

Peritext as a tool to measure translators' social capital

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Abstract

This work is an example of the paratextual research within translation history. Moreover, this case study demonstrates that peritext analyses can help to understand power relations between the agents, to measure the capital they possess (in Bourdieusean sense) and their networks (as a part of social capital), which in combination with archival research provides convincing results. The networks established within and around the Paul Zsolnay Verlag in interwar Vienna are being investigated in this article, with a special focus on the interaction between the author, publisher and translator. I follow the correspondence from the publisher's partial archive at the Austrian National Library and the peritext of the published translations. This investigation led to establishing a classification of the translators at the company. According to the peritext and the archival material, there were three groups of translators (author's translators, publisher's translators and independent translators) at the company, each of which had a different network, professional behaviour and income. This classification became a basis for several case studies dedicated to the investigation of the company's functioning and translators' personal and professional path.

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This case study within translation history demonstrates the role of paratextual analyses¹ in reconstructing translators' networks (as a particular case of social capital in Bourdieusean understanding). Moreover, this article considers the peritext as a valuable source in investigating social interactions within a publishing company, measuring different forms of capital translators possessed and explaining their professional behaviour (among others, through growth or loss of symbolic capital) and the change in their income (economic capital). Within my doctoral dissertation (Haiden, 2023a), which aims to reconstruct the translation culture (Prunč, 1997) of a publishing company through the agency and networks of its translators, I have followed the networks and professional behaviour of 16 translators who worked for the Viennese Paul Zsolnay Verlag between 1924 and 1938. The primary source for the case study was initially the archive of the publishing company. After having spent months at the partial correspondence archive of the Paul Zsolnay publishing company at the Austrian National Library, I was confused by the differences in the translator's professional behaviour and way of communicating with the publisher, as well as in differences in payment to various translators working for the same company. Only after having seen the peritext of the published translations (177 books) have I figured out that the peritext illustrated the implicit hierarchy of the translators at the company and the translators' networks. There were only three ways of nominating the translators' names on the copyright page, which corresponded to the three different strategies of the translators' behaviour and their networks in or outside the company. This classification is essential while analysing the translation policies of the company and is the basis for several works dedicated to the company and other case studies dedicated to 20th-century Vienna (e.g. Haiden, 2023a and 2023b; Brighi, in progress). This observation showed both the importance of naming the translator on the book for the company and the system in working with translations and translators the company had a century ago. In this article, I first discuss some other case studies within translation history dedicated to paratext analyses, then I proceed with the examples of translators' nomination at the peritext of the books published by the Paul Zsolnay publishing house in the interwar period in Vienna.

On the theoretical level, I rely on Bourdieu's (1986) concepts of capital² and its different forms. Under networks in this work, I understand

¹ Definition of paratext, peritext and epitext see on the third page of this article.

² Pierre Bourdieu (1986) defined four types of capital: economic (any financial resources), cultural (incorporated, e.g. education or language knowledge; institutionalized, e.g. official university degrees or other certificates; objectified, e.g. possessing the works of art), symbolic

social capital accumulated by the agents during their social activities (including personal and professional circles) that could be/was exchanged for other forms of capital. Especially relevant for this investigation is the interaction between translators, authors and the publisher. In this article, I mainly work with the social capital, however, its exchange into economic (e.g., those translators who established networks with publisher or author receive more money for their translations) and symbolic capital (e.g. translator's network to a famous author guarantees the translator a higher status and more professional freedom at the publishing company) plays relevant role in this case study and in the bigger investigation on the publisher's translation culture (see Haiden 2023a). Indeed, in my larger investigation (Haiden's PhD thesis, 2023a), I work with the concept of translation culture introduced to translation studies by Erich Prunč (1997), who adapted the definitions of Bourdieu, such as capital and agency, to the needs of the translation studies. Prunč defined different types of translation cultures and put agents and their networks at the centre of this classification (readers-oriented, authors-oriented, democratic, etc. – see Prunč, 2008, p. 26). He connected the transforming of translation cultures to the networks, capital and power relations' shifts – in this way Erich Prunč demonstrated the decisive role of the agents in transforming the translation cultures. In this way, the paratext in broad sense helps to follow these networks' transformations and to establish the dynamics of larger social and cultural phenomena. In fact, the archive of the Paul Zsolnay publishing company demonstrates the dynamics of the power relations and networks, but only paratextual analyses systematises and confirms its modification. This crucial role of networking for and at the company was also noted by Hall (1994), who had investigated the company's history from the perspective of a book historian. Therefore, the main focus in analysing the Paul Zsolnay publishing house's translation culture is firmly connected to networks (Haiden, 2023a). Networks, as a particular case of social capital in Bourdieusean sense, were an essential element in translation culture building for the publishing company. In this article, I mainly focus on the networks reconstructed from the peritext, but it is critical to remember that this reconstruction of the networks through the paratext is a part of a larger phenomenon – a profound reconstruction of a translation culture of this particular publishing company (Haiden, 2023a).

