



POPULAR FICTION IN TRANSLATION

An international conference

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Popular Fiction in Translation: An International Conference

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KEYNOTE 1: Studying less conventional literary genres in translation: Some insights from Howard S. Becker's Art Worlds

Hélène Buzelin

In descriptive translation studies (DTS), literary genres such as crime novels, science-fiction and children's books have been objects of research for at least three decades. But an interest for popular fictions (in their multiple forms) seems to have boomed over the last ten years. Why is it so? Part of the answer may lie in a wider noticeable move, within the discipline, toward the study of non-conventional practices, in an (ongoing) attempt to challenge deeply ingrained and still dominant narratives about translation.

As Quaquarelli and Cailleux aptly note, "translation theory is based on the study of a rather restricted, and to a large extent legitimized, literary corpus [... so that] translation has too often been conceived in relation strictly to an original¹," i.e. an original of a superior, almost sacred, kind. Should we focus on less conventional corpora, we may start to see things differently and to foster alternative narratives. Yet this objective can only be met if we also change our ways of looking at those corpora. More specifically, it implies approaching them no longer as atypical or peripheral cases, but rather as equally legitimate variants "worthwhile of study for what they [also] reveal of the society²" that makes and surrounds them.

Howard S. Becker's *Art worlds* ([1982] 2008) provides some useful keys to achieve this path. His contribution is part of wider sociological tradition privileging the study of modes of cooperation (i.e. how people join and gather resources to make things together) over the study of how social actions ultimately reproduce unequal power relations. After presenting its main components, I will try to show how the conception of art (and society) brought forward in this essay can be relevant to the study of popular fictions in translation, but also, and more generally, to DTS where the focus on vertical relations has been – and largely keeps on – prevailing.

¹ Quaquarelli, L. & D. Cailleux (2023). « La Fabrique de la traduction. Pour une génétique éditoriale de la traduction » *MediAzioni*, 37, p. 130, free translation.

² Simeoni, D. (2007). « Between sociology and history: Method in context and in practice », in A. Fukari & M. Wolf dirs. *Constructing a Sociology of Translation*. Amsterdam & Philadelphia, John Benjamins, p. 202.

Hélène Buzelin teaches translation and translation studies at the University of Montreal. Drawing on social science methodologies, her research explores translation practices in relation to book publishing and addresses as well as the role of translation in the construction and circulation of knowledge. She is the author of *Sur le terrain de la traduction* (Gref, 2005) and co-editor the following volumes: *Translation and Network Studies* (with Deborah Folaron, Meta 2007); *Translation as Social Conscience. Around the Work of Daniel Simeoni* (with Alexis Nouss, *TTR* 26, 2013), *Materialities of Translation: The Book, the City, the Body* (with Marie-Alice Belle, *TTR* 2020). She is a member of the editorial board of the journal *TTR* and co-associate editor of *Translation in Society*. Since 2022, she is co-researcher on the international research programme *Les Fabriques de la traduction / Translation Fabrics* codirected by Lucia Quaquarelli and Dorothee Cailleux, hosted at Université Paris Nanterre.

KEYNOTE 2: The Power of Fandom in the Spread of Popular Fiction

Ting Guo

In the past few decades, both the translation and consumption of popular fiction worldwide have experienced significant new trends, driven by the advancement of digital technology and the rise of global media culture. New genres and forms of popular literature from different cultures are being popularized quickly through translation in the increasingly globalized market. The emergence of social media and streaming platforms has also not only transformed how popular fiction is produced and marketed to a global audience but also enabled avid readers around the world to creatively engage with their favourite narratives, connect with each other, and participate or facilitate social and political changes.

Bringing together research on participatory transcultural fandom (Chin 2013; Jenkins, Ford, and Green 2013) and transmedia storytelling (Canalès 2020; Milton and Cobelo 2023; Finn et al. 2024), this paper explores the intersections between popular literature, media, and translational fandom, highlighting the complexity and multimodality of popular literature texts produced and circulated in a transnational, networked, and media-saturated world. By examining two examples of Chinese fan-translated popular narratives—a Canadian fans’ reaction video to a Chinese *danmei* anime and a fan-animated *Doctor Who* Big Finish audiobook, this paper discusses the transmedia and transcultural travel of popular queer and sci-fi texts, which are enabled and enhanced by fans’ creative and subversive reading and translation.

It reflects on the rise of transcultural fandom and its impact on the translation and circulation of popular fiction in the post-digital era, highlighting the increasingly blurred boundary between canon and fanon in fan translation and its significance for our understanding of the global circulation of popular fiction driven by both the advanced capitalism and the digital shift.

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Dr Ting Guo is Senior Lecturer in Translation and Chinese Studies at the University of Liverpool. Her research interests include feminist media translation, queer translation, and transcultural fandom. She serves as Associate Editor of *Target: International Journal of Translation Studies* and is a council member of the British Association of Chinese Studies. Dr Guo has published widely in leading journals such as *Translation Studies*, *Translation and Interpreting Studies*, and *Feminist Media Studies*. Her recent works include the co-authored book *Fan Translations* (2025) and the forthcoming co-edited volume *Translating Sexuality: Queer Popular Culture and Cinema in China*.

Translator's visibility in popular fiction: the case of the Italian translations of Georgette Heyer's historical romances

Diana Bianchi

Research into the translation of popular fiction has highlighted how it is typical for texts placed in this category to be subject to radical cuts and manipulation when they are first published. This is often followed by retranslations that restore the integrity of the original texts together with presentation strategies aimed at raising the cultural status of the texts in question (Bianchi, 2015; Bianchi and D'Arcangelo, 2015). The translation of Georgette Heyer's historical novels in Italy appears to have followed this path as the first Italian translations appeared in the 1970s with a number of cuts and omissions, followed by more recent re-editions presented as unabridged translations. These new texts, however, show omissions of another kind as they lack the introductions and translator's footnotes that characterized the earlier versions. In particular, the playful tone of many footnotes in the first translations show a visible interventionist approach on the part of the translator, something unusual in popular texts which are generally seen as products to be consumed (Gelder, 2004: 36-37) and where tendentially translators are even more invisible and anonymous than in 'serious' literature. The purpose of this paper is to examine the translator's deliberate visibility in these texts to assess to what extent this was part of an idiosyncratic approach to translation or whether it was part of a trend that used a range of approaches to enhance the value of popular texts.

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Diana Bianchi is a tenured researcher in English Language and Translation at the University of Perugia, Italy (Department of Political Science). Her main research interests lie in the fields of Cultural Studies and Translation Studies, particularly in relation to the representation of culture, gender and identity through translation; on these topics she has published numerous articles in national and international journals and chapters in edited collections. Her most recent publications include an article about the translation of SpiderMan comics into Italian (2023) and the chapter "Cultural Studies" in *The Routledge Handbook of Translation and Methodology* (Zanettin and Rundle eds, 2022).

**“Entirely by chance, a title came to mind, that of The Brewer of Preston” – on the translations of
Andrea Camilleri’s novel**

Dóra Bodrogai

The world knows Camilleri primarily as the author of the Montalbano crime series, though the author has published much more than that, e.g. many historical novels. The case study examines Camilleri’s only historical novel published in Hungary, *The Brewer of Preston*, aiming to discover if the sociocultural influence and prestige of the languages in question are of relevance to the novel’s translations. The theoretical background is provided by Johan Heilbron’s 1999 paper (*Towards a Sociology of Translation. Book Translations as a Cultural World System*), according to which there are (hyper)central, semiperipheral and peripheral languages, the standing of which influences translations as well. The languages in question (German, Hungarian, English) belong to these categories so hopefully we’ll be able to see if the translators have applied different techniques for the translation of the novel. Since the novel presents not only diatopical, but also diastratical and diamesical variations, I would take these into consideration as well, e.g. Prefect Bortuzzi’s Florentine dialect, Engineer Hoffer’s mix of German and Italian, or the language used in the narrator’s voice, which is Camilleri’s own invention.

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Dóra Bodrogai did her BA at the University of Pécs (Hungary) in Italian and German Studies; she also did her Master’s Degree there in Teacher Education (Italian and German). Her research topics include the Italian cantautorato, with special reference to the work of Fabrizio De André, Pinocchio as a lieu de mémoire, and the writings of Sicilian author Andrea Camilleri. She is employed at the Liszt Ferenc Memorial Museum in Budapest while also working on her PhD at the Pázmány Péter Catholic University. The topic of her dissertation is the translation of Andrea Camilleri’s works.

"Welcome, big watermelon": translating Schulz' Peanuts in Italian and French comics magazines

Giorgi Busi Rizzi

This paper aims to examine the Italian and French translation of Charles M. Schulz's long-lived strip Peanuts, examining their publication in the magazines *Linus* (Italy) and *Charlie Mensuel* (France) and the key role the strip played in positioning them in cultural and political stance—that is, at least when the magazines started, as moderate left-wing publications aiming to rethink comics as a product suitable for educated adults.

