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A CASE STUDY: POETRY TRANSLATOR PROFILES IN PUBLISHING COMPANY PARKKO'S 2023 BOOK CATALOGUE

ABSTRACT

Aliisa Alasaari: A Case Study: Poetry Translator Profiles in Publishing Company Parkko's 2023 Book Catalogue
BA thesis
Tampere University
Bachelor's Programme in Languages, Specialization in English Language
April 2024

The purpose of this study is to explore the concepts of translator identity and symbolic capital with the help of translator profiles. This thesis focuses particularly on poetry translators, drawing on previous research on both literary translators and poetry translators.

This study examines the poetry translator profiles found in publishing company Parkko's 2023 book catalogue. The details included in these profiles are sorted into five different categories. The categories are as follows: cultural identity, academic identity, occupational identity, translator identity, and writer identity. All the five categories depict the translators' symbolic capital, i.e., resources that grant them credibility as poetry translators. In the analysis different types of translator profiles are described and the information given in the profiles is analysed category by category.

The profiles are found to consist of elements that increase the translators' symbolic capital, and the results show that even among the poetry translators of one publishing company there is a great deal of variety of translators with different cultural, academic, and occupational backgrounds. Additionally, around half of the translators write original poetry, and the prevalence of "translators into Finnish" (*suomentaja*) aligns with previous research.

Keywords: extratextual visibility, poetry translator, poet-translator, symbolic capital, translator identity, translator profile

The originality of this thesis has been checked using the Turnitin OriginalityCheck service.

TIIVISTELMÄ

Aliisa Alasaari: A Case Study: Poetry Translator Profiles in Publishing Company Parkko's 2023 Book Catalogue
Kandidaatintutkielma
Tampereen yliopisto
Kielten kandidaattiohjelma, englannin kielen opintosuunta
Huhtikuu 2024

Tämän tutkielman tarkoituksena on tarkastella kääntäjäidentiteetin ja symbolisen pääoman käsitteitä kääntäjäprofiilien avulla. Tämä tutkielma keskittyy erityisesti runokääntäjiin hyödyntäen aiempaa tutkimustietoa sekä kirjallisuudenkääntäjistä että runokääntäjistä. Kirjallisuudenkääntäjien identiteettiin liittyy esimerkiksi näkemyksiä kääntämisestä kirjoittamisen muotona ja kääntäjän roolista kirjoittajana. Koska tutkielman aineistossa esiintyvät kääntäjät kääntävät vieraskielistä runoutta suomeksi, myös suomentajan käsite nostetaan esiin.

Tutkielma on aineistolähtöinen ja tarkastelee kustannusyhtiö Parkon 2023 kirjakatalogin sisältämiä runokääntäjäprofiileita. Näissä profiileissa ilmentyvät tiedot on lajiteltu viiteen eri kategoriaan. Kategoriat ovat kulttuurinen identiteetti, akateeminen identiteetti, työperäinen identiteetti, kääntäjäidentiteetti ja kirjoittajaidentiteetti. Kaikki viisi kategoriaa kuvaavat kääntäjän symbolista pääomaa, eli resursseja, jotka luovat kääntäjille uskottavuuden toimia runokääntäjinä. Analyysiosiossa kuvaillaan erityyppisiä kääntäjäprofiileita, ja profiilien tarjoamat tiedot analysoidaan kategoria kerrallaan.

Aineistosta löytyy niin ansioluetteloa muistuttavia profiileita kuin kerronnallisia profiileita. Ansioluetteloa muistuttavat profiilit yksinkertaisesti listaavat kääntäjän ansiot, kun taas kerronnalliset profiilit kertovat tarinaa kääntäjästä. Profiilit koostuvat kääntäjien symbolista pääomaa kartuttavista tekijöistä, ja tulosten mukaan jopa yhden kustannusyhtiön runokääntäjien joukko koostuu erilaisen kulttuuri-, koulutus-, ja työtaustan omaavista kääntäjistä. Noin puolet näistä kääntäjistä kirjoittaa omia runoja, ja suomentajiksi kutsuttujen kääntäjien esiintyvyys aineistossa on linjassa aiemman tutkimustiedon kanssa.

