

**Translating the Literatures of Small European Nations**

**Clifton Hill House, University of Bristol**

**September 8th to 10th 2015**

**An international conference funded by the Arts & Humanities Research Council**

 

**Introduction**

It is a great pleasure to welcome you to Bristol for our conference, Translating the Literatures of Small European Nations. This event forms the centrepiece of a two-year project, funded by the Arts and Humanities Research Council under its Translating Cultures theme, which explores how European literatures written in less well-known languages or from less familiar traditions and dependent on translation seek to reach the wider world.

Since launching our project in September 2014, we have held workshops at the Bath Royal Literary and Scientific Institution, in conjunction with the leading independent bookshop, Mr B’s Emporium of Reading Delights, and at the British Library, in conjunction with European Literature Night 2015. Through our conversations with the wide range of professionals who work as advocates for these literatures, we aim to reach a better understanding of what our advisory board member, Sarah Death, has called the ‘choreography’ of translating a text from a smaller European literature. We will publish our findings in an on-line report in 2016.

Alongside this practical examination of the process, our conference aims to explore how far these literatures might constitute a distinct literary system in their interaction with the outside world, whether perceived ‘big’ literatures or other ‘small’ literatures. From the beginning, we have structured our conference as a comparative exercise, where case studies taken from a wide range of literatures are explored in juxtaposition. A key aim of our project is that academics and other intermediaries should step outside their normal linguistic, geographical or professional territory and reflect on their subject and work in a broader context. We hope that this approach will help both overcome notions of national literary exceptionality and uniqueness and challenge and enrich prevailing world literary theories that, in our view, serve smaller national literatures inadequately. We will invite some of you to develop your papers into chapters in an edited volume that addresses these questions.

We warmly acknowledge the generous support and engagement of the AHRC, without which this conference and project would not be happening. We would also like, above all, to thank Hannah Blackman in the School of Modern Languages for her tireless efforts to organise participants’ travel and her ready advice on many other matters. We are also very grateful for the support and guidance of other colleagues in the School, and in the University of Bristol Conference Office, Faculty of Arts Finance Office, BristolInstitute for Research in the Humanities and Arts (BIRTHA) and Research and Enterprise Development (RED). We are delighted that we are able to hold our conference in the wonderful locations of Clifton Hill House and Goldney Hall and appreciate all the efforts of staff there.

Finally, our thanks to you for coming to share your work; we hope very much that you find the conference inspiring and enjoyable. Please don’t hesitate to approach us with any questions!

**Rajendra Chitnis Jakob Stougaard-Nielsen**

**Senior Lecturer, Czech, Russian & Slovak Senior Lecturer, Scandinavian Studies**

**University of Bristol University College London**

**Rhian Atkin Zoran Milutinović**

**Lecturer, Portuguese & Lusophone Professor, South Slav Literature & Theory**

**University of Cardiff SSEES, University College London**

**CONFERENCE PROGRAMME**

All panels will take place in the Wills Reception Room, Clifton Hill House.

**Wednesday September 9th**

**9:30-11am Panel One: Theoretical Approaches**

**Chair:** Zoran Milutinović (School of Slavonic & East European Studies, University College London)

**Discussant:** Ian Giles (Edinburgh)

Marko Juvan (University of Ljubljana): World Literature, Translation, and a Small Literature

Josianne Mamo (University of Glasgow): On Claiming a Language:  Critical Reflections on the Creative Process

Ondřej Vimr (independent scholar, Prague): Fighting non-translation: Does it make sense? Individual and institutional strategies of promulgating less translated literatures

**11-11:30am**  Coffee Break

**11:30-1pm Panel Two: Reaching the Market**

**Chair:** Orsolya Réthelyi (Eötvös Loránd University, Budapest)

**Discussant:** Giulia Trentacosti (Edinburgh Napier University)

Paulina Drewniak (University of Wrocław): Translation and transmediality, or on Polish monsters abroad

Olivia Hellewell (University of Nottingham): A Small but Powerful Machine: Key Actors in the Slovene Literary Translation Market

Richard Mansell (University of Exeter): How does a Catalan literary translation get to market?

