

University of Antwerp
Faculty of Arts

International Conference

RETRANSLATION IN CONTEXT VII

Concepts, Contexts, Prospects

Antwerp, 9-11 December 2026

Book of Abstracts

Keynote speakers:

- **Elin Svahn** (University of Stockholm)
- **Enrico Monti** (Université de Haute-Alsace)
- **Robbert-Jan Henkes** (radical retranslator)

Vlaanderen is onderwijs & vorming

fwo

KU LEUVEN
CETRA – CENTRE FOR TRANSLATION STUDIES

LiV

GHENT UNIVERSITY trace

VUB CLIC CENTRE FOR LITERARY & INTERMEDIAL CROSSINGS RESEARCH GROUP

Introduction

The biannual "Retranslation in Context" conference series is dedicated to the intriguing phenomenon of retranslation, typically defined as a new translation (either the process of translating anew, or the product thereof) of a text (which, as our conference program shows, need not be a written text) previously translated in the same (yet evolving) target language and target context. Why would one do that? How does one do that? Who does it, and for whom? When does it happen? And where? And what does or does *not* get retranslated?

The many questions raised by retranslation have been the object of "Retranslation in Context" conferences since 2013. First organised at Boğaziçi University, Istanbul, in 2013 and 2015, “Retranslation in Context” subsequently travelled to Ghent University, 2017; Universidad Pontificia Comillas, Madrid, 2019; Károli Gáspár University, Budapest, 2022; Ege University, Izmir, 2024; and is now coming to the University of Antwerp on 9-11 December 2026.

The present edition is, so it seems, quite a successful one. We have received no less than 98 proposals, of which 68 were selected by double blind peer review to be presented at the conference. Our wholehearted thanks go out to all the reviewers who have been a tremendous help, as well as to the entire organising committee and scientific committee, which members’ names can be found in the conference webpages (https://www.uantwerpen.be/en/conferences/retranslation-in-context-concepts-contexts-prospects/. A special word of thanks goes to our invited keynote speakers: Elin Svahn (Stockholm University), Enrico Monti (Université de Haute-Alsace, Mulhouse) and Robbert-Jan Henkes (retranslator and independent researcher), and to the local organizing team (Elmira Soleimanirad, Hannah Lauwens, Linfeng Xie, and Philippe Vanhoof) without whom I would not have known where to begin. Finally, our conference would not have been possible without the following sponsors: the Research Council Flanders (FWO); the Flemish Government, through its Support for Young Researchers-programme (OJO); CETRA – Centre for Translation Studies, KULeuven; the TRACE Research Group, Ghent University; the CLIC Research Group, VUB Brussels; CLIV – Research Centre for Literature in Translation, Ghent University & VUB Brussels; the University of Antwerp Academic Council for Service to Society; the University of Antwerp Department of Applied Linguistics, Translation and Interpreting Studies and TricS Research Group; the University of Antwerp Department of Literature; and the James Joyce in Translation Centre.

* * *

In this booklet, the reader will find the abstracts of all presentations in the conference programme, listed **alphabetically by author’s family name**. The conference programme itself can be accessed through the conference website.

We wish all of you an exciting and enriching conference and a pleasant stay in the city of Antwerp.

Kris Peeters (UAntwerp), also on behalf of Pieter Boulogne (CETRA, KULeuven), Ine Van linthout (VUB Brussels), Piet Van Poucke (Ghent University), and Hannah Lauwens, Monica Paulis, Elmira Soleimanirad, Philippe Vanhoof, and Linfeng Xie (UAntwerp).

Table of Contents

(authors in alphabetical order, by family name)

Lina Abraitienė 1
Çağdaş Acar 2
Fazilet Akdoğan Özdemir 3
Maia Alavidze, Ketevan Dogonadze & Nino Nijaradze 4
Yalçın Aydın 6
Morten Beckmann & Raluca Tanasescu 7
Clémence Belleflamme 9
Özlem Berk Albachten 10
Trisevgeni (Trish) Bilia 12
Jonatan Botin 13
Pieter Boulogne & Anastasiia Rusakova 14
Chiara Bucaria 15
Susanne Margaret Cadera 17
Matthew Carey 18
Şaziye Çikrikci 19
Delphine Coppin 20
Liudmyla Diachuk 21
Selin Erkul Yağcı 22
Krzysztof Fordoński 23
Maria Forsman 24
Magdalena Fret 25
Bingjie Fu 26
Sara Giuliani 27
Alba Graziano 29
Adrienn Gulyás 31
Gülden Hatipoğlu 32
David Hayes 33

Jenny He & Sare Rabia Öztürk ... 34
Robbert-Jan Henkes ... 36
Eliana Ionoaia ... 37
Nataliia & Oleksandr Kalnychenko ... 38
Oleksandr Kalnychenko ... 39
Natalia Kamovnikova ... 40
İrem Konca ... 41
Radostina Kumanova ... 42
Zeynep Kuruk ... 43
Hannah Lauwens ... 44
Sun-chieh Liang ... 45
Sarah Maitland ... 46
Erika Mihálycsa & Rareș Moldovan ... 47
Hanna Mijas ... 49
Mikhail Mikhailov & Julia Souma ... 50
Enrico Monti ... 51
Eleonora Norcini ... 52
Irina Nozadze ... 53
Gökçe Mine Olgun ... 54
Uchenna Oyali ... 56
Eleftheria (Terry) Panteliadou ... 57
Dilara Pınarbaşı ... 58
Daria Protopopescu & Iuliana Timofte ... 60
Gaëtan Regniers & Piet Van Poucke ... 62
Alexandra Sanchez ... 63
Elmira Soleimanirad ... 65
Ananthu Sunil ... 67
Elin Svahn ... 69
Kasia Szymanska ... 71
Şehnaz Tahir Gürçağlar ... 72
Thuy Vu Thi Thu ... 73
Sophie Thorkildsen ... 75
Ira Torresi ... 76
Cristina Silvia Vâlcea ... 77
Philippe Vanhoof ... 79

Andrew Samuel Walsh 80
Mary Wardle 81
Catherine Welsh 82
Chang Xing 83
Eva Žambůrková 84

Lina Abraitienė

(Vytautas Magnus University, Kaunas)

Retranslation and Accessibility in Opera Surtitling: New Contexts, New Agents, New Technologies

Retranslation has traditionally been associated primarily with literary texts and with the production of new translations of works previously translated into the same target language. More recently, the concept has been extended to audiovisual translation, particularly resubtitling and redubbing (Bywood 2019; Díaz Cintas 2026), while theatre retranslation has also begun to be examined in relation to performative and non-textual factors (Braga Riera 2024). Research on opera surtitling, meanwhile, has addressed its contextual and technical constraints, audience reception, multimodality and accessibility (Mateo 2007; Orero and Matamala 2007; Palmer 2020), as well as the changing agents and technologies involved in surtitling practices (Nolette 2022). Retranslation has also been considered in relation to opera libretti and, more recently, theatre surtitling. Nevertheless, the repeated translation, revision and adaptation of opera surtitles themselves has not yet been systematically conceptualised through the framework of retranslation. This paper addresses this intersection.

The paper examines retranslation in opera surtitling as a performance-specific, context-sensitive and accessibility-driven practice. It asks whether a new set of surtitles should be understood as a retranslation when it is produced not primarily because an earlier translation has linguistically aged, but because the opera enters a new production, staging concept, technological environment or accessibility context. Retranslation may therefore be prompted by changing audience expectations, multilingual spectatorship, accessibility requirements, different modes of surtitle display, or new digital and AI-supported workflows. Such conditions challenge models of retranslation based principally on temporal succession between textual translations and raise the possibility of understanding retranslation in surtitling as iterative recontextualisation.

The analysis focuses on three interconnected dimensions: first, the impact of new performance and reception contexts on the motivation for retranslation; second, the changing constellation of agents, including translators, surtitling specialists, theatre institutions, directors, accessibility experts and AI-supported workflows; and third, the influence of technologies and accessibility requirements on condensation, segmentation, timing, readability and audience comprehension. Particular attention is given to the relationship between textual change and the multimodal environment of the performance.

By bringing retranslation studies into dialogue with research on opera surtitling, audiovisual translation and accessibility, the paper proposes a broader conceptualisation of retranslation as a multimodal, collaborative and technologically mediated process. It argues that opera surtitling provides a productive case for reconsidering retranslation not simply as textual replacement over time, but as the renewed adaptation of translated content to changing performance, technological and audience contexts.

Keywords: retranslation, opera surtitling, accessibility, audiovisual translation, multimodality, technology

Çağdaş Acar

(University of Chicago)

Napoleonica and the Ottoman Translated Literature

The concept of 'retranslation' is an attempt to refer to a plethora of historically complex phenomena. The linguistic landscapes of 19th century empires, however, provide us with a number of languages and scripts in competition within a given 'target' culture that accommodated levels of literacies. Varying authorial and translational practices only further complicated these historical landscapes. One such example is the position of original and translated literature in Armeno-Turkish (Ottoman Turkish in Armenian script). During the mid-19th century, literature in Armeno-Turkish offered a new form of literacy and access to new forms of knowledge. Writing in and translation into Armeno-Turkish was a very specific intellectual and commercial decision to stake a claim in a proliferating publishing market in the Ottoman Empire.

When Hovsep Vartanyan's book on Napoleon Bonaparte appeared in 1861-62 in Ottoman Turkish (in Arabo-Persian script), it was actually a retranslation of his earlier work in 1855-56 in Armeno-Turkish. His Armeno-Turkish work itself was called an 'editorial original' (bi'l-intihab telif) by the author, based on works in French and English. Regardless of the relevance of the question of originality, the editorial aspect of translation across scripts helps us move towards an understanding of Ottoman readerships and the position of a translator as an intellectual in a contextual manner.

The six-page preface to the Armeno-Turkish edition of 1855 tactfully places itself vis-a-vis a similar work in Armenian produced by the Armenian clergy of Venice, while failing to mention a concise history of Napoleonic expeditions in Armenian published earlier in Istanbul in 1847 by the same printer with whom Vartanyan had lifelong collaboration. His 1868 retranslation, however, did not even feature a preface based on the extant print copies. This paper aims to problematize the concept of 'retranslation' across languages and scripts within a 19th century framework. The intellectual and commercial stakes of choosing a language and a script among other available options in different historical moments will be discussed based on a Catholic Armenian translator's competition within the history of Ottoman printing.

Fazilet Akdoğan Özdemir

(Boğaziçi University)

Retranslating Canonical Philosophy as Self-Help: Reframing Strategies of Contemporary Turkish Publishing

A visible trend in the Turkish book market is the retranslating of canonical philosophy in the form of self-help manuals. This transformation is driven by market logics and by copyright expiry, which together facilitate repeated retranslations and enable publishers to reframe classical works for large audiences. The study investigates how publishers' paratextual strategies—including covers, blurbs, and series branding—interact with textual techniques to recontextualize philosophy as pragmatic self-improvement in Turkish. It also explores the extent to which these choices displace philosophical density with neoliberal and therapeutic vocabularies focused on stress reduction, attention, and individual success. The paper's case studies consist of two categories: first, "remedy-oriented" retranslations through selected case analyses of Marcus Aurelius's *Meditations*, Francis Bacon's *Essays*, and Henry David Thoreau's *Walden*; second, compilative retranslations within self-help series offered by Say, Destek, Siyah-Beyaz, and Zeplin Kitap publishing houses. Methodologically, the paper combines paratextual analysis of cover design, back-cover blurbs, and series discourse with targeted textual analysis of selected passages. The theoretical framework incorporates the concepts of "emotional capitalism," and "therapeutic culture" to shed light on the phenomenon of retranslation. One aim is to show how the socio-cultural and political environment in the present era shapes the retranslation phenomenon; another aim is to highlight retranslation forms beyond the patterns we assume, and to demonstrate how culture-specific writing and translation practices re-emerge through retranslation.

Keywords: retranslation, self-help translations, philosophy translations, Turkish book market, therapeutic culture.

References

Illouz, E. (2008). *Saving the modern soul: Therapy, emotions, and the culture of self-help*. Berkeley: University of California Press.

Maia Alavidze, Ketevan Dogonadze & Nino Nijaradze

(Akaki Tsereteli State University, Georgia)

Retranslating Culture-Specific Items: Historical Change and Translation Strategies in Hemingway's Short Fiction in Georgian

Retranslation provides an opportunity to examine how changing historical, cultural, and translational contexts affect the representation of culture-specific items (CSIs). This paper investigates culture-specific vocabulary and realia in Georgian translations and retranslations of Ernest Hemingway's short fiction, comparing a Soviet-era translation project with a modern retranslation.

The first Georgian translation of Hemingway's works was published in 1965 in four volumes by the Literatura da Khelovneba [Literature and Art] publishing house, under the editorship of Elguja Maghradze, with several translators contributing to the project. The analysed corpus comprises *The Killers*, *Fifty Grand*, *The Short Happy Life of Francis Macomber*, and *Cross-Country Snow*, all four also present in Nika Samushia's 2026 retranslation, published by Sulakauri Publishing. The study focuses on CSIs related to sport and gambling, food and dining, social practices, hunting, winter sports, travel, and historically marked language.

The study adopts a comparative qualitative methodology. CSIs are identified, classified by cultural domain, and analysed in context. Their Georgian renderings are compared using Aixelá's (1996) taxonomy, particularly conservation and substitution, supplemented by categories from realia scholarship (Guerra, 2012; Nijaradze & Chachanidze, 2023; Vlakhov & Florin, 1980/2012). Translators' notes are also considered where relevant.

The findings indicate differences between the two translation eras. The earlier translations frequently generalize or replace culturally marked references, sometimes reducing their historical specificity, whereas the modern retranslation more often retains source-culture elements through transliteration and explanatory devices. However, the pattern is not uniform, with both translation sets varying their strategies according to the function and context of individual items.

The paper argues that these differences cannot be explained simply as a shift from domestication to foreignization. Rather, they reflect changing assumptions about Georgian readers' cultural knowledge and how it should be mediated. The study thus contributes to a contextual understanding of retranslation and changing translational norms.

Keywords: Retranslation; culture-specific items; realia; translation strategies; Georgian translation

References

Aixelá, J. F. (1996). Culture-specific items in translation. In R. Álvarez & M. C.-Á. Vidal (Eds.), *Translation, power, subversion* (pp. 52–78). Multilingual Matters.

Guerra, A. F. (2012). Crossing boundaries: The translation of cultural referents in English and Spanish. *Word and Text: A Journal of Literary Studies and Linguistics, II*(2), 121–138.

Hemingway, E. (1987). *The complete short stories of Ernest Hemingway: The Finca Vigía edition*. Scribner.

Maghradze, E. (Ed.). (1965). *ერნესტ ჰემინგუეი: თხზულებანი ოთხ ტომად* [Ernest Hemingway: Works in four volumes]. Literatura da Khelovneba.

Nijaradze, N., & Chachanidze, Z. (2023). Realia in the indirect translation of Nodar Dumbadze's *Granny, Iliko, Ilarion and I. In IRCEELT 2023 Conference Proceedings*.

Samushia, N. (Trans.). (2026). *კილიმანჯაროს თოვლი: მოთხრობების სრული კრებული — პირველი ორმოცდაცხრა, წიგნი I* [The Snows of Kilimanjaro: The First Forty-Nine, Book I]. Sulakauri Publishing.

Vlakhov, S., & Florin, S. (1980/2012). *Непереводимое в переводе. Реалии* [Untranslatable in translation: Realia]. P. Valent.

Yalçın Aydın

(Hacettepe University, Ankara)

When Translations Grow Old: Montaigne, Eyüboğlu and the Question of Readability

Sabahattin Eyüboğlu's selections from Montaigne's Essais, first published in the 1940s, are still regarded as one of the finest achievements of Turkish literary translation. Give the book to a young reader today, a university student of Generation Z, say, and the reaction is often the same: it is beautiful, but hard to follow. Many of the words and turns of phrase that felt natural to Eyüboğlu's readers have quietly left everyday Turkish, and the text that once brought Montaigne closer now keeps him at a certain distance. Recent Turkish translations, written in plainer and more current language, are far easier for young readers to get into. This paper starts from that contrast and asks what it tells us about the way translations age.

The usual view is that translations age while originals do not. Montaigne gives us good reason to doubt it. His sixteenth-century French is no longer easy for French readers either, which is why the Essais now circulate in modern French versions alongside the original. Seen from this angle, the gap between Eyüboğlu and today's Turkish readers is not so different from the gap between Montaigne and today's French readers. In both cases the language has moved on, and in both cases a new translation, whether into another language or into a later stage of the same one, is a way of keeping the book in readers' hands. Not everyone will accept that a classic should be "translated" within its own language, and that is precisely what makes the question worth raising.

The analysis itself focuses on the Turkish case. I compare a few passages found both in Eyüboğlu's selections and in more recent translations, read them against the French, and look at where the newer versions change vocabulary or sentence structure: what becomes clearer, and what, if anything, is lost of Montaigne's voice. The aim is not to rank the translations or to claim that newer is better, but to show how a translation can keep its literary worth while gradually losing its readers, and why that alone may be reason enough to translate a classic again.

Keywords: Montaigne; ageing; retranslation; intralingual retranslation; readability; Sabahattin Eyüboğlu

Morten Beckmann & Raluca Tanasescu

(University of Agder; University of Galway)

Two Sources, Three Matthews: Retranslation as Trajectory in Early Modern German Bible Translation

Retranslation is often studied through differences between successive target texts and their changing relationship to a stable source. Early modern Bible translation complicates this model because translators often worked with several competing source authorities simultaneously, indicating that the "source" itself may be multiple, layered and unstable. This paper examines Johannes Lang's 1521 translation of Matthew and Martin Luther's 1522 and 1545 versions of the same Gospel, asking how retranslation can be understood when translators work within overlapping textual authorities instead of a single stable source. Lang and Luther both drew on Erasmus's *New Testament* (*Novum Testamentum*), which presented the Greek text alongside Erasmus's Latin translation in parallel columns (Leutzsch 2022). The comparison between Luther's 1522 and 1545 Matthew further offers a case of sustained revision whose changes cannot be reduced to increasing "closeness" to the Greek (Koby 1995).

Drawing on Marais's concept of the translation trajectory (2018), we conceptualise these texts as changing patterns of orientation produced by the interaction of source relations, translational choices and historical constraints. Our quantitative approach aligns the three German versions of Matthew with Erasmus's Greek and Latin texts at passage level. Each passage is then described across a small number of transparent dimensions, including affinity with Greek and Latin wording, lexical continuity or innovation, syntactic restructuring, explicitation and German idiomaticity. We score each dimension on a scale, which allows a passage to show several features at the same time. The scoring combines LLM-assisted annotation with human expert annotation. The language model proposes initial scores and short justifications, while the human annotator reviews and adjusts them against agreed criteria. We then visualise the resulting patterns as translation trajectories, showing how each German version moves among recurrent translational states across Matthew and where significant changes occur.

Rather than determining which version is "closest" to an original, our aim is to show how source orientation itself changes across translation and retranslation. We thus approach retranslation as movement through a changing field of textual attractors, linking textual variation, possible influence, historical context and competing source authority.

Bibliography:

Primary sources:

Erasmus, Desiderius, ed. 1519. *Novum Testamentum omne, multo quam antehac diligentius ab Erasmo Roterodamo recognitum, emendatum ac translatum*. Basel: Johann Froben.

Lang, Johannes. 1521. *Das heilige Euangelium Matthei aus Kriechsersprach / vn bisweilen aus des hochgelerte hern Erasmi vo Roterdam translacion … yns deutsch gebracht*. Erfurt: Wolfgang Stürmer.

Luther, Martin. 1522. *Das Newe Testament Deutzsch [Septembertestament]*. Wittenberg: Melchior Lotter d. J.

Luther, Martin. 1545. *Biblia: Das ist: Die gantze Heilige Schrifft: Deudsch. Auffs new zugericht.* Wittenberg: Hans Lufft.

Secondary sources:

Koby, Geoffrey S. 1995. "Revising Biblical Translation: Luther's Lexical Choices in Matthew between 1522 (Septembertestament) and 1545, Compared with the Greek Source Text." *Journal of Germanic Linguistics 7* (2): 207–246. https://doi.org/10.1017/S1040820700001608.

Leutzsch, Martin. 2022. "The First Bible Translations into German Based on Erasmus's New Testament: Johannes Lang's and Martin Luther's Versions of the Gospel of Matthew." *The Bible Translator 73* (3): 354–375. https://doi.org/10.1177/20516770221137824.

Marais, Kobus. 2018. "'Effects Causing Effects': Considering Constraints in Translation." In *Complexity Thinking in Translation Studies: Methodological Considerations*, edited by Kobus Marais and Reine Meylaerts, 53–72. New York: Routledge.