1. Paratext and translation history

Since the last few decades the Western-European translation historians have been focusing on the main agents of the translation process – the translators, as well as their interactions with other agents in the field,

(connected to prestige or status) and social (benefits connected to the established contacts to other human agents).

their lives and professional ways. The works by Pym (1998) and Delisle/Woodworth (1995), which are dated by the end of the last century, are often named as referential research projects in this branch of translation history. During the last thirty years, scholars have been testing new methods and approaches to study the history of the discipline, including reconstructing stories of translators and translations. On one side, there is a necessity to develop new methodological and theoretical approaches to the discipline; on the other, there is a problem of lack of information about translators on the empirical level. It is often challenging to find enough information about translators to write any type of their biography, to reconstruct data about their lives, work and networks. Still, the archival research in investigating translator's stories remains dominant within the discipline (e.g., Israel, Paloposki, Kujamäki, Kremmel, Kelletat, etc.). Researchers consult different types of archives of other agents connected to those who acted as translators, e.g. author's, publisher's, exile archives, and various registers (migration, identity, school, university, baptising documents). In this, my research was a classical translation history investigation based on the interpretation or de-construction³ of the publisher's archive aimed to find information about the chosen translators from a large amount of non-relevant for the research information. This was the case until I consulted the paratext of the published books that shed light on the company's networks and power relationships of the beginning of the 20th century. In this way, empirically, this research became a combination of the archival research and the paratext analyses. It is not the first case in translation history when archival research is complemented by another type of investigation, e.g. Monticelli,⁴ while investigating the Estonian translation of Solzhenizin, appeals to the archival analyses, the investigation of translation drafts and its corrections by several agents, or Christopher Rundle (e.g. 2010) who combines archival research with analysing the number and the source languages of published translations.

Bachleitner (2009) suggested introducing book history into translation studies. Furthermore, several translation historians (Taschinkiy,

³ De-constructing archive = switching focus at the archive, e.g. to searching for the information about translators at the publisher's or author's archive, i.e. the archive was not created to give information about the translators, but it did. Israel calls it un-arching (2019, p 339). This is the consequence of the problem underlined among others by Pekka Kujamäki (2018, p. 247): Organising principles of the archives: translators are not protagonists. In fact, the Zsolnay Verlag archive is organised by correspondence with the authors, though there are numerous letters from and about translators.

⁴ Monticelli, Daniele (ongoing) based on talk at Trextuality paper "Weaving the Threads: The manuscript of the Estonian translation of Solzhenitsyn's "One day in the life of Ivan Denisovich".

Kelletat) have underlined the role of peritext in investigating translation history. Among them, Richter's (2020) suggestion to work on book studies and book design (cover, pages, names, etc.) to receive more information about translators and translations appeared to be very useful. Furthermore, my work is a confirmation that a book design can change the whole flow of the research. In addition, paratext as a product or primary source could provide information about hierarchies and capital distribution within the community. An example of paratext investigation within translation studies is Tashinskiy's work (2019), dedicated to the translational oeuvre, which applies peritext analyses along with the biographical method and brief selective text analyses. Combined for a singular case study, these methods provide excellent results. According to the peritext, the translator Lorenz was sometimes defined as a translator, but for some languages, the nomination was "*Zeitgemäß bearbeitet von...*". This fact, networks- and text analysis helped the researcher establish that Lorenz only edited existing translations and didn't make translations herself. Moreover, she has never learned the languages from which she was mentioned as a translator.

