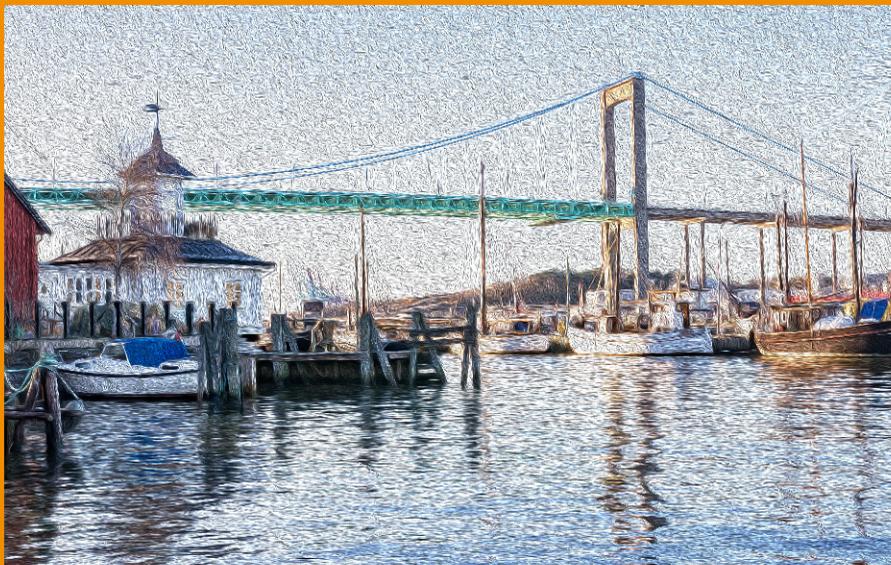


TRANSÜD – Arbeiten zur Theorie und Praxis
des Übersetzens und Dolmetschens



Paratexts in Translation

Nordic Perspectives

Richard Pleijel / Malin Podlevskikh Carlström (eds.)

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Klaus-Dieter Baumann/Hartwig Kalverkämper/
Sylvia Reinart/Klaus Schubert (Hg.)

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Foreword

Paratext has been one of the buzzwords in Translation Studies during the last two decennia, inspiring a wealth of research and publications and informing studies on a number of topics such as translator microhistories and discussions on visibility. The present collection is a welcome contribution to the field, and not only because of the wide variety of uses that the concept of paratext has been put to, the various kinds of data and the resulting richness of research results. There are (at least) two other, more particular benefits for the readers of the volume: within Translation Studies (TS), the collection offers a particular geographic and linguistic angle to research on paratexts; and for the larger audience, the book showcases the contribution of Translation Studies to fields such as literary, cultural and mediation studies as well as the interconnectedness of these academic fields.

Within TS, translation-specific phenomena need and merit to be connected to each other on a wider geographical and linguistic scale. Regions that have sometimes been called “smaller literatures” (not necessarily because of their size but because of their relatively invisible presence in target cultures) and languages that have been named “less translated/distributed languages” give us new perspectives on cultural exchanges, and balance and challenge our ways of thinking about translational mediation. Within a smaller language area, the question of retranslation may turn into a puzzle of *non*-rettranslation (Svahn, in this collection), highlighting different ways of canonization from larger language areas. The size of the language area may also be decisive as an enabling factor in producing representative datasets, such as the set of reviews of post-Soviet Russian novels in the Swedish newspaper press, allowing width and depth of analysis in the study of receiver-centered paratexts (Podlevskikh Carlström). In the Nordic countries, social surroundings also come to play in

the creation of paratexts, as well as the actual text: societal changes are reflected in paratextual framing (Axelsson).

Such explorations also underline the second major contribution of this volume, the contribution that TS can make in other areas of mediation and transfer studies. These concern newspaper practices (such as reviews), appropriation, and/or adaptation of texts in their institutional or ideological contexts (Bible paratexts as paratextual retranslation; Pleijel). The contributions also very much address questions of world literature, marketing, and national signifiers: the volume includes a chapter examining book covers, their evolution and connotations, and publishing house strategies in creating expectations and audiences (Rüegg). This is yet another field of enquiry that spreads outwards from Translation Studies, this time into the realm of visual design, its uses in marketing, and its interpretations.

The study of paratexts as set against their geographical locations thus provides us with a useful litmus test for checking findings and data with results from different cultural and linguistic environments and between uneven linguistic exchanges. Translation—like other types of mediation—crosses borders, not just on the level of the text but on the level of patterns, practices, and translation thinking. These patterns and thinking partly reside and lay available for exploration in translational paratexts. It remains to be explored how much these patterns and thinking change in different environments: an endeavour that is at the heart of this book. The volume is a timely contribution and will make its mark in cross-pollinating academic work within the field of paratext study.

This book is not Nordic noir. It is Northern Lights!

Introduction

Ever since the publication of Gérard Genette's works *Palimpsestes* (1982) and *Seuils* (1987)—and especially since their publication in English in 1997—the concept of “paratext” has had a remarkable and ever-growing impact in many fields of the Humanities. The term “paratext” was originally used by Genette in order to signify the “verbal or other productions” which accompany the main body of a text, enabling it to become a book (*Paratexts* 1). According to Genette, different accompanying elements—e.g., titles, prefaces, illustrations, diaries—surround and extend the text in order to present it to the world. These elements together constitute the paratext of a specific text. Genette divides the paratext into two spatially defined categories, *peritext* and *epitext*. While the *peritext* may be found within the same volume or book as the text itself, the *epitext* refers to paratextual elements outside of the book (*Paratexts* 4–5). Prefaces and footnotes are examples of *peritextual* elements; author diaries and interviews are examples of *epitextual* elements.

Like any published literary work, a translated text is surrounded and accompanied by different kinds of paratextual elements: cover, preface, postface, footnotes, blurbs, etc. Although paratextual elements in works of translation, most notably translators' prefaces, were already being discussed within the field of Translation Studies in the 1970s and 80s, the first papers to explicitly incorporate Genette's paratext theory were published in 1996 (Hermans; Kovala; for a background, see Batchelor 25–26). Since then, the interest in paratexts and translation has grown steadily, resulting in a number of research articles and a couple of edited volumes (Gil Bardají et al.; Pellatt). Despite the obvious interest, the first monograph on the subject, Kathryn Batchelor's *Translation and Paratexts*, was published only in 2018. This is an indication that research on paratexts, especially in translation, is still in its early stages, and that the paratext concept still awaits its definitive establishment in

Translation Studies. The present volume is an attempt to contribute to such an establishment.

The title of the volume is *Paratexts in Translation: Nordic Perspectives*. The first part of the title is probably self-evident: the different chapters investigate paratexts in or of translated texts. However, the second part of the title may need some clarification. The perspectives presented and discussed in the volume are Nordic in two senses. First, they are Nordic because all of the contributors are Nordic scholars, affiliated with universities and university colleges in Sweden, Norway, and Finland. Furthermore, all of the authors are members of the Swedish Network for Translation Studies (*Svenskt nätverk för översättningsvetenskap*), a Swedish non-profit association that gathers together young scholars. Second, the present volume is Nordic since the different contributions discuss translations in a Nordic context and into Nordic languages. Apart from seeking to be a contribution to Translation Studies in general, and more specifically to Translation Studies research on paratexts, the volume thus also seeks to make a contribution to Translation Studies within a Nordic context (although by no means directed to an exclusively Nordic audience).

The Nordic framework is not unexplored within Translation Studies. In 2008 and 2013, Nordic translation conferences were arranged in the United Kingdom, resulting in the book of conference proceedings *Northern Lights: Translation in the Nordic Countries* (Epstein) and the edited volume: *True North: Literary Translation in the Nordic Countries* (Epstein). Furthermore, a conference arranged in Rome 2013 resulted in *Translating Scandinavia: Scandinavian Literature in Italian and German Translation 1918–1945*, a volume that according to the editors aimed to “provide new and important theoretical and methodological frameworks and historical background for analyzing translation flows from the Scandinavian languages” (Berni and Wegener). In these volumes, aspects such as translations of American children’s literature to Swedish, translations between closely related languages, translations of Strindberg’s chamber plays into Italian, and translation of Icelandic sagas are explored. Interestingly, such “local” analyses of translations to and from non-central languages are seen by Maria Tymoczko as an important test for translation studies in general: “It is a betrayal of the very enterprise of theorizing and model making to fail to test conclusions for their applicability to a wide variety

of cases—to test, in fact, their applicability to the *arbitrary case*” (32–33). In the introduction to the volume *True North*, the editor B.J. Epstein motivates the volume’s local perspective by pointing out that “the field of translation studies has still not paid enough attention to the North” (ix). Furthermore, she explains that “[w]hen it comes to relatively small languages, such as those of the Nordic countries, translation is vital, in terms of both the development of a country’s language and literature and also the dissemination of that literature abroad” (ix). This quote illustrates that Translation Studies research within a Nordic context may focus on different perspectives: either on how Nordic literature is translated into other languages and cultures, or on how foreign works are translated and received in a Nordic target culture context. As indicated above, we focus on the latter perspective in this volume, with the addition of a special interest in paratexts in translation.

As suggested above, the application of Genette’s writing on paratexts and paratextuality is still in its early stages in Translation Studies. This calls for further explorations of the theoretical and methodological ramifications of the study of paratexts within the discipline. Furthermore, as will be discussed below, there are indications that in Translation Studies Genette has been interpreted in a way that does not do full justice to what he writes about translations and translations as paratexts. Towards the end of *Paratexts*, Genette admits that one practice that he left out due to time constraints was the exploration of the paratextual relevance of translations, that is to say, a translation seen as a paratext to an original text (405). It is this notion that most contributions in the field of Translation Studies have drawn on. Importantly, in many of these contributions, the fact that Genette only briefly mentioned the paratextual relevance of translations has been interpreted as a reluctance on Genette’s behalf to include them in investigations of paratexts. For example, in her influential 2002 paper “What Texts Don’t Tell,” Şehnaz Tahir-Gürçavaşlar stated that Genette’s argument was based on the notion that translation is “a derivative activity always based on another text” (46). For Tahir-Gürçavaşlar, this marked a “restricted view of translation,” which also entailed a “de-problematization of a number of issues” in Translation Studies (“What Texts Don’t Tell” 46). The way Genette’s discussion seemed to subsume the translated text under the source text was apparently deemed highly problematic. If the paratext always serves

the original text, then the basic function of a target text will be to serve the source text, and little more. This idea of translation as “a derivative activity” of the source text was clearly not in line with developments in Translation Studies at the time of Tahir-Gürçağlar’s paper, with a strong research focus on translation as a target-culture and target-language activity.

We have discussed Tahir-Gürçağlar’s paper at some length because it has been “widely cited by translation studies scholars and often forms the foundation for their use of the concept of the paratext” (Batchelor 28). In other words, it is representative of the way paratexts have been discussed in Translation Studies, generally speaking. More importantly, it also seems to be representative of the way Genette has been discussed within Translation Studies, with the idea that Genette by and large regards translation as “a derivative activity” (see above). There are, however, reasons to believe that such an interpretation overlooks certain aspects of Genette’s work (see Batchelor 27–31). As noted above, Genette states that translations do indeed have “paratextual relevance” (*Paratexts* 405). Thereby, Genette does not exclude the possibility of them also filling the function of “text,” with paratexts of their own. This becomes evident when analyzing how translated texts are used as examples and discussed in *Paratexts*. For example, Genette discusses translations that are dedicated by the translator (130), and the different functions of translator prefaces (264). The reference made to translations towards the end of *Paratexts* (405), to which many Translation Studies scholars have restricted their discussion, should hence be interpreted as only one of the ways in which translations could be seen in relation to paratextuality. It could also be noted that, with some distance to the strong undercurrents in Translation Studies at the time of Tahir-Gürçağlar’s paper, viewing translations as paratexts might in fact be a useful way of accounting for translation as interlingual transfer (see Batchelor 92), rather than solely focusing on translation as a target-culture system activity.

In Translation Studies, one area of contention—or at least where consensus has been lacking—is the terminology used in research on paratexts. Some of this terminological uncertainty may be related to Genette’s insistence on authorial intention: according to Genette, elements that belong to the paratext are always “authorial or more or less legitimated by the author” (*Paratexts* 2). Consequently, some textual elements of interest to Translation Studies scholars

seem to fit the definitions of neither peritexts nor epitexts, as they are not encompassed by authorial intention in Genette's sense. For example, how should reviews and literary criticism—material that Genette clearly excluded from the paratext (*Paratexts* 3)—be labelled? While a number of contributions in the field have solved this issue by simply disregarding Genette's connection between paratext and authorial intention (Batchelor 27), others have instead striven to find new terminology for such elements. Introduced by Tahir-Gürçağlar in 2002, the term "extratext" has come to be used frequently for texts that, according to Genette's framework, do not seem to belong to the paratext. Tahir-Gürçağlar distinguishes between epitext and extratext, and clarifies that the epitext includes all texts that deal with a specific work, such as comments, reviews, criticisms, or interviews, while extratext instead encompasses general statements on translation and other sociocultural phenomena "that may have a bearing on how translations are produced and received" ("What Texts Don't Tell" 58). Other alternative terms which have been used include "metatext," which is understood as a form of "critical commentary" (Hermans 32) on another text. On this view, a translation is regarded as a comment on the source text. At times, alternative terms—such as extratext, metatext, or the concept of "paratranslation" introduced by Yuste Frías (2012)—overlap with the terms they are supposed to supplement. There are cases when they are in fact used interchangeably with each other (e.g., Naudé, who uses "metatext" for textual markers that would clearly be labelled "peritext" in Genette's terminology).

These terminological inconsistencies should perhaps be seen as an indication that there is indeed a lack of consensus when it comes to paratextual terminology in Translation Studies. Differentiating between, for example, paratext and metatext, Kathryn Batchelor concludes that there are paratexts which are metatextual and metatexts which are paratextual. Finally, "in cases of significant overlap, deciding whether to label such material paratexts or metatext will depend on the overall perspective of the study as defined by the research questions" (151). Therefore, because it marks a functional or practical approach to the study of paratexts, Batchelor's construal may be a fruitful way to expand and refine Translation Studies research on paratexts. As interpreted by Batchelor, Genette's concept of paratext denotes "any element which conveys comment on the text, or presents the text to readers, or influences how the text

is received” (Batchelor 12). Coming back to the present volume, this functional view is a starting point also for our papers. We therefore find Batchelor’s general definition helpful: “A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (142). In our view, Batchelor’s definition lends itself to a number of different research questions, methods, and materials. At the same time, compared to previous research, Batchelor’s work represents a widening of scope when it comes to what may be defined as paratextual or as a paratext. Thus, in the present volume, all the different kinds of “texts” investigated—front and back covers, footnotes, introductions, literary reviews—may be termed “paratextual.” The clear advantage of such an approach is that one can avoid a number of different, potentially confusing terms. In our view, Batchelor’s approach makes the terminology consistent, while still being broad enough to include a wide range of paratextual functions and strategies.

The papers in the present volume discuss a number of such functions and strategies—both in source text paratexts which have been translated into a target language context, and in paratexts created in relation to target texts. For example, the primary material used in Elin Svahn’s chapter, “The Making of a Non-Retranslation through Paratexts: *Bonjour tristesse* in Eight Swedish Editions 1955–2012,” consists of producer-created paratexts, such as cover design, blurbs, and title, as well as receiver-created epitexts, such as reviews, newspaper articles, and interviews. The chapter deals with the mechanisms behind a so-called “non-retranslation,” a phenomenon defined by Svahn as “a translation published in several editions during a long period of time without prompting a retranslation.” The object of analysis is Lily Vallquist’s Swedish translation of Françoise Sagan’s classic *Bonjour tristesse*, a novel that has been published in eight editions in Sweden over a period of 50 years. Svahn argues that since the same translation is used in all editions, a non-retranslation provides an excellent case for diachronic explorations of packaging and market adaptations in the literary field. By means of in-depth analyses of the peritexts and epitexts created for each edition, she traces the title’s diachronic canonization from 1955 to 2012. In her analysis, Svahn reveals an elaborate use and re-use of basically the same paratextual material throughout the title’s publication history. She also concludes that a series of instances of consecration (book clubs, literary series,

and influential publishing houses) eventually led to the canonization of the title in the Swedish literary system. Especially interesting is the strong paratextual emphasis on Sagan as a 1950s phenomenon, which according to Svahn is part of the explanation as to why the title has not been re-translated to date.

In his chapter “At the Threshold of the Sacred: Paratextual Retranslation and Institutional Mediation through Footnotes in a Roman Catholic Edition of the New Testament,” Richard Pleijel investigates the footnotes of the 2020 *Katolsk studiebibel* (“Catholic Study Bible”), an edition of the New Testament in Swedish, edited by Catholic scholars and published by the Catholic publishing house Veritas. The New Testament text of the edition is endowed with an extensive footnote apparatus, which comments on the texts from a Catholic perspective. However, the New Testament translation that the edition is based on is not a new translation, but stems from a state committee that worked in the 1970s onwards on a new translation of the Bible into Swedish. While the intended readers of this translation were all of the Swedish people, regardless of religious belief, the translators would not take a stand in matters of theology or religious interpretation. The incentives for this translation were hence radically different from the incentives of *Katolsk studiebibel*, which represents a particular confessional perspective. The ways in which the Catholic footnotes reframe, reinterpret, and, indeed, retranslate the New Testament texts of the original translation are investigated in the chapter, with a case study focusing on four specific New Testament pericopes. Pleijel concludes that *Katolsk studiebibel* represents what he terms a “paratextual retranslation” of the New Testament texts, something which is accomplished solely by means of paratexts and not by linguistically retranslating the New Testament texts themselves.

In his chapter “Translating Feminism: Paratexts in the Danish, Norwegian, and Swedish Translations of Betty Friedan’s *The Feminine Mystique* (1963),” Marcus Axelsson investigates the paratextual framings of three different translations of Betty Friedan’s feminist classic *The Feminine Mystique*. Axelsson looks into the Danish (1964), Norwegian (1965), and Swedish (1968) translations of the book to see how the paratexts of these editions ‘translate’ the feminist message of Friedan’s book, and how this can be understood against the background of the extensive social changes in the Nordic countries during the 1960s. Not least, these changes affected the role of women in the Nordic societies, and it

is against this backdrop that Axelsson sets out to investigate the mechanisms at play in the translation and paratextual framing of Friedan's work. Axelsson argues that the TT paratexts "concretize" Friedan's feminist message. He also notes that all three TT editions were published only a few years after the American original edition, and suggests that one of the reasons for this was a general feeling in the Nordic countries that the US society was more developed, sociologically speaking. Axelsson therefore suggests that the TT paratexts were used as a means of explaining to the general public why Friedan's book and its message were relevant in the Nordic context of the 1960s. In this sense, the translation and paratextual framing of Friedan's book sheds light on the Nordic societal context of the 1960s, which in turn helps to explain the incentives for translating Friedan's book into the Nordic languages at a specific point in time.

Malin Podlevskikh Carlström exclusively deals with receiver-created paratexts—literary reviews—in her chapter, "Translation Visibility and Translation Criticism in the Swedish Reception of Post-Soviet Russian Literature: Literary Reviews as Epitexts." A literary review is a type of epitext that provides potential readers with information about recently published books. However, Podlevskikh Carlström does not analyze the reviews as thresholds for individual literary works, but rather as texts containing information about how translation is perceived in a literary system. Thus, her inquiry is related to the metadiscursive function of the paratext. With a corpus of 430 reviews of 82 post-Soviet Russian novels published in Swedish translation between 1994 and 2020, Podlevskikh Carlström analyses translation criticism—a hot topic in the Swedish cultural debate—and translation visibility. Coding the review corpus using a qualitative data analysis software (QDAS), she reveals patterns in the Swedish reviewers' assessments of the novels. First, Podlevskikh Carlström concludes that works pertaining to highbrow literature not only receive more attention in Swedish media than popular literature does, but also more reviews containing translation criticism. Second, she finds that positive translation criticism is not random, but that it clusters around stylistically and linguistically challenging source texts pertaining to highbrow literature. This is especially interesting in relation to a recent Swedish cultural debate regarding translation criticism, in which literary critics have been criticized for only providing

stereotyped and unsubstantiated translation criticism—if they mention the translation at all.

In the final chapter of the volume, “Marketing ‘Frenchness’: The Paratextual Trajectory of Patrick Modiano’s Swedish Book Covers,” Jana Rüegg investigates how book covers are designed for marketing purposes by different publishing houses. The material under scrutiny consists of the covers of a number of novels by Nobel laureate Patrick Modiano, translated into Swedish and published by three different publishing houses. With the book covers as examples, Rüegg examines the “paratextual trajectory” of Modiano in Swedish translation, that is, in what ways the paratextual framing of Modiano has changed since the first translation of a Modiano novel into Swedish in 1970. Rüegg finds that the book covers, encompassing well over four decades and representing three different publishing houses, are surprisingly consistent, as they all contain recurring motifs which connote “Frenchness.” In some cases, the motifs evoking such connotations are even more prominent in later stages of Modiano’s Swedish publishing trajectory. This may be understood as an outcome of Modiano being a high prestige writer, which leads publishing houses to apply a “vernacularizing” strategy, emphasizing source culture features of the works being translated.

All in all, the five chapters investigate a range of different paratextual strategies and material connected to a number of different text genres: novels, non-fiction, religious texts. It is hoped that the individual contributions, as well as the volume more broadly, may enrich the expanding Translation Studies research on paratexts and paratextuality. As authors and editors, we also hope that the present volume will not only contribute new material and new insights in general, but that it may also bring a uniquely *Nordic perspective* to the study of paratexts within the Translation Studies field, thus demarcating new venues and areas of research.

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The Making of a Non-Retranslation through Paratexts

Bonjour Tristesse in Eight Swedish Editions 1955–2012

Abstract

This chapter explores paratexts—producer-created peritexts and receiver-created epitexts—in connection with Lily Vallquist’s Swedish translation of *Bonjour Tristesse* by Françoise Sagan. The translation is approached as a non-retranslation, i.e., as a translation that is continuously being republished over a long period of time *without* prompting a retranslation; Vallquist’s *Bonjour tristesse* has been published, in the same translation, in eight editions between 1955 and 2012. Consequently, it represents a prime object for studying paratexts in order to follow the novel’s long-term canonization in the Swedish literary system. The findings show an interplay between the epitexts and peritexts, with formulations being used, re-used, and slightly altered over a period of over fifty years, highlighting the interrelations between publishing houses and press. They also show how the short-term consecration, mainly by *Bonjour tristesse* being published in book club and classics series, builds up to the long-term canonization and the novel’s contemporary status as a classic. The chapter concludes with a discussion of whether a translation from the 1950s may in fact be perceived as an asset for a novel and an author that are strongly associated with the same era.

1 Introduction

“Do you want to read the book of this spring?” the Swedish newspaper *Dagens Nyheter* asked its readers in 1955.¹ The book in question was *Ett moln på min himmel* (“A Cloud in my Sky”), Lily Vallquist’s (1896–1986) translation of the French writer Françoise Sagan’s *Bonjour tristesse*. The novel was published in France in 1954 when Sagan was 19 years old, and Vallquist’s Swedish translation followed just one year later when it was published by the Swedish publishing house Wahlström & Widstrand. 57 years later, on April 13, 2008, the columnist Carl Otto Werkelid proclaimed that “Sagan is alive!” in the Swedish newspaper *Svenska Dagbladet*. Four years after that, in 2012, the eighth and, to date, latest edition of *Bonjour tristesse* was published in Swedish—still in Vallquist’s unrevised translation from 1955.

In this chapter, I approach *Ett moln på min himmel/Bonjour tristesse* as a non-retranslation, that is, as a translation that has continuously been republished over a long period of time *without* prompting a retranslation. This chapter aims, through paratextual elements, to trace the long-term canonization of Vallquist’s Swedish translation of *Bonjour tristesse* as a non-retranslation over the 57 years between 1955 and 2012. Because the translation remains unchanged in all editions, I argue that non-retranslations are a suitable object of investigation for diachronic explorations of packaging and market adaptations in the literary field. A synchronic, in-depth analysis of the peritexts (cover, back cover information, preface, etc.) and the epitexts (literary reviews and other mentions of the translated novel in Swedish newspapers) of each edition will explore how the same translation has been perceived in and presented to suit different time periods. These analyses will be used to trace the successive canonization of the title diachronically over the same 57 years. Following Kathryn Batchelor (143), the chapter thus deploys both a producer- and receiver-based perspective on paratexts. Overall, the study will provide insights into the complex processes behind the canonization of non-retranslations and the making of a modern classic.

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1 In this chapter, all quotes from Swedish sources are rendered in the author’s English translation.

This chapter is part of a larger project in which I explore the phenomena of non-retranslations in a Swedish context. The first part of the project consists of creating a bibliography of non-retranslations. The project is ongoing and has so far resulted in a database with 200 titles and 1002 editions. The bibliography will provide an overview of non-retranslations in quantitative terms, whereas this case study on *Bonjour tristesse* aims to provide an example of how non-retranslations can be studied from a qualitative perspective. The eight editions of the Swedish translation of *Bonjour tristesse* are presented in Table 1.

Table 1. The eight editions of the Swedish translation of *Bonjour tristesse*

Edition	Title	Year	Publishing house	Series
1	<i>Ett moln på min himmel</i>	1955	Wahlström & Widstrand	
2	<i>Ett moln på min himmel</i>	1957	Albert Bonniers förlag	Bokklubben Svalan
3	<i>Ett moln på min himmel</i>	1960	Aldus/Bonnier	Delfinböckerna
4	<i>Bonjour tristesse</i>	1983	Bra böcker	Bra klassiker
5	<i>Ett moln på min himmel</i>	1987	Wahlström & Widstrand	
6	<i>Bonjour tristesse</i>	2001	Albert Bonniers förlag	Delfinserien
7	<i>Bonjour tristesse</i>	2007	Bonnier/Expressen	Klassiska böcker
8	<i>Bonjour tristesse</i>	2012	Albert Bonniers förlag	Albert Bonnier Klassiker

As shown in Table 1, the title has alternated between *Ett moln på min himmel* and *Bonjour tristesse*, but throughout this chapter, I use *Bonjour tristesse* to refer to the Swedish translation.

The remainder of this chapter is outlined as follows. In the next section, I present how paratextual elements have been studied in retranslation and what implications it has for the study of paratexts in non-retranslations. Next, I introduce Françoise Sagan and *Bonjour tristesse*. Thereafter, I examine the

paratextual elements of each of the eight editions, starting with an investigation of the discussions between the translator and a representative from the publishing house regarding the title of the Swedish translation. The chapter ends with a discussion of the findings.

2 Paratexts and (Non-)Retranslation Research

Paratexts is an umbrella term originally developed by Gérard Genette, which later gained ground in several disciplines. Within Translation Studies, research into paratexts has become a lively area of study in recent years, not least since Batchelor's important contribution in 2018. Following Batchelor's focus on both producer- and receiver-based perspectives, one can distinguish between peritexts, such as the title, the cover, and the back cover, and epitexts, i.e., texts that are located outside of the book, such as reviews and mentions in the press. In particular, research into translational paratexts has gained momentum as the translation researcher has become interested in a translation's wider context, since paratexts "can be used in order to reveal translational phenomena that are either absent or only implicit in the translation texts themselves" (Tahir-Gürçağlar, "What Texts Don't Tell" 44).

Retranslations have turned out to be a suitable area for research into paratextual features. For example, peritexts can demonstrate how the publishers envision the readership for different retranslations in different time periods. Gisèle Sapiro (155) asserts that "[the] publisher plays a major role in the process of legitimating literary products" and that the publisher "transfer[s] symbolic capital from the publisher to the writer." In this respect, analyzing so called industry-created paratexts can be illuminating with regard to how publishers and other agents work with translation. This line of research has been pursued, for example, by Sharon Deane-Cox on the British retranslations of *Madame Bovary*. She maintains that investigations into paratextual elements can shed light on "how translated texts are mediated and manipulated, calibrated and advertised so as to facilitate a reception which is attuned to the ambitions of the translator and the publisher" (94). Another sort of peritext under scrutiny is the translator-created peritext, for example in the form of a translator's

introduction, such as a chronological survey of translators' introductions to retranslations (Büyükkarcı Yılmaz). In contrast, other researchers have focused more on the receiving end and on how epitexts can be analyzed to investigate the reception of a certain title (Bladh) or of several retranslators and their work (Ziemann). Although the main focus of these studies is either peritexts or epitexts, translations "often feature a variety of paratextual devices, and where available, these always have a dialogical relationship with each other, complementing, supplementing and in some cases, contesting each other" (Tahir-Gürçağlar, "The Translator as Subject" 528).

As can be deduced from the examples mentioned above, studies on the paratextual elements of retranslations often deal with temporal aspects. Şehnaz Tahir-Gürçağlar asserts: "When studied diachronically, within a carefully selected corpus, translations shed light on the evolution of translation practices and the changing approaches and strategies of translators" ("Translated Texts / Paratexts" 287). For a non-retranslation such as *Bonjour tristesse*—where the textual content is the same—a diachronic investigation can help us understand the impact of packaging and market adaptations in the literary field. In many respects, non-retranslations constitute an ideal avenue for exploring the power of paratexts: the translation is a constant, the paratexts being the only thing that changes. Examining paratextual material relating to non-retranslations thus has the potential to show, in a very clear manner, how paratextual elements can alter the way a translated text is perceived.

Examining different editions of the same translation can also shed light on the process of canon formation in a longer perspective. Regarding the two similar but yet different concepts of *consecration* and *canonization*, I follow Johan Svedjedal's (10) distinction. Thus, consecration—what Casanova refers to as "the crossing of a literary border—a metamorphosis of ordinary material into 'gold,' into absolute literary value" (126)—represents the first step in a book being evaluated and can be described as a short-term evaluation. Svedjedal mentions book clubs as an instance of consecration, where the novel is deemed worthy to be included in a series. Canonization is a form of evaluation that takes place over a longer period of time, such as when the title is chosen by libraries and universities, to be included in their collection or to be researched. In this study, however, the canonization process is traced through paratextual

material and is thus rather a reflection of the extratextual consecration process taking place outside of the paratexts.

In this chapter, the analysis will cover both peritexts and epitexts. Following Batchelor, the peritexts under scrutiny are to be labeled industry-created paratexts (157), as they are created by the publishing houses to convey a certain image of *Bonjour tristesse*. This producer-based perspective is complemented with an analysis of the epitexts, mainly literary reviews, which account for a receiver-based perspective (143). A search for “Bonjour tristesse,” “Ett moln på min himmel” and “Françoise Sagan” in *Svenska dagstidningar*, a database at the National Library of Sweden in Stockholm where all major newspapers in Swedish are digitalized, reveals a high number of hits from 1954 onwards. The high number of hits demonstrates Sagan’s importance in Sweden over time but also suggests the difficulty of working practically with the epitexts. Thus, only epitexts that can be associated specifically with the reception of *Bonjour tristesse*—including accounts of both the novel and Sagan as a person—are dealt with in this paper, although in some periods, the absence of mentions can also be telling of Sagan’s status as a writer. Overall, this analysis of both producer- and receiver-based perspectives on the publication of *Bonjour tristesse* in Sweden will provide insights into the complex process behind non-retranslations and the making of a modern classic.

3 Françoise Sagan—the Writer of the Decade, a Symbol for her Generation

Françoise Sagan was born Françoise Quoirez in Cajarc in South-West France in 1935. Her *nom de plume* was taken from a character from Marcel Proust’s *À la recherche du temps perdu* and this is how she was known to the world. After failing her exams, she wrote *Bonjour tristesse* in three weeks as an 18 year old. During her life, Sagan wrote around 20 novels and several theatre plays. Her debut novel *Bonjour tristesse*, published by Julliard in Paris in 1954, is generally considered her most noteworthy literary achievement.

In *Bonjour tristesse*, Cécile, a 17-year-old girl, spends the summer with her father Raymond on the French Riviera. They lead an unconventional lifestyle

with the father's many mistresses coming and going. The symbiotic relationship between father and daughter is disrupted when Anne, a friend of Cécile's late mother, turns up and forms a serious relationship with Raymond. Disturbed by this new turn in her life, Cécile sets up a sophisticated plan to break up the couple. Her plan succeeds but leads Cécile to drive off in a haste and later crash her car off a cliff. Cécile and Raymond, just like the reader, are left to wonder whether this was an accident or a suicide.

4 *Bonjour tristesse* in Eight Swedish Editions

4.1 Before Publication: What's in a Name?

For Genette, a novel's title is part of its paratext: "the title (like, moreover, the name of the author) is an object to be circulated—or, if you prefer, a subject of conversation" (Genette 75). In the case of the Swedish translation of *Bonjour tristesse*, the title is indeed a subject of conversation, as it has, as previously mentioned, been changed several times during the novel's nearly 60-year history in Sweden. Even during the translation process in 1954, the title appears to have been an issue for the translator, Vallquist. From her correspondence with the editorial assistant Ulla Strauss at Wahlström & Widstrand, it is not clear who came up with the novel's first Swedish title, but it is evident that Vallquist as a translator was involved in the decision-making process. In an undated letter to Strauss from 1954, Vallquist discusses alternative Swedish titles for the novel:

In my opinion, *Ett moln på min himmel* is a better name than *Sommarlov* ("Summer Break"). Partly because it's hardly a question of a summer break, since the girl failed her exam and does not intend to try again, and partly because there's been so much summer in film and book titles lately. "Ett moln på min himmel" is unusual and has a touch of arrogance / it wasn't more than a cloud / that fits the content. "Var hälsad, sorg" ("Be Greeted, Sorrow") is fine, but it is a little too formal and underlines the unfortunate situation that there is no real correspondent in Swedish to the considerably lighter *tristesse* ... (My translation)

What neither Vallquist nor Strauss mentions in their correspondence is the original French title's three intertextual features: one in the epigraph and two in the text itself. First, Sagan's novel opens with an epigraph in the form of a poem by the French poet Paul Éluard, entitled *À peine défigurée*:

Adieu tristesse
Bonjour tristesse
Tu es inscrite dans les lignes du plafond
Tu es inscrite dans les yeux que j'aime
Tu n'ès pas tout à fait la misère
Car les lèvres les plus pauvres te dénoncent
Par un sourire
Bonjour tristesse
Amour des corps aimables
Puissance de l'amour
Dont l'amabilité surgit
Comme un monstre sans corps
Tête désappointée
Tristesse beau visage. (*Bonjour tristesse*)

According to Genette (145), one of the functions of the epigraph is to shed light on the title, which is indeed the case here. Second, another intertextual connection with the title appears in the novel's opening sentence: "Sur ce sentiment inconnu dont l'ennui, la douceur m'obsèdent, j'hésite à apposer le nom, le beau nom grave de tristesse" (*Bonjour tristesse* 11). In the Swedish translation from 1955, and in all subsequent editions, this sentence reads: "This feeling that haunts me with its bitterness and its sweetness I only hesitantly call by the beautiful, serious name of sorrow" (*Ett moln på min himmel* 7); that is, the word *tristesse* has been replaced with "sorrow" (*sorg*). Thirdly, the novel's final sentence, in the original, reads: "Quelque chose monte alors en moi que j'accueille par son nom, les yeux fermés: Bonjour Tristesse" (*Bonjour tristesse* 154). The title—*Bonjour tristesse*—is thus explicitly spelled out in the original and concludes the entire novel. In the Swedish translation, however, the final sentence reads: "Then something stirs inside of me, and I greet it with closed

eyes and call it by its right name: sorrow” (*Ett moln på min himmel* 143). Instead of the phrase “Bonjour Tristesse,” the Swedish translation only refers to “sorrow.” While the Swedish word *sorg* (“sorrow”) is in line with the opening sentence of Vallquist’s translation and thereby re-establishes an intertextual connection between the opening and the ending of the novel in the Swedish translation, it may be considered to have a more solemn tone in Swedish, just as Vallquist points out in her letter. In the Swedish translation—and hence, in all eight Swedish editions from 1955 to 2012—there is no sign of this intertextual triangulation between the novel’s title, the epigraph, and the opening and final sentence.

