

At the intersection of quantitative and qualitative

Propositions for a weighted analysis of translations in periodicals

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Literary Translation in Periodicals: Methodological challenges for a transnational approach

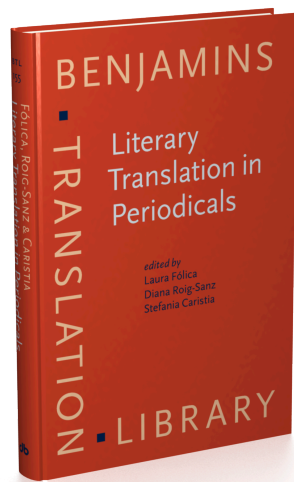
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At the intersection of quantitative and qualitative

Propositions for a weighted analysis of translations in periodicals

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This chapter discusses methodological issues related to the quantitative analysis of translations in periodical publications and the possibilities to conjugate quantitative and qualitative approaches. I will propose a model for a weighted analysis of translations in periodicals as well as the first results of its application on a heterogeneous *corpus* of nine-teen Italian literary and political-literary periodicals of the post Second World War period (1944–1970). Building on a systematical analysis of the networks of Italian periodicals, this method takes into account some fundamental characteristics in the life of periodicals, and in particular their diffusion and their symbolic capital in the literary field. It thus quantitatively measures qualitative phenomena.

Keywords: quantitative/qualitative, weighted analysis, Italian periodicals, literary translation, symbolic capital, networks of periodicals, Italian literary field

Quantitative analysis of translations published in the periodicals of a national literary field is a fundamental tool to having a global vision of international networks, of the dissemination tendency of foreign literatures as well as of their evolution. Scholars in history of cultural and literary transfers have often highlighted its interest for periodicals studies (on Italian periodicals history, see Hermetet 1995, Sullam 2016, and the chapters by Guidali in this volume). However, if a quantitative approach allows, at least potentially, to neglect subjectivity when treating data, its use implies that one questions how it relates to qualitative analysis. Indeed, since the interest of quantitative analysis is not to erase the specificities of the research topic – i.e. the practices in publishing translations in periodicals – it cannot ignore its own multiple dimensions.

As we approach periodical publications, we can easily see the difficulties arising from data collection and referencing. In fact, it is difficult to consider all content published in a periodical as equally representative, if we take into account that each can have a different value based on a multitude of factors: the textual and extra-textual context, its position in the table of contents, and different strategies put in place to highlight parts of the content (e.g., fonts, notes, commentaries, absence or presence of names of translators and authors). Indeed, we cannot deny the hybrid nature of data: their classification in time-series flattens their multi-dimensional nature. Unique difficulties in identifying the literary genres of texts are a testimony to such complexity (see Caristia 2019a), as the relatively frequent impossibility of determining a geo-linguistic origin of texts and authors, since journals don't always follow the same criteria when publishing foreign contents. And yet we must organise the data in series to perform our analysis.

Starting from these premises, this chapter exposes a weighted analysis model of translation in periodical publications and the first results of its application on a heterogeneous *corpus* of Italian literary periodicals. This model has been developed in order to take into account the qualitative differences existing within the *corpus* and to reduce the deformation margin caused by statistical analysis on the amplitude of the dissemination of translated foreign literatures in a national field.

Theoretical framework

The importance of literary journals in the dissemination and consecration of foreign works and authors in 20th century Italy has been largely proven, especially for the first half of the century (see for example Esposito 2004). As for the second half, some fundamental studies have classified hundreds of titles (Luti 1986; Mondello 2013), while scholars have focused on some of them by examining their issues as well as editorial and personal archives, giving rise to the establishment of digital catalogues¹ and the publication of several anastatic reprints. Their critical interest is undeniable, but the method inevitably reflects the conception of periodicals as simple supports for the expression of contents. Thus, they untie the wide variety of meanings of periodical's contents from their form and from the material and intertextual context. Monographic studies on specific journals are also numerous. They focus on journals' history, their organization and their framework in the historical/political/cultural context (see for example Di Nicola 2012; Zancan 1984). However, these studies neglect the presence of foreign literatures, or mention it only as a sign of a generic opening towards the international, without having

1. E. g. CIRCE – Catalogo Informatico Riviste Culturale Europee: <https://r.unitn.it/it/lett/circe>.

analysed the social dynamics and the literary and socio-cultural implications of the transfer and the reception of foreign works.

Some recent scholarly works have focused on 20th-century Italian literary space and its periodicals inspired by Pierre Bourdieu's theory of the literary field. Based on the observation of the history of the modern French literary space, Bourdieu's theory would seem useful for analysing the reality of the peninsula (Antonello 2012; Fantappiè, Sisto 2013; Billiani and La Penna 2016; La Penna and Billiani 2016; La Penna, Billiani, and Milani 2018; Baldini et al. 2018). We must note, however, a lack of theoretical reflection on the actual likelihood of applying Bourdieu's theory of the field to the Italian space, as there is currently no systematic study of the Italian literary field. Similarly, with the exception of the analyses by Boschetti (Boschetti 2009) and Antonello (Antonello 2016), most of the existing work focuses on only one (or two) periodicals, while a theoretical reflection and a large-scale analysis, in Bourdieu terms, of the space of Italian periodicals of the 20th century remains to be done.

Moreover, as De Marneffe pointed out (De Marneffe 2007), Bourdieu did not delve into the question of literary transfers or periodicals as a specific object. In line with Bourdieu, Gisèle Sapiro names periodicals among other examples of "semi-institutionalized networks" and defines them as "agents of consecration", "support" and "instruments of autonomy" of the field, insofar as they allow "dialogue and criticism between peers, sheltered from the constraints of the current affairs and the market" (Sapiro 2016). Boschetti defines them as "agents of legitimation among others (whose specific features are related to the state of the production field in which they are placed)" and "strategie(s) of institution(s), which make a group exist" (Boschetti 2006: 64–65), "instruments, particularly effective, of symbolic struggle, in that they can give a group both visibility and opportunity to fully take part in cultural life, with manifestos, theorisations and 'programs' that create the image of a collective tendency" (Boschetti 2007: 48). But neither Boschetti nor Sapiro gives any indication about the particular and specific mode of operation of the space of periodicals.

How, then, to approach a space of periodicals having its own logic, to restore its internal dynamics, without being limited to certain significant cases? By questioning the possibility of discussing the space of periodicals in terms of "field", De Marneffe exposes four problems: the difficulty of recognizing their limits; non-specificity (given the hybrid nature of periodicals, where the literary, political, economic dimensions can be intertwined); the logic of solidarity (and, therefore, not necessarily of conflict and competition, the struggles being played out in the literary, political, artistic, etc. fields); and the problematic relationship to time:

This space of periodicals does not constitute as such a “field of struggles”, it is rather at the crossroads of different fields which are external to it. The “field” that would most appropriately cover the space of periodicals would be the “cultural field”, in the broad sense. But the space of periodicals sometimes focuses on the “literary field”, sometimes it moves towards the “artistic field”, or widens to the “intellectual field”. In any case, the issue is always outside the space of periodicals: in one (or more) other field(s). Because of their formal malleability, because they are immediately inclined to evolve with the publication of their issues, periodicals have the possibility of constantly reorienting themselves, while maintaining a certain continuity (of title, of editorial board, of “hard core”, or simply by the permanence of the director), they can successively aim at different fields.²

(De Marneffe 2007: 25–26)

De Marneffe then considers the space of periodicals in terms of networks: “complex reality, constantly reconfiguring” (Ibid., 45), any journal is part of the network according to relational, human and intertextual logic. The notion of network is thus useful for identifying the “position” (Bourdieu 1992) of each periodical in the entire space where it is situated, both with respect to other periodicals and to the literary, intellectual and possibly political field, thereby incorporating the plurality of its dimensions. The reconstruction of the networks, both in synchronic and diachronic perspective, allows for identifying the periodicals’ positions in the different fields and their evolution over time. On the one hand, the exchange of collaborators and the participation in common projects create an interpersonal network, which connects periodical publications to each other as well as to the literary and political fields (through their links with political parties and movements, publishing houses, institutions, and the daily press); on the other hand, De Marneffe stresses the importance of intertextual networks, established by the reprint of articles, citations, the polemical response, commentary, the review of issues of other periodicals, that are so many ways through which a periodical declares an affinity with or a distance from other publications.

