



RETRANSLATION

IN CONTEXT VI

BOOK OF ABSTRACTS



RETRANSLATION IN CONTEXT VI

29 OCTOBER- 1 NOVEMBER 2024



RETRANSLATION IN CONTEXT VI

RETRANSLATION IN CONTEXT VI

EGE UNIVERSITY, TÜRKİYE

29 October- 1 November 2024



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“RETRANSLATION IN CONTEXT” HISTORY AT A GLANCE

The "Retranslation in Context" conferences commenced in 2013 as a two-day event organized by Boğaziçi University, Turkey. These conferences aim to discuss the findings and challenges associated with an interdisciplinary project entitled "Bibliographical and Analytical Research Project on Retranslations in Ottoman and Modern Turkish Societies," which was conducted at Boğaziçi University from 2011 to 2016. This project compiled a comprehensive bibliography of retranslations published in both Ottoman and modern Turkish societies. Following the success of the inaugural conference, a second conference was held in 2015, which primarily focused on exploring new avenues in retranslation research.

The third conference, "Retranslation in Context III," took place in 2017 at Ghent University, Belgium, and sought to expand the range of different genres addressed, thereby broadening research at both micro and macro levels. The fourth conference was organised in 2019 at Cantoblanco, Universidad Pontificia Comillas, Spain, concentrating on the retranslations of various text types across different media. It emphasised the role of retranslation in the dissemination of knowledge and the transfer of new ideas and concepts. The fifth conference, held in 2022 at Károli Gáspár University, Hungary, aimed to extend discussions on retranslation and explore its broadest meanings through multidisciplinary discourse regarding its complexities.

The young tradition of the "Retranslation in Context" conferences has continued to evolve, becoming increasingly international. These conferences have consistently served as a platform for emerging scholars to present their work alongside established experts. The now well-established "Retranslation in Context" conferences are recognized as significant milestones in translation studies, providing a venue for the exploration of interdisciplinary or multidisciplinary approaches to (re)translation.

A considerable number of papers presented at these conferences have been published by various publishers. As the organisers of "Retranslation in Context VI," which will be hosted by Ege University this year, we anticipate that this conference will uphold the tradition and serve as a model for collaborative patterns in academia, as well as a forum for the discussion and evaluation of new, inspiring, and sometimes controversial ideas.

Retranslation in Context VI

Ege University, Türkiye

29 October- 1 November, 2024

Keynote Speakers: Kaisa Koskinen, Mehmet Kuru

Retranslation in Context V

Károli Gáspár University

21- 22 April 2022

Keynote Speakers: Susanne Margret Cadera, Şehnaz Tahir Gürçağlar

Retranslation in Context IV

Cantoblanco-Calle Universidas Pontificia Comillas, Spain

23-25 May 2019

Keynote Speakers: Sharon Deane-Cox, Piet van Poucke

Retranslation in Context III

Ghent University, Belgium

7-8 February 2017

Keynote Speakers: Özlem Berk Albachten, Kaisa Koskinen, Outi Paloposki

Retranslation in Context II

Boğaziçi University, Türkiye

19-20 November 2015

Keynote Speakers: Zehra Koska, Andrew Samuel Walsh

Retranslation in Context I

Boğaziçi University, Türkiye

12- 13 December 2013

Keynote Speakers: Cemal Kafadar, Hakan Karateke, Harun Küçük

LIST OF PARTICIPANTS

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| Aysun Kıran | Ayőe Saki Demirel | Banu Tellioglu | Burcu Kamding Kılınçarslan |
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| Erdem Hürer | Elin Svahn | Farida Dakhouche | Francesca Santulli |
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ABSTRACTS AND BIOS

Abdullah Alqarni

Cardiff University, UK

Abdullah Alqarni is a PhD candidate in Translation Studies at Cardiff University, UK, specialising in the sociology and history of translation. His research is supervised by Prof. Loredana Polezzi, Dr. Abdel-Wahab Khalifa, and Dr. Dorota Goluch. He works as a Lecturer in Translation Studies at the University of Bisha in KSA, and as a Deputy Theme Lead for Transnational Cultural and Visual Studies and as a Teaching Assistant of Translation at Cardiff University. His research interests include the sociology of translation, the history of translations, bibliographies of translations, and the intersection of translation with AI. He has collaborated with organisations such as YMCA, Translators without Borders, and Boom Cymru TV Ltd.

Retranslation as Position-Taking and Capital-Seeking: Carnegie's Stop Worrying and Start Living in Arabic

This article examines the numerous Arabic (re)translations of Dale Carnegie's 1948 self-help book, *How to Stop Worrying and Start Living*. It utilises Pierre Bourdieu's theory of social practice (1977, 1983, 1986, 1990a, 1990b, 1993, 1996, 1998), focusing specifically on the concepts of *field*, *agents*, *capital*, *position*, and *position-taking*, to understand the retranslation dynamics. The article sociologically maps the 48 Arabic (re)translations of Carnegie's book, published from 1950 to 2021 in the Arab World, by compiling and analysing a bibliography of these (re)translations. These include translation, retranslation, rewriting, and illustrative translation, emphasising the importance of this case study. The article then discusses the three most intriguing cases using bibliographical data and paratextual material about them. Employing Bourdieu's concepts of *position* (opportunity) and *position-takings* (strategies), as well as forms of *capital* (economic, cultural, social, symbolic), the article sociologically analyses and traces how these (re)translations have been variously justified and approached by translators, writers, and publishers (translation agents). The findings highlight the significance of approaching (re)translations as social activities occurring in social fields, where translation agents compete for available positions by adopting various position-takings to accumulate or enhance different forms of capital. A Bourdieusian sociological perspective enhances our understanding of the various motives behind (re)translations, revealing that these (re)translations are not just linguistic refinements but strategic moves by translation agents for creating capital and position within a social context.

Keywords: Retranslation, Sociology of Translation, Self-help literature, Bourdieu, Arabic

Adriana Șerban

Paul Valéry University Montpellier 3, France

Adriana Șerban lectures in translation at Paul Valéry University Montpellier 3, France, where she was coordinator of the Masters in Translation. Her research interests are in the area of film and opera translation, literary translation and religious texts. She is the co-editor of *Friedrich Schleiermacher and the Question of Translation* (2015, Walter de Gruyter), *L'Art de la traduction* (2015, Michel Houdiard), *Key Cultural Texts in Translation* (2018, John Benjamins), *Corps et traduction, corps en traduction* (2018, Éditions Lambert-Lucas), *Poésie-Traduction-Cinéma / Poetry-Translation-Film* (2018, Éditions Lambert-Lucas) and *Opera in Translation: Unity and Diversity* (2020, John Benjamins). She co-edited *Multilingualism at the Cinema and on Stage: A Translation Perspective* (special issue of *Linguistica Antverpiensia, New Series—Themes in Translation Studies*, 2014) and *Women Translators of Religious Texts* (special issue of *Parallèles*, 2022). She is currently working on a monograph on the aesthetics of translation.

Lucian Blaga and the World's Corolla of Wonders: Retranslation and Beauty

The son of a village priest in Romania, Lucian Blaga (1895-1961) was trained in both Eastern Orthodox theology and in classical philosophy, became a university professor and a member of the Romanian Academy, and wrote several volumes of philosophy as well as books of poems, plays, a novel, and an autobiography. After the end of World War II, the Communist regime which seized power in this Eastern European country removed many intellectuals from their posts, and Blaga was no longer allowed to occupy his chair in the philosophy of culture at the University of Cluj-Napoca. He was forbidden to teach or publish works of his own, but continued to write and to translate (his most notable achievement in this field was a new rendering into Romanian of Goethe's *Faust*, 1955). In my contribution, I will discuss the role of beauty of its recognition, preservation, and transmission in decisions to translate, retranslate, and publish Blaga's poetry in other languages than the one he wrote in. The focus will be on two translations into English: Andrei Codrescu's partial translation *At the Court of Yearning* (which appeared in 1989 in the US), and Brenda Walker and Stelian Apostolescu's translation of Blaga's complete poetical works for UNESCO's *Collection of Representative Works* (this volume appeared in 2001). What can the two translation projects reveal about the translators' intentions, motivations, and sensitivity to the beauty of Lucian Blaga's writing? And what is beauty, anyway? Blaga's *ars poetica* "Eu nu strivesc corola de minuni a lumii" will make the object of special comment, not least because it is a plea for beauty to be preserved and increased. Furthermore, in this poem, Blaga suggests a way, his way, to do that.

Keywords: poetry translation, translator's motivation, aesthetic value in translation, translator's agency, translational reception

Adrienn Gulyás

University of Public Service, Hungary

Adrienn Gulyás is a Hungarian translator of French prose and an associate professor at the University of Public Service in Budapest. Among her most important literary translations are François Rabelais's *Pantagruel* and *Gargantua*, Patrick Modiano's *Honeymoon and Out of the Dark*, and Hervé Le Tellier's *The Anomaly*. She was awarded the Centre national du livre's grant three times for her translations and was also the 2018 recipient of the Szekeres György medal for literary translation.

Symbolic capital, legitimation and retranslations of French into Hungarian between 2000 and 2020

This research deals with retranslations of French prose and drama into Hungarian between 2000 and 2020, in a Bourdieusian theoretical framework, using mixed methods on data provided by the National Library of Hungary. Perhaps its most important contribution is that it identifies and quantifies retranslations of French and shows how small and fragmented their market is in the target culture. Retranslations represent 31 occurrences or 1.26% of the French corpus, more specifically, 25 new texts and the digital editions or reissues thereof. A clear preference is given to retranslations of prose, mostly novels no longer protected by copyright. In total, 16 French authors were retranslated by 19 translators and published by 20 Hungarian publishers. Retranslators are more often men than women (58% versus 42%), 51.9 years of age on average, and also work as writers, poets, editors or university professors. Nearly half of them received literary or translation awards before, and two, after the release of their retranslations. Thus, publishers entrust retranslation projects to translators endowed with high symbolic capital, on the one hand, and, on the other, they invest in the retranslation of established, canonical authors whose works are preferably in the public domain. It can cautiously be concluded that even though retranslations represent a negligible segment of the translation market of French works in Hungary, they are seen as projects with great literary prestige which benefit both publishers and translators symbolically and increase their visibility, all the while reinvigorating and fortifying the literary canon of the target culture.

Keywords: retranslation, French literature, sociology of translation, literary translators, legitimation, symbolic capital

Alper Zafer Güneş

Abdullah Gül University, Türkiye

Alper Zafer Güneş works as an instructor at Abdullah Gül University, Kayseri. He earned his undergraduate degree in Translation and Interpreting Studies at Boğaziçi University, Istanbul, and is now a Ph.D. candidate of the same field at Istanbul 29 Mayıs University. He has been translating and interpreting since 2013, and his current research interests are retranslation theories, and descriptive translation studies. His recent publications include: (2018) “Translated in Translation Studies.” *transLogos Translation Studies Journal* 1, 1, pp. 1-24. doi:10.29228/translogos.1/1.6; (2019) “A Conceptual Inquiry: What May Retranslation Offer for Translation Studies Research?” *transLogos Translation Studies Journal* 2, 1, pp. 47-67. doi:10.29228/translogos.2/1.3; (2019) “Why Would Institutional Memory Matter for the Translation Studies?” In Seda Taş, ed. *Çeviribilimde Araştırmalar [Research in Translation Studies]*, Istanbul, Hiperyayın, pp. 215-234. ORCID ID: <https://orcid.org/0000-0001-5070-3415>.

Purposeful Theorizing in Retranslation Studies

Koskinen and Paloposki (2019, 25), in their call for new directions in retranslation research, aptly state that “results from different studies are not easily comparable.” They cite “meta- analysis” (Ibid.) as one of the directions to remedy this impediment. This study believes that despite increasing retranslation research projects, commensurability among them is still an under-researched area and the field could benefit from more meta-analysis like Van Poucke’s (2017) on the operationalization of the aging concept by different retranslation scholars. In this regard, Amaral’s (2019, 241) claim that “[t]heoretical papers on the subject hardly ever attempt to discuss the existing definitions” but “most of them either choose a working definition or take retranslation for granted” will be put to further test here. The object of study will be a corpus of English retranslation research papers published in special issues. Koskinen’s (2010, 21) adapted matrix for the “division of [academic] labor in TS” will be utilized as a descriptive tool to categorize various research articles based on their functions as much as possible despite overlaps and fuzzy borders. Thus, in a fashion similar to Van Poucke, this study will survey how the concept of retranslation has been operationalized across various papers in search of a way forward in this particular research area.

Keywords: research purposes; conceptualization; commensurability; meta-analysis; retranslation studies corpus

Ana T. Marques dos Santos

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Translator's capital as a determining factor for non-retranslation

When we consider the modern history of the translation of Charlotte Brontë's *Jane Eyre* (1847) in Portugal, we come across multiple instances when a publisher provided the book market with its own version of the novel for the first time. Between the 1940s and the 2010s, at least twelve such cases (i.e. excluding reeditions) have been found. Out of these, seven have been identified as being revised editions of earlier translations, as opposed to "original" translations.

One aspect, in particular, stands out amidst these cases of "non-retranslations" the reoccurrence of the name of one particular translator, João Gaspar Simões, across the decades, indicating that the corresponding translation was the source text of many rewritings. In addition, textual comparison reveals that versions which do not bear this translator's name are also based on his work. Why has this particular translation been repeatedly chosen for rewriting processes, and not others?

Through the analysis of textual, paratextual and contextual elements concerning different versions of the novel in European Portuguese, and by drawing upon Bourdieu's field theory, the paper suggests that translator's capital is a determining factor for what might be described as non-retranslation processes. While past research has pointed out the role of the status of the source text in determining retranslation (Venuti 2004; Brownlie 2006), as well as the impact of the quality of the first translation on non-retranslation (Van Poucke 2022), this paper addresses the latter phenomenon by shifting the focus away from the text (namely its "consecrated" position) towards the translator. The paper examines how the translator's own status can help explain choices made within the revision paradigm and, ultimately, the preference for non- retranslation over retranslation.

Keywords: non-retranslation, translator's capital, *Jane Eyre*, João Gaspar Simões

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- Venuti, L. (2004). "Retranslations: The creation of value." *Bucknell Review*, 47(1), 25-38.

Andrew Samuel Walsh

Comillas Pontifical University, Spain

Dr. Andrew Samuel Walsh is Associate Professor of Translation and Communication Studies at Comillas Pontifical University Madrid, and holds a degree in Hispanic Studies from the University of Liverpool and a PhD in Spanish Philology from the University of Granada. His main field of research is literary translation, and he is the co-editor of *Literary Retranslation in Context* (Peter Lang, 2017) and *Retranslation and Reception. Studies in a European Context* (Brill, 2022). His latest book is *Lorca in English. A History of Manipulation through Translation* (Routledge, 2021).

Retranslation and the Rewriting of History: The Case of ‘Unamuno’s Last Lecture’

The proposed talk analyses a curious case of the rewriting of contemporary history thanks to the initial translation and subsequent retranslation and dissemination of a Spanish journalistic text published in exile in London in 1941 by Luis Gabriel Portillo (1907-1003) in the prestigious literary journal *Horizon*. In this text, which was translated by Ilsa Barea and appeared with the title ‘Unamuno’s Last Lecture’ in December 1941, the Spanish writer and philosopher Miguel de Unamuno (1864-1936) was quoted as having replied to the verbal aggression of the Fascist leader José Millán-Astray (1879-1954) with the now famous words, ‘You will win, but you will not convince’, which were subsequently translated back into Spanish as ‘Venceréis pero no convenceréis’ and entered into the vocabulary of every contemporary Spaniard with the most basic level of education. Nevertheless, this memorably translated retort to the equally disputed cry of ‘¡Viva la muerte!’ [Long live death!] and ‘¡Muerte a la inteligencia!’ [Death to intelligence!] by the Fascist Millán-Astray is now considered to be the consequence of the retranslation of an already questionable original source for this now celebrated confrontation at the University of Salamanca on 12 October 1936, a day then known as the Day of the Hispanic Race. The proposed talk will explore the process through which the retranslation of these almost certainly apocryphal words entered into the historical memory of modern Spain, and how this case represents a paradigm of the ideological role of translation in the creation of modern historiography.

Keywords: translation and political discourse, cultural memory, historical revisionism through translation, historiography.

Anna Namestnikov

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Anna Namestnikov is an FWO Fundamental Research Fellow at the Russian section of the Department of Translation, Interpreting and Communication (Faculty of Arts and Philosophy, Ghent University), where she is a member of the TRACE research group. She obtained a Master of Arts in Eastern European Languages and Cultures (Russian and Bosnian/Croatian/Serbian) in 2019-2020 (Ghent University). As of April 2022, she is working on a PhD on the system of translation in Russian émigré periodicals (1919- 1939), investigating the cultural identity (and the extent to which foreign literature is/can be an aspect of it) of Russian émigré communities, with particular attention to local and cultural stratification.