Another recent example is the volume "Paratexts in translations. Nordic perspectives" (2022), which investigates different forms of paratext in translations. Individual researchers investigate peritexts (footnotes and cover pages) in Scandinavian countries to demonstrate that translation is not only a language or text phenomenon. In this book, they also recall the definitions of paratext and provide a differentiation between its different types:

... different accompanying elements—e.g., titles, prefaces, illustrations, diaries—surround and extend the text to present it to the world. These elements together constitute the paratext of a specific text. ... (1) peritext may be found within the same volume or book as the text itself, (2) the epitext refers to paratextual elements outside of the book. Prefaces and footnotes are examples of peritextual elements; author diaries and interviews are examples of epitextual elements (Paloposki, foreword).

Elin Svahn considers all the re-editions of the chosen translation and its paratext, pictures and cover. Marcus Axelsson working on paratexts in the Danish, Norwegian, and Swedish translations of Betty Friedan's "The Feminine Mystique" (1963) analyses paratext without investigating in detail the translator as a person, but working with historical context. In his case study, literary reviews are also considered part of paratext. He pays attention to the importance of title translations in all languages. Jana Rüegg, working on "Marketing 'Frenchness' The Paratextual Trajectory of Patrick Modiano's Swedish Book Covers", compares cover designs of translations by three different publishers. These were a few examples of paratextual analyses within translation history. On the following pages, I will focus on the peritext and its relevance for networks' analyses for the

case study dedicated to the Paul Zsolnay Verlag in the interwar period in Vienna.

2. Paratext at the Paul Zsolnay publishing company, 1924-1938

Already a hundred years ago, the Paul Zsolnay publishing company had an implicit classification of translators. This classification reflected networks within and outside the publishing house. Moreover, the classification helps to establish respective salary systems and explain the differences in translators' professional behaviour. From the archival analyses, I established three categories of translators at the company – I defined them as **author's translators** (the ones who owned the right to translate all books of a specific author into German and often put the author in contact with the publisher), **publisher's translators** (who worked directly for the publisher, were the first to get an offer from the publisher and were actively promoted by Zsolnay; their principle network was the publisher) and **independent translators** (those who contacted the publisher to initiate the translation, they had no networks at the company). Furthermore, peritext proves this hierarchy: There were only three possibilities for nominating a translator in the company's translations (*autorisierte Übersetzung/Übertragung, berechtigte Übersetzung, and Deutsch von/aus dem Englischen von...*). Usually, translations of author-translators were defined as "*autorisierte Übersetzung*", those of publishing house's (=publisher's) translators – as "*berechtigte Übersetzung*", and of independent translators as – "*Deutsch von ...*". Belonging to this or that category indicates to the role, status, and symbolic capital of the translators in the publishing company (Haiden, 2023a and 2023b). With the help of paratext, we can follow how the relationship between the publisher, author and translator changed, transferring the translator to another category. Moreover, this transformation can be traced from the correspondence at the company's archive. Indeed, the translator could change the group with time. Further, I suggest following the paratext of the books translated by some of the company's translators and comparing the translators' nominations in the paratext to the correspondent letters' exchange between the author, translator and publisher.

The translations made by the first group of translators were usually defined as "*autorisierte Übersetzung*", and the translator's main network in this case was the author, though this status could change with time. This happened with Dmitrij Umanskij, who put the Soviet author Leonid Leonov in contact with the publishing company. In this example, it is possible to follow the transformation of the relationship between the translator, publisher and author. Umanskij's first translation at the company Leo Tolstoi's "*Briefe an seine Frau*" is dated 1925, the second year of the company's functioning, and is defined as "*Herausegegeben von...*". This was a classical strategy of the company with the new translators that previously

had no contact with the publisher – they defined the translations of the new translators as "*Deutsch von...*" or "*aus dem Englischen von...*", introducing a translator's first work to the company. The next book, the first translation of Leonid Leonov, that Umanskij and his German editor Bruno Prochaska made for the company is defined as "*aus dem Russischen von...*" while the following works were defined as "*autorisierte Übersetzung von...*", because, as we see from the archive, the translator receives "authorisation" or "legalisation" from the author to translate the books for the company.