When Vallquist was struggling with the translation of the title, the publication of *Bonjour tristesse* in France in 1954 had already been acclaimed in the Swedish press. The first reference to the novel in Sweden dates back to June 21, 1954, when the Swedish newspaper *Dagens Nyheter* mentions that *Bonjour tristesse* was awarded the prestigious French award *Prix de la critique*. A week later, on June 28, Herbert Tingsten, literary critic and editor-in-chief of the newspaper *Dagens Nyheter*, wrote a review of the French original with the title “A young girl in bloom,” where he compliments Sagan’s “clear, hard, and smooth style.” Gunnel Vallquist, a translator and literary critic who covered the French literary scene, and who also happened to be Lily Vallquist’s daughter, wrote a piece introducing *Bonjour tristesse* together with Nicole Louvier’s *Qui qu’en grogne* and Danielle Hunebelle’s *Philippine* in *Svenska Dagbladet* on June 12, 1954. The three novels are reviewed together as an example of a new wave of young, female writers in France. *Bonjour tristesse* is considered the most successful; Gunnel Vallquist calls it “literary accomplished.” A month later, on July 18, probably in relation to these young, female authors, the signature Lavielle wrote in *Aftonbladet*: “Each time a very young French woman publishes her first novel, slightly perverted and obviously autobiographical, the literary critics unanimously exclaim: ‘A new Colette.’ Lately, remarkably many ‘new Colettes’ have seen the light of day in France.” In December 1954, before the Swedish translation was even published, *Ett moln på mitt himmel* appeared as a serial in *Dagens Nyheter*, which must have been a welcome start for the novel’s life in Sweden.

4.2 First Edition: *Ett moln på min himmel*— “A Little Sexual Success”

In January 1955, the first edition of Vallquist’s translation of *Bonjour tristesse* was published under the title *Ett moln på min himmel* by the publisher Wahlström & Widstrand. The cover, featuring a painting by Swedish artist Rune Hagman in bright, naïve style, portrays a young girl wearing a bikini sitting by the sea, with a cliff, large waves, and clouds in the background. Perhaps the largest cloud, hanging over the young girl at the center of the cover, is supposed to symbolize *the* cloud that the title alludes to.

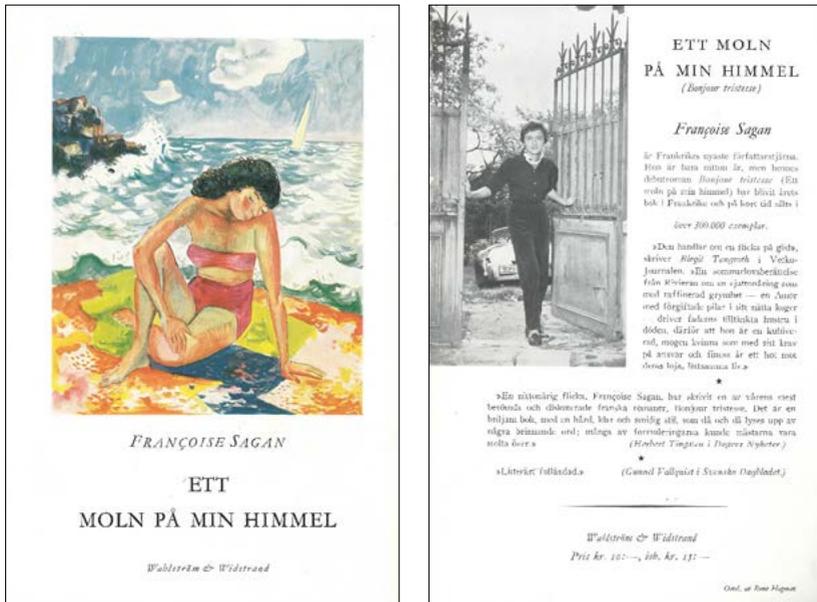


Figure 1. Front and back covers of the first edition of *Ett moln på min himmel* (1955). Cover design by Rune Hagman.

According to the back cover, the novel has sold “over 300,000 copies” in France. It also paraphrases a review by Birgit Tengroth, an actress who had been compared to Greta Garbo and participated in theaters directed by Ingmar Bergman, which sums up the content of the novel:

It is about a drifting girl, writes Birgit Tengroth i *Vecko-Journalen*. A summer holiday story from the French Riviera about a 17-year-old who with refined cruelty—an Amor with poisonous arrows in her neat quiver—drives her father’s intended wife to death, because she is a cultivated, mature woman who with her demands on responsibility and finesse is a threat to their undemanding, easy-going lifestyle. (My translation)

Tengroth debuted as a writer in the 1950s and her writing focused on two main areas: “the mature woman’s experience of eroticism and the embittered memory of childhood with negligent parents” (Soila). From this description, it seems clear why she was considered a good person to review *Bonjour tristesse*. Moreover, the choice to include a quote by Tengroth on the back cover can be interpreted as a strategy for reaching a younger and female-dominated audience. The other quote on the back cover originates from Tingsten’s review in *Dagens Nyheter*:

A 19-year-old girl, Françoise Sagan, has written one of this spring’s most celebrated and debated French novels, *Bonjour tristesse*. It is a brilliant book, with a clear, hard, and smooth style, which from time to time is lit up by some burning words; masters would be proud of many of the formulations. (My translation)

In contrast to Tengroth’s back cover text, this peritext focuses more on the form of the novel, as Tingsten draws a comparison between Sagan and other great but unnamed writers. It remains curious that this quote—although it explicitly refers to the French original title *Bonjour tristesse* and not to *Ett moln på min himmel*—is implicitly assumed to refer to the translation and the language of translation (‘clear, hard, and smooth style’) by its placement on the back cover, although it is actually from Tingsten’s review of the French original in 1954. In these two quotes, Sagan’s young age is emphasized, which Tingsten seems to amplify by comparing this “19-year-old girl” to “the masters.” The third and final quote appearing on the back cover is Gunnel Vallquist’s statement that the novel is “literarily accomplished.” As previously noted, this quote too was written in reference to the French original in 1954.

As in France, *Bonjour tristesse* stirred up controversy in Sweden because of both the content and the author's young age. In a review of the first edition in 1955, the journalist Allan Fagerström referred to it as "a little sexual success" in the evening paper *Aftonbladet*. However, Vallquist's translation was well-received by the public, which can be deduced from a series of announcements in the press issued by the publishing house Wahlström & Widstrand: in February 1955, advertisements in both *Dagens Nyheter* and *Expressen* announced the second reprint after a week and that 7,000 copies had been sold. On March 7, the third reprint was published when the title hit 10,000 sales, according to an ad in *Svenska Dagbladet*. On August 27, 1956, the fourth reprint was published and the title exceeded 12,000 copies sold, according to the announcement in *Dagens Nyheter*. Collectively, these industry-created paratexts (Batchelor 157) aim at depicting *Bonjour tristesse* as a success story in Sweden.

Two mentions in the press from 1956 deserve closer scrutiny. First, the translator and journalist C.G. Bjurström reviewed Sagan's second book *Något av ett leende* (*Un certain sourire*), which had recently been published by Albert Bonniers förlag in translation by the couple Vera and Stig Dahlstedt. He ended his review with the words: "And still she appears as the writer of the decade, a symbol for her generation just like Raymond Radiguet was for his." Secondly, on March 3, 1956, Gunnel Vallquist wrote a column titled "En ny Colette?" ("A new Colette?") on Sagan's second novel *Un certain sourire*, where she proclaimed:

Françoise Sagan was not a shooting star; she seems to be a fixed star. Of which size is too early to tell, but she surely glows. Her talent is astonishing. The critics ask themselves hopefully whether or not France will find a Colette in this young girl who started her life almost at the same time as the old poet ended hers. (My translation)

Both these two mentions positioned Sagan as an important writer right from the outset, comparing her to literary stars such as Radiguet and Colette. Most importantly, both these quotes foreshadow how Sagan will be perceived in the future.

4.3 Second Edition: *Ett moln på min himmel* as a Book Club Book

In 1957, the second edition of Vallquist's translation was published by Bonnier in the book club *Svalan*, bundled together with the novella *Något av ett leende*. The cover showed a young woman and man sitting at a café under a canopy, drinking and talking.

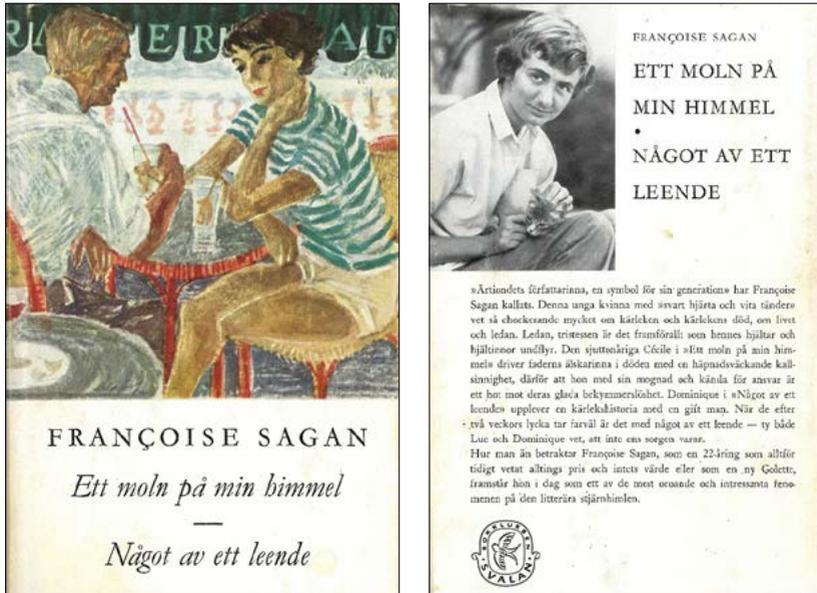


Figure 2. Front and back covers of the second edition of *Ett moln på min himmel* (1957). Cover design by Ulla Sundin.

On its back cover, a black and white photo of a slightly smiling Sagan accompanies the written peritext, which reads:

Françoise Sagan has been called the writer of the decade, a symbol for her generation. This young woman with “a black heart and white teeth” knows so shockingly much of love and the death of love, of life and sorrow. [...] No matter how one considers Françoise Sagan, as a 22-year

old who knew too early the price of everything and the value of nothing, or as a new Colette, she stands out today as one of the most worrying and interesting phenomena in the starry literary sky. (My translation)

This peritext echoes the previous epitexts in several ways. First, Bjurström's identification of Sagan in 1956 as "the writer of the decade, a symbol for her generation" opens the text. Her "up and coming" character is conveyed as a comparison to Colette, probably because of Gunnell Vallquist's 1956 review. In contrast to the quotes by Tengroth and Tingsten in the first edition, Sagan is now referred to as a "young woman" and not a "girl." The book's themes are summarized: "love and the death of love, of life and sorrow," and Sagan herself is referred to as "the most worrying and interesting phenomenon on the starry literary sky."

The series and book club *Svalan*—a subscription service with members receiving one book per month—is described on the side flap as "the natural meeting point for tens of thousands book lovers in our country." The aim of *Svalan* is stated as the publication of "highbrow literature and cultivated entertainment." Genette considers series as a sort of "redoubling of the publisher's label, which immediately indicates to the potential reader what kind [of literature] [...] he [sic] is dealing with" (25). In Svedjedal's terms, the publication of *Ett moln på min himmel* in the *Svalan* series represents the first form of consecration (10). This edition hence positions Sagan as a writer of quality, while at the same time emphasizing her work as a source of entertainment.

On August 4, 1957, the Swedish writer Ulrika Gartz wrote a piece entitled "Sagan enquête" in *Svenska Dagbladet*:

It is a shame that Françoise Sagan, by her own actions (and in particular by the [French] publishing houses' actions) has already become a concept, a suitable etiquette to put on young female authors with a sense for life's realities—or for the public appeal of these realities. Instead of the usual advertisement from publishing houses such as "shockingly open," "naked realism," or some little joke on the theme "what mothers shouldn't know about their daughters," it is now enough to add the label "A new Françoise Sagan!" for the sales to skyrocket. [...]

Françoise Sagan has become the prototype for the youth of the 1950s, the Second World War's "lost generation," who exhibit an almost romantic faiblesse for their own cynicism and spleen. But although Cecile [sic] (in *Bonjour tristesse*) herself enjoys her light decadent nature and smothers most emotional outbursts in a yawn, it was the radiantly simple style and the almost unique psychological acuity that made Françoise Sagan a great artist.

Why couldn't that be enough? (My translation)

This is the first time Sagan is referred to as "a concept," and it is interesting to see how there are already new female writers being compared to her, just as Sagan was earlier compared to Colette. Moreover, we can also see that Sagan already during the 1950s is strongly connected to the 1950s and the "lost generation" of the post-war era.

In 1958, a film adaptation of *Bonjour tristesse* was released with the Swedish film title *Ett moln på min himmel*. The film was not very well received. For example, in *Svenska Dagbladet*, Bjurström wrote "Mon dieu—how can a 100% French writer such as Françoise Sagan commit such a catastrophic mistake as giving away the filming of her most French novel into American hands? Françoise, Françoise, Françoise, dollars are not everything in this world!" He goes on to state that "an interesting novel has turned into an uninteresting film," which seems to be an accurate summary of its reception in general. However, Cécile was played by Jean Seberg, an American actress with Swedish origins, which led to many mentions in the Swedish press. Although the Swedish press was not impressed by the film, *Bonjour tristesse* continued to spark interest worldwide, and by 1959, the novel had sold 830,000 copies in France, according to a mention with the signature Arve in *Dagens Nyheter*.

4.4 Third Edition: *Ett moln på min himmel*— The Serious Pocket Version

In 1960, the third edition of *Ett moln på min himmel* was published by the Bonnier-owned imprint Aldus, this time in a pocket-sized version. Many of the peritextual features from the two previous editions are re-used: the cover

replicates part of the quote from Tingsten from 1954, and the back cover restates Bjurström's claim that Sagan is "the writer of the decade," followed by the quote by Tengroth from the first edition in 1955. While the written peritextual features closely follow the two previous editions, the visual features convey a completely different image of the novel. As opposed to the aquarelle colors from the two previous editions, readers are now met with a black and white photo of a pensive Sagan, her chin in her hand, looking sideways out of the image. The colors are notably darker: dark red on the front cover and teal blue on the back. Overall, the third edition expresses a seriousness that was not present in the earlier editions but which is in line with the darker aspects of the novel.

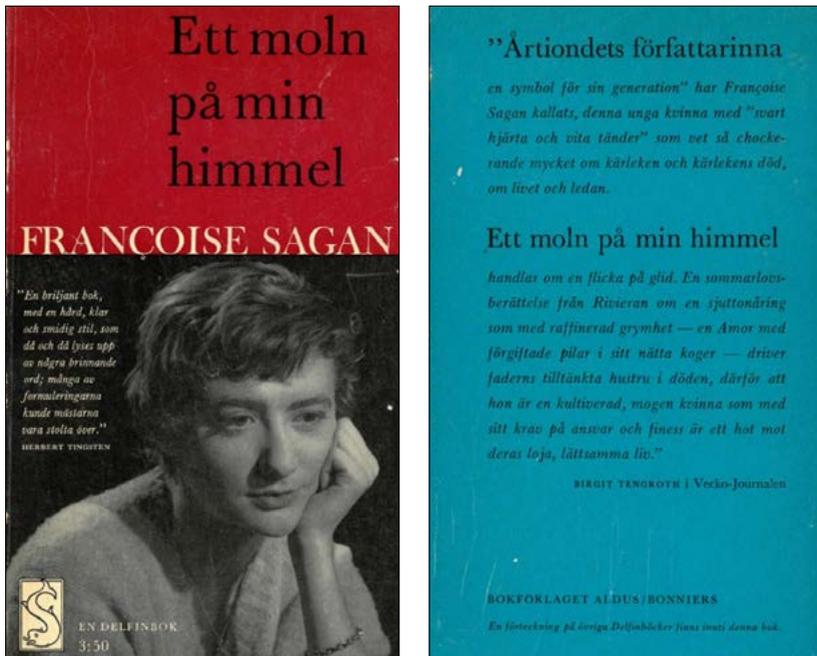


Figure 3. Front and back covers of the third edition of *Ett moln på min himmel* (1960). Cover design by Vidar Forsberg.

The third edition was published in the *Delfin* ("Dolphin") series, which was launched in 1960 and modeled after the Penguin series. Like Penguin, it had a "sweet and sympathetic animal" as the logo and aimed to publish high-quality

literature in an accessible format (Månpocket). Initially, the series ran from 1960 to 1983, and *Ett moln på min himmel* was one of the first titles to be published in the series in 1960, alongside titles by Hemingway, Steinbeck, and Camus. The consecration thus continues with another book series, and one that connects Sagan with some of the greatest 20th century writers.

In the Swedish press, the period between 1960 and 1983 stand out as a turbulent and eventful period in Sagan's life: a second marriage and subsequent divorce; several new novels; and suspicions of plagiarism. One notable technical development during the post-war era concerns the rise of the mass-market paperback as an affordable alternative to the hardcover novel (Svensson). In 1961, the journalist and writer Kerstin Matz suggested that *Bonjour tristesse*, alongside titles such as Salinger's *Catcher in the Rye*, should be distributed to adolescents between the ages of 15 and 19 "in an affordable pocket format" instead of miserable youth literature. In 1969, the French situation vis-à-vis the pocketbook was referred to in the literary journal *Bonniers Litterära Magasin*: "The main problem for French publishers in the last decades has been to attract non-readers to the book. The pocketbook has turned out to be a good choice, and it has grown from 11 million copies in 1958 to over 38 million in 1967." Among the bestselling pocketbooks, Sagan's *Bonjour tristesse* was mentioned, with 540,000 pocketbook copies sold, alongside authors such as Camus' *L'étranger* (1.3 million copies sold), Anne Frank's diary (1.05 million copies sold), and Stendahl's *Le rouge and le noir* (630,000 copies sold).

4.5 Fourth Edition: *Ett moln på min himmel* Becomes *Bonjour tristesse*

The fourth edition of Vallquist's translation of *Bonjour tristesse* was not published until 1983, 23 years after the third edition appeared, which is the longest hiatus between two editions. The fourth edition was published by Bra Böcker, a publisher who, as signaled by its name, publishes accessible yet qualitative literature; the series in which the novel was published is called *Bra Klassiker*. A novelty in comparison with the titles of earlier editions is that the title now reads *Bonjour tristesse*—without any explanation. The cover features a sketch of a woman from the shoulders up, presumably Françoise Sagan herself, in black

and white in what appears to be a swimsuit. On the backside, the distant silhouette of a man and a woman—possibly Cécile’s father and Anne—are walking hand in hand, casting long shadows under a black sun. The visual identity is the same for all novels published in the *Bra Klassiker* series.

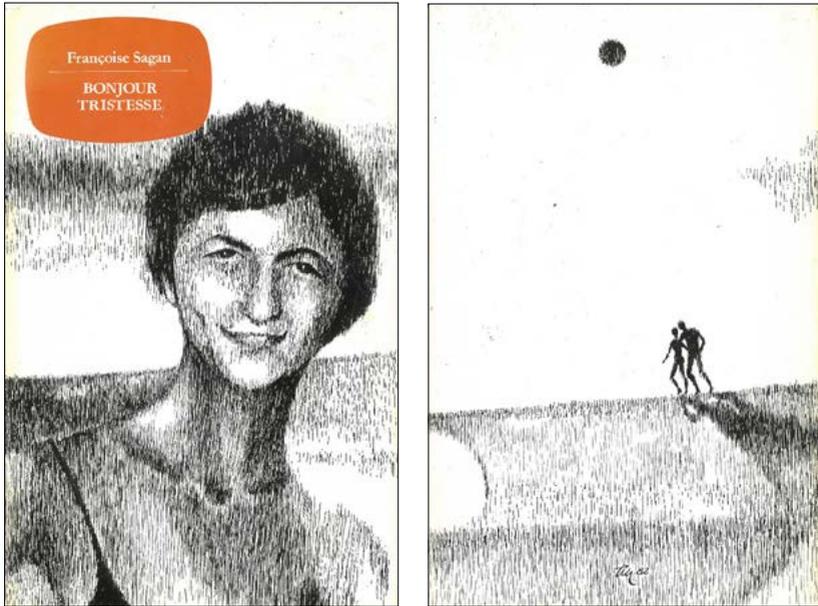


Figure 4. Front and back covers of the fourth edition of *Bonjour tristesse* (1983). Cover design by Tin Andersén.

Apart from the title and author name, there are no peritexts on either the front or back cover, but on the front flap, the history of *Bonjour tristesse* is sketched out: “Today, a quarter of a century later, we can ascertain that [*Bonjour tristesse*] is a classic; with her clear, sparse formulations, Sagan connects to a French classic literary tradition and it is her own youth, the 1950s, that she writes about.” This is the first time *Bonjour tristesse* is explicitly described as a classic in the novel’s peritext. On the back flap, brief and well-known facts about Sagan herself are presented: that she wrote *Bonjour tristesse* in three weeks, her car crash, her two marriages, etc.

This edition of the novel includes a preface by Sven Christer Swahn, a writer, literary critic, and translator. Perhaps due to his own translation experience, he dwells on the impossible nature of the title:

It is typical that the title of the debut novel is easy to grasp but at the same time hard to translate. Bonjour is good morning, internationally well-established; that tristesse means feeling down is also easily understood. Still, “Bonjour, tristesse” is almost impossible. Good morning, sorrow? It doesn’t work. The Saganian concept of sorrow can hardly be transferred. (Swahn 10, my translation)

Regarding Sagan, he states that “Already from the beginning, she was more interesting as a phenomenon, as ‘a case,’ in second hand as a writer” (Swahn 7), an opinion that was also voiced by Ulrika Gartz in 1957. Much like Gartz and the peritext of the fourth edition discussed above, Swahn positions Sagan firmly in the 1950s, with the conclusion: “But she was a part of our dear 1950s” (11). Another reference to the 1950s was made by the journalist and author Madeleine Kats, who reviewed Sagan’s 13th novel *Kryssningen* (*La femme fardée*) in 1984. Kats’ critique of the novel was brutal: “A floppy body may be a disaster in Sagan’s world. But a floppy and dead language is more than that: it is death. If you’re a writer.” However, she also wrote fondly of Sagan’s 1950s influence: “But for us who were young in the 1950s, Françoise Sagan was the one who knew something about life.” Yet another reference to the 1950s is made by the journalist and author Gustaf von Platen, who in 1985 discussed *Bonjour tristesse*,

[...] where [Sagan] captured the post-war generation’s self-indulgence and spleen, their naïvety and experience. For the young French generation, she became a symbol of innocence and experience in the same way as the contemporary Brigitte Bardot. (My translation)

Clearly, Sagan was perceived by the Swedish press as anchored firmly in the 1950s. In the quote by von Platen, too, her position as a symbol was also brought to the fore.

4.6 Fifth Edition: The Colorful *Ett moln på min himmel*

In 1987, the fifth edition of Vallquist's edition was published in a pocket format by Wahlström & Widstrand, who also published the first edition. Unlike the previous edition from 1983, the 1987 edition readopts the Swedish title *Ett moln på min himmel*, with *Bonjour tristesse* appearing in a smaller font in black underneath. The title is displayed in large, cerise, uneven font, which is probably meant to look hand-written, against a blue, faded sky-like background with the silhouette of a cliff and a sailing boat. The cover stands out, in comparison with earlier editions, through the choices of bright, clashing colors and irregular fonts. Whereas the two previous editions emphasized Sagan's seriousness and positioned her as a quality writer, this edition again underscores youth and a sense of modernity, with allusions to the French riviera. On the back cover, the two quotes by Tingsten and Tengroth from the first edition in 1955 reappear.



Figure 5. Front and back covers of the fifth edition of *Ett moln på min himmel* (1987). Cover design by Anders Rahm.

The years leading up to the sixth edition represent a time of relative silence for Sagan in the Swedish press. When she is mentioned, the information generally reports on facts, usually from a negative angle, of Sagan's life: in 1988, *Göteborgs-Tidningen* wrote of her involvement in a drug twist, and, in 1990, that her case was brought to court, where she lost. One of the very few occasions when *Bonjour tristesse* was mentioned was in 1996, when there was a reference to the TV show *Samlingen*, where the actress Claire Wikholm discusses “what a book like *Bonjour tristesse* would look like if it was published today,” stressing the novel's strong links to the time when it was first published.

4.7 Sixth Edition: The Serious *Bonjour tristesse*

The years of relative silence in the Swedish press did not affect the publisher's interest in *Bonjour tristesse*, and the sixth edition of Vallquist's translation was published in 2001, 14 years after the fifth edition. Just like the third edition from 1960, the sixth edition came out in the *Delfin* series, which had now been re-launched. In this instance, the cover follows the series' current design standard, a watermark of the series' dolphin logo overlaying a dark-green-tinted photo of a serious-looking Sagan. The back cover is a solid burgundy with text in black and white. This edition, like the fourth edition, does away with the Swedish title, *Ett moln på min himmel*, and identifies the novel only as *Bonjour tristesse*. There are no signs of the title *Ett moln på min himmel* in the peritexts.

On the back cover, the peritexts start with the quote by Tingsten—47 years after he wrote the review in *Dagens Nyheter*—but this time without acknowledging either his name or when the quote was made. The quote is instead attributed to *DN*, the acronym for the newspaper. The quote is followed by a couple of lines describing the novel's plot, after which the author is described as follows:

Françoise Sagan was a symbol for her generation; she astonished the whole world when she, in 1954, debuted with *Bonjour tristesse* because she as a nineteen-year-old knew so shockingly much about life, sorrow, love, and death. (My translation)

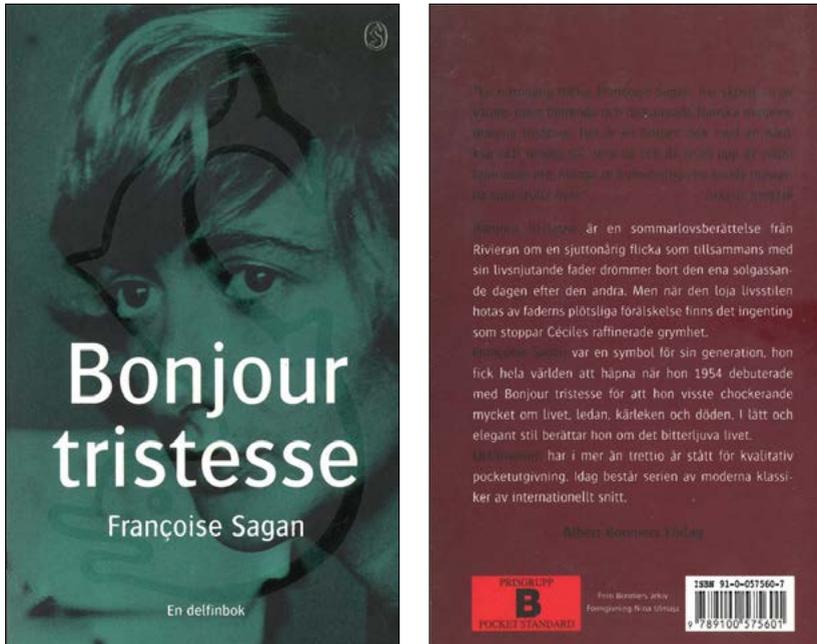


Figure 6. Front and back covers of the sixth edition of *Bonjour tristesse* (2001). Cover design by Nina Ulmaja.

Notably, Sagan is referred to using the past tense, although she did not die until three years later. In this quote, we can see several intertextual echoes from the peritext of the second edition from 1957, the back cover of which starts with the following lines:

Françoise has been named the writer of a decade, *a symbol for her generation*. This young woman with “a black heart and white teeth” *knows so shockingly much* of love and the *death* of love, of *life* and *sorrow*. (My translation, emphasis added)

Based on the similarities between these two quotes, it seems safe to conclude that the 2001 peritext is most likely modeled after the 1957 one, which in turn builds on Bjurström’s epitext from 1956. The back cover ends with the following

description of the *Delfin* series: “The *Delfin* series has for more than thirty years been known for publishing quality pocketbooks. Today, the series consists of modern classics of international standards.”

The new edition sparked a new interest in Sagan. The journalist Henriette Zorn wrote in *Dagens Nyheter* that “[t]he novel appears in a new edition in the *Delfin* pocket series with the ‘stylist of loneliness’ herself on the cover. A photo from the time when everything happened and before the allures of fame had burnt Françoise Sagan too heavily.” This is the first time a new edition is mentioned in the press: the title reads “Sagan’s debut novel in new edition.” In 2002, under the heading “*Bonjour tristesse* by Françoise Sagan is a little box of summer sweat and teenage hatred,” Sara Teleman, as in previous mentions of *Bonjour tristesse*, discussed the novel in terms of temporal aspects: “Teenagers were a new kind. But the book itself is ageless. Read it—before you do something you regret.”

At the time of Françoise Sagan’s death in 2004, an essay by Hans Roland Johnsson was published in *Svenska Dagbladet*. The ingress reads:

The phenomenon Sagan. In September, Françoise Sagan died, once just as big a symbol of France as Brigitte Bardot. Her sophisticated characters showed her contemporaries a way of living with a full heart in an empty world, and for the reading public she continued where Sartre and Camus left off. (My translation)

In the essay, he sketched out her eventful life but concludes that “the promise of a significant authorship was never fulfilled.”

4.8 Seventh Edition: *Bonjour tristesse* as a Popular Classic

The seventh edition of Vallquist’s translation was published in 2007 by Albert Bonnier förlag in collaboration with the newspaper *Expressen*. It was published as part of the *Klassiska böcker* (“Classical books”) series, which publishes “the best literature by the greatest writers.”

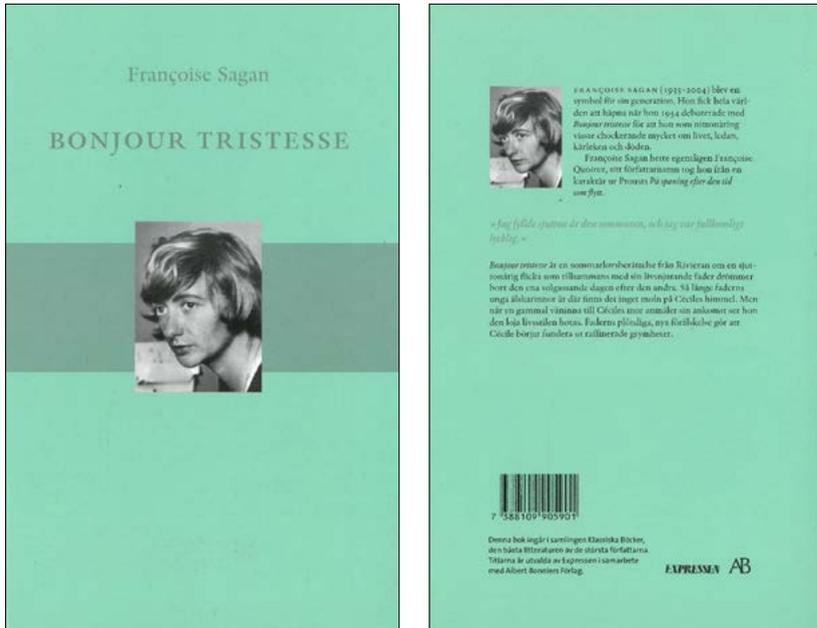


Figure 7. Front and back covers of the seventh edition of *Bonjour tristesse* (2007). Cover design by Pernilla Qvist.

This edition was the first time the book had been published in Sweden since Sagan's death in 2004. The back cover reads:

Françoise Sagan (1935–2004) became a symbol for her generation. She astonished the whole world when, in 1954, she debuted with *Bonjour tristesse* because she as a nineteen-year-old knew so shockingly much about life, sorrow, love, and death. (My translation, emphasis added)

Apart from the addition of her year of birth and death, the change from “was” to “became”, and the split into two sentences, the formulation is identical to the text on the back cover of the sixth edition from 2001. The intertextual echoes from previous editions continue in the last paragraph on the back cover, which reads: “As long as the father’s young mistresses are there, *there is no cloud in Cécile’s sky*” (emphasis added). The final phrase is clearly an allusion to the nov-

el's former Swedish title, although it is not possible for a contemporary reader to detect this allusion, since no other clues in the 2004 edition reveal the former title. Of course, another explanation is simply that the metaphor of the cloud in the sky was chosen for purely aesthetic reasons, although that seems less likely.

The joint initiative of *Expressen* and Bonniers was covered in the Swedish press, not least in *Expressen*. Each title was presented one by one across an entire spread in the magazine and on January 28, 2008, the turn of *Bonjour tristesse* had come. The same year, Marie-Dominique Lelièvre's biography *Sagan à toute allure* was reviewed in *Dagens Nyheter* by Ruth Lötmarker, accompanied by the chronicle by Carl Otto Werkelid quoted in the introduction to this chapter. Later that year, the literary critic Lena Kåreland wrote a column about Françoise Sagan entitled "Rehabilitation for a free woman":

Today, Sagan seems to be heading towards being re-evaluated and recognized in a completely new way [...] Sagan's most important novels, she wrote around forty in total, are rapidly being published [...] *Le Monde's* literary review dedicated a big spread not long ago where contemporary female writers speak about her importance for their development as writers. Sagan has been a symbol of the free woman for many people. [...] Anyway, Françoise Sagan is worthy of being reread today. At the time, she was far ahead of her time, and her books have not aged considerably. (My translation)

Indeed, Sagan's re-evaluation has echoes in Sweden too. In 2010, the Royal Theatre of Sweden arranged a weekend-long festival entirely dedicated to Sagan's work, and particularly to her debut novel. The press release stated: "Sagan was a mass media sensation in the 1950s and 1960s. If one were to compare her with anything in our time, it would be an it girl, a fashion blogger, Lady Gaga, and a very serious writer at the same time," which can be interpreted as a way of making her relevant for our time. More generally, the fact that such a prestigious institution as the Royal Theatre of Sweden deemed her worthy of this kind of event is in itself a proof of canonization, which is only possible after previously being consecrated. In connection to the festival, the radio show *Radioteatern Klassiker* ("Radio Theatre Classics") broadcasted a dramatized version of *Bonjour tristesse*.

4.9 Eighth Edition: The 1950s *Bonjour tristesse* revisited

Two years after the Sagan festival, in 2012, the eighth and to date latest edition of Vallquist's translation was published in the classics series by Albert Bonniers förlag. It included a preface by Per Hagman, a Swedish writer who debuted in the 1990s, and a long-time resident of the French Riviera. He can be said to be associated with both France and a sort of image of eternal youth, glamour, and unconventional lifestyle; in an interview by Sanna Thorén Björling from 2010, he is described as “the young [Swedish] 1990s wonder boy.” In the same interview, he states: “I have often been associated with glamour, but luxury culture and lounges are the most boring things I know. For me, glamour—in order to be interesting—always has smudgy edges,” an answer that shows why he could be considered a fitting choice to write a preface to *Bonjour tristesse*.