Indeed, both periodicals, emerging in the 1960s, played a crucial role in legitimizing comics as a form of intellectual and cultural expression, introducing and mediating Schulz's work to European audiences. In doing so, the translation of Peanuts had to engage in significant cultural mediation for the audience of the time, not only domesticating and localizing (or, better yet, glocalizing: Van de Wiele 2021, 2022) culture-specific elements to resonate with local readerships, but having to face the quasi-poetic constraints that the translation of humor comics entails (Zanettin 2015). Differently from the comics translated in the first half of the 20th century (see again Van de Wiele), indeed, this accrued cultural legitimacy meant that the visual elements and the layout of the original material were left intact, forcing translators to come up with viable adaptations to explain unknown realia to the European reader.

A tangible example is the translation of "Great Pumpkin"—a reference deeply embedded in American Halloween traditions—into "Grande Cocomero" ("Big Watermelon"), shifting the cultural framework to something more familiar to Italian readers. While the translation considerably obliterated the cultural references of its source text, it managed to sediment within the Italian audience's imaginary, to the point that it was never reformulated, despite the reference becoming progressively more readable over the years.

This paper explores a key selection of translational choices for each magazine, their impact on meaning and reception, and the broader implications of cultural adaptation in comics. By focusing on the many figures that were responsible for this domestication, it highlights how Peanuts was actively reshaped to fit distinct cultural and editorial needs in the Italian and French society of the time.

Giorgio Busi Rizzi is FWO post-doctoral fellow at Ghent University, where he is also adjunct professor, teaching the English Literature and the Comics and Graphic Novel courses. His current project investigates authorship in post-digital comics. He holds a PhD in Literary and Cultural Studies with joint supervision from the Universities of Bologna and Leuven. His PhD thesis, analyzing nostalgic aesthetics and practices in contemporary graphic novels, is currently being submitted for publication. His first post-doctoral project, funded by a BOF fellowship from Ghent University, was called *Experimental digital comics: forms and functions*. He is a founding member of the international research group on Italian comics SNIF – Studying 'n' Investigating Fumetti, and member of several international research groups on comics studies.

Translating detective novels for children between France and Germany: case studies from the archives of the publishing house Rageot

Dorothee Cailleux

This presentation, based on the study of the archives of the French publishing house Rageot, specialized in children literature, will try and illustrate the circulation of detective novels between France and Germany in the 1970' and 1980'. Using the examples of the German translations of Boileau-Narcejac's Sans Atout series and a detective novel by Michel-Aimé Baudouy, a leading author at Rageot, on the one hand, and the French translation of a volume of the Luc Lucas detective series by the best-selling German author Jo Pestum, on the other, we will examine both the context and the specific nature of these translations: What types of children's detective novels 'made in France' or 'made in Germany' are chosen by the various publishing houses in France and Germany, in a genre largely dominated by the Anglo-Saxon model? The specific nature of this genre, which has long been despised, partly explains the choices made by publishing houses on either side of the Rhine in their purchases of rights, while the history of the genre in children's literature is not the same in the two countries. We will also be looking at whether or not the serial aspect of certain productions is taken into account in the translation and promotional strategies as well as at the specificities of the paratext (presentation of the authors, plot summaries, etc.). Are there any similarities between these strategies, or do they reveal a different conception of the genre and/or of the expectations of the potential readers and their parents and teachers? At the level of the text itself, can we identify any specific features in the translations, particularly in terms of cultural elements and realia, but also in terms of plot elements that may be considered too shocking for children in one country but not in another? The presence in the Rageot collection of numerous typescripts of translations corrected by the publisher makes it possible to clearly identify the editorial policy and the central role played by the publishing house in the translation process, a policy itself influenced by the position of the genre in the literary polysystem (Ivan-Zohar), the balance of power between languages and the pedagogical concepts of a given period.

Dorothee Cailleux is Associated Professor in Germanic Studies at the University of Paris Nanterre. Her research focuses on German-language literature (20th-21st centuries), literary and legal translation, multilingualism and cultural transfers. Since 2018, she has been co-organising a seminar at the Centre de Recherches Pluridisciplinaires Multilingues entitled 'Exercices de traduction', which focuses on translation practices and the major notions of translation theory that they allow us to (re)think. Together with Lucia Quaquarelli, she is also responsible for the international research project 'Les Fabriques de la traduction', launched in 2021 (<https://crpm.parisnanterre.fr/axes-de-recherches/tradpop>). Her most recent publications include: 'Pratiques éditoriales dans la traduction des littératures policières et des littératures jeunesse : points de vue de traducteurs', *Germanica*, no. 75, December 2024, pp. 1-16; 'La Fabrique de la traduction. Pour une génétique éditoriale de la traduction', with Lucia Quaquarelli, *Mediazioni*, vol. 37, December 2023; and the collective work *Penser la traduction à travers ses pratiques. Agents, contextes, enjeux, influences.* (Cailleux Dorothee, Denti Chiara, eds.), collection *Travaux interdisciplinaires plurilingues*, Brussels, Peter Lang, December 2023.

Translating & republishing Kathleen E. Woodiwiss's bestseller romance novel *The Flame and the Flower* in an Italian context

Adele D'Arcangelo

Despite its popularity, romance literature has long been neglected and underestimated in the global literary context and little research on the translation of this genre has been carried out so far. Even compared with other popular fiction genres, romantic fiction seems to occupy the lower shelf in the literary polysystem. What emerges from available research is that translated popular romance is one of the categories where radical manipulations is likely to take place for purposes that are not always clear (Paizis, 1998; Bianchi & D'Arcangelo, 2015).

This paper will focus on the analysis of the Italian translation and publishing policies applied to the historical novel *The Flame and the Flower* by Kathleen Woodiwiss (Avon, 1972), one of the most successful popular romances of the XXth century which has recently been republished from Marsilio (2021), after its previous editions published in 1974 (Euroclub) and 1978/1984/2010 (Sonzogno). The aim of the analysis is to consider how the novel has been received and how paratextual elements have changed throughout the years in the different Italian editions and if and how the most recent issue has been able to make the novel appealing, thus creating “new specific value” for a contemporary readership (Venuti, 2004). Considering theoretical elements relating to “reception” and “publishing policies” in Translation Studies, this paper will try to underline in which ways the role of an iconic romance novel has evolved in different social and cultural perspectives and contexts (Cadera and Walsh, 2017).

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Adele D'Arcangelo is associate professor at the Department of Interpreting and Translation of the University of Bologna (at Forlì), where she teaches Translation for Publishing (from English into Italian). Her research focusses on Literary Translation, Theatre Translation and Intercultural Communication in teaching. She has been carrying research on how to promote Intercultural Competence in Translation Training and has published articles on the translation of popular literature with special interest on romance and young adult productions. She recently started researching on the importance of archives to discover the history of women translators in the XXth century Italian cultural context. She is also a translator and has translated works by Samuel Beckett, Steven Berkoff and Alan Bennett.

Translating Young Adult Fiction Across Normative Differences: The Russian Translation of Christelle Dabos' "Les fiancés de l'hiver" in Context

Merel De Keyzer

In the West, young adult literature (YAL) has been firmly established as a genre that addresses controversial topics without imposing a singular didactic interpretation on its young readers. In Russia, however, YAL literature finds itself in a contentious position, as norms and values have become increasingly politicized and as fear-mongering discourses about the upbringing of Russian youth being jeopardized by harmful external influences have become widespread. After all, as YAL has developed in a mostly Western context and as it categorically refuses to impose a strict moral framework on its readers, the genre appears antithetical to the Russian state's resolve to instill "Russian traditional values" in the younger generation. Thus, it can be suspected that Western YAL in Russian translation poses a series of challenges concerning the selection and adaptation of narratives imbued with Western values for an audience of young Russian readers.

In this paper, I examine the Russian translation of *Les fiancés de l'hiver*, the first book in the young adult fantasy series *La Passe-miroir* (2013-2019) by French author Christelle Dabos. Published in Russian in 2020, these translations were rejected in the same year by the French author as she considered them to be unfaithful to her original texts. To better understand to which extent this specific case study either exemplifies or deviates from translation practices in YAL in the context of contemporary Russia, I relate the analysis of *Les fiancés de l'hiver* to five other Russian translations of Western young adult novels, through the lens of domestication and foreignization. All source and target texts were subjected to comparative analysis using a method developed by Pieter Boulogne (2011), which is embedded in Toury's (1995) translational norms and Genette's (1987) notions of peritext.

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Merel De Keyzer is a doctoral researcher at Ghent University's department of East European Languages and Cultures. After writing a master's thesis on the cultural transfer of Western young adult literature in Russian translation, she set out to further explore the intersection of youth culture and cultural politics in contemporary Russia. Her doctoral research examines word-based art in the late 2010s created by young Russian artists, who have been subjected to sociopolitical silencing.

Bookseller Catalogues as a Source to Study Popular Fiction in Turkey (1880- 1940)

Ahu Selin Erkul Yağcı

Although booksellers and publishers had historically used catalogues to advertise their stocks and imprints (der Weduwen et al., 2021), in the late nineteenth and early twentieth centuries they became important practical tools worldwide and in Turkey. Catalogues offer us the opportunity to examine questions of distribution and marketing, as they were primarily a means of advertising for publishers and booksellers, as well as direct links between them and their customers.

In the late Ottoman period, when novels, especially translated popular French novels, began to circulate among the newly established reading public, booksellers' catalogues were especially important for both sellers and readers to promote and learn about new titles available on the market or those that would be published soon.