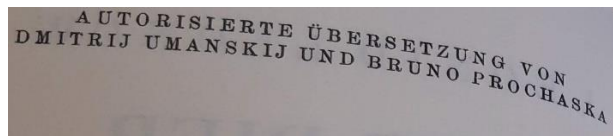


Figure 1. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Haiden, 2019

The last book by Leonov was translated in 1931 by the main translator of the publishing company Richard Hoffmann and is defined as "*autorisierte Übersetzung*", meaning that the company took the authorisation from the author to translate the works, skipping the chosen before translator Umanskij. If we follow the archive, we see a freshly graduated 20 y.o. Umanskij who suggested putting a newly grounded company in contact with the Soviet authors. Soviet literature corresponded to the personal literary tastes of Zsolnay and Costa (the literary director of the publishing house), and they enthusiastically started working with Umanskij. After the first book by Leonov, Umanskij received the author's permission to translate his works for the company so the next book was published as "*autorisierte Übersetzung*". However, some problems in this collaboration were revealed from the correspondence. The translator claimed to be bilingual (German and Russian), though the editor stated that the texts of the translator were full of grammatical and stylistic mistakes. Moreover, the editor had to rewrite most of the translated texts. In addition, Umanskij didn't react to the letters of the publisher and editor for weeks, therefore as soon as the publisher established direct contact with the author (from 1930 we see some personal letters from Leonov in the archive), he stopped collaboration with Umanskij and gave the works of Leonov to the company's main translator Richard Hoffmann. This paratext analyses helps to understand how the capital of the translator changed with time and how it influenced the company, author and translator.

Let me proceed to the nomination of Leon Schalit on the copyright page. His translations were always nominated as "*autorisierte Übersetzung von...*", for all the 14 books of John Galsworthy he translated for the company. Moreover, in almost all books, his name is placed on the title page under the author's name (in contrast to the names of other translators that were only placed on the copyright page). This was the translator's

principal requirement, which is confirmed by some letters found in the correspondence archive of the publishing company.

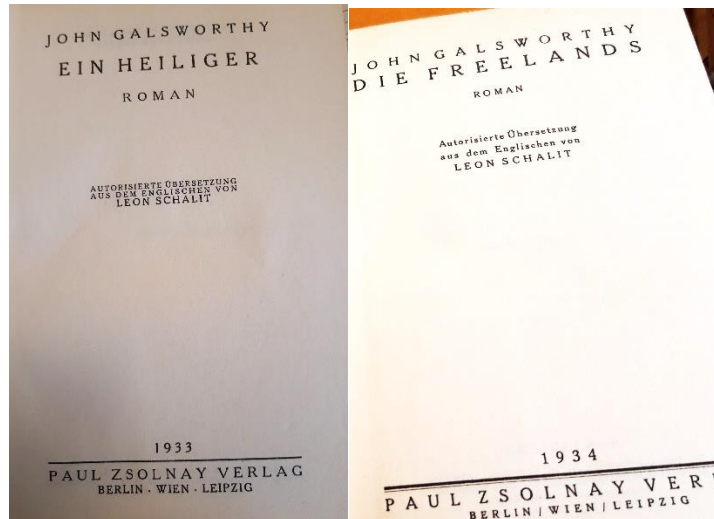


Figure 2. Title pages of the translations at the Paul Zsolnay Verlag, the company's library, pic. Haiden, 2019

The network between the author and the translator explains this. The translator Leon Schalit was chosen by the author John Galsworthy to be his only translator and official representative in German-speaking countries. Moreover, they have been friends since ca. 1910. This was a stable network for many years, which is both illustrated in the correspondence and the paratext of the published by the Zsolnay Verlag books.