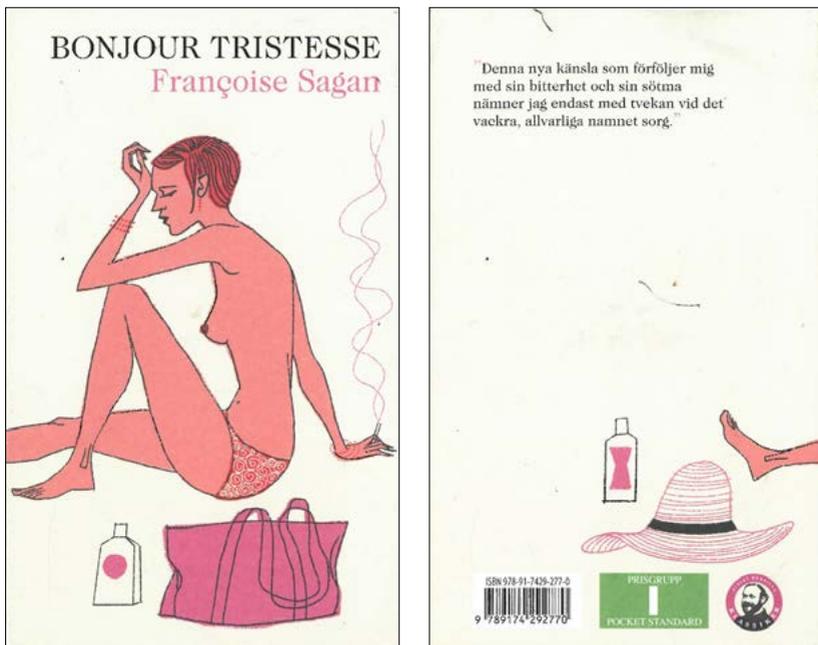


Figure 8. Front and back covers of the eighth edition of *Bonjour tristesse* (2012). Cover design by Klas Fahlén.

The eighth edition was published as part of a coming-of-age quartet together with Swedish translations of Truman Capote's *Breakfast at Tiffany's* (1958), George Eliot's *Brother and Sister* (1869), and Vladimir Nabokov's *Speak, Memory* (1951). Other quartets published by Albert Bonniers förlag include, for example, the romantic quartet and the feminist quartet. As can be seen in Figure 9, an image from the publisher's Instagram account from 2017, the quartets have a shared visual profile. In the case of the coming-of-age quartet, three out of the four novels were first published during the 1950s, which is perhaps the reason why the design of the novels evokes an air of that decade, in particular alluding to the fashion illustrations of that period. The covers share a beige background while each novel has its own accent color—pink in the case of *Bonjour tristesse*. Each cover features a solitary figure looking to the left, their respective profiles on display. The character on the *Bonjour tristesse* cover is only wearing a pair of bikini bottoms and is smoking a cigarette, with beach accessories by her side. The nakedness of this character is probably meant to evoke an air of *laissez-faire* attitude, but the result is rather that the *Bonjour tristesse* cover stands out as by far the most sexualized among the four.

In the case of *Bonjour tristesse*, this cover image represents a way of closing the circle: just like in the two first editions, summer, lightness, and an easy-going lifestyle are once again accentuated, together with clear allusions to the 1950s. On the back cover, this edition features only one short quote from the novel's opening sentence: "This feeling that haunts me with its bitterness and its sweetness I only hesitantly call by the beautiful, serious name of sorrow." As a result, the intertextual connection is again brought to the fore, probably unknowingly from the publisher's side, since this is the exact place where the French original uses the word *tristesse* but the Swedish translation uses *sorg* ("sorrow").



Figure 9. The coming-of-age quartet. Screenshot from the publisher Albert Bonnier's Instagram account, posted November 16, 2017.

On the side flap, Sagan is introduced—that “she was considered a wonder child by her contemporaries,” again emphasizing her childhood at the time of her debut—after which the plot of the novel is described as follows:

The seventeen-year-old Cécile spends the summer with her father at the French Riviera and their life consists of leisure, enjoyment, and general decadence. Cécile sees without jealousy her father seducing one young woman after another. But when Anna [sic] appears, a woman of her father's age, the story develops into a sophisticated revenge affair where Cécile goes a long way *to get rid of the cloud in her sky*. (My translation, emphasis added)

Just as in the previous edition, there is an allusion to the novel's first Swedish title, but unlike the previous allusion to the former title, there is a reference to it: in Hagman's preface, it is spelled out that the threat—Anne—is, “to put it simply, ‘the cloud in the sky’ in the original Swedish title of *Bonjour tristesse*” (Hagman 6).

In the Swedish press at the release of this edition, the novel was positioned as a classic in the few instances it was referred to. In 2013, *Bonjour tristesse* was chosen as a book club book for the radio show *Lundströms bokradio* (“Lundström's Book Radio”), where the host Marie Lundström discussed the book together with Swedish hip hop artist Petter, and the psychologist and writer Jenny Jägerfeld, over several episodes. In July 2019, several newspapers dedicated an entire spread to Françoise Sagan and *Bonjour tristesse* in a series on “vacation saboteurs,” which represents the latest major mention in the Swedish press to date.

5 Discussion and concluding remarks

This chapter set out, through paratextual features, to explore the synchronic consecration and the long-term, diachronic canonization of *Bonjour tristesse* in the eight editions of the Swedish translation. Since the translation itself is the same in all editions, the focus instead is on the ways in which the translation was packaged by the publishing houses and how it was received by the Swedish press.

To summarize the main findings, there is a clear paratextual consistency throughout the eight editions of *Bonjour tristesse*. The interplay between epi-

and peritexts forms an intricate web of paratexts where the epi- and peritexts are used, re-used, and slightly altered for over 50 years. The analysis of the first edition from 1955 revealed an intertextual ambiguity in the form of a tripartite intertextual connection between the title, the epigraph in the form of Eluard's poem, and the novel's opening/final sentences, with echoes in the paratexts of the editions that followed. In the context of a non-retranslation, this kind of ambiguity between a source and target text is particularly intriguing, since "deficiencies in earlier translations" are put forward as one of the motives for retranslations (Van Poucke 94). Arguably, the missing intertextual connection may be seen as a deficiency, since it affects the novel's composition and denies the reader one interpretative lens. Overall, these results highlight the mutual dependency of publishing houses and literary critics in the making of a modern classic and point towards the need to examine paratexts from both a producer- and receiver-end for a fuller picture.

It is clear that different editions visually highlight different themes on the cover, while aligning with their respective peritexts, and at least partly seem to be aimed at different audiences. A notable feature is the strong link between Sagan herself and *Bonjour tristesse*, and the fact that she is pictured in a photo or illustration on six of the eight books. That Sagan is repeatedly described as a symbol—"as a phenomenon, as a case," as Sven Henrik Swahn (7) puts it—is obvious in the paratexts investigated here. The two editions from the 1950s use bright colors, and the peritexts emphasize that Sagan is a "girl"; this is how Sagan is established in Sweden as a writer. From early on, in the third edition from 1960, Sagan is rather portrayed as a writer of quality and as a "young woman" in both text and cover, which adds to the novel's consecration. In the fourth edition, after a long hiatus, Sagan is published in a classic series while the novel is explicitly acknowledged as a classic in the peritexts. After this clear sign of the novel's consecration, the fifth edition speaks to an adolescent audience, judging from the color scheme and the low-cost edition. The sixth edition reconnects to Sagan as a writer of quality and the novel a classic with its publication in the *Delfin* series; the seventh edition is again a sort of classic series, but one that is also easily accessible and "popular." The eighth and latest edition is published in Bonnier's classic pocket series. However, unlike the other editions published in series for literary classics, this cover does not emphasize the darker themes

and seriousness of Sagan but rather conveys youth, *laissez-faire*, and sex. As such, the last edition closes the circle as it reconnects to the first two editions and the 1950s, the era that Sagan is strongly associated with.

In terms of its diachronic consecration, the matter of publisher stands out as important. The editions following the two longest hiatuses—the 23 years between 1960 and 1983 and the 14 years between 1987 and 2001—are published by publishers or in series that emphasize literary quality, which can be interpreted as a means of re-launching *Bonjour tristesse* as a classic after relatively long absences from the Swedish literary scene. This evokes Sapiro's claim that the publisher transfers symbolic capital to the writer, and more generally Svedjedal's view of book clubs as instances where titles are consecrated. In fact, six out of the eight editions are published in series, which—in line with Genette's view on series—can be seen as a reinforcement of the publisher's brand. Judging by the many high-quality classics series present in this material, examining classics series as a site for non-retranslations seems like a fruitful avenue for future research. The many short term instances of consecration together add up to the canonization of *Bonjour tristesse* in the Swedish target culture, with references in the paratexts to extratextual events, such as the Sagan festival at the Royal Theatre of Sweden.

To conclude, the present study has shown that a non-retranslation such as *Bonjour tristesse* is a fruitful object of study for an analysis of paratextual elements. *Bonjour tristesse* has obviously gained, over the years, a firm position as a classic in the Swedish literary system, yet the novel has not been retranslated. I have elsewhere argued that a novel's status as a non-retranslation can work in favor for its status as a classic; "as 'untouched' classics that mirror the linguistic and translational norms from the time when they were first translated" (Svahn submitted.) In the case of *Bonjour tristesse*, this explanation is strengthened by the strong link between Françoise Sagan and the 1950s. It is possible that the strong paratextual emphasis on the 1950s makes a translation dating from the 1950s not only acceptable, but even desirable, and a part of the overall publishing and marketing strategy of *Bonjour tristesse* in Sweden. Such strategies for non-retranslations should be further explored in the future.

Acknowledgments

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At the Threshold of the Sacred

Paratextual Retranslation and Institutional Mediation through Footnotes in a Roman Catholic Edition of the New Testament

Abstract

This chapter analyzes the footnotes of *Katolsk Studiebibel* (“Catholic Study Bible”), a Roman Catholic edition of the New Testament in Swedish, published in 2020. The New Testament text of this edition was originally translated by a state-sponsored committee which worked on a translation of the Bible into Swedish from the early 1970s onwards. The intended readership of this translation was the entire Swedish population, regardless of religious belief. As a consequence, the translation would not consider any specific confessional interpretations of the biblical texts. By contrast, *Katolsk studiebibel* aims to do precisely this, as it mediates a distinctly Catholic understanding of the New Testament texts. This is not done by linguistically retranslating the texts, but by adding a footnote apparatus to the original translation (including its original footnotes). The Catholic footnote apparatus thereby reframes the original translation, as well as the underlying source texts. In the present chapter, this phenomenon is termed *paratextual retranslation*. It is furthermore suggested that the different understandings of the New Testament texts in, respectively, *Katolsk studiebibel* and the original translation are an outcome of different institutional frameworks: these affect the paratextual features of the two editions, and their paratexts in turn work to convey the different institutional frameworks.

1 Introduction

In a paper on translators' notes, Carmen Toledano Buendía has stated that footnotes are paratextual elements "in which the translator makes his or her voice heard" (149). But is it always the translator who speaks through the footnotes of a translated text? In the present chapter, I will look into a case which in several different respects seems to defy Toledano Buendía's brief contention. It is the case of *Katolsk studiebibel* ("Catholic Study Bible"), a Roman Catholic edition of the New Testament in Swedish, published in 2020. The edition is based on a translation of the New Testament published several decades earlier by a state-funded committee working on a new, official translation of the Bible into Swedish. This translation, commonly named *Bibel 2000*,¹ was intended to be a religiously neutral, non-confessional translation in the service of all Swedish citizens, regardless of belief. As should be apparent, such motives stand in contrast with the incentives of an explicitly Catholic edition of the Bible, which seeks to mediate a Catholic interpretation of the biblical texts. However, *Katolsk studiebibel* has not in any respect revised the New Testament translation on which it is based. It has merely put its Catholic mark on it by means of an extensive footnote apparatus, which comments on the New Testament texts from a Catholic perspective. As *Katolsk studiebibel* contains not only the original *Bibel 2000* New Testament text, but also its footnotes, it contains a double—potentially self-conflicting—footnote apparatus.

The purpose of the present chapter will be to investigate how the Catholic footnotes of *Katolsk studiebibel* are intended to frame the interpretation of the New Testament texts, but also how the footnotes reframe the original translation which *Katolsk studiebibel* is based on. *Katolsk studiebibel* comprises 1,277 footnotes (not counting the footnotes of the original translation), which will be surveyed to assess the general character and intended function of the footnote

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1 This name refers to the complete translation of the Bible, containing the Old Testament, the deuterocanonical texts of the Old Testament, and the New Testament, published in 1999/2001. The New Testament translation was originally published as a separate edition in 1981 (see section 2.1).

apparatus. In a case study (section 5), the footnotes of four New Testament passages are discussed in the light of the original *Bibel 2000* translation including its footnotes. The footnotes of the original translation will thus be analyzed in order to shed light on the footnotes of *Katolsk studiebibel*. The differences between the two footnote apparatuses will be indicative in understanding the paratextual strategies of *Katolsk studiebibel*.

The present chapter, like the other chapters of this volume, draws on Gérard Genette's writings on paratexts and paratextuality. This chapter especially considers Genette's characterization of paratexts as thresholds, as referred to in the title of his original 1987 book *Seuils* ("Thresholds"), and in its 1997 English translation, *Paratexts: Thresholds of Interpretation*. In the words of Kathryn Batchelor, "[a] paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (142). In other words, the paratext has the potential to place the reader at a threshold between the text (on which the paratext comments) and that which lies outside of the text (see Genette, *Paratexts* 2). In the present chapter, I will argue that the footnotes of *Katolsk studiebibel* are intended to function as a threshold between the reader and a sacred world, of which the Bible is considered a witness. However, since the Catholic footnotes are attached to a translated text that was originally produced with a very different purpose, I also argue that *Katolsk studiebibel*, by means of its extensive footnote apparatus, reframes the original translation, as well as its underlying source text. Drawing on the notion that "[t]he creation of paratexts is a process of translation in a broad sense" (Alvstad 79), it will be argued that *Katolsk studiebibel* represents what I term a *paratextual retranslation* of the New Testament. This is something different from a linguistic retranslation (see, e.g., Koskinen and Paloposki), and is accomplished solely by way of paratexts. The concept is further outlined in the final discussion (section 6).

As noted by Batchelor (25–26), paratexts in translations have mainly been investigated in literary works, while other genres have been less surveyed. This means that the present chapter will contribute to the limited body of

research focusing on paratexts in translated religious texts.² Also, as should be apparent from the opening sentences above, the present chapter will not focus on individual translators or individually translated works, but instead on the role of paratexts in institutional translation, a subject which has hitherto gained very little attention.³ It will be argued that *Katolsk studiebibel* as a religious scripture constitutes an institutional translation, and that its paratext is decisive for the institutional mediation it seeks to accomplish (which is also the case with the original *Bibel 2000* translation, but with an institutional framework of a very different kind). Finally, it may be noted that while translators' notes have been fairly well studied (Batchelor 26), the kind of editorial "post-TT" (Batchelor 156) paratext that *Katolsk studiebibel* represents has not received nearly as much attention. Yet this kind of paratextual strategy, where a target text is paratextually recontextualized by someone other than the translator(s), has the potential to illustrate even more clearly the mediatory function of paratexts.

The chapter will start with an outline of the context of the original *Bibel 2000* translation (section 2.1), then move on to describe the initiative behind *Katolsk studiebibel* (section 2.2). Section 3.1 will discuss institutional translation and the role of paratexts within it, while section 3.2 will deal more specifically with paratexts in biblical translation. Section 4 describes the footnote apparatus of *Katolsk studiebibel*, while section 5 contains the case study on the footnotes of four different New Testament passages. In section 6, a general discussion and some conclusions end the chapter.

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- 2 Here, the works of De Vries, Hassen, Kloppenburg, Nord, O'Connor, and Yi can be mentioned. In a Nordic context, Ejrnaes may also be mentioned, although she makes no explicit reference to the writings of Genette. The present chapter may in part be seen as a response to Samuel Perry's call for an investigation of "the messages that are conveyed in contemporary 'Study Bible' notes and commentaries," with the potential to illustrate how "ideology [is] being inserted into Bibles" (Perry 87).
- 3 See the papers by Kovala and Summers for a couple of notable exceptions. These, however, deal with institutional translation from a Foucauldian critical discourse theory perspective. To my knowledge, the present chapter is one of very few works (see, e.g., O'Connor) to discuss paratexts within the institutional translation framework outlined by Koskinen and drawing on the work of Mossop and others (see section 3.1).

2 The Context of the Original *Bibel 2000* Translation as a Background to *Katolsk studiebibel*

This section will outline the context of the original *Bibel 2000* translation, which is necessary for an understanding of the later motivations for *Katolsk studiebibel*.

2.1 The Context of *Bibel 2000*

In 1972, the Swedish government appointed a committee with the task of translating the New Testament into Swedish.⁴ The committee was named *Bibelkommissionen*⁵ (“The Bible Commission”). For several decades, there had been widespread discontent with the existing official translation, the 1917 Church Bible. In 1961, one of the members of the Swedish parliament (Riksdag) placed a parliamentary motion, urging the government to investigate the need for a new translation of the New Testament. Eleven years later, the Bible Commission was appointed with the task of translating the New Testament, later extended to include the other parts of the Bible as well. During the subsequent work of the committee, the Bible was continually framed as a highly important work of culture, which was therefore of interest not only to religious denominations, but to the Swedish population at large (Åsberg 16). In the words of Harding, the new Bible was considered “a matter for the whole nation, as defined by its common language and cultural history” (163).⁶

The notion that the Bible constituted a work of historical and cultural importance was clear in the Bible Commission’s directives, issued by Social Democratic Minister of Education Alva Myrdal in 1972. Since the intended readers

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4 This section is based on Pleijel, *Om Bibel 2000* 100–04, 111–14; see also Harding 162–63, 354–56. For accounts by two of the translators, see Olsson and Albrektson.

5 To avoid any misunderstanding, it may be noted that in Swedish, this ending of the word *kommission* marks definite form, and not, as in German, plural.

6 In the initial stages, when the committee was being set up, it was also argued that while Sweden still had a state church (the Church of Sweden), to which well over 90% of the population belonged, it was natural that the state should organize and fund the new translation. This seems not to have been an important argument later on, during the actual work of translation (see Åsberg 16).

were all of the Swedish people, comprising a number of different religious as well as non-religious perspectives, the new translation could not consider any specific confessional position when it came to the interpretation of the Bible. Neither should the translation take into account the possible religious reception or application of the biblical texts in specific denominations. It was apparent that once completed, the new translation would not be presented as ‘Holy Scripture,’ ‘the Word of God,’ or the like. An assessment of the Bible as religiously authoritative scripture was hence left to religious individuals and denominations, that is, to those who wanted to use the new translation for religious purposes.

The Bible Commission was organized with three translation teams: one for the New Testament, one for the Old Testament, and one for the deuterocanonical (apocryphal) texts of the Old Testament. The commission was led by a board, and a main secretary functioned as an interlocutor between the translation teams and the board. On the board were representatives of the different intended readers and users of the new translation. Several political parties were represented on the board. There were also representatives of the Church of Sweden, the Roman Catholic Church, and various free churches, as well as a Jewish representative. It should be noted that these religious interests were not represented as commissioners of the translation, but rather as its intended readers (Hidal 117). Academic scholars representing disciplines such as Scandinavian languages and literature were also on the board.

The translation of the New Testament was finished in 1981 and the translation of the deuterocanonical texts in 1986. Finally, in 1999/2001, the complete translation including the Old Testament was published in two editions: the first (in 1999) containing only the translated biblical texts, the second (in 2001) containing the biblical texts and a number of paratextual features: cross-references, footnotes, and appendices. The New Testament translation of 1981 was incorporated in the final edition with some minor revisions. The completed translation, named *Bibel 2000*, was hailed as a great cultural and historical achievement. At a ceremony in the parliament (Riksdag), the Prime Minister presented the Speaker—a representative of all political parties and thus of the Swedish people—with a copy of the new translation. Through this ceremony, the translation was framed as a Bible that concerned all Swedish citizens, and one that everyone, regardless of religious belief, could partake of.

2.2 The Context of *Katolsk studiebibel*

Gunnel Vallquist, a Swedish author and translator, represented the Roman Catholic Church on the board of the Bible Commission in the 1970s. However, she was not a member of the board for long before she resigned. According to Vallquist, a translation of the Bible needed to consider the way it was used in the church (see Dahl 265–274). The Bible could not be detached from its religious reception, use, and interpretation. Vallquist’s critique pointed out a tension between the Bible Commission’s aim of translating the Bible with no regard given to its interpretation in different religious communities, and the eventual use of the translation by these very same communities. In other words, there was a potential divide between what was intended by the translators and what was expected by (some of) those who wanted to use the translation (cf. de Vries 176).

As already mentioned, the complete *Bibel 2000* translation was published in 2001. In the same year, the Roman Catholic Congregation for Divine Worship published an instruction called *Liturgiam authenticam*. The instruction concerned the use of vernacular languages in Catholic liturgy, and stated that the Bible texts used in services should be translated “integrally and in the most exact manner,” and that “adaptation to the characteristics or the nature of the various vernacular languages [was] to be sober and discreet” (*Liturgiam authenticam*, article 20). Simply put, literal translations were preferred instead of idiomatic. Representatives of the Catholic Church in Sweden felt that a number of *Bibel 2000* passages needed to be revised in order to harmonize with the new directives (see Piltz, “Romersk liturgi”). These representatives therefore negotiated with the Swedish Bible Society, who administered the copyright for *Bibel 2000* on behalf of the state, to revise the translation. The Catholic Church wished to make some 2,000 revisions, whereas the Swedish Bible Society would allow no more than 20 revisions (Piltz, “Därför vill vi förändra”).⁷

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 7 I have been a translation consultant on several different projects with the Swedish Bible Society since 2019. However, I was not involved in the negotiations with the Catholic Church on behalf of the Swedish Bible Society, neither have I later on taken any part in the contact between the Catholic Church and the Bible Society.

In the end, the matter could not be settled. The final initiative to then work out a Catholic edition of the *Bibel 2000* New Testament translation came from the Roman Catholic Diocese of Stockholm (see *Katolsk studiebibel* [KSB] 11). The Swedish Bible Society agreed to the publication of an edition with the integral *Bibel 2000* New Testament text, footnotes and appendices, along with Catholic introductions and footnotes.⁸ The footnotes and introductions were written by Emanuel Sennerstrand, a teacher at the Catholic S:t Elisabeth Folk High School in Gothenburg, and revised by the Catholic scholars Gösta Hallonsten (Professor of Systematic Theology) and Tord Fornberg (Associate Professor of the New Testament). The edition was published in 2020 by the Catholic publishing house Veritas. The foreword was written and undersigned by the Catholic Bishop of Stockholm, Anders Arborelius, effectively functioning as an *imprimatur*. The back cover of the edition contains the official seal of the Catholic Diocese of Stockholm. The commissioner, the editors, the publishing house, and the intended users firmly place *Katolsk studiebibel* within a context that can be described as *institutional*. The following section will discuss this in more depth.

3 Institutional Mediation, Paratexts, and Biblical Translation

In this section, the concepts of institutional translation and institutional mediation, necessary for understanding the framework of *Katolsk studiebibel*, are outlined. The concept of institutional translation will be discussed from the viewpoint of *Katolsk studiebibel*. Paratextual strategies in Bible translations and their connection to the institutional frameworks of different translations of the Bible are then discussed. Finally, an assessment will be made regarding how the footnotes of the original *Bibel 2000* translation also fit within a framework of institutional translation.

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8 There is thus a substantial difference between *Katolsk studiebibel* and what was originally aimed for by the Roman Catholic Church in Sweden: the original initiative concerned a restricted amount of revisions of specific target-text formulations, whereas *Katolsk studiebibel* is an edition of the original *Bibel 2000* New Testament translation, unrevised but endowed with an extensive footnote apparatus, a feature which was not discussed initially.

3.1 Institutions, Institutional Translation, and Institutional Mediation

Katolsk studiebibel might be described as institutional since it is not intended to represent the concerns of an individual translator, but rather the Catholic Church as an institution and the beliefs held by it. In Translation Studies, the concept of institution has had an important place for several decades (e.g., Mossop). This concept has been used to discuss translation carried out within concrete institutions, such as publishing houses, organizations, and official bodies. The sociological understanding of the concept, where institution primarily denotes different types of social structures governed by norms and values (Koskinen, *Translating Institutions* 17), has gradually been incorporated in Translation Studies. As one of the most prominent scholars to write on the subject, Kaisa Koskinen has defined the concept of institutional translation in the following way:

[W]e are dealing with *institutional translation* in those cases when an official body (government agency, multinational organization or a private company, etc.; also an individual person acting in an official status) uses translation as a means of “speaking” to a particular audience. Thus, in institutional translation, the voice that is to be heard is that of the translating institution. As a result, in a constructivist sense, the institution itself gets translated. (Koskinen, *Translating Institutions* 22)

Institutional translation is thus in its essence a kind of “self-translation” (Koskinen, “Institutional translation” 57): the institution translates itself, and the term *institutional translation* is hence used to denote both a process and a product. Importantly, it is the institution, and not the individual translator, whose voice is to be heard in the process of translation and in the translated text. Institutional translation thereby “enables the delivery of institutional values, goals, and agendas” (Kang 470). When discussing a religious institution such as the Roman Catholic Church, it is fitting that such values and agendas are sometimes also referred to as *belief systems* (e.g., Koskinen, “Institutional translation” 54). I will briefly discuss this, trying to pinpoint more exactly what it is that a work such as *Katolsk studiebibel* is seeking to institutionally mediate.

At an early stage, the Christian church came to identify a set of central assumptions or beliefs that all Christians could supposedly agree on. These beliefs were summarized in several Creeds, dating from the first five centuries of the church. However, in the course of ecclesiastical history, the church has known several ruptures, dividing it into different denominations. In this way, belief systems central to these denominations crystallized. The most famous example is perhaps the Protestant Reformation. The Reformation in its turn sparked the Roman Catholic Council of Trent (1545–1563), which issued a number of doctrinal statements on matters that the Protestant Reformers had reacted against. In this way, the divide between Catholic theology and the emerging Protestant theology was sharpened. There are examples of other, more recent doctrinal statements from Rome that have sparked controversy with other churches. One such is the Immaculate Conception dogma proclaimed in 1854 (although this has been discussed since the early days of the church). The claims regarding the Pope's divine authority—culminating with the papal infallibility dogma proclaimed in 1870—have also been highly controversial from the point of view of other religious denominations.

The discussion above has served to point out how the Roman Catholic Church gradually, as a result of historical processes, acquired a set of distinct beliefs (along with beliefs it shares with other Christian denominations). These beliefs constitute the Roman Catholic belief system. Since it is an expression of a certain confession of faith, the Catholic belief system can be described as *confessional*. Returning to Koskinen's argument (see above), one might say that the Catholic belief system becomes 'translated' through documents such as encyclicals (papal letters), catechisms, constitutions from church councils, instructions, etc.—in short, different types of official documents. In the following, it will be argued that *Katolsk studiebibel* constitutes precisely such an official document, which is used by the Catholic Church for the purposes of its institutional mediation.

3.2 Paratextual Strategies in Translations of the Bible

The official documents referred to above employ a number of different textual strategies to communicate their contents. This is also the case with *Katolsk studiebibel*. Among other things, it contains a number of different paratextual

(peritextual) features. The paratextual strategies are something that *Katolsk studiebibel* shares with many other biblical translations—historical and contemporary. This will now be briefly discussed, with an emphasis on the theological and ideological implications of paratexts in translations of the Bible.

The Hebrew, Aramaic, and Greek source texts of the Bible were composed in times and cultures vastly different from those of contemporary readers. A contemporary reader of the Bible therefore needs to be informed on various aspects—historical, religious, cultural, geographical, philological, theological—of the source texts, in order to be able to understand them. One way to achieve this is through various paratextual strategies, such as footnotes and introductions. Historically, paratextual elements in Bible translations have served a number of different purposes. As one would expect, these purposes have not only been purely informational, but also, to various extents, theological or ideological. A few examples will illustrate this.

For instance, Naudé discusses how the paratextual elements of the King James Version (KJV) were designed to ensure that, in a time of religious division, “broader, nonsectarian interpretations [would] be considered orthodox” (159–160). In other words, paratexts (although Naudé calls them “metatexts”) were used to downplay conflicting theological views, establishing a form of theological standardization which was supposed to serve the Anglican Church and the monarchy. Other Bible editions have worked in the opposite direction, aiming at specific confessional interpretations of the biblical texts. De Vries for example shows how footnotes to the Dutch 17th century *Statenvertaling* assumed and put forward a form of biblical hermeneutics associated with the Reformed Church and its Calvinistic theology. At the beginning of the 20th century, the American minister Cyrus Scofield’s Reference Bible annotated the KJV text extensively, inserting it into an evangelical theological framework of dispensationalism (see Mangum and Sweetnam). The latter two examples illustrate how paratextual material in Bible editions often has been “an integral part of a dogmatic totality” (Åsberg 21), which means that paratexts have served to place the biblical texts within the hermeneutical framework of a specific religious confession.⁹

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9 This is also indirectly confirmed by the recommendations of the British and Foreign Bible Societies in 1804 to encourage the circulation of Bible editions “without note or comment” (see

Coming back to the *Bibel 2000* translation, it was clear from the outset that it would not contain footnotes of such a dogmatic or confessional nature; it should “remain independent of any particular confession and must not take a stand in questions that might be considered controversial from that point of view” (Åsberg 21). This position should be understood as an outcome of the institutional framework of *Bibel 2000*, with the Swedish government as the commissioner of the translation. A political government representing an allegedly secular state could not favor any particular religious tradition or confession. This affected not only the way the biblical texts were translated, but also how they were paratextually framed (or not framed). In this context, Åsberg—the main secretary for *Bibel 2000*—briefly discusses three possible functions that footnotes in a Bible edition may have:

[T]o help the reader to understand the original meaning of the text,
[T]o help the reader to understand how the message of the text has been interpreted in particular church (or other) traditions,
[T]o help the reader to discover possible applications for the text in his or her own situation. (Åsberg 22)¹⁰

Åsberg thus observes that the footnotes of *Bibel 2000* by definition should belong primarily to the first category, the second type being sparse, and the third category “conspicuous only by its absence” (22). Along with other paratextual features, such as appendices and cross-references, the footnotes were worked out by the translators at a late stage during the process.¹¹ As already indicated, the footnotes contained information of cultural, geographical, and historical

Kloppenborg 22). This strategy sought to downplay the conflicting confessional perspectives which were conveyed by the paratexts of different Bible editions.

- 10 This was written with regard to the footnotes of the 1981 New Testament translation, but it is equally applicable to the complete edition of the Bible published in 2001 (see section 2.1 with footnote 1).
- 11 In later editions of *Bibel 2000*, published by Swedish Christian publishing houses such as Verbum and Cordia, the text has also been provided with general introductions and introductions to each biblical book, summaries of biblical themes and narratives, maps of the Ancient Near East, etc.

nature (for examples, see sections 5.1.2, 5.2.2, 5.3.2, and 5.4.2, below). However, as stated by Åsberg, the *Bibel 2000* footnotes were not supposed to contain information on the reception of the texts within different confessions, or information for purposes of religious instruction. Conveying such information to the Bible reader was left to individuals and religious communities. Different philosophical or hermeneutical problems posed by the biblical texts for contemporary readers were also not to be addressed by the translators.¹² *Bibel 2000* was thus supposed to be a strictly linguistic translation, as it were, whereas the translation of its contents into specific contemporary contexts was left to people other than the translators. In the words of Krister Stendahl, the translation hence only concerned “what the text meant” (i.e., in its original context), and not “what the text means” (i.e., in different contemporary contexts). When the discussion now returns to *Katolsk studiebibel*, it will gradually become apparent that in this sense, there is a substantial difference between the original *Bibel 2000* translation and *Katolsk studiebibel*. As already indicated, and as will be further discussed in the final section of this chapter (section 6), this difference can be attributed to the different institutional frameworks of these two translations.

4 The Footnotes of *Katolsk studiebibel*: General Characteristics

Other chapters in the present volume discuss book covers as paratextual elements. This is because paratexts frame the reader’s experience also in terms of visual impact (Kovala 123–124; Alvstad). As already mentioned, the original *Bibel 2000* footnotes were included as an integral part of *Katolsk studiebibel*. When browsing its pages, the reader will notice that the Catholic footnotes are set in a different font than the original text and footnotes (see figure 1).

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12 A clear example is how the translators of *Bibel 2000* rejected demands raised in the 1980s and 90s that the translation should be provided with a special introduction, pointing out what many perceived as misogynist or male-biased tendencies of some Old Testament texts. According to the *Bibel 2000* translators, such problems should be addressed by scholars, teachers, or religious leaders, rather than by the translators. For an overview of the debate, see Pleijel, “Non-Feminist Women Translators” 111–112; for a general discussion of the problem, see Bird.

konung.«⁵⁰Då sade Jesus till honom: »Du tror därför att jag sade att jag såg dig under fikonsträdet. Större ting skall du få se.«⁵¹Och han sade: »Sannerligen, jag säger er: ni skall få se himlen öppen och Guds änglar stiga upp och stiga ner över Människosonen.«

Bröllopet i Kana

2 På tredje dagen hölls ett bröllop i Kana i Galileen, och Jesu mor var där. ²Jesu och hans lärjungar var också bjudna till bröllopet. ³Vinet tog slut, och Jesu mor sade till honom: »De har inget vin.« ⁴Jesu svarade: »Låt mig vara, kvinna. Min stund har inte kommit än.« ⁵Hans mor sade till tjänarna: »Gör det han säger åt er.«⁶Där stod sex stora stenkärl för vattnet till judarnas reningsceremonier; vart och ett rymde omkring hundra liter. ⁷Jesu sade: »Fyll kärlen med vattens«, och de fyllde dem till brädden. ⁸Sedan sade han: »Ös upp och bär det till bröllopsvärdens«, och det gjorde de. ⁹Värdens smakade på vattnet, som nu hade blivit vin. Eftersom han inte visste varifrån det kom — men det visste tjänarna som hade öst upp vattnet — ropade han på brudgummen ¹⁰och sade: »Alla andra bjuder först på det goda vinet och på det sämre när gästerna börjar bli berusade. Men du har sparat det goda vinet ända till nu.«¹¹Så gjorde Jesus det första av sina tecken; det var i Kana i Galileen. Han uppenbarade sin härlighet, och hans lärjungar trodde på honom.

1:50 Du tror Eller »Tror du ...?« En liknande dubbeltidighet återkommer på andra ställen (t.ex. 16:31; 20:29). Antingen bekräftas någons tro, eller också ifrågasätts den därför att den vilar på yttre erfarenheter.

1:50 Större ting Dvs. Jesu ►härlighet; se v. 51 och 2:11.

1:51 ni skall få se himlen öppen En anspelning på Jakobs dröm i Betel (1 Mos 28:10 ff.). Drömmens trappa symboliserar i judisk tradition förbindelsen mellan himmel och jord. Här är Jesus, ►Människosonen, förbindelseledet.

2:1 På tredje dagen Sannolikt menas »två dagar efter det som nyss berättats« (dagen efter en händelse räknades som den andra, nästa som den tredje).

2:1 Kana Troligen avses en plats ca 14 km norr om Nasaret.

2:4 ►Stund.

2:6 ►Renhet. ►Mått.

2:8 bröllopsvärdens En av gästerna, som hade hedersuppgift att övervaka serveringen (jfr Syr 32:1 f.).

2:11 ►Tecken.

1:51 1 Mos 28:12

2:1 Joh 4:46; 21:2

2:4 Joh 7:30; 8:20; 13:1

2:6 3 Mos 11:32, 40; Mark 7:3 f.; Joh 3:25

2:11 Joh 4:54 / 1:14; 12:41

2:1 På tredje dagen, Utifrån angelviken av dagar i evangeliets första kapitel borde Jesu första tecknen i Kana ha skett på den sjunde dagen. Denna dag fullkomnade Gud skapelsen genom att införa sabbaten som vilodag och förbundstecken (jfr 2 Mos 31:16–17 med not). Jesu har kommit för att förnya hela skapelsen (jfr 2 Kor 5:17; Upp 2:1:1–5). Jesu närvaro vid bröllopet i Kana innebär att äktenskapet upphöjs till värdigheten av ett sakrament. (KKK 1601, 1613.)

Rosenkransen: Bröllopet i Kana är det andra av Ljuses mysterier.