Paul Aron effectively enumerated the ways in which it is possible to reconstruct the network and its successive reconfigurations. He emphasizes how the

2. “Cet espace des revues ne constitue pas en tant que tel un ‘champ de luttes’, il se situe plutôt à la croisée de différents champs qui lui sont extérieurs. Le ‘champ’ qui recouvrirait le plus adéquatement l’espace des revues, serait le ‘champ culturel’, au sens large. Mais l’espace des revues se focalise parfois sur le ‘champ littéraire’, parfois il se déplace vers le ‘champ artistique’, ou s’élargit au ‘champ intellectuel’. De toutes façons, l’enjeu est toujours *hors* de l’espace des revues : dans un (ou plusieurs) autre(s) champ(s). Par leur plasticité formelle, par le fait qu’elles sont d’emblée portées à évoluer au fil des parutions, les revues ont la possibilité de se réorienter sans cesse, tout en conservant une certaine continuité (de titre, de comité de rédaction, de ‘noyau dur’, ou simplement par la permanence du directeur), elles peuvent viser successivement différents champs.”

positions taken by the periodicals can be made clear in the discourses they hold, but also elsewhere: “in the form of the periodical, that is, in the texts it publishes, in its choice of genre and in its criticisms, in the choice of paper, typography and illustration which make it a unique product”, as well as in the composition of the editorial board, in its means (financing, advertising, subscriptions), in its explicit or implicit links (Aron 2009: 12).

Network of Italian periodical publications after World War II³

The reference *corpus* includes nineteen literary and political-literary Italian periodicals,⁴ published between 1944, after the fall of the fascist regime, and 1970. In 1944, as the German army retreats, many new journals are created: first in Naples and Rome, then later in Florence, and under the control of the “Psychological Warfare Branch” of the Allied Military Government of Occupied Territories. To break with the journals that marked the last years of the fascist regime, characterized by an explicit distinction between literary activity and political activity, many new publications are organized according to an interdisciplinary structure. Their editorial boards are composed of specialists in different fields (e.g., literary, historical, philosophical, political, artistic, etc.); their volumes show the desire to develop a dialogue between different human activities; their titles emphasize the interest in historical and political events alongside literary and artistic work. As Italian political and editorial life reorganizes itself in both big and small cities, different periodical publications emerge, often with little economic and symbolic capital. Their editorial boards very often show a heterogeneous composition from the point of view of aesthetic and politico-ideological orientations, and one can generally notice a wide participation of the same poets, writers and literary critics who wrote in the periodicals of the previous period. Consequently, the proclamations of cultural and literary renewal that can be found in a large majority of new periodicals collide with the inherited cultural and political influence of previous decades.

3. The Italian periodicals network has been reconstructed building on the systematic analysis of a *corpus* of thirty-six periodicals of the post-World War II period and of their interpersonal and intertextual connections, observing both the synchronic dimension and the diachronic evolution of the networks since the fascist period (See Caristia 2019b).

4. The reference *corpus* for the quantitative analysis includes the following periodicals: *Aretusa*, *Mercurio*, *Rinascita* (1944–1955), *Il Politecnico*, *Poesia*, *Prosa*, *La Rassegna d'Italia*, *Sud*, *Il Mondo* (1945–1946), *Letteratura* (1946–1947 and 1953–1968), *La Cittadella*, *Paragone*, *L'Approdo*, *La Chimera*, *Nuovi argomenti*, *Il Contemporaneo* (1958–1964), *Tempo presente*, *Il Verri*, *Questo e altro*.

The analysis of the intertextual and interpersonal network shows, at least between 1944 and 1947, the existence of strong links between periodicals that claim different orientations. Now it is obvious that the interlacing of these networks does not necessarily translate into a perfect uniformity of positions. On the one hand, it becomes clear that the common collaborators of different publications often tend to diversify their contributions, according to the editorial lines of the periodicals that publish them. On the other hand, the articles of the same author can take on semantic meanings depending on the periodical which publishes them, because of the effect produced by the peritext (the strategies of the layout and the proximity to other contents – texts, images, etc. –, the titles and editorial notes, the use of specific typefaces).

Nevertheless, the post-World War II period is characterized by the fact that several periodicals belong to shared networks. This can be on a local scale, as in the space of Florentine literary and cultural periodicals – *Belfagor*, *Il Ponte*, *Il Mondo*, *Società* – for example: this network presents some strong links with the cultural and political circles of the Tuscany region; it is a sort of rather closed social enclave, with few and weak links with the outside world. Or it can extend on a national and international scale, as in the Roman milieu: here one can observe some multiple interdisciplinary networks between different periodicals – whether literary or interdisciplinary –, often inherited from the thirties, as well as with some important publishing houses, such as Mondadori, which is based in Milan and is the publisher of the Roman magazines *Prosa* and *Poesia*. Moreover, in the 1940s, the city of Milan welcomed many intellectuals who were previously based in Florence (Carlo Bo, Giansiro Ferrata, Eugenio Montale, Giancarlo Vigorelli, Elio Vittorini, Franco Fortini, etc.) or in Naples (Francesco Flora among others), which become the nodes of new networks.

Furthermore, one notes important links with the academic world, the Italian field of restricted production being strictly related to the academic field, as well as with political parties and movements. Indeed, during the period following the fall of the fascist regime the literary debate concentrates on the theme of the autonomy and heteronomy of the literary field, in consequence of its invasion by political authorities. Starting in 1946, some periodicals that were active during the 1920s and 1930s are re-created (e. g. *La Fiera letteraria* in Rome, *Letteratura* in Florence), while others purposely display links of continuity with pre-war activity. They aim to reaffirm the immortal values of art and tradition and to proclaim the legitimacy of continuity with the previous period, showing the autonomy of literature vis-à-vis historical and political events. These periodicals are distinguished from new publications for the rejection of an interdisciplinary structure. They gradually ally with each other by intensifying intertextual and interpersonal links. A strong polarization thus occurs in the space of periodicals, between literary journals on the

one hand, sharing a very tight network of intertextual and interpersonal relationships, and political-literary journals on the other. The dialectic between autonomy and heteronomy of literature structures the space of periodicals.

The struggle between the “autonomist” and the heteronomous positions causes a crisis in the space of periodicals which leads, between 1946 and 1948, to the death of a large majority of the periodicals born during the Liberation, because of the implosion of the editorial boards, political conflicts and economic difficulties. Periodicals that resist the reconfiguration of the space around 1948 are endowed with a large economic capital, privileged relationships with publishing houses and roots in the industrial and academic world, or they are linked to political parties and movements. Political-literary periodicals are located on the margin of the network of literary journals (this is the case of periodicals such as *Il Ponte* or *Comunità*), or undergo a real ostracism (this is the case of *Rinascita*, the official journal of the Communist Party). A rapid process of regaining autonomy in the literary field occurs, a process which is, however, partial, insofar as any literary discourse referring explicitly to the communist ideology is rejected, while the Catholic or liberal cultural orientations retain their legitimacy (as the creation of the weekly *Il Mondo* in 1949 will demonstrate). Between the end of the forties and the beginning of the following decade, several literary periodicals are created, refusing any explicit political and ideological discourse (*Letteratura*, *Paragone*, *L'Approdo*, among others). Thanks to the links maintained with the academic world and to the construction of an extensive network involving the most renowned signatures of the literary field, these publications have a high symbolic capital, while their economic capital ensure a wide dissemination (the most obvious case is *L'Approdo*, a literary journal published by RAI and whose contents are also transmitted on the radio and, later, on television) along with stable and lasting activity.