Moreover, Schalit's awareness of the importance of a translator's rights and his high symbolic and social capital could be proved by his reaction to the conflict between Paul Zsolnay and Luise Wolf. One of the novels from "The Forsyte Saga" by John Galsworthy was translated in 1913 by Luise Wolf, but in 1925, it was retranslated by Leon Schalit and republished by Paul Zsolnay Verlag – under the note "*bearbeitet von ...*", not mentioning Wolf in paratext. Schalit explained that the book translated by Wolf had to be adapted to the current circumstances, even if the two translations were published only twelve years apart. In December 1926, Luise Wolf wrote to Zsolnay, underlining that the name mentioned in peritext is a marketing instrument for the translator and it is the only way to promote his or her job⁵:

Da wir Übersetzer darauf angewiesen sind uns durch Namensangabe bei unseren Arbeiten bekannt zu machen, werden Sie versehen, das sein Fortlassen des Namens eine große Schädigung bedeutet" –Wolf to Zsolnay, December, 1926

⁵ ÖNB 286/B278 John Galsworthy 8.6.26-20.4.27

She had to go to court to protect her translator's rights. Leon Schalit supported the initiative of Wolf and insisted on mentioning her name on the copyright page of the retranslation of the next book. This happened in 1927:

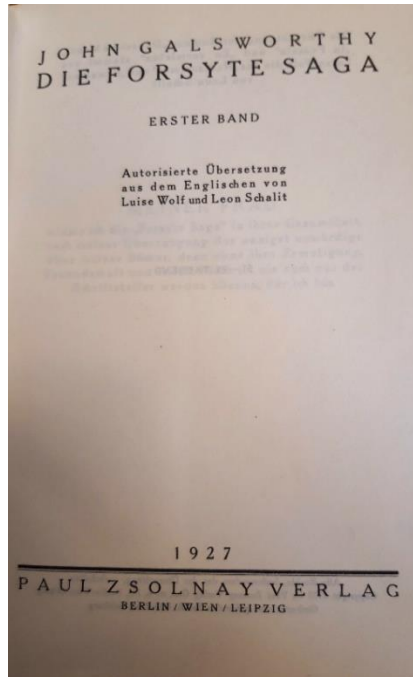


Figure 3. Title page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Haiden, 2019

This was an essential step on the way to the institutionalisation of the profession. Indeed, in the 1950s, when the first associations of literary translators were established, the name of a person as a translator in at least one of the published books was a condition to become a union member (Pym, 2014). In this way, having one's name on the translated book was a "ticket" to the membership of such organisations.

Another author's translator, Siegfried Schmitz, worked on the translations of the books by Shalom Asch from Yiddish. Most of his works were defined in peritext as "*autorisierte Übersetzung*":

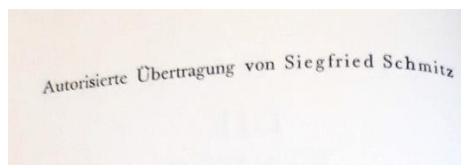


Figure 4. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

His special status at the company as the author's translator of Shalom Asch was confirmed by the correspondence where his friendship with the author was underlined. Moreover, it's known that the author and the translator had a joint bank account where Zsolnay transferred the money for the sold books.

Furthermore, another form of paratext of one of the translations made by Schmitz is interesting to investigate. In the afterword written by the author, the translator's significant role in the publishing process and his connection with the author is underlined:

..Seit einigen Jahren überdies in der ausgezeichneten deutschen Übertragung meines „deutschen Dolmetschs“ und Freundes Siegfried Schmitz, der sich mit wahrhafter Treue meiner Werke annimt.. Asch about Schmitz pp. 332-333 in "Von den Vätern", 1931.

The letters at the archive show that being an author's translator, accompanied by being a friend of the author, put Siegfried Schmitz into a privileged position. Moreover, in the afterword to the book "Von den Vätern", Asch endeavoured that Zsolnay reopened his works to the German reader. In this way, the paratext points to the network between the author and the publisher:

"Er erwarb meine Bücher von den diversen Verlegern und erwäcke mich beim Deutschen Leseublikum wieder zum Leben" (Asch, 1931, p. 333).