**1pm-2pm** Lunch, Dining Room, Clifton Hill House

**2pm-3:30pm Panel Three: Poetry in Translation**

**Chair:** Rajendra Chitnis (University of Bristol)

**Discussant:** Nichola Smalley (University College London)

Ivana Hostová (University of Prešov): But Can the Voices Be Heard? On the English Translations of Slovak Poetry

Rosa Mucignat, Stephen Watts (King’s College London): Poetry in Translation: News from an Archive

Paschalis Nikolaou (Ionian University): By Way of Cavafy?: From the Edges of the Greek World to Universal Resonance

**3:30-4pm** Coffee Break

**4-5:30pm Panel Four: Exporting Literature**

**Chair:** Jakob Stougaard-Nielsen (UCL)

**Discussants:** Anikó Szilágyi (Glasgow) and Irvin Wolters (UCL)

Şule Demirkol Ertürk (Yeditepe University, Istanbul): Retranslating from a Peripheral Language: The Role of Publishers in Recontextualizing and Legitimating Literary Translations

Gunilla Hermansson, Yvonne Leffler (University of Gothenburg): Gender, Genre and Nations: Swedish Women Writers on Export in the Nineteenth Century

Uroš Tomić (University of Belgrade) Milan Miljković (Institute for Literature and Arts, Belgrade): It's a Small World After All! – Reading Serbian Culture in Translation: A Case Study

**7pm** Speakers’ dinner, Avon Gorge Hotel

**Thursday September 10th**

**9-11am Panel Five: Forms of Self-Translation**

**Chair:** Carol O’Sullivan (University of Bristol)

**Discussant:** Jennifer Arnold (University of Birmingham)

Olga Castro (University of Aston): Literary Self-Translation from Galician into Spanish: Cultural Appropriation or Political Activism?

Anne O’Connor (National University of Ireland, Galway): Competing Voices: Translation, Nationalism and Ireland in the Nineteenth Century

Jozefina Komporaly (De Montfort University): Self-translation as Cultural Encounter: Migration and Border Politics – The Case of Matéi Visniec

## Liz Wren-Owens (University of Cardiff): 'Antonio Tabucchi: Co-opting Italian texts to the Anglophone canon'

**11-11:30am Coffee Break**

**11:30am-1pm Panel Six: Canon Formation and Cultural Stereotyping**

**Chair:** Rhian Atkin (University of Cardiff)

**Discussant:** Ellen Kythor (University College London)

David Norris (University of Nottingham): Translation, Cultural Exchange, Hospitality:

Naming the Literatures of Small European Nations

Ursula Phillips (SSEES, UCL): Polish *and* European: How can translations modify standard perceptions of Polish culture?

Antonija Primorac (University of Split): “But you do misery so well!”: Cultural Stereotypes, Translation Politics and Croatian Literature in English

**1-2pm** Closing remarks and lunch, Dining Room, Clifton Hill House.

**Abstracts and Speaker Details**

**Panel One**

**Marko Juvan: ‘World Literature, Translation, and a Small Literature’**

Compared to original production, literary translations are traditionally regarded of lesser importance, although it is through translating that the representative works of world literature have been introduced into national literary systems. Translation is constitutive of world literature, while the presumed universality of world literature is always already inscribed in particular literary systems through different variants and perspectives articulated predominantly by translations. Because of its position within the asymmetries of the world systems of economy, languages, and literatures, literary translation is not only the main mode of transnational literary circulation, but also the relay for the global spread of Western geo-culture and the hegemony of its aesthetic discourse. The possibility of a particular literary text written in a “small” language to gain access to the global literary circulation depends, among other factors, on the fact whether the work in question has been translated in a global language and where and when it has been published. This will be demonstrated by the history of “worlding” the Slovenian romantic “national poet” France Prešeren.