(Non-)retranslation in a diasporic context: revisiting a cultural past or looking beyond?

How does the diasporic condition influence the practice of (non-)retranslation? This paper aims to be a first step in answering this question, drawing on a database of literary translations produced in Russia Abroad (1919-1939), the post-revolutionary society-in-exile that consisted of over a million émigrés for whom the printed word was quintessential for maintaining and disseminating cultural life. Navigating between their own culture and that of their hosts, these emigrants had to rely on various forms of cultural mediation, with constant negotiations between different spheres of influence (pre-revolutionary Russia, the emigrant community, the host country and the Soviet Union).

Responding to the call for more empirical work to underpin the role of ideology and adaptation to changing cultural and ethical norms as motives for retranslation (Poucke, P. V., & Gallego, G. S. 2019: 12), I will offer an overview of the different faces of retranslation in the context of Russia Abroad, e.g. retranslations by émigré translators (*Divina Comedia - Dante* by Boris Zajcev) or retranslations based on first translations by émigré translators (*The Little White Bird - J. M. Barrie* by Avgusta Damanskaya). Attention will also go out to notable presence of non- retranslation in Russia Abroad's culture. By doing so, this paper aims to present a preliminary taxonomy of motives for émigré (non-)retranslation and thus further scholarly knowledge.

Keywords: Non-retranslation, translation and identity, cultural memory, translation and diaspora.

References:

Poucke, P. V., & Gallego, G. S. (2019). Retranslation in context. *Cadernos De Tradução*, 39(1), 10-22. <https://doi.org/10.5007/2175-7968.2019v39n1p1>

Anna Ponomareva

University College London, UK

Anna Ponomareva is a Lecturer in Russian, Translation Studies and Comparative Literature at SSEES/SELCS UCL. She also teaches Russian at Imperial College London. She contributes to teaching undergraduate and postgraduate students as well as to supervising their dissertations and PhD thesis.

Anna's areas of research are Translation Theory, Translation and Music, Russian Language, Russian Symbolism, Comparative Literature and History of Ideas. She is the author of twenty-seven publications in Russian and English. "Cranko's reinvention of Pushkin's Text in his Ballet *Onegin* (1965)" is her most recent publication which has appeared in Helen Julia Minors (ed.) (2023) *Music, Dance and Translation*. London and Oxford: Bloomsbury, pp.117-132. ISBN: 9781350175754.

In November 2023 she was a guest speaker at the Department of Translation, Interpreting and Intercultural Studies at Hong Kong Baptist University; the record of her lecture *My Appointment with Onegin: Charles Johnston, Douglas Hofstadter and Stanley Mitchell* is available online at <https://www.youtube.com/watch?v=6EotY15RUZQ>

A Pop Song Which Is Never Old: *Stumblin' In*

This presentation develops my current research on retranslation and translation and music, in which several versions of Alexander Pushkin's novel in verse Eugene Onegin in English are analysed, by adding to it the multimodal layers of song translation. This time my focus is on *Stumblin' In*, a song written by Mike Chapman and Nicky Chinn and performed by Chris Norman and Suzi Quatro in 1978. It has become a global pop song phenomenon: it appears on stage and in albums in many different versions being performed by various singers and in several languages for nearly half of the century. My data is collected from a number of samples of this song in English and Russian and illustrates the importance of the canon in retranslation by pointing to the significance of the sung performance and cultural environment there.

My talk is going to address two topics in retranslation: it will look at the singers as the interpreters of new versions of *Stumblin' In* and at its lyrics in several translations. The first is related to the performances of this song for English-speaking audiences (Chris Norman and CC Catch (2004) and Suzi Quatro and Boy George (2023)), in a way it exemplifies intralingual translation. Here the personalities of these singers and their agendas for the new versions of the song will be discussed. Then my focus will move to the translations of the lyrics into Russian, or to interlingual translation (Pelageya and Cris Norman (2003) and Nursulu Kusnetova and Aleksey Kostyuchenko (2023)).

Keywords: retranslation, translation and music, song translation, the translator's visibility, translation and multimodality

Anthony Pym

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Anthony Pym is Distinguished Professor of Translation and Intercultural Studies at the Rovira i Virgili in Tarragona, Spain, Extra-ordinary Professor at Stellenbosch University in South Africa, and Professor of Translation Studies at the University of Melbourne, Australia.

Retranslation, generative AI, and crises of trust

If translation requires trust in order to function socially, how can that trust survive when many alternative translations are available? In print culture, restricted distribution in space and time allows a certain proximity to impose its logic: other translations might always be possible, but an economy of effort and identifiable networking can generally justify trust in the translation at hand. In electronic culture, on the other hand, the alternatives are just a click away, be it in the online marketplace or, increasingly, in the repeat translations of generative AI, where variations abound but there is no identifiable trust network to sort them out. In the resulting immediate competition, certain implicit claims to authenticity, variously around what Benjamin termed *Echtheit*, enter the fray and often flounder – the reader does not know which translation to trust.

Resolutions of this problem can be found throughout the history of retranslations. The problem itself, however, may be of particular importance to print culture alone. Prior to print, in the 12th and 13th centuries in southern Europe, competing variant translations of proto-science were reasonably commonplace, to the extent that the reading process itself was informed by significant distrust and the relative absence of external verification. Each reader would piece together the contradictory fragments, fill in the missing logic, or invent addenda to suit the purpose in play, in an act of active interpretation. In this, the pre-print practices may hold a key for the way translations can be used in electronic culture, no longer trusted but used instead as possibilities for creative action.

Keywords: Trust in translation, generative AI, translation authenticity, pre-print translation practices.

Aslı Melike Soylu

Izmir University of Economics, Türkiye

Aslı Melike Soylu earned her bachelor's degree in English Translation and Interpreting, along with a minor in Sociology, from İzmir University of Economics. After graduation, Soylu did a long-term internship on Dubbing Translation at Saran Studios in partnership with Netflix. She is now pursuing her master's degree in English Translation and Interpreting at Dokuz Eylül University and working as a Research Assistant in the Department of English Translation and Interpreting at İzmir University of Economics.

A Multimodal Discourse Analysis on the Front-Covers of the Turkish (Re)Translations of *Anne of Green Gables* (1908)

Anne of Green Gables (1908) by L. M. Montgomery is the most widely translated Canadian literary work. Its first Turkish translation, *Yıvasız Çocuk*, was released in 1979 by Altın Çocuk Kitapları, and for over 40 years the novel had no further retranslations. However, the popularity of the Netflix TV series adaptation, *Anne with an E* (2017-2020) sparked renewed interest in its source text, and multiple publishers undertook retranslation efforts starting in 2020. These retranslations were all released with the identical title *Yeşilin Kızı Anne*, yet showcased different cover designs and artwork, with several displaying the Netflix logo. Additionally, while the majority of these were full-length translations, some had been simplified and abridged for younger children. In this paper, my aim is to conduct a multimodal analysis on the front cover designs of the Turkish (re)translations of *Anne of Green Gables*, examining the change in Anne's portrayal from 1979 to 2020 and the influence of the target audience's age on the choice of the cover image. With these objectives, I have compiled a corpus of 20 different Turkish translations and applied Kress & Van Leeuwen's (1996) "Visual Grammar Model" to investigate their front covers. My analysis revealed that the full-length retranslations published after the Netflix TV series repeatedly featured non-transactional stills of the actress playing Anne, capitalizing on the show's popularity, whereas the 1979 translation's cover illustrated a key scene in the plot with melancholic symbolism. Furthermore, cover designs targeting younger children differed notably, with higher transactionality and lowered modality.

Keywords: multimodal analysis, visual grammar, retranslation, book covers, *Anne of Green Gables*

Ayed Alhajri

Cardiff University, UK

Ayed Alhajri is in the final year of his PhD research at Cardiff University, Wales, United Kingdom. He also holds a position as a lecturer in the Department of Languages and Translation at Najran University, Saudi Arabia. With over eight years of experience as a freelance translator, Alhajri's research interests span across multiple domains, including translation theory, film adaptation, cultural translation, literary translation, audiovisual translation, censorship in translation, as well as commercial and political translation.

Creativity and Censorship in the Age of Social Media: The Case of an Arabic Censored Game of Thrones

Since its release in 2011, the blockbuster English TV show *“Game of Thrones”* has garnered much interest among viewers in the Arabic-speaking world. It has been translated into Arabic by some well-known TV channels such as OSN and MBC4. However, audience reactions to the translations by OSN and MBC4 show that both versions are problematic. OSN's translation is barely censored, while MBC4's is heavily censored. In the former case, the audience finds the translation inappropriate due to the explicit nature of the TV show. Conversely, in MBC4's translation, the audience perceives distortion as the TV show is censored in a way that alters the storyline. In both instances, there appears to be a demand for a retranslation of the TV show that considers audience reactions. This call has been answered by an individual professional translator who has creatively and systematically censored *“Game of Thrones”* in a manner that aligns with the poetics of Arabic-speaking culture without distorting the storyline of the TV show. This paper analytically discusses the translational procedures adopted in the retranslation and highlights how the translator has creatively censored the show.

Keywords: creativity, censorship, translation procedures, audience reception, social media, translation as a rewriting.

Aysun Kıran

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Aysun Kıran is an Assistant Professor in Translation Studies at Marmara University, Istanbul, Türkiye. She completed her BA degree in Translation and Interpreting, and her MA degree in Modern Turkish History at Boğaziçi University, Istanbul, Türkiye. She obtained her PhD in Translation and Intercultural Studies at the Centre for Multidisciplinary and Intercultural Inquiry (CMII) at University College London, UK. Her PhD thesis investigates the uses of non-translation, multilingualism and intertextuality in new Turkish cinema. Her research interests include multilingual films, representations of multilingualism and translation, paratexts in literature and media.

Reimagining *Frankenstein* in the Ottoman-Turkish context: Netflix's *Creature* (2023) as a case of multimodal retranslation

This study examines *Creature* (2023), a Netflix adaptation of Mary Shelley's *Frankenstein or The Modern Prometheus* (1818) by Çağan Irmak, as a form of multimodal retranslation. Not being the first example in the Turkish context, Irmak's version merits scholarly attention in two respects. First, it involves the adaptation of cultural and religious references in the novel to the Ottoman-era Istanbul. Whilst retaining the themes of obsession, loss and grief in Shelley's work, this retranslation reimagines the battle between the good and evil as well as the ideological tensions between the individual and society in the post-Tanzimat period. Second, *Creature* constitutes a collaboration between Netflix and Irmak, an established director of Turkish cinema marked for his dramatic narration. Therefore, this study seeks to identify the role of this collaborative aspect in the show's production and reception. Drawing on Perdikaki's (2017) interpretive and comparative model, it first offers a textual and visual analysis to examine the show's form and content and thus establish the shifts between the original and its multimodal retranslation. This analysis is then complemented by a discussion of the paratextual material such as reviews to discuss the show's reception in the English-speaking contexts. The study thus demonstrates that this case of multimodal retranslation highlights the interplay between the global and local in terms of not only the localisation of mythical and gothic elements but also the actors, networks and processes involved in its production.

Keywords: adaptation, multimodal translation, paratexts, Frankenstein, Netflix

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Dr. Ayşe Saki Demirel received her Bachelor's and Master's Degrees in Translation and Interpreting Studies. She earned her Ph.D. in Translation and Cultural Studies with her dissertation titled "A sociological approach to feminist translation practices in Turkey: The case of feminist websites". She has been working at Ankara Science University as an Assistant Professor and head of the department since 2021 and teaches various courses such as Women's Studies and Translation, Translation Theories, Translation Technologies, Audiovisual Translation, Sight Translation, and Translation and Interpreting as a Profession. Her main research interests include feminist translation studies, translation sociology, translation agents, translation technologies, media and translation, and critical discourse analysis.

"Can't other fairy tales be possible?" Considering *Eşit Masallar* as Feminist Retranslations

Fairy tales, as influential oral narratives, are in mutual interaction with the social, cultural, and ideological context from which they emerge. Serving as pedagogical tools designed to impart societal norms to children at a young age, fairy tales play a crucial role in the formation and transmission of social roles and norms. As classic fairy tales are often sexist, patriarchal, and heterosexist, their retelling or rewriting constantly perpetuates the reconstruction of male-dominated gender roles and norms. Since the second half of the 20th century when the influential role of language in social construction was recognized, these sexist fairy tales have been subverted, retold/rewritten, and indeed retranslated with a feminist perspective. In Türkiye, as in the rest of the world, there has been a notable and rapid increase in both interlingual and intralingual retranslations adopting a feminist approach. Suggesting that retranslations, whether intralingual, interlingual, or intersemiotic, embracing a feminist perspective can be termed as feminist retranslations, this study aims to analyse *Eşit Masallar* series published in cooperation with Odeabank and Can Sanat Yayınları as feminist retranslations and to reveal the differences between previous translations and retranslations and discuss the ideological motivations behind the retranslations through comparative textual and paratextual analyses. The results of the analyses conducted on five fairy tales within the series demonstrated that *Eşit Masallar* deconstructed patriarchal gender roles and norms by changing significantly original plotlines, themes, and roles attributed to the female and male characters and their well-known endings. In so doing, gender equality is commonly emphasized in each fairy tale.

Keywords: feminist retranslation, fairy tales, gender equality, *Eşit Masallar*

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Dr. Banu Telliöđlu obtained her Bachelor's and Master's degrees in Translation Studies from Bođaziçi University and completed her Ph.D. in Translation Studies at Yıldız Technical University. Currently, she holds the position of Assistant Professor in the Department of Translation and Interpreting at Kırklareli University. Her scholarly pursuits center on the domains of translation ethics, translation history and translation criticism. Dr. Telliöđlu has also translated several literary works into Turkish.

Gender and Sexuality in the Early Retranslations of Oscar Wilde's "The Happy Prince" into Turkish

Oscar Wilde's short stories were the first of his literary works to be introduced to the Turkish literary polysystem. Among these, "The Happy Prince" stands out with its notably explicit homoerotic content and frequent retranslations into Turkish. This study focuses on the early renditions of the story published between 1923 and 1945, a period that spans from the establishment of the Turkish Republic to the conclusion of the single-party rule. The primary objective is to examine whether the same-sex sexuality depicted in the story was preserved in the retranslations conducted during this period, an era characterized by the promotion of heterosexuality through the glorification of the family unit as the crucial component of the nation. After providing an overview of the complex landscape of "The Happy Prince" retranslations prior to 1945, the study provides details on the socio-cultural context, with particular emphasis on how sexuality was addressed in relation to the Turkish westernization project during this formative period. Subsequently, a comparative analysis of three retranslations of "The Happy Prince" focuses on the portrayal of gender attributes and sexuality among the characters. The findings indicate that despite the prevalence of heteronormative discourses in the period in question, translators of the story exhibited minimal or no self-censorship, and the state did not impose a censorious policy regarding sexuality. The study suggests that this phenomenon may be attributed to the unique historical and geographical dynamics of the heteronormalization process in Turkey, as well as the adoption of the modern notion of translation characterized by the original/translation dichotomy.

Keywords: retranslation, gender and sexuality, "The Happy Prince", heteronormativity, westernization

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Burcu Kandinç Kılınçarslan is a Research Assistant at Adana Alparslan Türkeş Science and Technology University, Department of Translation and Interpreting. She received her PhD degree in Interlingual and Intercultural Translation Studies from Yıldız Technical University. Her doctoral thesis, for which she received an award from Yıldız Technical University in the field of Social Sciences, is entitled “*Precariousness of the Literary Translator, Strategies and Solutions Produced from the Focal Point of the Sociology of Translation*”. She is a CETRA alumnus of 2023. Her research interests are sociology of translation, translation profession, translator studies, and literary translators.

The whys and hows of Nurettin Sevin’s retranslations of *A Midsummer Night’s Dream*

Incorporating both the text and the research context into the research to hear the “voice”; of the translator and the translation context offers a multidimensional and inclusive relationality to the whys and hows of retranslation (Alvstad & Rosa, 2015, p. 4; cf. Jansen & Wegener, 2013). My study focuses on three Turkish retranslations of William Shakespeare’s cult play *A Midsummer Night’s Dream* by translator Nurettin Sevin. I seek to answer the whys and hows of these retranslations of Shakespeare’s most popular play, which were published by different publishing houses but surprisingly translated by the same translator. Accessing through the paratext and epitext elements surrounding the text, as well as the intratextual voices through textual elements, I gain an insight into the changing contextual conditions with multiple actors and dynamics through “contextual documentation” (Alvstad and Rosa, 2015, p. 7). Translator and publishers, critics and the target audience involve in this process and witness this investigation through paratexts and epitexts that shed light contextual positioning such as cover designs, prefaces, blurbs, notes, and critical reviews. I investigate the whys by placing retranslation at the centre of the translator in a sociological context and the hows by analysing textual changes and transformations (Pym, 2014, p. Iix; cf. Alvstad 2013, pp. 208-209) by asking, “Why and how did Nurettin Sevin produce the retranslations?” and “How did contextual conditions and multiple actors affect those retranslations?”. I focus on retranslations on the argument that the Translator Sevin, produced retranslations while harmonising them with the multiple factors in the period.