Another author's translator, Bertha Zuckerandl, who introduced to the company the works by Paul Gerald, had most of her translations defined in the peritext as "autorisierte Übersetzung", incl. her first translation of the author for the company. She was both well-connected in France due to her professional and family situation and in Vienna, where she organised salons attended by the Viennese cultural elite. Among the guests was Paul Zsolnay. Their friendship is confirmed by the letters found in the archive. In this way, she put the author and the publisher in contact, becoming herself an author's translator of Gerald's books for the Paul Zsolnay Verlag. Moreover, her first translated book for the company "*Ihr Mann*" in 1927 had her name both on the title and copyright pages. All the following books had her name only on the copyright page but were defined as "*autorisierte Übersetzung*".

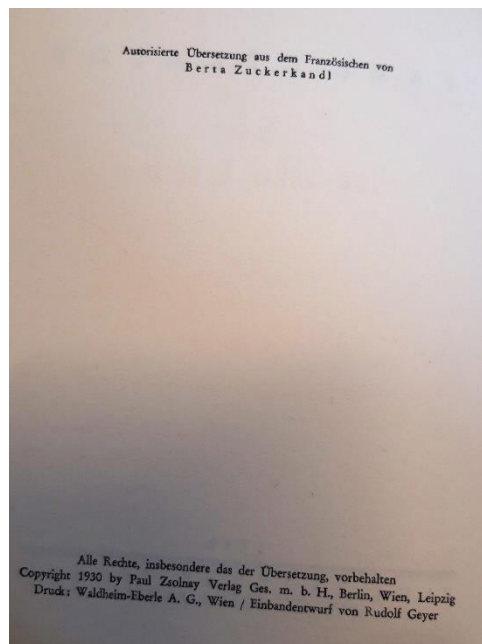


Figure 5. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

Proceeding to the second group of translators, it is essential to mention Richard Hoffman, the company's main translator, who translated for Zsolnay 30 books from English, Russian and Italian. The translations by Richard Hoffmann, who worked for the company from 1924 to 1946, were often defined as "*berechtigte Übersetzung*", proving that his main network was the publishing company. Indeed, from the correspondence, we see that the translator worked as a full-time employee at the company, who not only translated the books but also set up networks with foreign agents and was an internal decision-maker and editor. This indicates his connection with the publisher.

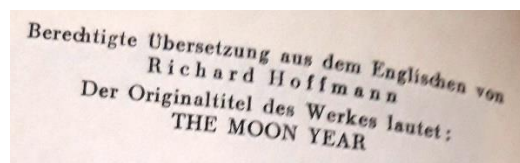


Figure 6. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

Marianne von Schön worked at the publishing house between 1927 and 1932 – she translated from English into German. She started as a publishing house's translator. In the first book, "*Eine amerikanische Tragödie*", she translated in 1927, her name is mentioned in peritext on the copyright page, and her translation is defined as "*berechtigte Übersetzung aus dem Englischen*". Being a publisher's agent and communicator with

foreign partners, she established a professional network with the author, Theodor Dreiser, whose books she was translating. In the correspondence, Dreiser underlined that he was satisfied with the translations made by Marianne von Schön and asked to have all his books translated by her. In fact, in the book from 1932, her translation is defined as „*autorisierte Übertragung*“. This is an example of how the translator transformed from the publisher's translator to the author-translator, which can be proved both by the correspondence and the paratext.

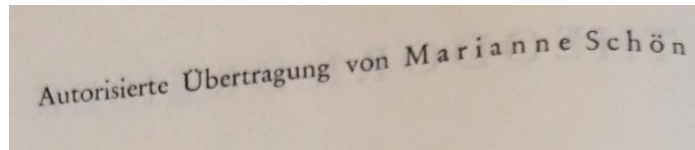


Figure 7. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

Another publisher's translator, Annie Polzer, translated Pearl S. Buck, J.G. Cozzens, M. Steen, and D. Vare' for the Paul Zsolnay company. Her first translation is from 1933 (defined as "*Deutsch von Annie Polzer*"). Her following translations of Steen in 1935 and 1937 were also noted as "*Deutsch von Annie Polzer*":