Tulevaisuudessa voitaisiin tutkia muiden kustannusyhtiöiden kanssa työskenteleviä kääntäjiä tai käyttää kääntäjäprofiilien analysoimisessa erilaista menettelytapaa. Kääntäjäprofiilien tekstilaji pitäisi myös määritellä. Tekstilaji ei vaikuta tässä aineistossa kovin yhtenäiseltä, ja sitä voisi olla syytä tutkia tarkemmin.

Avainsanat: tekstinulkoinen näkyvyys, kääntäjäidentiteetti, kääntäjäprofiili, runoilija-kääntäjä, runokääntäjä, symbolinen pääoma

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin Originality Check -ohjelmalla.

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1 Introduction

The sociological perspective is relatively new in the field of translation studies, as scholars have begun to build a sociology of translation systematically just at the turn of the twenty-first century (Buzelin 2012, 186). The sociological approach sees translators as social agents who can be examined both as individuals and as members of professional networks in the translation field (Georgiou 2018, 99). Translatorship, i.e., what it means to be a translator, has been studied by scholars like Heino (2021), Svahn (2018) and Paloposki (2001). Heino's (2021) study on Finnish literary translators' translatorship and professional identity utilized the concept of narrative identity, and the "professional life-stories" of the interviewed translators were found to be very similar.

When we study translators, we must also consider what it means to translate. Some literary translators claim that translations of poems, novels and other literature should themselves be poems, novels and so forth (Ramírez Giraldo 2019, 15). They should then read as an original text and not a translation. Questions on the power dynamic between original texts and translations as well as authors and translators are especially pronounced in poetry translation where maintaining the spirit of the original poem may require a lot of changes to the phrasing.

Poetry translation is one of the four main genres of literary translation (Ramírez Giraldo 2019, 9) and one of the most researched. Despite the sociological turn being rather recent, poetry translators and their translator identity have already been studied by several scholars (Georgiou 2018). As I am both a poet and a translation student, the subject is also interesting to me personally.

In my thesis I will discuss translator profiles found in publishing company Parkko's 2023 book catalogue. Parkko is a Finnish publishing company that focuses on publishing translated poetry, majorly from other languages than English (Parkko 2023). Including the poetry translators' profiles in the book catalogue increases the translators' extratextual visibility (Koskinen 2000, 99) and shows what kind of background the poetry translators have. The information presented in the profiles increases the translators' credibility, assuring the potential readers of the translated works that they are in good hands.

In this thesis I aim to discover what type of details or information poetry translators of this publishing company tell the audience about themselves in their profiles and discuss a few potential reasons why particular facts are included. I will interpret the details found in the translator profiles and sort them into five categories: cultural identity, academic identity, occupational identity, translator identity, and writer identity. These categories are meant to represent different components that form the overarching translator identity.

In the next section I will present previous research on translator identity and poetry translators. After establishing the theoretical framework, I will describe the data and methods used. Those will be followed by the analysis and conclusions.

2 Poetry translators and translator identity

2.1 Translator identity

What makes a translator? “Translator” is not a protected title, and virtually anyone could call themselves a translator (e.g. European Commission 2012). Translator as a profession does not have clear-cut boundaries around it, as it requires no previous training (Shavn et al. 2018). The exception to this appears to be *authorised translators* who translate official or legal documents (Pym et al. 2012, 20; Ruokonen 2018, 65). However, becoming an authorised translator is still possible without a degree in translation (Pym et al. 2012, 26). According to Ruokonen (2018), Finnish translators perceive their professional status in a similar manner regardless of being an authorised or non-authorised translator.

While having a degree in translation is optional, there are studies on translator identity that focus on the educational aspect and the developing translator identity of translation students (see Singer 2022). In most professional fields education and occupation go hand in hand, but because professional translators have not necessarily trained and studied to be translators, translator identity cannot be strictly tied to education—or at least to education in translation. Furthermore, Nida (1981) for example has argued that some people have an innate gift of translating that cannot be replicated with training.

Translator identity can also be discussed in relation to the translators’ relationship with the translated texts. Survey results presented in “I’m a translator and I’m proud: how literary translators view authors and authorship” (Jansen 2019) indicate that most literary translators in

Scandinavia do not perceive the texts they have translated as their own texts. Translators have copyright on their translation, but they are not the author of the text (ibid.). Literary translators' role has sometimes been seen as inferior to that of the author, and it is not uncommon for the translators offer apologies in prefaces (Paloposki 2001, 73). On the other hand, literary translators have been granted great visibility throughout history, sometimes even getting credit that would belong to the author. In fact, in 19th century Finland translations were often not marked as translations, and texts were referred to by the translator's name (Paloposki 2001, 80).