Keywords: retranslator, Nurettin Sevin, *A Midsummer Night’s Dream*, sociological context in retranslation

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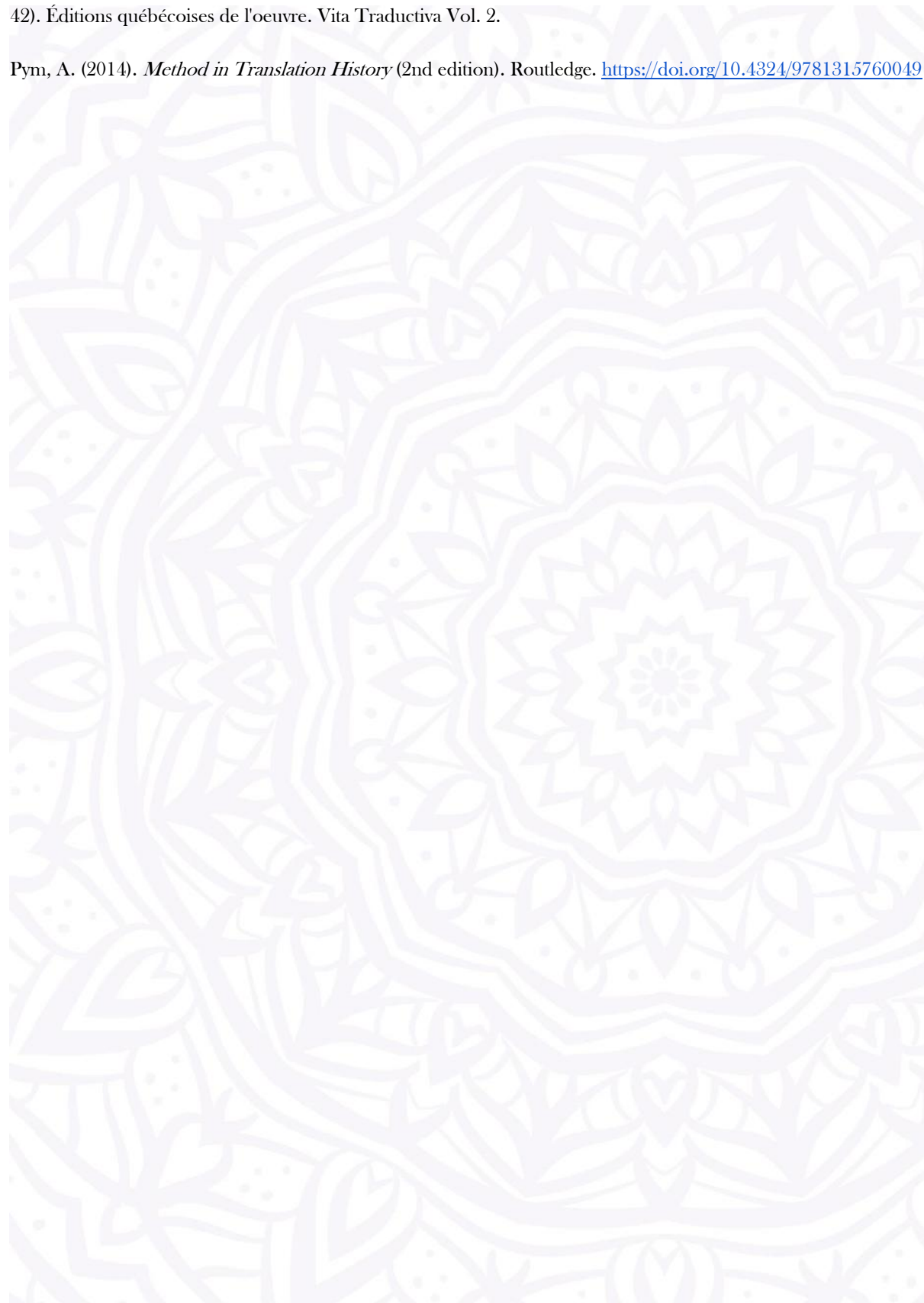
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David Alcaraz-Millán is a Predoctoral Researcher and Professor in the Department of Translation and Interpreting in the University of Malaga, currently focused on the study of Christopher Isherwood's translated works into Spanish, specifically on the four Hispanic translations of 'Goodbye to Berlin' (1939). He is part of the Researching Group 'HUM800: Traducción y lenguajes especializados (TRADULEN)' and he has experience translating literary works into Spanish such as the recently published correspondence between Ezra Pound and James Joyce ('Sobre Joyce. Correspondencia y ensayos', Eda Libros, 2023). Some articles and book chapters on his research will be published soon in Comares publishing house and in leading journals.

(Re)translating Isherwood into Spanish: the role of retranslation in the reception of Christopher Isherwood's translated works in Spain and Latin America

It is thanks to translation that the works of the British-American writer Christopher Isherwood (1904-1986) are part of a large number of literary polysystems, especially his autobiographical novel 'Goodbye to Berlin' (1939). Given the relevance of translation in the Spanish literary polysystem, which amounts to nearly 15 % of all literary production, we will study Isherwood's reception in the Hispanic polysystem –Spain and Latin America– through the translation of his entire literary production, as well as we will pay special attention to the concept of 'retranslation' in relation to his rendered- into-Spanish works. To this end, an analysis of the data relating to Isherwood's translations and retranslations into Spanish will be carried out –mainly through bibliographic research on national libraries of the countries in which they are published–, while at the same time we will study the figure of his major Hispanic translators through archival research following Chesterman's *Translator Studies* (2009). Thus, we will discover which of Isherwood's works are translated in the Spanish-speaking world, when and where they are rendered, who are its translators, and what is the presence and relevance of retranslation among his translated-into-Spanish works. Finally, we will carry out a comparison of the role played by retranslation among his Spanish translations and among his translations into the other main European polysystems in relation to Isherwood: Italian, French and German.

Keywords: Christopher Isherwood, retranslation, reception studies, translator studies, Hispanic polysystem

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Dora Renna, PhD in Modern Foreign Languages, Literatures and Cultures, is a research fellow in English Language and Translation at the University of Ferrara. Her main research interests are audiovisual translation, multimodality, applied linguistics, intercultural pragmatics, language variation, and corpus linguistics. She has published a book on language variation and multimodality, and numerous papers on audiovisual translation, systemic functional linguistics, and pragmatic aspects of texts.

Francesca Santulli is Full Professor of Linguistics at Ca' Foscari University of Venice. Her research has focused on various aspects of language and linguistics, ranging from history of linguistics to philology, from phonetics to language contact. She has applied linguistic and rhetorical models of analysis to a corpora of texts belonging to different genres and communication areas, combining qualitative and quantitative methodologies and focusing in particular on political discourse, specialised communication, juridical documents and tourism. She has published on theoretical aspects of language change, translation and interpreting as well as on interference and borrowing.

Navigating the Evolution of Audiovisual Translation: A Comparative Analysis of Translation Strategies from Analog to Digital Age

The digital age has transformed the landscape of audiovisual translation, ushering in new challenges and opportunities. Technological advancements have given rise to various modes of audiovisual content delivery, passing from television to DVDs and streaming platforms, each requiring distinct approaches to translation. While streaming platforms constantly offer new products, they are also becoming the place to rediscover classic shows and films.

This study conducts a comparative analysis of two different audiovisual translation versions of the first episode of *Columbo, Murder by the Book*, first aired in 1971, from English to Italian (DVD subtitles, published in 2004, and Prime Video streaming subtitles, broadcast in 2019). It explores two main facets: technical considerations and content-based translation strategies. In terms of technical aspects, the analysis will look into spotting accuracy and subtitle length variations in DVD and streaming subtitles, to understand potential impacts on comprehension, conciseness, and readability. As for translation strategies, the study will take into consideration the changing strategies adopted for cultural references, idiomatic expressions, and register, also taking the original dubbing from the 1970s as a reference. Preliminary results seem to indicate that there has been a change both in the most recent version in terms of technical aspects (e.g. more numerous and shorter subtitles) and of translations strategies (e.g. updated lexicon, less word-to-word translations).

The research explores the complexities of audiovisual translation, emphasizing technical and content-based factors in subtitle comparison. It highlights the interconnectedness of dubbing and subtitling in Italian audiovisual translation. *Murder by the Book* serves as an instructive case study, offering valuable insights into the broader translation landscape, bridging languages and cultures.

Keywords: retranslation, subtitles, streaming platforms, Columbo, audiovisual translation

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Elin Svahn is an Associate Professor of Translation Studies at Stockholm University. She has published on the topic of Swedish (non-)retranslation and translation awards. Her research interests also include translators' status perceptions, translation students' socialization processes, and translators' job satisfaction. She also works as a literary translator from French and English into Swedish.

Theoretical and Methodological Approaches to Non-retranslation

The phenomenon of non-retranslation, i.e., translations that have been published during an extended period of time without being retranslated, has attracted more scholarly attention in recent years (e.g., Koskinen & Paloposki 2019; Van Poucke 2022; Svahn 2022; 2023a, 2023b; 2024). As a phenomenon, non-retranslation challenges many assumptions regarding retranslation and can be approached from a multitude of perspectives. For example, in my ongoing work on Swedish non-retranslations, I have explored the phenomenon in relation to paratextual consecration (2022), translators (2023a), trends and tendencies in a bibliography of Swedish non-retranslations (2023b), and aging (2024). In this presentation, I present theoretical and methodological challenges associated with working with non-retranslation from a macro perspective, with an emphasis on canonization and consecration of non-retranslated titles.

Keywords: Non-retranslation, canonization, translation consecration, methodology in translation studies.

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Erdem Hürer

Boğaziçi University, Türkiye

Erdem Hürer had his MA from Dokuz Eylül University in the field of Translation and Interpreting Studies. He is currently working on his Ph.D. on Translation and Interpreting Studies at Boğaziçi University where he works as the Research Assistant of the same department. He is the translator of two academic and three literary works.

Redefining the Relation between Remakes, Adaptations and (Re)Translation: The Case of Yeşilçam Cinema

While discussing the state of the film industry in Turkey in the year 1965, Giovanni Scognamillo criticised directors, screenwriters and even viewers, claiming that none of them were willing to walk the laborious and long path of creating an original script or watching it (Scognomillo, 2011: 105-109). Though he had a point, as there existed lots of films with foreign roots in the industry at the time, his comments today seem to lack perspective. As an up-and-coming market, the Turkish film industry was struggling to find content upon which a film could be made, and they found easy solutions for the depression at hand: adaptations, remakes, and translation. In Turkey, around 220 films were being shot annually between 1965 and 1968, and even more (around 300) were shot annually in the 1970s, which meant that scenarios were to be found for each film (Scognomillo, 2011: 107-108). These scenarios were imported from foreign sources. The Turkish film industry experienced a depression which was the perfect circumstance for translation to assume a central position in the field.

This research aims to broaden the way (re)translation has been perceived, as was demanded by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar (2020: 1-2); retranslations can be observed in a multimodal manner rather than being perceived mainly as a textual interaction between cultures. I hypothesize that adaptations and remakes create a sort of source text network that might change our view of what is considered a translation. I claim that, in the context of Yeşilçam, remakes were not merely a translatory process but they were rather re-translatory ones.

Keywords: Retranslation, Remake, Adaptation, Multimodality, Yeşilçam

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Farida Dakhouché

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Farida Dakhouché is currently pursuing her PhD in Translation and Interpreting Studies, where her research focuses on the translation strategies applied to francophone Belgian literature translated into Arabic, with a case study on Georges Simenon's novels. Part of her thesis also examines translation policies in Egypt. Dakhouché holds two master's degrees—one in the Didactics of French as a Foreign Language and another in English Language and Civilization. Her research interests include the translation of Belgian literature into Arabic.

Retranslation and Intertextuality

The novels of the Belgian author Georges Simenon were translated in many languages. In this paper, the translation of his novels into Arabic will be discussed. *Les inconnus dans la maison* is the title which will be discussed elaborately in this study. It was translated in Arabic by *Dar Al Hilal* publishing house in 1959, then translated by National House for Printing and Publishing¹, then retranslated by *Dar Al Mada*² in 1992. The aim of this study is to identify the similarities and differences between the two first translations in order to understand the translator's purpose and strategy in retranslating Simenon's novel. First, thirty cultural terms are chosen from the original text and will be compared with their equivalents in the two translations. Then, the similarities and differences will be identified in order to determine the translation strategy. Finally the results will be discussed.

Keywords: Retranslation, translation policies in Egypt, detective story, Belgian literature.

¹ National House for Printing and Publishing, established in 1959.

² Dar Al Mada is a Syrian publishing house interested in translating.

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Gaëtan Regniers is an FWO PhD research fellow at the Department of Translation, Interpreting and Communication at Ghent University. He holds degrees in Late Modern History (MA) and Eastern European Languages and Cultures (MA). In the fall of 2024, he is to defend his dissertation on translations of Russian literature in Dutch newspapers. He is particularly fascinated by the phenomenon of fiction translations in periodicals, but he is also interested in social history and translation history. Recent publications include Tolstoy's Happy Children of Peace. The Wartime Translation of Sebastopol in December (Vertimo Studijos, 2023) and War, Peace and Franco-Russian relations: French translations of Tolstoy's Sebastopol Sketches in periodicals (World Literature Studies, 2021).

Variations in Print: Unraveling Retranslated Titles in Periodicals

Scholarly exploration into translation has traditionally placed limited emphasis on the realm of fiction within periodicals, although this trend is progressively shifting (Fólica e.a. 2020). Retranslation, broadly construed, appears pivotal in the dissemination of translated works in periodicals, as evidenced by Russian literary translations in French periodicals (Regniers 2021).

The multifaceted roles performed by titles in translations have been well-documented (Viezzi 2011), and the specific role played by titles in retranslations presents an avenue for deeper comprehension of the interplay between translation and the periodical medium. Notably, within periodicals, particularly newspapers, titles adhere to distinct conventions. The confined space allotted for titles within newspaper columns necessitates brevity, often resulting in concise titles supplemented by generic subtitles.

Within my corpus focused on translated Russian literature in Dutch newspapers of the 19th and 20th centuries, titles of translations exhibit notably greater diversity compared to those published in book form. Among the 235 retranslations scrutinized, 64% were released under distinct titles. For instance, works such as Vsvevolod Garšin's story Četyre dnja (Four Days) maintained a singular title in book publications, whereas translations within newspapers manifested under 9 different titles. The greater variability in titles within the periodical medium may stem from several conjectures. One posits that intermediary translations fostered more rapid generation of new titles, while another suggests titles were tailored to harmonize with newspaper style. Instances also indicate the adaptation of fictional work titles to align with news content or even to adopt titles akin to news stories. Through an analysis of retranslated titles within periodicals, this research endeavors to contribute to the broader exploration of retranslation within media contexts extending beyond the traditional domain of printed books.

Keywords: periodicals, titles, Russian, Dutch

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Kris Peeters (he/his) is full professor of text analysis, French culture and literature and translation studies at the University of Antwerp (Belgium). He is member of the TricS-research group (Translation, interpreting and intercultural Studies), the European Society for Translation Studies, the International James Joyce Foundation, and the James Joyce Italian Foundation, executive board member of the European Language Council, member of the steering committee of the Doctoral school in foreign languages and literatures of the Catholic University of the S. Heart in Milan, editorial board member of *Sustainable multilingualism* and associate editor of the *European Journal of Language Policy*. Together with Guillermo Sanz Gallego, he coordinates the James Joyce in Translation Centre. His research at the intersection of Bakhtinian discourse theory (dialogism) and translation studies focuses on the poetics of literary retranslation, especially with regard to heteroglossia and heterology, (free) indirect discourse, narrative perspective and narrative voice. He has published on Joyce and/or retranslation in *Meta* (61:3, 2016), *European Joyce Studies* (30, 2020), *Parallèles* (35:1, 2023; with Piet Van Poucke) and with Bloomsbury Academic (New York, 2022).