2:3 De har inget vin Maria är angelägen om andras bekymmer. Andra Vatikankonciliet bekräftade Marias titlar förespråkare och förmedlare (*Lumen gentium* 62). Precis som Maria medlade i Kana för andras behov, fortsätter hon att med himmelska förböner medla för de heliga på jorden (jfr bönen *Memorare*). Se även 1 Tim 2:5 med not. (KKK 969, 2618, 2677.)

2:4 kvinna Jesu använder skapelseberättelsens uttryck om Eva (1 Mos 2:23) på Maria. Titeln återkommer vid korset (19:26). Jesus är den nye Adam (1 Kor 15:45–47) och Maria är den nya Eva. Både Justinus Martyren (ca 160 e.Kr.) och Irenaeus (ca 180 e.Kr.) såg i Marias lydnad medlet för att omintetgöra Evas olydnad. Uttrycket anspelar också på kvinnan i det s.k. »protoevangeliet« (se 1 Mos 3:15 med not). (KKK 489, 494, 504, 964, 2618.)

2:5 Gör det han säger åt er Marias sista ord i NT och hennes andliga testamentet till alla Jesu lärjungar. En av Marias titlar är »Det goda rådets moder« (*Lauretanska litanien*). (KKK 148, 2674.)

Figure 1. Page 257 from *Katolsk studiebibel* (John 1:50–2:11). Catholic footnotes in the right margin; original *Bibel 2000* footnotes below the main body text.

This clearly demarcates the footnotes unique to *Katolsk studiebibel* from the original *Bibel 2000* text and footnotes. The Catholic footnotes are printed in the margin of every page, thus alongside the main text, while the *Bibel 2000* footnotes are printed below the main text. Visually, the footnotes thus frame the main text from below and from the side (see figure 1). While the New Testament of *Bibel 2000* alone contains 2,618 footnotes (not counting cross-references), *Katolsk studiebibel* has 1,277 unique footnotes. This means that *Katolsk studiebibel* has a total of 3,895 footnotes; at almost 4,000 footnotes, this is a very extensive footnote apparatus for an edition of the New Testament.

Out of the 1,277 Catholic footnotes, 807 refer to or quote *The Catechism of the Catholic Church*, a compilation of Catholic doctrine promulgated by the Pope John Paul II in 1992. This specific document is thus the one most often referred to in *Katolsk studiebibel*. The sheer number of references attributes great doctrinal significance to *The Catechism*. 24 footnotes refer to various church councils, of which the Second Vatican Council (1962–1965) is the one most often referred to (13 footnotes), followed by the Council of Trent (1545–1563) (7 footnotes).¹³ As is the case with the footnotes referring to *The Catechism*, these footnotes quote doctrinal statements which are supposed to clarify how a specific text or pericope is interpreted within the Catholic tradition. 59 footnotes refer to papal encyclicals and to documents or constitutions from church councils. The ones most often referred to, all from the Second Vatican Council, are *Lumen gentium*, *Nostra aetate*, *Sacrosanctum concilium*, and *Dei verbum*. All in all, the footnotes show a strong tendency to promote theology which can be attributed to the Second Vatican Council and which has spread in the Catholic Church since then. This is of course not surprising, given the massive importance that this council has had for the contemporary Catholic Church (see, e.g., Alberigo; Rush).

A number of footnotes refer to the doctrinal teachings of significant church teachers. The function of these footnotes is generally to quote an interpretation

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 13 By this I mean that these church councils are explicitly mentioned in the footnotes. The footnotes that refer to document or constitutions from these councils, but without mentioning which church council they stem from, are not included in this count. If this would have been the case, the footnotes directly or indirectly referring to Roman Catholic church councils would have numbered 79 (cf. below in the same paragraph).

of a specific text passage or pericope. In this category of footnotes, it is obvious that much of what is 'Catholic' is something that the Catholic Church shares with many other denominations. This is perhaps most apparent when the footnotes refer to or quote Church Fathers from the first centuries of the church. Here we find John Chrysostom, Jerome, Irenaeus, Augustine, and Origen, to name a few. However, we also find distinctly Roman Catholic teachers, such as Teresa of Jesus, Teresa of Ávila, and Josémaría Escrivá, as well as contemporary popes such as John XXIII, John Paul II, Benedict XVI, and the current Pope Francis.

A large number of footnotes relate specific New Testament narratives, often from the life and ministry of Jesus, to Catholic liturgical practices. This is, for example, the case with the footnotes accompanying the story of the feeding of the 5,000 people (e.g., Matt 14:13–21) and Jesus' discourse of himself as the bread of life (John 6:35–59), which are both interpreted as events that prefigure the Eucharist. A large number of footnotes relate both Gospel narratives and the letters of Paul to the sacrament of baptism as practiced in the church today. In this way, the texts are being 'translated' into a contemporary context and related to a specific religious tradition and confessional institutional setting. This is even more so in the case of the approximately 40 footnotes which relate events in the lives of Christ and Mary to the Rosary. The Rosary is an essential part of the Catholic Church's veneration of the Virgin Mary, and the framing of the Gospel narratives in terms of the Rosary places the Gospels firmly within Catholic practice.

The footnotes do not only put forward confessional interpretations of specific pericopes. A number of footnotes also comment on the very hermeneutical principles that the Catholic Church employs in its exegesis of the biblical texts. These footnotes are suggestive of the institutional context within which *Katolsk studiebibel* places itself and the New Testament texts. The footnotes also clearly demarcate *Katolsk studiebibel* from the Protestant notion that church doctrine should be based on scripture alone (*sola scriptura*). Along with a number of orthodox and eastern churches, the Catholic Church instead holds that the Bible needs to be interpreted within the context of the church's tradition; the Catholic Church also places great emphasis on the church's authority (*magisterium*). *The Catechism* accordingly states that "[t]he task of interpreting

the Word of God authentically has been entrusted solely to the Magisterium of the Church, that is, to the Pope and to the bishops in communion with him” (*Catechism*, article 100). A number of footnotes in *Katolsk studiebibel* assert similar things. For example, the footnote to 2 Tim 3:16 states that the Bible “needs to be read in light of the church’s living tradition and the understanding of the *magisterium*,” while the footnote to John 14:26 says that “the interpretation of Scripture and of the church’s belief is not handed over to individuals; rather, it is conducted under guidance from the *magisterium*.”¹⁴

In this way, *Katolsk studiebibel* comments directly on its own hermeneutical principles. These principles, which are both based on and convey Catholic doctrine, underlie *Katolsk studiebibel*. Together with the footnotes that put forward specific theological interpretations of individual texts or pericopes, they translate the Catholic belief system to and for the reader. How this is achieved through the footnotes in a select number of specific text passages will be discussed in the next section.

5 Case Study: Institutional Mediation Strategies in the Footnotes of Four New Testament Passages

The following case study will focus on New Testament texts that *Katolsk studiebibel* itself apparently deems especially significant. These texts—sections of Luke 1, 1 Corinthians 12, Ephesians 5, and Revelation 12—are so thoroughly commented on in *Katolsk studiebibel* that their footnotes cannot fit into the ordinary margin. They therefore need a whole page of their own (for an example, see figure 2). This suggests that these passages are particularly worthy of commentary within the Catholic institutional setting, and that they are thus particularly interesting from a research perspective. In the sections below, the passages will be discussed in the New Testament order of appearance. The *Katolsk studiebibel* footnotes of each passage will then be discussed. In connection to each passage, the *Bibel 2000* footnotes of the respective passage will also

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14 In this chapter, all quotes from Swedish sources are rendered in the author’s English translation.

5.1.1 Footnotes in *Katolsk studiebibel*

The first chapter of the Gospel of Luke is exhaustively commented on in *Katolsk studiebibel* from v. 26. The footnotes to vv. 34–55 are displayed on a page of their own (KSB 163). The footnote to v. 34 relates sayings by Gregory of Nyssa and Augustine on the lifelong chastity of the Virgin Mary. The footnotes to vv. 35, 39–45, and 42 speak of Mary as a tabernacle or an ark of the New Covenant: “From the beginning, the church has venerated Mary as the Ark of the New Covenant.”¹⁵ The footnote to v. 38 quotes the church father Irenaeus’ saying, “The knot which the virgin Eve tied by her unbelief, the Virgin Mary opened by her belief,” thus explicating the connection between Eve and Mary. In other words, to grasp the Virgin Mary’s role in the New Testament and in the Catholic Church, one needs to understand her Old Testament context or background. The footnote to v. 42 moves to contemporary Catholic practices, informing the reader that the words “Blessed are you among women” from this verse are included in the prayer Hail Mary, which is arguably one of the most important Catholic prayers. In this way, a New Testament text is related to religious practice within a specific institutional setting. This is also the case with the footnote to vv. 39–45, referring to Mary’s visit to Elizabeth as one of the Rosary’s Joyful mysteries. In sum, the footnotes in several ways relate Luke 1:26–55 to Catholic doctrine on the Virgin Mary and practice associated with her.

5.1.2 Footnotes in *Bibel 2000*

The *Bibel 2000* footnotes to Luke 1:26–55 present only historical, cultural and philological information. The footnote to v. 26 refers the reader to the appendix dictionary for information on the city of Nazareth. The note to v. 33 says that in the expression “the house of Jacob,” “house” is used with an extended meaning, denoting families, relatives, and ethnic groups. Of the *Magnificat* (see above), beginning at v. 46, it is said in a footnote that it “takes the poetry of the O[ld] T[estament] as a model.” In connection to the rendering of v. 49a,

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15 The book of Exodus recounts how the Israelites constructed the Ark and placed the two stone tablets with the ten commandments inside it. The Ark was thus a vessel or a container for the law of God, which in traditional Christian thinking represents the Old Covenant. In analogy with this, Mary has traditionally been interpreted as the new ark, carrying the New Covenant (i.e., Jesus Christ, “the Word” according to John 1).

“the Mighty is letting great things happen to me,” it is noted that “in Hebrew poetry, it is often unclear whether past, present, or future time is intended.” This refers to the fact that Biblical Hebrew does not use tense to express time reference, a property that is also ascribed to some New Testament poetry. None of the footnotes of *Bibel 2000* refer to the possible theological implications of Luke 1:26–55. The connection with the Old Testament is made only in terms of literature (poetry) and linguistics (verbal system and time reference). One may also note that in *Bibel 2000*, Luke 1:26–55 contains 5 footnotes, while *Katolsk studiebibel* contains 12 footnotes (not counting the original 5 footnotes). In terms of length, the Catholic footnotes together contain some 600 words, while those of *Bibel 2000* contain just over 60 words. In sum, there is a remarkable difference, both qualitative and quantitative, between the footnotes to this passage in the two editions.

5.2 1 Corinthians 12

In 1 Corinthians 12, the apostle Paul writes to the church in Corinth about the different spiritual gifts—working of miracles, prophesying, speaking in tongues, discerning of spirits—that members of the Christian church or congregation may possess. Later on in the chapter, Paul discusses how the different spiritual gifts relate to and complement each other.

5.2.1 Footnotes in *Katolsk studiebibel*

In *Katolsk studiebibel*, the beginning of 1 Corinthians 12 (v. 1–11) is commented on with thirteen footnotes. In the first footnote of the chapter (*KSB* 475), the role of the spiritual gifts in the early church is mentioned with references to the church fathers Irenaeus and Cyril of Jerusalem. This footnote also mentions the renewed interest in spiritual gifts which came about as a consequence of the Second Vatican Council and the subsequent charismatic movement (see Ilo). The footnote observes that the charismatic movement has been endorsed by several popes since the Council. The footnote to v. 8 states that the use of the spiritual gifts is to be evaluated by the church and its leaders, thus inserting individual spirituality into the institutional framework of the church. Likewise, in the footnote to v. 9, the gift of healing is related to the sacrament of anointing

of the sick, which is “administered by a bishop or a priest.” The footnote to vv. 12–31 goes on to say that baptism is a prerequisite for the spiritual gifts, and that through baptism, people are “incorporated into the church, the mystical body of Christ on earth.” Being a part of this mystical body is thus a prerequisite for obtaining the spiritual gifts. All in all, the footnotes to 1 Corinthians 12 clearly relate Paul’s teaching on the spiritual gifts to the church, but also to the developments in contemporary Catholic theology from the Second Vatican Council onwards. It is highly likely that if the Second Vatican Council had not led to a renewed interest in the spiritual gifts, with the charismatic movement as a consequence, 1 Corinthians 12 would not have been so extensively commented on in *Katolsk studiebibel*.

5.2.2 Footnotes in *Bibel 2000*

In *Bibel 2000*, 1 Corinthians 12 is commented on with 5 footnotes. Compared to the footnotes of *Katolsk studiebibel*, the *Bibel 2000* footnotes paint quite a different picture of Paul’s teaching on the spiritual gifts. The footnote to v. 1 calls them “ecstatic experiences” (*extatiska upplevelser*), which the congregation in Corinth would have been especially fond of, and states that “here and in the following chapters, Paul instead emphasizes Christian unity, love and preaching.” The notes to vv. 10 and 13 refer the reader to the words “tongues” and “slave” in the appendix dictionary. Both these footnotes thus indirectly provide information on the historical (biblical) circumstances of the speaking of tongues and the role that slaves played in the society of the time. Finally, the footnote to v. 13 (“we have all been given to drink from one and the same Spirit”), says that the Spirit is likened to water in John 7:37, explaining the imagery of 1 Cor 12:13. The *Bibel 2000* footnotes to 1 Corinthians 12 do not make any explicitly theological or confessional statements, but instead refer the reader to historical information and cross-biblical references to explain the imagery used. More importantly, while *Katolsk studiebibel* uses developments in contemporary Catholic theology and spiritual life to paint a profoundly positive picture of the spiritual gifts, *Bibel 2000* instead states that Paul seems to discard them in favor of values such as unity and love. These conflicting interpretations are thus not achieved with two different translations of the source text, but with two parallel footnote apparatuses.

5.3 Ephesians 5

In chapter 5 of the Letter to the Ephesians, the author exhorts the Christian individual to live a godly life. This, however, pertains not only to the life of the individual, but also to the relationship between individuals in the congregation, as well as in the family or household. In Ephesians 5, from v. 21 onwards, the controversial subject of subordination—men under Christ, women under men—is discussed by the author of the letter. The following quote is representative for this discussion:

Be subject to one another out of reverence for Christ. Wives, be subject to your husbands as you are to the Lord. For the husband is the head of the wife just as Christ is the head of the church, the body of which he is the Savior. Just as the church is subject to Christ, so also wives ought to be, in everything, to their husbands. (Eph 5:21–24 NRSV)

The mere concept of subordination, and especially the subordination of women under men, is likely to make this a problematic passage for many contemporary readers. As we will see, *Katolsk studiebibel* and *Bibel 2000* deal with this potential problem in distinctly different ways.

5.3.1 Footnotes in *Katolsk studiebibel*

In *Katolsk studiebibel*, the footnotes to Eph 5:18–27 are displayed on a page of their own (KSB 545). The footnotes go to some lengths to explain why this is not as problematic as a contemporary reader might think at first. The footnote to v. 21 begins by stating that what is called for in the text is “mutual subordination” (*ömsesidig underordning*), that is, it is not a question of hierarchy. Three footnotes refer to teachings by the late Pope John Paul II, for example his apostolic letter *Mulieris dignitatem*, published in 1988. Among other things, the Pope says that “all subordination entails the experience of love” (v. 21). That wives should be subject to their husbands furthermore implies that the husbands are willing to sacrifice themselves (v. 23), to the point of risking their own lives (v. 25). Subordination should thus be understood primarily in terms of sacrifice (v. 25). The very fact that this section is so

comprehensively discussed in *Katolsk studiebibel* is probably because many contemporary readers would struggle with the allegedly problematic contents of the section—especially its focus on women’s subordination under men. I would therefore suggest that the footnotes to Ephesians 5 in *Katolsk studiebibel* are indicative of a Bible edition that does indeed seek to be of relevance to contemporary readers, who would be likely to be offended by what is said about the subordination of women under men.

5.3.2 Footnotes in *Bibel 2000*

In *Bibel 2000*, Eph 5:21–33 contains only two footnotes (in contrast to the 9 footnotes of *Katolsk studebibel*). The footnote to v. 26 seeks to explain the meaning of the phrase “the washing of water by the word” (NRSV), stating that “the word” (*dopordet*) probably refers to the trinitary formula “in the name of the Father, and of the Son, and of the Holy Spirit,” or perhaps to the Creed that was said before the baptismal rite. In the Greek source text of v. 31, the Septuagint translation of Gen 2:24 is quoted, “Therefore shall a man leave his father and his mother and shall cleave to his wife, and they two shall be one flesh” (Brenton). In the following verse (v. 32), the author of Ephesians says, “This is a great mystery, and I am applying it to Christ and the church” (NRSV). The *Bibel 2000* footnote to v. 32 informs the reader that Jewish and early Christian exegesis normally interpreted one and the same text both literally and figuratively, which would then be the case with how Gen 2:24 is used in Eph 5:32. The intention with this footnote is thus to inform the reader about biblical exegesis as practiced at the time of the biblical texts’ coming into being.

What is interesting with the *Bibel 2000* footnotes to Eph 5:21–33, especially in the light of those in *Katolsk studiebibel*, is not primarily what is stated or not stated in them, but that they are so few and sparing with information. It is thus clear that an analysis of paratextual elements as thresholds needs to consider not only how paratexts function by being crafted in a certain way or containing a certain type of information, but also how they function by *not* being there. In other words, the fact that *Bibel 2000* does not comment on the allegedly problematic issues of subordination in the chapter probably frames the reader’s experience in some way. In section 5.3.1 (above), I suggested that

the many footnotes of *Katolsk studiebibel* to this section is an attempt to engage with contemporary readers' issues with the contents of the passage. By not commenting at all on the verses which speak of subordination, *Bibel 2000* shows that it does not seek to engage in such issues. This confirms the impression from several public debates during the late 1980s and early 90s (see footnote 12, above), when the *Bibel 2000* translators—and ultimately the Swedish government—refused to provide the new translation with a foreword, explaining the allegedly male-biased or misogynistic tendencies of the biblical texts (in particular some Old Testament texts).

5.4 Revelation 12

Revelation 12 is part of a larger apocalyptic narrative, extending over a number of chapters in The Book of Revelation. In the preceding chapters, the narrative tells of seven angels who blow their trumpets. As the seventh angel blows his trumpet, “the ark of [God’s] covenant” (Rev 11:19 NRSV) is seen in heaven. The beginning of chapter 12 then tells of the clash between a woman and a dragon:

A great portent appeared in heaven: A woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars. She was pregnant and was crying out in birth pangs, in the agony of giving birth. Then another portent appeared in heaven: a great red dragon, with seven heads and ten horns, and seven diadems on his heads. [...] And she gave birth to a son, a male child, who is to rule all the nations with a rod of iron. (Rev 12:1–3, 5a NRSV)

5.4.1 Footnotes in *Katolsk studiebibel*

The importance of Revelation 12 is apparent already from the cover of *Katolsk studiebibel*, which contains an Albrecht Dürer depiction of the Virgin Mary inspired by this chapter of Revelation (see figure 3).

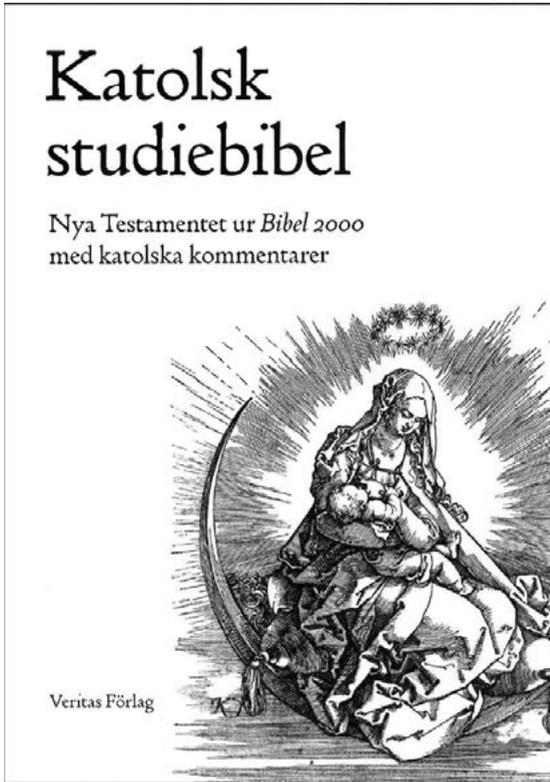


Figure 3. Front cover of *Katolsk studiebibel*. Original wodden engraving by Albrecht Dürer. Cover design by Håkan Boström.

The chapter is commented on with 11 footnotes, of which nine (vv. 1–10/12) are placed on a separate page (*KSB* 749). In Christian tradition, the woman of the narrative has been interpreted as the Virgin Mary, defeating the devil by giving birth to a son (Jesus Christ). As in the footnotes to Luke 1 (see section 5.1.1 above), the footnotes to Revelation 12 put forward the traditional interpretation of the Virgin Mary as the Ark of the New Covenant: “The Old Testament’s covenant ark enclosed the word of God in stone, written on the tablets of the covenant [...] In her womb, Mary enclosed the incarnate Word, the living bread from heaven and the eternal high priest Jesus Christ” (footnote to v. 1). This interpretation is deduced from the last verse of the preceding

chapter: “Then God’s temple in heaven was opened, and the ark of his covenant was seen within his temple” (Rev 11:19a NRSV). Several of the other footnotes spell out Mary’s Old Testament context, for example the note to v. 5, which states that “Mary is the new Eve who will crush the serpent’s head” (alluding to Gen 3:15). The Virgin Mary holds a special and significant place in Catholic theology and in the life of the Catholic Church, and the footnotes to Revelation 12 place this text—which does not actually mention the Virgin Mary—within such a Mariological framework.

5.4.2 Footnotes in *Bibel 2000*

While five of the footnotes to Revelation 12—six if the footnote to Rev 11:19 is included—mention Mary by name, none of the *Bibel 2000* footnotes mentions her. This is a clear indication that *Bibel 2000* does not seek to engage in a discussion of the history of the Christian reception of this text. It is particularly interesting to note this, since Revelation 12—in contrast to Ephesians 5—in fact has a large number of footnotes in *Bibel 2000*. They discuss the Old Testament background of several of the motifs in the chapter (12:6 and 14; see also 11:19). The ark motif is discussed in the footnote to 11:19 (“the ark was a symbol of God’s presence”). The reader is also referred to the entry for “ark” (*ark*) in the *Bibel 2000* dictionary. In the dictionary (see KSB 776–777), the ark is discussed exclusively as an Old Testament phenomenon. No New Testament references are made. In other words, the traditional Christian (Catholic) interpretation, which takes the idea of the ark and applies it to the Virgin Mary, is not discussed at all. In sum, in the *Bibel 2000* footnotes to Revelation 12, there is a clear unwillingness to engage with confessional interpretations, of which Catholic doctrine on the Virgin Mary is one example.

5.5 Summary: Comparing the Footnotes of *Katolsk studiebibel* and *Bibel 2000*

Four sections from New Testament books were chosen for a case study. Two of the four sections (Luke 1 and Revelation 12) are important in terms of Catholic doctrine on the Virgin Mary. The confessional interpretation, especially of Revelation 12, where the biblical text does not mention Mary by

name, is spelled out. While the footnotes to Luke 1 and Revelation 12 put forward such confessional interpretations, the footnotes to 1 Corinthians 12 seem to assume certain developments in contemporary Catholic theology and spiritual life as a starting point for their comments. Furthermore, *Katolsk studiebibel* not only aims to inform its readers about Catholic theology, but also to discuss more broadly the hermeneutical, religious, and philosophical problems that may be of relevance to contemporary readers of the Bible. For example, this seems to have been the case with the footnotes to Ephesians 5, since they try to explain why the issue of subordination—especially of women under men—is not problematic in the way a contemporary reader might think at first.

The original *Bibel 2000* footnotes work in quite a different way than those of *Katolsk studiebibel*. When the footnotes of *Katolsk studiebibel* put forward confessional interpretations, and also seek to discuss the biblical texts in the light of contemporary Catholic theology and practice, the footnotes of *Bibel 2000* consistently disregard the history of the Christian reception of the biblical texts.¹⁶ In other words, the information given in these footnotes is of a religio-historical, cultural, and philological nature, while they do not interact with issues which might arise when a contemporary reader engages with the biblical texts. According to the translators of *Bibel 2000*, such a discussion should be kept outside of the translation, which means both outside the actual biblical texts and outside the footnotes attached to them. The following, final section will discuss the general implications of this and consider some conclusions.

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16 That is, the reception which took place after the canon was formed. Thus, as has already been noted, *Bibel 2000* does include information on how the biblical texts were interpreted in their own time (including various instances of inner-biblical interpretation) and in the religious communities within which the Bible gradually came into being.

6 Discussion and Conclusions

The brief discussion that will follow is organized in three sections. In the first, I discuss the relationship between paratexts and institutional frameworks in light of *Katolsk studiebibel*. I also note very briefly the methodological repercussions of studying two different footnote apparatuses in conjunction with one and the same target text. The second section picks up on this, as it discusses the phenomenon that I term *paratextual retranslation*—a retranslation of the underlying source text by means of paratextual features. In the third section, the chapter is concluded with some final words.

6.1 Institutional Frameworks

In this chapter, I have argued the footnotes of *Katolsk studiebibel* make us listen not to the voice of an individual translator, but to the voice of an institution. This institution is the Roman Catholic Church. However, the original translation of the New Testament that is at the core of *Katolsk studiebibel* represents the voice of a different institution: the Swedish government and the purportedly secular Swedish state. In section 2, these different institutional frameworks were discussed in relation to one another. As pointed out, the original *Bibel 2000* translation could not consider the history of Christian reception of the biblical texts, nor their contemporary religious use, since this would mean inappropriately favoring confessional interpretations associated with specific religious denominations. In contrast to this, *Katolsk studiebibel* clearly aims at mediating its confessionally specific interpretation of the biblical texts. By means of the paratextual features of *Katolsk studiebibel*, the Catholic Church as an institution seeks to translate itself and its belief system (cf. Koskinen, *Translating Institutions*). In this sense, the footnotes are an “integral part of a dogmatic totality” (Åsberg 22).

Among the *Bibel 2000* translators, there seems to have been a solid agreement that the translation should indeed be non-confessional (Pleijel, *Om Bibel 2000* 112–114). Achieving such a translation could hence be described as the translators’ intention, which thus converged with the intention, as it were, of the institution responsible for this translation (the Swedish government).

One could therefore ask what remains of this translatorial intention in *Katolsk studiebibel*, an edition that so consistently takes the original translation and recasts it within a completely different institutional framework. Yet nothing from the original translation has been revised or altered, neither the main text nor its paratextual features. These are included in their entirety in *Katolsk studiebibel*. But the addition of a supplementary footnote apparatus does do something to the original translation, and not least to the original footnotes. The information introduced in the *Katolsk studiebibel* footnotes should therefore make the reader aware of what the original *Bibel 2000* footnotes *do not* contain. The reader probably also becomes aware of the different intended function of the footnotes, which may be connected to the institutional commissioners or senders of the respective editions. The general conclusion would thus be that paratexts relate not only to the main text that they are attached to and comment on, but also to other paratexts, influencing how these are perceived (even if they are not actively related to each other). In the case study, this was perhaps most obvious in connection to Ephesians 5 (sections 5.3.1–2), where I discussed how the potentially problematic theme of subordination was treated extensively by *Katolsk studiebibel*, but not treated at all by *Bibel 2000*. In view of how different paratexts comment on the same text, one may thus assess how the *absence* of paratextual material probably also shapes the readers' experience of the text in question.

6.2 Paratextual Retranslation

Footnotes in Bible editions use different strategies to comment on the target text, as well as on the source text from which the target text was translated (discussing alternative renderings and text-critical problems, among other issues). The paratext hence relates not only to the target text but also to the source text. If the paratext is altered or expanded, then in some sense a “re-enactment of the underlying original” (Hermans 30) takes place. With respect to the New Testament Greek text, this is arguably what happens in *Katolsk studiebibel*.

Lawrence Venuti has contended that translation builds an “interpretive context in a language and culture that differ from those that constitute the

source text” (67). In other words, translation recontextualizes the source text. If the translation is published, generally in the form of a book, its paratext becomes an inevitable part of such a recontextualization. This is also the case if the same text is published in different editions. Compare, for example, with a study by Richard Watts, in which he argues that the varying paratexts in the different editions of César Aimé’s *Cahier d’un retour au pays natal* function as an instrument of cultural translation, since the paratext “addresses a culturally-specific moment and a culturally-specific readership” (Watts 31). In other words, the text is translated differently depending on the paratext (Watts 42; cf. Alvstad). In *Bibel 2000*, the New Testament is framed as a collection of antique texts with an outstanding historical and cultural value. On the other hand, in *Katolsk studiebibel*, the New Testament is framed as a text which primarily belongs within the institutional framework of a specific religious tradition, demonstrating its importance for this tradition and for the people identifying with it in contemporary societies and communities. This is achieved through footnotes and other paratextual features. Through them, one might argue that a different New Testament compared to that of the original *Bibel 2000* translation emerges. This difference is achieved despite the fact that *Katolsk studiebibel* is not a linguistic retranslation of the New Testament, but an edition that is based on the exact same target text as that of *Bibel 2000*.¹⁷

A source text can then, metaphorically speaking, be retranslated by means of paratextual elements. I term this phenomenon *paratextual retranslation*.¹⁸ Retranslation is a phenomenon that has an essentially temporal quality; it denotes a “later translation of a single source text into the same target language” (Koskinen and Paloposki 294, emphasis added). This is also true for the kind of paratextual retranslation of the New Testament that *Katolsk studiebibel* rep-

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 17 Interestingly, whereas the Catholic Church in Sweden was not permitted to revise the *Bibel 2000* translation (see section 2.1), it was apparently deemed unproblematic by the copyright holders of *Bibel 2000*, the Swedish Bible Society, that the translation was provided with paratextual features which substantially recontextualized it.

18 To my knowledge, the term “paratextual retranslation” has only been used once before, in the unpublished PhD dissertation “Late Victorian Ballad Translation” by Letitia Henville (2016, University of Toronto). It appears only once (p. 193), seemingly in passing, and is not further elaborated.

resents. In the words of Batchelor (156), its paratext is a “post-TT” paratext: it postdates the original translation. And in the same sense as linguistic re-translations are necessarily interwoven with earlier translations, the *Katolsk studiebibel* paratextual retranslation of the New Testament is tightly interwoven with the original *Bibel 2000* edition. On a methodological level, this means that a study of “post-TT” paratexts that have been added to an earlier translation also needs to take into account the original paratexts. This was a fundamental idea behind the case study of section 5, comparing the footnotes of *Bibel 2000* and *Katolsk studiebibel*. A tentative conclusion of the case study was that a new set of footnotes may shed light not only on the original translation, but also on the original footnotes—both in terms of what they contain, and what they do not contain.

6.3 At the Threshold of the Sacred

To summarize, the original *Bibel 2000* footnotes translate the New Testament into a cultural and historical artefact, whereas the *Katolsk studiebibel* footnotes retranslate it into a religiously authoritative, sacred scripture. This is done by means of various paratextual elements, which renegotiate the meaning of “the underlying original” (Hermans 30). As was noted in the introduction, both Genette and Batchelor use the term *threshold* to describe the function of paratexts. Metaphorically speaking, a threshold is a gate or a door. It is a place in between, directing the reader from one place to another, from the text into the world. The world which *Katolsk studiebibel* seeks to evoke is a sacred, transcendental world, of which the Bible is considered a witness. Through its paratextual strategies, *Katolsk studiebibel* therefore aims to guide the reader to this world. It seeks to place the reader at the threshold of the sacred.

Abbreviations

1 Cor	The First Letter to the Corinthians
2 Tim	The Second Letter to Timothy
Brenton	The Septuagint, translated by L. C. L. Brenton (1844)
<i>Catechism</i>	<i>The Catechism of the Catholic Church</i>
Eph	The Letter to the Ephesians
Gen	The Book of Genesis
John	The Gospel according to John
<i>KSB</i>	<i>Katolsk studiebibel</i>
Luke	The Gospel according to Luke
Matt	The Gospel according to Matthew
NRSV	New Revised Standard Version
Rev	The Book of Revelation

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Translating Feminism

Paratexts in the Danish, Norwegian, and Swedish Translations of Betty Friedan's *The Feminine Mystique* (1963)

Abstract

This chapter focuses on the paratexts of Betty Friedan's 1963 book *The Feminine Mystique* in its Danish, Norwegian, and Swedish translations. More precisely, the study sets out to investigate how the feminist message of the source text is affected when transposed to a new target text context, as reflected in the paratexts of the three target texts. The paratextual material investigated consists of the titles, front cover designs, synopses, and forewords of the Scandinavian translations of Friedan's book. Methodologically, the study uses Norman Fairclough's Critical Discourse Analysis as a point of departure. The results show that the paratexts are used to explain why Friedan's book is important in a Scandinavian context. The main argument for translating the book seems to be the belief that the US is some years ahead of sociological development in Scandinavia, and that one must make sure that the feminine mystique does not become a reality in Scandinavia too. One common trait that several of the paratexts have is that the feminist message of the source texts becomes more concrete in the target texts. The Danish paratexts distinguish themselves from the other translations in several aspects. The Danish title is quite different from the source text title and the titles of the other target texts. In addition, the Danish target text has no elaborate cover design, no synopsis, and no author's biography.

1 Introduction

Kathryn Batchelor mentions that in recent years Translation Studies has seen a growth in research connecting paratexts and gender (36). In this chapter, I will add to this body of research by focusing on the paratexts of Betty Friedan's *The Feminine Mystique*, first published in 1963. *The Feminine Mystique* represents a symbolic beginning of the second wave of feminism (Hennessee 79–88; Levine 41). The book was an instant bestseller in the United States, where many women described it as life-changing (Meyerowitz 1455; Coontz xv). In her book, Friedan launches a critique against the assumption that American women can only find satisfaction in staying at home, bringing up children. Stephanie Coontz recounts the gist of Friedan's book in the following way:

[I]t urged women, as individuals, to reject the debilitating myth that their sole purpose and happiness in life came from being a wife and mother, and to develop a life plan that would give meaning to the years after their children left home (Coontz 33).

In short: the concept of “the feminine mystique” can be defined as the myth that women can only find happiness by being housewives, taking care of their children, and tending to domestic chores. This is a myth, or—as Friedan expresses it—a “mystique,” that she does not endorse. After *The Feminine Mystique* was published, Friedan received letters from women praising her for having explained why they felt unhappy. Most importantly, the book made them understand that they were not alone with their feelings (Coontz 19–22). Despite Friedan's writing being from a specifically American perspective, her book also became known abroad and was translated into a number of languages, among them Danish, Norwegian, and Swedish. The Danish translation, *Farvel Kvinde-sag?* (‘Farewell, women's cause?’), by Kika Mølgaard, was published as early as 1964, only one year after the American publication. Aksel Bul Njå's Norwegian translation *Myten om kvinnen* (‘The myth about the woman’) came in 1967. The Swedish translation, *Den feminina mystiken* (‘The feminine mystique’), by Gun Trollbäck, was published in 1968.

The present study aims to analyze how the feminist message of the source text is affected when transposed to a new target text context, as reflected in the paratexts of the three target texts. The paratexts investigated are front cover images, titles, synopses, biographical notes, and forewords, elements which according to Genette's terminology are categorized as "peritexts" (Genette 5; see also the chapter "Introduction" in this volume).

2 Historical Background and Previous Research

In section 2.1, I give a brief historical overview of the situation of women in the US and in Scandinavia at the time of *The Feminine Mystique*. Such an overview is necessary for an understanding of the context into which Friedan's book was translated. I then proceed to focus on previous empirical research on gender and paratexts in translation in section 2.2.