Starting in the mid-fifties, the space of periodicals goes through a new reconfiguration, which shakes things up and poses, in a new way, the question of politics/literature dualism, without entailing a new heteronomy of the space of periodicals and of the literary field. New periodical publications appear, such as *Nuovi argomenti*, *Ragionamenti* or *Officina*, which contest the demarcation between literary and political-literary periodicals in the network. Coming more directly from the literary and cultural field than from the political field, they lead a heteronomous discourse on literature, discussing and rejecting the critical paradigms and literary canons of hermetism and neorealism, which have dominated so far. At the same time, the communist and liberal poles of the network of periodicals are also renewed, by means of the creation of the Marxist weekly *Il Contemporaneo* and of *Tempo presente*, a monthly serial related to the *Congress for Cultural Freedom*, while the political-ideological line of *Il Ponte* abandons its anti-communist position. In the same way, the autonomist pole is revamped by the appearance of *Il Verri*

and by the emergence of the debate on the neo-avant-garde: in 1963 the founding of Gruppo 63 and the creation of several periodical publications (*Malebolge*, *Marcatré*, *Galleria*, *Quindici*) make the literary neo-avant-garde official.

Many transformations within the Italian literary field, and especially in the space of periodicals, mark the end of the 1960s: on the one hand, the neo-avant-garde crisis reunited around Gruppo 63 is explained by the death of the literary journals related to it. On the other hand, the gradual affirmation of a new generation of writers and literary critics in the 1960s, and the creation of new periodical publications proposing very different formulas from traditional ones, lead to a re-configuration of the space of periodicals. This is the case, for example, of journals of the Marxist-Leninist left, created by literati, but publishing little literary content and privileging theoretical-political production. Finally, as noted by Elisabetta Mondello, a “crisis” of literary periodicals can be seen at the turn of the decade, at least concerning the role they assign to literary criticism as a form of “cultural mediation”. Mondello also observes that new phenomena emerge, such as that of the underground edition, located outside the official editorial system. She notes, however, that this crisis is far from involving all the periodicals of the time (Mondello 2013). From this point of view, if talking about a crisis could seem excessive in that the official circuit was not necessarily affected, a change is nevertheless undeniable. The selection made for composing our *corpus* – certainly limited – aims at best representing the diversity of the aesthetic and ideological tendencies of the Italian literary field during this period (Hermetism, “rondismo” and “post-rondist” traditionalism, Catholicism, Communism, non-communist Marxism or autonomous pseudo Marxism, liberal-socialism, neo-avant-gardism...).

A heterogeneous *corpus*

Our *corpus* is heterogeneous not only from the point of view of aesthetic and ideological positions. The variety also concerns other crucial aspects in the life of journals. The geographical position of periodicals, for example, can range from major publishing centres (Rome, Milan) to small provincial towns. The structures of the editorial boards are different: one goes from journals that are the expression of small groups of intellectuals and writers to publications with several editorial offices based in various cities of the peninsula and having correspondents in foreign countries. The periodicity is also different: the corpus consists mainly of monthly or bimonthly periodicals, but it also includes quarterly (*Nuovi argomenti*, *L'Approdo*), three fortnightly (*Il Mondo*, *La Cittadella*, *Sud*), a publication having held a weekly periodicity during the first six months of its life before becoming a monthly (*Il Politecnico*) and titles without fixed periodicity (*Poesia*, *Prosa*).

The target audience does not always coincide: the majority of periodicals included in the *corpus* are aimed at a moderately or highly educated readership, belonging to the upper-middle social class. Nevertheless, unlike strictly literary journals, political-literary publications generally seek a wider audience of readers who are not necessarily specialists in literature. Communist Party-related publications, in particular, are aimed at party activists and supporters and at an intellectual class whose fields of interest go beyond the limits of the literary field. Finally, the periodicals analysed differ in terms of economic and social capital (some of them benefit from the economic support of political parties and major publishing houses, from which they can also exploit the interpersonal network), as well as from symbolic capital within the literary field.⁵

On the other hand, weekly and broad-circulation magazines have been excluded from our *corpus*, as their specific operating logics make it difficult to take a quantitative approach to the frequency of publication of foreign texts. We have also excluded journals that do not publish translations in Italian (for example, the international magazine *Botteghe oscure*), that publish very rarely (*Belfagor*), or that never publish translations (*Officina* is an example). Of course, a quantitative analysis that takes into account the publication of critical texts on foreign literatures and includes periodicals that do not publish translations would potentially give different results in terms of dissemination of foreign literature in Italy.

Translations in Italian periodicals: A quantitative analysis

2863 translations have been counted. It is not that much over a 27-year period. They have been divided into several categories, which follow the geographical and linguistic origin of the authors, each of them noted by an acronym: **Fr** French literature; **Eng** English and Irish literature; **USA** literature from the United States; **Germ** German and Austrian literature (including the Czech literature in German); **Spa** Spanish literature; **Hisp** Hispano-American literature; **USSR** groups texts by authors from Russia and former Soviet countries; **East** authors from the satellite countries of Eastern Europe, even they were active before the creation of the USSR (excepted Yugoslav and East German authors); **Braz** groups Brazilian and Lusophone literature. **Oth** groups texts from those authors coming from countries and linguistic areas rarely appearing in the studied periodicals. These last five categories (“Hisp”, “USSR”, “East”, “Braz” and “Oth”) are bigger, due to the limited

5. By means of “symbolic capital”, we consider the legitimacy, the notoriety and prestige accumulated in the literary field thanks to the recognition by peers, also determining a power of consecration (Bourdieu 1992: 247).

number of texts from each country of the related areas. The need for grouping data into sets which are sometimes very heterogeneous has been necessary after their accounting, in order to avoid an unreasonable spread of the number of rather unrepresentative categories. The difficulty in determining the degree of representativeness of the series is intrinsic to this kind of analysis: it is clear that empiric observation implies a bit of arbitrariness and that this choice of grouping may not be significant for an analysis on other types of data and on another *corpus*.

A further explanation on Francophone, non-French authors and on exiled or emigrant authors is necessary: they have mostly been classified according to the country where they published the majority of their productions, excepting Soviet and East European authors exiled to Western Europe countries who, even as they did not publish in the USSR because of the censorship, still maintained their mother tongue for their literary writing.

Concerning those authors who published in several languages, periodicals usually indicate the one used in the original text. Nevertheless, the difficulty arose with those foreign authors installed in Italy who wrote both in Italian and other languages, such as Juan Rodolfo Wilcock,⁶ or Gustaw Herling.⁷ They collaborate tirelessly with *Tempo presente*, a journal which generally indicates, in a space at the end of each issue, the names of translators of published foreign texts. When the periodical does not clarify if the texts have been translated or were written directly in Italian, they have not been considered as translations and consequently they have not been counted. Apart from Italian-speaking foreign authors, when a periodical does not specify whether the texts are translations or have been written in Italian, they have been counted as translations.⁸

6. Multilingual Argentinean poet and translator of Italian-British origin, Wilcock moves to Italy during the second half of the 1950s and, since 1960, starts to publish his poetic works in Italian and to practice translation into Italian, while he abandons translation into Spanish.

7. Polish writer who fought with the English army in Italy during World War II. Hostile to the Polish communist regime his works were banned in Poland. He married Lidia Croce, the daughter of Benedetto Croce, and settled in Naples since 1955.