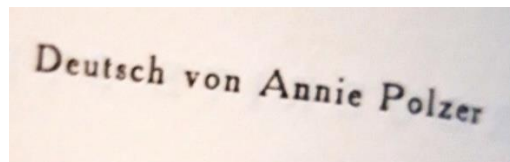


Figure 8. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

In 1935, she translated Pearl S. Buck. This translation was defined as "*berechtigte Übersetzung von Annie Polzer*", meaning that she elevated her status at the company. Later on, according to Hall, Polzer's name had to be eliminated from all the translations published after 1938, when she had to flee to the USA with her husband. Moreover, Hall doubts her receiving her money for the last translations (Hall, 1994, p.295). Though her translation was only once defined as "*berechtigte*", I categorise Annie Polzer as a publisher's translator. According to Hall, she started working at the company in 1927 when she was 21 (though he didn't mention what Schön's tasks were). Polzer's first translation is dated 1933. I suppose that the definition "*Deutsch von*" in her translation of Cozzens was the publisher's careful introduction of Annie Polzer as a translator. It might have been her first translated book. Moreover, she was home-schooled, i.e., she had no formal education (no institutionalised cultural capital, while

many of her colleagues had university degrees, including PhDs). Her second translation of Buck is nominated as "*berechtigte Übersetzung von...*" meaning she gained the publisher's trust and started being considered formally as the publisher's translator. Indeed, her salaries confirm this: she constantly received 5% of the retailed price for a sold copy of her work. It was a typical salary for the publisher's translators (see more about salaries in Haiden, 2023a).

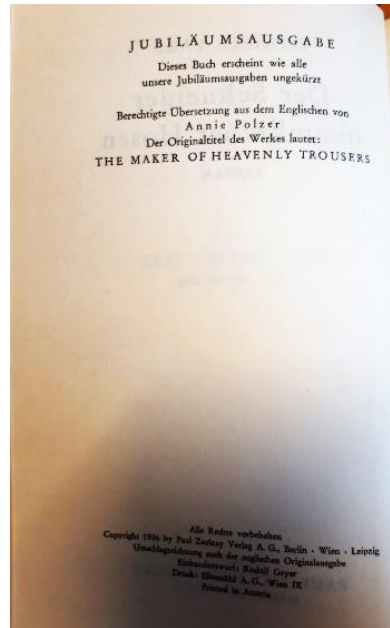


Figure 9. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

Annie's husband's, Viktor Polzer's first translation at the company is dated 1936. He was translating quickly: In two years, he translated seven books from English into German (authors: Calder Marshall, Flynn, Longworth, Major, Marshall, and Vare'). Viktor Polzer didn't belong to a specific category according to the classification due to the very short period he worked for the company: In 1936, his translation of Longworth was defined as "*Deutsch von Viktor Polzer*"; in 1937, his translation of Flynn's work – as "*Übersetzt von...*", in 1938, Major's – as "*autorisierte Übersetzung aus dem Amerikanischen*", and of Vare' in the same year – as "*berechtigte Übersetzung*". The last two definitions confirm his establishing networks with the publisher and the author he translated for the company. This was a classical way for the third category of independent translators. They came to the company with no networks but broadened their connections in and outside the company with time.

Käthe Gaspar started working for the Paul Zsolnay Verlag in 1930, together with her husband, Andreas Gaspar, as independent translators. The paratext proves this – their first translations were defined as "*aus dem*

Ungarischen von...". Her first translation from the year 1936 of Zsigmond Móricz is defined as "aus dem Ungarischen von Käthe Gaspar", as well as her following translation of the book by Lajos Zilahy was defined as "Übertragung aus dem Ungarischen von Käthe Gaspar".