Clémence Belleflamme

(Université de Liège)

Retranslating the Venice Charter: an example of non-literary retranslation

Outcome of the Second International Congress of Architects and Technicians of Historic Monuments (1964), the "International Charter for the Conservation and Restoration of Monuments and Sites" (Venice Charter) was adopted by ICOMOS in 1965. To this day, it remains a key reference in the field of architectural heritage. The Charter defines principles regarded as universal and intended to guide conservation and restoration practices worldwide. In fact, the text spread very quickly and has now been translated into more than forty languages. In addition, retranslations have appeared in several languages (Spanish, German, Turkish and Chinese, among others) and some are currently in progress.

These cases of non-literary retranslations invite us to rethink certain hypotheses formulated regarding retranslation, including the supposed "ageing" of translations or their increasing "closeness" to the source text. In fact, the profile of the agents involved here is very different from that of literary retranslators: most of them are not formally trained in translation, they are rather experts in the field of architectural heritage, deeply rooted in their professional practice, and embedded in the national context in which they operate. Furthermore, as a doctrinal text, the Charter has particularly tangible consequences for the treatment of monuments and sites in different parts of the world. Successive retranslations, sometimes within a short time frame, are therefore often more focused on the practical application of the target text rather than on closeness to the source text. The genesis of the Venice Charter, moreover, invites us to reexamine the very notion of "original": although it was drafted in French1 and then immediately translated2, it is considered a single multilingual document, each version of which is regarded as an original in its respective language.

After providing an overview of the ongoing interdisciplinary research project whose objectives include describing the origins of the Charter, mapping its international dissemination, and studying the actors involved in the process, I will seek to demonstrate how some assumptions regarding retranslation are challenged when applied to a non-literary text, drawing on examples from the Spanish versions of the Charter.

Bibliography

Houbart, C. (22 September 2025). *La Charte de Venise: un texte fondateur dépassé?* Inaugural lecture, École de Chaillot, Paris, France.

Özlem Berk Albachten

(University of Reading)

Retranslation as Textual Genesis: A Genetic-Critical Approach to Translational Variation

This paper proposes a genetic-critical approach to retranslation by situating translated texts within a broader continuum of textual development. Rather than treating retranslations as successive attempts to improve upon earlier versions or to achieve greater fidelity, this paper conceptualizes retranslations as distinct phases in the ongoing transformation of a literary work. Drawing on the principles of genetic criticism, my paper argues that retranslations, alongside drafts, editions, and post-publication receptions, form part of a textual dossier that documents evolving possibilities of meaning.

Genetic criticism, particularly as developed by the French tradition, challenges the notion of the text as a stable and definitive object by reinscribing the work "in the series of its variations, in the space of its possibilities" (Contat et al. 1996, 2). This perspective is especially productive for translation studies, where the absence of a definitive translation underscores the inherently plural and interpretive nature of textual transfer. A genetic dossier may therefore include not only avant-textes but also reeditions, retranslations, and forms of reception or post-textes, all of which reveal the continuing evolution of a text beyond publication (Cordingley and Montini 2015, 2). Yet the implications of this expanded dossier for translation studies remain underexplored (Nunes et al. 2021, 2).

This paper explores the methodological potential of bringing genetic criticism and retranslation studies into dialogue through a case study of an English translation of a poem by Nazım Hikmet. Drawing on archival materials from the personal papers of one of Hikmet's translators, Taner Baybars, as well as documents from the Carcanet Press Archive, the study reconstructs the genesis of Baybars's published translation and situates it alongside subsequent English retranslations. These materials are assembled into a translational dossier that makes visible the multiple interpretive trajectories generated by the source poem. Retranslations are thus approached not as corrections of earlier versions but as alternative readings emerging from different historical, cultural, and aesthetic contexts.

Through this case study, the paper demonstrates how genetic criticism can expand the conceptual scope of retranslation studies, moving beyond linear models of translational progress toward an understanding of translation as a process of continual textual becoming.

References

Carcanet Press Archive. The University of Manchester Library, Manchester, UK.

Cordingley, Anthony and Chiara Montini. (2015). Genetic Translation Studies: An Emerging Discipline. *Linguistica Antverpiensia. New Series: Themes in Translation Studies, 14*, 1–18.

Nazım Hikmet. (1967). *Selected Poems of Nazım Hikmet*, trans. Taner Baybars. Jonathan Cape.

Nazım Hikmet. (1972). *The Day before tomorrow*, trans. Taner Baybars. Carcanet.

Nunes, Ariadre, Joana Moura, & Marta Pacheco Pinto. (2021). What is genetic translation studies good for? In A. Nunes, Joana Moura, & Marta Pacheco Pinto (Eds.), *Genetic Translation Studies: Conflict and Collaboration in Liminal Spaces* (pp. 1- 25). Bloomsbury.

Taner Baybars Collection (MS 3263). Special Collections, University of Reading, Reading, UK.

Trisevgeni (Trish) Bilia

(University of Oxford)

Re-translating Joyce in Greece

Since its first introduction in the 1930s until the present day, *Ulysses* in Greece constitutes a text that is being constantly revisited by writers, translators, and critics while also provoking and contributing to issues and debates in Greek literature. The first fragmentary translations of *Ulysses* appeared in marginal experimental journals during the 1930s and 1940s responding to debates over interior monologue and modernistic narrative techniques that were prevalent at the time. The first full-length translation was published serially in 1969-1977 by a small press. In the 1970s and 1980s the poet, scholar and translator Manto Aravantinou translated parts of Joyce's work in various platforms amidst her broader critical and archival work on the Irish writer, touching upon issues of transnational authorship and archiving. In the 1990s, the second full-length translation of *Ulysses* by film director and writer Sokratis Kapsaskis (Kedros, 1990) foregrounded issues of untranslatability, authority, readership, as well as translation as an act and as a practice, while the third full-length translation by Eleftherios Anevlavis (Kaktos 2014) brought to the fore issues of reading Joyce in the 21st century. This presentation will examine events of translating *Ulysses* in Greece through the lens of retranslation and the retranslation hypothesis. By contextualizing these translations in terms of the time during which they appeared, the circumstances under which they were produced, and the kind of platforms in which they circulated, this presentation will focus on the idea of 'closeness to the source text' and explore how that can be defined in these events. Reconsidering the retranslation hypothesis, it will show how the different events of translating *Ulysses* in Greece problematize this concept and point towards translation practices that bring to the fore not only the multiplicity of the text, but also the different ways in which 'closeness to the source text' can be conceptualized. Finally, drawing from world literature theory, this presentation will discuss how ideas of closeness are formed and talked about in a peripheral literary space and what retranslations of Joyce's works can tell us about the history of retranslating modernist texts in Greece.

Jonatan Botin

(independent researcher)

Beyond "Closeness": Retranslating Molière for the Swedish Stage (1900–2020)

This paper examines Swedish retranslations of *Tartuffe*, *Le Misanthrope* and *L'Avare* between 1900 and 2020, and suggests that theatrical retranslation is better understood as a historically situated renegotiation of performability, ideology, and institutional norms than as a movement towards greater "closeness" to the source text.

Rather than treating retranslation primarily as a textual phenomenon, the paper approaches dramatic retranslation through three interrelated dimensions: the relationship between retranslations, earlier translations, and the source text; the role of theatrical institutions and performability in shaping translational decisions; and the paratextual and ideological framing through which retranslations are introduced, legitimised, and received. In this perspective, a retranslation for the stage is not merely a new linguistic rendering of an earlier translation, but a renewed act of theatrical mediation in which linguistic, ideological, and theatrical priorities are reconfigured.

Drawing on Gideon Toury's concepts of adequacy and acceptability, as well as research on theatre translation and debates around performability by Susan Bassnett and Sirkku Aaltonen, the paper analyses published translations alongside stage-oriented texts such as promptbooks, adaptations, cuts, programme notes, prefaces, and reviews. Particular attention is given to how humour, religious satire, and social critique are renegotiated across changing historical contexts.

The paper explores the interplay between diachronic change and synchronic plurality, asking how multiple Swedish translations of Molière may coexist and serve different theatrical and cultural functions rather than simply superseding one another. By situating dramatic retranslation within broader debates in Retranslation Studies, the paper contributes to an analytical framework in which performability, institutional agency, and ideological change become central to understanding retranslation as a socio-cultural practice of theatrical mediation.

Pieter Boulogne & Anastasiia Rusakova

(KULeuven; Ca' Foscari University Venice)

Between the Lines and Beyond the Border: (Re)translating Queer Literature in the Russophone World

In the context of the Russian-Ukrainian war, a series of legislative measures has been introduced in Russia to restrict the representation of what is officially termed "non-traditional sexual relations" and, more broadly, to prohibit the public dissemination of material deemed to promote or portray queerness. While it is evident that explicit neutral—and, a fortiori, positive—representations of same-sex desire and sexual relations have become increasingly difficult to publish and circulate within the Russian book market, the precise boundaries of what remains permissible are less clear. This paper argues that the study of retranslation offers a productive means of exploring this emerging grey zone by revealing how publishers, translators, and other cultural mediators negotiate shifting legal and ideological constraints. The first of two case studies focuses on Oscar Wilde's *The Picture of Dorian Gray*, a novel frequently read through the lens of its author's homosexuality and widely regarded as a canonical queer text. Recent Russian reprints are examined comparatively, with particular attention to references to homosexuality, editorial interventions, and paratextual framing. The paper also considers a recent Russian translation of Enrique Corominas's graphic adaptation of the novel. The analysis suggests that Wilde's own strategies of Victorian self-censorship may prove remarkably compatible with the constraints of contemporary Russian cultural policy: homosexuality may still be implied, encoded, and communicated between the lines, whereas paratextual material carefully avoids explicit references to the author's sexual orientation. A contrasting case is provided by the recent activities of the Latvian publisher Mnogoknig Books, which demonstrates how Russophone queer literature may undergo retranslation through infrastructural rather than textual transformation. One example is Adam Silvera's *They Both Die at the End*, first published in Russia by Popcorn Books in 2021 and subsequently republished by Steklo Press in Kazakhstan in 2025 and by Mnogoknig Books in Latvia in 2026. Although the Russian translation remains unchanged, its paratextual and material framing is modified as the book moves across national publishing infrastructures. Mnogoknig has also begun acquiring licences for queer titles previously translated and disseminated through the Telegram channel NewBooksForYou, incorporating existing amateur translations into its formally legal publishing programme. Together, these cases suggest that retranslation need not necessarily entail linguistic revision. It may also involve processes of reframing, republication, and infrastructural relocation, through which an existing translation acquires new legal status, institutional legitimacy, circulation pathways, and readerships. By extending retranslation beyond textual transformation, the paper demonstrates how (re)translation studies can illuminate the changing conditions under which queer literature is made visible—or rendered invisible—in contemporary Russophone culture.

Chiara Bucaria

(Università di Bologna at Forlí)

Audience response as cause for retranslation in AVT

To date, retranslation in the field of audiovisual translation (AVT) appears to have attracted less scholarly attention compared to other subfields of translation studies, such as literary translation (some notable exceptions include Chaume 2018, Dore 2018, O'Sullivan 2018, Zanotti 2015 and 2018). However, because of today's rapidly changing mediascape, retranslation in dubbing and subtitling has recently become an increasingly topical aspect in AVT practice and distribution. The global availability of streaming platforms, for example, has made it more common for older films and TV series to be made available to international subscribers by means of newly-minted subs, and sometimes dubs. Film classics and cult movies are also increasingly being re-released in theaters, begging the question of whether those translations have been considerably reworked or just barely revised (Paloposki and Koskinen 2010, Zanotti 2015). Existing literature on retranslation in AVT has also addressed the various causes for retranslation, ranging from technical issues regarding the structural integrity of the original to ameliorative intentions aimed at correcting mistakes and/or restoring previously censored dialogue (e.g. Zanotti 2015, Chaume 2018). However, negative audience response to dubbed or subtitled versions has seldom been considered among the reasons for retranslation in AVT. This paper proposes to address the issue of interlingual retranslation in two cases in which Italian redubs and/or resubs were created in response to extensive audience complaints about the first versions: the Japanese anime *Neon Genesis Evangelion* (Netflix, 2019-2020) and the Canadian TV series *Heated Rivalry* (HBO Max, 2026). A "netnographic" approach (e.g. Bucaria 2019 and 2023, Ameri and Ghodrati 2025) will be used to collect and illustrate audience reactions in online comments, in order to determine i) the specific causes of viewers' complaints and ii) the distributors' reactions and consequent re-release of the material. Rather than simply performing a contrastive analysis of initial and subsequent translations, this study is therefore interested in addressing broader issues in current distributor/subscriber dynamics, such as audience entitlement and reception, fan service, and grassroots advocacy from fandoms through social media and other online tools.

References:

Ameri, S. and Ghodrati, M. (2025). "A Netnographic Study of Iranian Users' Reactions to Dubbing Censorship in Instagram Posts", *Journal of Audiovisual Translation, 8*(1), 1–24.

Bucaria, C. (2019). "Reactions to Audiovisual Adaptation on Social Media: The Case of How To Get Away With Murder", in D. Abend David (ed) Representing Translation. *The Representation of Translation and Translators in Contemporary Media*, London: Bloomsbury. 70–95.

Bucaria, C. (2023). "The Audience Strikes Back: Agency and Accountability in Audiovisual Translation and Distribution", *Target. International Journal of Translation Studies*, 35: 331–353.

Chaume, F. (2018). "The Retranslation and Mediated Translation of Audiovisual Content in Multilingual Spain: Reasons and Market Trends". *Status Quaestionis*, 15.

Dore, M. (ed) (2018). *Exploring Audiovisual Retranslation*. Special Issue of *Status Quaestionis*, 15. DOI: https://doi.org/10.13133/2239-1983/15

O'Sullivan, C. (2018). "'New and Improved Subtitle Translation': Representing Translation in Film Paratexts", in *Linguistic and Cultural Representation in Audiovisual Translation*, I. Ranzato and S. Zanotti (eds), London & New York: Routledge. 265–279.

Paloposki, O. and Koskinen, K. (2010). "Reprocessing Texts. The Fine Line Between Retranslating and Revising", *Across Languages and Cultures 11*(1): 29–49.

Zanotti, S. (2015). "Analysing Redubs: Motives, Agents and Audience Response", in *Audiovisual Translation in a Global Context*, in R. Baños Piñero and J. Díaz Cintas (eds), Basingstoke: Palgrave. 110–139.

Zanotti, S. (2018). "Archival Resources and Uncertainties in Film Retranslation Research", *Status Quaestionis*, 15.

Susanne Margaret Cadera

(Comillas Pontifical University Madrid)

Mario Vargas Llosa retranslated into German

Contemporary literature is generally less retranslated than classical or older works. The reasons can be multiple, and some of them are quite obvious, such as editorial decisions to maximize the return on investment in translation costs or the fact that some living authors have their own preferences for translators. This can change when contemporary authors are recognized or awarded with important literary prizes that motivate publishing houses to re-edit or relaunch some of the works of those authors, or to translate or even retranslate them depending on whether they have been already translated before. Mario Vargas Llosa's work, who was awarded the Nobel Prize in 2010, experienced a massive phenomenon of editorial revitalisation throughout the Spanish-speaking world in form of completely restructured and relaunched reprints of the most iconic titles in unified, commemorative, and popular formats. The French publishing house Gallimard included his work in the prestigious La Pléiade collection, which gathers the texts of the great authors of world literature. Most of the translations were revised but not retranslated for this collection. The English translations were reedited by Faber & Faber with the mention of the Nobel Award, but no retranslation was launched, and only the novel *La tía Julia y el escribidor* (1977) was repackaged. In contrast, in the case of the German publishing market, Suhrkamp decided to retranslate three works of the author: The short story *Día domingo* from the collection *Los jefes* (1959), the novella *Los cachorros* (1967) and *La tía Julia y el escribidor* (1977). All these new translations are accompanied by paratexts in form of images changing the covers and, in the case of *Día Domingo* and *Los cachorros*, illustrations or photographs. Drawing on the theory of paratexts in literary editions and translations, I will explore the function of the use of these images, as well as how they may influence the interpretation and reception of these works. Furthermore, I will examine the treatment of Peruvianisms, which are highly prevalent in the original texts, comparing the first translation and the retranslation, again with the aim of investigating the different reception the first and second translations may provoke.

Matthew Carey

(Trinity College Dublin)

Hyperretranslation: Mapping the Internal Structure of Retranslation Traditions

Retranslation Studies has long been dominated by studies testing the Retranslation Hypothesis (Peeters and Van Poucke 2023), which proposes that 'later translations (same ST, same TL) tend to be closer to the source text than earlier ones' (Chesterman 2000). The Hypothesis is, by definition, source-oriented. It focuses on the distance between each (re)translation and its source. Historically, it has primarily been tested using small-scale case studies (see Razavi and Boveiri 2019).

Moving beyond the source-orientedness of the Retranslation Hypothesis, this paper asks how (re)translations relate to each other. The most highly retranslated texts may produce target-text traditions in which relations between (re)translations are more complex than the linear relations anticipated by the Retranslation Hypothesis. This paper calls the texts that are most heavily retranslated "hyperretranslated" and focuses its analysis on them.

Specifically, it asks whether there is evidence of systematic relations between the (re)translations of hyperretranslated texts, and if so, what kinds of relations these are. This paper focuses on Dante's *Commedia*, a paradigmatic hyperretranslated text. Its English-language tradition includes at least 80 complete translations of the poem and over 90 translations of *Paradiso*, published over a period of 223 years and in nearly every decade. Taking 80 translations of Dante's neologism, 'trasumanar' (Paradiso I.70), the paper tracks translation strategies across time, alongside formal, semantic and contextual variables, in order to ascertain whether systematic relations emerge among and between the translations.

The Retranslation Hypothesis implies that successive retranslations should converge over time. However, the results of this research show little evidence of such convergence; instead translation strategies recur and shift in complex non-linear ways. The methodology used and its associated findings constitute a highly transferable proof of concept for analysing retranslation traditions as internally structured target-text systems rather than as linear, source-oriented sequences of retranslations. This approach could be scaled to other features and other hyperretranslated texts.

Şaziye Çikrikci

(Istanbul University-Cerrahpasa)

Retranslation as Reinterpretation: Joyce's *Dubliners* in Turkish

James Joyce's *Dubliners* has an unusually rich translation history in Turkish. Joyce first entered the Turkish literary field through *Kardeşler* (1965), Gülçin Yücel's partial translation of six stories, while Murat Belge's 1987 *Dublinliler* presented the collection in full. From 2010 onwards, however, *Dubliners* witnessed a remarkable proliferation of Turkish retranslations, several appearing within only a few years of one another. Such temporal proximity complicates explanations of retranslation based primarily on the ageing or insufficiency of previous translations and raises questions about the assumption of a linear progression towards greater "closeness" to the source text.

This paper asks whether the Turkish retranslations of *Dubliners* can meaningfully be understood as stages in such a progression, or whether they are better approached as historically situated interpretative positions. Building on critiques of the retranslation hypothesis, the study brings this question into dialogue with Lawrence Venuti's contra-instrumentalist understanding of translation as an interpretative act and Mikhail Bakhtin's concepts of dialogism and the contact zone. From this perspective, retranslation is approached not as the replacement or improvement of an earlier translation, but as renewed interpretation emerging within changing literary, cultural, and publishing contexts.

The study first maps the Turkish translation history of *Dubliners* from 1965 to 2024, considering both the diachronic succession and the increasingly synchronous presence of different translations in the Turkish literary field. It then conducts a comparative textual and paratextual analysis of selected translations, focusing on passages involving Joyce's recurring motifs of paralysis, epiphany, religious and national symbolism, and everyday realism. Paratextual elements, including translators' prefaces, covers, publishers' framing, and biographical material, are also examined to explore how different translations construct Joyce and position themselves within the target culture.

The analysis suggests that the Turkish retranslations resist a straightforward narrative of textual improvement or increasing source-text orientation. Instead, they reveal different forms of interpretative mediation shaped by changing translational, literary, and publishing contexts. The Turkish case thus proposes retranslation as a dialogic process of reinterpretation, in which multiple translations may coexist as distinct interpretative positions rather than successive stages moving towards an implicitly ideal translation.