8. On uncertain data, see the chapter by Fabio Guidali in this volume, proposing to build two sets of data. One would classify only the texts that the researcher can recognize as translation, the other would classify the texts which could have been perceived as translations by the readers. While this method seems particularly effective in reporting translation publication trends in magazines where pseudo-translation is frequent, it is difficult to apply it to a big and multi-dimensional *corpus* of literary periodicals, because of the variety of behaviours that periodicals put in place when publishing foreign texts. In our case, the difficulty does not concern so much identifying the origin of the foreign authors (the names of foreign authors are always explained, and their texts are therefore perceived as foreign), but rather defining the translation status and

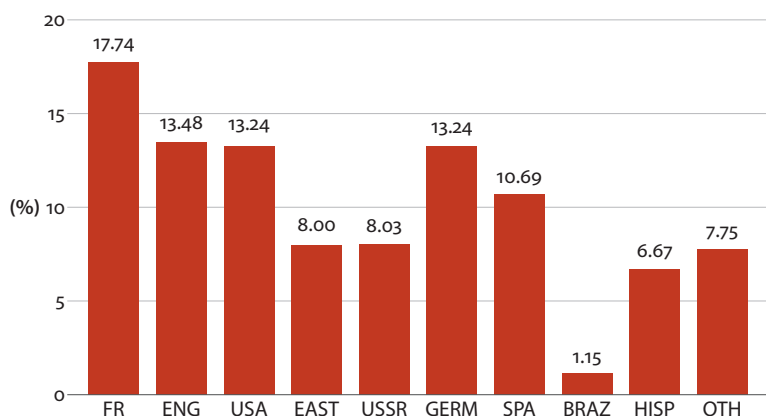
Even so, it can be seen how quantitative analysis, despite the attempts of rigor, unavoidably implies some arbitrariness. Still, the systematic study of the periodical publications, necessary to leading such analysis, allows highlighting some specific characteristics of each one, and even some common attitudes within the whole *corpus*, regarding the practice of the publication of translations. Thus, one can deduce some interesting tendencies and relate them to the theoretic debate on translation at that very time, as for Italian periodicals of the post-war period. Of particular note is the widespread habit of indicating the names of translators of poetic texts and literary prose, given the great attention paid to poetic translation in 20th-century Italy, which has been practiced by many writers, critics and poets. On the other hand, the name of the translator is very often omitted when publishing critical, theoretical or not strictly literary texts (in this sense, *Tempo presente* represents an exception, as well as *Prosa*, where criticism and theory of literature are also considered as examples of literary prose). As we can see, one of the interests of the quantitative analysis is its epistemological potential.

Another remark on the data selection is necessary, in particular regarding political-literary journals. The texts on subjects that are not properly literary (philosophical or political texts and interviews) have been counted together with the literary texts, when their authors are writers, poets or critics. On the contrary, those non-literary texts, signed by people not belonging to the literary field (politicians, journalists, scientists, philosopher, historians, artists, filmmakers, specialists in plastic and visual arts, etc.) have been excluded. This choice stems from the fact that the published translations come from very different genres, and that this variety (whether accepted or not) is a characteristic feature of the Italian periodicals of the post-war period when the literary work meets other activities and perpetually challenges boundaries between different fields (especially between the literary, the philosophical and the political ones), as well as between genres (between prose and poetry, but also between criticism, theory of literature and literary creation). These texts contribute to feeding the Italian debate and to creating an image of foreign literatures. On the other hand, all the contents which do not constitute, strictly speaking, translations (advertisements, book and magazine reviews, images, etc.) have not been accounted for. While they undeniably represent important elements in understanding cultural transfers, their specific mechanisms are different from those of translation.⁹

the original language of the texts, as each journal does not always follow a coherent line when presenting foreign texts.

9. Texts signed by Italian authors have also been excluded. Their forms are extremely different (editorials, feature articles, critical articles, book and periodical reviews, short reading notes, polemical notes, etc.). It would be difficult to take them into account in this type of analysis. This

Through the quantitative analysis of data, we can observe, from a synchronic point of view, the space occupied by each literature in the global space that journals devote to the publication of translations (See Graph 1). The relative frequencies of each group (i.e. the quotient of the translations from each group by the total number of translations published in the analysed periodicals), correspond more generally to the publication of foreign texts in Italian periodicals, always published in translation, except for the French texts, which are published in the original language in many periodicals of the *corpus*. Given that educated Italian readers at the time are generally able to read French, many journals tend to publish French texts without translation, at least until the mid-fifties (although some journals still did it in the 1960s, e. g. *Paragone*). It should also be noted that this concerns, in particular, poetic texts and, less frequently, literary and critical prose, thus a certain reticence with respect to translating practice of poetry can be deduced. Therefore, the next chart does not take into account the entire dissemination of French and Francophone literatures in the examined periodicals.



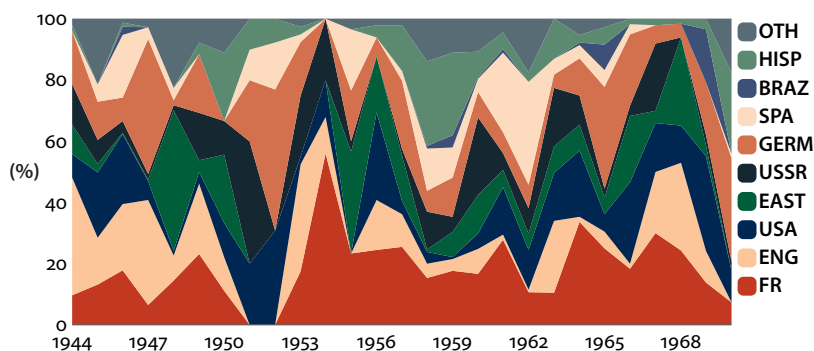
Graph 1. Synchronic distribution of translations in Italian periodicals (1944–1970)

The supremacy of Western literatures is undeniable (French, English, German and North-American constitute 57,7% of the total). A certain variance occurs, however, namely a fairly high number of Spanish, Soviet and East European texts (they represent a novelty compared to the previous period), or some coming from “other” areas. With respect to the published authors, we find both contemporary authors and consecrated authors of the first half of the twentieth century or past centuries. The variety in the range of authors translated for each geolinguistic area is directly proportional to the number of published texts. Also, it depends on the

does not prevent a quantitative analysis that only takes into account creative literary texts to assess the relationship between Italian and foreign texts (see the chapter by Guidali in this volume).

characteristics of each publication. Indeed, if the selection criteria of the authors vary according to the programmatic lines of the periodicals, they are also conditioned by their social capital. This implies contacts with foreign authors, allowing the possibility of obtaining the texts and the publication rights, but also the collaboration of translators who can provide a journal with a different degree of variety of linguistic and cultural origins. Periodicals with weak social and economic capital, such as *La Cittadella*, for example, show a modest capacity of diffusion of the contemporary literature: the number of foreign texts is very small, their publication is sporadic and often concerns authors of the past (one finds translations of Rimbaud, Villiers de l'Isle-Adam, Charles Péguy, Leo Tolstoy, Gustavo Adolfo Becquer), or who had already been published in Italian periodicals before the war, like Federico García Lorca.

On the basis of the same data we can observe the diachronic evolution of the publication of translations during the analysed period (Graph 2).



Graph 2. Diachronic evolution of the distribution of translations in Italian periodicals (1944–1970)

We can observe a huge variety in the provenience of the translated texts during the first post-war years (1944–1948). Although extremely minor and sporadic, the texts from the least represented areas reflect the opening up of new horizons that accompanies the intellectual effervescence of the post-war period. Indeed, periodicals' enterprise during these years has been marked by the opening to a transnational dimension, according to a desire for cultural renewal and for the reconstruction of symbolic bridges with Europe – and not only – that were destroyed during World War II and, previously, limited by Fascism's autarkic rhetoric. Many periodicals claim to follow this transnational dimension, through publishing translations and organizing their content in such a way that no typographical borders separate the texts of different origins, which is a symbolic way of erasing linguistic and national distinctions. But the transnational inclination also manifests itself through the reports of the foreign press and the critical attention paid to

contemporary foreign works. Still, the fulfilment of this programmatic intention is subject to several factors depending on different fields, such as historical and ideological transnational conflicts, as well as the ability of each publication to equip itself with a rich and complex social network that may allow to have at its disposal translators in many languages and to obtain the contribution of foreign authors.

