The (in)visibility of translation and translators in the Swedish publication of post-Soviet Russian literature: An analysis of peritexts

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ABSTRACT

In this article the (in)visibility of translation and translators in Sweden is studied, based on the analysis of a corpus of 82 post-Soviet Russian novels. The aim is to investigate how (if at all) the peritexts reveal the foreign nature of the text and the identity of the translator. The analysis shows that the translator is rather invisible in the external peritext, which is placed on the cover or dust jacket of the published translation, while the foreign (and consequently also the translated) nature of the novel is highlighted. The translator's visibility inside Swedish translations of post-Soviet novels is usually signaled on the title page. Apart from this, the translator is invisible. A few translator's comments and notes are included in the translation, but usually these are inconspicuous and not explicitly attributed to the translator. Moreover, they are written in an apologetic tone and do not seem to wish to disturb the reader.

Keywords: visibility/invisibility, translators, translation, peritext, Russian literature

(Ne)vidnost prevajanja in prevajalcev v švedskih objavah postsovjetske ruske književnosti: analiza peritekstov

IZVLEČEK

Prispevek na osnovi analize korpusa 82 postsovjetskih ruskih romanov obravnava (ne)vidnost prevajanja in prevajalcev na Švedskem. Cilj študije je raziskati, kako (če sploh) periteksti razkrivajo tujost v besedilu in identiteto prevajalca. Analiza korpusa je pokazala, da je prevajalec v veliki meri neviden v zunanjem peritekstu, tj. v besedilu, ki se pojavi na platnicah ali na ovitku objavljenih prevodov, medtem ko sta tujost romana in posledično tudi dejstvo, da gre za prevedeno delo, poudarjena. Ime prevajalca v švedskih prevodih postsovjetskih romanov je navadno omenjeno na prvi notranji strani, drugače pa je prevajalec neviden. Izjemo predstavljajo redke opombe in opazke prevajalca v prevodu, a navadno so te nevsiljive in niso izrecno pripisane prevajalcu, še več, napisane so v opravičujočem tonu in poskušajo biti čim manj moteče za bralca.

Ključne besede: vidnost/nevidnost, prevajalci, prevod, peritekst, ruska književnost

1.   Introduction

In a recent publication I analyzed translators' visibility and translation criticism in reviews of Swedish translations of post-Soviet Russian novels (Podlevskikh Carlström 2022b). The analysis was performed using a corpus of 430 reviews of 82 novels, and led to the conclusion that "contemporary translation criticism in literary reviews published in general media sources reproduce and confirm the low status of translation and translators in the Swedish literary system" (Podlevskikh Carlström 2022b, 157). The analysis also revealed that most reviews (89%) indicate the name of the translator either in a fact-box (or info line)[1] (86%) or in the running text (3%). However, it was concluded that the visibility of translation in Swedish reviews of post-Soviet novels is, in fact, a "pseudo-visibility," since "the mere mentioning of a translator's name (as required by law) does not give any insights into what a translator does or what the process of translation entails" (Podlevskikh Carlström 2022b, 156).

In this article the (in)visibility of translation and translators will be studied using the same corpus of 82 novels, however, the focus will here lie on the (in)visibility of translation and translators in peritexts (see section 2). The article will therefore provide the results of the investigation of how the peritext of a translated work of fiction reveals to the readers that the text is, in fact, foreign and a translation. It is argued here that since the critic responsible for writing the translation review must have had access to the printed copy of the novel, the (in)visibility of translation and translators in reviews corresponds to the (in)visibility of translation and translators in the peritext of published translations.

The (in)visibility of translators and translations has been widely discussed within translation studies for many years, and as pointed out in the previously mentioned study of epitexts, translation criticism has lately received much attention in the Swedish cultural debate, in which Swedish translators and scholars encourage the increased visibility of translators and translation in reviews (Podlevskikh Carlström 2022b, 127–28). Against this background, it is argued here that translator visibility in the peritext of translated works should also be given more scholarly attention.

The choice of a corpus of Russian contemporary fiction, rather than one of Anglo-American or other Western literature, is deliberate. Firstly, many of the post-Soviet Russian novels translated into Swedish belong to highbrow literature, a category that more often comes with translator's comments and notes than popular literature (see section 3). Secondly, Swedish translations of Russian literature have a long history

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1   The fact box or info line of a review commonly contains information related to the reviewed novel, such as author, title, publishing house, price, and translator.

of being politicized, with the publishing houses favoring authors who stand in opposition to Russian (or Soviet) state authority (Håkanson 2012, 148). Consequently, in the majority of the translated works included in the corpus the action not only takes place in post-Soviet Russia, but also *actively deals with* social and political issues, or depicts everyday life in this new situation. Thus, they stem from a reality that lies far beyond the prevailing Anglo-American popular culture that Western readers know through the media, film and television series.

