

IV

UKRAINIAN LITERATURE IN TRANSLATION: GEOPOLITICS, IDENTITY, AND STYLE

Geopolitical discourses shape the knowledge systems that underpin literary translation practices. Translation has historically been an instrument of colonization, yet it also serves as “a vehicle for decolonizing and undermining imperial frameworks and their related biases and systems” (Chambers and Ipek, 2024). In view of this, decolonial studies, with its focus on challenging the misrepresentation and silencing of marginalized groups, present a valuable lens for examining translation.

The framework proposed below aims to provide a comprehensive exploration of Ukrainian literature in translation as it intersects with geopolitics, gender, and stylistic framing in the Anglophone representation. Such a sociocultural portrayal and transnational positioning of Ukrainian literature through the medium of English-language translation from the early 19th century to the present day can showcase the intricate dynamics of how Ukrainian literature has been perceived, received, and discursively framed. By exploring a range of texts from classic to contemporary, and through a combination of theoretical analysis and close reading, this chapter offers an entangled perspective on Ukrainian literature and culture. It is structured around eight thematic units.

Chambers, C., & Demir, I. (2024). Introduction: Translation in the service of (de)colonisation. In C. Chambers & I. Demir (Eds.), *Translation and decolonisation: Interdisciplinary approaches* (pp. 1–14). Routledge. <https://doi.org/10.4324/9781003351986-1>

1

LITERARY CAPITAL, TRANSLATION AND WORLD-SYSTEM. READING UKRAINIAN LITERATURE IN ENGLISH TRANSLATION: HOW DOES THE PAST INFORM THE PRESENT?

This part explores the complex dynamics of literary transfer and the challenges of introducing Ukrainian literature to Anglophone audiences. Drawing on seminal works by David Damrosch, Gisèle Sapiro, and Pascale Casanova, it adopts a sociological perspective to examine the agency of both authors and translators in shaping the reception of Ukrainian literature. The discussion can be informed by the concepts of provincialism (Milan Kundera), interpretive communities (Stanley Fish), and horizon of expectations (Hans Robert Jauss).

Then, it is worth examining the historical trajectory of Ukrainian literature in English translation through the lens of André Lefevere's concepts of "patronage" and "refraction" in translation. Furthermore, through the framework of decolonial analytics in translation, the role of expatriate, displaced and diaspora communities in opening up anti- and decolonial perspectives on Ukrainian culture in opposition to the Russian imperial and Soviet narrative can be identified. It is pertinent to discuss what historical factors or dynamics significantly influenced the reception of Ukrainian literature in English translation, and how the concepts of "decolonial analytics," "translation as a space of memory," and "translational justice" expand our understanding of translation and its historical impact.

Casanova, P., & Brownlie, S. (2021). Consecration and accumulation of literary capital: translation as unequal exchange. In *The translation studies reader* (pp. 407-423). Routledge. Ebook ISBN: 9780429280641

Heilbron, J. (1999). Towards a sociology of translation: Book translations as a cultural world-system. *European journal of social theory*, 2(4), 429-444. <http://dx.doi.org/10.1177/136843199002004002>

AHRC report *Translating the Literatures of Smaller European Nations*, available from: [https://www.bristol.ac.uk/media-library/sites/arts/research/translating-lits-of-small-nations/Translating%20Smaller%20European%20Literatures%20Report\(3\).pdf](https://www.bristol.ac.uk/media-library/sites/arts/research/translating-lits-of-small-nations/Translating%20Smaller%20European%20Literatures%20Report(3).pdf)

Одрехівська, І. (2020). Аналітична модель дослідження рецепції української літератури в інокультурному просторі. *Іноземна філологія*, 173-183. <http://dx.doi.org/10.30970/fpl.2020.133.3181>

Lefevere, A. (1983). Literature, comparative and translated. *Babel*, 29(2), 70-75. <https://open.unive.it/hitrade/books/LefevereLit.pdf>

Odrekhivska, I. (2024). Decolonial Analytics in Translation History: Ukrainian Literature in the Contested Space of English Translation. *World Literature Studies*, 3, 4 – 14. https://www.sav.sk/journals/uploads/10041459WLS_3_2024_Odrekhivska.pdf