Although many translators may not consider themselves to be authors (Jansen 2019), viewing translators as authors is not out of scope of scholarly discourse. Bassnett for example has emphasised the translator's role as a writer and creative artist. She has strived to blur the line between literary translation and creative writing in both her work as a translator and as a scholar. (Jansen 2019, 676; Bassnett 2006) Bassnett (2006) even states that seeing translation as something else than a creative literary activity is "absurd" (174). Similarly, Lefevere (1992) considers translating as rewriting.

Translator identity is also related to the type of translating a specific translator does, including the source language and target language. Translator's translator identity can be even more specific than e.g. "literary translator". In the case of Finnish literary translators, whom this thesis studies, they seemingly prefer to be called "translators into Finnish" ("*suomentaja*") (Heino 2021). Translators into Finnish are translators who specifically translate literature into Finnish. According to Heino (2021), they see this term as more meaningful than the term translator, which does not name their language.

2.2 The case of poetry translators

There appears to be a conception that some translators should be more faithful in adapting the text into the context of another language than others, and that in poetry translation in particular a freer approach is sometimes inevitable (Öner 2013, 71–72). It is to be noted that translators do not necessarily see faithfulness and freedom as mutually exclusive (Jansen 2019, 681). Yet the more freedom the translator has while working on the translation, the blurrier the line between translator and author can become. Poetry translators are in fact sometimes called poet-translators (e.g. Vale de Gato 2020; Bezari 2018; Blakesley 2018), which reflects the notion that translators of poetry are poets themselves (Georgiou 2018). Whether that means that one

should be a poet before translating poetry or that translating poetry makes one a poet is debatable, but the title ‘poet-translator’ seems to be used mostly for people who have written original poetry in addition to translating (see Bezari 2018; Blakesley 2018, 8). The name poet-translator highlights that the person in question is as much of a poet as a translator; they are a poet who translates. Furthermore, in Georgiou’s (2018) study, for example, sixteen out of twenty poetry translators who answered the survey were poets “in their own right” (113). Not everyone who translates poetry is then regarded as a poet.

Georgiou’s (2018) study examines *symbolic capital* with the help of paratextual material such as poetry translators’ responses to a survey and interviews with poetry translators. Symbolic capital is a type of resource that allows individuals to act within specific contexts, and this resource can take the form of prestige, power, or authority (Bourdieu 1993, 75 as cited in Georgiou 2018, 100). In Georgiou’s study symbolic capital is examined through the following three categories: the translators’ connections to poetry and the source culture, the translators’ educational backgrounds, and the translators’ self-descriptions. Translators’ self-descriptions reveal if the translators see themselves as primarily academics, scholars, writers, artists and so forth. The three categories listed above along with visibility make up the translators’ cultural and educational capital (Georgiou 2018). Educational capital is a product of cultural transmission, which happens both in the context of one’s family and in the school context (Georgiou 2018, 101). As stated previously, translators are not always educated in translation. Translator studies is therefore not the only path towards gaining the educational capital necessary to become a poetry translator.

To explore cultural and educational capital, Georgiou (2018) considered themes like translation as a secondary activity, the translators’ love of reading and literature, their engagement with literary activities, multiculturalism, and the translators’ connection to the source culture (113). Georgiou’s (2018) study also acknowledges the significance of visibility. The same study states that visibility can draw attention to the translator profession and to specific translators’ works (112). Consequently, the translator’s prestige and thereby symbolic capital increases if the translator is linked to a specific work, author or even genre (Georgiou 2018, 112).

3 Data and Method

3.1 The translator profiles in Parkko's 2023 book catalogue

The data I will be analysing consists of 22 translator profiles. The profiles are found in Parkko's 2023 book catalogue (Kustannusliike Parkko 2023), which is publicly available through Parkko's website as of writing this thesis. The data was sourced in September 9th 2023. There are 25 profiles in total, but three of them are the exact same as the translators' other profiles that are also found in the catalogue, and I have excluded the duplicates. There are 18 translators, five of whom have two or three profiles. All the repeated information of a specific translator is only counted once.

The book catalogue introduces all the books that Parkko is publishing in 2023. There is one spread for each book, and on the left page there is either one of the translated poems or the cover of the book, while the right page has a short description of the poet or poets. At the bottom of the right page there is a translator profile, or in some cases several translator profiles.