2.   The peritext

The term *peritext* originates from Gerard Genette's framework of paratextuality (Genette 1997) and refers to paratexts which are included in the same volume as the main text (for example, fore-/afterwords, notes or comments), as opposed to *epitexts*, which are placed elsewhere, such as author interviews and promotional material. Kathryn Batchelor's more recent framework of paratextuality builds on Genette's work but is especially adapted for translation studies. Here, the paratext is defined as "a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor 2018, 142). For the present analysis it is relevant to differentiate between peritexts that belong to the source text and those that were created for the translation. This is one area for which Batchelor suggests new terminology and classifications, since Genette's typology "is based on the premise that a text is published in its complete form at a particular moment in time" (Batchelor 2018, 156). She therefore suggests the following basic types:

- pre-ST – consciously crafted for the ST (e.g., promotional material)
- with-ST – published together with the ST (e.g., cover paratexts, forewords)
- post-ST – paratexts that appear after the ST (e.g., reviews)
- pre-TT – consciously crafted for the TT (e.g., promotional material)
- with-TT – published together with the TT (e.g., cover paratexts, forewords)
- post-TT – paratexts that appear after the TT (e.g., reviews)

Apart from differentiating between peritexts created for source and target texts, it is also relevant to distinguish between peritexts based on their spatial characteristics. For this purpose, Valerie Pellatt suggests the terms *external peritexts* for those placed on the cover or dust jacket of the published translation, and *internal peritexts*, for those placed inside the volume but separated from the main body of text (Pellatt 2013). Paratexts may also have different senders and functions. All paratexts in my material may be defined as industry-created, since their authors have been "authorized by the text-producers to

produce paratexts for the text in question" (Batchelor 2018, 157). The production of paratexts, and particularly peritexts, may thus in a sense be seen as a collective effort. The same assumption was made by Siri Nergaard, who in an investigation of the different roles involved in publishing a translation suggests that all agents involved in the process could be called translators, since "they all in some way [are] translating the text" (Nergaard 2013, first paragraph). Similarly, Cecilia Alvstad calls the creation of paratexts "a process of translation in the broad sense" (Alvstad 2012, 79). However, there are also situations when the author or translator may be clearly defined as paratext sender, such as with a comment or note signed by one of them.

When it comes to paratext functions, Batchelor suggests a model that builds on Rockenberger's functions of videogame paratexts (Batchelor 2018, 160–61). Eight of these functions are of relevance for my material and this particular analysis: *Referential* paratexts identify a work and clarify, for example, by whom it is published and when. G*eneric* paratexts categorize a work, for example, as a translation (Batchelor 2018, 160). *Informative* paratexts mediate empirical data, and may be exemplified with translator's notes that clarify culture specific references to the readers of the translation. Paratexts that aim at supporting understanding or interpretation are called *hermeneutical*, while *evaluative* paratexts are focused on "claiming and demanding value or cultural significance" (Batchelor 2018, 160). Particularly relevant for our analysis are *meta-communicative* paratexts, since they provide "reflections on translation and/or the difficulties of the translation process" (Batchelor 2018, 160). C*ommercial* paratexts try to attract the buyer's attention, and, finally, *legal* paratexts inform about legal matters, such as rights, obligations and contracts (Batchelor 2018, 160). Naturally, a paratext may have more than one function, or different functions depending on where it is placed. For example, while the provision of the translator's name on the title page of a novel may be classified as both a generic (classifies the work as a translation) and informative peritext (reveals the identity of the translator), it also has a legal function on the copyright page. Similarly, the publisher's blurb—a peritext of particular importance for the analysis of translation visibility—is a text type with several functions. The publisher's blurb usually consists of a summary of the novel in question, combined with information about the author. However, the blurb should not primarily be seen as an informative paratext. After analyzing more than 60 blurbs, María Lluïsa Gea Valor concludes that such texts belong to the advertising genre, since their informative function is secondary to their primary function, which is "to persuade the reader to buy the book by describing its contents and by praising its qualities" (2005, 61).

3.   The (in)visibility of translation and translators

3.1   Venuti's invisibility

The visibility of translators and translation has been a much-discussed topic within translation and literary studies since 1995, when Lawrence Venuti published his seminal work *The Translator's Invisibility*. In this book—apart from introducing the concepts of foreignization and domestication to contemporary translation studies—he criticized the low share of translations on the Anglo-American book market (below 3%) and the general resistance towards translations. In Venuti's reasoning, the invisible translator—who is rarely mentioned in reviews or on book covers—is a symptom of a culture that is generally unreceptive to the foreign and taught only to appreciate fluent translations (Venuti 1995, 15–7). For the same reason, translated works are often presented as originals, and "translation is required to efface its second-order status with transparent discourse, producing the illusion of authorial presence whereby the translated text can be taken as the original" (Venuti 1995, 7). However, it might be assumed that this is not true for all literary systems of the world. In fact, the Swedish literary system is known to be less rigid than the Anglo-American one, and translations in this system generally have a more central position (Lindqvist 2015, 74–5). According to statistics from the Swedish Royal Library, the average percentage of Swedish translations on the Swedish book market for the years 2002–2020 is 22% (Kungliga biblioteket 2003–2021). Since the publication of *The Translator's Invisibility*, the scholarly discussion about translation and visibility has continued and evolved. Susan Bassnett, for example, has discussed the translator's visibility from different perspectives and concluded that "the issue is not that the translator is invisible, but rather that in judging translations, critical opinion has opted to render the translator invisible by stressing the significance of the original over its translation" (Bassnett 2014, 124). There are many scholars who have followed in Venuti's footsteps and questioned the marginal position of translators on the modern book market. For example, in an article that analyzes the translation of children's literature as paratranslation,[2] Yuste Frías (2012, 132) calls translators "second authors" and claims that "the translators' names should appear not only on the copyright page but also on the title page and even—why not?—on the cover." Siri Nergaard (2013) also advocates increased visibility for both translators and translations, and emphasizes that while most agents