2.1 Mid-20th Century Women's Situation in the US and in Scandinavia

In *The Feminine Mystique*, Friedan is unhappy with how the situation for women in the US has evolved in the postwar years. One example of this disadvantageous development is the fact that in 1960, working women earned, on average, less than 60% of the male rate, which was lower than in 1950, when it was 65%. By 1960, 20% of American women with children under six, and nearly 38% of those whose children were over sixteen, had paid jobs. The 1960s, however, was a decade of change; 7.8 million women joined the labor force during the 1960s (Rowbotham 385). A number of changes and events beneficial for women's situation also took place in other areas of society. One event was the formation of the Commission on the Status of Women in 1961. In 1963, the commission published a report which marked a watershed between the feminine mystique of the 1950s and the egalitarianism that was to follow in the rest of the 1960s. The report demanded equal pay and opposed sex discrimination at work (370–72). Another great change in

the same decade was the fact that women's rights were included in the 1964 Civil Rights Act (371).

Sheila Rowbotham mentions that one of the most important events in terms of women's history in the 1960s was the publication of *The Feminine Mystique*. By reading Friedan's book, we realize that the first wave of feminism, during the 19th and early 20th centuries, was quite successful, but we also understand that the feminist cause took a step back in the years after World War II. This left the ideology of "the happy housewife" unchallenged (Coontz 143). When Rowbotham writes about the book and its reception, however, there are quite a few critical marks that are highlighted. Friedan was criticized, for example, for building her argument on data only from white middle class women. In addition, she disregarded all the women who were active outside of the home, but did not have paid employment. She also failed to take into account all the women who were happy being housewives (Rowbotham 367). It is important, though, to point out that the publication of *The Feminine Mystique* was not the end of Betty Friedan's career. She later went on to become the president of the National Organization of Women, which she co-founded in 1966—another important event in US women's history in the 1960s (Rowbotham 372–73).

So what about the situation of women in Scandinavia at the same time? When reviewing literature on women's history and feminism in Scandinavia, it is clear that there were many reforms and changes that improved the situation of women in the 1960s. It also seems as if women's situations in the three countries were quite similar. There were a few differences related to Sweden not participating in World War II, but the similarities by far outnumber the differences. In the 1960s and 1970s, Denmark and Sweden were two of the leading countries in the world in dismantling the model where the full-time housewife being economically dependent on husband and marriage was the dominating norm (Borchorst and Agustín 107). In Denmark, a reform in childcare policies in 1964 led to a rapid growth in childcare institutions, which greatly facilitated women's ability to enter work life (108). In Norway, the 1950s and 1960s were characterized by a period of economic growth, industrial expansion, the development of the welfare state, and political stability, which were all beneficial for women's situation (Blom 302). Women's share of

the labor market doubled in Norway in the 1960s and the provider mentality of the 1950s, that is, the situation where men are the providers of the family, was greatly reduced (312).

During the 20th century, social equality became a core value of the Scandinavian countries (Borchorst and Sim 207). In the middle of the 20th century, there were more women's organizations in Scandinavia than anywhere else in the world (Holst 173). These organizations propagated for gender equality and had some success. The greatest factor behind Scandinavian gender equality, though, seems to be the social democratic parties of the three countries, which introduced welfare reforms alleviating class differences, and which also contributed to promoting gender equality (Borchorst and Siim 207). A trust in the state, a less hierarchical society, and a willingness to endorse the view that citizens have certain obligations to society are all factors that made the path to gender equality easier in Scandinavia than elsewhere (Blom et al. 289–290). A major difference from a country such as the US, for example, is that disputes concerning regulations that restrict individual freedom in order to promote social equality were more outspoken in the US than in Scandinavia (Holst et al. 305).

2.2 Previous Empirical Research on Gender and Paratexts in Translation

If Betty Friedan's book is sometimes referred to as the start of the second wave of feminism, then Mary Wollstonecraft's 1792 book *A Vindication of the Rights of Woman* can be viewed as one of the works that laid the ground for the first wave. In a 2020 article, Elizabeth Gibbels studies the translation and reception of Wollstonecraft's feminism in *A Vindication of the Rights of Woman*. Gibbels mentions that the book, soon after its publication, was translated into several languages (such as Danish), but these translations were quite different from each other. In France, for example, Wollstonecraft was presented as a political thinker, whereas in Denmark she was positioned as a conventional author writing about women's education (173). The reception of her book was also quite different in different countries and Gibbels puts forward the hypothesis that it was the paratexts, to a great extent, that were

the reason for these differences. Gibbels investigates how a number of paratexts in *A Vindication of the Rights of Woman* were translated into French and German, but she also touches upon other translations, including the Danish one. Gibbels' results are far from crystal clear in terms of one translation distinguishing itself from the others, but she makes a number of interesting observations. Among other things, she notes that the German editor provided the target text with a large number of footnotes, in which he often undermined the feminist message. In the French target text, on the other hand, the footnotes were used to support or to radicalize Wollstonecraft's views (177). The Danish translation, Gibbels notes, was designed to address a female audience and the translator's foreword tells the women readers to stick to their roles as, among other things, "their husband's girlfriends" and "their children's teacher and model" (178).

In this chapter, I focus on book cover images to some extent. An earlier study investigating cover images was made by Olga Castro, who studies covers of translated Spanish feminist books. She writes about a case where the source text portrayed a colorful tapestry, while the target texts all portrayed women, often nude or in situations deferential to men. She also notes some examples of translations of contemporary feminist writers' books that had become less feminist, or even sexist, in translation. In fact, one cover had changed from picturing knitting needles to portraying a woman's waxed legs on a sofa, which, as Castro notes, had nothing to do with the content of the book. Castro mentions that the cover images of translated works are much more out of the author's control than the source text covers. This fact, she suggests, may explain this somewhat surprising publishing strategy (10–12).

In addition to cover images, I focus on forewords in this chapter. This is also something Valérie Henitiuk does in her 2011 chapter on how the works of the Japanese woman writer and court lady Sei Shonagon had been "framed" in different translations in the accompanying forewords for a Western audience. She notes that gender has been quite a central characteristic in these paratexts. Many male translators have translated Shonagon through the years (239–40). While some of the translators foreground Shonagon's gender as something positive, most express ambivalence or even irritation toward the author behind

the novel (244–45). In sum, Henitiuk finds that the prefaces often express “regressive gender attitudes” (247).

Another piece of research relevant to this chapter is Ruth Abou Rached’s study on how Iraqi women writers take their stories into English. She notes that the paratexts of the Iraqi women’s writing in translation often signal a politics of solidarity between the people of Iraq and the agents of mediation, that is, the editors, publishers, reviewers, cover artists, etc. (48–49). She notes that the English translations often contain forewords or afterwords by academics who feel some affinity with the writers, with the authors of the forewords trying to contextualize the Iraqi women and their stories (55).

The studies presented above are quite disparate in terms of research foci and results. The results may even contradict each other, since some paratexts express misogynistic views and some are supportive of women’s rights. One common trait in all of the studies presented above, however, is that paratexts are an effective way of expressing the author’s stance on feminism and gender. Even though the studies are quite different it is still interesting to bear in mind the results of the individual studies when conducting the analysis in this chapter. In section 5, I will relate previous research to some of the results and observations from my study of the paratexts of the Scandinavian translations of Friedan’s book.

3 Material and Method

In this section, I will first present the material in further detail (3.1). This is followed by a description of the methodological framework used in this study (3.2).

3.1 Material

As signaled earlier, the object of analysis in this chapter is the paratexts of Betty Friedan’s *The Feminine Mystique* translated into Danish, Norwegian, and Swedish. In Table 1 below, I give an overview of the editions used in this study.

Table 1. Language, title, publisher, edition, front cover design, synopses, biographical notes (yes/no), and forewords in the material investigated

Language	Title	Publisher	Edition	Front cover design	Synopses and biographical notes	Foreword
English source text	<i>The Feminine Mystique</i>	Norton & Company Inc.	1963 (1st ed.)	Red cover, no image	Yes	Author's introduction
Danish target text	<i>Farvel Kvindesag?</i>	Spektrum	1964 (1st ed.)	Green cover, no image	No	Yes
Norwegian target text	<i>Myten om kvinnen</i>	Universitetsforlaget	1971 (3rd print c.)	Image of a woman	Yes	Yes
Swedish target text	<i>Den feminina mystiken</i>	PAN/Norstedts	1968 (no data)	Image of a woman	Yes	No

In Table 1 above, I have indicated the titles of source text and target texts, as well as their publishers, and information about the edition/print circulation. I have also given brief information about the front cover design, and indicated whether the editions have synopses, biographical notes on the author, and forewords. In the source text, there is a foreword/introduction by Friedan, but this is not included in this study. Only forewords that are added to the target texts are of interest here. Regarding the American edition of *The Feminine Mystique*, I have noted in Table 1 that it does not have a cover image. This is true in the sense that there is no illustration, but the book's red cover—with its title in white, casting black upside-down shadows to the right—has certainly been through a design process.

In the Swedish colophon, it is mentioned that the “Swedish edition is a somewhat abridged version of the American original.”¹ Trollbäck’s translation, published by PAN/Norstedts, is the only Swedish edition. This means that the only translation that exists in Sweden is an abridged one. Also of note is that the Norwegian translation was published in Universitetsforlaget’s series of *Populærvitenskapelige billigbøker* (“Affordable Popular Science Books”). Following Gisèle Sapiro’s reasoning that the series in which a book is published assigns meaning to a translated text (163), it is interesting to note that the only version available of *The Feminine Mystique* in Norway was, right from the outset, labeled as popular science, that is, something that is altered in order to be easier to digest for a greater audience. It is interesting to bear these matters in mind when embarking on the paratextual analysis.

3.2 Method

The method I will use to study the paratexts is Norman Fairclough’s Critical Discourse Analysis (CDA) (see *Discourse and Social change; Analysing Discourse; Media Discourse*). In CDA, researchers ask questions regarding whose voices we hear in a text, what opinions are put across and how this is done (Fairclough, *Discourse*). According to Fairclough, it is common that CDA focuses on three dimensions of discourse, namely the actual *text*, the *discourse practice* (how texts are produced, distributed, and received), and the wider *social practice* (*Discourse* 71–96). These dimensions are often illustrated by a box-in-box model, where the text is in a box at the center, which is positioned within a box where the discourse practice is positioned. This box is, in turn, placed within the outermost box of social practice. In this study, the box-in-box model could be rendered as in Figure 1:

.....
 1 In this chapter, all quotes from Nordic sources are rendered in the author’s English translation.

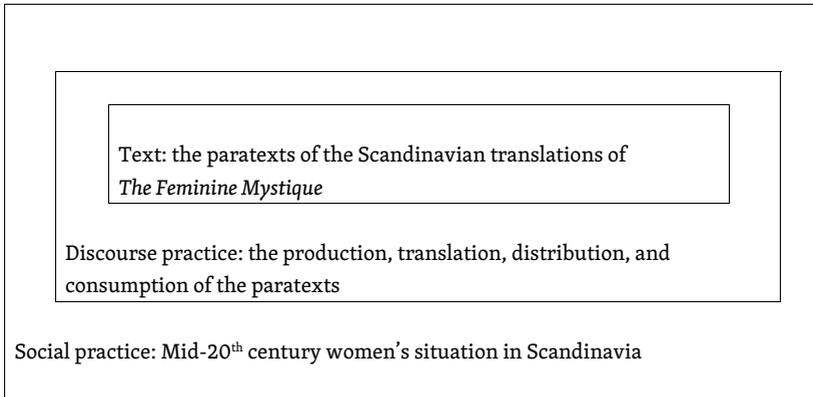


Figure 1. The three dimensions of discourse in this study, illustrated according to Fairclough's box-in-box model

In this chapter, I focus mainly on the innermost box, that is, the textual dimension of discourse. To some extent, I also focus on the sociocultural practice, since I give an overview of women's situation in Scandinavia at the time when *The Feminine Mystique* was translated. The discourse practice, however, will only be marginally dealt with, since I do not have access to any documents on the translation, distribution, or consumption of Friedan's book. What I do have, however, is some information about the authors of the forewords, and in that way I can account for the discourse practice, at least to some extent.

CDA has its roots in critical linguistics, which draws on Michael Halliday's Systemic Functional Linguistics (Fairclough, *Discourse* 26). Fairclough sometimes uses concepts and ideas from Systemic Functional Linguistics (see also *Discourse* 180, *Analysing Discourse* 141–42). The concept of agency is especially important here, since it deals with questions such as whether the agent behind an action is visible or not (Fairclough, *Discourse* 236). Passives and so-called nominalizations are also relevant, since these constructions have the potential to omit the agent, that is the person performing an action, the person that is subject to an action, or the person who has caused something (Fairclough, *Discourse* 182; see also *Analysing Discourse* 141–144).

Ideas and concepts from Systemic Functional Linguistics have also been used in order to analyze images, and in the brief analyses of the book cover

images, I rely on concepts from Gunther Kress and Theo van Leeuwen's 2006 book *Reading images: the grammar of visual design*. Further terms and concepts that are used will be defined as they appear in the analysis. Below, I will use the abbreviations "ST" for source text and "TT" for target text. I have also sometimes chosen to use Batchelor's term "paratext-creator" (173) to refer to the agents behind the paratexts, since in many cases it is difficult to know exactly who wrote or designed the different paratextual elements.

4 Paratexts in the Scandinavian Translations of *The Feminine Mystique*

I will first focus on the translation of the titles (4.1). This is followed by an analysis of front cover designs (4.2) and synopses and biographical notes (4.3). I will, as a final step, shift the focus to the forewords (4.4). Most attention will be devoted to the latter two sections, since the paratextual elements dealt with here are richer in information.

4.1 Titles

Verbs are often the main carriers of information in Germanic languages, to which Danish, Norwegian, and Swedish belong (Korzen 22–23). None of the titles in this material contains verbs. Instead, nominal constructions are used. The ST nominalization has the effect that we do not know who thinks that there is a feminine mystique. It is not until we start reading the book that we understand who is behind the term "the feminine mystique," and what it actually means.

The Danish title avoids the ST theme of mystique; instead, the quite pessimistic phrasing *Farvel Kvindesag?* ("Farewell, Women's Cause?"), may appear somewhat surprising, since the message in Friedan's book is to call for action and not to suggest that the cause is already lost. However, it is important not to stop the analysis here, because there seem to be deeper thoughts behind the Danish title. In the Danish foreword, Mølgaard explains to the reader that the title originates from a political debate, where a journalist exclaimed "farvel

kvindesag” when one of their colleagues publicly stated that women should not be involved in politics since it made them lose their femininity. In addition, one has to note that there is a question mark after the title. As I interpret the Danish title, it refers to what may happen if the feminine mystique also becomes a reality in Denmark.

The Norwegian word *myte* means “a made up event” or “a common false belief” according to the Norwegian *Bokmålsordboka*. It is the second of these definitions that applies to *Myten om kvinnen* (“The myth about the woman”), that is, a definition signaling that there is a common misconception regarding women. The Norwegian title is hence close to the ST title semantically. It is altered somewhat syntactically, though, and the prepositional phrase makes the Norwegian title more transparent than the American adjectival construction. The Norwegian title contains two nouns, and is therefore lexicogrammatically more concrete than the American ST. The syntactic construction results in a focus on the woman rather than on the myth, which also highlights gender more than the American ST. The choice of a more concrete title is in line with the fact that the Norwegian TT was published in the series of “Affordable Popular Science Books.” In such a series, one would expect the title to be straightforward.

The Swedish title, *Den feminina mystiken*, is similar to the American ST title. As briefly hinted earlier, “mystique” in the ST refers to the myth, that is, the popular belief that women are happy staying at home. The Swedish title is a literal translation of the ST in the sense that the same syntactic structure and the same etymological cognates are used. However, in Swedish, “mystik” is defined as “circumstances that are difficult to explain by reason and are often secretive” (*Svensk ordbok*), and semantically the Swedish translation is thus somewhat different from the ST. There is a focus on mystery rather than on myth in the Swedish title.

4.2 Front Cover Design

The American cover places the title of the book in white letters on a red background. The letters cast black upside-down shadows tilting to the right. Betty Friedan’s name is written in the same font as the title, in black letters below

the title. Below her name, there is a blurb. None of the TTs investigated in this chapter chooses to imitate the American cover design.

The Danish cover (Figure 2) consists only of a green cover indicating author, title and publisher on the front. A neutral black font is used, and it is probable that the front cover design does not intend to send any specific message with either semiotic resource. The Danish TT was published soon after the American ST publication, but it does not seem to have been published in any further editions. One may raise the hypothesis that the cover design could be one of the reasons why the book was so short-lived in Denmark. At the same time, though, it is an objective cover. There are no agendas hidden in the Danish cover and the reader may embark on the reading of the book without having any preconceived ideas of its message.

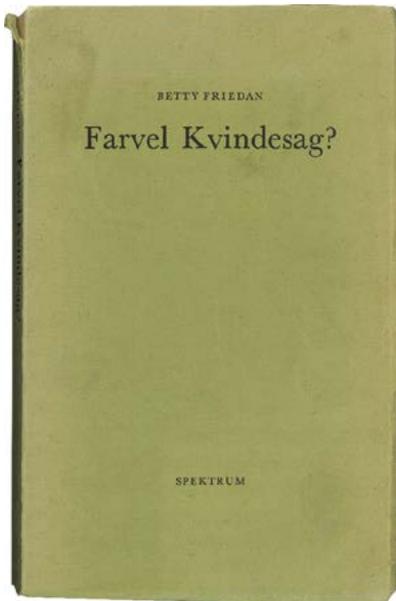


Figure 2. The cover of *Farvel Kvindesag*. No cover designer is credited.



Figure 3. The cover of *Myten om kvinnen*. Cover design by Elmer Rodin.

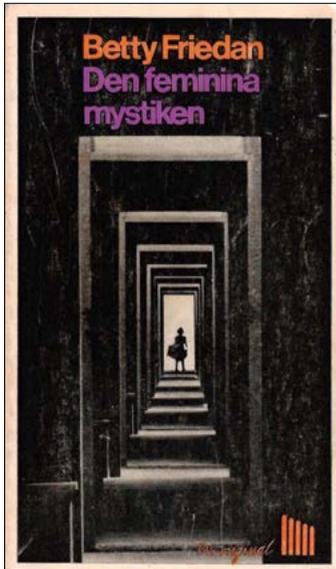


Figure 4. The cover of *Den feminina mystiken*. Cover design by Leif Zetterling.

Both the Norwegian (Figure 3) and the Swedish (Figure 4) covers represent symbolic processes, where no action is expressed, but where the focus instead is on what the people depicted represent (see Kress and van Leeuwen 105). The Norwegian cover portrays a woman in black and white. The image has a high degree of modality, which means that it resembles the real world to quite a large extent (Kress and van Leeuwen 159). The high degree of modality makes the woman appear rather concrete. She is portrayed in an extreme close shot, where the reader only sees her face. This creates a sense of intimacy with her (see Kress and van Leeuwen 124). However, this intimacy is suspended because so few pixels are used to portray the face, which again distances her from the reader. The reader sees the woman's eyes, which, according to the grammar of visual design, signals that she demands something from the viewer (see Kress and van Leeuwen 117–18). One may ask if she demands that we take a stand for her. However, the few pixels render a somewhat blurry image, which lowers the interactive potential and can make the reader unsure of what her message is, and who she actually is.

The Swedish cover is dominated by a black and white painting. At the center of the image is a woman, rendered as a silhouette, standing at the end of an arcade. It could be mistaken for a photograph and hence has a high degree of modality. At the same time, though, the picture is in black and white, which again lowers the modality (see Kress and van Leeuwen 159). This gives the image an ambiguity, since the depicted woman appears both real and unreal at the same time. In addition, we cannot make any eye-contact with her, and she is pictured at a distance. This gives the sense of a distance from the reader and the feeling that the reader is estranged from her (see Kress and van Leeuwen 151). The black and white modality and the distance from the reader both capture the word “mystique” mentioned in the Swedish title. The woman in the image seems to be carrying a suitcase, which is an attribute (Kress and van Leeuwen 105) that may imply that she is about to leave, or—if tying the image to the content of the book—that she is following Friedan's advice and making her return to work life.

4.3 Synopses and Biographical Notes

When turning one's attention toward synopses and biographical notes on the author, it is necessary first to focus on the ST. One should first briefly note that the back cover of the American version contains blurbs from seven different consecrating agents, all praising Friedan's book in different ways. The blurbs are presented under the title "The Book That's Causing All the Talk." There is a total of eight blurbs on the American cover, including the front cover blurb. To today's readers, the names behind the blurbs are quite unknown, but it seems safe to conclude that these names—seven women and one man—were quite influential in mid-20th century America. From a CDA perspective, it is interesting to note that five of the eight quoted blurb authors use formulations such as "my opinion" and "I believe" when writing about the book. This signals that it is the authors who are the agents behind the opinions, and the majority of them are careful not to make general judgments that are expressed as truths.

The synopsis of the American ST is placed on the front flap of the dust-jacket. The writer of this text is unknown. It starts out by describing women's situation in today's America, but then goes on to ask rhetorically why women "crowd the clinics and analysts' offices with mysterious and undiagnosable complaints?" This is followed by two paragraphs on how Friedan answers these questions. The first of these paragraphs contains a value judgment, where it is mentioned that Friedan's analysis is "brilliant and original." The descriptive tone at the beginning of the synopsis has become a text where there are value judgments. It is interesting to note that one paragraph mentions that her book is written in anger. To mention that Friedan has written a book in anger may signal that the author is in a state of affect, that is, in an unbalanced state of mind, which, viewed from a CDA perspective, could reduce Friedan's credibility and the readers' confidence in her. However, this formulation is counter-balanced by the publisher mentioning that her "book deals constructively with problems of vital significance [...]" where the word "constructively" signals that she also offers solutions to the problem of the feminine mystique, rather than just complaining angrily.

On the back flap of the American dustjacket of *The Feminine Mystique* there is a biographical note of some 150 words on Friedan, accompanied by a photo-

graph of her. The biographical note is written in a neutral tone, where declaratives dominate. It informs the reader of where Friedan went to university, in what fora she has previously been published, and also contains the information that Friedan is married and has children. Friedan's academic accomplishments are quite neutral pieces of information, but from a CDA lens, the latter part is not. It seems as if the paratext-creator wants to justify the content of the book by ensuring the reader that Friedan conforms to patriarchal gold standards: she has a husband and children—she is normal.

4.3.1 The Danish Edition

There is no back cover synopsis, and no author's bio in the Danish paratexts; however, there is quite an elaborate foreword. This will be dealt with in 4.4.2 below.

4.3.2 The Norwegian Edition

Freud's saying "anatomy is destiny" is repeated throughout *The Feminine Mystique*. In the Norwegian synopsis, the paratext-creator has taken this key phrase and put it first. In the next sentence of the synopsis, the same message is rephrased as: "Women's role is decided by their sex." As the text proceeds, it focuses on the unfair situation where women are defined by their relation to men and children, whereas men's role is tied to greater society. It contrasts women with men, and in this comparison, women are presented as victims. The readers are not given any explanations for why this is the case. In the midst of this seemingly hopeless situation, however, a more active woman can also be discerned: "Do not believe that women are happy with this situation, says Betty Friedan." Here, women are given an agency and their own will. The imperative form also signals that the reader is directly addressed. The paratext-creator is still quite invisible, but Betty Friedan is introduced as a woman with a strong ethos and the Norwegian paratext appears quite radical. More evidence for this is found further down in the synopsis, where it is mentioned that the myth about the woman is "a shameful attempt to deprive her of her human dignity." The combination of the words "shameful" and "human dignity" clearly shows Friedan's opinions of the current situation. No solution is offered, but the readers are reassured, at the end of the text, that they will read about many

interesting matters and also become more familiar with previous research from the fields of Psychology, Psychoanalysis, Anthropology, Sociology, and Family Studies. That the reader will gain an insight into many academic fields is consistent with Universitetsforlaget's series of "Affordable Popular Science Books."

The same photograph as on the American dustjacket is presented on the Norwegian back cover. The image shows Friedan smiling and the reader is given the face of the author of the book, which makes it easier to identify with her. In addition, there is some biographical information indicating her age, her education, and profession. Much of the information is the same as the information in the ST, and it signals that Friedan is not just anyone; she is someone the reader can trust. That she has worked as a clinical psychologist at a psychiatric hospital is also mentioned, which further stresses her right to voice her opinions. No mention is made of her family situation. Here it is interesting to note that the Norwegian TT—which has a clear intertextual relationship with the American ST in that it reproduces the same image of Friedan as the American ST—has chosen to omit this piece of information. This could signal a more gender-neutral strategy from the publisher's side.

4.3.3 The Swedish Edition

The Swedish synopsis is inspired by the American. It is longer than the Norwegian one, and is divided into three paragraphs. It is characterized by a sober, ethos-driven, academic tone where no apparent sender or receiver seems to be present. As a whole, it is less radical than the Norwegian synopsis. The first paragraph of the Swedish synopsis is almost a direct translation of the ST. It mentions that since World War II, the view that women only can find happiness by dedicating themselves to a feminine role as wives and mothers has been "forced upon" American women. From the outset, women are hence presented as passive victims. The passive construction also has the effect of concealing the agent who forces the roles of wives and mothers on the women (see *Discourse* 182). This information is followed by three questions. The first deals with the enigma of why "thousands of happily married women feel only emptiness and desperation." It is interesting to note that we move from a situation where something has been involuntarily forced upon women, to a question asking why happily married women are not happy. Many of the women Friedan writes

about are not happily married, and it may seem somewhat contradictory that women would be happy having been forced into a role. However, it is possible that the word “happy” is used ironically. The second question asks why women are seized by neurotic diseases, and again they are presented as passive victims. The third question asks what the reason may be for their fruitless hunt for sexuality and status. Women now turn into active agents, but their hunt is described as quite fruitless. Compared to the Norwegian synopsis, women are thus not given their own agency. The questions are not addressed for a specific reader to answer. Instead, they may function as a marketing device, where the readers are encouraged to buy the book, in which these questions will be answered.

Of note is that the word “sex” is present on the back cover, and one may hypothesize that the reader is now ready for such content, having first noticed the book, picked it up, and started reading the back cover synopsis. The use of the word does not seem to be a question of a marketing strategy where sex is used to entice the readers. Instead, it appears to be an honest description of the book, where a great deal of attention is devoted to why women use sex to compensate for their unhappiness. Many reforms happened in sexual politics in Scandinavia in the 1960s (Blom 334–38) and the topic in general also became less of a taboo. It is therefore not surprising that the word “sex” is used here.

The three questions function as a transition to the second paragraph, which ensures the reader that Friedan’s book is serious literature; it is based on Friedan’s own empirical interview surveys, in addition to previous research by, among others, “sexual prophets.” This is the second time a form of the word “sex” is mentioned on the cover, and the term “sexual prophets” may appear as a somewhat surprising phrase, since the word “prophet” rarely collocates with “sex” and its use is not frequent in academic discourse. “Sexual prophets” is a reference to Sigmund Freud, and considering the fact that Friedan criticizes Freud, there is a possibility that the word may be read ironically. This may be the paratext-creator’s way of positioning Friedan in relation to earlier scholars focusing on the situation of women.

In the last paragraph, we return to the paratext as a marketing device. Here it is mentioned that the book has been translated into many languages, which is information that intends to show that it is literature of high quality. The paratext-creator has written that the book is relevant for a Swedish context, and

for the first time, a personal pronoun signaling a fellowship with the reader, “our,” is used. Also for the first time, a reader group is targeted: both women and men may increase their knowledge about the situation of women by reading the book. At the end of the text it is even suggested that people who experience “latent problems in their marriage” may reach a higher level of understanding by reading the book. This indirectly brands it as a self-help book. Earlier I mentioned that no reason is given for why American women are forced into the confines of the home, but the solution to the feminine mystique is much more foregrounded: read Betty Friedan’s book. In this way, it is clear that the Swedish paratexts have borrowed strategies from an advertising discourse and disguised it as academic discourse. This kind of problem-solution discourse is what Fairclough calls marketization (*Media* 10).

4.4 Forewords

Friedan’s foreword/introduction in *The Feminine Mystique* must be seen as belonging to the main body of text in the book, and I have therefore chosen to omit it from the data investigated in this chapter. It should be mentioned, though, that Friedan’s foreword/introduction is translated in a quite ST-oriented way in all three TTs. Whether it is called “foreword” or “introduction” varies in different American editions and in the TTs. Of the material investigated, only the Danish and the Norwegian TTs contain forewords that are unique to the TT.

4.4.1 The Danish Edition

The Danish foreword is written by Kika Mølgaard, the translator. Mølgaard has two main arguments she wants to convince the reader of. These arguments are closely related. Mølgaard stresses how important it is that the feminine mystique does not become a reality in Denmark. She also wants to convince the reader of why the book is relevant for Danish readers today. She mentions that, in Scandinavia, one “loves to acknowledge the belief that the Scandinavian countries are so progressive in terms of equal rights for both men and women compared to the rest of the world.” She also states that “it takes 10–15 years before sociological ideas take effect in Denmark.” In the Danish text, the readers

are thus informed that the US is ahead of the sociological development and that all the changes that are happening there will eventually come to Scandinavia. Even though Denmark is more progressive in terms of gender equality, it is therefore still reason to be wary of what might happen, she points out. By taking on a quite activist role, Mølgaard overtly states that she does not want Danish women to be victims of the feminine mystique. Mølgaard cannot stress enough the importance that we must not relax and believe that everything is in perfect order.

Regarding agency, Mølgaard's foreword is rich in passives and in the generic pronoun "one." Interestingly enough, the pronoun "us" is used almost as frequently. Mølgaard mentions how a headmaster of a school had suggested that an educational program for girls—where they only received education in the subjects that were relevant for them in the future—be established. Mølgaard is not afraid of pointing out individuals who thwart gender equality. When the blame is on everybody, however, she tends to use "one," but is just as harsh in her criticism, as in the following example: "One persists in using declaratives such as 'Women are...' followed by some additional word, in order to keep them in their place, so that the dominating gender pattern in society remains unchanged." Mølgaard is thus not afraid of criticizing even the readers of the book, who may catch themselves having used such formulations. Interestingly, Mølgaard uses "we" and "us" when signaling both who might become the victim of a future feminine mystique and what "we" can do to prevent it from happening.

In *The Feminine Mystique*, Friedan focuses a great deal on women and education. She expresses concern over the fact that many female students attend university in order to find a future husband, and not in order to receive an education. Many women also drop out of university in order to marry. When translating and commenting on Friedan's feminism in the foreword, Mølgaard also focuses on education. As signaled earlier, she criticizes the headmaster's suggestion of introducing an educational program especially for girls. Just like Friedan, she worries about women choosing shorter educations. She also refers to a Danish report signaling that women dominate the group of graduates who do not use their education in their future professions. She criticizes the explanation that women dominate in this group because they marry and there-

fore have to drop out of higher education. Mølgaard's message is that such an explanation needs to be questioned.

Earlier I pointed out that I would not focus on Fairclough's dimension of discourse practice, which in this study would deal with aspects relating, for example, to the production of the TT paratexts, and the agents involved in this production (see Figure 1). Some things may still be mentioned, though. From what I have found out about Mølgaard, it seems as if she devoted parts of her life to humanitarian aid centered on women (Mølgaard, "Kenya 50 år"), and although we do not know whether she had commenced on that career by 1964, one can, when reading Mølgaard's foreword, raise the hypothesis that she had already made up her mind on gender issues when she wrote the foreword. Mølgaard uses the foreword to express a visibility that she cannot show in the translated text. It is clear that she is highly committed to the content of the book.

4.4.2 The Norwegian Edition

The Norwegian foreword is written by Sverre Lysgaard, a professor of Sociology. In paratexts of translated books, it is common for mediators other than the translators (for example editors etc.), with a greater impact on how a literary work is packaged, to be present (Castro 10). Universitetsforlaget invited Lysgaard, a man of high academic status, to write the foreword. Lysgaard hence has great power to influence the ways in which Friedan's feminist message is received in the target culture. One of the first things Lysgaard mentions in his foreword is that "one often thinks of women when hearing the word 'gender issues.'" He goes on to say that women are not necessarily worse off than men. In fact, the opposite might actually be true, since women live longer and are more seldom victims of accidents. However, this is only something he mentions at the start. The point he wants to prove appears in what follows. We recognize some of the thoughts from the back cover as Lysgaard continues by explaining the injustice where, in society, men's roles are often viewed as less gender specific. Men are seen as representing "the general," and can be defined without being compared to a female counterpart, he writes. He mentions that society more often views men as the default representatives of humanity than women, and that men are seen as less gender specific, while for women it is the opposite. Women

are contrasted to, and compared with, men. This may be one of the reasons why one often thinks of women when hearing the expression “gender issues.”

However, there are some words and formulations in the Norwegian foreword that may show a more critical approach to Friedan’s book. For example, Lysgaard writes that Friedan’s book is a *fnysende innlegg*, to the gender debate, which may be translated as a “contemptuous contribution.” The word “contemptuous” is quite strong and breaks with the sober tone Lysgaard uses in the rest of the foreword. Just like the formulation about Friedan’s “anger” in the American ST synopsis, “contemptuous” may have affective connotations and hence signal that Friedan is slightly out of kilter in her criticism. Interestingly enough, the strategy of describing Friedan as a person in affect is somewhat reminiscent of the descriptions of the often disreputable suffragettes from the first wave of feminism (see Bush, “The anti-suffrage movement”). The next sentence, however, restores Friedan’s credibility, but may reduce the feminist message: “She is not radical in any other way than not wanting to let go of the idea that women must break free from the bonds that tie them to the small system” (that is, home). It seems as if Lysgaard wants to point out that Friedan is not a radical leftist feminist, but a voice from middle class America. We recognize some of this reasoning from Rowbotham’s account of the reception of *The Feminine Mystique* (see Rowbotham 367).

Both Lysgaard’s and Mølgaard’s forewords are rich in passives and in the generic pronoun “one”. Compared to Mølgaard’s foreword, though, the pronoun “us” is only used once by Lysgaard. In the last part of Lysgaard’s foreword, he mentions that an undefined “we”—maybe the potential readers of the book—have the option to read Friedan’s book as yet another story about “those strange Americans,” but he quickly rejects this suggestion, giving credit to the readers for not settling for that option. He believes that the reader will soon become aware of the risk that the feminine mystique may also become a reality in Norway, since Americans are some years ahead in the sociological development. This is an argument that Lysgaard shares with Mølgaard and both of them stress the importance of translating Friedan’s book in their respective TT systems. Lysgaard has put “development” within quotation marks, which signals that he does not think that there has been a development. Instead, we have taken a step back, since American women are apparently supposed to be happy staying at home.

The foreword may facilitate the reading of the book in the sense that Lysgaard guides the reader, but considering the fact that the book is published in the series “Affordable Popular Science Books” the foreword is quite advanced, and, in that way, it credits its readers for being knowledgeable and competent. In this way, the foreword gives a different impression than the back cover text. One may put forward the hypothesis that now, when the readers have come so far as to open the book and read, they are ready for more challenging content. In general, Lysgaard’s foreword is somewhat less activist than Mølgaard’s, but considering the fact that Lysgaard is a paratext-creator invited by the publisher to write from his role as a professor of Sociology, this is not overly surprising.

5 Discussion and Conclusion

In this chapter, I have studied the paratexts of Betty Friedan’s *The Feminine Mystique* in the Danish, Norwegian, and Swedish translations. The aim of the study was to analyze how the feminist message of the source text is affected when transposed to a new TT context, as reflected in the paratexts of the three target texts. Below, I will first sum up the main findings from the study. I will then relate some of the previous research presented in section 2.2 to a few observations I have made in the analysis, before I conclude with some final remarks.

The Danish title is quite different from the ST title. It consists of an utterance alluding to a debate in Denmark at the time. Despite being quite different from the ST title, the feminist message in the Danish title is retained, since “women’s cause” is mentioned explicitly. The question mark after the title accentuates the message of the book, since it indirectly asks the reader to resist changes in society threatening women’s rights. In the Norwegian title, the feminist message remains unchanged in the sense that it is semantically close to the ST. In the Swedish title, on the other hand, the feminist message is somewhat changed, since the word “mystique” moves the focus away from the cause of women to their mystery.