Odrekhivska, I. (2024). Reading Poetry by Vasyl Stus in English: Translational Justice and Entangled Editorial Practices. *New Philology*, (93), 122-127. <http://www.novafilolohiia.zp.ua/index.php/new-philology/article/view/918/865>

Одрехівська, І. (2024). Переклад як простір пам'яті та ре-актуалізація канону: поема «Сліпці» Миколи Бажана в англо-американському перекладі Григорія Грабовича. *Сучасні дослідження з іноземної філології*, (1 (25)), 280-287.
DOI: <https://doi.org/10.32782/2617-3921.2024.25.280-287>

2

“TRANSLATION CHANGES EVERYTHING”: STYLISTICS AND RETRANSLATION OF UKRAINIAN FICTION IN ENGLISH

It is worth discussing the concepts of domestication and foreignness in translation, focusing on Lawrence Venuti's critique of the ethnocentric reduction of foreign texts to target cultural values in the Anglo-American context. The discussion will then focus on the strategy of resistant translation, or foreignness, as a counterpoint to the Anglophone stylistic tradition of smooth translation. Next, it is worth exploring the phenomenon of multiple translations, often referred to as retranslation, as it offers multiple perspectives on the original Ukrainian literary text in translation. This aspect will naturally lead to a more focused exploration of the stylistics of translation, directing the attention to the nuances of macro- and micro-stylistics, as well as the concept of stylistic dominance in translation. From a practical perspective on this, it is worth discussing the stylistic differences between multiple English translations of Mykhailo Kotsiubynsky's short story "On the Rock." Specifically, the two English translations by L. Hirna and D. Struk (Toronto, 1973) and A. Mistetsky (Kyiv, 1973) can be closely examined and compared. Kotsiubynsky's story features Fatima, a Crimean Tatar woman, so

students can be tasked with comparing the stylistic portrayal of the main character as presented by the English translators.

Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.

Venuti, L. (2012). *Translation Changes Everything: Theory and Practice* (1st ed.). Routledge.

Koskinen K., Paloposki O. (2010). Retranslation. *Handbook of Translation Studies: Vol 1*, edited by Y. Gambier and L. van Doorslaer, pp. 294–298. John Benjamins.

For the practical perspective:

Kotsyubinsky, M. (1973). On the Rocks. In Kotsyubinsky M. *The Birthday Present and other stories*; tr. from Ukrainian by A. Mistetsky. Kyiv: Dnipro publ.

Kotsiubynsky, M. (1973). On the Rocks. In *Modern Ukrainian Short Stories*, ed. by George Luckyj. Ukrainian Academic Press.

3

TRANSLATING THE CANON: TARAS SHEVCHENKO IN ENGLISH

Considering that translation is an implicit precondition for the formation of world canon, as famously postulated by Damrosch (*What is World Literature?* 2003, p. 4), it is paramount to focus on the

spatiotemporal aspects of translating the works of Taras Shevchenko, a canonical Ukrainian writer and symbol of independent and resilient Ukraine, into English as a global language. By examining the selection of *Kobzar's* texts for translation against the backdrop of sociopolitical context and the aesthetic expectations of potential readerships, and by discussing translatorial agency (John Weir, Clarence Manning, Vera Rich and others) along with analyzing inherent transformations, losses and gains, the discussion will illuminate how the cultural image of Ukraine was constructed, perceived, and received through the lens of Shevchenko's translations.

Зорівчак, Р. (2010). Англомовна поетична Шевченкіана (1868–2014): стислий огляд. *Слово і час*, 10, с. 3–17.
<http://dspace.nbuv.gov.ua/bitstream/handle/123456789/150053/03-Zorivchak.pdf?sequence=1>

Зорівчак, Р. (2011). Шевченкіана Віри Річ. *Слово і Час*, 3, 3-12.
<http://dspace.nbuv.gov.ua/bitstream/handle/123456789/144056/02-Zorivchak.pdf?sequence=1>

Naydan, M. (2013). A *Kobzar* for a New Millennium.
In *The Complete Kobzar: The Poetry of Taras Shevchenko*, trans. Peter Fedynsky. London: Glagoslav. https://glagoslav.com/wp-content/uploads/2020/07/Kobzar_gift_ed.pdf