Retranslation in Contexts: Applying Digital Humanities at the James Joyce in Translation Centre

Contrary to the “Retranslation in Context” conferences and proceedings which are a well-established tradition (Cadera and Walsh 2016, 2017, 2022; Van Poucke and Sanz Gallego 2019; Csikai, Gulyás et al. 2025), there is no well-established research methodology for text analysis in retranslation studies. As was pointed out in the conference call, retranslation studies continue to struggle with “a number of intuitive assumptions” (Koskinen and Paloposki, 2010: 31). Arguably, this is mainly due to three reasons combined: (1) retranslation scholars work on their respective target languages and contexts; as a result, there has been but very limited cross-cultural comparison of retranslations of a same source text in several languages (for a couple of exceptions, see Peeters, Sanz Gallego and Paulis, 2022; and Sanz Gallego et al. 2023); (2) due to the specificity of the field and the general research questions, retranslation scholars tend to rely on qualitative research in their comparative methodology, and therefore cherry-pick a limited number of text passages to illustrate their argument, which provokes that the validity of their analyses tends to remain an open question; and (3) all too often, retranslation scholars still rely on the much criticized (Peeters and Van Poucke 2023) retranslation hypothesis, looking for evidence that retranslations are ‘closer’ to the source text than existing translations, overlooking other possibilities of analysis. In this paper we will present how we are trying, at the James Joyce in Translation Centre (JJTC) at UAntwerp, to provide an answer to those issues by making use of Digital Humanities. We will briefly sketch JJTC’s aims, and discuss how constructing an aligned and annotated database of source and target materials allows for large-scale and systematic cross-cultural analyses of retranslations in dozens of languages. This discussion will be illustrated with preliminary results drawn from a test case, that is, the analysis of James Joyce’s short story “The Dead” in retranslation in several language combinations, focusing on unretranslatability (Sanz Gallego et al. 2023), re-accentuation and dialogisation (Peeters, 2016, 2021, 2022, 2025;

Peeters en Sanz Gallego, 2020; Peeters, Sanz Gallego and Paulis, 2022), and palimpsestic non-retranslation, i.e., re-uses of earlier translations in retranslations (Van Poucke, 2020; Peeters, 2024).

Keywords: Retranslation, Digital Humanities, James Joyce in Translation Centre, Text Analysis, Poetics.



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Hongxiu Liu is currently a PhD student at The University of Wales, Trinity Saint David. She is about to submit her doctoral thesis, focusing on the (re)translation and reception of Li Qingzhao's works. She works as an associate professor at Wuhan Polytechnic University. Her academic interests lie within the fields of English language and translation, with an emphasis on poetry translation. She authored two monographs about translation, co-edited one book and published several papers.

Retranslation, Gender and Reception: Li Qingzhao(1084-1156 CE)'s autobiographical essay and its English (Re)translations

This study explores the “symbiotic relationship” between retranslation and reception (Cadera & Walsh, 2022) through textual analysis of the six complete English (re)translations of Li Qingzhao's autobiographical essay *The Postscript to Jinshilu* to unveil how the female poet and her work was received and reconstructed from 1937 to 2019. The source text briefly accounts the life experiences of Li Qingzhao, the most prominent Chinese female poet (Egan, 2019; Djao, 2010; Owen, 1996), and marks the first female autobiography in Chinese literary history. However, there has been little research into the (re)translations of this essay, though the English retranslations of her *Ci* (tz`u or lyrics in some translations) have been studied frequently by poets and scholars like Rexroth and Chung (1979) and Owen (2010). This article adopts a translators-as-readers perspective and first investigates the six complete English (re)translations of her autobiographical essay across the 20th and 21st centuries through a corpus-based methodology, proposed by Baker (2000) and supported by studies like Huang (2015) and Kruger et al. (2011). Utilizing The WordSmith Tools 8.0 to analyze the (re)translations' linguistic features, the study aims to reveal the translators' distinctive style and language use, which may manifest their attitudes towards Li Qingzhao and the diachronic dynamics of her reception. It is then followed by comparative case studies on the usage of the first and the third singular pronoun, triangulated with corresponding statistics generated by the corpus. This mixed-method approach provides nuanced insights into the various interpretations and reception of Li Qingzhao and her work in context.

Keywords: (re)translation, reception, Li Qingzhao, autobiographical essay.

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Ilgın Aktener

Neslihan Kansu-Yetkiner

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Ilgın Aktener studied translation and interpretation, and public relations and advertising at Izmir University of Economics. She received her MA degrees in the fields of American Culture and Literature and American Studies from Ege University and Heidelberg University (Germany). She undertook her PhD studies in translation at the Department of Languages and Intercultural Studies at Heriot-Watt University. She previously worked at Izmir University of Economics as a research assistant, Heriot-Watt University as a research/teaching assistant, and Yaşar University as a lecturer. She has international translation and interpreting experience. Her research areas of interest are literary translation, sociology of translation, translation of children's literature and corpus-based translation studies.

Neslihan Kansu-Yetkiner received her BA in Translation and Interpretation from Hacettepe University (summa cum laude). After completing her master's degree in the same department, she received her doctorate degree in linguistics with the Ubbo Emmius Scholarship in the Department of Language and Communication at Groningen University (Netherlands). She worked as an English and Turkish for Foreigners lecturer at Tömer, a part-time lecturer at London University, SOAS, and a research assistant at Hacettepe University, Department of Translation and Interpretation, respectively. Her primary research interests lie in pragmatics and translation, corpus-based translation studies, translated children's literature and critical discourse analysis. In addition to writing many articles published in national and international journals, Kansu-Yetkiner worked on three TUBITAK 1001 projects (111K344, 115K145 and 220K032) as principal investigator. She is, at the same time, a member of TÜBİTAK/SOBAG Advisory Board.

Visual Paratexts of D. H. Lawrence's *Women in Love* in Turkish (Re)translation

Taking the proposition that visual paratexts accompanying books offer a multimodal dimension in which textual and visual factors cooperate in conveying the (different) messages of the (re)translations of the same book to the target audience as a starting point, this study seeks to examine the language of visuals on the front covers of 7 (re)translations of D.H. Lawrence's *Women in Love* into Turkish. While doing so, it draws on Halliday's (1978, 2004) systemic functional grammar and Kress and van Leeuwen's (2006) visual semiotic theory. Kress and van Leeuwen (2006) suggest that through a grammar pertaining to them, images can construct meanings that have three metafunctions: i.e., representational meaning, interactive meaning and compositional meaning, which are used in the analysis of the front covers in the present study. The analysis reveals that the front covers of the (re)translations in question include either an illustration or a painting, which seem to convey different messages ranging from re-visualizing the main character Ursula as a seductive woman, to highlighting the home life of and the relationship between Ursula and her sister Gudrun. Through these different messages, the front covers serve for various functions such as marketing the book focusing on its sexual nature, and legitimizing the literary value of the book through narrativization (Thompson 1990).

Keywords: Visual paratexts, multimodal analysis, paratextual analysis, visual semiotics.

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Ine Van linthout is Professor of German and Translation Studies at Vrije Universiteit Brussel. She received her PhD degree from the Humboldt University of Berlin and the University of Antwerp for her dissertation on the role of the book medium in Nazi German propaganda politics (*Das Buch in der nationalsozialistischen Propagandapolitik*, 2012, De Gruyter). Her main research areas are translation studies, book history, sociological approaches to (translated) literature, national image construction as well as censorship and propaganda with a special focus on the period of Nazi dictatorship and the Second World War. She is also the Director of the Belgian-German cultural organization *dasKULTURforum Antwerpen*, for which she was awarded the Federal Cross of Merit from the Federal Republic of Germany in 2021.

Political history in a classic's retranslations Charles De Coster's *La légende d'Ulenspiegel* in German translation

My proposed paper delves into the fascinating (re)translation history of the novel *La légende d'Ulenspiegel*, written in 1876 by the Belgian francophone author Charles de Coster. Although firmly rooted in the Belgian context, the novel has been translated into more than 30 languages and counts a surprisingly high number of retranslations and reeditions till the present day. The main reasons for its sustained and worldwide success are the novel's literary qualities as well as its potential for ideological and political use in different contexts and periods of time. At the same time, the novel presents its translators with a considerable challenge, as de Coster deliberately deviates from modern French by mixing historical varieties and different idioms (French and Flemish) in an attempt to create a national Belgian identity.

From the perspective of (re)translation, many research questions come to mind, such as: How do the novel's translations and retranslations make this inherently Belgian national epos relevant to other nations and foreign audiences? What is the impact of changing political contexts and interests on the translators' decision-making process? Which degree and type of multilingualism is admitted in the translation and why?

A most interesting case for this study is Germany, where at least 16 different translations and a large number of re-editions appeared over a period of more than 110 years. Against the background of Germany's successive political regimes from the *Kaiserreich* till the present-day, this paper will look at paratexts, (the reasons behind) textual translation choices, as well as the role of the actors involved.

Keywords: Paratextual analysis, political context in translation, translation and national identity, translation and ideology

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İmren Gökce Vaz de Carvalho holds BA and MA degrees in English-Turkish Translation and Interpreting completed at Ege University and Dokuz Eylül University, respectively. Currently, she conducts her doctoral study on the reception of José Saramago's works in Türkiye, financed by the FCT doctoral scholarship (2021.05834.BD) at the Translation and Terminology programme at the CETAPS, Nova University of Lisbon. She is a translator and editor of Turkish translations of the works of some Portuguese authors such as Fernando Pessoa, José Saramago, Almeida Garrett, and Gonçalo M. Tavares.

A Reception History through Indirect Translations, Retranslations, and Reprints

This paper presents partial findings of a doctoral study on the reception of the Portuguese author José Saramago's works in Türkiye. The questions that the study addresses include i) how were Saramago's works received by Turkish translation agents, therefore, how were the works and the author presented to target text readers? and ii) what factors influence such reception? To answer these questions, the study employs paratextual analysis of all the corpus, and textual analysis of Saramago's most popular book in Türkiye, *Ensaio Sobre a Cegueira* (*Körlük* in Turkish), as well as ethnographic methods. The study corpus consists of indirect translations, retranslations, (in some cases revised) reprints, compilative translations and collaborative translations. The study demonstrates that retranslations and repackaging contributed significantly to the recognition of Saramago's works in the target context. The findings also reveal the causes of retranslations and indirect translations.

Keywords: reception, retranslation, indirect translation, paratexts, José Saramago

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Jan Buts is Associate Professor at the Centre for Sustainable Healthcare Education, University of Oslo, Norway. He co-coordinates the Genealogies of Knowledge Research Network, and is active in the IndirecTrans Network. He is also a member of the Executive Council of IATIS, the International Association for Translation & Intercultural Studies. His research interests include conceptual history, medical humanities, and translation theory. He is currently involved in the development of the Oslo Medical Corpus.

Retranslation and norm dynamics: the shifting shape of the SDGs

The Sustainable Development Goals (SDGs) were adopted by the United Nations (UN) General Assembly as the core of Agenda 2030, a wide-ranging, international ‘plan of action for people, planet and prosperity’ (United Nations General Assembly, 2015) . There are 17 interrelated SDGs, specified through 169 associated targets whose realisation is monitored across more than 230 indicators. This high degree of complexity makes it challenging to communicate the nature and scope of the goals to institutions, businesses, and individuals, but efforts towards widespread dissemination of the normative SDG framework are nonetheless common in a variety of settings. In this talk, I focus on a board game developed to teach young children about the SDGs (UNRIC 2020). The game is free to download in 20 languages, and some packages contain further regional variations (e.g. Belgian for Dutch). For some languages, a ‘climate change edition’ of the game is also available, which frames all goals through the lens of environmental sustainability. The game is a prime illustration of the fact that, even though there is a standard formulation and presentation of the SDGs, they are continually adapted to suit particular purposes and contexts. The meaning of the SDGs changes inherently as 2030 draws nearer, and measurement and feedback mechanisms have set in motion a continuous process of reformulation and retranslation. In short, this talk is focused on retranslation as a multi-layered governance strategy employed to shift the horizon of global aspirations.

Keywords:Sustainable development goals (SDGs), norm dynamics, reformulation, retranslation as a governance strategy.

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Jiao Jiang

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Jiao Jiang is a PhD candidate at Vrije Universiteit Brussel, Belgium. Her research interests lie in utopian literature, spatial studies, translation studies, and comparative literature. Her PhD project, supervised by Prof. Sabine Hillen and Prof. Guillermo Sanz Gallego, aims to apply literary geography theory to study the geographies of inspiration, creation and reception of Thomas More's *Utopia*.

Retranslation and Geography: Visualizing the Retranslation History of Thomas More's *Utopia*

This interdisciplinary study delves into the underexplored intersection of space and retranslation studies by incorporating Federico Italiano's two concepts: the geography of translation and the translation of geographies (2016). Italiano defines the former as the location of translation, while the latter refers to the translation and transposition of geographical and cartographic imaginations across languages, media, and epochs.

Aligned with this framework, this presentation is divided into two sections. The geography of retranslation will identify locations of retranslations, generating a global retranslation map for Thomas More's *Utopia*, a work composed in Latin in 1516 and initially published in Leuven. Subsequent analysis will scrutinize specific geographic characteristics, focusing on regions with a high retranslation frequency and exploring underlying reasons. The retranslation of geographies will investigate how the spatial imagination in *Utopia* underwent a series of transformations when retranslated across languages, media, and epochs. English and Chinese retranslations will serve as case studies. English retranslations specifically examine intersemiotic retranslation through book covers from 1965 to 2018, highlighting the evolving interpretations of utopian space in English. Notably, Chinese elements, such as the representation of Hong Kong on the 2016 English cover, are increasingly evident. Chinese retranslations explore how the utopian space has been retranslated into various Chinese ideal places, including the Taoist fairy island "Peng Lai"; the Buddhist harmonious world "Hua Yanjie" (Avatamsaka), and the Confucian ideal society "Da tong" (Great unity). This research will be visually presented through the discussions of map, covers, and paintings.

Keywords: retranslation, history, geography, map, *Utopia*, utopian space

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Katrin Pieper studied Translation at Leipzig University and specialised in audiovisual translation. She started her professional career as a subtitler and later worked as a project manager for an international dubbing and subtitling company in Berlin. After moving to Portugal, she taught German at the Faculty of Arts and Humanities at Coimbra University and currently holds a scholarship for her PhD thesis on ideological manipulation, censorship and subtitling during the dictatorship in Portugal. Her research interests include censorship and manipulation in audiovisual translation, as well as multimodal translation.

One film, two subtitle lists, fifteen cuts: The anti-war film *This Land is Mine* (Jean Renoir, USA, 1943) translated during the dictatorship in Portugal

During the *Estado Novo* (the New State) in Portugal (1933 to 1974) all cultural productions were subjected to censorship. Foreign films brought in their wake values and ideas, which did not always conform to the state ideology. Many films, therefore, were never shown in fascist Portugal, while others had scenes cut, and subtitles suppressed and manipulated. Some films were viewed by several groups of censors, who were not always unanimous in their judgements, before being approved by the censorship board. During these complex (and sometimes long-lasting) processes, it was not uncommon that a film was translated twice, which explains why two subtitle lists can be found in the censorship documents. In some cases, the second list is simply a corrected version of the first, but in others a completely new translation was commissioned, especially if the film was resubmitted after it had previously been banned. One such example is the anti-war film *This Land Is Mine*, first submitted and banned during World War II, in 1944, and approved with 15 cuts ten years later. The purpose of this presentation is to show how the written communications between distributor and censors, but also the two subtitle lists, which differ in number and wording of the subtitles, mirror the political position of Portugal during and after WWII.

Keywords: Subtitling, ideology, Estado Novo, censorship, Portugal.

Lada Kolomiyets

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Lada Kolomiyets is a DSc (Philology) in Translation Studies, Professor at the Taras Shevchenko National University of Kyiv, Visiting Professor at Dartmouth College, Department of East European, Eurasian and Russian Studies. Fulbright scholar at the University of Iowa and Pennsylvania State University. An interdisciplinary researcher in literature, folklore, and translation studies, with three monographs, several textbooks for graduate students, literary anthologies, numerous chapters in collective volumes and articles in the leading peer-reviewed journals. Her books include monographs *Conceptual and Methodological Grounds of Contemporary Ukrainian Translations of British, Irish, and North American Poetry* (2004) and *Ukrainian Literary Translation and Translators in the 1920s-30s* (2013, 2nd ed. 2015), book chapters in *Translation Studies in Ukraine as an Integral Part of the European Context* (2023), *Translation under Communism* (2022), *Translation and Power* (2020), etc. She has held fellowships at Wenner-Gren Foundations, the Harris Distinguished Professorship Foundation, and others.