The absence of an image on the Danish front cover permits the reader to partake of the message of the book without being affected by any preconceived ideas generated by a cover image. Both the Norwegian and the Swedish TTs

contain cover images, and they are both somewhat ambiguous. The Norwegian close-up image of a woman gives the reader the possibility of identifying with her. In addition, the way the woman makes eye contact with the reader can be interpreted as a demand that one takes a stand for her. At the same time, though, the woman is quite blurry and the readers may be unsure of who she is and what message she wants to convey. The Swedish cover image is ambiguous in the sense that the silhouette of a woman at the end of an arcade seems to refer more to the theme of mystery—just like the title—than the feminist message of the book. At the same time, the feminist message of the ST is retained, if one interprets the image as portraying a woman following Friedan's advice and making her return to working life. As a last point regarding the cover images, it is important to point out that none of the images affects the feminist message in a “negative” way, as some of the covers in Castro's study did (see Castro 10–12).

There is no synopsis in the Danish TT. This makes it possible for the reader to commence reading with a clean slate. The Norwegian synopsis appears more concrete and radical than the ST. That the reader is addressed directly, and the fact that women appear as quite agentive in the Norwegian synopsis, are examples of this. The Swedish synopsis does not change the message of the ST, but adds some perspectives. One example of such an added perspective is the indirect suggestion that the book could be used as a self-help book.

Only the Danish and the Norwegian TTs contain forewords. In the Danish foreword, Mølgaard cannot stress enough how important and relevant Friedan's message is for Denmark. Her foreword is long and full of opinions. In this way, it counterbalances the absence of a cover image and a synopsis. The Norwegian foreword affects Friedan's feminist message in the sense that it provides scholarly reasons for some injustices in society regarding how one generally talks about women. Just like the Danish foreword, it also explains the relevance of Friedan's message in a Norwegian context. The Swedish TT does not contain a foreword, and, just as in the case of the Danish TT, where there is no cover image and no synopsis, the absence of a foreword gives the reader the possibility to partake of the feminist message without any preconceived ideas being suggested by a foreword.

Gibbels and Henitiuk found instances where the paratexts of feminist works or women's writing had been used to undermine or to criticize the message or

the author (Gibbels 177; Henitiuk 244–245, 247). In this study, there are no such negative paratextual comments. There are a few cases where Lysgaard tones down Friedan's radicalism, but no cases of misogyny. As we have seen, it is rather the opposite in Mølgaard's case. She endorses the author's message, just as in the case of the Iraqi women in Abou Rached's study (see Abou Rached 48–49).

Gibbels noted that Wollstonecraft's *A Vindication of the Rights of Women* was very promptly translated into Danish (173). This is true also for *The Feminine Mystique*, which was translated into Danish only one year after the American publication. It is interesting to note that two authors important to the history of feminism, Wollstonecraft and Friedan, were published in Denmark before reaching other parts of Scandinavia. Another observation Gibbels makes is that the paratexts of the Danish translation of *A Vindication of the Rights of Women* focused to a great extent on education (173). This is also the case for Mølgaard's foreword, where a large part is devoted to questions regarding women's education.

The TT paratexts have characteristics in common. There are, for example, several examples of instances where the feminist message of the ST has become more concrete in the TT paratexts. Another trait that the TTs have in common is that they mention why Friedan's book is relevant for a Scandinavian context. The argument that the US is ahead of sociological development and the fear that feminine mystique may become a reality in Scandinavia as well are strong arguments here, both in the Danish and the Norwegian TT paratexts. As mentioned earlier, the Danish translation of *The Feminine Mystique* came as early as 1964, just one year after the ST publication. After that, it did not take long before it was translated into Norwegian and Swedish. The short translation interval must be interpreted as an indication of the book's importance in Scandinavia, despite it being written for a specific American context. This study has shown that many of the paratexts have been designed in order to contextualize the book in a Scandinavian setting in order to benefit the public reception of the book in the three target countries.

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Translation Visibility and Translation Criticism in the Swedish Reception of Post-Soviet Russian Literature

Literary Reviews as Epitexts

Abstract

Translation criticism—or rather the poor state of translation criticism—has been a reoccurring topic in the Swedish cultural debate since the 1980s. In this chapter, reviews of post-Soviet Russian novels published in Swedish translation has served as a case for analyzing translation visibility and translation criticism. This is an example of an inquiry related to the *metadiscursive* function of the paratext, which means that the reviews have not been analyzed as commentaries on specific texts, but rather as a body of epitexts containing general information related to translation as a phenomenon. The corpus consists of 430 reviews of 82 post-Soviet novels published in Swedish translation between 1994 and 2020. The analysis indicates that the literary translation criticism available today in Swedish general media is not random. Firstly, works pertaining to highbrow literature and authors who write such literature not only receive more attention in Swedish media, but they also receive more reviews containing translation criticism. Secondly, positive translation criticism clusters around stylistically and linguistically challenging source texts pertaining to highbrow literature, and the translators responsible for translating such texts. Thus, demanding texts with elaborate stylistic and linguistic features seem to trigger the critic to address the translated nature of a novel in a review.

1 Introduction

In today's globalized world we are constantly surrounded by translations. We watch dubbed or subtitled series on streaming platforms, we live in multicultural societies where public service announcements reach us in multiple languages, and we use machine translation to access webpages originally written in languages we do not understand. We tend to react when a movie character says something different than indicated in the subtitles, and the internet is overflowing with webpages devoted to comical mistranslations of signs. However, the above situations involve simultaneous access to the source and target text. We react because we notice a discrepancy between, for example, what we hear and what we read. Literary translation, however, is a different matter. Reading translated literature for leisure does not usually include parallel reading of the source and target texts.

In his essay "How to Read a Translation," Lawrence Venuti strives to make readers of translations aware of the possible gain and stylistic beauty of a translated text. He does this against the backdrop of an assumed neglect of translations in the United States, and claims that readers have been trained by publishers and critics to value only fluent translations that "appear untranslated" (110). Consequently, he reasons that in order to truly appreciate a translation people need to gain a better understanding of what a translator does. He clarifies: "The loss in translation remains invisible to any reader who doesn't undertake a careful comparison to the foreign text—i.e., most of us. The gain is everywhere apparent, although only if the reader looks" (110).

In Sweden, literary translators and critics have during the last decade engaged in a revived cultural debate about a topic related to Venuti's apprehensions, namely translation criticism in literary reviews, or rather the poor state of Swedish translation criticism (see section 2.1). I will therefore turn to a type of paratext—the literary review—in order to further investigate this matter. Aiming to shed light on the mechanisms behind translation criticism, I will use post-Soviet Russian literature published in Swedish translation as a case for analyzing translation visibility and translation criticism. By focusing on translations from Russian—a language with relatively few speakers in Swe-

den¹—the question of translation criticism in literary reviews will be pushed to its limits.

The analysis covers two topics: firstly, translation visibility, or specifically *whether* and *how* the review signals that the reviewed novel is a translation; and secondly, translation criticism, or specifically any value judgements made by the critic in relation to the translation. The analysis will be governed by the following research questions: 1) Is the novel identified as a translation in the review? 2) Is the translator mentioned in the review, and in that case how? 3) Does the review contain any translation criticism (positive or negative)? 4) If so, in what way does the critic comment on the quality of the translation? 5) Is translation criticism more common in reviews of novels a) written by certain authors; b) translated by certain translators; c) pertaining to certain genres (highbrow or popular genres); or d) written by certain critics?

The material for this analysis comprises reviews of post-Soviet Russian fiction (novels) published in Russia from 1992 onwards, and thereafter published in Swedish translation. 82 novels published in Swedish between 1994 and 2020 meet these criteria. Two Swedish media databases, *Svenska Dagstidningar* and *Mediearkivet*, have been used to search for reviews of the novels in question. The reviews were published in non-scholarly and non-specialized media (henceforth *general media*). Many of the downloaded reviews were incomplete and had to be cross-checked with microfilm editions.

This investigation focuses on how *the critic* discusses a translation, and therefore only independent reviews (not combinations of a review and an author interview) have been of interest. Furthermore, only one review per critic and novel has been included in the corpus. In cases when a critic has sent versions of the same review to different newspapers, publication date (earliest) and in some cases review availability (in full-text database) has determined which review was included. Finally, a few very short reviews without reflections were excluded. In total 669 reviews were identified, of which 430 were included in

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- 1 In 2012/2013, Russian ended up in 18th place (29,000 speakers) on a list of foreign and minority languages in Sweden based on the number of native speakers (Parkvall 28). Additionally, Russian is not taught as a foreign language in Swedish elementary schools (grades 0–9). However, it may be selected as a L3 or L4 at some upper secondary schools, or studied at university level.

the corpus. The reviews were gathered from 69 different general media sources of different kinds (newspapers, magazines, webpages, and journals).

After file preparation (e.g., OCR-scanning, transcription, formatting), the reviews were imported to NVivo—a computer software for qualitative and mixed-methods data analysis. A classification sheet containing factual information related to the reviews (such as novel title, author of reviewed novel, translator of reviewed novel, critic, newspaper) was uploaded to NVivo in order to simplify the initial coding process. Finally, the reviews were read and assigned thematic codes pertaining to the research questions in NVivo. The dataset “Swedish reviews of post-Soviet Russian novels published in Swedish translation 1992–2020,” containing complete information about the novels, reviews, classifications, and results, may be accessed via the Swedish National Data Service (Podlevskikh Carlström).

2 Theoretical Perspectives

2.1 The Literary Review as Epitext

The material for this investigation consists of literary reviews, and, as indicated by the title of the chapter, I perceive of the literary review as an *epitext*. However, according to the framework of paratexts developed by Gérard Genette, reviews written by critics are not generally included in the category of paratext. Genette defines an *epitext* as a type of paratext that stands in relation to and may influence the reception of a text, but is placed outside of the actual volume (5). However, Genette’s *epitext* is restricted by *authorial intention*, meaning that the author or an authorized party must be responsible for the publication (345). Genette’s framework has been of paramount significance in many disciplines but has drawbacks when applied to translations, which has led to TS scholars often adapting it to suit their own aims or research designs (Batchelor 28). Consequently, Kathryn Batchelor has developed the theory of paratextuality to benefit the study of paratexts in translation-related contexts. Importantly, in her framework, authorial intention is not required for the inclusion of a text in the category of paratexts. Instead, she defines the paratext as “a consciously

crafted threshold for a text which has the potential to influence the ways in which the text is received” (141–142). Literary reviews are written in order to make the public aware of newly published literature, and may be compared to service announcements (Kobbersmed, “Et bud på nogle kriterier”; Maier 205). Thus, reviews have the potential to influence the way in which a text is received, and most certainly “fit within the domain of the paratext” (Batchelor 149).

However, apart from their paratextual function, as thresholds to specific texts, reviews may also be metatextual and comment on a text (Batchelor 151). In my analysis, I go even further and analyze how *translation as a phenomenon* is commented upon in a body of epitexts pertaining to a particular literary system—an inquiry related to the *metadiscursive* function of paratexts, or, that is, as a commentary not on a specific text, but rather on translation as a phenomenon (Batchelor 151).²

2.2 Translation Criticism and Translation Visibility

The general state of Swedish translation criticism³ has been a reoccurring topic in the Swedish cultural debate since the 1980s (Gullin 171), and, as indicated above, the topic has recently enjoyed a revival. In April 2021, literary scholar and translator Lars Kleberg called for university courses in translation criticism in a debate article in Swedish newspaper *Dagens Nyheter* (“Starta en kurs i översättningskritik”); in a recently published book about literary translations, Nils Håkanson concludes that Sweden lacks a translation criticism worthy of the name (*Dolda gudar* 304). Furthermore, translation criticism is a recurring theme at Swedish book fairs and the climate between translators and critics has become tense throughout the years (Eriksson; Munkhammar, “Snyggare språkdräkt”, “Varför känner sig översättarna hotade”; Steinick, “Skjut inte på kritikern”).

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- 2 Texts that provide general statements on translation and other sociocultural phenomena are seen by Tahir-Gürçağlar as belonging to the category of *extratext* (“What Texts Don’t Tell” 58).
- 3 As suggested by Outi Paloposki (with reference to James S. Holmes’s applied translation studies), I include the journalistic activity of evaluating literature within the term *translation criticism* (184). Consequently, a *critic* is responsible for providing journalistic translation criticism.

On the one hand, Swedish critics seem to consider translators as being easily offended and unwilling to defend their choices. Munkhammar, for example, explains: “They [the translators] have presented their solution to the problem of the text: A translation, and it should not be understood as a draft for discussion” (Munkhammar).⁴ Moreover, the viewpoint that critics only should review translations from languages that they are familiar with is described as a utopia (Munkhammar “Snyggare språkdräkt”; Steinick, “Skjut inte på kritikern”). Munkhammar formulates her view on the task of the critic in *Dagens Nyheter*:

The old—unspoken—demand on the critic’s knowledge of the source text is today highly unrealistic. ... You can at the most note expressions that seem strange in a Swedish context, for example unjustified anachronisms that make the reader stop in amazement. (Munkhammar, “Snyggare språkdräkt”, my translation)

On the other hand, Swedish translators and scholars would like translation criticism to be based on a comparison between the source and target texts, and particularly dislike one-word assessments that do not include a reason for what the critic found to be particularly positive or negative (Lindqvist “Att göra den osynliga”; Gullin 170–172; Gustafsson 5). Nevertheless, as Katharina Reiss explains, this type of translation criticism is very common:

... reviews of translations do usually not judge them as translations at all. And when they do, it is usually only in passing and with such trite phrases as ‘translated fluently’, ‘reads as the original’, ‘excellent translation’ or ‘sensitively translated’—judgements that are almost always vague and unsupported. (*Translation Criticism 2*)

Similarly, Raymond van den Broeck notes that the foreign nature of translations is often ignored in reviews: “In many cases reviewers treat the translated work as if they were dealing with an original written in their mother tongue, without betraying even by a single remark that it is in fact a translation” (Van den Broeck 55).

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4 In this chapter, all quotes from Swedish sources are rendered in the author’s English translation.

Carol Maier provides two reasons as to why there is a lack of translation criticism in literary reviews: firstly, literary translation is perceived as a creative activity and is therefore difficult to assess; and secondly—and probably more importantly—the status of translation in the West is low (205). The question of translator status in relation to translation criticism in newspaper reviews was discussed in 2019 by Lars Kleberg in another article in *Dagens Nyheter*. Kleberg notes that we speak more about translations today than ever before, and that new prices have recently been established for distinguished translators. Nonetheless, continues Kleberg, critics still use the same platitudes to describe translations as in the 1940s and 1950s (“Tiden har stått stilla”).

Miriam Vestergard Kobbersmed has investigated Danish newspaper translation criticism and describes a situation similar to the Swedish one, where translation assessment most often consists of unsubstantiated one-word clichés (“Et bud på nogle kriterier”). Kobbersmed describes the literary review as a service announcement, and insists that translation criticism therefore does belong in newspaper reviews. She finds that an assessment of the translation based on the applied translation strategy and the translator’s priorities is just as relevant as an evaluation of the novel’s plot or as aesthetic and linguistic features. Additionally, Kobbersmed explains that a reasoned assessment of the translation in newspaper reviews will highlight the fact that a translation is a special form of literature that has been read and interpreted by someone else, which in turn will counteract the tendency to read a translation as an original work (“Et bud på nogle kriterier”).

Kobbersmed is one of many scholars who have proposed models for translation criticism in order to improve the practice of reviewing literary translations⁵ (Kobbersmed, *Mod en litterær oversættelseskritik*). What all models have in common is that they build on a comparison between the source and target texts, which makes it possible to explain the reasons for the assessment.⁶ Notably, no such comparison is evident in the 430 reviews included in the

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5 See for example van den Broeck “Second Thoughts on Translation Criticism”; Chesterman “Kriitikko ja käännoefektit”; Reiss *Translation Criticism*; Rodríguez Rodríguez *Literary Translation Quality Assessment*; Hewson *An Approach to Translation Criticism*.

6 In Chesterman’s model this depends on the critic’s view of translation.

analysis performed in this article. A few critics who apparently know Russian express familiarity with the source text author and discuss questions such as the transfer of “the author’s voice” to Swedish in general terms, but never with tangible examples from the source text.

As illustrated above, translation criticism in literary reviews is a topic under debate, and neither translators nor translation studies scholars are satisfied with the current state of translation criticism. Nonetheless, general statements on translations are a relevant area of inquiry within translation studies. Literary reviews are written by critics—figures of authority—and may thus provide valuable information on how translations are represented to the public (Paloposki 185). As a figure of authority in the literary system, the critic functions as a gatekeeper, whose service announcements—reviews—may encourage or discourage readers to read a novel. As gatekeepers, critics may also have an impact on the reputation of individual translators, and the general understanding of translation as a phenomenon in the literary system.

2.3 Analyzing and Categorizing Literary Reviews

Many studies that investigate translation criticism in reviews do this against the backdrop of Venuti’s seminal *The Translators Invisibility* from 1995.⁷ One example with relevance for the current analysis is Peter Fawcett’s analysis of translation criticism in reviews published in British review journals and non-tabloid publications, in which he aims to find out “how translation is perceived as a general phenomenon by this kind of press” (295). The investigation was qualitative and only included reviews “that wrote explicitly about translation” (295). Despite the rather small corpus of eleven reviews, Fawcett’s results are interesting and include a preference for transparent translation, negativity towards source-oriented translation strategies, a lack of evidence to back up criticism, and a high degree of “frankness in negative criticism” (296). In his conclusion,

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7 One of Venuti’s key points was that the low Anglo-American translation ration has led to the development of “aggressively monolingual cultures,” in which readers have a low tolerance for the foreign and prefer to read fluent translations. In such cultures, the literary translator becomes invisible and often neglected in literary reviews (*The Translator’s Invisibility* 15, 8).

he expresses a dislike for this harsh and theoretically ungrounded criticism and refers to it as “an exercise in institutionalized irresponsibility” (305).

Isabelle Vanderschelden’s analysis of the French literary system has a broader approach and also includes comments about translation in forewords and interviews. Vanderschelden aims to survey how the translator is represented in a literary system with a higher translated ratio than Venuti’s previously discussed Anglo-American (272, 291). Her results show that the invisibility of both the translator and the translation in general is to some extent also a feature of the French literary system (290). She concludes that “translators are often ignored, taken for granted or criticized rather flippantly, and the evaluation of translation, when it actually takes place, is far from reliable” (290).

A Swedish study from 2002 analyzed general statements about translations in reviews of English literature in Swedish translation in 1980–1985, aiming to clarify how translators’ achievements are being noticed by critics (Gullin 175, 172). Gullin separates “assessment of the translation consisting of broad-brush formulations without motivation” from “assessment of the translation with motivation.” The second category also includes statements in which the critic expresses a reservation regarding the assessment, such as “the translation *seems to be brilliant*” (174). The results show that, through the whole period, it is most common to only mention the translator’s name together with other required information about the publication—a practice that increased in frequency between 1980 and 1985. Of 101 reviews that do not mention the translator’s name, as many as 84 were published during the first year of the investigation, 1980. When it comes to translation criticism, Gullin identified 358 broad-brush formulations and 139 assessments with motivation. Interestingly, she notices a decrease in broad-brush formulations during the 1990s, which she relates to the ongoing cultural debate about translation criticism in reviews (176).

My classification of reviews and translation criticism draws on the previously mentioned studies, with one additional category: literary segment (highbrow and popular culture). As previously explained, my material consists of reviews of 82 post-Soviet novels originally written in Russian and thereafter translated into Swedish. However, they belong to different literary segments and have been written by authors of various reputations. According to Even-Zohar’s *polysystem theory*, such novels are still united by the fact that they have been

selected for translation by target culture institutions, and translated according to target culture norms (46). Thus, in line with Toury, the translations may be seen as “target culture facts” (23). The target culture’s operational and preliminary norms will determine whether the translation is performed according to the principle of acceptability (in relation to the target culture and language) or the principle of adequacy (in relation to the source text) (Toury 69–70). In Sweden, Lindqvist, for example, has concluded that for translators of highbrow literature, adequacy becomes the guiding principle, while translators of popular works instead adhere to the principle of acceptability (*Översättning som social praktik* 218, 222). As we will see, the difference between highbrow and popular literature is also clearly visible when it comes to the reception of translated literature and how a literary review is formulated. When classifying works as belonging to either highbrow or popular literature, I have applied a genre-based definition of popular literature that differentiates between categorized genre-fiction (literature marketed as pertaining to a specific genre) and non-categorized genre fiction (literature that may share certain traits with a genre, but which is not marketed as belonging to that genre) (Määttä 46).

To summarize, the initial classification of reviews and translation criticism will be based on three different categories: firstly, the reviews will be categorized as belonging to either the highbrow or popular literary segment. Secondly, reviews will be classified based on translation visibility, determining whether, how, and at what point in the review the translator and/or translation is mentioned. Thirdly, reviews that contain translation criticism (positive and/or negative *critical statements*) will be coded as containing either *stereotyped statements* (one-word criticisms, clichés) or *explanatory statements* (containing either a reason and/or a reservation).

3 Visibility and Media Attention

3.1 Media Attention

One way of measuring the visibility of translators and translation in Swedish newspaper reviews is to analyze whether published translations receive media

attention or not. On average, the 82 post-Soviet novels that met the initial criteria each has 5.2 reviews included in the corpus. However, for 16 novels no reviews were identified. A common trait among these novels is that they all belong to the popular literary segment: 11 fantasy novels (nine novels by Nick Perumov and two by Max Frei⁸); three dystopias (two novels by Andrei Diakov and one by Dmitry Glukhovskiy), one thriller (by Chingiz Abdullayev), and one chick lit/thriller (by Oksana Robski). In contrast, 13 novels resulted in ten or more reviews. Of these, only one—*Leviathan (Murder on the Leviathan)*⁹ by Boris Akunin—belongs to the popular segment, while the rest have been classified as belonging to highbrow literature. Two novels by Vladimir Sorokin score the highest number of reviews included in the corpus: *I det heliga Rysslands tjänst (Day of the Oprichnik)* (22 reviews) and *Snöstormen (The Blizzard)* (21 reviews). Thereafter we find Svetlana Alexievich's *Tiden second hand: Slutet för den röda människan (Secondhand Time: The Last of the Soviets)*, together with another novel by Sorokin, *Tellurien (Telluria)*, that each received 17 reviews. To conclude, translated works that belong to highbrow literature evidently receive more media attention and are consequently more visible in the literary system.

It is also clear that the source text author's reputation is of importance. In an analysis of the Swedish reception of Russian literature 1797–2010, Nils Håkanson concluded that the Swedish selection of Russian literature for publication is politicized and that since the late 19th century there has been a clear bias towards Russian writers who are in conflict with state authorities (*Fönstret mot öster* 148). The same tendency seems to affect the review policies of Swedish newspapers: Vladimir Sorokin—who has not only been accused of the dissemination of pornography, but also had his books burnt by Putin's youth organization "Nashi"—always receives large numbers of reviews in the Swedish press. Another author who receives considerable media attention is Svetlana Alexievich, who has also been straightforward in her criticism of the political developments in Russia since the collapse of the Soviet Union. In 2013, another

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8 Pen name for Svetlana Martynchik and Igor Steopin.

9 This is an example of a Russian novel that has been published in English translation. English titles of Russian novels that *are not* available in English translation have been translated literally and are indicated with quotation marks.

writer, Mikhail Shishkin, refused to represent Russia’s “criminal regime” at the US Book Expo—a decision that was noted in the Swedish media. Naturally, subsequent reviews label the author as being “Putin’s enemy.”

3.2 Translation Visibility

Another way of approaching translation visibility is to study whether—and how—the reviewed novels were identified as translations. The results of this research question are illustrated in Figure 1.

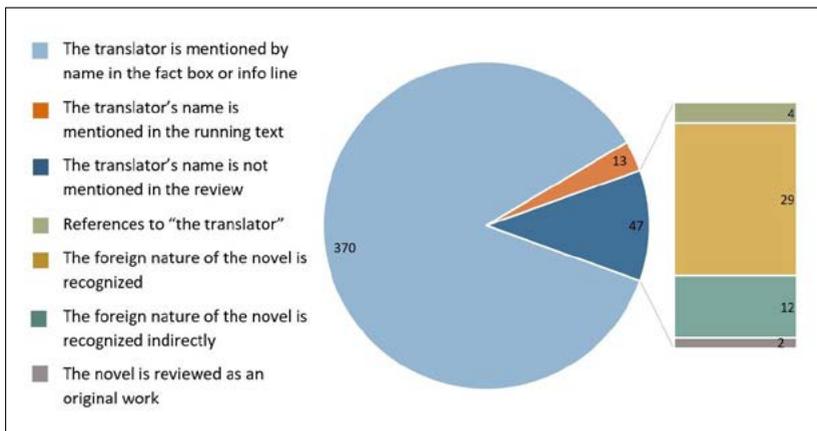


Figure 1. Translation visibility

As illustrated in Figure 1, 370 of the 430 reviews include the name of the translator either in a fact box or an info line.¹⁰ An additional 13 reviews instead mention the translator’s name in the running text. Thus, in total 383 (89%) of the analyzed reviews indicate the name of the translator.

In 47 (11%) of the reviews the translator’s name is not mentioned. In four of these, the critic engages in translation criticism and discusses an unidentified translator. In 29 reviews, the critic recognizes the foreign nature of the novel,

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10 The fact box or info line contains factual information (e.g. author, title, publishing house, price, and translator) related to the reviewed novel.

for example by describing the author as being Russian, Ukrainian, or Georgian, or by discussing the author's previous translations and success in their home country. 12 reviews only recognize the foreign nature of the novel in an indirect way, for example by mentioning that the action takes place in Russia or that the author "traces the memory of her Russian family." Naturally, it is possible that literature originally written in Swedish takes place in other countries, and Swedish authors may also have Russian ancestry. Finally, in two reviews there is no indication of the novel's foreign nature; the book is essentially reviewed as if it was an original work.

4 Translation Criticism in Swedish Literary Reviews of Post-Soviet Novels

This section focuses on the way in which the critic assesses the translation, and how common the various types of translation criticism are in my corpus. The analysis reveals that 112 (26%) of the 430 reviews analyzed did contain some form of translation criticism. The critical statements are further explored in Figure 2.

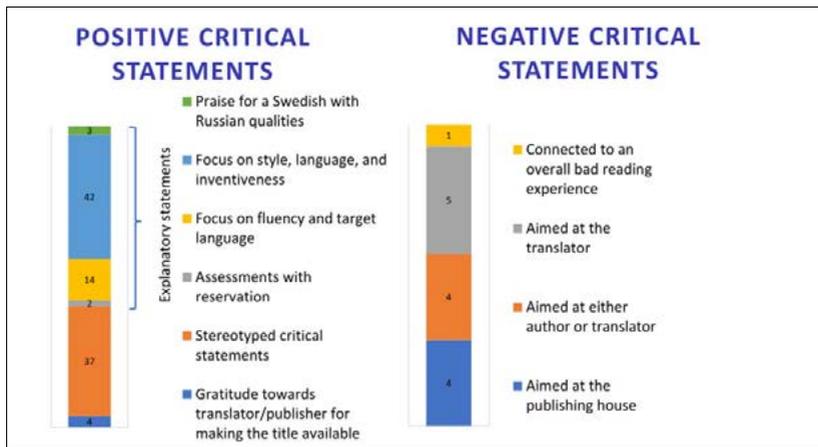


Figure 2. Translation criticism

The 112 reviews coded as containing translation criticism resulted in 116 critical statements, which means that four reviews contained both positive and negative criticism. It is far more common in the Swedish corpus to find positive critical statements (102 reviews) than negative critical statements (14 reviews). Furthermore, the results indicate that works belonging to highbrow genres receive more translation criticism than novels pertaining to the popular segment. 29% of the reviews of highbrow novels contained translation criticism, compared to 17% of the popular novels. The difference becomes greater if we only look at positive criticism: 27% of the reviews of highbrow novels, and 13% of the reviews of popular novels contained positive translation criticism.

4.1 Negative Translation Criticism: Explanatory Statements

The amount of negative criticism in the corpus might seem very small. Only 14 (3.3%) out of 430 reviews were coded as containing negative translation criticism, and all of these statements contained a reason for their assessment. That is, there were no stereotyped negative critical statements in my corpus. I referred earlier to Fawcett's analysis of translation criticism in British press, in which he reacted to the striking frankness in negative criticism. Such a tendency is not confirmed by my Swedish corpus of literary reviews. In fact, the Swedish critics generally seem unwilling to point their fingers at the translators when they come across grammatical errors or other perceived flaws. It is more common for the critic to seem hesitant regarding who is to blame for certain negative aspects of the text—the author or the translator? This is the case in four of the 12 negative critical statements. For example, in his review of Andrei Konstantinov's *Baronens hemlighet* ("The Baron's Secret"¹¹), Karl Steinick wonders whether Konstantinov or his translator is to blame for the "lack of creative ability".¹² Similarly, Pia Ingström is not fond of the "total lack of irony and flatness of style" in the Swedish translation of Aleksandra Marin-

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11 This Swedish title is not transparent. The Russian title of the novel is *Zhurnalist 2*.

12 All reviews discussed in section 4 may be found in "Primary Material – Reviews" in the reference list. For space reasons, only the name of the critic and the title of the reviewed work are provided when citing these reviews in the running text.

ina's *Mördare mot sin vilja* ("The Reluctant Murderer") but concludes that it is impossible to know whether the translator or author is to blame for this. Finally, the translation of Sorokin's *Snöstormen* (*The Blizzard*) irritates the critic Lina Arvidsson with multiple repetitions of the same word, and she therefore wonders whether the translation is limping or "if it just is a 'Russian thing' to write badly at times." In four reviews, the criticism is presumably aimed at the publishing house, and concerns matters such as proofreading, the translation of the title, and elisions. Only five reviews (by four critics) contained negative translation criticism specifically aimed at the translator. These critical statements involve aspects such as grammar, transcription, lack of word knowledge skills, and finally, an inability to transfer the style of the original to Swedish. Importantly, even if the critical statements are sometimes straightforward, the critic tends to balance them by also mentioning positive aspects. To exemplify, in his review of Boris Akunin's *Särskilda uppdrag* (*Special Assignments*), Sture Nilsson explains that "he would not even at gunpoint accept certain grammatical backflips in the *otherwise fine translation*" (my italics). He thereafter continues, rather harshly, to explain that "not knowing the difference between pronoun and definite article is caveman-level Swedish." Similarly, in a review of Akunin's *Akilles död* (*The Death of Achilles*), the same critic, Sture Nilsson, describes Kristina Rotkirch's translation as having "flow and rhythm although at times it illustrates a surprising lack of word knowledge skills." Another type of criticism is expressed by Inga-Lina Lindqvist—who has obviously read the Russian source text—in a review of Ludmila Ulitskaya's *En munter begravning* (*The Funeral Party*): "Unfortunately, Ulitskaya's multifaceted tone does not come through in the precise but at times slightly muted translation." Finally, critic Stefan Ingvarsson concludes that the translators responsible for translating Olga Slavnikova's novel *2017* (*2017*) must have had a lot of trouble "with the entangled and strongly figurative sentences." He explains that he "far too often had to read a page over again" and therefore wishes that the translators had taken greater liberties.

One negative critical statement is difficult to classify and expresses a strong general dislike for the novel in question. In his review, Mikael Nydahl describes Sorokin's *I det heliga Rysslands tjänst* (*Day of the Oprichnik*) "as a torment to read," and concludes that the novel is an embarrassment "for everybody in-

volved, starting with the author, to the translator, to the publishing house and finally to the reader of it all.”

4.2 Positive Translation Criticism

Positive translation criticism may be divided into different types of critical statements. Four critics express either a gratitude towards the publishing house and translator for making the author in question available in Swedish translation, or a hope for more translations by the same publisher and/or translator. Such gratitude is connected to a positive reading experience and has therefore been coded as belonging to positive translation criticism. The other 98 positive critical statements have been categorized as either *stereotyped* or *explanatory* statements. Furthermore, the explanatory statements have been thematically coded based on the different aspects of the translation mentioned in the review.

4.2.1 Stereotyped Statements

Bland statements such as “in excellent translation by” or “translated by the brilliant translator” turned out to be rather frequent: 37 (36%) of the 102 positive critical statements were classified as stereotyped. These statements are further explored in Table 1.

Table 1. Stereotyped statements used to describe translations and translators

Excerpt from the review	English translation of the excerpt	Instances
(alldes) utmärkt översättning, i utmärkt översättning	a (really) excellent translation, in excellent translation	3
(alldes) utmärkt översatt	(really) excellently translated	4
[Översättaren] har gjort ett utmärkt arbete	the translator did an excellent job	1
av den utmärkta översättaren	the excellent translator	1
brilliant översatt	brilliantly translated	1
vackert översatt, i vacker översättning	beautifully translated, in beautiful translation	2

Excerpt from the review	English translation of the excerpt	Instances
fint översatt, fint fångad, ett fint jobb	nicely translated, nicely captured, a nice job	3
i fin och följsam översättning	in a nice and flexible translation	1
den skickliga översättaren	the skillful translator	1
lysande översättning	brilliant translation	1
mästerligt översatt	masterly translated	2
suverän svensk översättning	supreme Swedish translation	1
följsamt översatt av	flexibly translated by	1
i njutbar översättning	in enjoyable translation	2
imponerande översättning	impressive translation	1
formidabelt överförd till svenska	formidably translated	1
förtjänstfullt översatt	translated with great merit	1
i [översättarens] pregnanta översättning	in [the translator's] pregnant translation	1
kongenial översättning	congenial (in the spirit of the original) translation	1
ett oklanderligt jobb	an impeccable job	1
uppfinningsrikt översatt	ingeniously translated	1
har översatt med den äran	has translated with the honor	1
har översatt med lätt hand och vinnande rörelser	has translated with a light hand and winning movements	1
smidig översättning	smooth translation	1
i tonsäker översättning	in a translation with a great sense of pitch	1
översättningen har flyt och rytm	the translation has fluency and rhythm	1
den i övrigt fina översättningen	the otherwise fine translation	1
	In total:	37

One might argue that some of the words in the above list are more meaningful or descriptive than others. While “brilliant” can only be interpreted as meaning that the critic for some reason found the translation to be of good quality,

words such as “congenial” (*kongenial*) and “smooth” (*smidig*) could possibly be interpreted as providing some information about the aspect of the translation that appealed to the critic. The Swedish word *kongenial* may be used to refer to a translation done in the true spirit of the original, which might lead to the assumption that the critic is familiar with the source text. However, both “congenial” and “smooth” are typical examples of one-word clichés frequently used in reviews and therefore do belong in this category.

4.2.2 Explanatory Statements

61 (60%) of the 102 positive critical statements were classified as being explanatory, which means that they either contained an explanation as to what the critic found to be positive in the reviewed translation, or a reservation regarding the assessment of the translation. Apart from reservations, the criticisms in this category have been thematically coded and divided into two major groups based on the features of the translation valued by the critic.

4.2.2.1 Reservations

Two reviews of Vladimir Sorokin’s *I det heliga Rysslands tjänst* (*The Day of the Oprichnik*) only differ from the stereotyped statements in that they contain a reservation. For example, in his review of the novel, Per Svensson writes that the translation “*as far as I understand* is rather masterly translated” (emphasis added).

4.2.2.2 Focus on Fluency and Target Language

This category contains 14 critical statements that specifically praise the translator’s achievement of a well-functioning target text (9 statements), as well as statements that praise a fluent, flexible, or smooth translation (5 statements). A few examples from the review corpus are provided below. Table 2 specifies the translations that received critical statements classified as belonging to this category.