Utilizing the historical insights and considering stylistic nuances, students can engage in a close reading and comparison of various English translations of “Zapovit”: <https://tarnawsky.artsci.utoronto.ca/courses/468/Zapovit-comparison.pdf>

4 GENDER AND TRANSLATION: RE-DISCOVERING LESIA UKRAINKA AND OLHA KOBLYANSKA IN THE CONTEXT OF UKRAINIAN FEMINIST FIN-DE-SIÈCLE

The intersection of gender, translation and Ukrainian feminist thought during the fin-de-siècle, as well as tracing the journey of Lesia Ukrainka and Olha Kobylanska from relative obscurity within world feminist literary discourse to their current reemergence and celebration through the power of English translation can be another angle for the discussion. It brings into focus the issue of cultural identity and the politics of transmission of gender in translation (as conceptualized by Sherry Simon).

Specifically, the large-scale project initiated by the Ukrainian Institute London, which re-reads Lesia Ukrainka's dramatic oeuvre in a contemporary global context, offers a rich opportunity for the exploration.

Simon, Sh. (1996). *Gender in Translation: Cultural Identity and the Politics of Transmission*. Psychology Press.

Dovzhyk, S. (2021). Subverting the Canon of Patriarchy: Lesya Ukrainka's Revisionist Mythmaking. *Los Angeles Review of Books*. <https://lareviewofbooks.org/article/subverting-the-canon-of-patriarchy-lesya-ukrainkas-revisionist-mythmaking/>

Pavlyshyn, M. (2002). Re-reading the Classics in a Post-Soviet World: The Case of Olha Kobylanska. *Journal of Ukrainian Studies* 27, 33–50.

Dovzhyk, S. (2022). Who is Lesia Ukrainka? <https://ukrainianinstitute.org.uk/who-is-lesia-ukrainka/>

Cassandra: Translating a Ukrainian classic for the UK stage. <https://ukrainianinstitute.org.uk/cassandra/>

Ukrainian Cassandra: New translations of Lesia Ukrainka's poetry and prose, edited by Sasha Dovzhyk. Live Canon, 2023.

Matios, M. (2019). *Sweet Darusya: A tale of two villages* (M. M. Naydan & O. Tytarenko, Trans.). Spuyten Duyvil.

Naydan, M. M. (Ed.). (2018). *Herstories: An anthology of new Ukrainian women prose writers*. Glagoslav Publications.

5

THE ROLE OF THE PARATEXT IN ANGLOPHONE RECEPTION OF UKRAINIAN LITERARY MODERNISM

It is worth addressing the representation of the Ukrainian literary avant-garde, often referred to as the “Executed Renaissance,” in an English-language context. Particular attention should be paid to the role of the paratext in creating a context in English for these formative literary works that developed a new vision of Ukrainian literature.

The discussion can adopt an interdisciplinary approach by examining the concept of “storm” as it is displayed through contemporary literary and artistic re-readings. A cross-analysis of George Luckyj’s anthology, *Before the Storm: Ukrainian Soviet Short Fiction*

of the 1920s, and the European art exhibition tour, *In the Eye of the Storm: Ukrainian Modernism of the 1900-1930s*, could illuminate this connection.

Another perspective is to discuss English translations of Mykola Khvylovy's short stories against some background reading on his modernist style (by G. Grabowicz and O. Ilnytzkyj). As one of the earliest representatives of this era presented to Anglophone readers, Khvylovy's publications offer a revealing paratextual framework.

Batchelor, K. (2018). *Translation and paratexts*. Routledge.

Luckyj, G. ed. (1986). *Before the Storm: Soviet Ukrainian Fiction of the 1920s*. Michigan: Ardis Publishers. 267 p.

Akinsha, K., Denysova, K. and Kashuba-Volvach, O. eds. (2022). *In the Eye of the Storm: Modernism in Ukraine, 1900–1930s*. Thames and Hudson.

Khvylovy, M. (1962). *Stories from the Ukraine*, edited by George Luckyj. New York: Philosophical Library.

Khvylovy, M. (1986). *The Cultural Renaissance in Ukraine: Polemical Pamphlets, 1925–1926*. Edmonton: Canadian Institute of Ukrainian Studies.

Khvylovy, M. (1995). My Being. In *Modern Ukrainian Short Stories*, edited by G. Luckyj, Ukrainian Academic Press, 115–146.