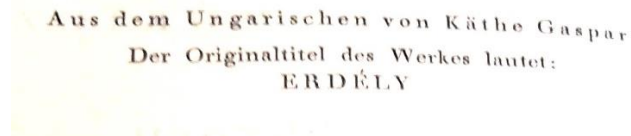


Figure 10. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

Käthe, as well as her husband, was translating from Hungarian and travelling between Vienna and Budapest, they provided mediation between the Zsolnay and some Hungarian authors. It was easy for them to become author-translators of the Hungarian authors because they were well-connected in Hungary. Indeed, the following translations of these authors made by Käthe Gaspar were defined as "*autorisierte Übersetzung von...*" on the copyright page.

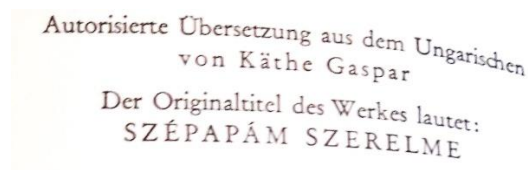


Figure 11. The copyright page of one of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

The first translation of Andreas Gaspar at the company is dated 1933. It was a translation from the Spanish language of Mario Verdaguer and was published as "*autorisierte Übersetzung aus dem Spanischen von Andreas Gaspar*". His later translations appeared in the years 1937 and 1938. He translated four Hungarian authors and one Danish. His translations of Nyirö are nominated as "*aus dem Ungarischen von Andreas Gaspar*" and later translations of Herczeg as "*autorisierte Übersetzung aus dem Ungarischen von Andreas Gaspar*". This means that having started as an independent translator, he managed to receive the approval of the authors to be named author-translator at the Paul Zsolnay Verlag.

Walter Kotas, a translator from the Scandinavian languages, started working at the company in 1934. Due to the socio-political changes, the company has changed its policies regarding translators and translations, publishing translations of socialistic literature from the Scandinavian languages and collaborating with NS-supporting translators (more in Haiden, 2024 and Haiden, 2023a). One of these translators was Walter

Kotas, whose first translation was classically defined as "*Deutsch von...*" even though he was directly connected to the author Morberg from the very beginning. The following translations were defined as "*autorisierte Übersetzung von ...*" pointing to the confirmed status of the author-translator, his networks and his role at the company.

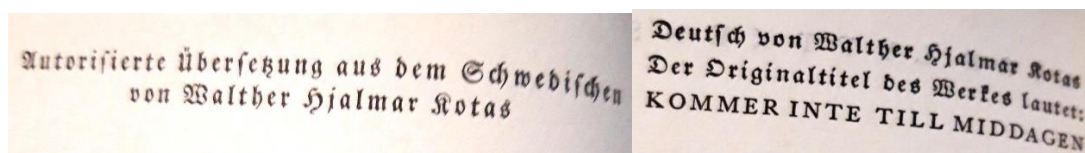


Figure 12. Copyright pages of the translations at the Paul Zsolnay Verlag, the company's library, pic. Tatsiana Haiden, 2019

If to apply this classification to other case studies focusing on this period of Austrian translation history, Giada Brighi, in her doctoral dissertation at the University of Stockholm, investigates the relationship between the Swedish author Lagerlöf and her Austrian author-translator Marie Franzos. In fact, in the translated books (published not only by Zsolnay but by other publishers), there are prevalently definitions of Franzos' translations as "*autorisierte Übersetzung von...*" though there are also some "*berechtigte Übersetzungen*". This might be a hint for future research – to investigate how other Viennese/Austrian/German-speaking publishers defined the translators in paratext at this period.

In conclusion, I would like to mention that one of the reasons why the Paul Zsolnay Verlag has been chosen for the investigation is the relevance of translating for the company, which can be proved by the fact that all the translators' names were mentioned in the peritext, and there was an implicit, but clear from peritext, classification of the translators. In this work, I have listed several examples of how the combination of archival and peritextual research can shed light on the company's power relations and networks. All the examples listed above demonstrate that paratext must be considered an important investigation component within translation history. Moreover, combined with other research strategies (e.g. analyses of translation manuscripts, numbers of published translations or correspondence between the agents involved in the process), it provides reliable and convincing results. Finally, this research of peritext of the published books became crucial in understanding the networks of the translators within the publishing company, their income and professional behaviour, and, most importantly, contributed to the reconstruction of the company's translation culture (2023a).

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