*Marko Juvan, MAE, is a literary theorist and comparatist, head of the Institute of Slovenian Literature and Literary Studies at ZRC SAZU Research Center (Ljubljana), and professor of Slovenian literature at the University of Ljubljana. He is author of* History and Poetics of Intertextuality *(2008) and* Literary Studies in Reconstruction *(2011).*

**Josianne Mamo: ‘On Claiming a Language: Critical Reflections on the Creative Process’**

Extensive critical attention has been paid to self-translation as an act of rewriting a text from a source language to a target language. But is that all it means? Through an investigation of different understandings of ‘self-translation’, this paper will work towards a definition that moves away from lexical equivalence to cultural transposition. Situating the discussion in the multilingual reality of Europe, this research provides a unique perspective on Maltese literature through its discussion of Alfred Sant’s *The Iscariot Field / l-Għalqa ta’ l-Iskarjota*. The paper uses an interdisciplinary approach to literary analysis by drawing on postcolonial, cultural and translation studies and notions such as the ‘contact zone’ (Pratt) and the indigenization of language (Zabus), as well as the author’s own creative practice as an English-language writer from Malta, thereby engaging with both the practice and the theory of multilingual writing.

*Josianne Mamo is a doctoral researcher and graduate teaching assistant* *in English Literature (Creative Writing) at the University of Glasgow. Her current research incorporates both a creative component - a novel set in post-war Malta – and a critical element exploring the linguistic, political and cultural stratifications of self-translation.*

**Ondřej Vimr: ‘Fighting non-translation: Does it make sense? Individual and institutional strategies of promulgating less translated literatures’**

The overwhelming part of texts and utterances never gets translated. It makes sense to study the phenomenon of non-translation in at least two contexts: 1) when it gets artificially induced (such as in the case of censorship), 2) when it is struggled against. The paper will focus on the latter case. It will explore past and current, individual and institutional strategies for promulgating less translated literatures in Europe and analyse who, why and how makes – or tries to make – such interventions and – as far as the data permit – with what result. It will try to find an answer to whether it makes sense to undertake such interventions.

*Ondřej Vimr deals with the sociology and history of translation, with a major focus on less translated literatures. He has taught translation history, theory, criticism and practice in both Uppsala and Prague. His book A Translator’s History was published in 2013. He has also translated a number of works from Norwegian and Swedish into Czech.*

**Panel Two**

**Paulina Drewniak: ‘Translation and transmediality, or on Polish monsters abroad’**

When a short fantasy story *Wiedźmin* (“The Witcher”) appeared in the Polish *Fantastyka* magazine in 1986, no one expected it to become one of the most widely translated Polish texts of the following decades. But it did. A smashing hit in Poland, the story of the witcher Geralt evolved into a seven book long saga, was adapted into film, comics, a hit videogame, and eventually formed a huge transmedial franchise. The paper traces the translational history of the franchise, comparing Polish-English fantasy translations to the presence of the genre in other parts of the world (Taiwan, France, Sweden) in order to show how fan cultures can create separate channels, transcending traditionally established literary systems.

*Paulina Drewniak is a doctoral researcher at the University of Wrocław, Poland. Her doctoral project examines the English translations of the “Witcher” series by the Polish fantasy writer Andrzej Sapkowski, in the broader context of national reimagining, modern media and gaming culture, and cultural translation. She has also published on legal issues of copyright and the problems of translating historiography.*