Literary Editors as Retranslators in Soviet Ukraine

Starting in the mid-1930s, the Soviet Union's government policy towards translating foreign authors in Soviet Ukraine promoted translations that were either lexically, grammatically, and stylistically similar to the Russian language or translations done from Russian as a relay language – sometimes overtly and sometimes covertly – i.e., literalistic, “second-hand” translations. As a result, translations into Ukrainian via Russian became a widespread phenomenon during the years 1930-80s. The first Soviet publications included the translators' names, such as *Robinson Crusoe*, which was translated by Halyna Orlivna and abridged by E.I. Zbarska in 1927, and revised and enlarged in 1929. However, their subsequent and notably lower-quality retranslations were mostly published without any mention of the translators. For example, an abridged version of *Robinson Crusoe* was printed by the Children's Publishing House in 1934 and reprinted in 1936 and 1937 without the translator's name. Other Western classics, such as leisure literature and adventure genres, suffered a similar fate. For instance, in the late 1920s to early 1930s, Mykola Ivanov's direct abridged translations of the novel *Gulliver's Travels* by Jonathan Swift were published five times by several publishing houses under slightly different titles. Mykola Ivanov became persona non grata in the Soviet Union after WWII. His translations reappeared only from the mid-1970s, edited by Yuri Lisniak, who was mentioned as the sole translator in the 1976 and 1983 editions. As a result, many translations were banned because of their perceived “nationalist” linguistic quality (they deviated significantly from the imposed Russian lexical, grammatical, and stylistic patterns), or because the translator was labeled as such, being arrested and executed in the 1930s, or having emigrated during WWII, as Mykola Ivanov did, and therefore turned into an Orwellian non-person, such as Ivanov. The earlier translations, e.g. the five-volume edition of *'The Works of Mykola Hohol'* (Nikolai Gogol) planned for publication in 1929-32 (only the first, second, and fourth volumes appeared in print), were later published – especially from the mid-1930s to the mid-1950s – in a radically corrected version, and either without the translator's name at all or with the editor's name replacing the previous translator's name. It was not until the Khrushchev Thaw that the names of the original translators were returned to certain translated texts, albeit substantially corrected by the editors. The true return to the best translations of the decade of national renaissance in the 1920s and early 1930s became possible only after the collapse of the USSR.

Keywords: literary editor, original translator, relay language, retranslation, revised translation.

Luomei Cui

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Luomei Cui is a PhD candidate from the department of Linguistics and Literary studies at Vrije Universiteit Brussel. Her primary areas of academic interest lie in literary studies and retranslation studies. Within the scope of her doctoral research, Luomei concentrates on the foregrounding devices of James Joyce's works and their Chinese retranslations.

A Bibliometric Study of Retranslation Between 1990 and 2022 in Two Databases (TSB and BITRA)

Recent years have witnessed an upward trend of focus on retranslation studies (RTS). It is highly recommended to make use of a bibliometric approach to make quantitative observations that provide us with valuable information in order to describe what has occurred within RTS over the past years. 528 documents in total from 1990 to 2022 used for this study have been retrieved from the Bibliography of Interpreting and Translation (BITRA) and Translation Study Bibliography (TSB). The analysis has focused on the research output, publication language, publication types, productive authors, and high frequency thematic features of each publication. The findings of our research suggest that RTS have experienced a positive trend, especially a growing popularity which is evident from the significant increase in the number of publications since 21st century. Articles in journals and book chapters almost make up the total number of publications. Also, the most productive journals and authors are mainly from European countries. However, the study of retranslation is not limited to European languages but extends to non-European languages as well. Additionally, we have found that the object of RTS has primarily focused on literary texts, yet they also encompass audiovisual forms. Meanwhile, case studies and comparative methods are the most frequently applied approaches within RTS, and researchers gradually pay more attention to the socio-cultural perspective of retranslations. Finally, this study also gives some implications for future research, such as, enhancing cooperation between the European and non-European countries, combining RTS with digital humanities, extending therefore a broader paradigm.

Keywords: (Re)translation Studies, bibliometrics, BITRA, TSB, thematic analysis

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Revealing the Translator's Discursive Presence: A Narrative Point of View Analysis of Midaq Alley Retranslations

This study explores how the translator's discursive presence surfaces through shifts in narrative point of view, using the translation and retranslation of Naguib Mahfouz's esteemed novel *Zuqaq El Midaq/Midaq Alley* as a case study. Drawing on Simpson' (1993) framework for narrative perspective analysis, the study examines fluctuations between the two English translations in how the narrator's voice are rendered. The analysis traces differences in how the retranslator handles narrative viewpoint compared to the initial translation, revealing varying degrees of translator visibility. Preliminary findings show the first translation exhibits a clearer translator imprint through added hedging and perspective shifts that reshape the narrator's voice. Such modulations point to the translator's agency in manipulating narrative voice, challenging notions of translator invisibility. Further research is needed to determine if patterns hold true for other Arabic translated fiction. Overall, the research provides evidence of how the study of translator discursive presence can enhance our understanding of retranslation phenomena, and vice versa. The textual analysis underscores the utility in unveiling the translator's role in shaping narrative voice and reader reception.

Keywords: Arabic novel, Naguib Mahfouz, Midaq Alley, Narrative point of view, translator's presence, retranslation shifts.

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Mehmet Erguvan is Assistant Professor of Translation Studies at Yeditepe University. He received his BA degree in English Translation and Interpreting at Hacettepe University and MA degree in the same department. He completed his PhD in Translation Studies in 2020 at Dokuz Eylül University. He proved his academic and intellectual strengths by earning two scholarships granted by the Scientific and Technological Research Council of Turkey (TUBİTAK). He received a passing grade in Doctoral and Teacher-Training Translation Studies Summer School which was hosted by Boğaziçi University, Istanbul in 2021. He is also an active translator of social science books and forensic medicine articles from English into Turkish. His main research interests include audiovisual translation, media and translation, reception studies, and translation sociology.

Intersemiotic Retranslation: Amazon Prime retake on *Aşk-ı Memnu*

While the presence of multiple translations of a single text within a language has been a subject of scholarly attention, less attention has been placed on the role of para- and extratextual factors in retranslation reception and criticism. This present research takes a point of departure the promotional assertion made by the movie *Bihter*, positing that the movie offers a completely distinct interpretation of the classic narrative of the 1899 novel *Aşk-ı Memnu* (Forbidden Love) by Halid Ziya Uşaklıgil and its earlier two television adaptations (produced in 1974 and later in 2008). Using both textual analysis of the case study of Turkish movie *Bihter* (Amazon Prime, 2023) as well as para- and extratextual materials including interviews with the cast, discussions on social media, and magazine/online articles, this research seeks to address inquiries regarding how the re-translation worked/works and why the text was/is retranslated. Particular attention will be given to examining how the movie *Bihter* is received by diverse stakeholders: viewers, critics, producers, and partly also the cast themselves. Katerina Perdikaki's (2016) systemic approach and useful tools for the classification of adaptation shifts will be of help while exploring and working out the details of the reorientation and/or overtranslation that took place primarily in the characterization of the main character Bihter (among various medium-independent features such as plot structure). Overall, considering the adaptation shifts in characterization and the outcomes of para- and extratextual examination, the case of *Bihter* pinpoints that within the global streaming video-on-demand (SVOD) platforms, the subjectivity of retranslators heavily influences retranslation and serves as one of the key motivating factors behind it.

Keywords: intersemiotic retranslation, adaptation shifts, textual and paratextual analysis, *Aşk-ı Memnu*, *Bihter*

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Mehmet Kuru is an Assistant Professor of History at Sabancı University, where he has been a faculty member since 2021. He completed his Ph.D. at the University of Toronto, specializing in the historical dynamics of Ottoman port cities in the early modern Mediterranean, with a focus on İzmir from 1580 to 1780. Mehmet began his academic journey with a Bachelor of Arts from Galatasaray University and later earned a Master of Arts from Sabancı University. His extensive research encompasses several projects, including the development of digital humanities tools for analyzing historical documents and a global microhistorical study on the 17th-century Ottoman and Mediterranean world. He has received multiple awards for his contributions to historical scholarship and education, including the Best Teaching Award from Sabancı University in 2023. Mehmet's publications include works on the economic and environmental challenges of the Ottoman Empire, as well as studies on cultural translations of Aesop's fables into Turkish before the Tanzimat period. His current projects and publications contribute to the fields of Ottoman history and digital humanities.

Bringing Eras: Retranslation of Aesop's Fables and Expanding Horizons with Digital Tools

This speech explores the dynamic interplay between cultural history and digital innovation through the retranslation of Aesop's Fables into Turkish within the early modern Ottoman context. Aesop's timeless tales, deeply embedded in the cultural tapestry of societies worldwide, offer a unique lens through which we can examine the shifts in linguistic and cultural interpretations across different eras.

Further, we explore the impact of digital tools in reshaping the study of historical texts. By utilizing advanced digital methodologies, this project creates a comprehensive digital archive of these fables, allowing for nuanced analysis and broader accessibility. These digital resources not only facilitate a deeper understanding of the texts in their historical contexts but also enhance the intertextual research across disciplines. Through digital indexing and annotation, the project maps out the evolution of these fables, providing insights into the cultural and linguistic layers that have influenced their translations over time.

This initiative illustrates how digital tools can broaden our approach to cultural history, offering innovative ways to engage with and interpret ancient literature in today's digital age. The integration of traditional literary analysis with digital humanities emphasizes the transformative impact of digital technologies in historical literary studies.

Keywords: Aesop's Fables, digital humanities, cultural history, Ottoman translation history.

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Merve Engin Kurt is a research assistant in the Department of English Translation and Interpreting at Atatürk University. She received her B.A. degree in English Translation and Interpreting at Ege University and is currently pursuing her M.A. in the same department. Her research interests include comics translation, sociology of translation and retranslations.

A.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.

Retranslation of Comics in Türkiye: Methodological Challenges

Traditionally considered as para- or sub-literature (Zanettin, 2008, p. 24), comics as a genre developed at the beginning of the 20th century in the form of *serialized strips*, mainly due to its commercial value (Kaindl, 1999, p. 269-270) and profitability for newspapers and magazines in which they were initially published. Nowadays, comics have a global presence. While certain countries have their own comic traditions and visual art practices such as *manga* in Japan, *fumetti or fotoromanzi* in Italy, *bande dessinée* in France, and *chitrakatha* in India, it was translation that enabled the formation of comics as an international form. Its worldwide popularity therefore attracted scholarly interest within translation studies concerning the spread of the comics as a genre and its subgenres (see Zanettin 2018a, Sell 2011, Bhatia 2006, Jüngst 2004, D'Arcangelo & Zanettin 2004, Bouissou 2000), and different approaches and strategies employed in the translation process of comics (see Borodo & Wood 2023, Spinelli 2021, Zanettin 2018b, Altenberg & Owen 2015, El-Arousy 2007, Kaindl 2004, Grun & Dollerup 2003, Embelton 1991). However, the role of retranslation in the process of comics becoming a transcultural phenomenon is yet to be explored. In order to achieve the broader objective of understanding how retranslations have facilitated the widespread popularity of comics across various cultures, it is important to address the methodological challenges involved in tracing the trajectory of retranslated comics. This proposed talk will take a look at these challenges within the specific context of the Turkish comic book market, particularly those arising from the unusual publishing strategies adopted by different publishing houses, with a special focus on the retranslations of the *Batman* series.

Keywords: Comics, retranslated comics, multimodality, publishing strategies, *Batman*.

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Dr. Merve Özenç Kasımoğlu studied Philosophy at Yeditepe University, after which she obtained her master's degree in English Literature with a specialization in comparative literature, from the same university. She received her PhD in Translation Studies at Yıldız Technical University, focusing on the intertextual analysis of the Turkish translation of Tolkien's *The Lord of The Rings*. Since October 2023, she has been serving as an assistant professor at Yeditepe University. She has translated two books in the field of popular science and is currently involved in the translation of a third book. Additionally, she contributes as a translation expert to the Turkish translation of the TV series "The Lord of the Rings: Rings of Power", which was released in September 2022 by Amazon Prime. Her broad research interests encompass literary studies, intertextuality, sociolinguistics (e.g. critical discourse analysis), psychoanalytical theories and cultural studies.

The question of ideological retranslation and J. R. R. Tolkien's mythopoetic Legendarium

Drawing on translational sociology, this interdisciplinary presentation aims to focus on two interrelated theoretical issues. The first one is devoted to a search for semiotically wider, yet valid and functional, borders of the concept of re/translation (Berman, 1990), while the following, second, topic demonstrates the applicability of ideological retranslation (Bourdieu, 1984) as a concept on the example J. R. R. Tolkien's mythopoetic Legendarium. The question of how far can be the meaning of re/translation extended and still retain its theoretical value is being considered on the background of the rewriting-adaptation-retranslation debate (Hutcheon & O'Flynn, 2013; Pârlog, 2019). The plausibility of the ideological retranslation as a concept is tested on a case study of a specific intersemiotic and intralingual re/translation represented by source literary texts of Tolkien's world (*Lord of the Rings* and *The Hobbit*) on the literary side and by targets text(s) of the TV adaptation of the *Lord of the Rings: Rings of Power* serial. Taking inspiration from Jakobson (1959) who posits that intralingual translation can be interpreted as being a form of re/translation of a text within the same language into a different semiotic code (i.e. intersemiotic translation), the analysis of this case possessing the features of both, adaptation and re/translation, explains the influence of macrosocial and extra-textual phenomena (contemporary culture, interests of producers, expectations of the fans and viewers) on the outcome of these processes - the mythopoetic, narrative, and aesthetic attributes of the TV serial and its intertextual connections with original Tolkien's Legendarium.

Keywords: adaptation, ideological retranslation, Legendarium, Tolkien, prose into TV

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Kaisa Koskinen is full professor of Translation Studies at Tampere University, Finland. She has published several seminal articles on retranslation together with Outi Paloposki. Her current research interests also include paraprofessional translation, ethics of translation, as well as translation and affect, and her recent publications include *Translation and Affect* (Benjamins, 2020) as well as edited volumes *Translating in Town* (Bloomsbury, 2020) and *Routledge Handbook of Translation and Ethics* (2021).

Retranslating Lenin

Lenin is the most translated political writer in the world (**Index Translationum**), his works are translated in more than 80 languages. At least the most important works were many times retranslated, and this also applies to less spoken languages like Finnish, e.g. we know about 9 different Finnish translations of *The State and Revolution*. What are the reasons for retranslating these texts? In our presentation we start from the hypothesis that the retranslations stem from the same goal as in retranslating religious texts: to achieve the most faithful translation. The canonization of Lenin’s personality and heritage (Yurchak 2006) made it problematic to republish the early, “apocryphal” translations, therefore the works were retranslated by authorized people (cf. Pokorn 2012). Later, in new editions, the “correctness” of the translation was to be ensured. Corpus-assisted discourse analysis provides methodology for comparing the texts (see Gillings et al 2023). In our talk we will present the corpus-based quantitative and qualitative analysis of Finnish translations of three Lenin’s works: *Two Tactics of Social- Democracy in the Democratic Revolution* (1905), *The State and Revolution* (1918), and *“Left-Wing” Communism: an Infantile Disorder* (1920). Through this analysis our aim is to uncover the “whys” of the various translations.

Keyword: Translation and ideology, translation of political texts, canonization, corpus-assisted discourse analysis.

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The revival of the Oldest Translation: A Case Study on the Turkish (Re)Translation(s) of *The Grapes of Wrath*

Retranslations are recognizably known as translations rendered after at least one translation exists (Berman, 1990; Tahir Gürçağlar & Berk Albachten, 2019). Kaisa Koskinen and Outi Paloposki (2010), emphasizing this chronological relation between the forerunner translation and its successors, state that “common sense explanations for retranslating tend to focus on the aging and alleged outdated features of the previous translation” (p. 296). Many cases may challenge this common sense, and this paper aims to present one. In the history of Turkish translations of John Steinbeck’s canonical work *Grapes of Wrath*, the retranslation circle runs smoothly until the first translation is used for the latest publication, and then the circle is closed. The first translation of the novel by Rasih Güran was published in 1948 by Remzi Kitabevi and was followed by several retranslations by different translators until now. In 2019, the Ministry of Culture and Art’s General Directorate of Copyrights developed an application to check the bandroles that each published work has on its back cover. Then, it was revealed that Sel Publishing, Steinbeck’s publisher at the time, had exploited the bandroles of less-sold novels in its best-selling books. Following this scandal, AnatoliLit, a sub-agent of McIntosh Otis representing Steinbeck’s Estate, sold the Turkish rights to İletişim in an auction. Moreover, when İletişim introduced the latest edition of the novel, it was surprising that the seventy-three-year-old translation of Güran bested its successors and was republished in 2021. Therefore, focusing on the unforeseen return of the first Turkish translation of *Grapes of Wrath*, this paper aims to find out the reasons behind İletişim’s strategy to go with Güran’s translation and to problematize different agencies playing crucial roles in the process, such as copyright agencies, publishing houses, editors, and translators. To this end, semi-structured interviews with these agents and paratextual analysis (Genette, 1997) of published translations are used to discuss the impact of their involvement on the process, particularly in the context of Andre Lefevere’s (1992) concept of “patronage.”