Keywords: retranslation, *Dubliners*, James Joyce, Turkish translation, interpretative act, dialogism

Delphine Coppin

(Université de Liège)

(Non-)Retranslation and canonisation: the case of Georges Simenon

Peeters and Van Poucke have recently identified several blind spots in retranslation studies, as the lack of research focusing on the retranslation of non-canonical literary works and the lack of transversal, cross-cultural approaches, that exceed "the level of a single case study", calling for "large international projects"[1]. They add that most studies on retranslation have focused on the motives for retranslation (the why-question) or on limiting the how-question to confirming or denying the retranslation hypothesis for the specific cases studied. They also suggest answering the how-question differently, by analysing how retranslations are presented to the reader as proposed by Alvstad and Assis Rosa[2] and point out the importance of research on non-retranslation, reminding that the absence of retranslation may be evidence of a failed reception or of a successful canonisation[3]. The aim of this presentation is to compensate the lack of research on "popular" literature as well as the lack of transversal and cross-cultural approaches by comparing Simenon's (re)translations into English, German, Spanish, Italian and Dutch, the languages into which Simenon has been the most translated and published, combining quantitative and qualitative approaches, thanks to the data collected in the SITRAD-database, a database containing bibliographic information about the thousands of translations of Simenon's works between 1931 and 2025, created by the members of the SITRAD-project, whose aim is to open a marginalized area of Simenonian studies and contribute to recent developments in the sociology of translation. To this end, the overall circulation of the (non)-retranslations of the novels in those languages will be analysed, starting from quantitative data. The study will then focus on the concept of non-retranslation, retranslation and number of publications in the process of canonisation and on the manner the retranslation is presented to the reader (how-question), through their labelling (or non-labelling), the use of prefaces / afterwords and the translation of titles.

---

[1] Peeters, K., & Van Poucke, P. (2023). Retranslation, thirty-odd years after Berman. *Parallèles, 35*, 14.
[2] Alvstad, C. & Assis Rosa, A. (2015). Voice in retranslation. An overview and some trends. *Target, 27*(1), 16.
[3] Svahn, E. (2023). The many questions of non-retranslation. Swedish non-retranslations from the 20th Century. *Parallèles, 35*, 84–101.

Liudmyla Diachuk

(Université de Mons)

Rethinking Retranslation from French Adaptation to English Translations: A Case Study of Marko Vovchok's *Maroussia*

The retranslation hypothesis (Berman 1990; Bensimon 1990) traditionally posits that later translations tend to move closer to the source text, while earlier ones are more domesticating. However, recent scholarship (Chesterman 2000; Brownlie 2006; Koskinen and Paloposki 2010; Peeters and Van Poucke 2023) has increasingly questioned both the universality of this claim and the methodological stability of concepts such as "closeness" and linear progression. This paper contributes to this discussion by examining a less studied but highly revealing case: the multilingual transmission of Ukrainian writer Marko Vovchok's novella *Maroussia*. Rather than direct retranslation, the English versions analyzed here derive from a mediating French adaptation of *Maroussia* (1878) by P. J. Stahl (the literary pseudonym of Pierre-Jules Hetzel, a prominent nineteenth-century French publisher and editor), which significantly transforms the Ukrainian source text. The study examines several English renditions, including Belle Tevis Speed's *Maroussia, A Russian Legend* (1880); Sarah Herrick Kidder's *Maroussia* (1887); and Cornelia W. Cyr's *Maroussia: A Maid of Ukraine* (1890). Applying a comparative and contextual approach, the paper examines the variations in narrative representation, cultural references, and paratextual framing across these retranslations. Particular attention is paid to the ways in which the French adaptation was both a relay text and a transformative rewriting that redefined the ideological and cultural identity of the original, placing it within a broader European literary context. The subsequent English translations, in turn, do not approach the Ukrainian source text, but instead reproduce, modify, or reinterpret this intermediate version. The findings extend the retranslation hypothesis by showing that in cases of multilingual mediation, translation operates not as a linear progression but as a layered process of reinterpretation. Instead of demonstrating increasing fidelity to the source text, the analyzed translations reveal a dynamic process of cultural reframing influenced by intermediary texts, target readerships, and historical and socio-cultural contexts. This case study argues that retranslation should be reconceptualized beyond the paradigm of "closeness" and understood as part of transnational textual circulation, where adaptation, mediation, and cultural repositioning become constitutive of literary meaning.

Selin Erkul Yağcı

(Ege University, Izmir)

Retranslating Homer into Turkish

The latest retranslations of Homer's *Iliad* and *Odyssey*, published in June 2024 and 2026 respectively, alongside the translator's interviews in various media outlets, his "Homer Readings" videos, and the forewords he wrote for both translations, enable us to re-examine the concept of 'canonised' first translations. As is well known, these two works were respectively translated into Turkish by Azra Erhat and the poet A. Kadir Meriçboyu (1958 and 1962), and these translations have been reprinted numerous times and well received. While not the first translations of these works, the Erhat–Meriçboyu translations hold an undisputed position within the Turkish literary translation tradition thanks to their numerous reprints, and fully align with the concept of a 'canonised' translation (Cadera, 2022). As some of the earliest complete translations of Homer produced as part of the Translation Bureau tradition, these translations played a pivotal role in introducing ancient Greek literature to Turkish readers. They have had a lasting impact on the Turkish literary canon. The Erhat–Meriçboyu translations have been used in reference texts, literary history studies, critical essays, and all sources and texts quoting Homer. Furthermore, these translations are considered complete renderings of the texts and, as far as is known, contain no significant omissions, additions or ideological interference.

Various retranslations have been published afterwards, but the Erhat–Meriçboyu translations have stood the test of time and remain the best known, most sought after and most frequently cited. Although Azra Erhat was previously criticised for frequently referring to French intermediary texts while working on the translations, her remarkable status within the academic community has remained unshaken. However, Erman Gören, who produced the latest retranslations published in 2024 and 2026, openly criticises the Erhat–Meriçboyu translations in his commentary. He argues that they fail to reflect Homer's style, are not faithful to the original text, and describes his own translations as stylistically faithful and complete.

This paper will focus on stylistic debates in retranslations from classical languages and the concept of the 'canonised translation', using the latest retranslations of Homer into Turkish as case studies and the wide digital and printed paratextual material created by Gören and other agents in connection with these new translations.

Krzysztof Fordoński

(University of Warsaw)

Retranslations/Multiple Translations in Times of Civil War: English Royalist Poets and Maciej Kazimierz Sarbiewski

The works of the Polish Neo-Latin poet Maciej Kazimierz Sarbiewski (1595-1640) first reached England in the 1630s, soon after his international debut. By the end of the 1640s he was not merely popular but, as Susan A. Clarke puts it, gradually "achieved status as an accepted voice of royalism". The poet was recognisable by his middle name alone, usually rendered as Casimire. His popularity was such that translating his works, inserting quotations or even mere allusions in a poem sufficed to state the political allegiance of a poet in a manner that was unequivocal but would not attract unnecessary attention of those who were not in the know, a quality particularly valuable in times of a political conflict and censorship.

The paper starts with a brief presentation of the political situation in England towards the end of the Civil War. It further discusses the ways in which Sarbiewski's poetry resonated at the time with the contemporary intellectual trends, particularly the Neo-Stoic philosophy, which translated into vivid reactions of his English readers. The point is to recreate the context in which translations and retranslations of Sarbiewski were created and circulated.

The analytical part of the presentation deals with selected English retranslations of the odes "Ad Caesarem Pausilipium: Adversa constanti animo ferenda esse" (Lyr. IV 13) and "Ad Divinam Sapientiam" (Lyr. IV 28). Between 1646 and 1651 the former poem was translated and published by Richard Lovelace, George Hils, and Henry Vaughan, while its fragments were included in original poems of Sir John Denham and John Hall of Durham. The latter poem was translated by Sir Edward Sherburne and Henry Vaughan, both translations were published in 1651. Half a century later the two poems were both retranslated again by Isaac Watts. The analysis shall concentrate on the changes in the original texts introduced by the translators which reflect their personal political views as well the dynamic changes of the political and military situation of their country. Ultimately, it will attempt to answer the question whether the discussed poems are retranslations, multiple translations, or something different still.

Maria Forsman

(University of Gothenburg)

Contrasting views of "closeness" to the source in the case of two libretto adaptations of *Le Barbier de Séville*

Since the Italian librettos *Il barbiere di Siviglia* (1782) and *Almaviva* (1816) were written the type of relation between each one of these and the French source, the theatre play *Le Barbier de Séville* (1775), has been described by several scholars. It has been described in terms of "faithful", "free", "literal", or "autonomous" to give a few examples. The mere fact that Goldin's (1985) view of what closeness to *Le Barbier* means, sometimes contrasts with that of scholars like Lamacchia (2008), makes it intriguing to try to define and exemplify what "closeness" can consist of in the case of the relation between *Le Barbier*, *Il barbiere* and *Almaviva*. For instance, Goldin (1985) compares *Il barbiere*, the first libretto adaptation of *Le Barbier*, to a "literal translation" that is close in form to the source to the point of being a "phonetic echo". However, at the same time she suggests that *Almaviva*, the second libretto adaptation, is more "faithful" to *Le Barbier* (1985: 178–180), among other things because the librettist Sterbini restores the role of "deus ex machina" that the character Figaro had in the French source (1985: 184). Lamacchia (2008), on the contrary, argues that Sterbini makes another important character, Count Almaviva, the principal protagonist and the "deus ex machina" of the action, as is already suggested by the title *Almaviva* (2008: 278). In this context, the present case study examines how the concepts of "closeness" and "faithfulness" are used in modern studies of the three works such as Goldin (1985) and Lamacchia (2008) by breaking down the concepts in various aspects related to form, content, characterization and dramatic function. In addition, the aim is to contrast this with how the concepts were used by the librettists themselves at the time of the production of the librettos and how they related their work to the concept of "translation".

Magdalena Fret

(Julius-Maximilians-Universität Würzburg)

Cultural Sustainability of Translations: Homer's "Iliad"

With Christopher Nolan's latest blockbuster currently screening in cinemas, the story of Odysseus and the world of Greek mythology are ever so prominent in pop culture. Thus, it is not surprising that Homer's epics keep being retranslated to this day, with the most recent English version just having been announced by Emily Wilson. The rich translation history of Homer's "Iliad" is therefor at the heart of my PhD thesis. The epic dates back over 2,500 years and has been translated a myriad of times. For the German language, I have currently collected around 50 (re-)translations. The oldest one by Johannes Baptista Rexius dates back to 1584, while the most recent one by Kurt Steinmann was published only in 2017. This sheer number of (re-)translations, which vary greatly in style, form and declared intent, can be seen as the point de depart for a number of scientific approaches regarding the phenomenon of retranslation. Not only can the retranslation hypothesis be challenged using this data, but many further questions arise. What made translators believe that, facing dozens of previous translations, theirs would still find a demand? What kind of novelty were they trying to achieve? Is closeness to the source text indeed the main driver for retranslations of the "Iliad" or did this goal perhaps shift over time? I am focusing on the cultural sustainability of selected translations, examining the context of production, but also their reception by di erent target audiences as well as the number of reprints and citations to date. This approach aims to investigate why certain translations have been long lost out of sight, while others dominate the field even after decades and centuries, focusing not primarily on the relation to the source text, but rather on their relation to each other and the target audience. In my talk, I will introduce my methodological approach and present a first case study.

Bingjie Fu

(University of Western Australia)

Retranslating the Untranslatable: German Otherness across Three Chinese Versions of *The Book Thief*

This study asks how the retranslation of a heterolingual source text differs from that of a monolingual one, a question the retranslation hypothesis (Bensimon, 1990; Berman, 1990; Chesterman, 2000) leaves unaddressed in its focus on incremental proximity to the source. The German woven through the English narration of Markus Zusak's *The Book Thief* is untranslatable in a precise sense. While its semantic content passes into Chinese with little difficulty, a residue resists transfer, namely its standing as a foreign tongue present within English, a standing that a monolingual target text has no structural position to lodge. This foreignness is what successive versions keep rendering without ever exhausting (Apter, 2013; Cassin, 2014).

The three Chinese versions furnish a clear case. The first two appeared within a month of each other, one in Taiwan (Yuchan Lyu, 2007) and one on the mainland China (Zhangjing Sun, 2007) , produced independently and standing therefore as parallel translations. Only the third (Zehui Tao, 2018) arrives after both and constitutes a retranslation proper. The German lexeme and their translations constitute a parable corpus that can be used for observing and comparing their translation strategies. Untranslatability is further distributed into three dimensions in this case. The graphological aspect concerns the visible foreignness of German script. The pragmatic one concerns the interactional force the German carries through code-switching, where a shift into German marks intensity, intimacy, and belonging, as the invective, address terms, and exclamations of the Hubermann household attest. The narratorial one concerns Death, a narrator whose voice is constituted by that cross-lingual mediation.

The two parallel versions efface the German graphological form throughout. The third retains more of it, though its retention contracts to a narrow set of sites. Wherever the German operates pragmatically or sustains the narrator's voice, the retranslation reverts to the effacement of its predecessors. By relocating attention from proximity toward this graded capacity of retranslation, the paper specifies the predicament that heterolingual source texts pose and clarifies what a monolingual target culture forfeits when foreignness undergoes erasure.

Sara Giuliani

(Università di Bologna)

Looking for the original. The genealogy of *Fantomas*' Italian retranslations

This paper examines the Italian retranslation history of the first volume of *Fantômas*, the popular French crime series by Pierre Souvestre and Marcel Allain, first published in France in 1911 by the Parisian publisher Fayard. The novel was translated into Italian for the first time the following year (Salani, 1912) and subsequently retranslated three more times: in 1954 (Pagotto), in 1963 (Mondadori), and in 2001 (Mondadori). A close comparison of the four Italian versions reveals a striking discrepancy in text length: 102,353 words (Salani 1912), 78,801 words (Pagotto 1954), 59,277 words (Mondadori 1963), and 124,440 words (Mondadori 2001).

Such variation could in principle be attributed to editorial or adaptive choices on the part of the translators or publishers. This study argues, however, that the more plausible explanation lies in the instability of the source text itself. As Loïc Artiaga and Matthieu Letourneux note in their critical edition of *Fantômas* for Laffont (2013), the novel had never, until that edition, been republished in its complete form; rather, only truncated, reworked, and rewritten versions had circulated — a fate typical of popular fiction. Over the century separating the first edition (1911) from the first complete edition (2013), several different versions of the novel therefore circulated in France, making it difficult to establish with certainty which source text each Italian translator actually used.

While the Salani edition of 1912 can be safely assumed to derive from the first French edition, given its temporal proximity to the source publication, the same cannot be claimed with equal confidence for the later translations. Drawing on textual evidence — including omissions, additions, and structural divergences — this paper reconstructs a translational "genealogy" for the Italian versions of *Fantômas*, tracing each translation back to a probable source text among the various French editions in circulation. By foregrounding the instability and multiplicity of the French source text, this paper also aims to contribute to a broader rethinking of the very notion of "original," calling into question the assumption of a single, stable source against which translations and retranslations can be measured.

Keywords: Retranslation, Original, Popular Fiction, Fantomas

Working corpus:

Souvestre, Pierre and Marcel Allain (1911) *Fantômas*. Paris: Fayard.

Souvestre, Pierre and Marcel Allain (1912) *Fantômas*. Tr. anonymous. Florence: Salani.

Souvestre, Pierre and Marcel Allain (1954) *Fantômas*. Tr. Aldo Albani. Milan: Società editrice Pagotto.

Souvestre, Pierre and Marcel Allain (1963) *Il terrore mascherato*. Tr. Roberto Mauro. Milan: Mondadori.

Souvestre, Pierre and Marcel Allain (2001) *Fantômas*. Tr. Luigi Bernardi and Francesca Rimondi. Milan: Mondadori.

References:

Artiaga, Loïc, and Matthieu Letourneux (2013) 'Fantômas, les racines du mal'. In Pierre Souvestre e Marcel Allain *Fantômas*, Édition intégrale. Bouquins. Pairs : Robert Laffont.

Brisset, Annie (2004) 'Retraduire ou le corps changeant de la connaissance Sur l'historicité de la traduction', *Palimpsestes* (15): 39–67.

Brownlie, Siobhan (2006) 'Narrative Theory and Retranslation Theory', *Across Languages and Cultures 7*(2): 145–170

Cadera, Susanne M. (2017) 'Literary Retranslation in Context: A Historical, Social and Cultural Perspective', in S. M. Cadera and A. S. Walsh (eds). *Literary Retranslation in Context*, Oxford ; New York: Peter Lang

Cadera, Susanne M. and Walsh, Andrew Samuel (eds) (2022) *Retranslation and Reception: Studies in a European Context*, Leiden ; Boston: Brill

Koskinen, Kasi & Paloposki, Outi (2010) 'Retranslation'. In: Y. Gambier & L. Van Doorslaer (Eds.), *Handbook of Translation Studies*, John Benjamins, Vol. I: 294-298

Venuti, Lawrence (2004) 'Retranslations: The Creation of Value', *Bucknell Review 47*(1): 25–38

Alba Graziano

(Università della Tuscia)

From Page to Stage to Airwaves: Synchronic Retranslation and Farquhar's *The Beaux' Stratagem* in 1950s Italy

Previous research on the reception of Restoration comedy in Italy from the post-World War II period onwards (Graziano 2023) has outlined a history marked by relatively limited critical and popular success and by specific channels of circulation. Against this background, George Farquhar's *The Beaux' Stratagem* (1707) presents an unusual case. In 1954–55, two Italian translations appeared almost simultaneously but within strikingly different cultural, institutional, and medial contexts: Agostino Lombardo's translation, published in Gabriele Baldini's anthology *Teatro inglese della Restaurazione e del Settecento* (1955), and the version produced by the writer Raffaele La Capria in collaboration with the American translator William Fense Weaver, which circulated first as a radio drama and immediately afterwards as a stage adaptation.

Rather than approaching this case through the traditional retranslation paradigm of succession, ageing, and increasing 'closeness' to the source text, this paper examines near-simultaneous translation as a particularly revealing form of synchronic retranslation. It asks what happens when two translations of the same historical play are produced at virtually the same moment but are shaped by different agents, audiences, institutions, media, and performative purposes.

Combining contextual reconstruction with comparative textual analysis, the paper will examine selected translation strategies in the Lombardo and La Capria-Weaver versions, with particular attention to the ways in which the linguistic, pragmatic, and theatrical features of Farquhar's comedy are negotiated differently in the two target texts. Textual variation will thus be related to the distinct conditions of production and circulation of the translations: the literary-academic framework of the printed anthology on the one hand, and the demands of radio and theatrical performance on the other.

The comparison ultimately suggests that the Italian *Beaux' Stratagem* complicates a diachronic model of retranslation based on the replacement or 'improvement' of an earlier translation. Instead, the coexistence of different translational products foregrounds retranslation as a context-dependent process of mediation in which textual choices cannot be separated from medium, agency, audience, and function.

Essential references:

Alvstad, Cecilia and Alexandra Assis-Rosa. 2015. "Voice in retranslation. An overview and some trends." *Target 27*(1): 3-24.

Berman, Antoine. 1990. "La retraduction comme espace de la traduction." *Palimpsestes 4*: 1-7.

Brodie, Geraldine. 2022. "Translating for the Theatre." In *The Cambridge Handbook of Translation*, ed. by Kirsten Malmkjær. Cambridge: CUP, 423-439.

Brownlie, Siobhan. 2006. "Narrative theory and retranslation theory." *Across Languages and Cultures, 7*(2): 145-170.

Cadera, Susanne M. 2017. "Literary Retranslation in Context: A Historical, Social and Cultural Perspective." In *Literary Retranslation in Context*, ed. by Susanne M. Cadera and Andrew Samuel Walsh. Oxford: Peter Lang, 5-18.

Cadera, Susanne and Andrew S. Walsh. 2022. "Retranslation and Reception – a Theoretical Overview." In *Retranslation and reception: Studies in a European context*, ed. by Iidem. Leiden: Brill, 1-20.

Delabastita, Dirk. 1993. *There's a double tongue: an investigation into the translation of Shakespeare's wordplay, with special reference to Hamlet*. Amsterdam: Rodopi.

Federico, Luca. 2022. *La musica nascosta. L'apprendistato letterario di Raffaele La Capria*. Genova: Genova University Press.

Gambier, Yves. 1994. "La retraduction, retour et détour." *Meta: Journal des traducteurs 39*(3): 413417.

Gambier, Yves. 2011. "La retraduction: ambiguïtés et défis." In *Autour de la retraduction: Perspectives littéraires européennes*, ed. by Enrico Monti and Peter Schnyder. Paris: Orizons, 4966.

Graziano, Alba. 2023. "Introduction. The Country Wife in Italy: Reception and Translation." *Skenè. Journal of Theatre and Drama Studies 9* (2): 5-46.

Koskinen, Kaisa and Outi Paloposki. 2010. "Retranslation." In *Handbook of Translation Studies*, Vol. 1, ed. by Yves Gambier and Luc van Doorslaer. Amsterdam-Philadelphia: John Benjamins, 294298.