The partial sharing of the network can also be observed by looking at the presence of texts by foreign authors and the critical discourse on non-Italian literatures. Periodicals located at different poles of the field often share their international, interpersonal and intertextual network. They publish or comment on a large sample of the same foreign authors, and they review the same foreign journals and periodicals, which shows a sharing of foreign sources used by literary criticism in selecting authors and works to present to the readers. Nevertheless, the interpretation of foreign works may diverge, and the reference to the same foreign sources may give rise to different or even opposite readings. The French periodical *Les Temps modernes*, founded by Jean-Paul Sartre and Simone de Beauvoir in 1945, for example, is commented on in the press review sections of several Italian publications. However, if those periodicals that defend the autonomy of literature tend to report, in particular, on its literary contents, interdisciplinary periodicals give more space to its political contents. From the point of view of the history of reception and cultural transfers aimed at detecting the semantic implications of the transfer of foreign literatures, a hermeneutical approach is therefore necessary.

The sharing of the international network is particularly evident during the period of the Anglo-American occupation of southern Italy, when all new journals are based on the same (small) range of foreign sources, namely the French journals published in the free zone (in Algeria and London in particular), the English publications and the Italian magazines based in London (in particular *Il Mese. Compendio della stampa internazionale*). Only one periodical in our *corpus* seems to stand out: *Rinascita*, the communist publication which, in its press review section, also reports on Soviet periodicals published in England for Western audiences, such as the *Soviet war news* or the *Moscow news*. Conversely, we can notice a constant reduction of English and Irish literature during the whole period, and the general decrease of international exchanges during the Cold War, between 1949 and 1955, when the texts mainly come from European countries. During this phase, the average rate of publication of translations decreases from 21 to 3 texts per periodical per year, for a total of 153 translated texts, compared with the 1129 translated texts published during the years immediately following the war period (1944–1948). At the same time, the interlacing of the international networks of periodicals located at different poles of the literary field also decreases to a minimum. While literary periodicals share the range of published foreign names and their intertextual sources, the foreign signatures that they have in common with

political-literary periodicals are truly restricted. This reflects the cleavage that occurred within the Italian network of periodicals during these years.

Finally, we can see an increment in the number of translations of texts from Spain and from Extra-European countries after 1956, i.e., when Italian periodicals start becoming interested in those countries involved into decolonization conflicts, as well as in political revolutions in Third World nations. Such an increment is consistent with the overall growth in the number of translations published (13 per periodical per year for a total of 1581 texts). The redefinition of the alliance and opposition mechanisms that govern the space of periodicals is also evident in the international network of periodicals: the repertoire of published and commented authors changes and exchanges intensify. The reconfiguration of the space of periodicals, with the disappearance of former actors and the creation of new publications, as well as the rise of a new generation of mediators, determine an alteration in the dynamics of transfer of foreign literatures, which can be observed in the distribution of published authors.

Nevertheless, this phenomenon is far from being massive. These evolutions are borne notably by the newly created periodicals, such as *Il Contemporaneo*, which constitutes a gradual way of accessing Hispanic-American literature (7% of published translations) and focuses on the publication of less represented European and extra-European literatures. It becomes one of the major dissemination channels for the authors from non-aligned countries and ex-colonies. In addition to the extensive place given to Spanish (24%) and Soviet and East European poetry (29%), its pages offer anthologies of Arab, African, Cypriot, Algerian, Congolese, Angolan and Portuguese poets, as well as Chinese, Yugoslav and Turkish texts (18%). *Il Contemporaneo* thus distinguishes itself both from the old communist publications, which until now had favoured the dissemination of Soviet and French authors and of a restricted repertoire of poets and writers of other origins, and from autonomist journals, broadcasting mainly Western European literatures.

Among the old periodicals, some will adhere to the new trends, others will continue along well-worn paths. The innovation concerns more interdisciplinary periodicals, where we find a greater number of texts by non-European authors, as the political factors carry remarkable weight in the changes already underway and on which the extra-literary criteria often play a relevant role in the selection of foreign authors. On the one hand, the upheavals that hit the USSR at that time and the phenomenon of massive emigration of political refugees to Western countries, encourage the increase of the publications of dissident authors from the Soviet and satellite countries. On the other hand, the debating of the politics of the two blocs, the growth of anticolonial movements, or the revolutions in Third World countries, coincide with the opening of the pages of Italian periodicals to Hispanic-American, North African and Asian literatures. At the same

time, interdisciplinary journals (especially *Tempo presente* and *Il Contemporaneo*) frequently present some “Lettere” from cities around the world, usually signed by foreign correspondents. These journals thus mark the keen attention paid to the literary and political news of various countries, against an ahistorical conception of literary and intellectual work. In “autonomist” literary periodicals, on the contrary, the sporadic appearance of sections devoted to Portuguese and Spanish-American literatures is noticed.

A proposition for a weighted analysis of translations in periodicals

These sets of data hide some differences, sometimes remarkable, between the periodicals. They may show a situation that does not seem very consistent with the reality of the dissemination of translated literatures through the periodicals. An example is the case of the data related to texts from Soviet and satellite countries, which are concentrated into a very small number of periodicals, namely in the periodicals linked with the Italian Communist Party first, and secondly in *Tempo presente*, gathering dissident writers together after 1956. Data related to periodicals publishing a very high number of texts disproportionately condition the global data, so that existing differences in the *corpus* are smoothed out.

In order to better describe the real situation of the dissemination of translated literatures, one should weigh data according to the actual diffusion of the periodicals through the audience of Italian readers. This may allow for evaluating the incidence of the publication of foreign literatures in the Italian public and the literary debate. The required sets of data (circulation, number of sales and subscriptions) are often difficult to obtain – or at least to gather for this work. Nevertheless, the study of periodicals allows access to useful information for qualitatively evaluating some elements, such as their diffusion and their own symbolic capital. On the basis of these elements, one has to create a weight to be assigned to each periodical, in order to rebalance the distribution of the publication rates of translated texts according to the possibility that these texts reach Italian readers, have an impact on the militant literary criticism and attract the attention of the big publishing houses.

Thus I built a rating scale (from 1 to 10) that helps measure qualitative phenomena, namely the diffusion and the symbolic capital of each periodical, by converting them into a synthetic note that will be used to weigh their publication rates. Two notes have been assigned to each periodical (See Table 1).

The first one has been evaluated on the basis of the circulation (when this data was available) or taking into account other elements that determine a journal's dissemination: price, ideal target public (elitist and specialist, or wide and diversified), distribution channels (sale by subscription, in book shops or newsstands),

Table 1. Weight assigned to periodicals on a scale from 1 to 10 and indexes used for the weighted analysis

	<i>Aretusa</i>	<i>Mercurio</i>	<i>La Cittadella</i>	<i>Il Politecnico</i>	<i>Rinascita</i> (1944–1948)
Diffusion	2	5	1	7	5
Symbolic c.	4	5	1	5	7
Scores	6	10	2	12	12
<i>Sud</i>	<i>Poesia</i>	<i>Prosa</i>	<i>Letteratura</i> (1st series)	<i>Il Mondo</i>	<i>La Rassegna</i> <i>d'Italia</i>
2	1	1	2	2	3
1	3	2	4	3	5
3	4	3	6	5	8
	<i>Rinascita</i> (1949–1955)	<i>L'Approdo</i>	<i>Letteratura</i> (3th series)	<i>Paragone</i>	<i>La Chimera</i>
Diffusion	8	10	2	5	2
Symbolic c.	2	9	5	9	3
Scores	10	19	7	14	5
	<i>Il Verri</i>	<i>Tempo</i> <i>presente</i>	<i>Il</i> <i>Contemporaneo</i>	<i>Questo e altro</i>	<i>Nuovi</i> <i>argomenti</i>
	5	6	6	3	7
	8	5	5	3	9
	13	11	11	6	16

support of publishing houses or other structures (such as political parties) that allow a national distribution beyond a close circle.