The catalogues functioned as operational inventories that outlined the preferences and choices of a reading community, while also illustrating the role of booksellers in shaping these preferences, choices, and expectations. They aimed to contribute to the selection by categorizing them based on factors such as translation or indigeneous (tercüme/telif), genre, price, and print quality. This classification was influenced by a combination of commercial, social and ideological factors revealing the dynamics of the publishing market. In the late Ottoman period, catalogue entries were text-based, with no illustrations, and were usually verbose and laudatory. The use of visual material in publicity books became popular much later, when technological advances made it more accessible and less expensive. In the Republican era after 1923, popular fiction was increasingly promoted with more and more pictures and catchy “excerpts from the novels” in the catalogue entries. This becomes a promotional and distinctive feature of popular translated and indigeneous fiction.

This paper examines 32 catalogues from different publishers (Arakel, Asır, Kirkor, Kasbar Remzi, Vakit, Varlık) between 1880 and 1940 to see how book advertising, especially marketing translated popular fiction, was shaped and how a distinction between popular and canonical literature emerged.

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Ahu Selin Erkul Yağcı is an Assistant Professor in the Department of Translation and Interpreting at Ege University, Izmir. She graduated from Bilkent University and got her Master's degree with her thesis entitled “Fictional Translators in Turkish Fiction”. She received her PhD from Boğaziçi University with her doctoral dissertation entitled “Turkey's Reading Revolution: A Study on Books, Readers and Translation (1840-1940)” (2012). Her research interests are translation history, book and reading history and reception studies. She currently works on translator-writers and their role in translation history in Turkey. She has been teaching practical and theoretical translation courses for over twenty years.

The English Reception of Selma Lagerlöf (1858–1940): A Genre-Defying Author of Popular Fiction

Eloise Forestier

Selma Lagerlöf is a widely popular Swedish writer. She has never been out of print and remains one of the most translated Swedish authors. There appears to have been a general consensus among scholars regarding Lagerlöf's history of poor translation into English. Peter Graves' 1998 essay "The Reception of Selma Lagerlöf in Britain" remains a key reference, with its critique centering on American translator Velma Swanston Howard (1868–1937). Glossing over British/American linguistic tensions, Graves' essay is picked up for marketing purposes in the Swedish digital library of literature: "Lagerlöf was not well-served by her translators [into English]".¹

A broader overview of the Anglophone press shows that Swanston Howard received more praise than criticism, especially in the American and Scottish press. The issue lay not in poor translation but in problematic reception. Swedish scholars Björn Sundmark (2014) and Eva-Charlotta Mebius (2024) have started to redress partial assessments of Lagerlöf's reception in English, by looking at author-translator correspondences and later reviews. In this contribution, I argue that criticism of the translator obscures a deeper web of cultural complexities: Selma Lagerlöf was a unique author whose work was genre-defying for the English press industry. While the suffragist press made the most of her dedication to the cause of women, the most frequent description of Lagerlöf's prose was its simplicity, a quality that, for some reviewers, verged on childishness. Combined with her love for the Swedish countryside and folklore, she was categorized as a children's author, despite having written only one novel specifically for children. Lagerlöf's stories tended to be considered lower brow, potentially a welcome addition to English popular culture, yet this judgement, at the time, jarred with her public status in Sweden; the first woman to win the Nobel Prize in literature (1909), and to become a member of the prestigious Swedish Academy (1914). The Anglophone press did not know how to classify Selma Lagerlöf.

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Eloise Forestier obtained her PhD in 2020 at Ghent University. She is currently an FWO postdoctoral researcher at the same university. Her project focuses on the study of Swedish periodicals of the late 19C and traces the British and French roots of Swedish feminism. She also specializes in British and Scandinavian literature and periodical studies in the long 19C. She has published several articles on women editors from Britain, France, and Sweden. Her first monograph, "Transnational Feminism in Nineteenth-Century Swedish Literature and Periodical Culture: Entangled Dreams and Cross-Cultural Encounters" was published in August 2024 (Brill). Eloise is also part of the editorial team of JEPS (Journal for European Periodical Studies) and is currently guest editing a Special Issue for DiGeSt (Journal of Diversity and Gender Studies) based on the 2023 conference Feminism(s) in the Media (Ghent).

The many names of "Suske en Wiske". A Flemish comics series in German translation

Christine Hermann

One of the most popular and longest-running Flemish comics series is the 'Suske en Wiske' series (created by Willy Vandersteen in 1945 and continued by Paul Geerts, Marc Verhaegen, Luc Morjaeu and Peter Van Gucht). The series has become very popular in the Netherlands as well. However, it is considerably less known in other language areas, even though translations have appeared in more than 30 languages.

Between 1953 and 2017, there were repeated attempts to bring these comic book heroes to the attention of a German-speaking audience, with the protagonists being given different names each time. However, the comic failed to achieve sustained success. Only one of the characters, under the name of 'Wastl', was able to achieve a certain notoriety and got quite popular in the German-speaking world for several decades.

This contribution focuses on the German translations. After an overview of the translation history (with particular attention to the actors - publishers and publishing media, and the choice of translated episodes), the focus will be on translation strategies. It will be examined how the translations deal with the humorous traits (puns, double meanings, (self-)irony, running gags, characteristic language use of characters) and with the 'typically Flemish characteristics' (linguistic peculiarities, references to Flemish culture, society, politics or history and other realia) of the stories. Can we observe a change in translation strategies over the years? In which way is the 'Flemish character' of the comics adapted to a German-speaking target audience (using techniques such as localisation, domestication, neutralisation, modernisation)?

Christine Hermann studied translation (French, Spanish) and Dutch studies at the University of Vienna and taught Dutch literature as well as specialised and literary translation. She has held various positions at the University of Vienna since 2007 and translates (mainly academic texts) from Dutch into German. In 2002 and 2024 she was awarded the translator's prize ("Übersetzer:innenpreis") of the City of Vienna Areas of research: Intermediality, adaptations (literary comics, adaptations for young people), ideology in translation, imagology.

Publications include:

Neufunktionalisierung eines flämischen Klassikers im Comic: Conscience's 'Löwe von Flandern' im Dienste neuer Herren.' In: *Klassik als kulturelle Praxis*. De Gruyter: 2019.

The Flemish Lion. Ideology in German-Language Adaptations of Conscience's 'De Leeuw van Vlaenderen' for Young Readers.' In: *Doing Double Dutch. The International Circulation of Literature from the Low Countries*. Leuven University Press: 2017.

"A Gruffalo? What's a Gruffalo?": Translating the Gruffalo into sounds, tastes and textures

Maureen Hosay

In his 2019 monograph *A (Bio)Semiotic Theory of Translation: The Emergence of Social-Cultural Reality*, Kobus Marais makes a strong case against Roman Jakobson's conception of translation, arguing that his "limited interpretation of Peirce led to the illogical limitation of translation studies to interlingual translation" (2019, 16). Marais laments that this has long prevented scholars in the field of translation studies to regard the transfers "between music and film, between experiences of nature and painting, or between political ideas and architecture" (*ibid.*) as translations in their own rights. Kamilla Elliott makes a similar claim in the field of adaptation studies, arguing that the oft-quoted maxim "Writing about music is like dancing about architecture," dismisses and undermines the potential of non-verbal disciplines to talk to and about one another (Elliott 2014, 75– 76).

What both Marais and Elliott move towards is the decentering of human verbal language in those transfers and the reestablishment of translation as a process occurring between any two semiotic systems. In that context, it becomes possible to study, for instance, how the statue of a mother and her child become a piece of instrumental music (Marais 2019, 81), or how the book *Alice in Wonderland* can be turned into a three-layer cake (Elliott 2014, 212).

Children's literature as a prominent form of popular fiction has a long history of transformations of all kinds (e.g. remakes, abridgements, film adaptations, tie-ins). As such, it is an ideal site for the study of translation as an intersemiotic practice. In this presentation, I take the *Gruffalo* franchise as starting point and examine how Julia Donaldson and Axel Scheffler's monster is translated across versions, into a piece of music in the audiobook, a combination of tastes in the cookbook, and a patchwork of textures for the plush toy. In doing so, I hope to show that a broader conception of translation benefits our understanding of how stories are shaped and reshaped as they evolve through time and space.

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Maureen Hosay is a PhD student in Children's Literature at the University of Antwerp and in Translation Studies at the University of Ghent, Belgium. Her project, funded by the Flemish research council FWO, deals with children's literature in translation and adaptation. More specifically, it approaches children's literature as multimodal products, which make meaning through a variety of resources. She has written about the reillustration of children's books in translation (Filter 2022), children's literature as a network (JLT 2023), and the translation and adaptation of multimodal children's literature (Adaptation 2024, Routledge 2025).

Translating the Covers of Chinese Science Fiction: SF Tropes, Metaphors, and Capital

Tao Huang

Contemporary Chinese science fiction (SF) embraced its golden moment of emerging as world literature in the last decade (2010–2020). While its textual evolution across languages and cultures has received the most academic discussion, the paratextual elements essential to marketing the translated works remain understudied. This study thus explores one such paratextual element—book covers and their transformations in the transnational book trade.