Keywords: *Grapes of Wrath*, retranslation, agency, copyright, patronage

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Neslihan Kansu-Yetkiner received her BA in Translation and Interpretation from Hacettepe University (summa cum laude). After completing her master's degree in the same department, she received her doctorate degree in linguistics with the Ubbo Emmius Scholarship in the Department of Language and Communication at Groningen University (Netherlands). She worked as an English and Turkish for Foreigners lecturer at Tömer, a part-time lecturer at London University, SOAS, and a research assistant at Hacettepe University, Department of Translation and Interpretation, respectively. Her primary research interests lie in pragmatics and translation, corpus-based translation studies, translated children's literature and critical discourse analysis. In addition to writing many articles published in national and international journals, Kansu-Yetkiner worked on three TÜBİTAK 1001 projects (111K344, 115K145 and 220K032) as principal investigator. She is, at the same time, a member of TÜBİTAK/SOBAG Advisory Board.

Ilgın Aktener studied translation and interpretation, and public relations and advertising at Izmir University of Economics. She received her MA degrees in the fields of American Culture and Literature and American Studies from Ege University and Heidelberg University (Germany). She undertook her PhD studies in translation at the Department of Languages and Intercultural Studies at Heriot-Watt University. She previously worked at Izmir University of Economics as a research assistant, Heriot-Watt University as a research/teaching assistant, and Yaşar University as a lecturer. She has international translation and interpreting experience. Her research areas of interest are literary translation, sociology of translation, translation of children's literature and corpus-based translation studies.

Retranslations of Modernist Novels into Turkish: An Examination of Paratexts as De/Recontextualization Tools

The main goal of this research is to critically examine the Turkish (re)translations of modernist English novels that, in their original culture, were prohibited, confiscated, stigmatized, or subject to legal challenges due to moral concerns. As a component of a larger Tübitak project, the current study looks at 71 Turkish (re)translations of 14 modernist novels. Its two main goals are to: (a) assess visual paratexts as a tool for de/recontextualization; and (b) examine cover images of Turkish retranslated editions of some representative examples and evaluate their semiotic value based on Kress and van Leeuwen's (2006) visual semiotic theory. When a work moves to a different literary, linguistic, or cultural context, its intertextual connections to the original culture are cut off and a new set emerges. According to Venuti (2009), translation entails both decontextualization and recontextualization at the same time. Recognition of this is the starting point for demonstration of a neglected phenomenon of the de/recontextualization of artistic pieces (paintings, photographs, sculptures etc.) taken from their natural context and used in the form of book covers for retranslations. Analyses revealed that hybridity of de/recontextualization could impart valuable knowledge on the intricacies of literary capital, the dynamics of cultural interaction, and the disjunctions between discourse and meaning.

Keywords: Paratextual analysis, de/recontextualization, modernist novels, visual semiotic theory.

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Nihal Yetkin Karakoç graduated from Hacettepe University, Department of Eng.Translation and Interpreting. She worked as a consecutive interpreter in the Ministry of National Defence for top level executives, mainly Minister and Undersecretary between 1996-1999. Then, between 1999-2002, she worked as translator/interpreter at TAI (Turkish Aerospace Industries,Inc.), an international Turco-American aviation company. She received her MA and Ph.D from the same university, Eng.linguistics. She has been working as a lecturer at Department of Translation and Interpreting at IEU since 2007. Her research interests include pragmatics, translation studies, lexicology and interpreting. She was entitled to Associate Professorship by the Interuniversity Council in 2017 and Professorship by IUE in 2023.

Zeynep Simge Acunaz Eytemiz graduated from Dokuz Eylül University, State Conservatory. She received her Ph.D.from the same Conservatory, Strings Department, İzmir. She has been working as an Assistant Professor at Dokuz Eylül University since 2023. She has performed with private symphonies, quartets and made programs on music online in collaboration with her colleagues at home and abroad. Her research interests include orientalism, classical music and violin studies, sociology and music.

A Rewriting of Mozart's "*Die Entführung aus dem Serail*" due to the Covid-19 Pandemic

In operas, it is a common practice to depict the non-Western world. This study relates to one of such operas in which the Other in the non-Western world is shown: Wolfgang Amadeus Mozart's widely acclaimed *Die Entführung aus dem Serail*. It focuses on the rewriting and staging of İstanbul State Opera in 2020 due to the Covid-19 pandemic. The theoretical framework is rewriting, a term both used in translation studies and performance arts. Up to date, rewritings were assessed only in terms of translation studies or performative arts in literature. Therefore, this study is the first of its kind, examining rewriting in translation studies and music. Its main purpose is to analyze the promotion strategy conducted in media for this rewriting, following Genette's (1997) epitextual elements and analyze the changed work in an interdisciplinary and descriptive approach. The work of art staged in 2020 will be analyzed in terms of changed musical, linguistic and cultural aspects through verbal/written media news, interviews with the director and choreographer and one linguistic expert (instructor) and one musical expert (tenor) systematically. The study is intended to be a pioneering one since it combines both disciplines in tackling a multilayered issue.

Keywords: rewriting, transladaptation, opera *Die Entführung aus dem Serail*, opera as performance art, Covid-19 pandemic.

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Three Waves of Retranslation in Ukrainian Tradition

Multiple retranslations are often motivated by historical changes in the nation, and the aim of our study is to present the case studies of each of the three waves of mass retranslation. The change of the Bolsheviks' party policy in 1933-35 to present non-Russian nationalism as the principal danger to the USSR was accompanied by a campaign in the media against "the nationalistic sabotage" in translation in Ukraine. The campaign triggered the first wave (mid-1930s-mid 1950s) of plentiful retranslations and revisions of recently published translations of both political literature and fiction in order to bring the target texts closer to Russian. The second wave of re-translations and revisions occurred in the 1960s - early 1970s after the Khrushchev Thaw, when many repressed translators of the 1920s were rehabilitated and their translations were republished in modernized versions (e.g., the *Collected Works* of Jack London in 12 volumes, 1969-1972, were mainly based on the *Complete Works* of Jack London in 30 volumes of 1927-1932). It would seem that with Ukraine's independence in 1991, a third wave of Ukrainian language retranslations would appear. However, this didn't occur due to a decline in translations into Ukrainian, as new private publishers in the 1990s primarily focused on Russian translations for the entire former USSR. Passive retranslations, that is translations of works that had already been translated in the diaspora, were rare examples of then retranslation (e.g., Orwell's *Animal Farm*). It is only after the Orange Revolution that we have witnessed a surge in retranslations, driven mainly by norm changes and the restoration of omitted content in source texts.

Keywords: edited retranslations, passive retranslations, retranslation, "translator-saboteur", waves of retranslation

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Outi Paloposki received her PhD in Translation Studies at the University of Helsinki in 2002. Her research focuses on the cultural history of translation in Finland. One of her main interests has been retranslations together with Prof. Kaisa Koskinen from Tampere University. Paloposki was one of the editors of the two-volume history of literary translation into Finnish (*Suomennoskijällisuuden historia*), published by the Finnish Literature Society in 2007, and of its companion volume, history of non-fiction translation into Finnish (*Suomennetun tietokijällisuuden historia*, 2013). She has recently published on issues related to book history and translators' archives. Outi Paloposki is member of the board of the Doctoral and Teacher-Training Translation Studies Summer School (DOTTSS; <http://www.dottss.eu>) and of the international History and Translation Network (<https://historyandtranslation.net/>), and one of the conveners of the Working Group on Archives of the H&T Network.

Retranslation as a Travelling Practice

As texts travel, so do translation practices. Authorial and textual strategies and modes of writing and translation, such as retranslation, adaptation, or indirect translation, and translators' and authors' (non)anonymity, are not stable and language-bound but moving, changing, adopted and adaptable phenomena. The same is true for tropes related to translation in its different forms, retranslation included: they cross borders, linguistic, cultural, and/or national. Rather than examining retranslation on its own, I will here look at retranslation in conjunction with related translational practices, as they make their way from one language or habitat to another, from one translator to another. As the initiation of international copyright legislation processes during the first half of the 19 th century (Nygqvist, 2018) was an important regulatory landmark in the development of authorial and textual practices, I will focus in this presentation on the period just before these processes were begun, to capture the nature of the changes.

The presentation forms part of a larger study examining intra-border and cross-border exchanges in Sweden-Finland, later Sweden and Finland, at the turn of the 18 th and 19 th centuries. The case study here concerns retranslation, indirectness and anonymity in the travels of Benjamin Franklin's *The Way to Wealth*, first translated in 1826 into Finnish and with several retranslations in the 19 th century.

Keywords: Indirect translation, authorial strategies, translator anonymity, Berne Convention

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Evliya Çelebi retranslated: Alexander Pallis and *In the Days of the Janissaries*

It was the Austrian diplomat and orientalist Joseph von Hammer who first translated some of the chapters from the first volume of Evliya Çelebi's (1611-c.1683) great travelogue *Seyâhatnâme* (Book of Travels) in two volumes into English that were published by William Allen in 1834 (vol I/i), in 1846 (vol. I/ii), and in 1850 (vol. II) (Finkel 2015). *Seyâhatnâme* is a first-person narrative in ten volumes combining "the autobiography of its author with the most extensive geographical description of the Ottoman world" (Kafadar et al.) and has served as a unique historical source for political, cultural, societal, and linguistic aspects of the Ottoman Empire. Since then, various partial (re)translations have appeared in German, Greek, French, Hungarian, and Russian, among other languages (Dankoff & Tezcan).

This paper will focus on the first retranslation of Evliya' Çelebi's *Seyâhatnâme*, that is, Alexandros Anastasios Pallis's (1883-1975) volume, *In the Days of the Janissaries*, based on von Hammer's translation mentioned above published by Hutchinson & Co in 1951. Based on archival material, textual, and paratextual analysis, this paper will trace the publication process of Pallis's translation and his strategies in producing a book that combines rewritten parts of von Hammer's translation mixed with Pallis's commentary.

Keywords: *Seyâhatnâme*, Evliya Çelebi, paratextual analysis, Ottoman travel literature.

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Re-translating John Stuart Mill’s *The Subjection of Women* into Italian in the age of post-feminism

A relatively recent line of research in TS deals with re-translation, investigating contexts and methodological issues (Paloposki & Koskinen 2010; Washbourne 2016; Van Poucke 2017, among others). Re-translation typically applies to classics, but it may also be required when an existing translation is considered unsatisfactory because, for example, it erases otherness or its language has aged, or when a text acquires renewed relevance in a given sociocultural context. My contribution is about the in-progress re-translation of John Stuart Mill’s *The Subjection of Women* (1869) into Italian. The first translation, by feminist activist Anna Maria Mozzoni (*La servitù delle donne*, 1870) was functional to her battle against a set of civil laws that in recently unified Italy would further restrict women’s rights. After many re-publications, another version came out in 2019, but its examination reveals that it mostly paraphrased or simplified Mozzoni’s version. In the light of the contemporary Italian socio-cultural situation, with women still experiencing discrimination, lower wages, and even violence, Mill’s text offers opportunities for reflection that interrogate the alleged sense of achievement and the detachment from feminist struggles characterizing contemporary post-feminism. Since Mozzoni’s language, however, is syntactically and lexically complex, as well as dated, a new translation may reach a wider readership. While trying to inscribe Mozzoni’s version in its socio-cultural context, I also intend to reflect on the re-translation process and its dialogue with both the source text and its previous version.

Keywords: Post-feminist discourse in translation, cultural recontextualization, contextual analysis, *The Subjection of Women*.

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From *Roadside Picnic* to *Stalker*: The effect of canonization on retranslation decisions

According to Polysystem Theory literary translation serves mainly, but not exclusively, to fill up lacunae in the target culture that are not covered by the domestic literary system. From that point of view, it is already surprising when cultures with a rich tradition of science fiction (SF) literature of their own translate SF works from lesser known literary systems. Hence, despite the fact that Russian literature has a long and valued SF tradition of its own, it is not taken for granted for Russian SF works to be translated into French and English, two cultures with an even stronger SF tradition. Russian authors that did get translated at several occasions, despite the peripheral position of their home culture, were the brothers Arkady and Boris Strugatsky, who were translated (and retranslated) in the West very actively throughout the XX th century. A huge cultural event that suddenly gave their work an even greater canonicity, was the film adaptation - in 1979 - by Andrey Tarkovsky of their *Roadside Picnic* (1972) into his famous *Stalker*, which is nowadays considered as one of the greatest SF movies of all time. In this paper I will investigate how the appearance of the film provoked a wave of (re)translations of the Strugatsky's work and at the same time led to a reframing of their work through a number of tools, including the change of the original title (from the original *Roadside Picnic* to the much more marketable *Stalker*) and the external design of the book editions.

Keywords: cultural reframing, canonization, film adaptation, paratextual analysis.

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Robert Grošelj is an Assistant Professor at the Department of Translation Studies, Faculty of Arts, University of Ljubljana, Slovenia. His research interests include linguistic aspects of translation, Slovene translations in historical perspective, and contrastive linguistics, with a focus on Slovene-Italian and Slovene-Slavic comparisons. He has authored two monographs, *Vezava glagolov umevanja v slovanskih jezikih* (2011) and *Letterasintesi I: la letteratura italiana dalle origini al Rinascimento* (2023), and co-authored *Lipalja vas in njena slovenska govorica* (2016). Additionally, he has co-edited a comprehensive two-volume monograph on the history of Slovene literary translation, *Zgodovina slovenskega literarnega prevoda 1-2* (2023), with N. K. Pokorn, T. Mikolič Južnič, and A. Pisanski Peterlin.

The differences between different translations: the case of Italian retranslations of Srečko Kosovel's poetry

One of the most important Slovene poets of the 20th century is Srečko Kosovel (1904-1926), known mostly for his constructivist poems, which were published only in 1967 by the Slovene literary historian Anton Ocvirk. These poems revealed a great - modern and innovative - poetic talent that led the Slovene literary avant-garde after the Second World War to declare Kosovel its forerunner, and at the same time made him an important member of European constructivism. Kosovel's poetry has received the attention of numerous literary scholars and translators, as evidenced by translations into more than 20 languages. Kosovel's works in Italian include no fewer than 17 book editions, which show the rich and constant engagement with Kosovel in Italy and provide an excellent starting point for retranslation analysis. The paper will thus compare different translations (published in book editions) of 10 important (frequently antologized) poems by Srečko Kosovel (from his Impressionist, Expressionist and Constructivist periods) in order to identify the different translation procedures and strategies that distinguish the translations from each other. These differences may indicate, among other things, the different ways of experiencing and interpreting Kosovel's poetry which led eventually to its numerous retranslations. What other reasons (literary or non-literary) have influenced the retranslation will be determined by analysing the accompanying texts in the analysed book editions of Italian translations of Srečko Kosovel's poetry.

Keywords: retranslation of poetry, Srečko Kosovel, constructivist poetry, textual analysis.

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Escaping the Disney canon The role of translational paratexts in the reframing of Felix Salten's *Bambi. Eine Waldgeschichte*

Bambi, the fawn whose mother is cruelly killed by poachers, is arguably one of the most famous global fictional characters, owing his fame to the animated Disney feature first released in 1942. Considered a “classic in the Disney canon” (Thompson, 2012), the film has entirely overshadowed the literary text on which it was based, the novel *Bambi. Eine Waldgeschichte* by Felix Salten. Salten was an Austrian-Jewish writer who was a prolific author, journalist and critic in early 20 th century Vienna, a contributor to wide ranging debates from animal rights to Zionism, but is today more or less unknown in the English speaking world. While a first English translation in 1928 by Whittaker Chambers led to certain amount of international success for Salten's work, it was the Disney film that started Bambis global career. One hundred years after Salten's book was first published in German in 1922, and eighty years after the release of Disney's *Bambi*, two retranslations of Salten's text appeared, no doubt taking advantage of the marketing opportunities the double whammy of anniversaries provided. Both translations were framed as attempts to restore *Bambi* as a multilayered literary text and thus free it from the shadows of simplified and sanitized Disney version. The paratexts in both retranslations, however, place emphasis on different readings of Salten's text: while in the paratexts in the translation by Jack Zipes the novel is interpreted as a story of persecution with strong autobiographical undertones, the paratexts to Damian Searls' rendition highlight the modernity of the work. My paper will examine the role that the translational paratexts play in the framing of the two retranslations as successfully reinstating Salten's text in its rightful place in the literary canon.

Keywords:Paratextual analysis, literary reframing, canonization, *Bambi*.