Table 2. Novels that received critical statements focusing on fluency and target language

Title	English title	Author	Translator	Reviews
<i>Bön för Tjernobyl</i>	<i>Voices from Chernobyl</i>	S. Alexievich	H. Björkegren	1
<i>Sonetjka</i>	<i>Sonechka</i>	L. Ulitskaya	K. Rotkirch	1
<i>Vinterdrottningen</i>	<i>The Winter Queen</i>	B. Akunin	K. Rotkirch	1
<i>En munter begravning</i>	<i>The Funeral Party</i>	L. Ulitskaya	K. Rotkirch	1
<i>Presidentens sista kärlek</i>	<i>The President's Last Love</i>	A. Kurkov	Y. Mörk	1
<i>Tiden second hand</i>	<i>Second Hand Time</i>	S. Alexievich	K. Öberg Lindsten	1
<i>Moskva, jag älskar dig inte</i>	“Moscow, I Don't Love you”	S. Minaev	J. Lindblad	2
<i>Ön</i>	<i>To the Lake</i>	J. Vagner	K. Lidén	2
<i>Tellurien</i>	<i>Telluria</i>	V. Sorokin	B. Hellman	1
<i>Jakobs stege</i>	<i>Jacob's Ladder</i>	L. Ulitskaja	H. Björkegren	1
<i>Minnen av minnet</i>	<i>In Memory of Memory</i>	M. Stepanova	N. Håkanson	2
			In total:	14

Jan Arnald praises the Swedish language in both Minaev's *Moskva, jag älskar dig inte* (“Moscow, I Don't Love You”) and Akunin's *Vinterdrottningen* (*The Winter Queen*) by using the Swedish word *språkdiräkt*, a word that in literal translation to English means “language costume.” Magnus Östnäs uses the same word when assessing the translation of Sorokin's *Tellurien* (*Telluria*). Stefan Hagberg particularly appreciates the Swedish language in a translation by Maria Stepanova:

The recently established publishing house Nirstedt/litteratur has in exquisite Swedish and exceptional translation by Nils Håkanson (who, for example, uses delightful words such as brick crumbs [*tegelsmul*]) published her *Minnen av minnet* (*In Memory of Memory*). (Hagberg, my translation)

Stig Hansén applies a musical metaphor when he concludes that Karin Lidén achieved “a Swedish with an infallible sense of pitch” in her translation of Jana Vagner’s *Ön* (*To the Lake*). A similar musical metaphor is also used in a review of Alexievich’s *Tiden second hand* (*Second Hand Time*): “The translator Kajsa Öberg Lindsten has completed a marvelous work with a linguistic sense of pitch that never fails” (Bergdahl).

The following critical statements are similar in their target-oriented approach and specifically praise a translation they found to be fluent, flexible, or smooth. For example, Örjan Abrahamsson admits that he does not know a word of Russian, but explains that he still dares to say that Johanna Lindblad’s “Swedish interpretation” of Sergei Minaev’s *Moskva jag älskar dig inte* (“Moscow, I Don’t Love You”) is “good, sensitive, and smooth.” In a review of Alexievich’s *Bön för Tjernobyli* (*Voices from Chernobyl*), Mikael Löfgren argues that the monologues in the novel find their own tone thanks to “the literary sensitivity of the author and the independent flexibility of the translator.” Finally, Karin Lundqvist concludes that Karin Lidén’s translation of Vagner’s *Ön* (*To the Lake*) has an “excellent flow.”

4.2.2.3 Focus on Style, Language and Inventiveness

The 42 reviews that have been coded as belonging to this category all praise stylistic or linguistic aspects of the translated text. Some critics express a general appreciation for a successful translation of a text they found to be stylistically demanding. For example, they mention features such as pastiche, a mixture of styles and language varieties, poetry, imagery, a vital and exact language, historical and political allusions, intertextuality, and narrative skills. I will provide a few examples of critical statements classified according to this category below.

Table 3. Reviews that praise aspects such as style, language and inventiveness

Title	English title	Author	Translator	Instances
<i>Omon Ra</i>	<i>Omon Ra</i>	V. Pelevin	B. Hellman	1
<i>Tiden är natt</i>	<i>The Time: Night</i>	L. Petrushevskaya	B. Lönnqvist	2
<i>Insekternas liv</i>	<i>Life of Insects</i>	V. Pelevin	S. Skott	1
<i>Blått fett</i>	“Blue Lard”	V. Sorokin	B. Hellman	1
<i>Lustgården</i>	“The Garden”	N. Sadur	J. Orlov	1
<i>Vinterdrottningen</i>	<i>The Winter Queen</i>	B. Akunin	K. Rotkirch	1
<i>Därv</i>	<i>The Slynx</i>	T. Tolstaya	S. Skott, M. Nikolajeva	11
<i>Leviathan</i>	<i>Murder on the Leviathan</i>	B. Akunin	K. Rotkirch	1
<i>Is</i>	<i>Ice</i>	V. Sorokin	B. Hellman	1
<i>Fältstudier i ukrainskt sex</i>	<i>Fieldwork in Ukrainian Sex</i>	O. Zabuzhko	I. Voltjanskaja	1
<i>Krigets färger: Ett vittnesmål</i>	“The Colors of War”	A. Babchenko	O. Wallin	1
<i>I det heliga Rysslands tjänst</i>	<i>The Day of the Oprichnik</i>	V. Sorokin	B. Hellman	3
<i>Den ryska frågan</i>	“The Russian Question”	A. Krym	N. Håkanson	1
<i>Brevboken</i>	<i>The Light and the Dark</i>	M. Shishkin	E. Parkman	2
<i>Venushår</i>	<i>Maidenhair</i>	M. Shishkin	E. Parkman	2
<i>Det gröna tältet</i>	<i>The Big Green Tent</i>	L. Ulitskaya	H. Björkergren	1
<i>Familjen Joltysjev</i>	<i>The Yeltyshevs</i>	R. Senchin	N. Håkanson	1
<i>Laurus</i>	<i>Laurus</i>	E. Vodolazkin	K. Linden	2
<i>Tellurien</i>	<i>Telluria</i>	V. Sorokin	B. Hellman	2
<i>Vid glömskans rand</i>	<i>Oblivion</i>	S. Lebedev	N. Håkanson	1

Title	English title	Author	Translator	Instances
<i>Zulejcha öppnar ögonen</i>	<i>Zuleikha</i>	G. Yakhina	M. Nydahl	2
<i>Minnen av minnet</i>	<i>In Memory of Memory</i>	M. Stepanova	N. Håkanson	2
<i>Belägringen av Izmail</i>	“Taking Izmail”	M. Shishkin	M. Nydahl	1
			In total:	42

As illustrated in Table 3, the novel *Därv* (*The Slynx*) by Tatyana Tolstaya received 11 reviews containing this type of positive translation criticism, and there is also repetition for other authors and translators: the 41 reviews refer to 23 novels, 13 authors, and 12 translators. The authors Pelevin, Shishkin, Sorokin, and Akunin are all represented with reviews of two or more novels in this category. Similarly, the translators Hellman, Skott, Rotkirch, Håkanson, Nydahl, and Parkman are represented in this category with reviews of translations of at least two novels. Not surprisingly, 21 of the 23 translations which received this type of translation criticism belong to the highbrow segment. Interestingly, the two translations that belong to the popular segment are historical detective novels by Boris Akunin, written in an elaborate language that imitates an older variety of Russian. They have been classified as belonging to popular literature (see section 2.3), since despite their stylistic features they are marketed as detective fiction.

Among the critics who provided this type of translation criticism, we find Cecilia Nelson, who describes Tolstaya's *Därv* (*The Slynx*) as “an eclectic flow of genres that miraculously feels completely harmonious,” and calls the translation “an elegant and intelligent interpretation.” The elaborate language of a novel is also in focus in a review of Sorokin's *Is* (*Ice*), in which the novel is compared to “an orgy of pastiche.” Still, the critic concludes that the translator has “managed to follow all the drastic turns” (Nykvist). A similar critical statement may be read in a review of Shishkin's *Venushår* (*Maidenhair*): “The translator of this novel, Elin Parkman, seems to follow Mikhail Shishkin's wide turns in an exceptional way” (Löfström).

Åsalill Andersson's review of Sergei Lebedev's *Vid glömskans rand* (*Oblivion*) contains a reason for what she found to be admirable in the translation:

It is clear that Lebedev is a poet; the language makes the reading enjoyable, regardless of the subject. There is almost no dialogue in the novel, and the 345 pages divided into six parts may almost be read as one long poem. It cannot have been easy to translate Lebedev's long, winding sentences full of imagery and shifting atmospheres, but the translator Nils Håkanson has done a praiseworthy job. (Andersson, my translation)

In another review, Jesper Högström expresses appreciation for Shishkin's "poetically precise impressions" in his review of *Brevboken* (*The Light and the Dark*), and finds that they are beautifully communicated in Elin Parkman's "quite physically enjoyable translation." Three critical statements about Ben Hellman's translation of Sorokin's *I det heliga Rysslands tjänst* (*Day of the Oprichnik*) ended up in this category. While one critic concludes that the translator managed to capture the novel's unusual combination of religious rituals and ultramodern information technology (Adolfsson), two other critics seem to agree that Ben Hellman did an exceptional job when translating the novel's poetry (Lindqvist; Sjögren). In his review of another novel by Sorokin, *Tellurien* (*Telluria*), Gregor Flakierski simply concludes that Hellman's translation is "a masterpiece in the higher school of linguistic artistry."

Six reviews particularly praised the translation of intertextual elements in Tatyana Tolstaya's *Därv* (*The Slynx*). When the novel was published in Russia in 2000, it was referred to as being untranslatable by scholars and translators, partly due to its elaborate intertextuality (Podlevskikh Carlström, "The Trials" 1). Skott and Nikolajeva, who translated the novel into Swedish, applied an unusual translation strategy in which a large number of the intertextual references to Russian literature and poetry were recontextualized and replaced by references to Swedish literature (Podlevskikh Carlström, "The Trials" 139). Thus, their strategy clearly deviates from the previously mentioned principle for translations of high prestige literature, which is to say adequacy in relation to the source text. Nonetheless, the use of references to Swedish songs and po-

etry is specifically praised by six critics. For example, Björn Rosdahl praises the translation at length and wonders if the original is as good as the translation:

Staffan Skott and Maria Nikolajeva have achieved a vigorous and stimulating Swedish. Without shame they use Swedish poets instead of Russian and they challenge the Swedish language in order to bring about the slang of the future. It is a sharp text and I—who only know twenty Russian words—wonder if the original is as marvelous. (Rosdahl, my translation)

Sjögren expresses similar feelings in his review of the same novel: “Swedish rhymes and classical verses are stirred into the same pot, and it becomes a playful and sometimes ingenious translation.” Finally, Eva Adolfsson explains that she finds the translators’ decision to use Swedish poetry and lyrics in their translation to be “really successful.”

4.2.2.4 A Swedish with Russian Qualities

The final category is of a more surprising character: three reviews praise the translator for having achieved a Swedish text with Russian qualities. Ingrid Elam describes Hans Björkegren’s translation of Ludmila Ulitskaya’s *Jakobs stige* (*Jacob’s Ladder*) as a great reading experience, something she concludes that the translator is also responsible for. She continues: “He reproduces Ulitskaya’s vivid and captivating style in a way that makes the Swedish seem completely Russian” (Elam). Interestingly, Ulrika Knutsson reviewed the same translation and similarly found that “Hans Björkegren’s rhythmic translation makes the reader think that they have mastered Russian.” The third novel included in this category is Aleksei Kozyrev’s *Minus en* (“A Comma in the Pocket, or Minus One”), a translation that was praised at length:

I have now read a book at a stretch. This does not only depend on the fact that it is a short novel of only about 100 pages and that I have a chicken in the oven and walking clothes in the machine. It is simply a well delivered story and an enjoyable translation. I emphasize the last

bit without having had the possibility of reading the original. There is a Russian flow to Lina Petersson's Swedish text. (Nilsson, my translation)

As indicated by the above citation, Nilsson's critical statement contains both a reservation (he has not read the source text), a positive assessment (an enjoyable translation), and an explanation as to why he found it to be good (it has a Russian flow).

5 Critical patterns

At the beginning of section 4 (above), I concluded that translation criticism is more common in reviews of highbrow literature. Now it is time to return to the other three sub-questions dealing with other types of patterns in the material, namely whether translation criticism turned out to be more common in reviews of particular authors, translators, or critics. However, after noting that no clear patterns could be discerned in relation to the source text author, I instead performed an additional analysis based on individual novels.

5.1 Patterns related to the translators

As indicated in Table 4 below, 16 out of 26 translators received reviews containing positive translation criticism. Moreover, the table reveals that the translators who have the highest number of total reviews also have the highest number of reviews with positive translation criticism. However, there is no clear link between the number of total reviews (which might indicate the reputation or fame of the source text author) and the share of reviews containing positive translation criticism.

Table 4. Number of reviews and share of positive reviews per translator

Translator	Translated works*	Authors translated*	Total reviews	Reviews with positive TC	Share of reviews containing positive TC
Ben Hellman	7	2	96	16	17%
Kristina Rotkirch	7	4	47	14	30%
Staffan Skott ¹³	2	2	21	13	62%
Nils Håkanson	6	6	36	13	36%
Hans Björkegren	3	2	21	6	29%
Kajsa Öberg Lindsten	1	1	17	6	35%
Ola Wallin	6	3	32	6	19%
Johanna Lindblad	2	2	18	6	33%
Mikael Nydahl	3	3	12	5	42%
Karin Lidén	2	2	11	4	36%
Elin Parkman	3	2	18	5	28%
Ylva Mörk	3	1	15	3	20%
Lina Peterson	1	1	3	2	67%
Barbara Lönnqvist	1	1	6	2	33%
Janina Orlov	1	1	7	2	29%
Irina Voltjanskaja	1	1	14	1	7%

All 99 instances of positive translation criticism have been included in this table. The abbreviation TC refers to translation criticism. * Refers to authors and translators in this corpus.

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13 *Därv (The Slynx)* by Tatiana Tolstaya was translated together with Maria Nikolajeva.

For example, the three novels translated by Mikael Nydahl received 12 reviews altogether. Two of Nydahl's titles—*Den levande* (*The Living*) by Anna Starobinets and *Zulejcha öppnar ögonen* (*Zuleikha*) by Guzel Yakhina—were written by previously untranslated authors. Nydahl's third title, *Erövringen av Izmail* ("Taking Izmail") by Mikhail Shishkin, was the author's third novel published in Swedish translation, but still—possibly due to the demanding nature of the text—it only has five reviews in the corpus. Despite a low number of reviews, Nydahl's share of positive reviews equals 42%. Similarly, Nils Håkanson is responsible for translating novels by Andrey Volos, Anatoly Krym, Roman Senchin, Sergei Lebedev, Maria Stepanova, and Olga Lavrentieva—authors represented with one translation each on the Swedish book market. Nonetheless, Håkanson's share of reviews containing positive translation criticism is 36%. These numbers may be compared with Ben Hellman's, who is responsible for all Swedish translations of Vladimir Sorokin's novels as well as one novel by Viktor Pelevin. As previously mentioned, Sorokin's politically charged novels, in combination with his reputation as the bad boy of Russian literature, constantly grants him a high number of reviews in the Swedish press. Hellman's translations have a total of 96 reviews included in the corpus, but still, the amount of positive translation criticism is only 17%. Yet one translator stands out in the above table, namely Staffan Skott, whose share of positive reviews is as high as 62%. The reason for his high share will be further explored in Table 5.

5.2 Patterns Related to Individual Novels

After clarifying that no patterns could be discerned when it comes to source text author, an additional analysis based on individual novels was performed. Table 5 illustrates the share of reviews containing positive translation criticism per novel, and includes all novels with ten or more reviews in the corpus, as well as all novels with a share of positive translation criticism above 40%. As shown in Table 5, there is no relationship between the total number of reviews in the corpus, and a high percentage of positive translation criticism. Furthermore, all novels in Table 5 belong to high prestige literature. That is, appraisal for certain novels does not seem to be random.

Table 5. Share of reviews containing positive translation criticism per novel

Title	Author	Translator	Reviews in corpus	Number and percent of reviews containing positive TC
<i>I det heliga Rysslands tjänst (The Day of the Oprichnik)</i>	V. Sorokin	B. Hellman	22	5 (23%)
<i>Snöstormen (The Blizzard)</i>	V. Sorokin	B. Hellman	21	1 (5%)
<i>Tiden second hand (Second Hand Time)</i>	S. Alexievich	K. Öberg Lindsten	17	6 (35%)
<i>Tellurien (Telluria)</i>	V. Sorokin	B. Hellman	16	3 (19%)
<i>Fältstudier i ukrainskt sex (Fieldwork in Ukrainian Sex)</i>	O. Zabuzhko	I. Voltjanskaja	14	1 (7%)
<i>Därv (The Slynx)</i>	T. Tolstaya	S. Skott, M. Nikolajeva	13	11 (85%)
<i>Is (Ice)</i>	V. Sorokin	B. Hellman	12	2 (17%)
<i>2017 (2017)</i>	O. Slavnikova	M. Grigoriev, M. Nydahl	11	0 (0%)
<i>Blått fett (Blue Lard)</i>	V. Sorokin	B. Hellman	10	2 (20%)
<i>Leviathan (Murder on the Leviathan)</i>	B. Akunin	K. Rotkirch	10	2 (20%)
<i>Dagar i Alchanjurt (One Soldiers War)</i>	A. Babchenko	O. Wallin	10	2 (20%)
<i>Manaraga: Mästerkockens dagbok ("Manaraga")</i>	V. Sorokin	B. Hellman	10	1 (10%)

Title	Author	Translator	Reviews in corpus	Number and percent of reviews containing positive TC
<i>Minnen av minnet (In Memory of Memory)</i>	M. Stepanova	N. Håkanson	10	5 (20%)
<i>Sonetjka (Sonechka)</i>	L. Ulitskaya	K. Rotkirch	9	5 (56%)
<i>Moskva, jag älskar dig inte</i> (“Moscow, I Don’t Love You”)	S. Minaev	J. Lindblad	9	4 (45%)
<i>En munter begravning (The Funeral Party)</i>	L. Ulitskaya	K. Rotkirch	8	4 (50%)
<i>Jakobs steg (Jacob’s Ladder)</i>	L. Ulitskaya	H. Björkegren	8	4 (50%)
<i>Laurus (Laurus)</i>	E. Vodolazkin	K. Lidén	5	2 (40%)
<i>Erövringen av Izmail</i> (“Taking Izmail”)	M. Shishkin	M. Nydahl	5	2 (40%)
<i>Minus en</i> (“A Comma in the Pocket, or Minus One”)	A. Kozyrev	L. Petersson	3	2 (67%)
<i>Zulejcha öppnar ögonen (Zuleikha)</i>	G. Yakhina	M. Nydahl	3	2 (67%)

Därv (The Slynx) by Tatyana Tolstaya—for which Skott and Nikolajeva received a share of positive reviews of 85%—stands out. Clearly, an inventive language in combination with an unusual translation strategy for high prestige literature—the recontextualization of intertextual references—has triggered the critics to react to the translation.

5.3 Patterns Related to the Critics

244 critics have together written the 430 reviews included in the corpus. This means that each critic on average contributed 1.8 reviews. 162 critics only have one review included in the corpus, while 15 critics are responsible for five or more reviews. The critic responsible for the most reviews is Fabian Kastner (9 reviews), followed by Jonas Thente (8) and Eva Adolfsson (8).

The 112 reviews containing critical statements are divided between 80 critics, and only 15 critics have more than one review containing translation criticism included in the corpus. These 15 critics are further explored in Table 6.

Table 6. Critics who write more than one review containing translation criticism

Critic	Reviews in corpus	Reviews with CS No. (%)	Positive (+) (stereotyped/explanatory)	Negative (-)	+/-	Authors/translators reviewed
Eva Adolfsson	8	8 (100%)	8 (5/3)			8/6
Inga-Lina Lindqvist	6	5 (83%)	3 (0/3)	2		4/5
Gabriella Håkansson	6	4 (67%)	4 (1/3)			4/4
Erik Bergqvist	3	3 (100%)	3 (2/1)			1/1
Ingrid Elam	4	3 (75%)	3 (0/3)			3/3
Aris Fioretos	3	3 (100%)	3 (3/0)			3/3
Sture Nilsson	3	3 (100%)	1 (0/1)		2	2/3
Kaj Schueler	3	3 (100%)	2 (1/1)		1	3/3

Critic	Reviews in corpus	Reviews with CS No. (%)	Positive (+) (stereotyped/explanatory)	Negative (-)	+/-	Authors/translators reviewed
Örjan Abrahams-son Åsalill Andersson	4	2 (50%)	2 (0/2)			2/2
David Isaksson	7	2 (29%)	2 (1/1)			2/2
Björn Ljöfström	6	2 (33%)	1 (0/1)	1		2/2
Kristina Lundblad	3	2 (66%)	2 (1/1)			2/2
Karin Lundqvist	2	2 (100%)	2 (0/2)			2/1
Magnus Östnäs	3	2 (66%)	2 (1/1)			2/2
Dan Sjögren	7	2 (29%)	2 (0/2)			2/2

Table 6 contains both positive (+) and negative (-) critical statements (CS).

The table above reveals that a few critics are more inclined to include translation criticism in their reviews than others. The most striking example is Eva Adolfsson, who has eight reviews in the corpus, all of which contain translation criticism. However, as illustrated in Table 6, Adolfsson's reviews contain both stereotyped (5) and explanatory (3) statements, and her reviews provide positive translation criticism for eight different authors and six different translators. That is, even though Adolfsson notices and mentions the translation to a higher degree, the praise does not seem to be standardized. Likewise, a high percentage of Inga-Lina Lindqvist's and Gabriella Håkansson's reviews contain translation criticism, but in these cases too, the critical statements belong to different categories and acclaim different authors and translators. One critic

that does stand out in the above illustration is Erik Bergqvist, whose three reviews in the corpus all contain critical statements aimed at the same author and translator.

When it comes to specific types of critical statements, Sture Nilsson is interesting. He is responsible for two of the four reviews in the corpus that contain both positive and negative statements. In both these reviews he makes remarks regarding word knowledge skills or grammatical errors, but concludes that the translation is otherwise “fine.”

One might argue that the critics’ professional background is an important aspect to consider in relation to translation criticism, especially since the four critics with the highest numbers of reviews in Table 6 are authors themselves. However, the corpus also includes several critics who are authors and/or translators and who did not provide translation criticism in their reviews. One example is Fabian Kastner, responsible for nine reviews in the corpus, of which none contained translation criticism.

In the next section, the results presented in this section will be related to the results of sections 3 (Visibility and Media Attention) and 4 (Translation Criticism) in order to draw general conclusions regarding the mechanisms behind translation criticism in Sweden.

6 Conclusions

Against the backdrop of an ongoing cultural debate related to the poor state of Swedish translation criticism (see section 2.1), I have analyzed translation visibility and translation criticism based on a corpus of reviews of post-Soviet novels published in Swedish translation. The investigation has revealed certain patterns in relation to translation visibility and translation criticism.

To begin with, novels pertaining to highbrow literature and authors who write such literature are more visible in the Swedish literary system. Highbrow novels not only receive more attention in Swedish media, they also receive more reviews containing translation criticism. Furthermore, the Swedish media particularly favors oppositional authors who either satirize or openly criticize the current Russian political system. As noted by Håkanson (*Fönstret mot öster*

148), the Swedish selection of Russian literature for translation has been politicized since the late 19th century, and I find the same tendency to be valid also in relation to translation visibility.

Another aspect related to translation visibility is the mentioning of the translator's name in the review. In fact, stating the name of the author or copyright holder of a work when reviewing it for the public is obligatory according to the Swedish Act of Copyright in Literary and Artistic Works, (URL 1960:729, § 3). The same act also states that "a person who has translated or adapted a work, or converted it into another literary or artistic form, shall hold copyright of the work in the new form" (§ 4), which means that the name of the translator has to be included in reviews of translations. However, 11% of the reviews in my corpus failed to do this, which is far more than Gullin found for the two latest years (1989 and 1995) of her previously discussed investigation (175). This difference may be explained by the fact that Gullin's analysis only included the four major newspapers *Arbetet*, *Dagens Nyheter*, *Sydsvenska Dagbladet*, and *Svenska Dagbladet*, while my investigation has a more holistic approach and also includes minor newspapers and other general media sources. An analysis of the same four newspapers based on my corpus resulted in only one review that does not indicate the name of the translator, namely a review in *Dagens Nyheter* of Nik Perumov's *Nekromantikerns födelse* (*Birth of the Mage*) (Geijerstam), a fantasy novel belonging to the popular literary segment.

Another way in which critics may promote the visibility of translation in the literary system is by discussing and assessing the translation in the review. However, only 115 (26%) of the 430 reviews in my corpus contain translation criticism. A few results related to translation criticism are especially interesting. Firstly, the amount of negative criticism turned out to be very small in my corpus of reviews of post-Soviet literature. In total, 14 negative critical statements were identified and of these only five were aimed at the translator. While three of these focus on Swedish grammar, two focus on the transfer from source to target text, and on particular words that the critic finds to be translated in the wrong way. The previously discussed British and French investigations of translation criticism in reviews reported a high degree of frankness in negative criticism. My corpus rather indicates the opposite: critics seem to be reluctant to point their fingers at the translator, and prefer to express uncertainty regard-

ing who is to blame for flaws in the text, or to balance negative criticism with positive statements. It is possible that the small amount of negative criticism is a result of the focus on reviews of translations from Russian, a language with few speakers in Sweden. Naturally, it is easier to identify supposed errors in a translation if the source text is written in a language one can understand.

The results of the thematic analysis of critical statements, as well as the analysis of patterns related to individual novels, critics, and translators, suggest that the literary translation criticism available today in Swedish general media is not random. Positive translation criticism clusters around stylistically and linguistically challenging source texts pertaining to highbrow literature, and the translators responsible for translating such texts. This means that demanding texts with elaborate stylistic and linguistic features seem to trigger the critic to mention the translation in a review. Interestingly, Gullin's investigation from 2002 resulted in far more stereotyped than explanatory statements, while my investigation instead identified 61 positive explanatory statements, compared to 37 positive stereotypical statements. Gullin noted that the amount of stereotyped statements seemed to decrease over time, something she related to the already ongoing debate of translation criticism in reviews. Thus, my investigation confirms Gullin's findings and suggests that the use of stereotyped critical statements in literary reviews is slowly declining.

Still, it is necessary to point out that none of the reviews included in my corpus would pass the test if compared to the suggested models for literary translation criticism. Even the statements that I have categorized as explanatory lack the type of reasoning and comparison between source and target texts that translators and TS scholars would like literary reviews to contain. The question is, therefore, whether it is at all realistic to expect this type of translation criticism in literary reviews published in general media sources.

In relation to the above, it is relevant to consider the fact that the critic is a figure of authority who functions as a gatekeeper in the literary system. As concluded in section 3.2., most reviews do signal that the reviewed work is a translation, which indicates a high degree of translation visibility. However, I would argue that this is rather a *pseudo-visibility*, since the mere mentioning of a translator's name (as required by law) does not give any insights into what a translator does or what the process of translation entails. Additionally, if the

critic does mention the translation, they generally express more or less reasoned speculations about the relationship between the source and target texts. Consequently, contemporary translation criticism in literary reviews published in general media sources reproduce and confirm the low status of translation and translators in the Swedish literary system.

Finally, in relation to the ongoing Swedish debate between critics and translators (section 2.1), it seems as if the two groups have different understandings of what literary translation criticism is and should be. Translators and scholars seem to want translation criticism to be dynamic and pay attention to the creative effort and the transfer from source to target text. However, what the critics in most cases provide is a static assessment of the translation as a target culture fact, that is to say as a product on the Swedish book market.

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Marketing ‘Frenchness’

The Paratextual Trajectory of Patrick Modiano’s Swedish Book Covers

Abstract

This chapter follows the paratextual trajectory of the Nobel Prize in literature laureate Patrick Modiano in Swedish translation. The aim is to investigate how three publishing houses, Albert Bonniers, Norstedts, and Elisabeth Grate bokförlag, have marketed their translations of the high prestige author Modiano using the book covers, focusing on aspects of ‘Frenchness’ and connotations of high prestige. Questions that have guided the analysis are: How have the three publishing houses designed Patrick Modiano’s Swedish book covers? What aspects have been highlighted by the different publishing houses in Patrick Modiano’s publishing trajectory? How have the covers changed over time? The main results are that expectancy norms for high prestige translations from French seem to be oriented towards vernacularizing strategies, highlighting ‘French’ aspects such as Parisian motifs, monochrome cover art, and titles that are kept close to the originals. All three publishing houses have to some degree adopted vernacularizing marketing strategies in their covers, and seem to be targeting a specific presumptive book buyer who appreciates and expects connotations of French literature and high prestige.

1 Introduction

When the Nobel Prize in literature laureate 2014, Patrick Modiano (1945–), was announced, the comments in Swedish newspapers were, as always, mixed.

The most disappointed one said that the choice was “as exciting as a bottle of flat Perrier” (Wiman).¹ Interestingly enough, the aspect that received the highest praise in connection to the prize was Modiano’s small independent Swedish publishing house, Elisabeth Grate bokförlag (Karlsson; Wiman). This publisher, which specializes in translations from French, had managed to make an impact on the Swedish book market, not least with its distinct book covers, usually featuring monochrome photographs with a white frame.

Book covers play an important part in presenting the contents of the text for a potential book buyer and, hopefully, book reader (see Batchelor 142; Matthews xi). From a research perspective, book covers may be investigated to show how they are designed by publishing houses for different marketing purposes. This chapter therefore examines the book covers of Patrick Modiano’s novels in Swedish translation, and the way the covers are related to different aspects of publishing house marketing.

The first Swedish translation of a Patrick Modiano novel was published in 1970 by Sweden’s largest publishing house, Albert Bonniers förlag. His publishing trajectory, that is, which different publishing houses have published his books in Swedish translation over time, has varied to some degree. The two largest publishing houses in Sweden, Bonniers and Norstedts, have both published novels by Modiano, but in 2012, he migrated to a small publishing house (Grate bokförlag). The reasons for this move will be presented further on, where the publishing trajectory is examined in detail, since it is of importance to the analysis of the book covers: the publishing houses have interpreted and presented the author’s work differently during his publishing trajectory.

Although there is no clear-cut divide between high prestige and popular literature, different marketing choices are made depending on how the publishing house wants to present the author in question. Books in different genres are marketed in completely different ways, which also affects the paratextual framing of books in different genres. Most book readers can probably make qualified guesses as to which genre a book belongs to by simply viewing the book covers, since genre affects the marketing strategy (see Berglund, *Mord-*

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1 In this chapter, all quotes from Swedish sources are rendered in the author’s English translation.

förpackningar 13; Squires, *Marketing Literature* 70–101). Patrick Modiano is defined in this study as a high prestige author. Publishing houses use tokens of high prestige to market literature as such, as a way of attracting book buyers who are interested in this kind of literature. This study adds to the knowledge on how translations of high prestige literature are marketed in Sweden through the book covers.

The aim is therefore to investigate how the three publishing houses, Bonniers, Norstedts, and Grate bokförlag, have marketed their translations of the high prestige author Patrick Modiano using the book covers, focusing on 'French' aspects (see the discussion in section 2.3), connotations of high prestige, and the Swedish book buyers' expectancy norms of the same. The aim is operationalized through the following research questions: How have the three publishing houses designed Patrick Modiano's Swedish book covers? What aspects have been highlighted by the different publishing houses in Patrick Modiano's publishing trajectory? How have the covers changed over time?

With these aspects in mind, I will examine the book covers of Modiano to show how his work has been marketed by his Swedish publishing houses.

2 Theory and Method

2.1 High Prestige Literature

High prestige literature is hard to define, since there is no distinct genre or labelling for it. In previous studies, I have defined high prestige literature as "that which has been assessed as prestigious by judges of the literary field (e.g., by distinguished literary critics, by literary scholars, or by members of influential juries of literary prizes)" (Rüegg, "Nobel Trajectories" 213). I would argue that Modiano is an author who can be labelled as high prestige; his main publishing house in France is the prestigious Gallimard and he is also a recipient of the Nobel Prize in literature. In Sweden, he has been published by prestigious publishing houses and has been translated by well-

known translators, such as Anne-Marie Edéus, Madeleine Gustafsson, and Anna Säflund-Orstadius.

2.2 Translated Book Covers as Paratexts

The influential terms “paratext,” “epitext,” and “peritext” were introduced by Gérard Genette in *Seuils* (1987) and they concern texts that work as thresholds between the literary text and the world surrounding it. While epitexts concern texts outside of the book (e.g., book reviews, interviews, advertisements), peritexts are parts of the actual book (i.e., covers, illustrations, titles, prefaces). Genette makes a distinction between authorial paratexts, that is, those “approved” by the author, and the publisher’s peritexts, which mostly function as advertising, and—as the name suggests—are outside the author’s control (Genette 1–5, 9–10, 16–21).

Genette’s notion of paratexts, and furthermore the publisher’s peritexts, has inspired several studies of book covers in translation, of which one aspect is marketing.² Scholars have shown that there are advantages to examining these marketing aspects specifically, since they can tell us something about what the publisher wants to convey to the target audience (see Alvstad; Podlevskikh Carlström; Schwartz, “Images of Italy”). As Cecilia Alvstad argues in her examination of paratexts of books published by small Swedish publishing houses specializing in literature from Africa, Asia, and Latin America, with the creation of target-text paratexts, “the source is adapted so as to fit with what the publisher anticipates to be the needs and expectations of the target system” (79). Book covers are therefore a vital part of conveying the author and book in question to the new audience (see Squires, *Marketing Literature* 75). Alvstad also notes that there often are differences “between how a book is paratextually presented in the source and target context” (78). The unique circumstances of the target context can therefore be investigated through book covers, especially how the publishing house in question has interpreted the author’s book for the target audience.

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2 See Batchelor (25–45) for a discussion of and detailed presentation on various thematic studies in paratexts and translation.

If the Swedish Modiano covers are similar to each other, this can be a sign of expectancy norms from the Swedish book buying audience. The term “expectancy norms” was introduced by Andrew Chesterman and can be used to analyze norms that are established by the expectations of readers of translations. The norms are influenced by different things, amongst others the “prevalent translation tradition in the target culture,” and “by the form of parallel texts (of a similar text-type) in the target language” (Chesterman 62). Applied to book covers, the term can help display which expectancy norms are dominant for high prestige literature translated from French.

To be able to say something about the publishing decisions that have been made in the case of Patrick Modiano's books in Swedish translation, I will analyze a selection of paratextual elements—all part of the publisher's peritext—mainly the titles (since they are also part of the cover) and the cover art (i.e., the front cover art, and in some cases promotional texts). The analysis of the book covers has been inspired by multimodal analysis, where visual and textual elements are given the same importance (e.g., Kress and van Leeuwen 16–44). I have made a selection of book covers to analyze from each publishing house, with the intention of having approximately the same number of covers representing each (this has not been possible in the case of Bonniers, since it has published far fewer editions than the other two publishing houses).

The publishing houses' marketing choices for Modiano's works have to be understood in the light of larger patterns for translated literature in Sweden, and these can be explained by defining the position of the Swedish language in the world system of translations.

2.3 Cosmopolitanizing and Vernacularizing Flows in the Semi-Periphery

The world system of translations is one way of explaining the flows of literature in a transnational space. Nicky van Es and Johan Heilbron have divided all the languages within the system into four groups depending on how dominant the language in question is. English stands out as “hypercentral,” while central languages are German and French. Swedish holds a semi-peripheral place,

along with Russian, Spanish, and Italian (297; Edfeldt et al. 1–12). This means that although the number of Swedish speakers in the world is relatively low, large number of books are being translated from Swedish. What the semi-peripheral position also means is that a fairly large number of books are being translated into Swedish. The more central a language is, the less is translated into it. Historically, French has been an important source language for Swedish translations (see Torgerson), but during the period when Modiano was published by Swedish publishing houses, the number of editions with French as a source language was decreasing in the Swedish book market (Svedjedal, “Svensk skönlitteratur i världen” 43).