**Olivia Hellewell: ‘A Small but Powerful Machine: Key Actors in the Slovene Literary Translation Market’**

In 2008 and 2010, of all EU member states, Slovene publishing houses not only received the most funding for literary translation overall, but also translated the highest number of literary works of all institutions in the EU. This paper will assess the material role that institutions and funds play in supporting the selection and publication of translations from Slovene into English since 2004. It seeks to gain a clear picture of the mechanics of the institutions that select, support and publish translations from Slovene into English, and to establish precisely who we might consider to be the key actors in this process. Data from the Slovene Book Agency (JAK), the EU-funded Cultural Contact Point Slovenia and individual publishing houses is synthesised in order to establish firstly, how many literary works have been translated from Slovene into English since 2004, and most importantly, where they were published and how they were funded. Having established this overview of key actors, the paper will draw some preliminary conclusions as to how key actors influence the output of literary translations from Slovene into English, and to what extent we might consider this to be a conscious shaping of a contemporary Slovene cultural identity.

*Olivia Hellewell is an ESRC-funded doctoral researcher at the University of Nottingham. Her current project explores translation and cultural capital in the context of Slovenia. She is also a published translator.*

**Richard Mansell: ‘How does a Catalan literary translation get to market?’**

This paper will analyse the numerous incentives that are available to encourage translation from one of Europe’s stateless languages, Catalan, and how these incentives are welcomed and used by English-language publishers. The study will begin with a survey of the incentives and tools that are made available by the publicly-funded Institut Ramon Llull. Secondly, it will analyse the number of translations from Catalan that have been published thanks to these schemes (both into English and other languages), and those that have appeared without such funding; it will also consider the pattern of the recipients of the funding. Thirdly, I shall also interview members of the Institut Ramon Llull, publishers of translations and translators themselves in their role as activists for the foreign literature about how well these initiatives work and their future plans. The study will conclude by determining how past practice informs the likely success of the various routes to market, both funded and unfunded.

*Richard Mansell is Senior Lecturer in Translation at the University of Exeter, where he directs the MA in Translation and researches translators’ decision-making processes and how texts are received in translation, focusing particularly on Catalan-speaking territories. As well as extensive work as a translator of institutional and cultural documents from Spanish and Catalan, he has translated work from Catalan poets such as Blai Bonet and Miquel Costa i Llobera, and collaborated on two successful translations and productions of Shakespeare into Catalan.*

**Panel Three**

**Ivana Hostová: ‘But Can the Voices Be Heard? On the English Translations of Slovak Poetry’**

The paper investigates the sociological and cultural agents that have shaped the situation concerning translation of Slovak poetry into English since 1989. Since poetry is a highly marginalised discourse in both the source and (potential) target cultures, the situation in its translation is even more specific. Although it is true that, as Venuti argues, the marginal position of poetry on the literary market helps it escape the process of commodification to a certain degree, the extent to which power relationships influence its distribution, reception and translation is appreciable. The aim of the research is to link the corpus of the existing translations from the period under scrutiny to the wider sociocultural context through the analysis of the agents involved in the process of translation.

*Ivana Hostová is an Assistant Professor at the Institute of Translation and Interpreting, Faculty of Arts, University of Prešov, Slovakia.* *Her research focuses on contemporary Slovak poetry and poetry in translation. Following the on-line publication of her dissertation on Slovak and Czech translations of Sylvia Plath’s poetry, in 2014 she published* Between Entropy and Vision *(*Medzi entropiou a víziou*), a selection of her work to date on Slovak poetry.*

**Rosa Mucignat, Cristina Viti and Stephen Watts: ‘Poetry in Translation: News from an Archive’**

Why is it so hard for writers in lesser used languages to see their works translated into English? And what factors influence the likelihood of literature from small nations to gain access to a global readership through English? This joint paper will investigate the dissemination of the literature of smaller nations and peripheral regions of Europe, focusing in particular on English-language translations of poetry. We will present preliminary results for the analysis of a unique database compiled by English poet and translator Stephen Watts, which collects bibliographical data for poetic translations published in English between 1900 and 2015. This archive is an invaluable source of information on what international poetry has entered the horizon of English readers in the last century. Specifically, we will present findings on (a) how the influx of literary translations correlates with changes in world politics and (b) whether any pattern can be discerned in the formal and thematic features of poetry in translation.