Based on Jakobson's ([1959]2012) expanded conception of translation as transposition across semiotics and Brian Mossop's (2018) discussion of book covers' relevance to intersemiotic translation, this study proposes that the process is subject to the literary rules and the influence of social forces as interlingual translation. Around 20 covers of translated Chinese novels and anthologies are collected and compared across different titles and versions. The objects of comparison include verbal information, artwork, and added visual cues.

This study discovers that foreign publishers aiming for large circulation (Sapiro 2008) use three resources to achieve their marketing purposes. First, grandiose tropes extracted from the text are prominent across most novel covers, echoing the increasing "spectacularism turn" within the genre (Roberts 2006). Second, SF metaphors are used in the case of anthologies where a unified trope is not easy to identify, which contextualizes the new genre in the market. Third, symbolic capital of various sorts has been consistently exploited since the first and most successful title—*The Three-Body Problem* came out in 2014. Its influence extends to the book's reprints, the author's subsequent works, and the works of other Chinese writers. All in all, the translation of Chinese SF book covers embodies the genre's poetological features, the translated genre's position in the new literary system, and the consecrating power of symbolic capital.

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Huang Tao receives his doctoral degree in translation studies at the University of Hong Kong. His doctoral thesis examines the translation and circulation of contemporary Chinese science fiction in the Anglophone world. He is interested in both textual and paratextual aspects of literary translation, sociological approaches to translation studies, and world literature studies.

"Harry Potter and the Philosopher's Stone" into Macedonian: Navigating Linguistic and Cultural Landscapes

Svetlana Jakimovska

Harry Potter and the Philosopher's Stone holds a significant place in popular culture as one of the most widely translated books in the world. Its translation into various languages provides a valuable lens through which to explore the techniques used to bridge cultural and linguistic divides. This research aims to examine the translation of the novel into Macedonian, focusing on the techniques employed, as defined by Vinay and Darbelnet. It also explores the extent to which domestication—a strategy typically to be avoided in highbrow literary translations, as discussed by Venuti and Berman—is utilized.

Framed within the context of polysystem theory as developed by Itamar Even-Zohar, the research considers the dynamics of translating from a dominant culture into a smaller one, specifically in the realm of popular literature. It investigates how the position of Macedonian within the global literary system influences translation choices, particularly the balance between domestication and foreignization.

Additionally, the study examines the use of paratexts as a means of foreignization, exploring how supplementary elements contribute to the translation's cultural positioning.

The core of the analysis centers on the translation solutions for slang, dialects, wordplay, anthroponyms, toponyms, sounds, and expressions. By examining these elements, the research seeks to uncover the strategies that shape the translation of Harry Potter for Macedonian readers, offering insights into the complexities of translating popular fiction within a culturally diverse global context.

Svetlana Jakimovska is a full professor at Goce Delčev University in Štip, Macedonia, specializing in legal terminology and in translation. Holding a PhD in this field, she has dedicated her career to advancing translation studies. She is the author of multiple books on legal terminology and on translation, providing essential resources for students and professionals alike. Her scholarly contributions include book chapters published with reputable international publishers like Peter Lang and Brill. An active participant in global conferences, she has presented her research across the UK, France, Ukraine, Portugal, and other countries. Editor-in-chief for English and French language publications, she is committed to promoting cross-cultural understanding and advancing language education. Her research interests include translation theory, paratextual framing, terminology, and the nuances of language instruction across disciplines.

A Discursive Perspective on Popular Fiction Translations in Turkey around 1930s and 1940s: the Copyright Debate

Merve Engin Kurt

Popular fiction emerged in the late 19th and early 20th century, as a consequence of increased mass literacy and advancements in printing technology. Translated serialized novels, increasingly popular in Turkey at that time, had distinct features such as being highly adaptive and consumer oriented (Arslan et al., 2023), reflecting the traits of popular fiction translations (Bianchi & Zanettin, 2018; Carter, 2018). Apart from shaping readerly habits of Turkish society (Erkul Yağcı, 2017), these works also serve as indicators of translatory norms of that period, both through their textual features and the surrounding discourse and criticisms of them. This study focuses on the 1930s and 1940s, when state-led efforts greatly shaped the cultural repertoire of the Turkish Republic through translations. The Translation Bureau, under the Ministry of Education, presented more institutionalized, source-oriented norms, compared to the flow of popular fiction translations which were largely facilitated by private publishers and newspapers (Tahir Gürçağlar, 2008). These less rigid and more adaptive popular fiction translations confronted criticism from various literary figures for their “the lack of quality”, attributed frequently to “the insufficient awareness/consideration of publishers (and translators) regarding copyright”. By analyzing the discourse on popular fiction translations in this period, I aim to reveal how the expectations and conceptions of translation have shifted, and how this shift triggered the debates on modernizing Turkey’s publishing industry, which eventually led to both Turkey joining the Berne Convention and adopting a national copyright law in 1952.

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**(Re)translating crime fiction: the question of gender in the Dutch translations of
*Maigret et la jeune morte***

Hannah Lauwens

This study examines gender representation in the first translation and retranslation of Georges Simenon's *Maigret et la jeune morte* (1954) into Dutch. Although Simenon is the third-most translated francophone author of all time and the most translated one into Dutch (Gravet & Lievois, 2020), scholarly attention to his works in translation has been scarce – particularly with regard to the Dutch translations, on which there is not a single study to be found.

By means of a detailed comparative analysis of the two Dutch translations, by Halbo Kool (1960) and Rokus Hofstede (2016), this case study investigates how the representation of female characters has evolved and how gendered discourse is re-accentuated through (re)translation (Peeters, 2025). Whereas Kool's early translation perpetuates and even adds to gender stereotypes, the analysis identifies two primary mechanisms of "micro-resistance" (Lambrecht, 2025) in Hofstede's retranslation: first, a humanization of female characters through the avoidance of objectifying language; second, a nuanced increase in their agency. While Kool's earlier translation often reinforces misogynistic stereotypes present in the source text, Hofstede's version subtly counters such stereotypes, reflecting contemporary sensitivities and societal values concerning gender and acceptability (Toury, 2012).

This case study contributes to the field of popular fiction in translation in general, and at the same time to retranslation studies in particular, by focusing on the under-researched question of gender in retranslated popular literature, showing how retranslation can serve as a form of socio-cultural intervention, particularly in crime fiction, where gender representations often go unquestioned. The analysis challenges the "retranslation hypothesis" (Chesterman, 2000) by demonstrating that more recent translations of popular fiction may be less 'faithful' to the source in a literal sense, yet more aligned with current cultural values. The study thus calls for further research into (re)translation of popular literature that adopts textual analyses informed by a broader, contextual approach that considers evolving norms concerning gender, in particular in popular genres, and the agency of translators themselves.

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Hannah Lauwens obtained her master's degree in translation English – French from the University of Antwerp in 2024. In her master's thesis, she studied the Dutch (re)translations of *Un homme si simple* (André Baillon). She is currently working as a teaching assistant at the University of Antwerp, where she prepares an application for a doctoral project with Kris Peeters and Francis Mus on Georges Simenon in Dutch (re)translation.

Adapting and retranslating Maigret (1930-2024). Using quantitative data and peritext analysis to visualize the multimodal circulation of Georges Simenon's work

Céline Letawe, Maud Gonne, Elisabet Carbó-Catalan

Georges Simenon signed under his name some 300 works, including novels, short stories, and autobiographic literature. According to Index Translationum, he is the most translated writer after Alexandre Dumas and Jules Verne, with new (re)translations seeing still the light in several languages (see Kampa in German or Penguin in English). The aim of this paper is to look at the translations of Simenon's work, a corpus that extends across almost a century (1930-2024). More precisely, we will analyze the « cross fertilization and interchange » (Bianchi & Zanettin 2018: 801) between translation, audiovisual adaptation and retranslation of Georges Simenon's popular fiction and underly the role played by audiovisual adaptations in the international circulation of the work, posing that “genre narratives in one medium contribute[s] to the dissemination and audience appreciation of the same narratives in other media” (Bianchi & Zanettin 2018: 801). To do that, we will build on quantitative data and visualization tools combined with the analysis of some peritexts (covers, back covers, pre and postfaces). The corpus will allow us to examine editorial strategies and discourses aiming at legitimizing translations, as well as to ask whether retranslations of popular fiction offer more visibility to translators and translation, as it is the case with the retranslation of classics, where “the translator abandons transparency [...] or humility” in order to explain “his retranslation work” (Colombat 2004: 2). In that context, Simenon's romans durs will offer a very interesting contrasting point to the Maigrets.

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Elisabet Carbó-Catalan holds a Ph.D. in Translation Studies (KU Leuven) and in Humanities and Communication (Open University of Catalonia). She currently works at the University of Liège as a postdoctoral researcher.

Maud Gonne is an assistant professor of translation studies (Dutch-French) in the Department of Modern Languages at the University of Liège and the head of the research unit CIRTI (Centre Interdisciplinaire de Recherches en Traduction et en Interprétation).

Céline Letawe has a Ph.D. in philosophy (orientation “germanic languages and literatures”) and a diplôme d'études spécialisées in translation. She has been teaching translation (German-French) and translation theory at the University of Liège since 2011. They are all three members of the CIRTI research unit and part of the new ULiège-based project SITRAD (Simenon en traductions, 2024-2026).