Grabowicz, G. (1998). Symbolic Autobiography in the Prose of Mykola Khvylovyi (Some Preliminary Observations). *Harvard Ukrainian Studies*, Vol. 22, pp. 165-180;

Ilnytskyj, O. (1991). The Modernist Ideology and Mykola Khvyľ'ovyi. *Harvard Ukrainian Studies*, Vol. 15, No. 3-4, pp. 257-262.

6

CITY, MEMORY AND TRANSLATION

Recognizing translation and the city as one of the prominent themes in contemporary translation studies, this topic will explore literary practices about urban spaces and examine how the act of translation can be a form of urban reclamation and memory-making. We advise examining Mark Andryczyk's English translation of Yuri Andrukhovych's "Lviv, Always" to illustrate how translation can reproduce historical narratives of a city.

Afterwards, it is worth turning to Sherry Simon's conceptualization of the "translation city" on the basis of her book *Translating Montreal: Episodes in the Life of a Divided City* (Simon 2006) and her piece "The Monument. The struggle for memory: Space of Synagogues, Lviv" (Simon 2019). This will bring the discussion to intercultural dialogues in Ukrainian cities' memory and the relevance of cultural translation.

Moving along these lines, reading the English translation of Vale-rian Pidmohyl'ny's novel *The City*, described by the translator Maxim Tarnawsky as a "European intellectual in a Soviet Ukrainian setting," will offer an illuminating portrayal of textual and translatorial representations of Kyiv as seen through the eyes of the young protagonist, Stepan Radchenko. Notably, this text was banned for decades in Ukraine.

Simon, Sh. (2006). *Translating Montreal: Episodes in the Life of a Divided City*. McGill-Queen's University Press.

Simon, Sh. (2019). *Translation Sites: A Field Guide*. Routledge.

Andrukhovych, Yu. (2021). Lviv, Always, transl. by M. Andryczyk. *Ukrainian Literature: A Journal of Translations*. Vol. 6.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol06/08-Andryczyk-Andrukhovych.pdf

Pidmohylny, V. (2014). The City (part 1), trans. by Maxim Tarnawsky. *Ukrainian Literature: A Journal of Translations*, Vol 4.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol04/03-Pidmohylny-City-1.pdf

Pidmohylny, V. (2018). The City (part 2), trans. by Maxim Tarnawsky. *Ukrainian Literature: A Journal of Translations*, Vol 5.
https://tarnawsky.artsci.utoronto.ca/elul/Ukr_Lit/Vol05/05-Tarnawsky-Pidmohylny-City-Part-2.pdf

7

READING UKRAINIAN POETRY IN TRANSLATION

Poetry is a unique form of expression where linguistic, cultural, and identity nuances hold a special significance. The analysis of poetry and its translations offers valuable insights into the social and cultural conditions of the environment in which the poetry was created.

When analyzing Ukrainian poetry in translation, it is essential to consider the symbols and metaphors characteristic of this literary

tradition and the emotions they evoke. Engaging with Ukrainian poetry through its translations enables the inclusion of a marginalized voice into the global literary discourse, fostering greater diversity and understanding within world literature.

Achilli, A. (2018). Review of *The complete early poetry collections*, by Pavlo Tychyna (M. M. Naydan, Trans.). *Slavic Review*, 77(3), 817–819.

Tarnawsky, M. (2011). Review of *The essential poetry of Bohdan Ihor Antonych: Ecstasies and elegies*. *Canadian Slavonic Papers*, 53(2–4), 588.

Skovoroda, H. (2016). *The garden of divine songs and collected poetry of Hryhory Skovoroda* [Сад божественних пісень] (M. M. Naydan, Trans.). Glagoslav Publications.

Rylsky, M. (2017). *The selected lyric poetry of Maksym Rylsky* (M. M. Naydan, Trans.). Glagoslav Publications.

Antonych, B.-I. (2010). *The essential poetry of Bohdan Ihor Antonych: Ecstasies and elegies*. Bucknell University Press.

Izdryk, Y. (2019). *Smokes: Poems* [Папіроси] (R. Ivashkiv & E. Moure, Trans.). Lost Horse Press.

Yakimchuk, L. (2021). *Apricots of Donbas* [Абрикоси Донбасу] (O. Maksymchuk, M. Rosochinsky, & S. Lavochkina, Trans.). Lost Horse Press.