As mentioned above, some of the translators have multiple profile texts. A few of them reference the context by for example mentioning the title of the book that is in the book catalogue. Therefore, it seems that the profiles are written to be viewed in that particular context.

The translator profiles are short, eight lines in average. Each profile includes a photo of the translator, but I will only be analysing the written text. Because of space limitations, the profiles are very concise. The writers or editors of each profile are not known, although the amount of personal information could suggest at least some involvement by the translators. The profiles are in Finnish in the book catalogue, and their English translations in the thesis are done by me.

Example 1:

“**Cristina Sandu** (s. 1989) on suomalaisromaniaalainen kirjailija ja kääntäjä. Hän on opiskellut ranskalaista filologiaa ja kirjallisuutta. Hän asuu tällä hetkellä Kölnissä, jossa hän työskentelee freelance-kääntäjänä ja kirjailijana. Sandu on julkaissut romaanit *Valas nimeltä Goliat* ja *Vesileikit*. Kääntäjänä hän työskentelee etenkin englantilaisen ja ranskalaisen proosan parissa.” (Kustannusliike Parkko 2023, 7)

Cristina Sandu (born 1989) is a Finnish Romanian author and translator. She has studied French philology and literature. She currently lives in Cologne where she works as a freelance translator and author. Sandu has published the novels *Valas nimeltä Goliat* and *Vesileikit*. As a translator she works particularly with English and French prose.

The genre of translator profiles has not been defined, so I will briefly describe the function and contents of the profiles found in the book catalogue. These profiles are short biographical texts, whose intended audience consists mainly of consumers of poetry. The profiles are included in material that promotes the translated work. They provide translators extratextual visibility (Koskinen, 99; Georgiou 2018, 111) and can work as business cards. Sandu's profile (1) for example contains information about the translator's education, translator career, original novels and so on.

3.2 Research ethics

The translator profiles that I will use as my data include personal data such as the names of the translators and their photos along with other information. I will be referring to the translators by their real name or their chosen penname to ensure that they are properly credited for their achievements. The data is publicly available, and I will only include information that is relevant for my study. For example, I will not include the photos of the translators since including them is not necessary for conducting the analysis.

3.3 The method

My research method is qualitative and data driven. I have formed five categories, and after introducing and describing each category, I will illustrate how I have sorted the information given in the profiles into these categories. Because the translator profiles answer the question of *who* translated each work of poetry and are thereby related to translator identity, I have formed and named the categories in a way that illustrates this point. The categories are:

1. cultural identity
2. academic identity
3. occupational identity
4. translator identity
5. writer identity.

In the context of this thesis, *cultural identity* refers to information on which place or cultural/ethnic background the person identifies with in their profile. Any information naming an ethnicity, city, country, or language goes into this category.

Academic identity on the other hand refers to information on the person's academic background: what have they studied, where have they studied and on which level. Education has a colourful connection to the translator profession, as discussed in the theory section.

Occupational identity refers to both the previous work experience and the current occupation. This category is more surface level than categories 4 and 5. "Translator" and "author" are a part of occupational identity, but further details regarding the translators' translating or writing work are sorted under the specific categories.

Translator identity includes all the information regarding the person's work as a translator: how long have they worked as a translator, what kind of texts they translate, how has their translation work been recognised, and so on.

Writer identity refers to a person's experience as a writer, including any original works they have written. These works may be novels, biographies, essays, academic texts, songs, scripts, or poems. To reduce the inevitable overlap between categories, translating is not viewed as a form of writing.

The translator profiles portray the translators as representatives of poetry translators, and the information included in the profiles can be argued to highlight the qualities that the translators found relevant for their career as a poetry translator. The profile in example 1, which was given in the data section, tells us a lot about the translator's life and career. From the profile we know that she is Finnish Romanian who works as a freelance translator and author in Cologne. She has studied French philology and literature, and as a translator she works with English and French prose. The profile also includes the titles of two novels she has published. This profile is a very typical example of the translator profiles found in the book catalogue.

The details in the translator profile can be sorted in the following categories: cultural identity, academic identity, occupational identity, translator identity, and writer identity. Sandu's cultural identity is signalled by "Finnish Romanian", "Cologne", and "English and French". That is, her ethnicity, current place of residence and working languages. Her studies fall under academic identity, and "freelance translator" and "author" belong to the occupational identity category. Her translator identity is marked by "works particularly with English and French prose", and her writer identity is demonstrated by the two novels named in the profile.