*Rosa Mucignat is a lecturer in comparative literature at King’s College London. Her research interests include the novel in nineteenth-century Europe, literary geography, the idea of space in narrative, the Romantic myth of Italy and modern Italian literature. She is the author of* Realism and Space in the Novel, 1795–1869 (2013). Stephen Watts is a poet, translator and editor. His own work has been translated into several other languages, and he has also published extensively as a translator or co-translator.

**Paschalis Nikolaou: ‘By Way of Cavafy?: From the Edges of the Hellenic World to Global Resonance’**

Cavafy’s poetry has been (re-)translated at a rate unheard of for a modern poet; there is now a ‘globalised’ Cavafy rather than one simply associated with a language of ‘lesser diffusion’. This paper considers the poet’s diasporic circumstances, along with his activity in terms of self-promotion and encouraging of translations during his lifetime, as well as the role of figures like E. M. Forster and T.S. Eliot. At the same time, many poets, in Greece and abroad, keep writing ‘in the manner of Cavafy’. This paper evaluates the dissemination of Cavafy’s work, and to what extent aspects of this paradigm can be repeated with other poetic voices in peripheral literatures. At the same time, a bilingual edition of ‘Cavafy-inspired’ poems between 1916 and 2015 will be discussed; published by Bristol’s Shearsman Books, *12 Greek Poets after Cavafy*  is a further episode in the poet’s reception in English.

*Paschalis Nikolaou is currently a lecturer at the Ionian University in Corfu, Greece. He has written articles on several aspects of translation studies and especially on the relationship between literary translation and creative writing. With Maria-Venetia Kyritsi he co-edited*Translating Selves: Experience and Identity Between Languages and Literatures *(2008) and, with Richard Berengarten, the* Selected Poems of Nasos Vayenas *(2010). He is reviews editor of the translation journal mTm.*

**Panel Four**

**Şule Demirkol-Ertürk: ‘Retranslating from a Peripheral Language: The Role of Publishers in Recontextualizing and Legitimating Literary Translations’**

This paper examines the circulation and reception processes of two English translations of a seminal Turkish novel by Ahmet Hamdi Tanpınar (1901-1962) namely *Saatleri Ayarlama Enstitüsü/ Time Regulation Institute.* It explores the dissimilarities between the presentation and reception processes of these two versions as a case that illustrates (i) the struggle between big publishing houses and small publishers specialized in translations from specific peripheral languages and (ii) the role played by the publishers, translators and reviewers in the process of legitimating literary products where the symbolic capital is transferred from the former to the latter.

*Şule Demirkol-Ertürk is assistant professor of Translation Studies at Yeditepe University, Istanbul. Her research interests include translation of urban narratives, the transfer of cultural images through translation, and Turkish literature in translation. She has published articles in English, French and Turkish on the role of literary translation in the creation and circulation of the images of the city of Istanbul. She is also an active translator of literary and scholarly texts from English and French into Turkish.*

**Gunilla Hermansson, Yvonne Leffler: ‘Gender, Genre and Nations: Swedish Women Writers on Export in the Nineteenth Century’**

This paper will focus on three of the factors that determined the successful transnational dissemination of small literatures in the nineteenth century – genre, gender and nation – and examines two contrasting cases: the romantic poet, Julia Nyberg (pseud. Euphrosyne), and the bestselling novelist Emilie Flygare-Carlén. Although there is little evidence of Nyberg’s work being translated, we will show some examples of the almost ghostlike transnational dissemination of her work. By contrast, Flygare-Carlén immediately became a major international bestseller writer, not least in Eastern Europe. Through her, we will demonstrate the complex pattern of transnational reception in nineteenth century Europe, and illustrate how her novels were marketed in different countries and how certain differences relate to nation, gender and genre. We will conclude by discussing the increased interest in Swedish literature in the nineteenth century in Europe and America and thereby interrogate the validity of the notion of ‘centre and periphery’ in this period.