Periodicals possessing weak economic capital, and whose diffusion is limited to a regional scale, such as *La Cittadella*, *Sud*, *Il Mondo*, obtain a note less than 5, as well as high-price periodicals, sold exclusively by subscription and addressed to a very limited public of expert readers, such as *Letteratura*, *Prosa* and *Poesia*. On the other hand, a note more than 5 is assigned to those periodicals whose interdisciplinary inclination, reduced price and support from political parties or other institutions assure a wide diffusion on a national scale and to a readership that does not specialize in literature. A note more than 5 is also assigned to journals such as *Rinascita*, *Il Politecnico* or again *Tempo presente*, whose interdisciplinary structure, reduced price and support by the Italian Communist Party (for the first two) and the Congress for Cultural Freedom (for the third) ensure a wide circulation at the national (or even transnational) level and to an audience of non-specialist readers of literature. Similarly, a high note is assigned to *L'Approdo*, which was

economically supported by RAI and whose content reaches a wide audience by means of its broadcast on the radio and, subsequently, on television.

The second note concerns the symbolic capital of a journal, established according to the degree of legitimacy in the literary field during its life span. I measured it by essentially building on the presence of each journal in the intertextual network, as this can be conceived as a sign of visibility and legitimacy among peers. I also took into account periodicals' abilities to impose their name, their themes and the authors they publish on the contemporary debate, as well as their institutionalization degree (in particular when the editor, redactors and main collaborators are confirmed authors or academics acknowledged as authorities, disposing of a high consecration and canonization power according to the recognized values in the literary field).

Of course, the evaluation of symbolic capital has also taken into consideration the journal's life span and its social capital, defined as the capacity to dispose of a huge number of collaborators that allow it to obtain a legitimacy among its peers, thanks to the quality of its contents or the collaborators' aura within the literary field. I agree with Boschetti's remark about the fact that the construction of a network would not be sufficient in ensuring a periodical the success and the accumulation of symbolic capital (Boschetti 2006). As an example, the Roman journals of the post-war period show a remarkable ability to create a rich and multidirectional network, both on a national and a transnational scale. Nevertheless, the immediate impact of the short enterprise of *Prosa* on Italian literature has been very limited. Its program aimed at combining "modern classicism" developed during the first half of the century and a non-traditional conception of the novel. But it did not find support either from the most traditionalist critics, or from the new entrants who promote a renewal of aesthetic values and literary canons and aspire to establish a link between the literary creation and historical events. *Poesia* is more "protected" as it concentrates on the publication of poetry, which benefits from a greater margin of autonomy than the prose with respect to the invasion of political discourse. Yet, its lifespan is only four years. A similar discourse is available for *Mercurio*, which develops a rich network, capable of gathering the most important writers and intellectuals in Rome. It also publishes many foreign authors, including those who will become the leading writers of the century, such as Ernest Hemingway and Jean-Paul Sartre. Moreover, the interdisciplinary structure, open to politics, philosophy, sciences and visual arts corresponds to recognized values in the literary field of its time. Hostile to "formalism", *Mercurio* encourages a renewal in literary creation by favouring prose with realistic tendencies (but not only) and subjects linked to current historical events, without appearing as radically revolutionary (both in politics and in literature). However, the journal will not withstand the crisis caused by the political turmoil of the time, due to the lack of economic

capital and a strong editor (Di Nicola 2012). It ceases to be published in 1948, after having brought to light some of the main lines of post-war Italian literature.

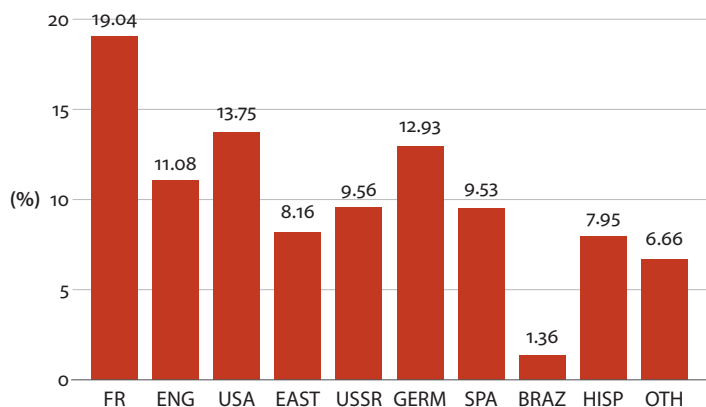
On the other hand, a long life span does not suffice as an indicator of a high specific capital in the literary field. Interdisciplinary and political-literary journals may have a high symbolic capital in some of the fields in which they are situated, but they may lack legitimacy in the literary field. Thus, the success of a periodical as *Rinascita* (created in 1944 and publishing until 1991) stems from a series of factors unrelated to the values recognized in the literary field. The symbolic capital fluctuates and depends on variations in the configuration of the space of periodicals and of the literary field. So two notes have been assigned to *Rinascita*. A first, higher note, is related to the immediate post-war period, when the invasion of the literary field by the political field allowed the conversion, in the literary field, of the capital acquired in the political and intellectual fields. Then, as the literary field regains its autonomy, the communist literary criticism and its journals are ostracized in the space of literary journals, and they disappear from the interpersonal and intertextual network of the literary periodicals. This demonstrates a loss of legitimacy of *Rinascita* in the literary field, which can be witnessed in the trajectory of Italian and foreign authors who are published in its pages: if they had not been consecrated before in Italian literary field, they are subject to the same ostracism (the case of Louis Aragon is a good example, contrary to Paul Éluard, who has been consecrated as a poet in the 1940s by the authorities of autonomist criticism. See Caristia 2018).

On the contrary, a publication such as *Paragone* creates, in the 1950s, an important place in the literary field, by debating the central themes that haunt writers of the time and by publishing renowned authors. At the same time, *Paragone* may count on the support of some important publishing houses, and its director, Anna Banti has been able to renew both the editorial board and the editorial line according to the successive reconfigurations of the field (See Guarneri 2006; Italia 2012). The score assigned to it, therefore, is based on these factors. A similar discourse can be made for journals created after 1956: *Il Verri* and *Tempo presente*, for example, do not have the same symbolic capital. The first was able to propose an unprecedented aesthetic and poetic line. By promoting a literary and philosophical renewal, it refused the dominant lines of the Italian literary field of the time, without renouncing some traditional characters (e. g., the material and graphic organization of its issues, which are not avant-gardist). Thus it focused the attention of other periodicals on the young authors it published and vouched for the perspectives opened by the neo-avant-garde, while not limiting itself to this horizon and respecting the principle of autonomy of the literary field from ideologies and politics. On the contrary, *Tempo presente* remained close to the defence of less innovative aesthetic values and did not succeed in occupying a central place

in the literary life of its time nor in becoming a real consecration instrument. This is attested to by its relatively low presence in the intertextual network of Italian periodicals, as well as by its impromptu closure, due to a scandal concerning the financing received by the CIA (see Carlucci 2006).