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Sahar Othmani is a Tunisian PhD candidate at Queen's University Belfast, and Associate Fellow of Higher Education. She is interested in Arabic literary translation, with special focus on indirect translation of both prose and poetry. As an early career researcher, Sahar was a contributor in the Arabic Anthology for Discourse on Translation (2021), and the Oxford Anthology of Translation (2024). Sahar is the Champion of Diversity and Racial Equality at Queen's University Belfast and has been awarded the Vice Chancellor Scholarship for Academic Excellence. Her debut poem, *Out of Place*, has been nominated for the Pushcart literary award (2024).

Empowering the Margins: Soft Power in Indirect Translation Practices

Soft power being defined as the ability to obtain desired outcomes through means of appeal and attraction (Nye Jr, 1990, p.287) has been proclaimed as one of the merits found in translating and disseminating literature as the world attempts to mend gaps between its literary center and its peripheries. Theories of cultural hegemony (Gramsci, 1993) have been challenged by the proposal of acknowledging marginalized practices of translation, namely indirect translation (ITr), and retranslation, and by considering the role of soft power in understanding how literary translations happen in cultures of low-diffusion (Whyatt & Pavlović, 2021). Within the last century, the Arabic novel witnessed a fluctuation in interest by the West – with rises taking place after events like the winning of Naguib Mahfouz the Nobel Prize in Literature, and most recently, Jokha Al-Harhi's *Celestial Bodies* becoming the first translated Arabic novel to win the International Man Booker Prize in 2019. Korean literature, too, has witnessed a similar ebb. Since 2015, nominations and wins of authors such as Han Kang and Bora Chung have created a golden era for translating from Korean, as the Korea Literary Institute (LTI) has taken massive strides to make literature accessible for translation, mainly into English. Therefore, the relation between the two literary cultures has been dependent on the use of ITr and retranslations as a vehicle for communication. This paper attempts to view the role that these practices have played in empowering the margins, focusing on the assimilation of Korean literature in Arabic speaking countries within the last decade. I examine the extent with which LTI has successfully managed to bring itself forward to another peripheral culture. The aim is to highlight how, in viewing these practices as modes of obtaining soft power, can cultures of low-diffusion partake in a relatively less restrictive manifestation of world literature.

Keywords: Indirect Translation, Soft Power, World Literature, Arabic Literature, Hallyu, Cultural Translation, Retranslation, Korean Literature, Literary Translation.

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Can we talk about canon in popular fiction? The case of Delly retranslated in Italy

The aim of this contribution is to understand if a mechanism of retranslation debasement (cfr. Venuti 2023 1), due to the canonization of a previous translation, can take place also in popular Fiction. Canonization of first or previous translations is a well-known phenomenon in the field of retranslation studies, but it usually concerns major literary works. For instance, Baudelaire's French translation of Poe, Pivano's Italian translation of *The Great Gatsby*, or Constance Garnett's English rendering of Russian authors are considered canonized translations, being reprinted and sold despite the (sometimes large) availability of new translations. However, when in 2020 the Italian publishing house Falsopiano began to publish retranslations of novels by Delly – a duo of French writers whose romance novels were extremely popular between the 1910s and the 1950s – they were soon criticized by readers who had developed a "fixation" 2 for the previous Italian translation. The critiques concerned mainly the modernization of the language and were expressed both publicly through Amazon reviews, and privately through emails sent to the publishing house. Firstly, the contribution will retrace the (re)translation history of Delly in Italy, since the 1920s, with a focus on the novel *Esclave ou Reine*, which was translated in Italian three times. Then, the publishing house Falsopiano and their retranslation policy will be presented. Finally, some excerpts of the last translation of *Esclave ou Reine* will be analysed in the light of the comments posted by readers.

Keywords: Retranslation, Canon, Popular fiction, Romance, Delly.

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Retranslating Poverty and Protest: German Translations of Eugène Pottier's *Chants Révolutionnaires*

Crutzen Best known for the workers' anthem "The Internationale", Eugène Pottier is France's most famous proletarian poet. In 1887, the year of his death, he published an anthology of his poems and songs, called *Chants Révolutionnaires* [Revolutionary Songs]. Although some of Pottier's poems, each translated into German by a different translator, were published in German literature journals, Walter Mehring first translated and published 16 of Pottier's poems in 1924 during the Weimar Republic. A second, more extensive selection was translated by Erich Weinert in Nazi Germany but published in exile (1939) and in the German Democratic Republic (1951). Weinert describes his motivation for retranslating Pottier as follows: the poor quality of the previous translations and their lack of equivalence with the source text (Weinert 1951: 7, cf. Berman 1990: 6). Given the different historical context, his retranslation is aimed at a new – communist – readership (cf. Koskinen/Paloposki 2016). Weinert describes Pottier and himself as *poeta militans* (Weinert 1951: 33), i.e. Pottier as an activist poet and himself as an activist translator (cf. Tymoczko 2010: 6). In this paper, we will take a closer look at 12 of Pottier's poems retranslated by both Mehring and Weinert and will try to explore their relationship to the source text and to each other (cf. Albrecht/Plack 2018: 22-24). They seem to have chosen the same source text, but Weinert's anthology additionally contains poems that do not appear in *Chants Révolutionnaires*. We will also analyze if and how both translators were influenced by their historical and political background.

Keywords: Translation and politics, activist translation, proletarian poetry, Paris Commune, German Democratic Republic, Weimar Republic.

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Retranslating Classics of Horror: The Case of Dex Publishing

DEX Publishing House, known for its popular titles encompassing genres such as action, romance, entertainment, and horror aimed at young adults aged 16 to 25, has embarked on an unexpected initiative by launching the horror series "DEX Classics of Horror." This endeavor aligns with the publisher's expressed goal of engaging a younger audience through retranslations of classic works presented in hardcover editions featuring distinctive cover designs. These editions include unconventional prefaces authored by celebrities who, while appealing to the target audience, lack expertise in horror literature. These celebrity contributors were subsequently invited to speak at book fairs about texts they neither penned nor translated. The promotional strategy employs visually striking and curated imagery suitable for contemporary social media platforms, incorporating references to prominent figures such as director Tim Burton and quotations from Sufi poet Mevlâna.

Cadera and Walsh while theorizing the symbiotic relationship between retranslation and reception list many reasons behind the retranslations such as political, commercial or aesthetic positioning and claim that paratexts may also play a pivotal role in this process (Cadera & Walsh, 2002). Accordingly, this "celebrity-driven" and "social media-mediated" marketing campaign exemplifies a novel recontextualization of literary classics, transforming them into desirable commodities for enhanced visibility in digital spaces. This paper posits that such paratextual production serves as a compelling illustration of the "object of desire," by celebrity involvement tailored for the intended audience, and aims to investigate the recontextualization process of the series' retranslated works through a detailed analysis of paratextual materials (Batchelor, 2018), including cover designs, prefaces, and visual and textual content from the publishing house's social media accounts, influencer blogs, and related promotional materials.

Keywords: retranslation, paratexts, classics

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Tracing afterlives of *Aşk-ı Memnu*

Aşk-ı Memnu (‘Forbidden Love’, 1901) by Halit Ziya Uşaklıgil is a significant novel in Turkish literature. It is the story of the love between Bihter, a young woman in her early twenties who is married to an older man Adnan, and Behlül, a young man of similar age who is also Adnan’s nephew. The novel was first made into a 6-part TV series that was broadcast by the state broadcaster TRT1 in 1975. The second TV adaptation appeared on Kanal-D, a private TV channel in 2008, with two seasons consisting of 79 episodes. This second adaptation was a massive hit, attracting not only a great number of viewers when aired but also a great deal of media attention. It continues to have fan groups and pages all over social media. Each year in the summer, the same TV channel Kanal-D rebroadcasts the series, and the show still gets the same vigorous coverage on social media platforms such as Facebook, Twitter and Instagram as it did when it was broadcast for the first time. This could be tied to a number of reasons, such as the modern Turkish family portrayed in the series, the depictions of the Istanbul scenery and the very famous cast. However, one overarching reason seems to be the strong woman character central to the series; the Bihter in the second adaptation is a determined, well-educated and articulate young woman who pursues love to her detriment, unlike the Bihter depicted in the first version, who was weak and less dynamic. This portrayal of Bihter and the attention it received led to a movie adaptation of the novel by a streaming platform with the focus on a strong, sensual Bihter.

As Karin Littau (2019, 161) points out, “Attention to matters of mediality gives renewed and altered focus to translation precisely because the afterlives of literatures are unthinkable without mediations (editions, rewritings,

refractions, adaptations, transmedia, etc.) or without media (human memory, the scroll, the codex, the book, cinema, the computer, etc.).” In this study, we will trace how subsequent adaptations of the same novel breed new interpretations and how they have an influence on each other and in the afterlife of the novel in different media, such as on social media platforms. We will also explore how afterlives of literature in different forms in various media affect each other and feed off and into each other.

Keywords: Transmedial adaptation, mediality in translation, literary afterlives, *Aşk-ı Memnu*.

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Dorothy, Aysecik and others – retranslation, remake, and return

My paper will explore retranslation in the context of multimodality and reception. I will focus on Frank Baum's novel *The Wonderful Wizard of Oz* (1904) as a case in point as I trace the travels and transformations of the work in the Turkish and English language contexts. The work entered the Turkish cultural field via the screening of the 1939 MGM film adaptation "The Wizard of Oz" (1939) with the title "Billur Köşk" in 1941. The novel was translated and published in Turkey for the first time in 1956 under the title *Dört Küçük Seyyah* (tr. Nurcihan Kesin, Derya Yayınları) and at least five retranslations were published starting in 1973 with *Billur Köşk* (tr. Feza Özgen, Koza Yayınları) up until the 21st century. What makes this case specifically relevant to explore from a wider multimodal perspective is the popularity of the Turkish remake of the film by Tunç Başaran, "Aysecik ve Sihirli Cüceler Rüyalarda Ülkesinde" in 1971, which probably also triggered the first retranslation. A comparison of the existing published Turkish translations with the English source text, and the film versions with both the source novel and each other will provide textual evidence for the reception and transformation of the language, themes and characters created by Baum by his rewriters (including film directors, translators and publishers). The paper will conclude with a brief ethnographic foray into the reception of the Turkish remake in an English-language context with English subtitles. This will allow me to pose questions regarding the return of a source text into its source culture via translation and introduce the notion of "translational return". As in my previous work on retranslation, I will argue that multiple retranslations of works that remain popular across time offer a key to understanding the temporal and cultural mutability and complexity of translation.

Keywords: Multimodality, intertextuality in translation, "translational return", ethnographic reception.

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Intergeneric retranslations of *The Taming of the Shrew* on the Turkish scene: Translation as “irony” and “reported discourse” as a tool for resisting gender roles

This paper examines *Hırçın Kız* (2018) performed by the State Theatre of Istanbul and *Şirreti Evcilleştirmek* (2023) performed by the independent theatre company Moda Sahnesi as multimodal retranslations of William Shakespeare’s *The Taming of the Shrew*. Although the play has been constantly criticised for its “retrograde misogyny and spectacles of female subjection” (Easterling & Flaherty 2021, 1), it has been staged and adapted to screen numerous times and continues attracting audiences. While some translators (here directors and/or producers) prefer to tone down the domestic violence and present the play as a love story with a happy ending, more recent performances are seen to turn the play into a site for attacking gender relations in our societies. Our multimodal setting goes beyond a sole verbal analysis and explores the selected retranslations “through the lens of mode, medium, and genre” (Kaindl 2020, 59). The selected performances are based on two earlier Turkish translations of the play, respectively by Nurettin Sevin (1947) and Emine Ayhan (2021), and we focus on how the interlingual translators, as well as the agents of the stage (e.g. directors, actors) tailored their source texts to their own social agenda. We view these performances as intergeneric translations that (at least) partially transform bawdy comedy into irony, and moreover, with a radical twist in the final scene, into tragedy leading to the demise of one of the two protagonists. Here, we expand Theo Hermans’ (2014) conceptualisation of translation as “reported discourse” in such a way to encompass multimodal transfer and illustrate that the multimodal translators of *The Taming of the Shrew* present “discordant translations” foregrounding their “dissociative attitudes” toward the source text.

Keywords: Intergeneric translation, multimodality, translation as “reported discourse”, translation as “irony”.

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Retranslation for the screen: Boccaccio’s *Decameron* in a Slovene TV series

A recent project on the History of Slovene Literary Translation, which yielded a monograph in two volumes with 110+ chapters written by 60+ authors, uncovered a number of interesting under-researched areas in the literary translation flows between Slovene and other languages. Several studies in the monograph emphasized the need for additional research on retranslation, and this paper attempts to add to the body of research on retranslation from Italian. The *Decameron*, the novella collection by Giovanni Boccaccio, has been the object of translation for over six centuries. As one of the peaks of Italian literature, it has been translated into Slovene as early as in 1926, and several reprints, revised translations, a retranslation, collections of selected novellas, as well as TV, radio and stage adaptations have been published until now. After an overview of all the published translations and their characteristics, this paper aims to investigate what translation strategies were applied to a retranslation of selected novellas of the *Decameron* that was adapted for a TV series in the 1970s by screenwriter Saša Vuga. The series, which consists of 14 episodes, was recorded by national TV station RTV Ljubljana, achieving great and lasting success with the public due to the humorous texts, a lavish production and excellent cast. The series was broadcasted again at least twice in the last decade or so, despite being filmed in black and white. The screenplay will be compared to two prior translations (the first translation from 1926 by Andrej Budal, and the edition from 1959, revised by Božidar Borko) and a subsequent translation (by Niko Košir, 1980), focusing on how selected ideological, cultural and historical elements are conveyed, as well as on the specific shifts resulting from changing the novellas into screenplays.

Keywords: Screen adaptation, ideological shifts, multimodality, Slovene literary translation.

Thanos Chrysanthopoulos

Independent Researcher

Thanos Chrysanthopoulos is an official certified translator and a postgraduate researcher. He graduated from the Department of Foreign Languages, Translation, and Interpreting from the Ionian University, Corfu. He has experience as a Greek official translator specializing in law, politics, theatre, and literature. He has worked as a subtitler for many major companies. He also holds a master's degree in Theatre Studies from the University of Athens. His main interests reside in the areas of Audiovisual Translation, Literary Translation, Theory & Praxis of (Stage) Translation, Feminist and Queer Translation, and US contemporary drama and dramaturgies, especially in Tennessee Williams's work. He has participated in many conferences as a speaker, and has authored articles in peer-reviewed journals, and chapters in edited volumes.

Angels in America Flying (again) over Greece: Unveiling the Intersection of Gender, Sexuality, and HIV/AIDS through a Queer Lens in Four Greek Productions

This paper ventures to describe, analyze, and explain the translation strategies adopted each time for the representation, construction, and performance of gender and sexuality related to the HIV/AIDS pandemic that prevailed in the 90s through a queer/feminist prism in four retranslations of Tony Kushner's landmark play, *Angels in America*. The play was first translated and performed on stage in Greece in 1993 by Research Theatre, directed by Dimitris Potamitis and translated by Errikos Belies. Subsequently, until 2023, the play underwent retranslation and was staged three times. In 1996, Mona Kitsopoulou directed and translated it for Parathlasis Theatre. In 2010, Nikos Mastorakis directed it for the Athens-Epidaurus Festival, with translation by Giorgos Depastas. Lastly, in 2022, Androniki Avdeliotti directed the production for Angelon Vima Theatre, and Antonis Galeos provided the translation. In this comparative analysis, our aim is to explore how perceptions, stereotypes, and ideology are manifested, altered, and redirected through performance-oriented retranslations. These adaptations are crafted to align with the artistic and ideological vision of the director and the overall production. In this way our main focus is to unravel the nuanced ways in which retranslations function within the theatrical milieu, exploring the motivations of each theatrical agent, and deciphering shifts in the ideologies surrounding HIV/AIDS relations in US/Greece from the 90s to the 20s.

Keywords: retranslation, theatre, feminist translation, gender, sexuality, HIV/AIDS

Ümit Türe Pekel

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Ümit Türe Pekel received her MA degree in Translation Studies in 2017. She analyzed policies regarding indirect translation in Turkey with a specific focus on translation journals in her MA research. She is currently a PhD Candidate in Translation and Interpreting Studies at Boğaziçi University, Turkey and works as a lecturer in the department of Translation and Interpreting Studies at Yeditepe University, Turkey. Her research interests include multimodality in translation, translation in/of periodicals, translation history, sociology of translation, retranslation, and indirect translation.