Translating analog games: An underestimated paradigm of translation

Robert M Maier

From Go and Chess to the Jeu d'Oie, board games are a long-standing element of human culture that has attracted considerable popularity, but little attention in academic circles (but see Huizinga, 1938). Recent decades, in particular since the millenium, have seen a rise in cultural and economic importance across the Western world not only of digital games, but also of analog games (cf. "Eurogames" like Settlers of Catan, Carcassonne, Agricola, Terraforming Mars, ...).

Drawing both from Passepartout's (ed.s; 2013) discussion of the intersections between literature and board games, and from years of professional translation practice in the analog games industry, this presentation will first discuss board games as multi-layered texts, and then consider the several types of text that may comprise them. The differentiated approach that each of these requires has been outlined previously in Maier (2022), suggesting that translation of analog games has to follow its own, highly specific set of paradigms and principles.

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MA English and Czech Philology (Regensburg); Literary Translation (Munich); MPhil Linguistics (Amsterdam); PhD Psycholinguistics (Edinburgh), focussing on cognitive processes during translation. Former lecturer in translation and linguistics (Augsburg). 20+ years experience as sideline or fulltime freelance translator.

“We all know this hand-writing and – ” Dealing with ambiguity in crime fiction

Daria Protopopescu

One of the most prominent features of crime fiction is the manipulation devised by the author towards the reader. In doing that, the author comes up with several strategies that lead either to the readers' confusion or the readers' actually following the clues and hints left behind in the text or as part of the deductive statements made by the detective in the story. In our analysis, we resort to investigating the two Romanian translations of Agatha Christie's very first book introducing detective Hercule Poirot, *The Mysterious Affair at Styles*. Additionally, we look at a few ambiguity-producing fragments from Agatha Christie's novel produced by 30 Romanian students enrolled in the 1st year of the MA programme "The Translation of the Contemporary Text" at the University of Bucharest, under our supervision.

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Reimagining Popular Fiction: Netflix Biopics, Streaming Culture, and the Challenge of Translation

Alexandra Sanchez

Netflix's biopics about famous individuals reimagine the concept of "popular fiction" by blurring the lines between fiction and nonfiction, translating real-life figures and events into globally resonant, marketable, and perhaps sensationalized narratives. These works draw from fragmented and multifaceted sources, including biographies, historical accounts, cultural memory, and lived experiences, while negotiating the demands of global audiences and streaming culture. This paper interrogates these Netflix biopics as complex forms of translation, where the "source" is diffuse, the "target" reflects diverse creative and ideological imperatives, and the transfer processes challenge traditional notions of translation as a text-based practice. Drawing on Derrida's difference and differance, Buzelin's (2022) inclusive sociology of translation, and a reexamination of skopos theory, the analysis considers the multiplicity of purposes inherent in these multimodal adaptations.

By situating these biopics within broader histories of translation and adaptation, the paper examines how *Queen Charlotte*, *Selena: The Series*, and *Dahmer* navigate the dual challenges of defining "popular" and negotiating fiction/nonfiction boundaries. *Queen Charlotte*, for example, reimagines historical texts to construct an aspirational narrative of diversity, while *Selena* celebrates the bicultural identity of the iconic Mexican-American singer as a symbol of resilience and cultural pride. *Dahmer*, in contrast, commodifies trauma and otherness, raising ethical concerns about the portrayal of marginalized voices. These examples echo Cattrysse's exploration of adaptation as translation (1997) and align with Carter's (2018) and Gelder's (2020) observations on localization and global market adaptation in popular fiction.

Ultimately, this study highlights the complexity of translation in the streaming era, where fragmented sources and diverse skopoi converge to create narratives that resonate across borders. By interrogating the institutions, agents, and practices involved, the paper challenges narrow definitions of translation and popular fiction, proposing a more inclusive understanding of how streaming transforms real-life stories into transnational entertainment.

Alexandra Sanchez, PhD is an Assistant Professor of Audiovisual Translation at Ghent University. She specializes in intercultural mediation between Anglophone and Hispanophone cultures, focusing on the representation of identity, race, gender, and power in transnational media. Dr. Sanchez's research bridges theory and practice, including work on audio description, subtitling, and digital media. Her monograph, *Discourses of Migration in Documentary Film: Translating the Real to the Reel* (2022), explores the audiovisual transfer of migration narratives. She currently supervises a project on transnational identity construction among Latin American migrants, examining their use of digital platforms to build counter-narratives and challenge Othering discourses.

“Some Beautiful Words”: Translating Harlequin Sex Scenes in Turkey

Heather Schell

In 2012, when Zeynep Arda was translating Sharon Kendrick’s *Monarch of the Sands*, three other Turkish translators had just been charged with distributing obscene materials. Kendrick’s *Harlequin Presents* story included explicit sex scenes, and Arda faced the possibility of criminal prosecution if she kept them. To study her choices, we used a dynamic back-translation process that enabled both literal and free translation and allowed us to synthesize the perspectives of a Turkish international affairs major living in Dubai and an American romance scholar. Drawing on an interview with Zeynep Arda and a careful analysis of her translated novel, *Özgür ve Güzel*, we read her decision-making as a conscious intervention that celebrated women’s pleasure, pushing back against both the conservative political regime as well as the conservative geopolitics of the sheikh romance. Her “small and subtle feminist rhetoric” (Thomsen & Kennedy) was made possible by the strategies *Harlequin Türkiye* used to insulate their branch office from official attention and possible legal threats. More broadly, our presentation explores the cultural and historical context that provided social camouflage for risqué Harlequin novels in Turkey, not least because Turkish women are not seen as consumers of sexual content (Tzankova).

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Heather Schell teaches at George Washington University and studies popular romance narratives in the US and Turkey.

Terry Pratchett's Discworld in Hungarian Translation

Anikó Sohar

Since 1983, the publication of the first novel in the series, Terry Pratchett's creation, the Discworld has been greatly admired by an ever-increasing and surprisingly varied audience. This immense popularity has spawned a small spinoff industry: theatre, film, television and radio adaptations, board, card, video and computer games, comic strips, guide books, maps, quizbooks, a cookbook, and many other types of merchandise. The best-selling as well as long-selling series consist of 41 novels and several short stories; all of them immersive fantasies. All narratives parody or satirise aspects of Western civilisation holding up a sort of distorting mirror in which our attitudes, customs, stereotypes, beliefs, and convictions are reflected hilariously and thought-provokingly. Translation therefore is challenging for the translator, particularly as the Discworld is embedded in British culture and arcana. Yet, (at least some of) the Discworld was translated into 43 languages (Smythe 2025), including Hungarian. This paper, using conceptual frameworks from sociology of translation and cultural transfer (Sapiro 2016, van de Pol-Tegge 2023), examines 1) the role the agents who took part in this particular cultural transfer played, 2) how the works by Terry Pratchett have been presented to the Hungarian target audience, and 3) how the translations were received by the readers and the critics (Sohár, 1999, 2021).

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Anikó Sohar studied Hungarian language and literature, comparative literature, and history at Eötvös Loránd University, Budapest, Hungary. She obtained a double MA in Comparative Literature and History in 1986 and stayed on as an assistant professor at the Department of Comparative and World Literature. Later she spent seven years in Belgium where she obtained her Ph.D. in Literary Studies (Translation Studies) under the supervision of José Lambert and Hendrik van Gorp at KU Leuven, and stayed on as a postdoctoral researcher. In 2000, she returned to Hungary and taught at the University of Miskolc and the University of West Hungary. Since 2014 she has been working as an associate professor, and the head of Hieronymus Translation Studies Research Group at Pázmány Péter Catholic University. Her research interests include science fiction and fantasy, literary adaptations of myths and tales, literary, intersemiotic and transmedial translation. She is also a literary translator.

Looking in the mirror of Dystopia? Translating Ray Bradbury's "Fahrenheit 451" into Russian and Dutch

Piet Van Poucke

Dystopian fiction, as one of the least 'innocent' subgenres of science fiction or speculative fiction, presents particular challenges for translators operating within totalitarian regimes, and seeking to introduce such works into their respective cultures. Consequently, it is unsurprising that iconic dystopian novels such as Aldous Huxley's *Brave New World* and George Orwell's *1984* were not translated and published in the Soviet Union until the period of Glasnost, with some even waiting until the collapse of the regime in 1991 before becoming accessible to Russian readers. In this context, it is particularly noteworthy that Ray Bradbury's politically charged science fiction novel *Fahrenheit 451* was published in Russian as early as 1956, just three years after its initial release in the United States. This was a mere few years after Stalin's death, when Nikita Khrushchev's Thaw was only beginning to gradually ease the cultural repression that had persisted for over two decades.

This paper aims to examine the circumstances surrounding the publication of Ray Bradbury's *Fahrenheit 451*, a novel centred on the highly 'combustible' theme of book burnings, within a totalitarian regime such as the Soviet Union. It will explore how the novel's release could be justified in such a context and how its meaning was conveyed to Soviet readers through paratexts and reviews, without directly confronting the political realities of the regime in which it was introduced. Themes such as censorship, the banning of books, the persecution of intellectuals for cultural reasons, and the standardization of thought did not disappear from Soviet society, even during the Thaw.