*Gunilla Hermansson is associate professor of Comparative Literature at the University of Gothenburg. Her main research areas are Scandinavian romanticism and modernism. Her latest monograph, from a research project on The Modernists’ Prose and Expressionism. Studies in Scandinavian Modernism 1910-1930, will be published in 2015. Yvonne Leffler is Professor of Comparative Literature at the University of Gothenburg in Sweden. She has published several studies on the nineteenth-century novel, for instance a monograph on the rise of the epistolary Swedish novel and several articles on Swedish nineteenth-century writers, and several books and articles on contemporary film and literature. Both are currently working on the project Swedish Women Writers on Export in the Nineteenth Century, funded by the Swedish Research Council.*

**Uroš Tomić, Milan Miljković: ‘It's a Small World After All! – Reading Serbian Culture in Translation; A Case Study’**

Pascale Casanova argues that literatures constantly invest their cultural capital and available resources into a struggle for wider recognition and dominance in the system of literary values. This paper will investigate the various elements engaged in this struggle within Serbian and other South Slavic literatures, translated into English for differing literary audiences in the UK and Serbia, through case studies of two publishers (Istros books - London; Geopoetika – Belgrade).

By combining analysis of editorial practices, the cultural and literary interpretation and the reception of translated works, we will present a new critical evaluation of the current position and symbolic cultural capital of Serbian and South-Slavic literatures and offer new policies for the promotion of small literatures, within the wider context of the struggles in world literature.

*Uroš Tomić is a lecturer and translator at the University of Belgrade. He has published numerous academic works as well as a novel and a collection of short stories. Milan Miljković is a researcher at the Institute for Literature and Arts in Belgrade.*

**Panel Five**

**Olga Castro: ‘Literary Self-Translation from Galician into Spanish: Cultural Appropriation or Political Activism?’**

This paper focuses on the multilingual context of contemporary Spain and analyses the self-translation trend from peripheral/minority literatures (i.e. Basque, Catalan, Galician) into the central/normalized Castilian/Spanish literary system. It examines how Galician literature is translated across borders through self-translation into Spanish. I shall first illustrate the power struggle between the Galician-Castilian competing literary systems in today’s globalized editorial market by exploring the sociolinguistic dimension of self-translation when practised by bilingual authors who are self-translators between languages of disparate status in the same territory. Secondly, I assess the implications when their works are subsequently translated into foreign languages: is the initial text in the minorised language or the recreated self-translation into the hegemonic language used as source text? To what extent and how often do these practices lead to patterns of cultural appropriation or ideological resistance? How does it compare to the translations from Galician which have not been mediated by self-translation?  What is the impact these subsequent translations into foreign languages have on the Galician, the Spanish and the target/foreign system?

*Olga Castro is Lecturer in Translation Studies and Spanish at Aston University, Birmingham. She co-authored the monograph* Feminismos *(Xerais, 2013). She is currently working with María Liñeira on a special issue of the journal* Abriu: Textuality Studies on Brazil, Galicia and Portugal *(forthcoming 2015) and is also co-editing the volume* Feminist Translation Studies *(for Routledge) and* Self-translation and Power *(for Palgrave Macmillan). She is vice-president of the International Association for Galician Studies (AIEG).*

**Jozefina Komporaly: ‘Self-translation as Cultural Encounter: Migration and Border Politics’**

Drawing on Romanian-born and Paris-based writer Matéi Visniec, I wish to investigate what it might mean to reach the cultural mainstream as an émigré author who self-translates, and to examine the complexities of belonging to more than one cultural system. I challenge the notion of cultural ownership, and explore participation in a potentially global cultural exchange. For Visniec, switching to French has opened up access to a world-wide Francophone audience, and facilitated becoming a household name in his native Romania. Thus, Visniec’s case is an argument for a successful border crossing that enhances cultural encounters and indicates the possibility of a fruitful dialogue between perceived ‘peripheries’ and the ‘centre’.