Retranslation in the Age of Netflix: *Anne of Green Gables* in Turkish Before and After the Release of *Anne with an E* by Netflix

This paper aims to discuss how book adaptations by Netflix have shaped the presentation and reception of (re)translations in the Turkish context focusing on *Anne of Green Gables* (1908) as a case study. To this end, this study traces the visibility of Netflix's agency in Turkish retranslations of *Anne of Green Gables* through three kinds of paratexts: (1) book covers, (2) blurbs by publishing agents, and (3) reader response on online platforms. *Anne of Green Gables*, a novel by the Canadian author Lucy Maud Montgomery, is the first book in a series of 9 volumes narrating the life of Anne, an orphan child. The journey of the novel in Turkey is marked by the release of the Netflix series, *Anne with an E*, in 2017. Netflix presented the series as an adaptation from the novel. Before the Netflix series, there were only two Turkish translations: a translation of the first volume by Altın Kitaplar [Golden Books] Publishing House and an abridged translation by Kırşunkalem [Pencil] Publishing House. The Netflix series was immediately followed by interlingual retranslations of the novel by 10 different publishing houses. Based on the immediacy of the retranslations, I argue that Netflix as a transmedia storyteller has turned into an agent in the publishing industry. Through multimodal analysis of the book covers and critical analysis of reader responses and blurbs, this paper demonstrates (1) that publishers benefit from Netflix's agency to attract readers, and (2) that Netflix turned into a reference point for readers in book selection.

Keywords: paratextual analysis, adaptation, reader response, agency

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Yekaterina Yakovenko

Russian Academy of Sciences, Russia

Yekaterina Yakovenko, D.Habil., Leading Research Fellow of the Institute of Linguistics of the Russian Academy of Sciences has been dealing with issues of retranslations for about 25 years. Her monograph “Homo biblicus: Man’s Image in English and German Biblical Versions (Experience of Cognitive Modelling)” and numerous smaller papers reflect the results of the author’s contrastive analysis of English and German Bibles and their sources in terms of cognitive linguistics and theory of equivalence. Academic interests of Yekaterina are in the domain of historical linguistics (mainly Gothic and Old English), translational studies, comparative linguistics, geopoetics, and others. Yekaterina participated in two Retranslation conferences (Retranslation 4, 2019, Madrid, and Retranslation 5, 2022, Budapest).

“The Memoirs of Princess Dashkova”: a Special Case of Retranslation

Princess Yekaterina Romanovna Dashkova (1743 – 1810), a close friend of Catherine II, an influential public person, the first President of the Russian Academy, left us in her “Memoirs” valuable testimony of her time. “The Memoirs”, dictated by Dashkova to her English companion Martha Wilmot in French and immediately translated into English, were declared as “the original text” and published only in 1840 in London. The French text belonging to Dashkova and composed in 1805 – 1806 was kept in Prince Vorontsov’s archive and appeared much later, in 1881. These texts, disputing the right to be considered the source of the “Memoirs”, do not coincide either in composition or in content.

Much of what Princess Dashkova, who was quite frank in her judgments, expressed in French and left to herself was later concealed or paraphrased in the English translation in a more euphemistic (rather, politically correct) way. The English text was then translated into French (1859) and Russian (1859 and, again, 1874). In its turn, the French text by Dashkova served as a source of some translations into Russian (1907, 1987) and English (1958). The paper focuses on the textology of the “Memoirs”, correlation of the versions, their discrepancies, translational strategies, as well as peculiarities of language and style. Two English versions of the “Memoirs” (1840, 1958), three French ([1806] 1881, 1859, 2001), and four Russian ones (1859, 1874, 1907, 1987) are contrasted within their language and in relation to their prior and succeeding (if any) versions. “The Memoirs” represents a special case of retranslation with intricate interrelation of the original and subsequent versions, we claim that it proves the principles of the Retranslation theory. First versions of the “Memoirs” made from the pseudo-original English text of 1840 appear to be in accordance with the RH claiming that first translations, being introductory, never display particular accuracy or affinity of language and style (see Berman 1990 as well as criticism of the RH in Koskinen & Paloposki 2004). Though the original French text of the “Memoirs” was discovered relatively late, just like scrolls of the Dead Sea, its translations were not aimed at fighting the ageing of the previous versions: their spread was rather due to critical re-evaluation of the latter (Koskinen & Paloposki, 2010; Venuti, 2013; Tahir Gürçağlar, 2020), the inaccuracy of which was accounted for by the wrong source. However, even later versions (e.g., that of 1907, made into Russian) can display insufficient translational skills and the lack of consequent strategies, thus proving the idea of individual character of any translation, irrespective of its period (Koskinen & Paloposki 2004).

Keywords: Memoirs translation, translation history, pseudo-originals, Yekaterina Dashkova.

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Zofia Ziemann

Joanna Sobesto

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Zofia Ziemann is an assistant Professor at the Centre for Translation Studies (Department of International Polish Studies, Faculty of Polish), Jagiellonian University, Kraków, Poland, where she is in charge of the MA programme Literary and Cultural Translation Studies. Her research areas are translation history, translator studies, and retranslation studies. She is particularly interested in translation promotion and reception, especially with regard to the literary transfer from peripheral into major languages. Co-editor, with Magda Heydel, of the volume *Retracing the History of Literary Translation in Poland: People, Politics, Poetics* (Routledge 2021). Member of the editorial board of *Przekładaniec. A Journal of Translation Studies* (2014–2022 as managing editor). Visiting researcher at Indiana University Bloomington (Fall-Winter 2023/2024; Kosciuszko Foundation scholarship). She also works as a freelance translator/interpreter and proofreader.

Joanna Sobesto is a translator and translation scholar, PhD graduate at the Faculty of Polish, Jagiellonian University, Kraków, Poland. Her MA thesis was devoted to the reception of Katherine Mansfield's prose in Poland, her doctoral project concerned the history of translation and translators in interwar Poland (1918–1939). She is involved in the National Science Center (NCN) grant "A century of translation. Translators and their work in Polish literature after 1918" led by Magda Heydel. Co-editor (with Garda Elsherif) of the upcoming volume *Positionalities of Translation Studies. On the Situatedness of Translation Research* (Bloomsbury Advances in Translation). Her research interests are mainly Translator Studies, translation history, and reception studies.

Retranslations in Poland 1918–2020: Challenges and Opportunities of the Quantitative Approach in Translation History

The paper presents a data-based panorama of literary retranslations in Poland, developed through a quantitative analysis of a database of literary translations into Polish published between 1918 and 2020 (based on the Polish National Library catalogue). The research identifies the most retranslated authors and titles and the time spans between the consecutive retranslations; the bibliographical records are broken down into source languages, publishers, and translators. The findings allow us to confront assumptions about the most retranslated works and offer insights into retranslation as a phenomenon, indicating texts that were popular (i.e., retranslated) in their time yet did not go down in Polish literary history.

Partly inspired by similar retranslation research projects in the Finnish (Koskinen, Paloposki 2019) and Turkish (Berk Albachten, Tahir Gürçağlar 2018) contexts, our paper addresses both general methodological challenges (data acquisition, processing, and reliability) and concepts (translation longevity, cf. Svahn 2023, continuity and discontinuity; periodization; the place of retranslations in translation history, cf. Van Poucke 2018) and the specifics of the Polish case. We consider how to develop historical research based on this retranslation archaeology (Pym 1998, D'hulst 2010), so as to not let the human agents slip under the quantitative radar and to make connections between retranslation dynamics and political history: the growth of the publishing enterprises in interwar Poland (1918–1939), the calamity of WW2, state control and censorship in Polish People's Republic (1944–1989), the development of independent 'second circulation' publishing in the latter half of this period, and finally the free market economy from 90s. onwards, with 21st-century developments of digital technologies, self-publishing etc.

This research is partly conducted within the framework of the National Science Center (NCN) grant “A Century of Translation. Translators and their work in Polish literature after 1918” led by Magda Heydel.

Keywords: retranslation, quantitative analysis, publishing history, literary canon.

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Zulia Karini

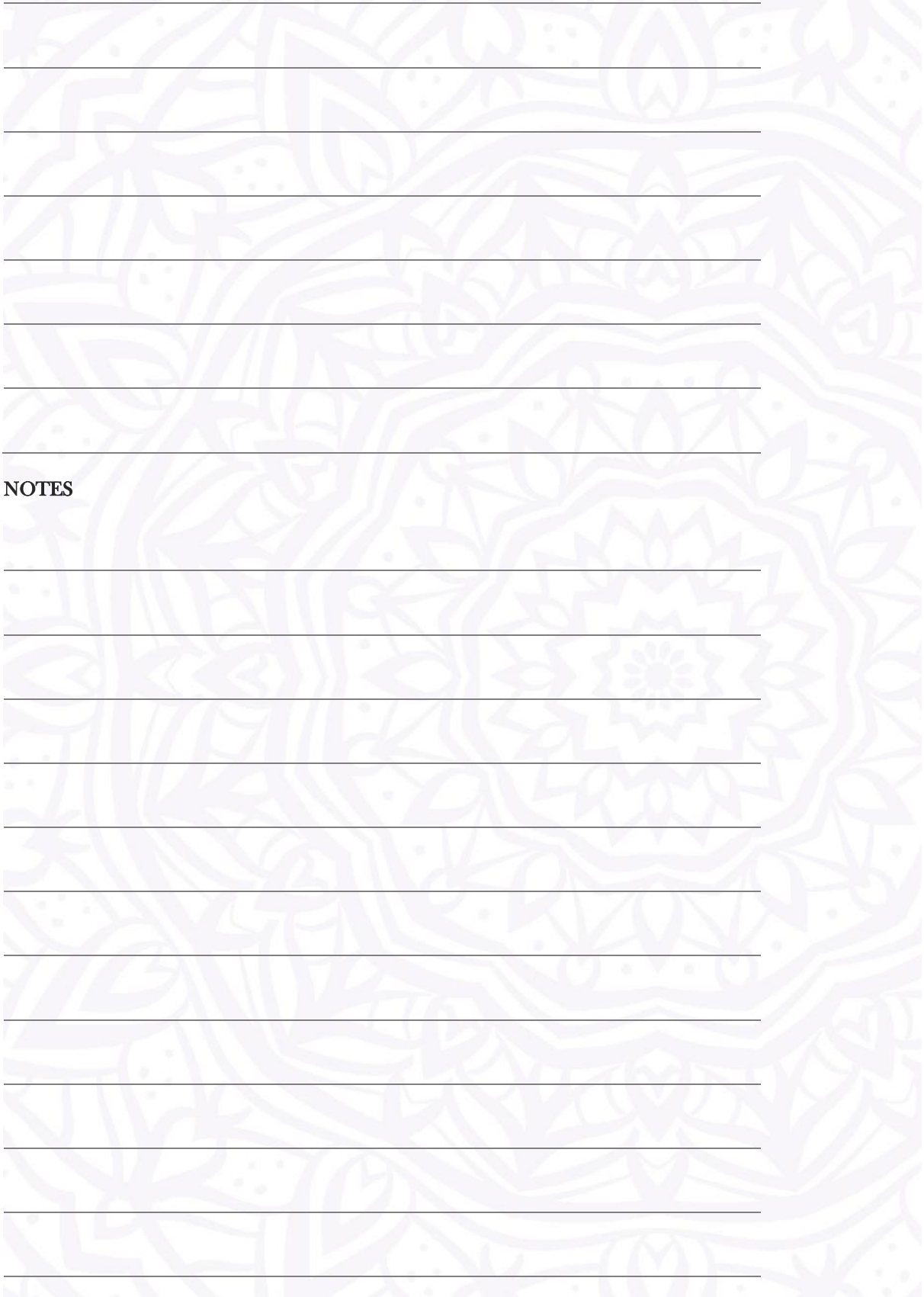
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Zulia Karini is a PhD candidate at The University of Western Australia, where she focuses on dialect translation in novels from English to Indonesian. Under the supervision of H  l  ne Jacomard and Krishna Sen, she is currently working on a research project titled *The Indonesian Retranslation of John Steinbeck's Of Mice and Men*. Her academic journey has led to a deep engagement with translation studies, particularly in the context of literary dialects and retranslation. Through her research, she aims to provide valuable insights into the complexities and nuances involved in translating dialects across languages.

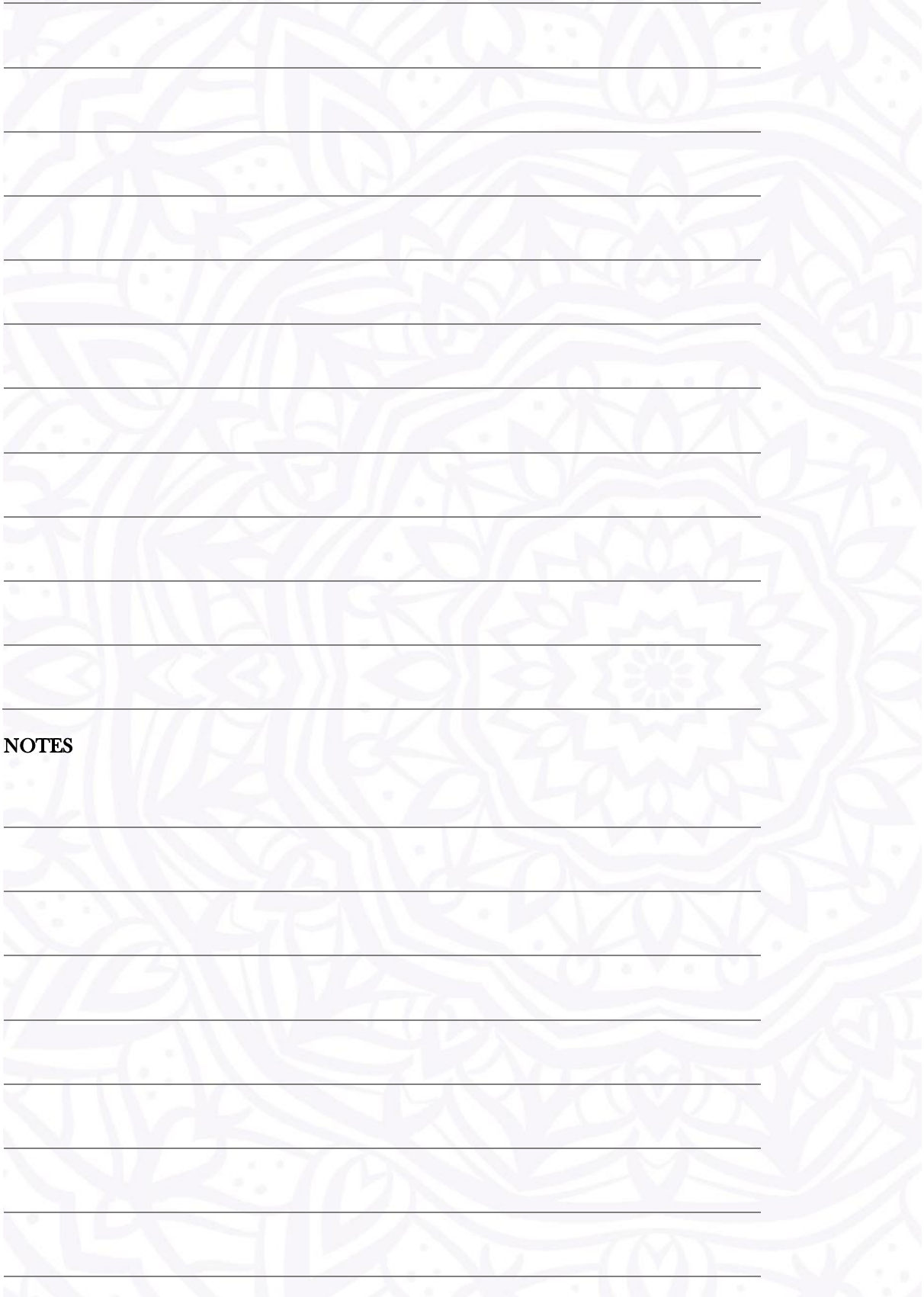
Retranslation and Taboo: A Comparative Analysis of Swearing in Indonesian Translations of Steinbeck's *Of Mice and Men*

Swearing, within language, is a means to express strong emotions, often through taboo words or phrases. Different societies and contexts use these words differently, and their meanings carry cultural and social connotations. This study examines the translation of swearing words in John Steinbeck's novel *Of Mice and Men* as rendered by five different Indonesian translators. Using the concept of retranslation and taboo, the research examines how these translators dealt with the taboo nature of swearing in a novel in which most characters speak Southern American English (SAE), without violating linguistic norms and cultural sensitivities in the target language (Indonesian). In the translated novels of *Of Mice and Men*, dialectical markers were analyzed specifically on swearing words. The research results reveal that the first translator incorporated more borrowed Malay words and expressions and later translators used *Bahasa Gaul* (an Indonesian dialect) to establish equivalence. Translations of some texts resulted in lexical changes that made them ruder than the original text. By exploring the linguistic choices and cultural adaptations made by each translator, this research contributes to a deeper understanding of the complexities involved in retranslation and the challenges posed by taboo language in literary translation. Translators dealing with similar challenges in other dialects and language pairs may find this study useful in the future.

Keywords: Indonesian retranslation, translating swearing words, translation strategies, literary translation John Steinbeck's *Of Mice and Men*.



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