Paloposki, Outi and Kaisa Koskinen. 2010. "Reprocessing Texts: The Fine Line between Retranslating and Revising." *Across Languages and Cultures 11*(1): 29-49.

Peeters, Kris and Piet Van Pucke. 2023. "Retranslation, thirty-odd years after Berman." *Parallèles 35*(1): 3-25.

Tahir-Gürçağlar, Şehnaz. 2009/2020. "Retranslation." In *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker and Gabriela Saldanha. London-New York: Routledge, 233-236.

Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam-Philadelphia: John Benjamins.

Venuti, Lawrence. 2004. "Retranslations: The Creation of Value." *Bucknell Review 47*(1): 25-38.

Vermeer, Hans Josef. 1996. *A skopos theory of translation*. Heidelberg: Wissenschaft.

Adrienn Gulyás

(Ludovika University of Public Service, Budapest)

Retranslations under the Christmas tree

How are works and their translators selected for a retranslation project? How are the new translations marketed? Can retranslation be an editorial strategy? This small-scale, qualitative research project aims to find answers to these questions by focusing in on the publisher's perspective. For a few years, 21. Század Kiadó, a small Hungarian publishing house, has been taking pride in issuing one retranslation per year of French and Russian classics: Stendhal's *The Red and the Black* in 2025, Tolstoy's *War and Peace* and *Resurrection*, in 2022 and 2023. Retranslations were commissioned from renowned, experienced translators, Ágnes Tótfalusi and László Gy. Horváth, and received a well-designed, eye-catching cover. Also, they came in a box set, complete with period postcards, presented as ideal gifts. The methodical marketing approach of 21. Század Kiadó suggests a well-conceived editorial strategy at work. In-depth interviews with the publisher and the two retranslators will establish their exact role in the selection of the texts, their motivations and the publisher's part in the conception of the marketing strategy. Presenting the new translations as elegant, festive gifts might appear to be unorthodox, but it may also represent an innovative method for highlighting their presence on the market and elevating them by their unique exterior design. Giving books as gifts has been a long and well-explored tradition from the 19th century onwards; however, presenting retranslations of classics as perfect Christmas gifts seems as an astute means for cultural delivery.

Gülden Hatipoğlu

(Ege University, Izmir)

Translational Inheritance: The Turkish Afterlives of Irène Némirovsky's *Les Chiens et les Loups*

The publication trajectory of the Turkish translation of Irène Némirovsky's *Les Chiens et les Loups* (*The Dogs and the Wolves*) is unparalleled in the history of Turkish literary translation. Rather than being produced by a single translator or replaced through successive retranslations, its Turkish version emerged through a cumulative process extending across seventy-five years and three generations of translators. Commissioned in 1950, *Les Chiens et les Loups* was first translated by Orhan Veli, a celebrated Turkish poet, who completed only 105 pages before his untimely death. Remaining in manuscript form, his translation never entered print. The unfinished translation later resurfaced in 1960s in serialized form in the newspaper *İkdam*, where it was continued by Selahattin Hilav until the newspaper itself ceased publication, leaving the work incomplete once again. Only in 2025 was the novel finally published in full, when Ebru Erbaş translated the remaining sections while also restoring omissions in Hilav's serialized translation. At the same time, rather than replacing the earlier translations, Erbaş deliberately preserved the earlier translators' work wherever it faithfully represented the source text, producing a single translation authored across three historical moments and different material states of translation: manuscript, newspaper serialization, and book publication. This paper argues that this rare case challenges the dominant replacement model that has long structured retranslation theory. Erbaş's work combines two distinct operations: continuative translation, through which she completed previously untranslated sections, and restorative retranslation, through which she revisited inherited translations to recover the material omitted from the source text without replacing the earlier translator's voice. The resulting text, *İtlerle Kurtlar*, is therefore neither a conventional first translation nor a retranslation in the usual sense, but a layered and (ac)cumulative translational artefact of inherited traces. With its distributed and deferred translational genesis, unfolding across different material states of translation, this case invites us to reconsider retranslation not as a practice of replacement but of inheritance, in which what is transmitted is not only the source text but also the unfinished translational labour of previous translators. In doing so, this paper proposes translational inheritance as a conceptual framework for understanding how unfinished translations are transmitted, resumed, and reworked across generations.

David Hayes

(University of Edinburgh)

English and French retranslations of the Catholic Church's Roman Missal as textual performances of spiritual identity

If sacred text retranslations are viewed as parallel and complementary rather than as forming a linear progression whereby the most recent version supersedes its predecessor, how does this alter understandings of their role in expressing a faith community's religious beliefs? This is the question I explore from the vantage point of the Catholic Church and its liturgical translations. Although the subfield of Catholic liturgical (re-)translation has been almost entirely overlooked by Translation Studies (TS) scholars, the Latin rite Catholic Church has been retranslating the texts of its liturgy—i.e., its rites of official public prayer—from Latin into vernacular languages for centuries. These translations were initially produced as aids enabling lay Catholics to follow the Latin liturgy recited in church. Following the Catholic Church's shift towards vernacular liturgy in the 1960s, its liturgical translations now stand as sacred texts in their own right. My focus on this little-known subfield extends recent retranslation studies research (Boulogne *et al.*, 2024) on the Bible and the Qur'an. This is motivated by the importance of liturgical texts as expressions of the Catholic Church's religious beliefs.

In this presentation, I consider English and French retranslations of the Roman Missal (RM)—i.e., the book containing the Mass texts—issued since the late 1960s. This reflects the fact that the Mass is the Catholic Church's principal liturgical rite and hence that the RM is its core liturgical text. Furthermore, English and French RM (re)translations have been highly significant in the life of the Catholic Church. Rather than analysing RM retranslations in terms of linguistic and/or cultural 'closeness' to the Latin source text, I argue that they constitute textual performances through which the Catholic Church explores its self-understanding and spiritual identity. To substantiate this claim, I employ Jeroen Vandaele's (2024) concepts of 'big details' and part–whole thinking to analyse small but significant aspects of each translation's content and form, interpreting them in relation to the wider whole of the Catholic Church's theological truth claims. I suggest that RM retranslations are complementary rather than competing since the Church's beliefs are not exhaustively represented by any one version alone.

Jenny He & Sare Rabia Öztürk

(University of Warwick; Boğaziçi University, Istanbul)

Pulp Scripture: The Retranslation of Ezekiel 25:17 in a Media Ecology of Simulacra

The article traces how a single biblical verse, Ezekiel 25:17, is transformed as it travels across media and political contexts, ultimately becoming a Pentagon prayer used by the U.S. Secretary of Defense. Beginning from its scriptural setting of divine vengeance, the verse is repeatedly retranslated and rewritten: first in a Japanese martial arts film (Karate Kiba / The Bodyguard), then as the hitman monologue in Quentin Tarantino's Pulp Fiction, and finally as a U.S. military devotional text. Drawing on theories of rewriting and literary fame (Lefevere), domestication in translation (Venuti), myth (Barthes), simulacra (Baudrillard), narrative framing (Baker), and platform poetics (He), the article shows how each adaptation serves specific cultural and ideological purposes. Over time, cinematic and popular versions of Ezekiel 25:17 gain more visibility and authority than the biblical source, producing a simulacrum that circulates as if authentic. Digital platforms and institutional power entrench this version by amplifying emotionally resonant, militarised rewritings while obscuring their origins and intermediaries. The article argues that this chain of retranslations shifts the locus of divine wrath from God to human agents—first a righteous fighter, then a contract killer, and finally U.S. military personnel—thereby presenting human violence as divinely endorsed. In doing so, it naturalises a narrative of American military righteousness and deploys translation, adaptation, and intermedial circulation as tools of ideological control, underscoring the political stakes of translation and rewriting.

Keywords: Ezekiel 25:17, Intermedial retranslation, Simulacra and hyperreality, Digital platforms, Manipulation of literary fame

Selected Bibliography

Baker, M. (2006) *Translation and conflict: a narrative account*. London: Routledge.

Barthes, R. (1972) *Mythologies*. Translated by A. Lavers. London: Cape.

Baudrillard, J. (1994) *Simulacra and simulation*. Translated by S.F. Glaser. Ann Arbor: University of Michigan Press.

He, J. (forthcoming) 'Canon fodder: platforms, patronage and the circulation of translated literary value', in Tanasescu, R. (ed.) *Translation, materiality and circulation*.

Hegseth, P. (2026) *Pete Hegseth quotes fictional Bible verse from Pulp Fiction during sermon*. YouTube video, added by The Independent, 16 April. Available at: https://www.youtube.com/watch?v=cFfYVelp4ew (Accessed: 30 June 2026).

Karate Kiba (1976) Film. Directed by R. Takamori. USA: New Line Cinema.

Lefevere, A. (1992) *Translation, rewriting and the manipulation of literary fame*. London: Routledge.

Parnell, S. [@SeanParnellASW] (2026) 'Secretary Hegseth on Wednesday shared a custom prayer…', *X*, 13 July [Post]. Available at: https://a.cde/GhijKlmnopqRST/vwxyza/9012345678901234569 (Accessed: 30 June 2026).

Pulp Fiction (1994) Film. Directed by Q. Tarantino. USA: Miramax.

The Bodyguard (1976) Film. Directed by R. Takamori. Japan: Tōei. [US re-edited release of Karate Kiba].

Venuti, L. (1998) *The scandals of translation: towards an ethics of difference*. London: Routledge.

Robbert-Jan Henkes

(retranslator and independent researcher)

Radical Retranslation

Retranslating generally offers exciting possibilities. There is already at least one previous translation, considered to be ripe for replacement, in any case in the eyes of the prospective retranslator. So, there is nothing to introduce, no ground to be carefully trodden, no need for faithfulness to just the concatenation of words, words, words. Most of the time there is a fair amount of background material to be consulted, biographies, monographs, studies, insightful keynotes at retranslation conferences etc. Textual puzzles have been solved, cruxes defined, authorial intentions laid bare. First-time translators often have to grope their way, whereas a retranslator never is in the dark. What's more, retranslators can grind their axes on their predecessors: by knowing how you *don't* want to do it, you get a clearer, sharper idea of how you *do* want it done. 'It is a waste of time,' writes famed Homer translator Emily Wilson, 'if a retranslation takes more or less the same approach as one or more existing published translations.' Classics are classics for a reason, and the reason is their stylistic qualities, the unique tone, the voice of the work which speaks to us through the ages. So why are retranslations in many cases just a mere brushing up of older translations, adaptations for a rapidly devocabularizing modern public? Taking Emily Wilson's wise words as a guiding principle, we will explore the notion of radical retranslation. The trip will have stops at Artaud (his more than radical retranslation of the Humpty Dumpty chapter of *Through the Looking-Glass*), James Joyce *Ulysses*, *Gulliver's Travels*, both *Alice* books, *The Hunting of the Snark*, Alexander Blok's most famous poem, and Gogol's *Nose*. The object: to design some preliminary methods for radical retranslating, in order to make the most of it, fun- and otherwise. One of the conclusions will be: if you think your retranslation is too extreme, you're still not extreme enough.

Eliana Ionoaia

(University of Bucarest)

Parody Lost, Parody Regained: Retranslating Victorian Didactic Verse in the Romanian *Alice in Wonderland* (1940–2024)

Alice's Adventures in Wonderland (1865) is an exceptionally case study for retranslation in Romanian, with over 30 iterations between 1940 and 2024. Its embedded poems (parodies of Victorian didactic verse by Watts, Southey, Taylor and Howitt) form a micro-corpus ideally suited to interrogating retranslation outside the `closeness` paradigm. Because Carroll's meaning is constituted by intertextual distance from a prior text, `closeness` to the source cannot be reduced to textual proximity, instead it needs to be reconceptualised as functional and dialogic proximity. Drawing on Berman's (1990) translational space and Peeters's (2025) retranslation as *re-accentuation*, the study treats each Romanian version as a new utterance in which both the parodic voice and its didactic target must be re-voiced – a double re-accentuation. The paper therefore asks how `closeness` is redefined when the source depends on intertextual distortion and every translator faces a double bind: reproduce the surface text and forfeit the parodic function, or restore that function through creative substitution.

The corpus comprises five poems (but I might have reduce it to two or three) in more than 20 versions. The versions include long-lived reprints, prestige canonisations, anonymous adaptations, self-revisions, and two prose–verse splits between translator and poet (Braiș/Poenaru 1999/2007; Ralian/Ieronim 2007/2016). Solutions are focus on omission and parodic flattening, formal reproduction and substitution with Romanian didactic models, ranging to full functional restoration at the other end. These choices are correlated with paratextual arguments about ageing, fidelity, novelty and child readership (Deane-Cox 2014; Berk Albachten & Tahir Gürçağlar 2019) and read through Toury's (2012) adequacy–acceptability tension. Diachronically, the analysis tests whether later retranslations converge on parodic recovery or diverge under the double address of children's literature and market pressure; synchronically, the coexistence of competing versions shows how `major translations` are manufactured through editorial packaging and institutional consecration rather than textual proximity. Reconceptualising `closeness` as a historically contingent negotiation between intertextual play, accessibility and prestige, the paper proposes the parodic poem as a scalable methodological lens for large-series retranslation research, and the Romanian Alice as a test case for translational ageing, canonisation and the porous boundary between retranslation and reprint.

Nataliia & Oleksandr Kalnychenko

(Matej Bel University, Banska Bystrica, Slovakia; V.N. Karazin Kharkiv National University)

Controlled Modernization and Selective Canonization: The Second Wave of Retranslations in Late Soviet Ukraine (1969–1972)

This study examines the second wave of retranslations in Soviet Ukraine (late 1960s–early 1970s) as a deliberate project of cultural restoration. Emerging after the Khrushchev Thaw amid the relative liberalization of the "Shelest" period (1965-1972), this wave selectively revived the rich yet repressed translation heritage of the late 1920s–early 1930s. Two flagship multi-volume projects form the core of the analysis: the 12-volume collected works of Jack London (Dnipro, 1969–1972, edited by Rostyslav Dotsenko) and the 8-volume edition of Guy de Maupassant (Dnipro, 1969–1972, edited by Anatol Perepadia). Both consciously referenced their 1920s predecessors—the unfinished 30-volume London under Oswald Burghardt and the 10-volume Maupassant under Stephan Savchenko—while combining selective reprints with modernization and new translations.

Drawing on the "archaeology of retranslation" (Koskinen & Paloposki) and mixed quantitative-qualitative methods, the study maps patterns of reprinting and analyzes editorial interventions through close case studies: Olha Kosach-Kryvyniuk's "White Silence" (revised by Olha Seniuk), Hladka & Koriakina's "The Law of Life" and White Fang (revised by Dotsenko), and Valerian Pidmohylny's Bel-Ami (revised by Perepadia). Editors systematically updated lexicon, syntax, rhythm, and orthography while retaining 35–85 % of the 1920s text, producing hybrid versions that fused the mastery of the Executed Renaissance with late-Soviet linguistic norms.

Reprint patterns reveal selective canonization: translations by Hladka & Koriakina, the Lysychenkos, the Rylskys, Kosach-Kryvyniuk, and Pidmohylny were privileged, while others were replaced or supplemented by a new generation of translators. The second wave thus performed a dual cultural function—restoring historical justice and national memory while adapting texts to prevailing ideological and stylistic expectations. By bridging the experimental energy of the 1920s with the institutionalized translation culture of the late Soviet period, it demonstrates how retranslation can serve simultaneously as an act of cultural preservation and a dynamic instrument of reinvention under political constraint.

Oleksandr Kalnychenko

(V.N. Karazin Kharkiv National University)

The First Wave of Retranslations in Soviet Ukraine (1930s–1950s): Russification and Ideological Control

This article examines retranslation in Soviet Ukraine during the 1930s–1950s as a systematic tool of Stalinist ideological control, cultural rewriting, and linguistic Russification. Following the reversal of Ukrainization policy in the early 1930s, especially the 1933–1935 campaign against "nationalistic sabotage" in translation, authorities launched the first major wave of retranslations and revised editions of political and literary works. The goal was to align Ukrainian cultural production with Russian linguistic norms and Soviet ideological demands.

The study contrasts the vibrant 1920s Ukrainian translation school — which prioritized stylistic fidelity, cultural autonomy, and "homologous translation" (foreignization) — with the Stalin-era emphasis on literalism, syntactic calquing from Russian, and "analogous translation" oriented toward the Soviet reader and official ideology. Applying the "archaeology of retranslation" framework (Koskinen & Paloposki, 2019), it combines bibliographical mapping, comparative textual analysis, paratextual examination, reception studies, and historical contextualization.

Prominent case studies highlight the shifts. Andriy Nikovsky's stylistically rich 1930 version of Gogol's *Taras Bulba*, which preserved the author's hybrid Ukrainian-Russian idiom through archaisms and dialect words, was replaced by Antin Khutoryan's standardized, Russified editions (1935/1948). Similarly, Maria Lysychenko's 1928 Ukrainianized rendering of Voynich's *The Gadfly* was succeeded by Maria Ryabova's 1935 Russified version, featuring lexical standardization and diminished cultural specificity.

These practices enabled the ideologization of translation norms, erasure of repressed 1920s translators' names (often replaced by anonymous or editor-attributed texts), linguistic unification, and suppression of Ukrainian stylistic autonomy. State instruments — centralized publishing, censorship, 1933 orthographic reform, and indirect translation via Russian — reinforced the process. The first wave forms part of three broader waves in Ukrainian translation history, each tied to political turning points: Stalinist Russification, partial Thaw-era restoration, and post-Maidan decolonization amid war.

Retranslation thus functioned as both an instrument of domination and, later, resistance, reflecting the evolution of Ukrainian national identity and power structures. The study advances discussions on the politics of "closeness," canonization, and translation's role in colonization and decolonization processes.

Reference

Koskinen, K. and Paloposki, O. (2019) 'New directions for retranslation research', *Cadernos de Tradução, 39*(1), pp. 23–44. https://doi.org/10.5007/2175-7968.2019v39n1p23

Natalia Kamovnikova

(independent researcher)

The Deadly Book and Its Thirteen Translators: Retranslations of *Ulysses* as Part of the Soviet Magical Narrative

Retranslations of a key text of world culture do not always result in their peaceful coexistence or the elevated status of one of them. The language community's interest and multiple retranslations of an important literary work can also result in a global ban on that work and the political denunciation of its author. Such was the case with James Joyce's *Ulysses* in the Soviet Union. The novel took the Soviet readership by storm in the 1920s, Russian becoming the second foreign language after French into which excerpts of *Ulysses* were translated. In total, the number of Soviet translators of *Ulysses* working between 1925 and 1936 individually or in tandem amounted to thirteen. The overall excitement with *Ulysses* in the Soviet Union took place against the backdrop of rapidly growing political repressions, which seriously affected the Soviet literary community. The number of violent deaths among the translators and editors of *Ulysses*, which had been by then officially denounced by the Soviet literary mainstream, reached such a scale that it gave rise to rumors that the novel brought death to anyone who worked with it. These rumors remain strangely alive to this day, almost a century after they first arose. In light of the upcoming publication of my monograph *The Fearful Steelpen: Russian Translations of "Ulysses," 1920–1930s* by the University of Massachusetts Press in December 2026, I will dwell on the increasing complexity of the social circumstances surrounding each subsequent retranslation of excerpts from *Ulysses* and the gradual construction of the magical narrative around the novel. I am going to speak about the Soviet translators' undeclared competition for the best and most complete version of *Ulysses*. I will also analyze the reasons why *Ulysses* instilled superstitious fear in the Soviet leadership that clearly recognized Joyce's novel as a threat to power.

İrem Konca

(Bahçeşehir University | Boğaziçi University)

Retranslation as Evidence: A Case from Turkish Intellectual History

This article examines an unusual and largely unexplored function of retranslation: its use as a form of legal evidence in a politically charged criminal prosecution. Rather than approaching retranslation primarily through the conventional assumption that later translations tend to move closer to the source text, the article focuses on a case in which retranslation was institutionally mandated and mobilized by legal authorities to establish evidence against translators. The case concerns the 1965 prosecution of Sabahattin Eyüboğlu and Vedat Günyol for alleged communist propaganda under Articles 141 and 142 of the Turkish Penal Code, following their translation of a selection of essays by Gracchus Babeuf.

