage in which editors would place their own work. *Poésie*, on the other hand, publishes a substantial number of translated texts from a wide variety of languages and geographical areas, encompassing more numerous approaches than would be associated with a particular poetic perspective. The attention that is paid to translated texts in these three journals, therefore, takes two distinct forms: one that seeks to reveal echoes across languages (*L'Éphémère* and *Nioques*) and one that attends to difference (*Poésie*). The practice of paying collective attention to poetry in other languages cuts across the silos into which poetic writing can sometimes be categorised and reveals the periodical to be an energising and liberating platform.

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**Keywords:** attention, collective practice, French, poetry, contemporary

**Bio:** Emma Wagstaff is Associate Professor of French at the University of Birmingham, UK. She is the author of books and articles on modern and contemporary French poetry, and on relations between literature and the visual arts, including *André du Bouchet: Poetic Forms of Attention* (Leiden: Brill, 2020). She is the guest editor of a forthcoming special issue of *Forum for Modern Language Studies* entitled *Reviewing May 1968: The Wider Lens of the Cultural Review* and has written an article for inclusion in that volume on translation in three French periodicals: *Europe*, *Action poétique*, and *Change*.

## Building a literary self-image: translation paratexts in *Everyman's Literature*.

Liu Yunrou

Being an effective way of construing images, translation has received appropriate scholarly attention in translation studies (van Doorslaer, 2019; Wang, 2018; Yan, 2022), while the image-building function of translation paratexts is less discussed. This present research is an attempt to examine the image-building through translation paratexts in the literary periodical, with *Everyman's Literature* as a case in point and the concepts of hetero-image and auto-image in imagology as a theoretical lens. *Everyman's Literature* is a Hong Kong literary periodical published in 1952. Through a detailed textual analysis and archival examination, this research finds that translation paratexts in *Everyman's Literature* borrowed those were previously published in the Chinese mainland featuring pro-communism. The evident pro-communist character was incongruous with both the editor's literary pursuit and the special historical context in 1950s Hong Kong, both of which required the literary periodical to establish a literary image rather than a political one. That being the case, instead of directly using the erstwhile translation paratexts, the editor, Huang Sicheng, made substantial adaptations to the original translation paratexts. By probing into Huang's rendering of the original translation paratexts, this paper argues that the translation paratext is not only a vehicle of establishing the Other, but also a channel through which the Self can be constructed.

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**Keywords:** Imagology, translation paratexts, *Everyman's Literature*, literary pursuit, historical context.

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***Ostasiatische Rundschau* (1920 - 1944) and its  
German-language translations from Chinese**  
Haoyu Zhang

*Ostasiatische Rundschau* is a periodical that was monthly published from February 1920 to October 1944. In this periodical, various aspects about East Asia are considered, namely: politics, military, economy, law, and culture, with the main part of the periodical being politics and economy, and the main focus on China. After Hitler came to power, the periodical was strongly influenced by National Socialism. Nazi foreign policy and the change in the relationship between Nazi Germany and East Asia affected this periodical step by step. The influences are not only clear from the content of the periodical. Besides, there are also archival materials that strongly support this statement. In this periodical, not only translations but also reviews about the translations are published. Because of the special characteristics of the periodical, its focus on the current socio-political and cultural issues of East Asia, and its readership, also the selection of the published translations shows special characteristics. Instead of classical and traditional Chinese literature, current literature of the time by authors such as Lu Xun, Mao Dun, and Bing Xin, and essays of the cultural and socio-political events of the time, such as those about Jiang Jieshi's (Chiang Kai-shek) "New Life movement", appeared in this periodical. Published from 1920 to 1944, this periodical reflects Germany's perception of China before and during the Nazi era in different perspectives as well as the change in ideology. Whether the published translations keep pace with this change is well worth researching.

**Keywords:** Translation historiography, Periodical History, National Socialism, Chinese literature.

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**Now You See Me, Now You Don't:  
Translation in the Polish Interwar Weekly *Wiadomości Literackie*  
Zofia Ziemann**

Established 1924 by the Warsaw lawyer, historian, editor and columnist Mieczysław Grydzewski (Grützhändler), *Wiadomości Literackie* [Literary News] was a liberal-left socio-cultural weekly popular with the intelligentsia. It combined literary texts, interviews with authors, serious social reportage, essays, general news, and light content; it engaged with politics and supported the modernizing efforts following Poland's regaining of independence in 1918. After WW1, it was published under an altered title in London until 1981.

Due to its longevity and the cultural capital of its contributors, who included illustrious figures of Polish literature, *WL* went down in Polish literary/publishing history as a canonical culture-forming enterprise reflecting the spirit of its time (cf. Fóllica et al. 2020: 3); it is among the best described Polish press titles (e.g., Habielski 2022). Unsurprisingly, 'translation' does not feature in the chapter titles or indices of reference literature as an analytical category, despite the strong presence of translated literature in the periodical, in the form of excerpts, notes on books published, translation reviews, and polemical discussions on a range of topics, from Greek classics to the role of modern translated fiction for children.

Based on content analysis, the paper reconstructs *WL*'s translation landscape – the proportion, type, and functions of translations and translation-related discourse. It also engages critically (while trying to avoid presentism) with the questions of translation and translator status. Even though the periodical's permanent contributors included acclaimed translators (e.g., Tadeusz Boy Țeleński, translator of Proust and French classics, or Ignacy Wieniewski, translator of Homer and Virgil), this did not lead to a general translation- or translator-acknowledging agenda. Translation was omnipresent, but taken for granted, and its manifestations reflected *WL*'s heterogeneity and balancing between the high-brow and popular entertainment.

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**Keywords:** translation criticism, translator visibility, content analysis, periodicals, digitization

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