4 Analysis

4.1 Types of translator profiles

All the translator profiles in the book catalogue are similar in length and content. Regarding the style with which the information is presented, the profiles exist on a scale. On one end of the scale, there are “narrative style profiles” and on the other end “resume style profiles”. The narrative style profiles can be said to tell a story of the translator, while the resume style profiles simply list the translators’ credentials.

Like most of the profiles in the data, Sandu’s profile in example 1 leans into the resume style end of the scale. And while Sandu’s profile is otherwise a typical example of the profiles in the book catalogue, it interestingly enough does not explicitly mention poetry. An example of a more narrative style profile which does mention poetry would be Mikkola’s profile:

(2) **Marja-Leena Mikkola** is an author and translator into Finnish, who in 1980s took up translating great poetry into Finnish. *Sanantuojja, valikoima Sylvia Plathin runojen suomennoksia* was published in 1987 and Dylan Thomas’s *Rakkaus on viimeinen valo jota puhutaan* in 1990.

Russian language studies led her to Russian authors. The first translated Anna Ahmatova collection¹ was published in 1991, and it was followed by anthologies by Osip Madelstam, Boris Pasternak and Marina Tsvetajeva.

Mikkola’s profile progresses mostly in a chronological order, as can be seen by the dates and expressions such as “led her to” and “was followed by”. The profile tells a story of her journey as a poetry translator. Based on her profile, Mikkola identifies as translator into Finnish, which says something about both her cultural and translational identity. Despite “author” being mentioned first, her identity as a translator is more prevalent in the profile, as no original literary works of hers are mentioned. Her academic identity is narratively linked to a shift in her translation career; studying Russian language led her to Russian authors, whose works she began translating.

To further illustrate the variety of Finnish poetry translators, I will include one more profile as an example:

(3) **Mika Saranpää** is a Helsinki resident and a trainer of guidance specialists and teachers. He has translated ancient Greek philosophy and poetry, including Plato’s poems. Saranpää has published a poetry book *Rakkaus, kutina, runous* (2016). In addition to poetry, his works include informational texts in the fields of directing, pedagogy, and management. Saranpää is also a songwriter, who has released three song collections as well as singles.

¹ “translated into Finnish”

Unlike Mikkola's narrative style profile, Saranpää's profile reads more like a resume, listing his merits. While Saranpää's current occupation is not translator or author, his translator and writer identities are strongly present as they take most of the space. His bibliography varies from poetry to non-fiction and songwriting.

The translator profiles in examples 1-3 all include information about the translator's translator identity. Example profiles 2-3 also mention poetry specifically. This is common among the profiles of these poetry translators, but outside of these three examples there is also an outlier. One of the profiles in the catalogue mentions neither translating nor poetry at all.

4.2 The five categories

The categories being analysed represent different elements of the overarching translator identity. They also summarise the translators' symbolic capital displayed in the translator profiles. I will go through all five categories in order, starting with cultural identity and ending with writer identity.

Out of 18 translators, six identified themselves as citizens of either Tampere, Helsinki, Jyväskylä or Turku. We know from the context of the book catalogue that each translator knows Finnish, and other languages mentioned include English, Estonian, French, German, Hebrew, Italian, Portuguese, Russian, Spanish and Swedish. A few of the translators live or have lived overseas, for example in Iceland and Australia. One translator is mentioned to have studied at the University of Tartu, Estonia.

While some profiles do not mention a city or a country, the place of living appears to be significant to most of the translators. One translator even lists where they were born, where they were raised, where they studied and where they live now. The set of languages that these translators work with includes both big and small languages.

The second category is academic identity. 10 out of 18 translators had details about their educational background in their profiles. These 10 have seemingly all pursued higher education, for example at Helsinki university. While several translator profiles mention language studies, none of them explicitly name translation studies. However, the language studies in Finnish universities typically include literary studies, which strengthens the translators' connection not only to the

language and culture but also to the literature in that language. It must also be noted that in some cases the translator's occupation suggests a certain kind of academic background even if the studies are not explicitly mentioned. For example, one of the poetry translators is a neuropsychologist, and must have trained for that specific profession.