The translation at the centre of the prosecution was *Devrim Yazıları*, which was treated by the authorities as evidence of the translators' alleged propagandistic intentions. In the course of the proceedings, a court-appointed expert was instructed to retranslate the same source material. Significantly, the appointed expert was a professor of law rather than a professional translator. The resulting retranslation was subsequently placed alongside Eyüboğlu and Günyol's translation and subjected to a detailed lexical and syntactic comparison. The prosecutor used the comparison to compile an extensive list of alleged "textual manipulations," presenting differences between the two translations as evidence of deliberate ideological intervention by the translators. Thus, the retranslation acquired a function that extended beyond the production of another version of the source text: it became an instrument for evaluating the legitimacy and ideological implications of an existing translation within a judicial process.

The case provides an opportunity to reconsider the relationship between retranslation and translator agency by showing how a retranslation can be produced not through the translator's initiative or the perceived inadequacies of an earlier translation, but through the intervention of a legal institution. It also demonstrates how assumptions concerning fidelity and textual equivalence can become particularly consequential when they are incorporated into legal procedures.

By analysing the retranslation, *Devrim Yazıları*, and the lexical and syntactic comparisons presented in the indictment, the article foregrounds the intersections between retranslation, ideology, and legal authority. Indeed, the case illustrates how translation can become an object of ideological scrutiny and how retranslation may be mobilized by institutions to construct, validate, or contest interpretations of a translator's political intentions. Rather than treating the case simply as an exceptional instance of the retranslation phenomenon, the article approaches it as a historically situated example of the ways in which translational norms, ideological interpretation, translator agency, and legal authority may intersect.

Keywords: Retranslation; Ideology and Translation; Legal Authority; Court-Mandated Retranslation; Translator Agency; Turkish Intellectual History

Radostina Kumanova

(independent researcher, Sofia)

Linguistic Acrobatics and Media Discourse in the Episodes *Calypso* and *Aeolus*, *Ulysses* in Nikolov's and Vassileva's Translations

There is only one full translation of the novel Ulysses in Bulgarian completed by Iglika Vassileva in 2004. Although other linguists have attempted to translate the so-called *untranslatable* novel, Bulgarian translations remain underexplored. Thus, this research aims to investigate the philologists who have endeavored to delve into the translation of the novel. I will explore the political and linguistic environment of late 20th century Bulgaria. The main issues that will be discussed are as follows:

Are Nikolov and Vassileva's translations different in terms of Toury's concepts of adequacy and acceptability?

Do they use the same translation strategy for rendering neologisms and realia?

How do both translations of the newspaper headlines denote changes in Bulgarian media language?

The study will examine specific lexical items translated by Spas Nikolov, whose premature death in 1987 prevented him from finishing the translation of *Ulysses*. The surviving segments of his manuscript were published in *the Almanac of Literature, Science and Art: Sveta gora* (1997), which will be one of my main sources for analysis. A parallel will be made between his work and Iglika Vassileva's translation. I will try to compare and decode ten vocabulary units from the episodes *Calypso* and *Aeolus*. The applied style of analysis is a comparative one, as it will rely on Toury's concepts of adequacy and acceptability and the Retranslation hypothesis. For each selected passage from *Calypso* and *Aeolus*, I will analyze examples of neologisms, puns, and newspaper headlines. The parallel will focus on the translation challenges faced by the translators. The study will shed light on each translator's method of conveying the register of the headlines in *Aeolus* and compare how they reflect the evolution of media language. In conclusion, the purpose of the study is to bridge the unfinished Nikolov's translation and Vassileva's complete work and broaden the scope of Bulgarian retranslation analysis. Rhetorical or not, I still ponder upon the question: *Can Vassileva's work be called a retranslation?*

Zeynep Kuruk

(Boğaziçi University)

Retranslation as a Pedagogical Framework: From Course to Student Research

This paper explores the pedagogical possibilities of using retranslation not solely as an object of study, but as an organizing framework for teaching Translation Studies. Previous discussions of retranslation in translation pedagogy have approached it as a critical practice that connects translation theory and practice (Evans, 2014) and, more recently, as a form of project-based learning in translator training (Taş İlmek, 2022). Shifting the focus from translator training to the teaching of Translation Studies as an academic discipline, this paper argues that, as an inherently relational and context-dependent phenomenon, retranslation can provide a productive framework through which students engage not only with a particular area of Translation Studies but also with the conceptual and methodological plurality of the discipline.

The paper introduces "TR49R Special Topics in Translation Studies: Retranslation in Context," an undergraduate elective course designed and taught by the author at the Department of Translation and Interpreting Studies at Boğaziçi University in the fall semester of the 2025–2026 academic year. Inspired by the "Retranslation in Context" conference series and the growing body of scholarship on retranslation, the course brought together different theoretical and methodological perspectives under the broader framework of retranslation. Throughout the semester, students engaged with questions concerning the history and conceptualization of retranslation, ideology and agency, paratexts, reception, and intralingual translation. The course was also structured around a gradual research process through which students moved from engaging with existing scholarship to identifying a research topic, formulating a research question, compiling an annotated bibliography, and conducting an independent research project.

The course is examined retrospectively through the lens of research-oriented projectbased learning (PjBL), with particular attention to student-generated research questions, sustained inquiry, feedback, and revision. Drawing on student feedback and instructor reflection, the paper considers both the possibilities and the limitations of using retranslation as a pedagogical framework and proposes revisions to the course design.

References:

Evans, J. (2014). Translation as a Critical Practice: Using Retranslation when Teaching Translation. *Quaderns: Revista de Traducció*, *21*, 199–209.

Taş İlmek, S. (2022). Students' Perspectives on Retranslation Project-Based Learning in Translator Training. *Analele Universităţii Ovidius Din Constanţa. Seria Filologie, 33*(2), 333–351. https://doi.org/10.61801/uocfilo.2022.2.25

Hannah Lauwens

(University of Antwerp)

GNDRS – GENder and GENre in the Dutch Retranslations of Simenon

In this paper, I will present the topic, methodology and a few preliminary results of my ongoing PhD project on genre and gender in the Dutch translations and retranslations of the work of Georges Simenon (1903-1989). Simenon signed 75 detective novels and 28 short stories featuring world-famous Chief Inspector Maigret, as well as 117 psychological novels (he called '*romans durs*'). He is without question the most successful of all Belgian writers. Moreover, he is the most translated Belgian writer, and even third-most translated French-writing author of all time. Whereas his work has been studied extensively, translations of his work were studied only incidentally. Although Simenon is the Belgian author most translated into Dutch, there are almost no scientific studies of the nearly 250 Dutch translations.

In addition, 48 Simenon novels, both crime fiction and '*romans durs*', were retranslated into Dutch. As retranslation studies (RTS) are mainly concerned with canonical classics of world literature, there is very little research into retranslations of crime novels, despite increased scientific interest in the genre. In this respect, the retranslations of both crime novels and *romans durs* provide an ideal ground to compare between retranslations of reputedly 'popular' yet world-famous, and 'serious' but less well-known novelistic genres, thus potentially shedding new light on the complex relationship between retranslation and popularity/canonicity.

Besides genre, gender as well has remained underresearched in RTS, despite its societal and scientific relevance, including in translation studies. Gender is particularly germane to studying Simenon's crime fiction in retranslation: narrators and characters are known to exhibit male gaze with respect to how women are portrayed, in ways not necessarily acceptable in retranslations today.

The question studied, then, is how Dutch (re)translators have translated such gender-related passages, while comparing translations (1) of different periods; and (2) of different novelistic genres. In brief, this first systematic study of the Dutch Simenon translations will provide a cultural microhistory of changing gender representations in the Dutch target culture, as well as a novel perspective on retranslation, by comparing between 'serious' and 'popular' genres, and by investigating how gender representations may be affected by retranslation.

Sun-chieh Liang

(National Taiwan Normal University)

Finnegans Wake as Retranslation: The Taiwanese Mandarin Version

A strong critical tradition treats *Finnegans Wake* as already translational: Jacques Aubert calls it a "translation in Progress," while Fritz Senn describes *Work in Progress* as "already an act of translation." Dirk Van Hulle, Andrea Binelli, Kris Peeters, Patrick O'Neill, and Leslie Hill further develop this conception of Wakean translation. This paper builds on their insights by proposing *Finnegans Wake* as retranslation. Here, "retranslation" is not used in its conventional translation-studies sense of producing a new translation after an earlier translation. Rather, it designates the *Wake's* own incessant processes of translating, transforming, and retranslating linguistic and textual materials. Joyce, for example, re-translates "The Boarding House" into "boardelhouse" (*FW* 186.31), *A Portrait of the Artist* into "a poor trait of the artless" (*FW* 114.32), and *Ulysses* into "usylessly" (*FW* 179.26), among many others. The Taiwanese Sinitic version is therefore not simply a translation of a fixed original but a retranslation of a text that is itself always already in translation.

The paper traces six increasingly sophisticated modes of translation articulated within the *Wake*. "Traduced into jinglish janglage" (*FW* 275.F6) presents translation as distortion and linguistic hybridization; "translace it into shocks" (*FW* 233.09) reconceives it as lacing or weaving, through which languages form a new textual fabric; "transluding from the Otherman" (*FW* 419.24–25) imagines translation as shunting or redirecting language from the Same toward the Other; "in such transfusion" (*FW* 252.19) figures it as the reciprocal passage of linguistic substance between textual bodies; "the metagonistic!" (*FW* 40.13), combining Greek *metagnostikos* ("fit to be translated") with *met' agōna* ("with struggle"), presents translation as movement through linguistic struggle; and "Signifying, if tungs may tolkan" (*FW* 599.09), with Dutch *tolken* ("to translate"), makes translation a condition of signifying itself.

Taken together, these modes move from relatively fixed transfer toward increasingly fluid processes of transformation, interaction, and regeneration, revealing the *Wake* as always already a work of ongoing retranslation. The paper concludes with textual examples from the Taiwanese Mandarin version, showing how its translational practices do not merely reproduce Joyce's *Wake* but participate in and extend its own ongoing processes of retranslation.

Sarah Maitland

(Queen's University Belfast)

What are we counting as the same? Tools for comparing texts and retranslations, in contexts of identity and difference

One of the primary challenges of theorising retranslation is *comparison*: what is it that changes from one translation to another, and how do we name it? What does our naming strategy imply about a retranslation's relationship to the original text it retranslates? Underlying these questions are assumptions about the *identity* of a retranslation, and the spectra of *sameness* and *difference* along which lie the texts we read and the texts we write. When we attempt to account for differences between them, what we are asking is how one text *equates* to another, against a set of identifying criteria. But how do we define and describe equivalence, in this context?

By looking to mathematical equivalence relations, and, in particular, to category theory, this paper proposes tools for identifying different dimensions of equivalence, and specifying with precision which properties make translations comparable. By distinguishing literal identity from context-dependent similarity, it will show that the application of category theory to the phenomenon of retranslation allows us to describe the ways in which different translations can be equivalent to one another in certain respects while remaining distinct in others. This, in turn, makes it possible to examine retranslations as a series of relations, rather than isolated objects, where equivalence is viewed not as an end in itself, but as an analytical decision. In this way, the question of to what extent one text is the 'same' or 'different' than another is transformed through equivalence relations into 'what are we counting as the same for the purposes of comparison'. With support from a range of retranslation examples drawn from the author's own experience, in particular, of retranslating Federico Garcia Lorca's *La casa de Bernarda Alba*, this paper seeks to address questions of equivalence and comparison by bringing into the textual terrain of Translation Studies a revealing glimpse into the symbolic world of mathematical equivalence relations. While translations cannot be mathematically reduced to numbers, it argues that mathematics can be used as a conceptual and analytical model for injecting precision into claims about sameness and difference in contexts of retranslation, and about the task of comparison.

Erika Mihálycsa & Rareș Moldovan

(Babeş-Bolyai University Cluj)

"Just you try it on": The style parodies of *Ulysses* in Romanian between the 1984 and the 2023 translation

The first complete translation of *Ulysses* into Romanian, the work of experimental poet Mircea Ivănescu (1984), was critically acclaimed mainly for its spectacular trans-daptation of the "Oxen of the Sun" parodies into (both existing and invented) domestic literary idioms, including its employment of diachronical, regional variants of the language and creative linguistic miscegenations. Ivănescu's *Ulise* harnesses wordplay, stylistic infelicities and anomalous lexical and grammatical forms to render the effect of an inchoate, not yet standardized, fast transitioning language, as well as to playfully eschew the censorship of the Ceaușescu regime regarding all salacious and scatological content (see Oțoiu; Milesi & Ionescu; Mihálycsa). Moldovan's new, annotated 2023 translation opts for different strategies, focusing on a detailed re-creation of the alliterative and rhythm patterns of the Anglo-Saxon and early Middle English style parodies, on a fine-tuning of the side effects and an attention at the micro level, as well as on making audible the internal incongruities, dissonant and anachronistic voices incorporated in the parodies (see Moldovan). The latter preoccupation in particular reflects the insights of recent textual and genetic scholarship. Importantly, Moldovan's retranslation reorchestrates the explosive slangs, pidgins, doggerel in the "Coda" with creative, often contemporary approximations and a propensity to portmanteaux. We propose to discuss these diverging strategies as instantiations of different creative and critical readings of Joyce's text, starting from the premise that, rather than being increasingly "source-oriented" as the "retranslation hypothesis" claims (Chesterman, after Berman/Bensimon), and/or solicited by a putative "aging" of the earlier translation, successive (re)translations make visible different potentialities present in the text (Senn; Peeters) and constitute exercises of critical reading and re-creation of an ever-changing original that engenders new interpretations.

Works cited:

Ionescu, Arleen and Laurent Milesi. "The 'Experience' of Joyce in Romanian," *Papers on Joyce* 13 (2008), 85-124.

Mihálycsa, Erika. "The Trials of Foreignization: Transposing Joyce's 'Farraginous Chronicle.'" in P. Paparunas, F. Ilmberger, M. Heusser, eds., *Parallaxing Joyce* (Tübingen: Narr – Francke – Attempto, 2017), 239-266.

Moldovan, Rareș. "Hot Form & Hot Potato: 'Grahamising' the Romanian Translation of Ulysses," in Jolanta Wawrzycka, Erika Mihálycsa, eds., *Retranslating Joyce for the 21st Century* (Leiden – Boston: Brill – Rodopi, 2020), 242-257.

Peeters, Kris. “Retranslation as Re-Accentuation. On the Epistemology and Poetics of Retranslation.” *Chronotopos: A Journal of Translation History* 2 (2024), 60-87.

Oțoiu, Adrian. “‘Le sens du pousser’: On the Spiral of Joyce’s Reception in Romania,” in Geert Lernout, Wim van Mierlo, eds., *The Reception of James Joyce in Europe*, *vol. I: Germany, Northern and East Central Europe* (London: Continuum, 2004), 198-213.

Senn, Fritz. ‘Introduction, “The Issue *Is* Translation,”’ *James Joyce Quarterly 4.3* (1967), 163-64.

Hanna Mijas

(Jan Kochanowski University, Kielce)

The City as Heteronym: A Heteronymic Project in Polish Retranslation of Fernando Pessoa's *Lisbon. What the Tourist Should See*

This paper presents my Polish retranslation of Fernando Pessoa's English-language guidebook *Lisbon. What the Tourist Should See*, published previously in Polish as *Lizbona. Co turysta powinien zobaczyć*, translated by Katarzyna Bieńkowska (Czytelnik, 2001). Rather than treating retranslation as a matter of producing a version closer to the source text, I examine it as a creative and explicitly heteronymic project.

The project takes its point of departure from Pessoa's practice of heteronymy. Pessoa's heteronyms were not merely pseudonyms but fully imagined authors with distinct biographies, styles and worldviews. In my retranslation, this logic is transferred from Pessoa's literary universe to the translated guidebook itself. Lisbon is no longer only the object of Pessoa's description: it becomes a quasi-heteronym, a textual persona that speaks about Pessoa, recalls his presence in the city and mediates between the historical author, the guidebook and the contemporary Polish reader.

This transformation is achieved through twenty translator-authored "notes on Pessoa," inserted at locations described in the guide. When the itinerary reaches places such as Martinho da Arcada or Rua Coelho da Rocha, the retranslation supplements Pessoa's often dry tourist information with short narratives about the writer's everyday life, writing habits, relationships, silences and literary imagination. These additions do not replace the original guidebook. Instead, they create a second narrative layer in which the city itself appears to remember Pessoa.

The paper compares selected passages from Pessoa's text, Bieńkowska's 2001 translation and my retranslation, focusing on textual repetition, stylistic awkwardness and the treatment of Lisbon as both a physical and literary space. It also analyses the inserted notes as interventions situated between translation, commentary, paratext and literary creation.

I argue that this case challenges the opposition between fidelity and freedom. The retranslation remains recognisably connected to Pessoa's text, yet it openly expands the work through a heteronymic structure. It makes the translator visible not simply as an interpreter of a source text, but as an agent who creates new conditions for reading Pessoa in Polish.

Mikhail Mikhailov & Julia Souma

(Tampere University; independent researcher)

Retranslation in the Soviet Ideological Context: Discussions in Soviet Mass Media on Translating Marxist Classics

In the USSR, the works of the classics of Marxism-Leninism were actively translated into various languages: Marx and Engels from German into Russian, and Lenin and Stalin from Russian into the languages of the USSR as well as into foreign languages. Many of these works were translated multiple times. However, the translation and retranslation of Marxist literature in the USSR have received little scholarly attention from either linguists or historians. One of the most important and promising sources for such research is Soviet mass media. Numerous publications defined the "party line" regarding how the classics of Marxism-Leninism should be translated. These discussions were especially active in the 1920s–1940s.

To date, over 300 articles published in central and regional Soviet newspapers (e.g., Pravda, Izvestiya, Komsomolskaya Pravda, Sovetsky Sport, Dagestanskaya Pravda, Vechernyaya Moskva) have been identified. The authors of these publications emphasize the importance of translating the classics into other languages, note the existence of multiple translations of the same works, criticize their low quality, and propose ways of producing "correct" translations.

In this talk, we will demonstrate how (re)translation strategies were articulated in the Soviet press across different periods. What were the main points of criticism? What criteria defined the "correctness" of (re)translations? What types of errors were identified? How was the need for retranslation justified? Did the focus of criticism change over time? What additional insights do Soviet newspapers provide about (re)translation practices?

The aim of this research is to shed light on the reasons for and purposes of the large-scale retranslation of Marxist literature in the USSR.

References

Delistathi, C. (2023) "Translator work practices and the construction of the correct interpretation of Marxism in post-war Greece", *Target. International Journal of Translation Studies, 35*(4), s. 573–594. https://doi.org/10.1075/target.21143.del.

Mikhailov, M., & Koskinen, K. (2026). Translating Lenin as Institutional Translation: From Ideal to Cult. *Translation Studies*. https://doi.org/10.1080/14781700.2026.2631523

Rauhala, P. (2025) "'Marx kuuluu meille!': Marxin Pääoman suomennoshistoria ja kamppailu Marxin perinnöstä lyhyellä 1900-luvulla", *Tutkimus & kritiikki, 5*(1), s. 71–103. https://doi.org/10.55294/tk.147892.

Enrico Monti

(Université de Haute-Alsace, Mulhouse)

Is this the age of retranslation? Perspectives from quantitative studies

Since 2004, Isabelle Collombat's definition of the 21st century as the "age of retranslation" is an often-quoted statement about the increase in retranslations over the last few decades. However, very few quantitative studies have been put forward to confirm or assess the scope of this hypothesis. With a few exceptions (most notably Berk Albachten and Tahir Gürçağlar 2019 for Turkish, and Svahn 2023 for Swedish), large-scale quantitative retranslation studies are still lacking, and the 'how-much' question is possibly one of the less tackled in the ever-growing corpus of retranslation studies. One reason for this is that retranslations prove to be quite elusive objects on library catalogues, and disentangling the triad retranslation-revision-reprint within the data is often challenging. Our aim is to gather and sort large quantitative data from the French national library catalogue (*BNF*) on English-French translations, published from 1900 to 2020. This data has been extracted, filtered and partially cleaned up. The aim is to present the initial results of this study, and potentially set the way for more quantitative studies to come.

Eleonora Norcini

(University of Zurich)

To Be Retranslated or to Be Forgotten? The Case of Alice Ceresa

This paper examines the uneven international reception of Alice Ceresa (1923-2001) through the contrasting translation histories of *La figlia prodiga* and *Bambine*. A Swiss writer situated at the margins of the Italian literary field and writing within a multilingual cultural context, Ceresa was translated into French, German, and English from the 1970s onwards. Yet the circulation of her work across linguistic and national boundaries remained discontinuous, raising questions about the conditions under which a literary work is preserved, forgotten, or rediscovered through translation.