The fact that the novel was later subjected to censorship in the United States may have played a role in its popularity in the USSR. However, it is crucial to investigate how the translator navigated the challenges posed by the censorship of sensitive topics, such as alcohol, drugs, and references to sex. This study will also consider how the novel was retranslated into Russian in 1999, during a period of significant cultural freedom, and examine how similar themes were addressed in the Dutch translation, which was published in 1960 — many years after other comparable dystopian works, such as *Brave New World* (1934) and *1984* (1950), were introduced into Dutch culture. Furthermore, the paper will analyse the retranslation of the novel into Dutch in 2017 and explore whether similar translation strategies can be observed in both the Russian and Dutch retranslations.

Piet Van Poucke is Associate Professor in Russian Language and Culture and head of the Russian section of the department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy) at Ghent University. He holds a Master's degree in East European Languages and Cultures and obtained his PhD in 1999 with a dissertation on the early literary work of the Russian-Jewish writer Ilya Ehrenburg.

His current research activities deal with the following topics: retranslation and retranslation theory, literary and journalistic translation (from and into Russian), translation of metaphor in journalistic texts, and translation policy of Russian literature into Western languages and vice versa. He was co-guest editor of the special volume of *Cadernos de Tradução* with a selection of papers from the "Retranslation in Context III" conference in Ghent (2017), and co-guest editor (with Kris Peeters) of a special volume of *Parallèles* on "Retranslation, thirty years later" (2023).

Strategic Interventions in Adapting *The Three-Body Problem* by Chinese and American Streaming Services

Mitchell Van Vuren

The global acclaim for Liu Cixin's science fiction trilogy *The Three-Body Problem*, translated into English between 2014 and 2016, has spurred both academic interest and a vibrant international fandom (Song et al.). Both Chinese and American entertainment companies did not miss their chance to jump on the bandwagon, leading to the Chinese-language tv series adaptation by Tencent Video in 2023 and the English-language tv series adaptation by Netflix in 2024. The comparison of the two high-budget streaming series offers a unique perspective upon the intersections between their two distinct cultural and geopolitical contexts. The Chinese series corresponds with national policies of promoting the adoption of the "Chinese Dream" and aiding the national project of building a technologically advanced nation (Healey). In contrast, its American equivalent performs a political rewriting of the cultural background of the main characters to serve a cosmopolitan tale to as broad an audience as possible. The role of China in the global future shows itself contested, illuminating geopolitical undercurrents of our present world. Through a comparative analysis of these adaptations, this paper investigates the adaptation processes of the two series as strategic interventions in the original source material of Liu Cixin. Their different approaches to narrative and visual representation reveal also how each production reframes popular science fiction to validate the worldviews of their country of origin. By unpacking the strategic interventions made in the two different adaptations and relating them to the sf genre, I reflect upon the role of popular (science) fiction as a political playground, where global audiences are experimenting with new ways of imagining oneself, the other, and the world.

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Mitchell van Vuren is a PhD researcher at the Leiden University Centre of Arts in Society. Currently, he is investigating the recent popularisation of Chinese science fiction as a vehicle for the globalisation of Chinese concepts of science, world orders, and futurity. He takes the Chinese science fiction novel *The Three-Body Problem* by Liu Cixin as his core case study and traces the transnational adaptation of the novel at the emerging intersection of technopolitical conflict. His work has been published in several academic outlets, including Chinese Independent Cinema Observer, Science Fiction Research Association and Short Film Studies.

The intersemiotic life of bonkbusters: adaptation, translation and dissemination of Jilly Cooper's Rivals

Valentina Vetri

Bonkbusters, a popular fiction genre that flourished in the 1970s and 1980s, are distinguished by sensational narratives, strong sexual content, and the portrayal of glamorous, frequently morally questionable people. The bonkbuster falls into the broad literary category of “women’s fiction” (Burge et al. 2023), and is frequently set in the milieu of high society and luxury, offering an entertaining blend of sensuality and irony. Despite being widely regarded as a subpar form of entertainment, bonkbusters continue to be popular with the general public, with authors like Jackie Collins, Judith Krants, and Jilly Cooper obtaining international recognition.

This paper explores the intricate relationship between adaptation and translation in the dissemination of bonkbusters, with a particular focus on Jilly Cooper’s novel *Rivals*, which was recently transformed into a television series for Disney+, starring David Tennant and Aidan Turner. In particular, I will look at how *Rivals* was adapted for the screen, highlighting the transformations made to the plot and characters to ensure the series resonates with contemporary audiences. A particular focus will be placed on how the characters were modernized compared to their 1980s counterparts, reflecting changes in social norms, gender roles, and cultural expectations. I will also examine the series’ Italian dubbing, exploring the challenges of translating culturally specific references and the distinctly British context of the narrative for an Italian audience.

Drawing on Translation Studies (Zabalbeascoa 2024) and Adaptation Studies (Venuti 2007; Wells-Lassagne 2017) this paper will shed light on the broader cultural and linguistic dynamics involved in bringing a beloved 1980s bonkbuster into the modern era while navigating the challenges of cross-cultural communication in the globalized media landscape.

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Valentina Vetri teaches English Language and Translation at the University of Siena. She holds a PhD in Translation Studies from the University of Birmingham, UK. As a translator, she has collaborated with the publishing houses Rusconi, Rubbettino, and Cue Press. She has published academic articles on linguistics, translation and pragmatics. Her last monograph, “Poetics, Ideology and Dissent: Beppe Fenoglio and Translation”, was published by Palgrave MacMillan in 2023. She is currently working on the translation of the critically acclaimed play *Hansard*, written by Simon Woods. She is part of the international research network “Coercive Control: From Literature into Law”, led by the Universities of Leeds and York, where she investigates the representation of linguistic manipulation and gaslighting within domestic abuse. Her research interests concern pop cultural linguistics, stylistics and translation studies.

What Is Certain in the Future: Translation of Hedges in Chinese Science Fiction, with A Corpus Analysis of the Translation of the Three Body Problem

Yusheng Wang

This paper intends to investigate the *Three Body Problem* written by Chinese science fiction writer Liu Cixin and translated by Ken Liu, which is the first volume of his trilogy *Remembrance of Earth's Past*. This volume tells a story starting from the Cultural Revolution in 1970s China. The searching of extraterrestrial life during the period eventually leads to the contact from Trisolarans, the alien who lives on a planet in Alpha Centauri. The first volume illustrates how human and Trisolarans come into contact and leaves a suspense for how the future of two planets will develop. It is a market-sparking work that triggered wide discussion on social media, and led to many adaptations of the fiction, such as TV series and animation.

This study will examine how hedges are used and translated in the *Three Body Problem*. Translation of hedges has been investigated on many genres, such as popular science (Sun, 2023), political texts (Schäffner, 1998), and literary texts (Liu, Kwok, & Moratto, 2022) etc. Though hedges, as a linguistic feature, and how it is translated in the genre of science fiction, remain relatively under-studied. This paper will draw upon the functions of hedges, and analysis it through a corpus-based method. This paper will intend to investigate how translation of hedges in science fiction affects the construction of fictionality and characterization. The analysis will be both quantitative, using corpus to demonstrate the amount and tendency of different hedges and how these traits vary in translation, and qualitative, interpreting and analyzing potential factors that affect the translator's choice.

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I am an incoming PhD student at the University of Limerick, starting my study from Feb 2025. I have a Master of Science in Chinese-English Interpreting and Translating from Heriot-Watt University. I have also worked as a freelance translator for many years, holding Diploma of Translation and Diploma in Public Service Interpreting from Chartered Institute of Linguists. My doctoral project concerns how the cognitive space between reality and fictionality is constructed and translated in the trilogy of the *Three Body Problem*. Hedging is one of linguistic features that I intend to investigate in my project. The abstract I submitted here is one perspective that I am interested to investigate.

Awakening female voices: Translators and re-characterisation in wuxia

Luyao Yan

Female characterisation in Jin Yong's wuxia writing has long been controversial. The portrayal of his main female characters is mostly regarded multi-dimensional – with heightened emotions, strong ambitions, and distinctive individuality. Yet, manipulated by the author, these same characters are also frequently entangled in exaggerated and inexplicable behaviours and silenced during critical twists and turns in the plot, losing their voices in defending their actions and decisions. This dynamic, once criticised as misogynistic toward the author, has been sensitively captured by female translators and subtly polished or compensated for in translations. This is illustrated through the English translations of *Legends of the Condor Heroes* (2018-2021) and *Return of the Condor Heroes* (2023) translated by the female translators – Anna Holmwood, Gigi Chang, and Shelly Bryant. Through case analysis, this paper examines the specific ways in which the translators incorporate feminine (re)writing in their characterisation of female wuxia figures. By conducting an interview with translator Gigi Chang, this paper further reveals the ethical and artistic challenges faced by translators, particularly the tension between fidelity to the characters and fidelity to the author. This tension is more pronounced when the original text silences and unjustly treats female characters. It thus identifies how the process of re-characterisation in translation becomes an act of awakening female voices, not only for the characters within the text but also for the female translators navigating their task of translation. The originality of this paper lies in its dual focus on the literary and translational aspects of feminine writing, offering a nuanced exploration of how female voices are reclaimed and amplified through translation. By foregrounding the translators' role in awakening female consciousness in literary translation, it highlights the transformative potential of translation in addressing gendered silences in literature. Finally, the conclusion advocates for a more ethically and creatively conscious approach to translating gendered narratives, enriching the understanding of both wuxia literature and feminist translation practices.