To be able to investigate paratextual elements that connote ‘Frenchness’ and high prestige, I will be using the terms “cosmopolitanizing” and “vernacularizing,” as presented by Edfeldt et al. in *Northern Crossings* (2022). The authors of the monograph use these terms to examine the circulation of literature to and from the Swedish semi-peripheral language space. In my view, the terms can also be useful for paratextual analysis, which is actually mentioned as an example by the authors, since the processes can also occur in “publishing, framing and marketing of translated literature” (Edfeldt et al. 3). In the understanding of Edfeldt et al., cosmopolitanization is “adapting a text in a generalist way, playing down its source culture particularities.” Vernacularization “means highlighting these very particularities” (Edfeldt et al. 3). For obvious reasons, the two terms just discussed may make the reader think of Lawrence Venuti’s well-known terms “domesticating” and “foreignizing” translation practices (Venuti 13–20), but unlike these, the authors of *Northern Crossings* use cosmopolitanizing/vernacularizing to investigate the larger patterns of transnational cultural transfer, rather than for textual analysis.³ Since this study focuses on marketing strategies of translated literature, it is appropriate to use the terminology suggested in *Northern Crossings*. An important aspect

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3 Cosmopolitanization and vernacularization in text analysis are investigated through three translation strategies, reduction, retention, and replacement, where reduction is a cosmopolitanizing strategy (as it makes a text less rooted in the source culture), and retention (the source culture vernacular is strengthened) and replacement are vernacularizing strategies (“adding distinct connections to the target vernacular”) (Edfeldt et al. 125).

is that cosmopolitanizing and vernacularizing strategies should be seen as a spectrum, not as dichotomies.

I will also be using the loosely defined term 'Frenchness' in my analysis of Modiano's book covers. What has been included in the term is to some degree defined by what other scholars and/or journalists have written about the subject (cf. Bergh; Nilsson), but also by recurring motifs which I have deemed to be more or less connected to *la nouvelle vague* in French 1960s cinema and *le nouveau roman français* (both coincide temporally with the fact that Modiano's first novel was published in 1968). The monochrome tone and dusky street views of Paris are two examples. Many of Modiano's covers, which will be presented later on, include distinct Parisian motifs, which I would argue convey 'Frenchness.'

With these aspects in mind, it is also vital to present the Swedish book market, to be able to portray the context in which the different book covers have been created.

3 The Swedish Publishing Landscape

The Swedish publishing landscape has been through many changes during the past 50 years, and many of these changes still play a vital role today. In April 1970, fixed book prices were abolished and as a result, the Swedish state subsidy for "translated and literary valuable fiction" was introduced in 1975 as a measure to prevent commercial literature from completely dominating the Swedish book market (Svedjedal, "När bokpriserna blev fria" 459). Many small and independent publishing houses were able to start or expand their businesses due to the state subsidy and the improved financial possibilities that came with it (Steiner, *I litteraturens mittfåra* 64; Peurell 525–528). The state subsidy is to this day an important financial support system for small publishing houses in Sweden (Olsson). However, the subsidy is not reserved only for small publishing houses—all publishing houses can apply for it, no matter what their size. Some things have not changed during the past 50 years; Bonniers and Norstedts have remained the largest and most prestigious publishing houses until this day. Albert Bonniers förlag, founded in 1837, is part of Sweden's largest

publishing group, and is synonymous with vertical integration in the Swedish book market, owning newspapers, book clubs, the online bookstore Adlibris, the audiobook service BookBeat, etc. (“Organization”; Steiner, “En olönsam affär” 159; Svedjedal, *Bokens samhälle* 48). Norstedts förlag, founded in 1823, is Sweden’s oldest publishing house and is part of the second largest publishing group, owned by the audiobook provider Storytel (Peterson 9; Steiner, “En olönsam affär” 159). Both publishing houses have been important actors for a long time in the Swedish book market.

Elisabeth Grate bokförlag was founded in 2003 and specializes in translations from French (Hedberg 24; Nilsson). Grate bokförlag was one of many small publishing houses that were founded in a second large wave of new independent actors that entered the Swedish publishing landscape in the early 2000s. Due to digital innovations that helped simplify publishing, it became cheaper and easier to become a publisher (see Warnqvist 123–124; Berglund, *Deckarboomen under lupp* 24, 31, and 42–50). However, there had also been a shift in publishing trends, where a lot of translated literature from languages other than English was now being published by small rather than large publishing houses. This migration has shown to be especially extensive in the case of high prestige literature, such as that by Nobel Prize laureates (Rüegg, *Nobelbanor* 94–109). Elisabeth Grate herself has said that the large publishing houses lost interest in translated fiction (from languages other than English) during the 2000s, which made it possible for her to start her business (Hedberg 24–25). Technological advances and shifts in the Swedish book market are therefore the most important explanations for why small publishing houses, such as Elisabeth Grate’s, emerged in the early 2000s.

It has been stated that Sweden has an audience for French and other Romance language fiction, but that this segment is a small group of readers (Hedberg 25). It is crucial that books published by small publishing houses find their way to the presumptive buyers, which explains the importance of the book covers signaling the right message.

4 The Paratextual Trajectory of Patrick Modiano

4.1 Patrick Modiano's Swedish Publishing Trajectory

Patrick Modiano's first novel, *Place de l'Étoile*, was published by the prominent French publishing house Gallimard in 1968 ("Patrick Modiano"). This was also the first translation to appear in Sweden. Modiano was introduced in Swedish by the large publishing house Bonniers in 1970, and *Place de l'Étoile* (also the Swedish title) was published in the prestigious series for translated fiction, *Panache*. Within the series, at least 21 Nobel Prize laureates have been published, many of them before they were awarded the prize (Bergh). After this publication, it would take 22 years before Bonniers would publish anything by Modiano again.

Instead, Modiano migrated to the second largest publishing house in Sweden, Norstedts, which published six novels between 1974 and 1986, both in the paperback series *PAN* and within a series for modern translated fiction, *Panter*. In the 1990s, Modiano migrated back to Bonniers again, where two novels were published in 1992 and 1993. After this, nothing by Modiano was published for another 19 years, until the small publishing house Grate bokförlag took on the author in 2012 (Rüegg, *Nobelbanor* 130–133).

Grate bokförlag's first novel by Modiano, *Dora Bruder*, was published in 2012 and a second, *Nätternas gräs*, came in 2013; Grate had books in stock when the Nobel Prize was awarded to Modiano in 2014.

In the wake of the Nobel Prize in 2014, as table 1 shows, all publishers with backlist novels by Modiano published new editions of them, but just the following year, Grate bokförlag was the main publishing house of Modiano in Swedish translation again. As Grate said, small publishers have become increasingly important as the interest of the larger publishers has diminished (Hedberg 24–25). Modiano remains an important author for the publishing house; the latest novel Grate bokförlag published by him was in 2021. His migration from a large to a small and specialized publishing house has apparently helped in maintaining the number of translations into Swedish for Modiano.

In total, 30 different editions of Modiano's books have been published in Swedish translation up until 2021, and seven of his novels were published twice.

Table 1. All editions published by Patrick Modiano in Swedish translation 1970–2021

Edition (Publishing year)	Publishing house	Translator
<i>Place de l'Étoile</i> (1970)	Bonniers	Lena Melin, Cai Melin
<i>De yttre boulevarderna</i> (1974)	PAN/Norstedts	Anne-Marie Edéus
<i>Villa Triste</i> (1977)	PAN/Norstedts	Anne-Marie Edéus
<i>Familjebok</i> (1979)	Norstedts	Anne-Marie Edéus
<i>De dunkla butikernas gata</i> (1980)	Norstedts	Anne-Marie Edéus
<i>Ungdomsår</i> (1985)	Norstedts	Anne-Marie Edéus
<i>Minnets kvarter</i> (1986)	Norstedts	Anne-Marie Edéus
<i>Bröllopsresa</i> (1992)	Bonniers	Katja Waldén
<i>En cirkus drar förbi</i> (1993)	Bonniers	Katja Waldén
<i>Lilla Smycket</i> (2012)	Grate bokförlag	Pontus Grate
<i>Nätternas gräs</i> (2013)	Grate bokförlag	Anna Säflund-Orstadius
<i>Bröllopsresa</i> (2014)	Bonniers	Katja Waldén
<i>De dunkla butikernas gata</i> (2014)	Norstedts	Anne-Marie Edéus
<i>De yttre boulevarderna</i> (2014)	Norstedts	Anne-Marie Edéus
<i>Dora Bruder</i> (2014)	Grate bokförlag	Madeleine Gustafsson
<i>Lilla Smycket</i> (2014)	Grate bokförlag	Pontus Grate
<i>Nätternas gräs</i> (2014)	Grate bokförlag	Anna Säflund-Orstadius
<i>Place de l'Étoile</i> (2014)	Bonniers	Lena Melin, Cai Melin
<i>De yttre boulevarderna</i> (2015)	Norstedts	Anne-Marie Edéus
<i>En stamtavla</i> (2015)	Grate bokförlag	Kristoffer Leandoer
<i>Horisonten</i> (2015)	Grate bokförlag	Anna Säflund-Orstadius
<i>Nätternas gräs</i> (2015)	Grate bokförlag	Anna Säflund-Orstadius
<i>På den förlorade ungdomens café</i> (2015)	Grate bokförlag	Mathias Andersson, Mikael Furugärde
<i>För att du inte ska gå vilse i kvarteret</i> (2016)	Grate bokförlag	Anna Säflund-Orstadius
<i>Villa Triste</i> (2016)	Norstedts	Anne-Marie Edéus
<i>Straffeftergift</i> (2017)	Grate bokförlag	Anna Säflund-Orstadius
<i>Slumrande minnen</i> (2018)	Grate bokförlag	Anna Säflund-Orstadius
<i>Ur den djupaste glömskan</i> (2020)	Grate bokförlag	Anna Säflund-Orstadius
<i>Osynligt bläck</i> (2021)	Grate bokförlag	Anna Säflund-Orstadius

4.2 The Covers of Patrick Modiano before 2012

4.2.1 Bonniers

Book covers are situated in their publishing context, and are in addition culturally sensitive—today, a high prestige cover in Sweden differs quite a lot from the prestigious French Gallimard *Blanche* series, with its austere white covers with very little or no cover art (see Schwartz, “Semi-Peripheral Dynamics” 506). They also reflect the current taste and genre conventions at the time of their publication (see Phillips 30). As Genette has stated, the text can no longer be adapted, but the paratext is an instrument of adaptation: “Hence continuous modifications in the ‘presentation’ of the text” (408). To compare book covers that have been published over a 50-year period can seem misleading since the books have been published during very different circumstances, but I would argue that there has been a consistent tendency to highlight Modiano’s ‘Frenchness’ throughout his Swedish publishing trajectory.

As mentioned above, Patrick Modiano was introduced in Swedish in 1970 by the important publishing house Bonniers in the prestigious *Panache* series, where French authors such as Simone de Beauvoir, Albert Camus, André Gide, and Alain Robbe-Grillet have been published since the series first saw the light of day in the 1940s (Bergh). The modest off-white cover of *Place de l'Étoile* (1970) features the author’s name and title, with the title in the same light blue color as the trademark of the *Panache* series, thus clearly connecting them. The covers of the *Panache* series had been redesigned during the 1960s by the famous graphic designer Vidar Forsberg, with the aim of connoting the style of *le nouveau roman français* (Bergh 9). The whole packaging of the *Panache* series in the 1960s and up until the mid-1970s was therefore meant to evoke and connote the prestige of French literature, and therefore also to show clear vernacularizing elements. This indicates that presumptive buyers and readers of high prestige have an expectancy norm of it as being synonymous with French literature.

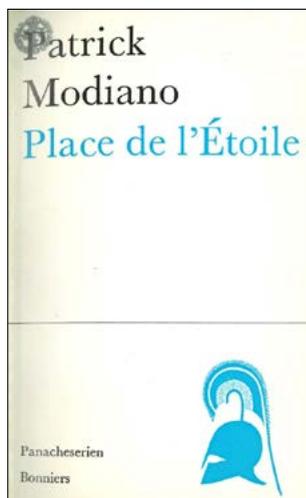


Figure 1. Patrick Modiano's first novel in Swedish translation, *Place de l'Étoile* (1970). Cover design by Vidar Forsberg.

4.2.2 Norstedts

The four novels published by Norstedts in the *Panter* series (published between 1979 and 1986) show some minor vernacularizing tendencies and elements, of which some can be seen as connotations of 'Frenchness' (see figures 2–5 below). Since they are a part of a series, they also seem to be designed in a similar fashion, to some extent, by the famous graphic designer and illustrator Leif Zetterling. They are all quite different from the first novel published by Bonniers; the *Panter* books all have figurative cover art and broader color schemes. *Ungdomsår* (1985) could be argued to evoke a French bistro, and *Minnets kvarter* (1986) has a framed picture of a foggy Parisian-looking city, both of which could be interpreted as vernacularizing elements (figures 2 and 3).

Familjebok (1979) (figure 4) has the most cosmopolitanizing cover art of the four publications, although the usage of monochrome photographs is clearly an aspect that can be found in other Modiano covers. It could be argued to evoke 'Frenchness,' but is not as typical as the two mentioned previously.

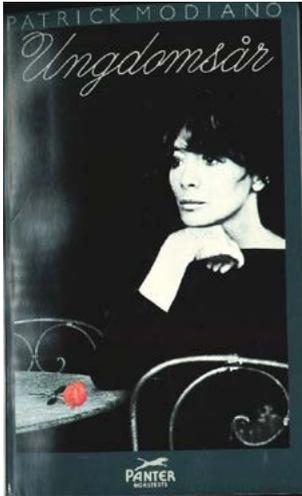


Figure 2. *Ungdomsår* ("Adolescent Years") (1985) published by Norstedts in the *Panter* series. Cover design by Leif Zetterling Produktion.

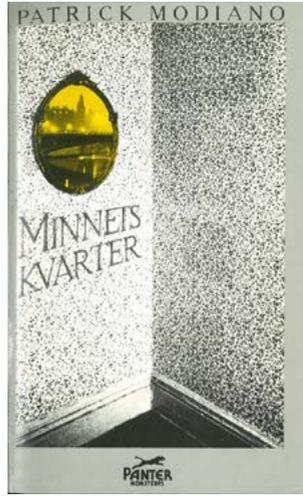


Figure 3. *Minnets kvarter* ("The Neighborhood of the Memory") (1986) published by Norstedts in the *Panter* series. Cover design by Leif Zetterling Produktion.



Figure 4. *Familjebok* ("Family Book") (1979) published by Norstedts in the *Panter* series. Cover design by Leif Zetterling Produktion.

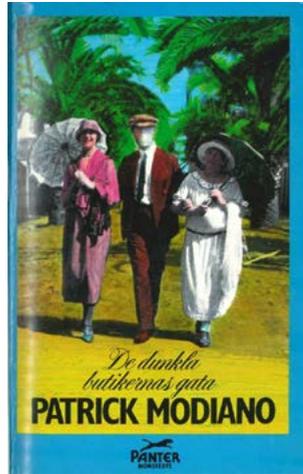


Figure 5. *De dunkla butikernas gata* ("The Street of Dark Boutiques") (1980) published by Norstedts in the *Panter* series. Cover design by Leif Zetterling Produktion.

De dunkla butikernas gata (1980) is more complex to situate. The cover shows three people walking in a tropical climate, which clearly alludes to the content of the novel (the Parisian Dominican legation plays a part in the plot), and does not correspond to the title of the novel (“The Street of Dark Boutiques”). It can be argued to show vernacularizing elements of the novel’s setting, but at first glance, these are not connotations of ‘Frenchness.’

The four covers seem to align with the expectancy norms for French literature in Swedish translation, where ‘French’ motifs are used as connotations of high prestige.

The covers published by Bonniers and Norstedts before 2012 show different forms of vernacularizing strategies; Bonniers’ *Panache* series as a whole and the cover of *Place de l’Étoile* in particular were meant to connote the prestige of French literature through stringent off-white covers, while Norstedts’ figurative covers in the *Panter* series showed other tokens of ‘Frenchness’ with motifs such as monochrome photographs and the Eiffel Tower. Although the strategies differed, both houses use ‘French’ aspects and connotations of high prestige in marketing Modiano in Sweden.

4.3 The Covers of Patrick Modiano after 2012

4.3.1 Grate Bokförlag

Since its very beginnings, Grate bokförlag has had the ambition to publish primarily French literature in Swedish translation. Elisabeth Grate’s connection to France is strong—she lived in Paris for many years when her husband Pontus Grate was leading the Institut suédois (Nilsson). This connection to French literature, not to mention her access to high prestige literary environments, is an interesting starting point for the study of the covers of this publishing house.

Small publishing houses in Sweden are often specialized to some degree; their backlists can be influenced by the publishers’ language knowledge, a special interest in a type of literature (e.g., poetry), or an interest in a specific geographical region (Gunder 67; Hedberg). This specialization is frequently shown in the branding of the publishing house in question and might even play an important part in their business model. Grate bokförlag therefore differs

quite a lot from the large publishing houses Bonniers and Norstedts, both of which have much broader lists in comparison with Grate bokförlag.

As mentioned earlier, book covers present the content of the book in question to the prospective buyer, but they can also act as a presentation of the publishing house, where the clear example of a famous brand is the paperback imprint Penguin Books, introduced by Allen Lane in 1935 (McCleery 10, 14–17). When Elisabeth Grate was interviewed by the Swedish publishing trade magazine *Svensk Bokhandel*, the journalist described the publishing house's book covers as having an "elegant, stringent style (think French classics!)" (Nilsson). Grate mentioned in the interview that she had been very influenced by the covers of French books during her time in Paris. What is made clear is the strong connection between the publishing house and its translations from French—even the book covers highlight the connection.

Grate bokförlag is known today for its book covers—usually a monochrome photograph within a white frame. The famous graphic designer Leif Thollander offered to design the book covers for Grate, and they have remained more or less consistent since the company started in 2003 ("Leif Thollander har avlidit"). Grate has also said that readers buy her books "because they are Grate books," which is possible thanks to the consistency in the book covers. As Hedberg has noted, this tactic is not as necessary for the major publishing houses (25–26), but can help small publishing houses in their overall marketing of their lists.

Modiano's covers from Grate bokförlag show a distinct vernacularizing practice—all of them are modelled after the design by Leif Thollander and have a monochrome photograph in the center, signaling serious and sober literature. The photographs show typical French or Parisian motifs, such as the classic Metro sign, a street view, or a young woman mirrored in the window of a bistro. These novels are unmistakably marketed as 'French,' designed so as to fit the expectancy norms of and attract presumptive buyers who are interested in French high prestige literature.

It is quite rare for a publishing house to choose to keep the original cover art when publishing a translation, since the purpose of the book cover is to present the text to the buyers and readers of the target culture and it thus often needs to be adapted to the new market circumstances (see Alvstad 78). Grate

bokförlag has actually used the same photograph as the one on the French paperback issue for *Dora Bruder* (2014). This shows that Grate's connection to the French book market is unmistakably strong, and can be interpreted as a vernacularizing tendency on the part of the publishing house, since the cover is almost identical to the French version, even if this might not be apparent to the Swedish book buyer. Of more importance is the same sober style found on all Grate covers, which one could argue shows the expectancy norms of Swedish book buyers for covers of translations from French (see Chesterman 64; Edfeldt et al. 187).

4.3.2 The Covers of the Nobel Prize Year Editions

By the time the Nobel Prize was announced in 2014, Grate was the only publishing house actively publishing Modiano in Swedish translation. As is normally the case, the publishing houses with something in their backlist by the laureate in question try to republish it as quickly as possible in time for the important sales period before Christmas. This was also the case for Modiano.

Bonniers reissued a facsimile version of the very first Modiano edition in Swedish translation, *Place de l'Étoile* (figure 1), that is, with the cover that was meant to evoke *le nouveau roman français*, which has already been suggested to show vernacularizing tendencies. Bonniers also reissued *Bröllopsresa*, which it had originally published in 1992. The cover shows a large monochrome photograph of Patrick Modiano in a black turtleneck looking sternly towards the camera. At the bottom of the cover, it is mentioned that Modiano was awarded the Nobel Prize in literature 2014. This can be interpreted as a marketing device which connects Modiano with the prestige of the Nobel Prize, thus branding him as being of high prestige (see Squires, "Book Marketing and the Booker Prize" 74–75). I would argue that the cover illustration shows vernacularizing tendencies, highlighting the author in question in a way that evokes high prestige literature and 'Frenchness,' just like Bonniers' other Nobel Prize year edition. The covers of *Place de l'Étoile* and *Bröllopsresa* clearly interplay with each other and strengthen the 'Frenchness' depicted on them.



Figure 6. *På den förlorade ungdomens café* ("In the Café of Lost Youth") (2015), published by Grate bokförlag. Original cover design by Leif Thollander.



Figure 7. *För att du inte ska gå vilse i kvarteret* ("So You Don't Get Lost in the Neighborhood") (2016), published by Grate bokförlag. Original cover design by Leif Thollander.



Figure 8. *Lilla Smycket* ("The Small Jewelry") (2012), published by Grate bokförlag. Original cover design by Leif Thollander.

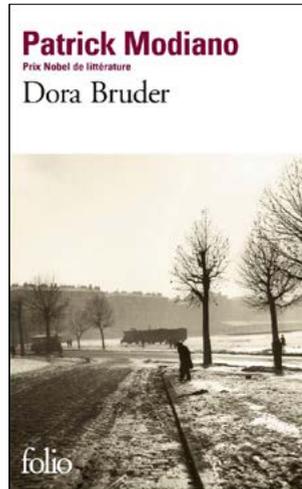


Figure 9. The French paperback cover of *Dora Bruder* (1999), published by Folio (Gallimard). Cover photo by René-Jacques Roger-Viollet. Unknown cover designer.



Figure 10. The Swedish cover of *Dora Bruder* (2014), published by Grate bokförlag. Cover photo by René-Jacques Roger-Viollet. Original cover design by Leif Thollander.

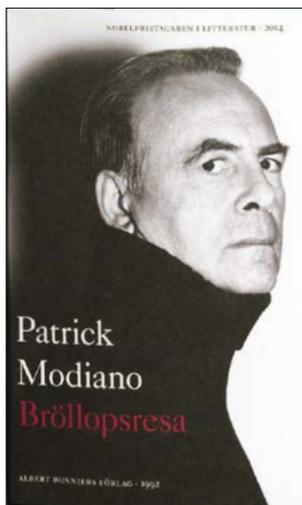


Figure 11. The reissued cover of *Bröllopsresa* (“Honeymoon”) (2014), published by Bonniers. Unknown cover designer.

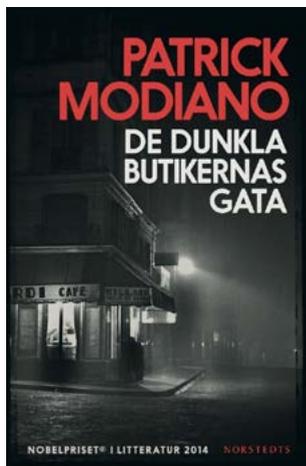


Figure 12. The reissued cover of *De dunkla butikernas gata* (“The Street of Dark Boutiques”) (2014), published by Norstedts. Cover design by Sara R. Acedo.

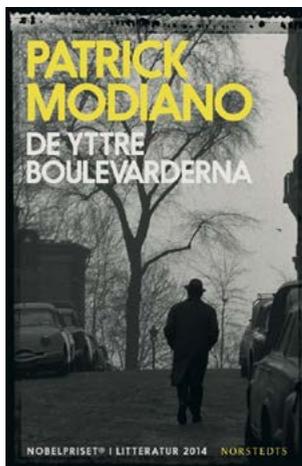


Figure 13. The reissued cover of *De yttre boulevarderna* (“The Outer Boulevards”) (2014), published by Norstedts. Cover design by Sara R. Acedo.

Norstedts only reissued two editions, although the publishing house had six to choose from in its backlist. One of them had previously been published in the *Panter* series (*De dunkla butikernas gata*) (figure 12) and the other one was published as early as 1974 (*De yttre boulevarderna*) (figure 13). Although they had not been published together originally (not in the same series, nor during the same decade), the Nobel Prize year covers were designed in a similar fashion by the famous graphic designer Sara R. Acedo. *De dunkla butikernas gata* shows a photograph of a French café (with a sign that says “Billard”) and a dark silhouette of a person in a long coat and hat. A very similar silhouette of what seems to be a man in a long coat and hat is seen on the cover of *De yttre boulevarderna*. The man is walking along a cobbled street between parked cars and you can see leafless trees and streetlights ahead of him. Both cover photographs are monochrome and look quite foggy. Since the books were reissued together with very similar designs, it looks as though they are a part of a series, which they are not. Clearly, the ‘Frenchness’ is highlighted, with the French café, the small Parisian-looking road, and the sinister looking monochrome photographs, even more so than in the original cover art of *De dunkla butikernas gata*. The dark covers also connote suspense fiction to a much greater degree than the original *Panter* series cover. In addition, as in the case of Bonniers’ reissues, it is mentioned on both covers that Modiano was awarded the Nobel Prize in literature 2014.

What can also be mentioned, in relation to Norstedts, is the fact that only two out of six backlist titles were reissued during the Nobel Prize year of 2014. Considering the laureates of 1970–2016, it is quite common for almost all backlist titles available to be reprinted during the peak interest period of the Nobel Prize (from October to December) (see Rüegg, *Nobelbanor* 171–188). A possible explanation for this publishing choice could be that there were three publishing houses competing for the book buyers’ attention, which limited the sales possibilities for the individual publishing houses. This strategy meant that Norstedts could reap the benefits of the attention that was directed towards Modiano, without making a large investment in the reprinting of his work and by extension taking a big risk with the author. Norstedts also reissued *De yttre boulevarderna* in 2015 and *Villa Triste* in 2016; these publishing choices can be

directly linked to the Nobel Prize, since Norstedts had not published anything by Modiano since the 1980s.

As the covers of Grate bokförlag remained unchanged during the Nobel Prize year, I will not analyze them again. Instead, it can be noted that, prior to Modiano, Grate bokförlag had already published a Nobel Prize laureate just in time for the announcement: J.M.G. Le Clézio. Just like Modiano, Le Clézio had been published by Norstedts up until 1995 and had migrated to Grate bokförlag in 2005, three years before he was awarded the Nobel Prize. The Nobel Prize of course means cultural and economic capital for a publisher, no matter the size. For a small publisher like Grate bokförlag, the Nobel Prize can also play an important part in establishing the publishing house in the book market.

4.4 Patrick Modiano's Swedish Titles

As Genette has noted, the title of a book is directed to more people than the text itself, since it is circulated to a much greater degree—where the text is meant to be read, the title is meant to be circulated, as a sort of “subject of conversation” (75). Furthermore, the addressee of the text is the reader, while the addressee of the title is the public, which “extends well and often actively beyond the sum total of readers” (Genette 75). The title shows how the book is meant to be received and, indeed, perceived.

The previous analysis of book cover art has shown strong vernacularizing tendencies from all three publishing houses, and the same thing can be said of the titles of Modiano's novels in Swedish translation, where in most cases the translation has been kept close to the original title. It seems that there has been a tradition of doing so during Modiano's publishing trajectory, which is clear when looking at the first translation that was published in the *Panache* series, *Place de l'Étoile*. By keeping the French title, it quite literally evokes the place that is a vital part of the novel. The ‘Frenchness’ is highlighted to a large degree in all important aspects of the high prestige book cover, which therefore shows strong vernacularizing tendencies.

Some titles are even kept identical, as in the cases of the previously mentioned *Place de l'Étoile*, *Villa Triste*, and *Dora Bruder*. This suggests that the publisher wanted to highlight the French qualities of these books. Interestingly

enough, these three novels, having been published by three different publishing houses, exemplify a strong tendency to highlight the 'Frenchness' of the novels and in turn clearly show how the publishing houses use the titles to signal high prestige.

The fact that the translated titles are kept the same to this high degree is an aspect that can be related to the expectancy norms for high prestige literature translated from French. The Swedish reading public, as the authors of *Northern Crossings* state, is "a tolerant readership when it comes to foreign cultural phenomena" (Edfeldt et al. 186), and it seems that presumptive book buyers are especially accepting of vernacularizing tendencies in translations from French. On the other hand, this can be interpreted as an important marketing strategy on the part of the Swedish publishers: there is no need for cosmopolitanizing strategies in order to sell translations from French, since these attract buyers who want the high prestige qualities of French literature. The marketing trend that started with the first novel in Swedish translation is carried on throughout Modiano's entire publishing trajectory and is still visible in the most recent translations.

Table 2. The titles of all novels published in Swedish translation of Modiano, compared with original counterparts

Original Title	Swedish Title
<i>Place de l'Étoile</i>	<i>Place de l'Étoile</i>
<i>Les boulevards de ceinture</i>	<i>De yttre boulevarderna</i> ("The Outer Boulevards")
<i>Villa Triste</i>	<i>Villa Triste</i>
<i>Livret de famille</i>	<i>Familjebok</i> ("Family Book")
<i>Rue des boutiques obscures</i>	<i>De dunkla butikernas gata</i> ("The Street of Dark Boutiques")
<i>Une jeunesse</i>	<i>Ungdomsår</i> ("Adolescent Years")
<i>Quartier perdu</i>	<i>Minnets kvarter</i> ("The Neighborhood of the Memory")
<i>Voyage de noces</i>	<i>Bröllopsresa</i> ("Honeymoon")
<i>Un cirque passe</i>	<i>En cirkus drar förbi</i> ("A Circus Passes By")

Original Title	Swedish Title
<i>La petite bijou</i>	<i>Lilla Smycket</i> (“The Small Jewelry”)
<i>L'herbe des nuits</i>	<i>Nätternas gräs</i> (“The Grass of the Nights”)
<i>Dora Bruder</i>	<i>Dora Bruder</i>
<i>Un pedigree</i>	<i>En stamtavla</i> (“A Pedigree”)
<i>L'horizon</i>	<i>Horisonten</i> (“The Horizon”)
<i>Dans le café de la jeunesse perdue</i>	<i>På den förlorade ungdomens café</i> (“In the Café of Lost Youth”)
<i>Pour que tu ne te perdes pas dans le quartier</i>	<i>För att du inte ska gå vilse i kvarteret</i> (“So You Don't Get Lost in the Neighborhood”)
<i>Remise de peine</i>	<i>Straffeftergift</i> (“Penalty remission”)
<i>Souvenirs dormants</i>	<i>Slumrande minnen</i> (“Slumbering Memories”)
<i>Du plus loin de l'oubli</i>	<i>Ur den djupaste glömskan</i> (“From the Deepest Forgetfulness”)
<i>Encre sympathique</i>	<i>Osynligt bläck</i> (“Invisible Ink”)

5 Conclusion

Although there are three different publishing houses in Patrick Modiano's publishing trajectory, there are some recurring elements to be seen on the book covers. The book covers published by the two large and prestigious publishing houses, Bonniers and Norstedts, differ quite a lot, but both highlight elements of 'Frenchness,' thereby showing vernacularizing tendencies. Bonniers' *Panache* series was designed to evoke the prestige of French literature, while Norstedts' *Panter* series, on the other hand, pictures symbols of Paris and classic French motifs in their cover art. In Bonniers' case, the same symbols of 'Frenchness' appear throughout the publishing trajectory, not least in the facsimile cover of *Place de l'Étoile* after Modiano was awarded the Nobel Prize.

Norstedts has, in my opinion, strengthened the motifs of 'Frenchness' in the wake of the Nobel Prize in comparison to the cover art used in the *Panter* series. Another feature of the covers from the Nobel Prize period is that they seem to be designed, to a much higher degree than in the earlier period, to evoke connotations of suspense literature. This can also be interpreted as a

marketing strategy, since suspense literature and crime fiction are popular genres in the Swedish book market with commercial potentials (cf. Berglund, *Deckarboomen under lupp*). Grate bokförlag is an especially strong example of a case where a publishing profile is manifested in the design of book covers. It has a homogeneous design for its books, with all books by the publishing house being promoted as Grate books; the covers actually present the publishing house to the book buyer first and the author and novel second. By highlighting tokens of high prestige through the book cover art (e.g., the somber monochrome photographs and motifs of 'Frenchness'), these aspects are not only connected to the book in question, but to all Grate books. The prestige of French literature is therefore deeply intertwined with the marketing of the publishing house. Almost all Grate books, not only the ones by Modiano, therefore signal the prestige of French literature, which strengthens and emphasizes the prestige of both Grate bokförlag for publishing high prestige translations by Nobel laureates such as Modiano, and for Modiano for being included in Grate's prestigious list. This strategy resembles that of Bonniers' *Panache* series, where the prestige of French literature is also evoked through the cover design. The difference between these two examples is that the *Panache* series published more than just translations from French, whereas Grate bokförlag has French language literature as its main focus and specialty. I would go so far as to argue that the vernacularizing strategy of highlighting 'Frenchness' is the core identity of Grate bokförlag.

Alvstad has discussed a possible problematic aspect of this homogeneous strategy in book cover design. It is the question of how the translated book is connected to the publisher's list, since books on the same list "tend to be marketed with similar strategies [...] and promoted as part of a larger whole" (78–79). As stated, this is the case for Grate bokförlag, where all covers resemble each other. The strategy of homogeneous covers can also be interpreted as a "survivalist technique" from a small publishing house in a market where it is important for small actors to build brand recognition. Avid book buyers will recognize the covers and see them as a stamp of approval if they have faith in the publishing house to begin with. The covers can therefore also be used as a marketing method for creating interest in translated literature as a whole through paratexts.

Why has Modiano been marketed in this vernacularizing way in the Swedish book market? One general observation that can be made is that since Sweden is a semi-peripheral language space, the amount of translated literature each year is higher than in the central language spaces (Svedjedal, “Svensk litteratur i världen” 38–47; van Es and Heilbron 297). It could be argued that this means that the Swedish book buying audience has a high acceptance for vernacularizing translation practices, where the highlighting of the cultural specifics is welcomed (see Edfeldt et al. 186). The expectancy norms for translations from French seem to be the highlighting of ‘French’ aspects. The long history of publishing translations from French in Sweden could be interpreted as a specific interest in French literature, although the decreasing number of translations from French in the period 1965–2009 suggests otherwise (see Torgerson; Svedjedal, “Svensk litteratur i världen” 43).

One thing that is consistent when comparing the book covers from all three publishing houses is the usage of monochrome photographs. This is evidently a popular way to depict ‘Frenchness’ in these cases. It also poses the question as to whether these tendencies can be found in other translated books from French. The answer for Grate bokförlag is clear, but it would be interesting to see if this is a trend that can be followed in more French language authors’ Swedish publishing trajectories. Further research on this matter is clearly needed and encouraged, where one aspect could be to compare Modiano’s covers in a transnational publishing context. Apparently, the monochrome cover art is featured on many translations into different languages, which could imply a transnational marketing tendency for high prestige literature translated from French (“Modiano in Monochrome”).

What can be concluded is that ‘Frenchness’ in the cases presented is actually synonymous with high prestige. This is something all three publishing houses aspire to connote with their book covers, and as I have demonstrated to be the case with Bonniers and Grate bokförlag, not only in the publishing of Modiano, since both the *Panache* series as a whole (during the time of the publishing of Modiano) and Grate bokförlag’s covers all were designed to connote ‘Frenchness.’ Another important aspect is the book buyer; apparently, book buyers expect prestigious literature translated from French to show these types of motifs, since they reoccur over time and at different publishing houses. But if

we play the devil's advocate for a short while, is it actually a cosmopolitanizing tendency if motifs that are to some degree stereotypical or clichéd are being used to market the specifics of a language in translation? To be able to answer this question, there is an undisputable need for larger comparative studies on how French literature has been marketed through book covers.

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