The comparison between *La figlia prodiga* and *Bambine* is particularly revealing. While her main novel, *La figlia prodiga*, has not been retranslated, nor republished, her second work, *Bambine*, was retranslated into French in 2023 by La Baconnière. The different trajectories of these two works make it possible to investigate retranslation not merely as a linguistic or stylistic phenomenon, but as a symptom of changing forms of reception and literary acceptability. Why does one text become the object of renewed editorial and translational attention, while another remains confined to its original translation history? What does the absence of retranslation tell us about the perceived readability, accessibility, or cultural legibility of a work?

A further case is provided by *Piccolo dizionario dell'inuguaglianza femminile*, which was translated into French in its entirety (2026), following an earlier partial translation by Michèle Causse (1977). This trajectory further complicates the relationship between first translation, partial circulation, and subsequent recovery. The transition from a partial to a complete French version suggests a process of editorial and cultural repositioning, in which the work can acquire new relevance within a transformed literary and intellectual context.

Drawing on theories of retranslation and literary circulation, particularly approaches developed by scholars such as Antoine Berman, Yves Gambier, Elin Svahn and Anthony Pym, this paper considers retranslation as a form of cultural memory and editorial selection. Ceresa's case thus illustrates how the survival and renewed visibility of a marginal author depend not only on the intrinsic characteristics of her texts, but also on the changing conditions that make those texts legible and acceptable to new literary publics.

Irina Nozadze

(Tbilisi State University)

Retranslation and Domestication in Perspective: The Georgian Translations of J. D. Salinger's *The Catcher in the Rye*

The emergence of a retranslation may reflect changes in literary norms, readership, and expectations of translation within the target culture. Such changes become particularly visible in J. D. Salinger's *The Catcher in the Rye*, which has been translated into Georgian in two distinct periods: Vakhtang Chelidze's translation, published in the 1960s within the literary and cultural context of the Soviet period, and Gia Chumburidze's retranslation, published in post-Soviet Georgia in 2006.

The comparison is particularly instructive because Holden Caulfield's characterisation is closely tied to this distinctive speech. Slang, vulgarity, repetition, interruptions, unfinished sentences, and shifts in tone are central to his narrative voice. Chelidze's translation, the first published Georgian translation of the novel, combines colloquial elements with the more restrained literary conventions of its time, retaining aspects of Holden's informal voice while avoiding extensive cultural localization. Chumburidze's 2006 retranslation adopts a markedly different strategy. Through extensive vernacularisation and cultural naturalisation, it reconfigures Holden's slang, irony, aggression, and adolescent spontaneity within a more recognisably Georgian linguistic and social context.

The paper combines comparative textual analysis with contextual and paratextual examination. Paratextual material accompanying Chumburidze's version presents the earlier translation as less accessible for younger readers and describes the new version as "lively and natural", while also drawing attention to established patterns in the Georgian reception of Salinger. Considered alongside the textual evidence, these statements help situate the retranslation within changing expectations of readability, naturalness, and literary language in post-Soviet Georgia.

Drawing on research in retranslation studies, translational ageing, voice, domestication, and reaccentuation, the paper examines how Holden's distinctive voice is rendered differently in the two Georgian translations. Particular attention is given to Chumburidze's extensive vernacularisation and cultural adaptation, which recreate the informal, disruptive, and socially marked qualities of Salinger's prose while also shifting Holden's linguistic and cultural positioning towards the target culture. The comparison complicates the idea of retranslation as a straightforward movement towards greater fidelity to the source text. In the Georgian case, greater communicative immediacy can be achieved through strategies that also increase cultural distance from the source, demonstrating that different forms of proximity may operate simultaneously in retranslation.

Gökçe Mine Olgun

(Ankara Hacı Bayram Veli University)

"Me, Myself and I, James Joyce": A Fictional Epitext by the (Re)Translator in the Afterlife of Retranslation

Walter Benjamin described translation as the "afterlife" (*Überleben/Fortleben*) of a text. Retranslation studies have traditionally explored this concept through successive translations of a previously translated work. This understanding has also shaped readings of Antoine Berman's seminal essay *La retraduction comme espace de la traduction*. Yet discussions of the essay have largely privileged retranslation as successive versions of the same text, to the relative neglect of Berman's argument that it also encompasses the continued translation of an author's oeuvre. Building on Berman's oeuvre-based conception, the present study approaches retranslation as sustained translational engagement and reconsiders the figure of the (re)translator as a cultural agent whose long-term commitment to an author's works generates new cultural forms. The study develops this perspective through the Turkish reception of James Joyce. Over the past decade, Fuat Sevimay has translated a substantial part of Joyce's oeuvre—including *Dubliners*, *Ulysses*, and *Finnegans Wake*—and has subsequently published the novel *Benden'iz James Joyce* (2020), here rendered in English as "Me, Myself and I, James Joyce". The novel features Joyce as a fictional character who interacts with his translator, Sevimay himself. This transfiction gives narrative form to the cultural and discursive consequences of an enduring author-translator relationship. Drawing on Genette's notion of the epitext and Venuti's concept of "value creation through retranslation", the study approaches the novel as a fictional epitext through which the (re)translator creates new cultural value. While epitexts surrounding retranslations are not uncommon, few assume the form of a literary work. By staging a fictional encounter between an author and his translator, the novel foregrounds the subjective, intersubjective, contextual, practical, ethical, and philosophical layers of translational experience, ultimately reconfiguring the discourse surrounding both retranslation and the figure of the (re)translator. The study demonstrates how a fictional epitext preserves the traces of an enduring translational relationship while extending the translator's discursive presence into the fictional realm. More broadly, it argues that the afterlife of retranslation extends beyond translated texts to encompass literary productions emerging from such relationships, calling for a reconceptualization of the (re)translator as a cultural agent whose enduring commitment to an author's oeuvre generates fictional epitexts and new cultural value.

Keywords: James Joyce, oeuvre-based retranslation, (re)translator, fictional epitext, value creation

References

Benjamin, W. (1992). The task of the translator. In J. Biguenet & R. Schulte (Eds.), *Theories of translation: An anthology of essays from Dryden to Derrida* (pp. 71–82). University of Chicago Press. (Original work published 1923)

Bensimon, P. (1990). Présentation. *Palimpsestes, 4*, ix–xiii.

Berk Albachten, Ö., & Tahir Gürçağlar, Ş. (Eds.). (2019). *Perspectives on retranslation: Ideology, paratexts, methods*. Routledge.

Berman, A. (1990). La retraduction comme espace de la traduction. *Palimpsestes*, (4), 1–7.

Genette, G. (1987). *Seuils*. Éditions du Seuil.

Genette, G. (1997). *Paratexts: Thresholds of Interpretation* (J. E. Lewin, Trans.). Cambridge University Press. (Original work published 1987)

Joyce, J. (1922). *Ulysses*. Shakespeare and Company.

Sevimay, F. (2020). *Benden'iz James Joyce*. İthaki Yayınları.

Tahir Gürçağlar, Ş. (2009). Retranslation. In M. Baker, & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (pp. 233–236). Routledge.

Venuti, L. (2013). Retranslations: The creation of value. In *Translation changes everything: Theory and practice* (pp. 96–115). Routledge.

Uchenna Oyali

(University of Abuja, Nigeria)

From Initiates to Inheritors: Paratextual Community Constitution in Igbo Bible Retranslation

Existing research on paratexts and identity construction demonstrates that paratexts construct images of cultural identity for readers. This paper complements extant studies by advancing a more constitutive dimension of paratextual data in translation, that paratexts construct the community of readers. It proposes paratextual community constitution (PCC) to distinguish it from existing concepts, extending Batchelor's paratextual theory into institutional retranslation analysis. The proposal is based on a comparative analysis of the full paratextual apparatus of the print versions of two Igbo Bible retranslations: the 1988 Igbo Living Bible (ILB, by the International Bible Society, Nigeria) and the Igbo Contemporary Bible (ICB by Biblica). The ILB contains an introduction, 16 pages of colour photographs of Middle Eastern scenes with Igbo captions, 8 full page Biblical maps, thematic introductions framing clusters of Bible books, and individual book introductions. Its institutional successor, the ICB carries a cover subtitle claiming universal comprehensibility, a translation committee preface signed in Enugu asserting local authority, a general introduction to the Bible, and an evangelistic introduction. Analysis of both sets of paratexts shows that the ILB constitutes a community of initiates for whom the Bible's world is foreign thereby requiring visual and structural assistance. By contrast, the ICB constitutes a community of inheritors who can claim the Bible as their own cultural possession, thereby having no need for visual assistance. Furthermore, the ILB's photographs were taken by western photographers and depict Middle Eastern scenes with Igbo captions, thereby serving as colonial visual apparatus. While these pictures exclude Igbo readers from the world of the sacred text in the ILB, the ICB dissolves that colonial gaze by their absence. However, institutional self-revision is never complete as the ICB's evangelistic introduction retains an initiatory logic. This study concludes that PCC offers a theoretically distinct complement to existing constructivist paratext research. It asserts that retranslation is not merely linguistic revision, but also an act of community self-redefinition even where the redefinition is not complete.

Keywords: paratextual community constitution, Igbo Bible, institutional self-revision, postcolonial translation, retranslation.

Eleftheria (Terry) Panteliadou

(Ecole Supérieure d'Interprètes et de Traducteurs (ESIT) Paris)

The adaptation of Yannis Maris' detective novels in Greek cinema and television: a contextual analysis

Regarded as a form of intersemiotic translation or transmutation (Jakobson, 1959) within the field of translation studies, the practice of adapting a literary work has, for many decades, been the subject of a growing body of research, which forms what several scholars refer to as Adaptation Studies (Murray 2008, Cattrysse 2014, Elliott 2014, Gambier and Van Doorslaer 2016, Leitch 2017). As part of an interdisciplinary research field, the subject of adaptation is addressed through a diverse range of approaches, ranging from semiotic and narratological approaches to contextualist approaches —which focus on the context in which the source text and its adaptation were created—, whilst also encompassing intertextualist and sociocritical approaches. Meanwhile, from the 1990s onwards, several researchers, including Cattrysse (1992 & 2014), Venuti (2007) and Raw (2012), have examined the relationship between intersemiotic translation and interlinguistic translation. Drawing on a series of elective affinities they identify between them, and above all on the fact that both involve a form of "rewriting" (Lefevere, 1992) through the decontextualisation and recontextualisation of the source text – which allows them to be regarded as analogous processes (Paul, 2008) – they argue that certain methodological concepts from translation studies could be applied to the study of adaptation.

The aim of this paper is to explore the context of the 1960s and 1970s in which the crime genre, as pioneered by Yannis Maris (1916–1979) – the founding father of the Greek crime novel –, attracted the interest of several film directors with a view to cinematic adaptation. This initial contextual analysis will be followed by a second, in which we will attempt to map out the context in which most of the author's crime novels adapted for cinema had a second life on television almost half a century later. To carry out these two analyses, we will adopt a polysystemic and descriptive approach borrowed from translation studies.

Dilara Pınarbaşı

(Ankara Hacı Bayram Veli University)

Establishing a Philosophical Language: Paratexts and the Turkish Retranslation Trajectory of Levinas

In 2003, Direk's editorial preface to *Sonsuza Tanıklık*, the foundational Turkish collection of Emmanuel Levinas's writings, declared an extraordinary ambition: 'to establish Levinas's language in Turkish'. Two decades later, with three subsequent Turkish editions of Levinas's lecture courses (1975–1976) circulating, the question persists: how is a philosophical language constituted through retranslation in a target culture without an established prior tradition? Although philosophy is acknowledged as an underexplored area in retranslation studies, this question remains largely unaddressed. Levinas's late lecture corpus, marked by dense phenomenological idiom, offers a paradigmatic site for establishing a philosophical language in Turkish. Drawing on Berk Albachten and Tahir Gürçağlar's (2019) characterization of Turkey as a productive retranslation culture, this study examines the Turkish Levinas trajectory as a case in which philosophical retranslation operates simultaneously as both a translational and language-constituting practice. Cadera's (2017) contextual approach frames the analysis: the trajectory is read as an iterative reconstitution of a philosophical discursive system across multiple source editions. Following Alevato do Amaral (2019), this configuration calls for broadening retranslation beyond a single source text. The corpus comprises Nami Başer's *Ölüm ve Zaman* (2006, from L'Herne 1991) and Işık Ergüden's *Tanrı, Ölüm ve Zaman* (2011/2021, from Grasset 1993), with the 2021 edition revised by editor Beki Nil Levi. Methodologically, the study conducts a comparative paratextual analysis of the three Turkish editions, treating paratextual elements as sites where translatorial habitus becomes manifest. Building on the paratextual approach (Genette, 1987; Tahir Gürçağlar, 2002), and drawing on the sociology of translation (Bourdieu, 1993; Siméoni, 2000), it investigates how editorial decisions, paratextual configurations, and translator-editor networks shape the consolidation of a philosophical idiom in Turkish. Preliminary findings reveal that paratextual decisions function as the principal site where philosophical terminology is negotiated and progressively consolidated. These include translator-editor continuities, asymmetries in the scholarly apparatus, and editorial reprocessing strategies. The Turkish Levinas trajectory thus suggests that, in emerging philosophical reception cultures, retranslation operates less as textual succession than as a sustained, dialogical effort to constitute philosophical language. By reframing retranslation as languageconstitution, this approach opens new analytical pathways for philosophical retranslation in non-Western contexts.

Keywords: philosophical retranslation, comparative paratextual analysis, contextual approach, non-Western retranslation, Levinas in Turkish

Primary Sources

Levinas, E. (1991). *La mort et le temps* (J. Rolland, Ed.). Éditions de l'Herne.

Levinas, E. (1993). *Dieu, la mort et le temps* (J. Rolland, Ed.). Grasset.

Levinas, E. (2003). *Sonsuza tanıklık: Emmanuel Levinas'tan seçme yazılar* [Witnessing the infinite: Selected writings of Emmanuel Levinas] (Z. Direk & E. Gökyaran, Eds. & Trans.). Metis Yayınları.

Levinas, E. (2006). *Ölüm ve zaman* [Death and time] (N. Başer, Trans.). Ayrıntı Yayınları. (Original work published 1991)

Levinas, E. (2011). *Tanrı, ölüm ve zaman* [God, death, and time] (I. Ergüden, Trans.). Dost Kitabevi. (Original work published 1993)

Levinas, E. (2021). *Tanrı, ölüm ve zaman* [God, death, and time] (I. Ergüden, Trans.). Sel Yayıncılık. (Original work published 1993)

References

Alevato do Amaral, V. (2019). Broadening the notion of retranslation. *Cadernos de Tradução, 39*(1), 239–259. https://doi.org/10.5007/2175-7968.2019v39n1p239

Berk Albachten, Ö., & Tahir Gürçağlar, Ş. (Eds.). (2019). *Perspectives on retranslation: Ideology, paratexts, methods*. Routledge.

Bourdieu, P. (1993). *The field of cultural production: Essays on art and literature* (R. Johnson, Ed.). Columbia University Press.

Cadera, S. M. (2017). Literary retranslation in context: A historical, social and cultural perspective. In S. M. Cadera & A. S. Walsh (Eds.), *Literary retranslation in context* (pp. 5–18). Peter Lang.

Direk, Z. (2003). Sunuş [Foreword]. In Z. Direk & E. Gökyaran (Eds. & Trans.), *Sonsuza tanıklık: Emmanuel Levinas'tan seçme yazılar* (pp. 7–39). Metis Yayınları.

Genette, G. (1987). *Seuils*. Éditions du Seuil.

Siméoni, D. (2000). *Traduire les sciences sociales. Genèse d'un habitus sous surveillance : du textesupport au texte-source* [Doctoral dissertation, École des Hautes Études en Sciences Sociales].

Tahir Gürçağlar, Ş. (2002). What texts don't tell: The uses of paratexts in translation research. In T. Hermans (Ed.), *Crosscultural transgressions: Research models in translation studies II: Historical and ideological issues* (pp. 44–60). St. Jerome.

Daria Protopopescu & Iuliana Timofte

(Universitatea din București)

Retranslating *Habarnam*: The Afterlife of a Soviet Children's Classic in Romanian Culture (1956–2026)

This presentation examines the history of Romanian retranslations of Nikolai Nosov's Soviet children's classic *Aventurile lui Habarnam și ale prietenilor săi* (1954), a work that became one of the most enduring Soviet literary imports in Romanian culture. The first Romanian translation appeared in 1956 through Editura Tineretului, rendered by Dan Faur in collaboration with Rodica Șiperco, featuring illustrations by the Soviet artist A. Laptev. Published during the height of Soviet cultural influence in socialist Romania, this initial version introduced Romanian readers to the whimsical world of the prichindei (tiny people) and established Habarnam as a household name for generations of young readers, who encountered the book through school libraries and state-sponsored reading programs.

The study traces a significant second wave of editions beginning around 1985 with Editura Ion Creangă, which introduced a new translation by Nina Gafița that would eventually displace the Faur-Șiperco version to become the canonical Romanian text. The Gafița translation gained particular prominence after 2003, when Editura Humanitas began publishing it in multiple editions – reaching its twelfth reprint by 2025 – accompanied by Laptev's original illustrations and later released as an audiobook narrated by actor Marian Râlea. This sustained republication demonstrates the work's remarkable commercial viability in post-communist Romania, where it successfully transitioned from state-mandated ideological instrument to beloved children's entertainment.

More recently, the Habarnam trilogy has seen additional retranslations reflecting evolving editorial strategies and audience expectations: Sanda-Felicia Misirianțu produced a new version of *Habarnam pe Lună* (2023), while Gabriela Russo translated *Noile aventuri ale lui Habarnam* (2023). These successive retranslations reveal how Nosov's work has moved from Soviet cultural diplomacy to a market-driven children's classic, with each generation of translators negotiating the text's humor, ideological subtext, and linguistic register for contemporary Romanian audiences. The analysis situates these retranslations within broader patterns of post-communist cultural memory, demonstrating how a Soviet children's book became deeply embedded in Romanian literary culture through repeated acts of translation, republication, and creative reinterpretation across seven decades.

References

Alvstad, Cecilia, and Alexandra Assis Rosa. 2015. “Voice in Retranslation.” *Target 27*(1): 3-24.

Berman, Antoine. 1990. « La retraduction comme espace de la traduction. » [Retranslation as a space for translation]. *Palimpsestes 4*:1-7.

Koskinen, Kaisa, and Outi Paloposki. 2015. “Anxieties of Influence. The Voice of the First Translator in Retranslation.” *Target 27*(1): 25-39.

Koskinen, Kaisa. 2018. “Revising and Retranslating.” In *The Routledge Handbook of Literary Translation*, ed. by Kelly Washbourne and Ben Van Wyke, 315-324. London and New York: Routledge.

Van Poucke, Piet. 2020. “The Effect of Previous Translations on Retranslation: A Case-Study of Russian Dutch-Literary Translation.” *TransCulturAl 12*(1): 10-25.

Tahir Gürçağlar, Ş. 2009. Retranslation. In M. Baker, & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (pp. 233–236). Routledge.

Toury, Gideon. 2012. *Descriptive Translation Studies — and beyond* (2nd revised edition) Benjamins.

Gaëtan Regniers & Piet Van Poucke

(Ghent University)

From Instability to Canon: Translational Ageing and (Non-)Retranslation in *The Master and Margarita*

This paper uses the Dutch translation history of Mikhail Bulgakov's *The Master and Margarita* (1967) to argue for a reconceptualisation of the relationship between "grandes traductions" (an equivalent of which would be "major translations" in English), retranslation, non-retranslation, translational ageing and canonisation.

Bulgakov's novel—posthumously published in a censored Soviet version—did not merely pose challenges for translators; it destabilised the notion of a fixed source text, forcing work with incomplete and ideologically mediated material. However, the 1968 Dutch translation by Marko Fondse (pseudonym of Marinus Cornelis van Dijke) did not conceal this instability. By incorporating recovered fragments of the original typescript and marking censored passages in italics in the Dutch translation, it foregrounded textual fragmentation. It thus functioned not simply as a translation, but as an intervention combining reconstruction and interpretation. This hybrid "patchwork" strategy demonstrates that a major translation need not depend on textual authority; rather, it can emerge through the creative mediation of instability.

In the years that followed, Fondse's translation became a "major translation" in the Dutch-speaking countries, as no real attempt was made to create and publish a pure retranslation. The subsequent trajectory of Fondse's translation further challenges conventional models of ageing and retranslation. Despite its canonical status, Fondse rejected the publisher's refusal to permit revisions, leading to a collaborative retranslation with Aai Prins in 1997. Produced largely at a distance, this process shows that retranslations are shaped as much by material and interpersonal constraints as by textual factors. Still in circulation and updated as recently as 2023, this auto-retranslation demonstrates that retranslations can extend—rather than replace—the life cycle of an earlier "major" translation.