8 TRANSLATIONS OF CONTEMPORARY UKRAINIAN PROSE

Examining contemporary Ukrainian prose through its translations can illuminate how the translated literary text resists, negotiates, or even reproduces colonial legacies. Translation becomes a site where Ukrainian cultural and linguistic sovereignty is asserted, and the subtle reshaping of meaning reveals how translators navigate the imposition of dominant cultural paradigms while preserving narrative strategies. How translators mediate politically charged language or culturally sensitive references can reveal broader patterns of ideological positioning and the construction of global perceptions of Ukraine. The literary text in translation becomes a vehicle for both cultural diplomacy and ideological contestation. What is more, translation both transmits culture and transforms it, creating hybrid literary identities that resonate beyond national borders.

Naydan, M. M. (2003). Translating a novel's novelty: Yuri Andrukhovych's *Perverzion* in English. *The Yale Journal of Criticism*, 16(2), 455–464.

Ilchuk, Y. (2021). Memory as forgetting in the prose fiction of Serhiy Zhadan and Volodymyr Rafeienko. *Slavic & East European Journal*, 65(2).

Chernetsky, V. (2011). Literary translation and the shaping of modern Ukrainian culture. In B. J. Baer (Ed.), *Contexts, subtexts, and pretexts: Literary translation in Eastern Europe and Russia* (pp. 33–53). Amsterdam/Philadelphia: John Benjamins.

Andrukhovych, Y. (2005). *Perverzion* (M. M. Naydan, Trans.). Northwestern University Press.

Andrukhovych, Y. (2015). *Twelve circles* (V. Chernetsky, Trans.). Spuyten Duyvil.

Andrukhovych, S. (2025). *Felix Austria* [Фелікс Австрія] (V. Chernetsky, Trans.). Harvard University Press.

Vynnychuk, Y. (2019). *Tango of death* (M. M. Naydan & O. Tytarenko, Trans.).

Zhadan, S. (2018). *Mesopotamia* [Месопотамія] (R. Costigan-Humes, W. Phipps, V. Tkacz, & I. S. Wheeler, Trans.). Yale University Press. ISBN: 978-0300223354.

Zhadan, S. (2021). *The orphanage* [Інтернат] (R. Costigan-Humes & I. S. Wheeler, Trans.). Yale University Press.

Rafeyenko, V. (2022). *Mondegreen: Songs about death and love* [Мондеґрін (пісні про смерть та любов)] (M. Andryczyk, Trans.). Harvard University Press.

9

WAR-TIME UKRAINIAN WRITINGS IN ENGLISH: TRANSLATION AS GLOBAL SOLIDARITY

The translation of Ukrainian war texts into English warrants close examination as a site where global solidarity is articulated and collective resilience is rendered visible. Posing the question ‘What can

translation do in times of war?’ and drawing on English translations of Ukrainian contemporary poetry and non-fiction, the most ‘expressive’ genres of war-time atrocities, it is possible to demonstrate the complex essence of translation as an empathetic and experiential act. Translation as empowerment - this perspective will become another key point of discussion, building on the conceptual framework presented by Maria Tymochko in her volume *Translation, Resistance, Activism* (2010).

Forché, C. and Kaminsky, I. (2023). *In the Hour of War: Poetry from Ukraine*. Arrowsmith Press.

Kazimirova K. and Anastasieva D. (2022). *Voices of Freedom*. Atlas Publishing.

Maksymchuk, O. and Rosochinsky, M., eds. (2017). *Words for War: New Poems from Ukraine*, tr. from the Ukrainian. Academic Studies Press. 242 p. (Online media platform: <https://www.wordsforwar.com>)

Kruk, H. (2023). *A Crash Course in Molotov Cocktails*, tr. by A. Glaser and Yu. Ilchuk. Arrowsmith Press.

Chekh, A. (2020). *Absolute zero*. London: Glagoslav publications.

Mykhed, O. (2024). *The Language of War*. Penguin Books.

Andryczyk, M. (Ed.). (2023). *Ukraine 22: Ukrainian writers respond to war* (M. Andryczyk, M. M. Naydan, & A. Perminova, Trans.). Penguin.