Luyao Yan is a PhD student in Translation Studies at Queen's University Belfast. She holds a master's degree in Chinese-English Translation from University of International Relations, China. Luyao has worked and published in the fields of linguistics, literary translation, and socio-translation studies. Her current research interests lie in the translation ethics and interplay between Chinese and Western philosophies within the context of Chinese literary translation.

Genre fiction from a Nobel Prize winner? The popular and the high-brow in the reception of Olga Tokarczuk's *Drive Your Plow Over the Bones of the Dead*

Zofia Ziemann

Olga Tokarczuk's *Prowadź swój pług przez kości umarłych* was published in Polish in 2009 as the author's 9th novel; in English it appeared only in 2018 as the 4th translation of her work. The book represents mixed-genre fiction: part mystery/crime novel, part ecocritical/philosophical treatise, part parable/fable, part anti-pastoral tale of rural Poland. With its unmarketable William Blake quotation for a title, rather peripheral position within Tokarczuk's output in her homeland, oddity in relation to both 'high-brow' literature and genre fiction, and hardly enticing provenance (Polish fiction has not been very popular with English-speaking readers, even compared to Polish poetry, drama, or non-fiction), *Drive Your Plow* wasn't exactly destined for success. Yet the translation by Antonia Lloyd-Jones, whose publication in 2018 coincided with Tokarczuk's Man Booker International Prize for *Flights* and shortly preceded her 2019 award of the 2018 Nobel Prize in Literature, has enjoyed a warm welcome from English-speaking readers, becoming Tokarczuk's most popular novel.

The proposed paper discusses the reception of *Drive Your Plow* focusing on two aspects related to popular culture: the genre identity of the book, as interpreted by readers, and the role of popular media in its publicity (exemplified most recently and strongly at the turn of 2025, when the British pop singer Dua Lipa – with 87 M followers; more than twice the population of Poland and more than UK's population – included the novel in her book club and recorded a 30-minute interview with Tokarczuk). By examining online reviews (Amazon, Goodreads) and readers' comments (social media), the paper seeks to establish how *Drive Your Plow* is recontextualized (compared to its place in the literary landscape and in Tokarczuk's output in Poland) and construed by readers in terms of genre. It also traces the reading habits and networks ('readers who read *Drive Your Plow* also read....') to profile the book's English readership(s).

The general conceptual background of the paper is provided by research in translation sociology focusing on literary flows from smaller into larger languages, as well as by the interrelated fields of world literature, imagology, and reception studies, with particular focus on 'non-professional' reception (as opposed to academic publications or literary criticism).

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Zofia Ziemann is Assistant Professor at the Centre for Translation Studies (Department of International Polish Studies, Faculty of Polish) at the Jagiellonian University, Kraków, Poland, where she heads the MA programme in Literary and Cultural Translation Studies. Her research interests are translation history, translator studies, and the reception of translated literature, with particular focus on literary retranslation and translation flows from Polish into English. Co-editor, with Magda Heydel, of *Retracing the History of Literary Translation in Poland: People, Politics, Poetics* (Routledge 2022). Member of the editorial boards of the academic journals *Przekładaniec* (Jagiellonian University, Kraków), *Schulz/Forum* (University of Gdańsk), and *Pamiętnik Teatralny* (Polish Academy of Sciences, Warsaw). She also works as a freelance interpreter, translator, and proofreader.

PANEL 1

Nineteenth-century regional fiction in translation: European translators and their networks

Margu rite Corporaal, Tom Sintobin, Jan Dirk Baetens, Giulia Bruna

During especially the second half of the nineteenth century, local colour fiction—a literature which focused on regional communities and their traditions, and which approached locations as “relational” to other geographies (June Howard 2018: 2-3)—was hugely popular across Europe and North America (Josephine Donovan 2010). Reviewers of local colour fiction would often draw analogies between writers from different language traditions: for example, Auguste Glardon’s review of Jane Barlow’s *Irish Idylls* (1892), published in *Biblioth que Universelle et Revue Suisse* (1896), referenced the author in comparison to George Eliot, New England writer Mary Wilkins Freeman and French novelist George Sand, as part of a group of authors producing “tableaux” that are inspired by a “passion pour l’ me du paysan”, a passion to record the manners and traditions of regional peasantry (82-3). Such comparisons not only demonstrate that local colour fiction was recognised as a transnational literary mode, but also bear witness to the fact that regional writers were often read abroad, in translation. Indeed, local colour fiction from the long nineteenth century should be interpreted as an essentially transnational genre, firmly rooted in processes of cultural brokerage and ‘transfer’ (Stefanie Stockhurst 2010: 4) in that texts circulated across national boundaries in translation. In fact, the translation of local colour fiction from this era was such common practice that even works by authors no longer so well known today were made available to foreign readerships. For example, Cornelis van Koetsveld’s *Schetsen uit de Pastorie te Mastland* (1843) was translated into English and German; Jonas Lie’s *Familien p  Gilje* (1883) reappeared in translations in Dutch, English, German, and Danish; and Grazia Deledda’s Sardinian novel *Cenere* (1900) was republished in German, Spanish, Polish, and English. Drawing partly on research conducted during the NWO-funded project *Redefining the Region* (2019-2025, P.I. Margu rite Corporaal) and on new research, the panel examines case-studies that uncover the history of popular European regional fiction in translation, translators and their practices, publishers, and other specific networks that enhanced the transnational dissemination of the genre.

Village tales in translation

Margu rite Corporaal

This paper will analyse recurrent patterns in the translation of local colour fiction during the long nineteenth century, on the basis of big data collected by myself and my research team in the searchable repository of the project *Redefining the Region* (2019-25; funded by an NWO VICI grant). Three questions will be central to the discussion: texts about which region were translated most frequently, and in which languages? Can we speak of specific transeuropean networks through which texts circulated in translation, and which agents (translators, publishers and magazines) played a central role in them? Furthermore, how were these translations marketed paratextually, through prefaces and illustrations? These questions will be addressed to shed further light on the making of a genre during its heyday, and to reassess the nodes of literary production previously identified by Pascale Casanova in *The World Republic of Letters* (2004).

Margu rite Corporaal is Full Professor of Irish Literature in Transnational Contexts at Radboud University. She was the principal investigator of *Relocated Remembrance: The Great Famine in Irish (Diaspora) Fiction, 1847-1921*, for which she obtained a Starting Grant for Consolidators from the ERC (2010-15). She was awarded an NWO-VICI grant for her project *Redefining the Region* (2019-24) which explores the transnational dimensions of local colour during the long nineteenth century. Moreover, Corporaal is the PI of *Heritages of Hunger*, funded by the Dutch research council's NWA programme (2019-25). Among Corporaal's publications are her monograph *Relocated Memories of the Great Famine in Irish and Diaspora Fiction, 1847-70* (Syracuse UP 2017); *Famines and the Making of Heritage* (co-edited, Routledge 2024); *A Stage of Emancipation: Change and Progress at the Dublin Gate Theatre* (co-edited, Liverpool UP 2021); *Travelling Irishness in the Long Nineteenth Century* (co-edited, Palgrave 2017).

The untranslatables? Flemish regional authors and 'le mot juste'

Tom Sintobin and Jan Baetens

Around the turn of the century several Flemish authors were embracing the doctrine of 'le mot juste': the idea that true literary genius implied that authors were capable of finding precisely the right word to describe a certain phenomenon. This idea stemmed from Flaubert, who was always looking for 'the proper expression, which was always the only one', as he put it in a letter to George Sand. In our contribution to the panel we will analyse translations and translators of Stijn Streuvels and Felix Timmermans, who both explored the expressive possibilities offered by regional dialect, to see how their 'just words' fare in other languages.

Tom Sintobin is an associate professor at the department of Arts and Culture Studies at Radboud University, Nijmegen. His research interests include Dutch and Flemish literature from the 19th and 20th centuries, regionalist culture and tourism.

Jan Dirk Baetens is assistant-professor of nineteenth-century art at the department of Art History at Radboud University, Nijmegen. His research interests include the cross-fertilisation between visual art and literature. He is also an avid reader.

**Translators and translations of late-nineteenth-century British regionalism in Italy and France:
Thomas Hardy and Sabine Baring-Gould**

Giulia Bruna

This paper will examine the early Italian and French translations of Thomas Hardy's 'Wessex' novels and Sabine Baring Gould's forgotten romance *Mehalah* (1886) set in the Salt Marshes in Essex, retrieving critically neglected translations and transmedial adaptations, and illuminating institutions, actors, and agents of transnational mediation such as translators, publishers, periodicals, and book series. In Italy, Hardy's novels enjoyed popularity with publishers such as Sonzogno in Milan in the early 1900s. His novel *Tess of the d'Urbervilles*, moreover, was also adapted into an opera (*Tess: Dramma in Quattro Atti*) by Luigi Illica and Frédéric Erlanger in 1906 and subsequently translated into English for its British debut in 1909. In France, Hardy's fiction was translated by major publishers such as Hachette and in popular book series such as those associated with the publishing house (and related periodical) *Mercure de France*. French translators of Hardy included also women writers and journalists. Baring-Gould's now lesser known romance was translated by Yorick Bernard-De Rosne, who also translated Hardy's *The Trumpet Major* (*Le Trompette-major*)—both published with Hachette in 1882. *Mehalah* also appeared in Italian in the series "Romanzieri illustrato della Tribuna", part of the illustrated periodical *La Tribuna Illustrata*. While enjoying wider popularity in several other European languages, the Italian and French translations of Hardy and Baring-Gould offer an interesting case-study to explore the way regional fiction achieved transnational popularity through multifarious channels and different types of "consecrators" and "ordinary mediators" (Casanova 2010: 420, 421).