Within debates on canonisation, this case shows how a translation can achieve and sustain canonical status precisely through its fragmentary origins. Fondse's translation did not overcome instability; it institutionalised it. Publishers, paratexts, and translator authority stabilised a text that exposed its own incompleteness, while ongoing revisions challenge the assumption that canonisation inhibits retranslation.

Drawing on genetic criticism and archival sources, our paper argues that drafts, typescripts, and paratextual strategies are constitutive of canonicity, forming an evolving "genetic dossier." Ultimately, "major translations" are best understood not as fixed endpoints, but as dynamic nodes within an ongoing translational network shaped by textual, cultural, and institutional pressures.

Alexandra Sanchez

(Ghent University)

Heritage Interpretation as Retranslation? The Case of Pedro Coloma in Bornem

This paper brings scholarship that approaches representations of history through the lens of translation (Alonzi 2023; Rundle 2012; Savchenkova 2026) into dialogue with work on translation as mediation in museums, galleries, and heritage sites (Deane-Cox & Côme 2022; Neather 2020, 2024). I introduce the concept of "retranslation" at the intersection of these two scholarly strands to examine what happens when an already mediated past is (re)presented anew.

Since Tilden's foundational *Interpreting Our Heritage* (1957), heritage interpretation has been concerned with the relationships that contemporary audiences establish with the objects, places, people and events of the past. Retranslation is similarly concerned with relationships across time. Conventionally defined as a new translation of an already translated literary text into the same target language (Gambier 1994; Tahir Gürçağlar 2009; Koskinen & Paloposki 2010), it directs attention to the relationships among source texts, existing and new translations, and the historical and cultural contexts in which they are created and received (Deane-Cox 2014; Cadera 2017; Peeters & Van Poucke 2023).

I explore the possibilities of this retranslational perspective through *Op stap met Pedro Coloma*, a walking tour in the Flemish municipality of Bornem centered on Pedro Coloma, a sixteenth-century Spanish nobleman who became a local lord. Coloma has long formed part of Bornem's identity, and the walk gives him a new presence through historical landmarks, a printed brochure and an audio tour.

Following Toury (2012), I approach the walk primarily as a product of its target culture, asking what kind of Pedro it constructs for its audience. Neather's (2024: 6–28) account of translation in museums and heritage sites allows me to examine this construction as emerging from the interplay of audience, communicative purpose, interpretive resources and spatial setting. The walk can consequently be approached in two temporal directions: towards the past it seeks to represent and towards the present in which that representation is produced. A retranslational perspective brings the relationship between these temporal directions into focus by placing the Pedro constructed for contemporary visitors in relation to previous mediations.

I suggest that attention to the "interpreting present" is one contribution that retranslation can make to heritage interpretation: it can foreground the conditions under which an already mediated past acquires a new form and the relations this new form establishes with what preceded it. The case of Pedro Coloma also complicates the conventional model of retranslation. There is no single, stable textual source against which successive versions of Pedro can be read; he takes shape across texts, media, places and previous representations. Their convergence in a single artifact thus allows questions of source, target and "closeness" in retranslation to be explored beyond the literary text.

References

Alonzi, L. (Ed.). (2023). *History as a translation of the past: Case studies from the West*. Bloomsbury Academic.

Cadera, S. (2017). Literary retranslation in context: A historical, social and cultural perspective. In S. Cadera & A. Walsh (Eds.), *Literary retranslation in context* (pp. 5–18). Peter Lang.

Deane-Cox, S. (2014). *Retranslation: Translation, literature and reinterpretation*. Bloomsbury.

Deane-Cox, S., & Côme, P. (2022). Heritage interpretation(s): Remembering, translating, and utilizing the past. In S. Deane-Cox & A. Spiessens (Eds.), *The Routledge handbook of translation and memory* (pp. 186–208). Routledge.

Gambier, Y. (1994). La retraduction, retour et détour. *Meta, 39*(3), 413–417.

Koskinen, K., & Paloposki, O. (2010). Retranslation. In Y. Gambier & L. Van Doorslaer (Eds.), *Handbook of translation studies* (Vol. 1, pp. 294–298). John Benjamins.

Neather, R. (2020). Museums as translation zones. In E. Bielsa & D. Kapsaskis (Eds.), *The Routledge handbook of translation and globalization* (pp. 306–319). Routledge.

Neather, R. (2024). *Translating for museums, galleries and heritage sites*. Routledge.

Peeters, K., & Van Poucke, P. (2023). Retranslation, thirty-odd years after Berman. *Parallèles, 35*(1), 3–27.

Rundle, C. (2012). Translation as an approach to history. *Translation Studies, 5*(2), 232–240.

Savchenkova, M. (2026). History as translation: Searching for translation in the traces of history. *Translation Matters, 8*(1), 1–9.

Tahir Gürçağlar, Ş. (2009). Retranslation. In M. Baker & G. Saldanha (Eds.), *Routledge encyclopedia of translation studies* (pp. 233–236). Routledge.

Tilden, F. (1957). *Interpreting our heritage*. University of North Carolina Press.

Toury, G. (2012). *Descriptive translation studies—and beyond* (2nd rev. ed.). John Benjamins.

Elmira Soleimanirad

(University of Antwerp)

Re-Performance as Theatrical Retranslation: Rethinking Retranslation through Performance

The concept of retranslation has traditionally been associated with producing successive linguistic versions of a source text, often in relation to shifting notions of fidelity, the aging of translations, or changing target-culture expectations. Such a text-oriented understanding, however, is insufficient for theater, where the dramatic work exists not only as a written text but also as a continually changing performance event. This paper proposes reconceptualizing retranslation by including re-performance, to be understood as a form of theatrical retranslation. Drawing on theories of theatre translation, intersemiotic translation, retranslation, and rewriting, the study views performance as an interpretive act through which a dramatic text is translated into a system of theatrical signs, including voice, gesture, movement, space, rhythm, sound, visual design, and acting. From this perspective, a new performance does not simply reproduce an existing dramatic text or translation; it reinterprets and reconfigures the work for a particular theatrical, historical, ideological, institutional, and audience context. Each new performance may therefore be regarded as a new act of retranslation, or re-accentuation of the dramatic text, in response to changing theatrical conventions, historical circumstances, ideological conditions, institutional structures, and audience expectations. The paper further argues that theatrical retranslation is not necessarily a linear progression toward greater fidelity or textual improvement. Rather, it is a process of contextual reconfiguration involving the source text, previous translations and performances, and the agents and conditions of the receiving theatrical culture, including directors, actors, dramaturgs, designers, theater institutions, and audiences. Therefore, this approach expands the agency involved in retranslation beyond the translator and other agents of translation, to include the various agents involved in theatrical production whose interpretive decisions contribute to the reconfiguration of the play in performance. References to different productions of *Hamlet* in Iran serve to illustrate this theoretical proposition, without treating individual performances as objects of detailed performance analysis. The study ultimately proposes re-performance as theatrical retranslation as a conceptual extension of retranslation theory, arguing that the meaning and theatrical life of a dramatic work should be understood as a continuing process of translation, retranslation, and re-accentuation through performance.

References

Bassnett, S. (2025). On Translation and Rewriting. *Journal of Foreign Languages and Cultures, 9*(1), 1-9.

Braga Riera, J. (2025). Non-verbal agents of theatrical retranslation: women's identity and the Spanish classics. *Journal of Specialised Translation, 43*, 106-122.

Kılınçarslan, B. K. (2025). Retranslator as a Conscious Agent: A Contextual Analysis on the Retranslation (s) of *A Midsummer Night's Dream*. *Çeviribilim ve Uygulamaları Dergisi*, (39), 65-83.

Mudriczki, J., & Ranzato, I. (2026). Accessing Shakespearean drama through (re) translation and audiovisual adaptation in the twenty-first century. *European Journal of English Studies, 30*(1), 1-8.

Peeters, K. (2025). Retranslation as re-accentuation. *Chronotopos: a journal of translation history, 6*(2), 60-87.

Tellioğlu, B. (2026). Politics of sexuality, poetics of originality: early retranslations of Oscar Wilde's "The Happy Prince" into Turkish. *Middle Eastern Literatures, 28*(1), 58-79.

Ananthu Sunil

(English and Foreign Languages University, Hyderabad)

A Comparative and Contextual Analysis of Re-Translations of Song Lyrics in Multiple Subtitles for Indian Films

This research studies re-translations of song lyrics through multiple English subtitles available for Indian films. It looks beyond re-translation of literary texts, analysing the constraints that come to play in these audiovisual translations, placed by subtitling norms (word length, clarity etc), socio-cultural expectation of poetic quality of the translated song lyrics, and semantic functions that the song plays within the larger film text, providing an interesting addition to the literature on re-translations by engaging in a contextual approach and moving away from text-centred methods. Songs are an essential component of Indian films, and constitute an interesting area to study as the songs tend to serve a function in the narrative of the film. Alongside the official subtitling of these movies by streaming platforms and distributors, there are multiple fan subtitles available in online platforms. There is a contrast between the constraints of the official and fan subtitles, with the latter observed to be less bound to the subtitling norms followed by official channels. The song lyrics translations available in the multiple subtitles to the Indian films (official and fansubs) are the re-translations considered in this paper. I look at the song lyrics translations from subtitles of a selection of Malayalam and Hindi language films. These English subtitles serve a multilinguistic audience within and outside India. So the challenge of the subtitles here is to carry the essence and poetics of the song lyrics while negotiating the complexities of the multilingual audience the English subtitles are serving.

I propose an analytical framework for textual analysis with four parameters. First is the subtitling norms, which I draw from industry standards and academic papers based on them. Second is poetic quality expected of song lyrics translation – I place this under the two parameters sense and naturalness, drawing from Peter Low's Pentathlon method. Finally I look at the function the song plays in the larger movie text, which I place under functionality. So I look at the four parameters 1) subtitle norms 2) sense 3) naturalness 4) functionality to conduct comparative textual analysis of official and fan subtitles of select film song subtitle texts to see how the observations with these parameters engage with the Retranslation Hypothesis and its subsequent literature that focus more on factors like norms, ideology, reception, institutions, translator agency etc that can influence retranslations. The temporal distance between the translations here are usually short (official and fans subtitles generally published one after the other when the film is current and trending) and factors like corporate policy, translation norms, translator individuality, censorship nuances etc come into the forefront.

The methodology will follow a comparative textual analysis of the re-translations of the song lyrics across multiple films, to understand how the four parameters are negotiated in these translations. The observations serve as a unique vantage point to look at re-translations in a contextual approach as opposed to text-centred approach, with the socio-cultural, normative and functional aspects of the re-translations explored.

Keywords: Subtitles, song lyrics, audiovisual translation, song function, retranslation

Elin Svahn

(Stockholm University)

A global translation history approach to non-retranslation?

Non-retranslation has emerged as a phenomenon that may counter some of the established assumptions regarding retranslation, for instance ageing, canon formation and marketability (e.g., Bollaert 2019; Svahn 2023, 2024, 2025; Van Poucke 2022). Meanwhile, there have been several calls for macro approaches in retranslation studies, moving away from single case studies and taking a broader perspective on retranslation and the wider socio-cultural context (e.g., Berk Albachten & Tahir Gürçağlar 2018; Koskinen & Paloposki 2019). In this keynote, I explore one such potential theoretical framework to the study of non-retranslation: the global translation history approach proposed by Roig-Sanz (2022; Roig-Sanz & Rotger 2022). Specifically, I address the five fundamental key concepts connected with this approach – space, time, scale, connectivity, and agency – and the ways in which it can be used to further advance the sub-discipline. For instance, what can a global translation history approach reveal about the networks, flows, and circulation underpinning non-retranslation, and to what extent do the global and the local converge in the study of non-retranslation? How can the different scales of the phenomenon be properly studied in a multilayered and dynamic literary world, while also considering the multitemporalities – and yet, paradoxically, timelessness – that comes to the fore when dealing with non-retranslation? How can we understand the continuous value negotiation taking place in relation to non-retranslation, and how can an emphasis on the relational dimension of the study of different agents of non-retranslation continue to add nuance to retranslation studies? Finally, on a more abstract level, I ask how a global translation history approach centering on non-retranslation can advance retranslation studies and continue to investigate fundamental questions, such as literary value, canonization and the influence of the passing of time? I discuss these matters from the vantage point of the newly started research project *Non-Retranslation in Swedish Translation History* (Swedish Research Council nr 2024-01055, 2026–2030).

References:

Berk Albachten, Özlem, and Şehnaz Tahir Gürçağlar. 2018. The Making and Reading of a Bibliography of Retranslation. In *Perspectives on Retranslation: Ideology, Paratexts, Methods*, edited by Özlem Berk Albachten & Şehnaz Tahir Gürçağlar, 212–30. London: Routledge.

Bollaert, Charlotte. 2019. Jean-Paul Sartre's Theatre after Communism: Perpetuating the Past through Non-Retranslation? *Cadernos de Tradução* 39:1, special issue edited by Piet Van Poucke and Guillermo Sanz Gallego, 45–72.

Koskinen, Kaisa, and Outi Paloposki. 2019. New Directions for Retranslations Research: Lessons Learned from the Archaeology of Retranslations in the Finnish Literary System. *Cadernos de Tradução* 39:1, special issue edited by Piet Van Poucke and Guillermo Sanz Gallego, 23–44.

Roig Sanz, Diana. 2022. Global Translation History. Some Theoretical and Methodological Insights. *Translation in Society* 1:2, 131–156.

Roig Sanz, Diana and Neus Rotger. 2022. Global Literary Studies through Concepts: Towards the Institutionalisation of an Emerging Field. In *Global Literary Studies. Key Concepts*, edited by Diana Roig-Sanz and Neus Rother, 1–35. Berlin: De Gruyter.

Svahn, Elin. 2022. The Making of a Non-Retranslation through Paratexts. *Bonjour tristesse* in Eight Swedish Editions 1955–2012. In *Paratexts in Translation. Nordic Perspectives*, edited by Richard Pleijel and Malin Podlevskikh Carlström, 21–55. Berlin: Frank & Timme.

Svahn, Elin. 2023. The Many Questions of Non-Retranslation. Swedish Non-Retranslations from the 20th Century. *Parallèles* 35:1, special issue edited by Kris Peeters and Piet Van Poucke, 84–101.

Svahn, Elin. 2024. The (Non-)Ageing of Non-Retranslations? The Alleged Ageing of Swedish Non-retranslations. *Translation Studies* 17:1, 53–69.

Van Poucke, Piet. 2022. Non-Retranslation as a Special Case of (Non?-)Reception. In *Retranslation and Reception. Studies in a European Context*, edited by Susanne M. Cadera and Andre Samuel Walsh, vol. 49, 23 –40. Leiden & Boston: Brill.

Kasia Szymanska

(University of Manchester)

Who is afraid of retranslations? Towards a pluralist view of multiple translations

In my talk, I would like to discuss the political implications of the co-existence of retranslations (described in the CfP as "the synchronous presence in the market"), as opposed to retranslations produced over time ("the succession"), particularly in the context of socialist regimes.I will consider how systemic differences between state-run publishing and free-market regimes may facilitate or constrain the emergence, circulation, and recognition of new (plural) translation variants.

First, I will draw on my previous work on multiple translations (Szymańska 2025, 2026), my contribution to the collaborative project *Prismatic Jane Eyre* (Reynolds & Park, 2016-2020), as well as additional examples that emerged during the EST 2025 panel on literary translation in East-Central Europe (particularly those discussed by Eva Spišiakova and Piet Van Poucke). Overall, my sample data suggest that socialist regimes often favoured a single translation and tended to reprint it for years rather than commissioning new ones (retranslating). As a result, many titles that could have been retranslated during other political periods remained tied to a single translation for decades, often through their inclusion in authoritative publishing series (Rutnytska 2022). These versions effectively became anointed as "canonical translations", constituting a socialist equivalent of the *grande traduction.*

Second, although socialist regimes did produce retranslations over time, I will argue that their diachronic presence still posed challenges to translation pluralism. Because retranslations in centralised publishing systems were typically produced sequentially rather than concurrently, they often reflected shifts in official ideological or partisan lines rather than offering readers simultaneous access to alternative translational (and political) interpretations.

Overall, I will discuss why socialist regimes might be reluctant to support multiple translations, from both political and economic perspectives. As I will argue, single translations tend to monopolise discourse surrounding particular authors, titles, and topics. Multiple translations, by contrast, possess a pluralist and potentially democratising capacity, one that may prove inconvenient to those in positions of power.

Şehnaz Tahir Gürçağlar

(Glendon College, York University, Toronto | Boğaziçi University)

Serialization, Retranslation and Textual Genealogies

Expanding retranslation research beyond printed books to broader print history including periodical publications offers deeper insight into the production and reception of translations. My paper will argue for the importance of archival research and analysis on serialized translations published in newspapers for a fuller reading and retranslation history. It will focus on initial serialized translations and retranslations of three Agatha Christie novels: *Murder on the Orient Express*, *Peril at the End House* and *The Murder at the Vicarage*. The serialized translations of these novels were later published in book format, widely recognized as the first translations of the novels, which were subsequently followed by various retranslations in later decades. The shift from serialization to the printed book reflects changing publishing practices, translation norms, readerships and paratextual features. The initial serialized versions are historically situated artefacts that were uniquely crafted by their materiality, the reading habits and expectations of newspaper readers and the agency of their translators. An exploration of the transition from the newspaper to the printed book will reveal what happens when the material constraints and periodical reading patterns disappear and the extent to which the serialized translations continue to "haunt" the retranslations printed in book form.

Christie made her Turkish debut in 1936 with a serialized translation of *Murder on the Orient Express* in daily *Kurun* by the established author and translator Vahdet Gültekin (V.G.) and since then, her works have remained popular in the Turkish translated fiction market. *The Murder at the Vicarage* and *Peril at End House* were also first serialized in Turkish translation by another well-known translator, Vala Nureddin (Vâ-Nû), in *Akşam* newspaper, respectively in 1948 and 1949 before they were published in book form in the 1960s. The paper will be grounded in a close comparative reading of the translations and retranslations of the three novels with an emphasis on segmentation, stylistic and cultural shifts framed by the perspective of periodical and genetic translation studies. I will propose that an archeology and analysis of serialized translations in periodical archives will help build textual geneologies of retranslation series and expand the temporal and material scope of retranslation research.

Thuy Vu Thi Thu

(Vietnam National University, Hanoi)

Retranslation, Revision, or Mediated Rewriting? Frank Palmos's English Version of *The Sorrow of War*

The status of later versions of translated literary works becomes conceptually complex when they are produced through substantial engagement with an antecedent translation. The boundary between retranslation and revision may be difficult to establish (Paloposki & Koskinen, 2010), while research on indirect translation further complicates binary source-target models by drawing attention to intervening texts and diverse mediation chains (Pięta, 2012; Rosa et al., 2017; Pięta, 2019). Retranslation itself cannot necessarily be defined by textual newness or chronological succession alone (Peeters, 2024). These conceptual boundaries are particularly relevant to the English publication history of Bao Ninh's *The Sorrow of War*. Its English textual history begins with Phan Thanh Hao's unpublished 1992 translation manuscript (TT1), later published in 2005 (Ninh, 2005), which provided the immediate textual basis for Frank Palmos's internationally circulated English version (Ninh, 1998; hereafter TT2). The resulting ST→TT1→TT2 genealogy raises the question of how TT2 should be conceptualised in relation to both the Vietnamese source text and its antecedent English translation. To address this question, the study combines production history and paratextual evidence with comparative textual analysis of the two successive trajectories, ST→TT1 and TT1→TT2. Toury's (2012) Descriptive Translation Studies provides the framework for examining preliminary and operational norms, while Hallidayan transitivity analysis (Halliday & Matthiessen, 2014) is used to trace recurrent reconfigurations of experiential meaning. The TT1→TT2 analysis reveals recurrent omission, addition, expansion, recomposition, participant specification, and contextualisation. These interventions reconfigure aspects of experiential and narrative organisation, particularly relations among individual war experience, historical context, and geopolitical conflict, while substantial continuity with TT1 remains. The convergence of production history, textual genealogy, and textual evidence supports a case-specific conceptualisation of TT2 as mediated rewriting realised through editorial intervention. "Mediated" identifies TT1's intervening position in the textual genealogy, while "rewriting" characterises the systematic reconfiguration of the antecedent translation. This case suggests that the status of later literary versions should be investigated through their textual genealogies and modes of intervention, rather than determined by chronology or mediation alone.

Keywords: retranslation, revision, indirect translation, mediated rewriting, editorial intervention, *The Sorrow of War*

References

Halliday, M., & Matthiessen, C. (2014). *Halliday's introduction to functional grammar*. Routledge.