The translators also vary regarding their occupational identity. This category is the best represented, as 17 out of 18 translators' profiles explicitly name their occupation(s). The list includes freelance translators and authors, editors, a couple of critics, and even the aforementioned neuropsychologist. Some translators provide a list of their previous occupations, and others simply say they are a translator and an author, like in example 2. The most common occupations mentioned are translator or translator into Finnish and author. A few of the translators have also worked for magazines specified in literature, such as the poetry magazine *Tuli & Savu*.

The fourth category is translator identity, which is another widely represented category. In the data we can find translators who have translated literature into Finnish for multiple decades, a hobbyist who calls translating Hebrew fiction her most beloved pastime, and translators who translate both poetry and nonfiction. Several of the translators have also been nominated and rewarded for their translated works. For example, in 2021 Janne Salo received Ylen Kääntäjäkarhu -prize for an anthology that he had collected and translated.

The term "translator into Finnish" appears in 6 translators' profiles. "Translator" is a little less popular, appearing in 4 translators' profiles. "Translators into Finnish" being more prevalent in the data aligns with Heino's (2021) study which showed that Finnish literary translators tend to prefer that term. On the other hand, the inclusion of "translators" contributes to the variety of poetry translators in Finland. Additionally, "translating into Finnish" ("*suomentaa*") appears twice as often as "translator into Finnish", being used in 12 translators' profiles.

The final category is writer identity. In the profiles the title "author" or "poet" is used for 10 translators, but 17 translators' profiles refer to some type of writing or being a writer. 12 of the translators have published literary works such as novels, biographies, and poem collections. According to the profiles, 10 out of 18 poetry translators write poetry. A little more than half of these translators could then be considered poets "in their own right" (Georgiou 2018, 113). The poetry translators who are described as poets in their profiles could perhaps fit the poet-translator title as well.

Gergiou's (2018) study utilised survey responses and interviews with poetry translators. The translators' connections to poetry and the source culture, as well as the translators' education and self-descriptions reflect the translators' symbolic capital (ibid). It is unclear how exactly the translator profiles in the book catalogue were written and whether they can be taken as self-descriptions, but many of them reveal the translator's connection to poetry and the source culture and tell us about their educational background. Themes such as translation as a secondary activity, the translators' love of reading and literature and their engagement with literary activities are also present in the data.

5 Conclusion

Who translates poetry in today's Finland? Parkko is only one publisher of translated poetry, so wide generalisations cannot be made. Based on the data, it can be said that certain kinds of poetry translators exist, yet these poetry translators do not represent the entirety of poetry translators in Finland. Based on this data, poetry is translated by both professional translators and hobbyists who are passionate about it. A good number of the translators examined are poets or novelists and have published their own works of poetry. They are highly educated, and many of them have studied languages and literature. Furthermore, the data included more "translators into Finnish" than "translators", which means that the poems were often translated by people who specifically translate literature into Finnish.

Based on their profiles, most of these translators do not appear to be formally educated in translating, which suggests that having professional training is not essential when it comes to working as a translator or translating poetry. Being a published poet is also not a requirement for someone to translate poetry, although those two things appear to coincide.

The main audience for the translator profiles is everyone interested in translated poetry. As well as telling consumers of poetry who is translating the poems, the translator profiles could also be seen as business cards or a resume, telling publishers who the translators are and what credentials they have. The profiles speak of the translators' experience in translating and writing, as well as their interest in literature and poetry.

The conclusions that can be drawn from the data and its analysis are very limited. First, I do not know for sure if the profiles were written by the translators themselves or edited by someone else. I also acknowledge that there is notable overlap between the categories. Completely separating

different aspects of identity is an impossible endeavour since linking all these aspects together is what forms a person's identity. Furthermore, it must be noted that due to space limitations and context-related reasons, the profiles do not give a comprehensive picture of each translator and their achievements. The writers of the profiles have included only the information that they perceived to be most essential or relevant in the context.

Further research on the link between identities and personal profiles is in order, and future studies could take a different approach in analysing these kinds of profiles. The genre of translator profiles could also be studied and defined. Several studies on translators have used interviews or paratexts such as prefaces, but profiles such as these have not really been utilised as data. The lack of existing and widely accepted definition of translator profiles makes it difficult to examine what kind of examples the Parkko 2023 book catalogue translator profiles are of the genre of translator profiles. Potential future studies could also look into poetry translators of other publishing companies, perhaps by utilizing both paratexts and interviews. The case of poet-translators and when a translator may identify as a poet also requires further research.

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