*Jozefina Komporaly is a translator and research fellow at the Centre for Adaptations at De Montfort University, Leicester. In 2015, she published the first English-language anthology of Matéi Visniec’s theatre,* How to Explain the History of Communism to Mental Patients and Other Plays*, with Seagull Books.*

**Anne O’Connor: ‘Competing Voices: Translation, Nationalism and Ireland in the Nineteenth Century**’

In the nineteenth century, Irish nationalists sought to gain currency for their ideas by claiming that the Irish possessed a rich literary heritage distinct from an English literary tradition. This literary heritage was written in the Irish language but in order to promote Irish-language literature to the general populace, it needed to be translated into English. In this translation lay one of the great paradoxes of Irish language nationalism – to make Irish literature more valued and appreciated as a distinct element of Ireland’s unique heritage, it needed to be translated into the ‘oppressor’s language’. This paper will examine the Anglicising of Ireland’s literary past through translation and the impact that this move had on the Irish language. It will show how recognition and acknowledgement of Irish literature through translation came at a cost. In a colonial perspective, it will ask how dissemination was reconciled with vernacular trends and will question the barriers that Irish translators faced. It will question why so many Irish nationalists were prolific translators in the nineteenth century and whether native Irish traditions were considered mutually compatible or mutually exclusive with European influences. It will examine how the notions of originality, uniqueness and a distinct national voice developed in conjunction with emerging notions of translation.

*Anne O’Connor is a lecturer in the School of Languages, Literatures and Cultures at the National University of Ireland Galway. Her research interests include translation history, Romanticism, religious translation, as well as nineteenth century Italian literature and history. She is the author of* Florence: City and Memory in the Nineteenth Century *(*Firenze: La Città e la Memoria Nell’Ottocento*, 2008) and Italian editor and translator of* European Romanticism: A Reader *(2010). She has also edited* Nation/Nazione: Irish Nationalism and the Italian Risorgimento *(2013). She is currently Principal Investigator in the IRC-funded research project ‘Translation in Nineteenth-Century Ireland’ (*[*www.translationhistory.ie*](http://www.translationhistory.ie)*).*

**Liz Wren-Owens: ‘Antonio Tabucchi: Co-opting Italian texts to the Anglophone canon’**

This paper focuses on the English translations of the Italian writer Antonio Tabucchi (1943-2012) and investigates the ways his works are presented as part of an Anglophone, or global canon, deracinated from the Italian tradition. Domestication of the works at textual level, the high visibility of the translators (in particular Tim Parks) and the use of paratext combine to produce works which are hybrid documents. The translated texts produce a mediated view of Italy from an Anglophone perspective, and insert the works into a global dialogue about the meaning of literature, disaggregating the individual texts from Tabucchi’s work as a whole and from the Italian tradition in which they were produced. The paper forms part of a wider book project*, Antonio Tabucchi: Translation and Intercultural Mediation*.

*Liz Wren-Owens is Senior Lecturer (Associate Professor) in Italian and Translation Studies at the University of Cardiff, UK. Her current research centres on the project* Antonio Tabucchi: Translation and Intercultural Mediation*. Previous publications address memories of fascism in Italian-Scottish and Italian-Welsh narrative, class and ethnic identity in Italian-Welsh narratives and café culture, first-wave Italian-American and African-Italian migrant narrative, race and ethnic identity in Italian narrative, socio-political engagement in Tabucchi and Sciascia, postcolonial memories of Italian and Portuguese empire in Tabucchi, and detective fiction.*