Ninh, B. (1998). *The Sorrow of War*. Vintage Books

Ninh, B. (2005). *The Sorrow of War. Nỗi Buồn Chiến Tranh* (P. T. Hao, Trans.). Women's Publishing House.

Paloposki, O., & Koskinen, K. (2010). Reprocessing texts. The fine line between retranslating and revising. *Across Languages and Cultures, 11*(1), 29-49. https://doi.org/10.1556/Acr.11.2010.1.2

Peeters, K. (2024). Retranslation as re-accentuation: On the Epistemology and Poetics of Retranslation. *Chronotopos – A Journal of Translation History, 6*(2). https://doi.org/10.70596/cts182

Pięta, H. (2012). Patterns in (in)directness: An exploratory case study in the external history of Portuguese translations of Polish literature (1855–2010). *Target. International Journal of Translation Studies, 24*(2), 310-337. https://doi.org/10.1075/target.24.2.05pie

Pięta, H. (2019). Indirect translation: Main trends in practice and research. *Слово. ру: Балтийский акцент, 10*(1), 21-36. https://doi.org/10.5922/2225-5346-2019-1-2.

Rosa, A. A., Pięta, H., & Maia, R. B. (2017). Theoretical, methodological, and terminological issues regarding indirect translation: An overview. *Translation Studies, 10*(2), 113-132. https://doi.org/10.1080/14781700.2017.1285247

Toury, G. (2012). *Descriptive Translation Studies and Beyond*. John Benjamins. https://doi.org/10.1075/btl.100

Sophie Thorkildsen

(University of Copenhagen)

Computational Retranslation Archaeology: Interactive Visualisations of Text and Context

This paper presents an interactive digital tool for facilitating and enhancing the archaeological work (Pym 1998) of Retranslation History (Van Poucke 2018), intended to enable larger scale investigations. As established by Paloposki and Koskinen (2010), fuzzy classifications of retranslation/revision in the bibliographical data of published translations are often obstructive to the study of the phenomenon. Therefore, any attempt to accurately map out larger patterns of retranslation must still involve an element of textual comparison to interrogate such bibliographical classifications and qualify their underlying influences. However, to move beyond the cover and conduct any comparative analysis of *how* editions may differ within even one case of retranslation within even one target language is laboursome work as it typically involves hands-on comparison of dozens of text copies. This is therefore not a sustainable approach at scale. Even less so when combined with the detective work required to uncover the influencing networks of *who*, *what*, *where*, etc. were involved in the production of those various textual editions. The proposed tool visualises a timeline of digitised chapters from a large assortment of textual editions within a retranslation case, automatically colourcoding them in standardised sentence-by-sentence alignments to their source text(s). It also incorporates biographical information alongside network centrality measures on the actants involved in each publication, (e.g. translators, editors, publishers, critics) as catalogued by the researcher. Together, these features allow the researcher to seamlessly move between modes of analyses; from macro-analysis of changes to textual composition, to close-reading and inter-/intralingual comparison of individual sentences, to historical contextualisation of these evaluations. A digital approach of this kind combines large quantities of text and context and presents it in an accessible format where systematic textual differences across categories of “reprints”, “revised editions” and “retranslations” are surfaced, thereby enabling researchers to investigate specific semantic and diachronic patterns. This preserves the human researcher at the centre of the interpretation of the data, but at a larger scale and more systematically than currently possible without computational reinforcement.

Ira Torresi

(University of Bologna (Forlí campus))

"stop, please stop, do please stop, and O do please stop" (*FW* 124): the unstoppable tide of Italian retranslations of *Ulysses*

Notoriously, at present Italy has the highest number of retranslations of James Joyce's *Ulysses* in the entire world. Collectively, their editorial history is a particularly fascinating case. Not only do new retranslations continue to appear well after the copyright to the earliest version of the novel expired in 2012 (most recently, Marzagalli/Rizzoli in 2024, Vitellini in 2026). Some of the retranslations have also disappeared, due to diverse reasons – copyright violations in 1985 (Bona Flecchia), the rights to independently published versions being acquired by major publishers in 2024 (Marzagalli), and 'rogue' versions slipping off the market between 2025 and 2026 (anonymous/Amazon). I will offer an exploration of the driving forces that govern the dynamics of this boisterous family of retranslations, grounding it in Polysystem Theory (Even-Zohar 1990). To explore their internal mutual relationships, I will also draw on the notions of the translator's voice (Venuti 1995, Hermans 1996, 2014) and dialogism (Peeters 2016, Paulis 2024) to help trace the inevitable web of echoes and consonances/dissonances across what is starting to become a large translation corpus in its own right.

Cristina Silvia Vâlcea

(Transilvania University of Brașov)

Retranslated Food And Clothing Items As Cognitive Frames In James Joyce's *Dubliners*

Translating cultural items related to clothing and food poses major challenges for translators, since certain ingredients, recipes, fashion and garment types are confined to specific geographical areas that differ from those in the target language. Retranslations reveal a plethora of variations in the target language, resulting from translators' framing of the source language's cultural and historical context and their ability to render that context and the text into the target language. This study investigates how successive retranslations enrich the cultural comprehension of the source text by deploying Charles Fillmore's Frame Semantics as a cognitive translation model. Translators' cognitive frames act as dynamic interpretive filters through addition and subtraction of semantic subframes. This paper problematises the limits of translators' cognitive frames and the extent to which they remain loyal to the original text, and when they do not. To test this thesis, three Romanian retranslations of James Joyce's Dubliners by Frida Papadache (Editura pentru Literatura Universala, 1966), Radu Paraschivescu (Humanitas, 2012), and Mihai Miroiu (RAO, 2025) have been carefully annotated for clothing and food terms. The analysis revealed lexical units that trigger a frame distinct from that of another translator by adding or subtracting subframes likely to enrich or reduce readers' mental representation. Clothing items reveal an incredible repertoire of denominations that are inexistent in Romanian, for which Romanian translators propose non-standardised equivalents. More interesting are the equivalents proposed by the 1966 translation, when, aside from paper-based dictionaries, no alternative sources of information were available. Food items, though rarer, challenge translators' cognitive framing, who use a number of strategies to render them into Romanian. One such strategy is translators' footnotes (the 1966 translation), where the translators would benefit from an extended space to explain the words that were left untranslated, e.g. 'hop-bitters', 'stout'. Similar to the strategies used when translating clothing items, the translators add subframes likely to enlarge or shrink the mental representation of food items. Barmbracks is one such example, which falls under the semantic frame [FOOD], to which the subframes [yeasted], [sweetened], [speckled with fruits] are added. Moreover, given its fortune-telling power, the frame [tradition] can be exploited, depending on the context. The absence of this product in the target language and in the Romanian culture forces translators to adapt renditions closer to their cultural environment, such as 'pâini cu stafide' and 'colaci mari de tot'. Both frames in Romanian fail to overlap with the semantic content of the lexical unit barmbracks. The analysis shows that retranslations are not mere repetitions, but a cumulative process that improves comprehension of the source-language text, reducing cultural opacity in the target language.

Keywords: retranslation, frame semantics, food, clothing, cognitive frame

References

Adamowicz-Pośpiech, A., 2024. Retranslations of Aldous Huxley's *Brave New World* in Poland. *Crossroads J. Engl. Stud*. 41–59.

Albachten, O.B., Gurcaglar, S.T., 2019. *Perspectives on Retranslation: Ideology, Paratexts, Methods*- Introduction [WWW Document]. Routledge CRC Press. URL https://www.routledge.com/Perspectives-on-Retranslation-Ideology-

Ceren Doğan, İ., 2025. Non-(Re)Translations: A New Perspective on Retranslation Studies. Sic Časopis Za Književ. Kult. Književ. Prevođenje 15. https://doi.org/10.15291/sic/2.15.lc.11

Czulo, O., 2017. *Aspects of the Primacy of Frame Model of Translation*. Language Science Press. https://doi.org/10.5281/zenodo.1089335

Desmidt, I., 2009. (Re)translation Revisited. *Meta J. Trad. Meta Transl. J. 54*, 669–683. https://doi.org/10.7202/038898ar

Fillmore, C.J., 2008. Chapter 10 Frame semantics, in: Geeraerts, D. (Ed.), *Cognitive Linguistics: Basic Readings*. De Gruyter Mouton, pp. 373–400.

Sanders, J., 2015. *Adaptation and Appropriation*, 2nd ed. Routledge, London. https://doi.org/10.4324/9781315737942

Tarkka, L., 2021. *Political Corrections: The Revolutionary Context and English Retranslations of Johann Georg Zimmermann's Vom Nationalstolze* [On National Pride] (1768) [WWW Document]. URL: https://www.erudit.org/en/journals/ttr/2021-v34-n1-ttr06359/1081500ar/ (accessed 12.28.25).

Philippe Vanhoof

(University of Antwerp)

Refusing retranslation: A sadistic errata in the first Dutch translation of Sade's *Juliette*

In the wake of the well-known *Affaire Sade* (1954–1958), which led to a slight, albeit reluctant, easing of censorship on Sade's works, international interest in the Marquis' work intensified in the 1960s. In Dutch-speaking Belgium at that time, many Flemish writers, especially those drawn to experimental literature, embarked on exploring Sade's narratives. As many of these writers mastered French, Sade's works were initially read in the original. Yet circumstances changed in 1965, when Dutch author John D. Burton proposed to his editor Walter Soethoudt, the Antwerp-based publisher of the eponymous publishing house, to translate the first volume of *Juliette*, which drove Soethoudt to publishing Sade's complete works in Dutch translation. Burton's translation, however, was so poorly received that it outraged its readership. Therefore, the second volume was no longer translated by Burton, but by experimental Antwerp writers Gust Gils and René Gysen. Surprisingly, the publisher added a note titled BELANGRIJK [IMPORTANT] to the second volume to apologise for the inconvenience: "The edition of the first volume of *Juliette* is partially incorrect; omissions and changes are due to the translator…" (our translation). The translation of the second volume also includes a castigating errata by Antwerp poet Freddy de Vree, in which he corrects all of Burton's translation errors. De Vree vigorously criticises Burton, stating that retranslating the first volume would have been "far easier than compiling all mistakes and errors", but adding even so that retranslation was "not the most rational solution". By analysing the peritexts of the first two volumes of this Dutch translation of *Juliette*, comparing Burton's translation itself with the errata, and examining the correspondence among those involved in this refusal to retranslate, this presentation aims to contextualise the emergence and polemical peritextual critique of this translation, in which the voice of the first translator, John D. Burton, is utterly silenced. This refusal to retranslate illustrates a deliberate non-retranslation limited, at first sight, to the mere peritextual rectification of errors.

Andrew Samuel Walsh

(Comillas Pontifical University Madrid)

Reasons for Non-Retranslation: the cases of Federico García Lorca, Antonio Machado, and Miguel Hernández

Translation scholars are all too familiar with the fundamental reasons for retranslation: updating obsolete versions, economic and marketing imperatives, canonical milestones, shifting socio-political and censorship scenarios, and the simple desire to present a new creative interpretation, to name just a few of those most frequently cited and analysed in the literature. But this paper explores the reasons for the recent non-retranslation of three canonical Spanish poets of the 20th century, each of whom is intimately associated with the cultural politics and ideological aftermath of the Spanish Civil War: Federico García Lorca, Antonio Machado, and Miguel Hernández. All of them were victims of the conflict and are traditionally considered to be Republican literary martyrs. Following their deaths which were linked to their defence of the Spanish II Republic, all of them were translated into English, and even extensively retranslated in the case of Lorca. But in the last two decades, all of them have hardly been retranslated. The reasons which will be analysed in detail this paper include increasingly problematic racial content in the case of Lorca, despite his now canonical status as an LGBTQ author, which might have been expected to mitigated this. In the case of Machado, a potentially troublesome biography would appear to be the cause, despite his enduring status as a martyr of the Civil War in Spain. And regarding Hernández, his relatively low profile in the English-speaking world through translation is traditionally ascribed to the intensely culturally bound nature of his work and its notable resistance to translation, despite his ideologically impeccable credentials and his still unassailable prestige and enduring readership in Spain. Through a diachronic analysis of their publishing history in English, the paper seeks to establish the key reasons behind the recent non-retranslation into English of these canonical Spanish poets.

Mary Wardle

(Università Sapienza di Roma)

The Reception of Retranslation: English and Italian Responses to New Translations of C. P. Cavafy

This paper examines the role of reception in shaping the circulation and selection of literary retranslations through a comparative case study of English and Italian retranslations of C. P. Cavafy's poetry. It builds on two related strands of previous research: the development of a methodology for analysing reviews of translated literature in the literary press (2020), and an investigation into how readers choose among competing retranslations (2019).

The study considers reviews in English and Italian of selected volumes of Cavafy's poetry, asking how these publications are presented, evaluated, and differentiated from earlier translations. Particular attention is paid to the identity and competence of reviewers, including their knowledge of Greek and their familiarity with Cavafy's work, modern Greek literature, and translation. The analysis also examines the circumstances prompting renewed critical attention, such as the publication of a new translation, the conferral of literary prizes, or a broader resurgence of interest in the poet or source literary tradition. It asks, moreover, whether reviewers engage directly with the retranslation as a translation: do they compare it with previous versions, discuss specific translation choices, or invoke concepts such as fidelity, readability, poetic voice, and historical accuracy?

Alongside reviews in the academic and literary press, the paper considers reader responses published on bookselling and social-reading platforms, including Amazon and Goodreads. This broader reception context makes it possible to explore how professional criticism interacts with factors such as price, format, availability, paratextual presentation, and the reputation of translators and publishers in influencing readers' choices.

By testing an earlier methodological framework against a focused bilingual case study, the paper seeks to demonstrate that retranslation is shaped not only by textual relationships among successive versions, but also by the critical, commercial, and material conditions through which those versions reach readers. It therefore positions reviewing and reader choice as integral components of the cultural life of retranslated literature.

Wardle, Mary. "Eeny, Meeny, Miny, Moe: The Reception of Retranslations and How Readers Choose." *Cadernos de Tradução*, vol. 39, no. 1, 2019, pp. 216-238.

Wardle, Mary. "Reviewing the Reviewers: (Re)Translations and the Literary Press." *Vertimo studijos*, no. 13, 2020, pp. 128-140.

Catherine Welsh

(University of South Africa)

Feminist retranslation as re-narration: comparing the English translations of Aleramo's *Una donna*

Sibilla Aleramo's autobiographical novel *Una donna* (1906) is widely regarded as Italy's first explicitly feminist text. It recounts Aleramo's abusive marriage, her ideological awakening to feminist thinking, and her eventual decision to leave her husband and abandon her son. It has been translated into English three times over a span of 112 years (1908, 1979 and 2020). This paper uses a comparative textual analysis to interrogate how the theme of women's resistance to patriarchy is handled across these versions.

Methodologically, the study integrates critical discourse analysis with Mona Baker's (2006) socio-narrative analysis of framing and re-narration to examine individual translator agency and dissenting voices. To map these textual shifts, the study synthesizes Baker's (2006) socio-narrative concepts of framing with Luise von Flotow's (1991) established feminist translation typologies of commentary, supplementing, and hijacking.

The analysis reveals that the translations vary greatly in their degree of intervention: the 1908 translation remains source-text oriented; the 1979 retranslation overtly 'hijacks' (von Flotow 1991) and re-narrates the text to align with a second-wave feminist agenda; while the 2020 version returns to a source-oriented approach for a general reading public. These findings challenge Berman's (1990) retranslation hypothesis whereby later versions are expected to move progressively closer to the source text. Instead, Aleramo's translations reveal a non-linear trajectory driven by shifting socio-political contexts and ideological agendas, thus indicating a greater complexity of factors at play than a simple linear progression over time.

Keywords: feminist (re)translation, re-narration, feminist translation practice, translator agency, translator visibility.

References:

Baker, M. (2006) *Translation and Conflict - A Narrative Account*. London and New York: Routledge.

Berman, A. (1990) La Retraduction comme espace de traduction. In *Palimpsestes 13*(4): 1–7.

Von Flotow, L. (1991) Feminist Translation: Contexts, Practices and Theories. *TTR: Traduction, Terminologie, Rédaction, 4*(2): 69–84. https://doi.org/10.7202/037094ar

Chang Xing

(Beijing Normal University)

A Paratextual Perspective on the Retranslation of *Ulysses*: The Case of Liu Xiangyu's Chinese Translation

As the third complete Chinese translation of James Joyce's *Ulysses*, Liu Xiangyu's 2021 translation features a more extensive range of translatorial paratexts than the two earlier Chinese translations, including a preface, notes, a postface, appendices, and commentaries. The translator's commentaries, in particular, compare the source text, the two existing Chinese translations, and Liu's own translation in discussing specific translation issues, thereby documenting Liu's reflections on the process of retranslation. Focusing on the paratexts of Liu's translation, this study draws on the paratext theories of Gérard Genette and Kathryn Batchelor and employs close reading and comparative textual analysis to examine how Liu's Joyce studies since the 1980s have informed his retranslation practice of *Ulysses*. The findings show that Liu's sustained Joyce studies have contributed to his understanding of the relationship between form and meaning in *Ulysses*. The paratexts and the translated text together reveal a translation principle that may be characterized as "achieving overall faithfulness through form". Form is regarded as an integral part of the meaning of the source text, and its formal features are preserved wherever possible, while notes and commentaries explicate the meanings conveyed through those forms. This results in a translation approach that may be described as "preserving form while explicating meaning". This study demonstrates that research on literary retranslation should not be limited to textual differences between earlier and later translations, but should also consider the influence of a translator's sustained scholarly studies on translation principles and practices.

Eva Žambůrková

(Charles University Prague)

Non-Retranslation of French-Language Science Fiction: Verne and Rosny as the Exception and the Rule

Rapid language change in Slavic languages, as noted by Levý (2012), is often cited in the Czech context as necessitating frequent generational retranslations. Against this expectation, the case of Jules Verne and Rosny aîné – the only two authors who have merited a retranslation among all French-language science fic on authors translated into Czech – is therefore particularly interesting, as it stands in tension with the retranslation hypothesis, which assumes increasing closeness to the source text and has been critically reassessed by, for instance, Peeters and Van Poucke (2023).

Canonical in theory, Verne's work has not been treated as such from the point of view of translation. The enthusiasm of 19th century first editions and the Albatros retranslations by Václav Netušil during the communist era was followed by revised editions in the 1990s that reuse century-old first translations, while claiming to return to the pre-communist tradition and to preserve Verne's typical style. It is, however, not these early translations that current readers remember from their childhoods, but rather the Albatros editions, circulated in immense print runs and still owned by almost every household. What counts as Verne's "authentic" style is thus highly questionable.

If we accept that contemporary readers seek a certain old- me feel, the modern revisions arguably do them a disservice: they modernize archaic language while retaining factual mistakes of earlier translations. Similar issues have been noted in other contexts: Arthur B. Evans (2005) and Darko Suvin (2021) have pointed to abridgement and paraphrase in English Verne translations.

J.-H. Rosny aîné, Verne's Belgian counterpart, presents a comparable case. The revised 1992 Czech version of *Les Xipéhuz* is not acknowledged as a revision by its publisher, but is instead presented as a retranslation, thereby obscuring its status as a reworking of an earlier text. By addressing both retranslation and its absence, this paper contributes to current efforts to move beyond text-centered models of retranslation. It emphasizes the importance of historical, cultural, and institutional contexts, as well as the role of genre, readership, and publishing practices in shaping translation processes.

References:

CASANOVA, Pascale 2012 [1999]. *La république mondiale des lettres*. Seuil (tran. by Čestmír Pelikán Světová republika literatury. Karolinum, 2012).

EVANS, Arthur B. (2005) Jules Verne's English Translations. *Science Fiction Studies*. 2005, 32(1), 80–104. Online: h ps://www.jstor.org/stable/4241322.

JANÁČEK, Pavel (2004). *Literární brak: operace vyloučení, operace nahrazení, 1938-1951*. Host.

LEFEVERE, André 1992. *Translation, Rewriting, and the Manipulation of Literary Fame*. Routledge.

LEVÝ, Jiří 2012 [1963]. *Umění překladu*. Apostrof.

PEETERS, K., & VAN POUCKE, P. (2023). Retranslation, thirty-odd years after Berman. *Parallèles, 35*(1), 3–27.

SAPIRO, Gisèle 2014. *La sociologie de la littérature*. La Découverte.

ŠOTOLOVÁ, Jovanka 2018. *Francouzská literatura v českých překladech po roce 1989: 25 let bez cenzury*. Karolinum.

SUVIN, Darko. (2021), *Parables of Freedom and Narra ve Logics : Posi ons and Presupposi ons in Science Fic on and Utopianism*. Ingram Publisher Services UK, 67–77.