The note assignment, which infers no judgment whatsoever of any values on the periodicals' work, is not based on the posthumous consecration of the journals, but only on the capital they disposed of during their life spans. This evaluation is clearly subjective, since it is conditioned by the point of view of the observer who builds and uses the rating scale. The scale should be discussed and evaluated by other scholars, in order to check its reliability and validity in the representation of the measured phenomenon. In our case, it is only a matter of proposing a quantitative analysis for the study of the periodicals in which the sets of data needed to assure the analysis' objectivity are not numerically available. This method will have to be improved in order to evaluate its precision for the representation of the periodicals' weights.

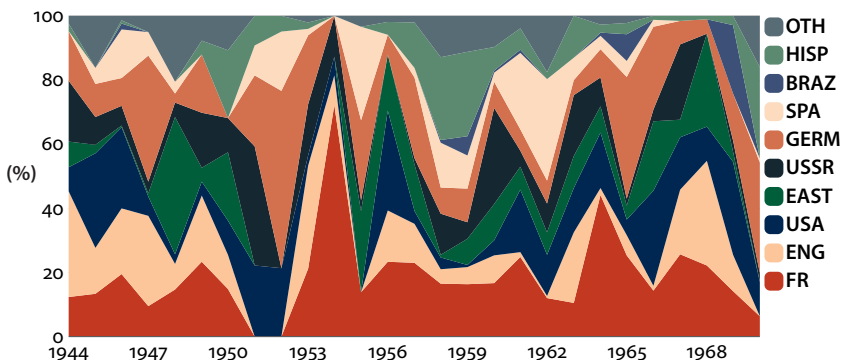
The sum of the two notes, divided by 100, corresponds to the weight used for recalculating the publication rates of each journal. The indexes obtained, which produce some variables originating in the quantification of qualitative phenomena, have then been multiplied by the rates. Thus, we can observe the synchronic distribution of translations within the examined *corpus*, considering the weight of the different titles in the Italian literary field and their dissemination to the Italian-speaking reading public (see Graph 3).



Graph 3. Weighted synchronic distribution of translations in Italian periodicals (1944–1970)

When comparing with the previous chart, it is possible to note a rise in the French literature as well as in the Hispano-American literature. Indeed, the first one is published more or less in the set of the *corpus*, while the second one, which is

widely published in *Tempo presente* and *Il Contemporaneo*, also finds space in journals with medium or high symbolic capital such as *Il Verri* and *L'Approdo*. Consequently, the weight of the translations of texts from Hispano-American authors becomes more important than that of all translations from less represented literatures (OTH), which are rarely published. Asian, Scandinavian, Yugoslavian, Greek and African literatures have mostly been published in the periodicals situated in a marginal position, with low symbolic capital and limited diffusion capacity. From 1956 on, we can find these literatures in political-literary periodicals that open their pages to other authors coming from those countries involved in decolonization conflicts or political revolutions and proposing an alternative way to the ones of the opposed blocs of the Cold War. For this reason, these periodicals are different than the recognized and institutionalized ones, as they redraw the borders of European and worldwide literature beyond the classical borders including France, Germany, the UK and the USA. During the sixties, the publication of “peripheral” literatures extends to all the periodicals of the *corpus*, even if quantitatively limited with respect to the preponderant literatures (See Table 2). On the other hand, we can also observe a reduction of the space for English and Spanish literatures. This is due to the fact that English literature is more present in the periodical publications of the immediate post-war period – having a reduced weight because of the material difficulties of the time, such as the high price of the paper – or in the periodicals of the 1950s, with a high symbolic capital but a modest diffusion. Concerning the translations from Spanish writers and poets, they are mainly published in the periodicals of the post-war period and, later, in *Il Contemporaneo* and *Tempo presente*.



Graph 4. Weighted diachronic evolution of the distribution of translations in Italian periodicals (1944–1970)

Table 2. Weighted and not weighted relative frequencies of publications of translations in Italian periodicals (1944–1970)

	FR		ENG		USA		EAST	
	Not weigh.	Weigh.	Not weigh.	Weigh.	Not weigh.	Weigh.	Not weigh.	Weigh.
1944	9,62	12,26	38,46	33,02	7,69	7,55	9,62	8,02
1945	13,17	13,34	15,30	14,34	21,35	29,51	2,85	2,60
1946	17,86	19,51	21,57	20,45	22,88	25,31	0,44	0,51
1947	6,57	9,43	34,27	28,30	6,10	5,85	0,47	1,13
1948	14,52	14,65	8,06	8,06	1,61	2,93	45,97	42,86
1949	23,08	23,28	23,08	20,69	3,85	4,31	3,85	4,31
1950	11,11	14,89	11,11	10,64	11,11	10,64	22,22	21,28
1951	0,00	0,00	0,00	0,00	20,00	22,22	0,00	0,00
1952	0,00	0,00	0,00	0,00	30,77	21,36	0,00	0,00
1953	17,50	21,16	35,00	32,14	2,50	3,19	0,00	0,00
1954	56,00	72,19	12,00	9,27	12,00	5,90	0,00	0,00
1955	23,33	13,84	0,00	0,00	0,00	0,00	33,33	25,26
1956	24,49	23,32	16,33	16,08	28,57	31,10	18,37	17,49
1957	25,53	23,04	10,64	12,07	4,26	4,06	14,89	14,47
1958	15,38	16,51	4,62	4,44	3,85	3,79	0,77	0,72
1959	17,68	16,32	3,87	5,43	0,55	0,64	8,29	8,06
1960	16,59	16,60	8,29	8,66	4,88	4,73	12,68	11,36
1961	27,89	24,87	1,59	1,44	15,54	19,52	5,58	7,11
1962	10,69	11,93	0,76	0,75	12,98	12,89	5,34	6,93
1963	10,43	10,53	23,48	21,93	15,65	13,86	8,70	10,06
1964	33,62	44,09	1,72	2,23	21,55	17,32	8,62	8,18
1965	25,00	25,35	5,56	6,34	5,56	4,75	5,56	4,36
1966	18,33	14,42	1,67	1,46	26,67	29,68	21,67	21,63
1967	30,00	25,69	20,00	20,05	16,00	16,35	4,00	5,49
1968	24,24	22,21	28,79	32,57	12,12	10,66	28,79	28,98
1969	13,79	14,13	10,34	11,43	31,03	28,92	3,45	3,14
1970	7,35	6,35	0,00	0,00	10,29	10,74	0,00	0,00

Looking at the diachronic evolution of weighted data (see Graph 4 and Table 2), a slight reduction of the incidence of English and Irish literatures during the Cold War period can be seen (1947–1955, from 15,69% to 14,11%). We can also observe the reduction of the weight of American texts at the beginning of the fifties. At

Table 2. (continued)

	USSR		GERM		SPA	
	Not weighted	Weighted	Not weighted	Weighted	Not weighted	Weighted
1944	13,46	18,87	17,31	15,57	0,00	0,00
1945	7,83	8,58	12,46	10,41	5,69	5,04
1946	3,92	6,16	7,63	8,67	20,48	15,23
1947	1,88	3,68	44,13	39,15	3,76	7,36
1948	1,61	4,40	1,61	2,93	4,03	3,66
1949	15,38	17,24	19,23	18,10	0,00	0,00
1950	11,11	10,64	0,00	0,00	0,00	0,00
1951	40,00	37,04	20,00	22,22	10,00	9,26
1952	0,00	0,00	46,15	55,34	15,38	18,45
1953	20,00	15,97	17,50	21,56	2,50	2,00
1954	20,00	12,64	0,00	0,00	0,00	0,00
1955	3,33	3,46	16,67	24,91	20,00	29,07
1956	0,00	0,00	6,12	6,18	0,00	0,00
1957	2,13	2,03	22,34	25,07	3,19	3,04
1958	12,31	12,92	6,92	8,03	13,85	14,10
1959	4,97	5,23	12,71	10,46	9,94	10,26
1960	25,37	29,90	8,29	8,14	4,39	2,94
1961	5,58	5,03	6,77	6,69	25,90	23,73
1962	8,40	8,98	7,63	7,13	33,59	31,62
1963	19,13	18,92	4,35	4,67	5,22	6,97
1964	9,48	9,00	12,07	8,85	4,31	4,09
1965	2,78	2,18	33,33	38,02	5,56	4,95
1966	3,33	3,66	23,33	25,81	3,33	2,19
1967	22,00	23,49	6,00	7,42	0,00	0,00
1968	0,00	0,00	4,55	4,48	0,00	0,00
1969	3,45	3,59	17,24	14,57	0,00	0,00
1970	2,94	2,71	33,82	34,43	1,47	1,35

that time, English and North American literatures are mainly published in the international journal *Botteghe oscure*, which generally presents its contents in the original language (or in English or French translation when publishing authors of little-known languages such as Korean or Indian) and never in Italian translation.