10

TRANSLATION AND IDEOLOGY

To further enrich our understanding of Ukrainian literature in translation, it is essential to explore the reciprocal influence of translation on the development of Ukrainian literature itself. Translation has not merely served as a conduit for the dissemination of Ukrainian literature abroad, but has also played a crucial role in shaping its internal dynamics.

Shmiher, T. (2021). *A history of Ukrainian translation studies: A study guide*. Ivan Franko National University of Lviv.

The book presents the basic concepts, principles, and personalities of Ukrainian translation studies in order to introduce the reader to the context of the history of Ukrainian studies, and to help develop critical skills for evaluating translation theories and understanding the dynamics of translation studies.

Стріха, М. (2020). *Український переклад і перекладачі: між літературою і націєтворенням* [Ukrainian translation and translators: Between literature and nation-building]. Київ, Україна: Дух і Літера.

The book provides a broad panorama of the development of Ukrainian translation. Special attention is paid to translators and interpreters of the nineteenth and twentieth centuries, whose activities, in addition to literary ones, had a distinct nation-building focus, helping to draw a clear line between Ukrainians and the dominant

nations of the empires that included Ukrainian lands. It is the history of Ukrainian translation that is filled with the most dramatic stories, and it is the fate of leading Ukrainian translators that was much more tragic than that of their colleagues from other countries who were also subjected to foreign political or cultural domination. In the end, it was the role of Ukrainian translation in the processes of modern nation-building that, due to a number of historical circumstances.

Chernetsky, V. (2022). A battle for translation. In C. Rundle, A. Lange, & D. Monticelli (Eds.), *Translation under communism* (pp. 411–441). Palgrave Macmillan. https://doi.org/10.1007/978-3-030-79664-8_14

This essay situates literary translation in the context of the struggle by the Soviet regime and its East European satellites to develop a differently organized and differently functioning cultural sphere, where top-down efforts, the day-to-day struggle for survival, and large- and small-scale resistance practices meshed to create a complex dynamic. It argues that translation came under particular scrutiny on the part of the authorities, resulting both in extensive efforts at policing it and in the high prestige and privileges enjoyed by translators as members of the cultural elite.

Vardanian, M. (2023). «Ukraine is not Russia»: Nation-building vs. colonization in translations for young adults. *Ideology and Politics Journal*, 2(24), 34–57. <https://www.ideopol.org/wp-content/uploads/2023/09/2.-Vardanian.pdf>

This paper examines the influence of ideologies on the translation of literature for children and young adults. The author discusses the novel *Le Capitaine Casse-Cou* by French writer Louis Bousсенард, which was translated into Ukrainian twice using different strategies. Ideologies in translation are realized through the system of patronage, rewriting according to the system of social norms and through strategies of domestication and foreignization, which can shape colonial and national cultures. The paper focuses on representation of colonial and nation-building ideologies in two translations for Ukrainian young adults, called Soviet-Ukrainian, or Russian assimilation, and Diasporic-Ukrainian translation. The analysis shows that translation can be used strategically to adapt the ideological norms of society – foreignization and domestication; they describe different social and cultural models for children and YA; and also reproduce a status of translators and of using opposite language ideologies.

Dzera, Oksana and Odrekhivska, Iryna (Eds). (2025) *Переклад в Україні (24 серпня 1991 року – 24 лютого 2022 року) = Translation in Ukraine (24 August 1991 - 24 February 2022)*.

Lviv University Press: Lviv, Ukraine. 746 p. <https://discovery.ucl.ac.uk/id/eprint/10210394/>

This volume represents the first systematic study of Ukrainian translation from the country's independence to the onset of the full-scale war, framing it as both a significant discursive phenomenon and a central "national project" that catalysed the erosion of the Soviet Zeitgeist in Ukraine. Organized into eight thematic chapters, the book traces the evolution of modern Ukrainian translation across diverse domains: from the Bible, liturgy, and classical national liter-

atures to film, theatre, multimodal texts, specialised translation, localisation, and interpreting. By situating Ukrainian translation within a postcolonial and nation-building framework, the volume positions translation as a mirror reflecting Ukraine's cultural and socio-political trajectories up to February 2022. Its multifaceted approach makes it relevant to a wide readership, including scholars of translation and literature, historians, sociologists of culture, translators, writers, and publishing professionals.