**Panel Six**

**David Norris: ‘Translation, Cultural Exchange, Hospitality: Naming the Literatures of Small European Nations’**

This conference considers translation as a broad field, not only the transfer of meanings from one linguistic system to another, but also the foreign text as the enabler of a dialogue between cultures. The existence of less-well known languages implies the counter life of languages which have a global reach, denied to their smaller neighbours, and whose status transforms them into essential partners in the international flow of literary translations. The literatures of small European nations are dependent on them to create a level of visibility which allows their participation in the wider dialogue of cultures. All the more reason that the reception of translations from these literatures is structured in a hospitable environment to promote cultural exchange. Questions of language, and thus translation, are central to the cultural and political implications of hospitality. I intend on this occasion to focus on the issue of naming. Naming is power, because the process of giving a name to someone or something may be a gateway to further introductions spreading recognition and visibility, or it may lead to the distribution of false and imprisoning forms which isolate the translated other. Languages, literary traditions, cultural identities, nations and territories are referred to by nouns and adjectives which if misapplied confer the wrong or perhaps even a demeaning identity. Hospitality requires of those responsible for cultural translation, whether it be the publishers of translations or critics discussing works from less-well known languages, to give attention to the process of naming. I shall use the examples of Serbian and Yugoslav literatures and take my discussion through three stages:

1. why naming assumes different proportions for small European nations compared to their dominant neighbours
2. the complex history of naming languages and literary traditions within the literary histories of a small nation
3. the effects of the failure to recognize the histories of the naming process as part of wider political and cultural discourses.

*David Norris is an associate professor in the School of Cultures, Languages and Area Studies at the University of Nottingham. His research focuses mainly on Serbian literature and culture. Among his major publications the book* In the Wake of the Balkan Myth: Questions of Identity and Modernity *(1999) and* Belgrade: A Cultural and Literary History *(2008). He is currently preparing a monograph with the working title* Haunted Serbia: Narratives of Memory, History and War*.*

**Ursula Phillips: Polish *and* European: How can translations modify standard perceptions of Polish literature?**

Polish literary studies have tended to privilege exclusive nation-specific interpretations, including outside Poland, where émigré voices have been powerful and coloured the critical approach of non-Poles. While this is understandable for historical reasons, it undermines the European inspirations and contributions of texts written in the Polish language, rendering them in the general perception exotic and inaccessible. By translating works that do not fall into this relatively narrow category (I will concentrate in the current presentation on four women authors living in the 17th to 20th centuries), I wish to 1) make Polish texts more visible within the wider fold of the European and 2) modify the canon read on university courses and by the general public.

*Ursula Phillips is an honorary research associate at the School of Slavonic and East European Studies, University College London. Her research interests include Polish literary and cultural history, contemporary Polish literature, women’s studies, gender and feminism and translation studies. She also translates both literary and scholarly works.*

**Antonija Primorac: ‘“But you do misery so well!”: Cultural Stereotypes, Translation Politics and Croatian Literature in English’**

Taking the 1990s war in ex-Yugoslavia as the key historical episode in the (re-)definition of the region’s public image in the English-speaking world, this paper aims to examine the links between the politics of translation, publishers’ marketing strategies and the formation of cultural stereotypes about ‘minor’ literatures and cultures, using Croatian literature as a case study. The paper surveys chronologically and thematically the history of translations into English of Croatian texts. The current choice of titles for translations seems to feed into the by now established image of standard local narratives: misery, exile, and war-related topics. The paper concludes by analysing the role of translation politics for the creation of the Anglophone version of the Croatian ‘literary system’, and queries the translations’ relationship to the Croatian literary mainstream.

*Antonija Primorac is an assistant professor at the Department of English Language and Literature, University of Split. Her research interests include Neo-Victorianism, adaptation studies, and links between Victorian literature and material culture. Her publications also include work on the intertextual relations between Croatian and English literature (2006) and on contemporary Canadian literature, including an edited anthology of Canadian short stories translated into Croatian.*