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Giulia Bruna holds a PhD from University College Dublin, Ireland, and works as an assistant professor in the Department of Humanities at the University of Macerata, Italy. She previously lectured in the Department of Modern Languages and Cultures at Radboud University in the Netherlands, where she was also postdoctoral fellow (2020-2023) for the NWO-VIDI project *Redefining the Region* (P.I. Marguérite Corporaal). She is the author of *J. M. Synge and Travel Writing of the Irish Revival* (Syracuse UP, 2017) and her research on Synge, the Irish revival, travel writing, periodicals, and the European reception of nineteenth-century regional fiction is published in *Irish Studies Review*, *Studies in Travel Writing*, *Journal of Modern Periodical Studies*, *Translation and Literature*, *Open Library of Humanities*, *English Studies*, and in several edited collections.

PANEL 2

Vulgarising the Vulgar: Sadeian Traces on Literature, Translation and Adaptation in the Low Countries

Lander Kesteloot, Philippe Vanhoof, Timothy Sirjacobs

After French editor Jean-Jacques Pauvert's attempts to reinstate the heavily censored works by the Marquis de Sade, leading to the well-known legal debate *L'Affaire Sade* (1954–1958), international attention was drawn to the duality of Sade's writings as both obscenely pornographic and idealistically libertine. In parallel with rapid societal and cultural shifts, some of Sade's novels were (re)translated into Dutch, including *La Philosophie dans le boudoir* (Krijgelmans, 1966; Pappot, 1968; Buckinx, 1995) and *Les Cent-Vingt Journées de Sodome* (Krijgelmans, 1968; Warren, 1969). Comic adaptations into Dutch appeared somewhat later, first as *De Sade* series (1971–1976), and then as part of the *Follies* series (1990–1991). Drawing on (ethical) narratology, imagology, porn studies, epistemology and translational poetics, this panel explores how Sadeian thought shaped and was shaped by evolving cultural, translational, intellectual, and literary attitudes. Moreover, retracing the reciprocal nature of these Sadeian traces within a framework of ideological evolution will allow for a better understanding of the repercussions of the sexualisation of culture on translation policies and products (Kaminski, 2018). Whereas (para)textual analyses of the (re)translations shed light on the growing intellectualisation of sex and sexuality, (meta-)ethical inquiries (Hermans, 2014) help explicate the positionalities of translators, narrators, and readers. In addition, the popularisation of pornographic literature via comic adaptations reiterates discussions on the value of literary and popular genres by reflecting on intermediality. Hence, the institutional and editorial context in which these translations and adaptations were published, cannot be underestimated. This panel thus aspires to examine the popularisation of Sade in Dutch (literary) culture in relation to the rise of experimental literature, the paradigm shift from textual to visual pornography, and the questioning of the disposition of comics during the last quarter of the 20th century (Van Waterschoot, 2013).

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Between Smut and Scripture: Translating the In(s)expressible Marquis de Sade into Dutch

Lander Kesteloot

From the 1960s onwards, the Low Countries witnessed a surge of interest in the Marquis de Sade. Beyond the publication of essays and novels alluding to Sade's obscene literary universe, his works were also translated into Dutch. The first Dutch translation of *Juliette* (1965-1966), undertaken by a group of neo-avant-garde authors, was published by Walter Soethoudt, who highly contributed to the popularization of the pornographic genre (Leemans 2001). In 1966 and 1968 respectively, Soethoudt also published Claude Krijgelmans' translation of Sade's *La philosophie dans le boudoir* and *120 Journées de Sodome*. One year later, the Dutch translator Hans Warren translated the latter novel as well. He later translated *Juliette* (1971-1974), and, with Gemma Pappot, *Les Crimes de l'Amour* (1970).

Focusing on Krijgelmans' and Warren's translations of *120 Journées*, this contribution examines, on the one hand, the extent to which Dutch translations of Sade shape and are shaped by ethical considerations. According to Theo Hermans (2014, 293), translations matter as social and cultural practices, because they negotiate the values they transmit. Such negotiations, which are central to ethical narratology (Korthals Altes 2014), provide insight into both Sade's cultural reception and the ethical positions adopted by narrative agents. Warren's ethical stance manifests itself by his advocacy for a sympathetic reading of Sade. In Krijgelmans' case, the foreword stresses Sade's pressing relevancy within the post-war context. On the other hand, I analyze how publishers and translators connect Sade to the growing popularity of (literary) pornography. While Soethoudt published Sade as part of his efforts to popularize the genre, his luxurious editions and emphasis on the integrity and accuracy of the translations, underscore their literary significance. Moreover, exploring the extent to which translators align with Depreter's (2015) claim that Dutch authors pushed Sade's humor to extremes and divorced his connection between violence and eroticism, offers insight into Sade's positioning between smut and scripture.

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Lander Kesteloot (he/him) is a doctoral researcher at Ghent University. His research interests focus on modern Dutch literature, ethical narratology and rhetorical narratology. As an FWO fellow, he investigates the reception of Marquis de Sade (1740-1814) and the representation of sexual sadism in modern Dutch literature (1960-1975).

The Monstrosity of Pornographic Translation: Transgression and Forbidden Knowledge in Dutch Translations of Sade’s *La Philosophie dans le boudoir*

Philippe Vanhoof

As the late sixties of the 20th century were a time of cultural and sexual liberation, ideological openness paved the way for a critical reconsideration of censored pornographic literature. Indeed, while new epistemologies of sex and sexuality were starting to emerge, translations of pornographic texts saw the light of day (Kendrick, 1987). Transgression, in this regard, refers to both the obscenely and violently pornographic as to an ideological and cognitive crossing of limits. After all, pornographic literature – Sade’s especially – had been forbidden for a long time, because of the ideas it holds. Pornographic translation, therefore, always remains “monstrous” in the etymological sense of the word (*monstrare*, to show): it transgresses traditional translation practices and policies to disclose forbidden knowledge about sex and sexuality. This presentation will thus focus on the emergence and epistemology of the Dutch translations of Sade’s *La Philosophie dans le boudoir*. A novel of erotic and libertine initiation, *La Philosophie dans le boudoir* not only transgresses sexual ideologies but could also be perceived from more poetic and epistemological perspectives. Through close reading and paratextual analyses of the Dutch (re)translations (Krijgelmans, 1966; Pappot, 1968; Buckinx, 1995), this presentation strives to comprehend the transgressive poetics of the translated text (Henry-Tierney, 2023), and the translational mechanisms that either divulge or obscure forbidden knowledge (Shattuck, 1996). Hence, the sexualisation of culture and the “frenzy of the visible” (Williams, 1989) allow us to reiterate the monstrosity of pornographic translation to an epistemological instrument to vulgarise forbidden and/or transgressive knowledge. Reciprocally, investigating this forbidden knowledge from a translational point of view provides meaningful insights into the popularisation of pornography, sexual knowledge and Sadeian ideals in Dutch (literary) culture.

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**Stripping Sade: the Dutch comic adaptation of Marquis De Sade's
*Philosophie dans le boudoir***

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Long dominated by series aimed at young(er) audiences and their parents, the 1980's marked a turning point for comics within the Dutch language area (Van Waterschoot, 2013). Previous research already highlighted the impact of translated French and Francophone-Belgian comics within this legitimization process, mainly appearing through comic magazines (Meesters and Lefèvre, 2018). While opening their pages for comics exploring new graphic and narrative paths, these publications were also widely accepted within the world of comics (Lesage and Meesters, 2018, 336). This was however not the case for pornographic comics, whose presence was rather seen as an obstacle in the broader legitimization of the medium (Mouchart, 2004, 35).

Despite their absence from (translated) comics magazines, these types of comics were held in high regard by publishers such as Loempia, a Flemish publisher mostly known for its Urbanus-series. Showing a growing interest in the French speaking market, Loempia purchased the Parisian-based Magic Strip in 1987, initiating, amongst other things, the publication and translation of numerous erotic and pornographic comics. It was within this context that during the early 1990's Loempia/ Magic Strip published Dutch comic adaptations of two of Marquis de Sade's works: *Les 120 journées de Sodome* and *Philosophie dans le boudoir*. These publications, presented by the so-called Professor Choron, were soon followed by their French translations. The adaptations, their impact on the medium's cultural legitimization in the Dutch language area, as well as the subsequent French translations remain however unexplored.

In this presentation I will therefore analyze the dynamics between adaptations and translations in the above-mentioned comics, during a time in which the medium's status was starting to be openly questioned in the Dutch-speaking language area.

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