Table 2. (continued)

	BRAZ		HISP		OTH	
	Not weighted	Weighted	Not weighted	Weighted	Not weighted	Weighted
1944	0,00	0,00	1,92	2,36	1,92	2,36
1945	0,00	0,00	0,00	0,00	21,35	16,17
1946	2,61	1,74	1,31	1,09	1,31	1,34
1947	0,00	0,00	0,00	0,00	2,82	5,09
1948	0,00	0,00	0,00	0,00	22,58	20,51
1949	0,00	0,00	3,85	4,31	7,69	7,76
1950	0,00	0,00	22,22	21,28	11,11	10,64
1951	0,00	0,00	10,00	9,26	0,00	0,00
1952	0,00	0,00	7,69	4,85	0,00	0,00
1953	0,00	0,00	2,50	2,00	2,50	2,00
1954	0,00	0,00	0,00	0,00	0,00	0,00
1955	0,00	0,00	0,00	0,00	3,33	3,46
1956	0,00	0,00	4,08	3,89	2,04	1,94
1957	0,00	0,00	14,89	14,19	2,13	2,03
1958	0,77	0,72	27,69	25,85	13,85	12,92
1959	3,87	6,11	27,07	26,34	11,05	11,14
1960	0,49	0,56	8,29	7,43	10,73	9,69
1961	1,20	1,08	5,58	6,59	4,38	3,95
1962	0,00	0,00	3,05	2,19	17,56	17,56
1963	0,00	0,00	13,04	13,06	0,00	0,00
1964	0,86	0,97	2,59	2,60	5,17	2,68
1965	8,33	8,32	5,56	3,56	2,78	2,18
1966	0,00	0,00	1,67	1,15	0,00	0,00
1967	0,00	0,00	2,00	1,51	0,00	0,00
1968	0,00	0,00	1,52	1,10	0,00	0,00
1969	17,24	21,30	3,45	2,91	0,00	0,00
1970	0,00	0,00	26,47	28,43	17,65	15,99

However, unlike those from English and Irish authors, the periodicals of the *corpus* intensify the publication of Northern American texts translations during the sixties. They can be found in periodicals with a medium (*Il Contemporaneo*, *Tempo presente*, *Il Verri*) or index (*L'Approdo*), so that, over the whole period, the weight

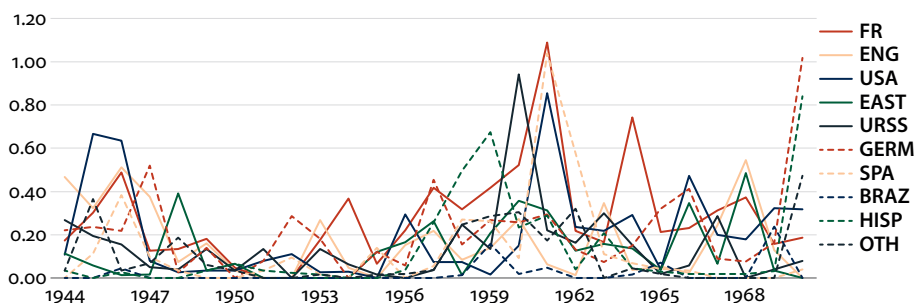
of North American literature exceeds that of English literature. This also concerns German literature, which is present in all the periodicals of the *corpus* throughout the examined period: literary journals with a high symbolic capital publish classical German authors between the immediate post-war period and the 1950s, then opening their pages to contemporary poets during the 1960s. At the same time, German literature finds a place in the political-literary journals linked to the PCI, which publish texts by Bertolt Brecht, among others. From a global point of view, it can be said that the weighted analysis redefines the ranking of the most translated literatures in Italian journals, while it confirms the primacy of French literature.

A drop in the space for Soviet literatures can also be seen during the same period (from 15,03% to 12,60%), whereas the weighting of the data increases their relative frequency between 1944 and 1948 (from 4,69% to 7,10%). Indeed, over the post-war period, when the Soviet Union benefits from its crucial contribution to the anti-Nazi war, authors from Soviet countries are published in periodicals located at various poles of the literary field. But during the Cold War years, translations of texts from Soviet countries are only published in the Communist Party's official journal *Rinascita*, which was excluded from the network of literary periodicals with high symbolic power and therefore suffering a lack of legitimacy in the literary field. More space for Soviet literatures is given after the "thaw", when they are also published in journals endowed of symbolic capital which translate and disseminate writers critical of the communist regimes and socialist realism, such as Boris Pasternak. This also counterbalances the increase in the publication of translations by authors from satellite countries. The weighted analysis allows to relativize the influence of data from a unique journal compared to the global data.

We can then compute the average publication rate of every literature per periodical per year. It allows for mitigating the distortion caused by the composition of the *corpus*, which is not stable over the years because of the appearance or disappearance of certain periodicals. Thus the rise or drop in a given literature will not depend so much on the number of analysed periodicals, but, more precisely, on the contribution of the periodicals that have been created or have ceased their activities (See Graph 5).

The drop in publication rate of foreign texts can be observed between 1947 and 1948, during the worsening of the international geopolitical conflicts and of the Italian political situation. Moreover, during the following years and until 1956, it is noticeable that only the west European literatures keep a remarkable presence in the space of Italian periodicals, while a new opening to the international literatures occurs after the "thaw".

This weighted analysis method clearly needs to be improved. The scale should be checked further. It thus may be a useful tool for the quantitative study of a larger *corpus*, for analyses that consider qualitative characteristics of periodical



Graph 5. Diachronic evolution of frequencies of publication of translations per periodical (1944–1970)

publications. Descriptive statistical tools may indeed help for observing huge amounts of data, provided that the specificities of the analysed subject are taken into account. In tandem, this method may include other criteria having repercussions on the relevance of the publication of translations in the periodicals, such as the methods of publication and presentation of translated texts, for example through the position of translations in the issues (including if they are published in foot notes, serving as an accompaniment to the original texts). The scales may be created according to the aspects that one wants to investigate the most. For example, one may create a scale measuring the symbolic capital of the translators. Analogously, one may establish a grid in order to weight the texts according to their genres.

Furthermore, one may quantitatively analyze the evolution of the critical reception of foreign literatures, weighting critical articles that have been published about foreign authors and works, according to the symbolic capital of the critics who sign the articles, to the genre and the type of the examined articles, and to their size. Such analysis would consist in assigning a different weight according to several criteria, such as the length of the articles, their position in the issues, the genre (editorials, studies, reviews, references, quotes, etc.), in other words, in quantifying some qualitative criteria, a work that has just been sketched out here. It may be possible to broaden the *corpus* and compare such results with the ones that one would obtain with an analysis of some types of support other than literary periodicals, or to apply this method in a transnational scale in order to measure the flows of translations and their weights into the international diffusion of literatures. The quantitative and qualitative approaches, which should not be considered antagonists, can be combined, provided that we are aware of their respective limits.

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