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2   *Paratranslation* is a term coined by a group of scholars at the University of Vigo, Spain as a methodological tool for studying paratextual elements, such as orthography, in translation. Paratranslation is supposed to encompass the process of translating any paratext that surrounds, wraps, accompanies, extends, introduces and presents the translated text (Yuste Frías 2012, 118).

involved in the translation process, such as literary agents, series editors, and copy editors, are employed by the publishing house, the translator is an external figure, commonly working on freelance. This leads to a great power imbalance between the publisher and translator, and "the norm is that the translator's contribution to the publishing process finishes with the 'translation itself.'" Nergaard also stresses that the translator's "relative visibility" is the result of the general lack of translator's notes, and the fact that fore- or afterwords written by translators rarely deal with aspects related to the translation. Ulf Norberg (2012) comes to a similar conclusion based on a corpus of novels translated into Swedish:

> Prefaces are most often written by someone other than the translator. The writers of prefaces usually have a large literary capital (literary critics, literary scholars or authors), and the prefaces usually deal with the books and/ or the writers, and not with the translations. (Norberg 2012, 105)

Another aspect noted by Norberg is the difference between highbrow and popular literature. He explains that prefaces to translations are uncommon in today's Sweden "even for high prestige literature," and that they are almost never found in pulp novels (Norberg 2012, 105). On the basis of the analysis of translation visibility and translation criticism in reviews, Podlevskikh Carlström (2022b, 154) also showed that there is a difference between different kinds of literature: highbrow publications not only receive more attention in the Swedish media, but also receive more reviews containing translation criticism. It is thus argued in this article that the visibility of translation and translators in the peritexts also depends on the type and prestige of translated texts.

3.2   Approaches to peritexts and visibility

To the best of my knowledge, no general analyses of translation and translator visibility in the peritext have been done yet. Apart from the already mentioned studies, there are a number of text-type restricted analyses, although visibility is rarely the primary focus. Translator prefaces and comments have, for example, been studied by Rodica Dimitriu (2009), Ellen McRae (2012) and Isabelle Bilodeau (2013). Dimitriu's analysis focuses on suggesting a typology of functions that may be fulfilled by translator prefaces. Her material consisted of 65 prefaced editions, which served as a basis for a corpus of only 20 translator's meta-texts. The same scarcity of translator's prefaces was also confirmed by McRae, who compiled a corpus of over 800 translations into English from major world languages and concluded that only 20% contain prefaces, of which only half mention aspects related to the translation (2012, 66). Interestingly, Isabelle Bilodeau studied translations into Japanese and concluded that this type of peritext is

far more common in Japan, and that the production of translator's commentary is an integral part of the Japanese translator's assignment (Bilodeau 2013, 17).

As well as fore-/afterwords and translator comments, translator's notes have also been investigated. For example, Carmen Toledano Buendía describes translator's notes as statements that distinguish the translator's voice from the source text author's voice (2013, 150). Furthermore, she argues that through the use of notes the otherwise invisible translator becomes visible to the reader "whilst interrupting the flow of reading" (Toledano Buendía 2013, 150). This particular view that translator notes—and footnotes, in particular—are a disturbance is, in fact, widespread within translation studies, and particularly pronounced in relation to literary translation. Course books in translation, as well as practical guides to literary translation, commonly share this opinion. For example, in *Literary Translation*, Clifford E. Landers (2001) explains that in his opinion footnotes not only break the flow and disturb the continuity, but also "destroy the mimetic effect, the attempt by (most) fiction writers to create the illusion that the reader is actually witnessing, if not experiencing, the events described" (Landers 2001, 93). Similarly, both Peter Newmark (1988) and Rune Ingo (1991) advise against the use of footnotes in literary translation. In *A Textbook of Translation*, Newmark explains that any necessary additional information should be added within the text, and if notes are necessary then a notes section at the end of the book is the best choice, since placing "notes at the bottom of the page is a nuisance when they are too lengthy and numerous" (1988, 92). Finally, in *Från källspråk till målspråk* ("From Source Language to Target Language")—a course book originally written in Finnish, but also translated into Swedish—Ingo simply concludes that the use of footnotes for complementary additions and explanations "above all belongs in non-fiction" (Ingo 1991, 203).

3.3   Translation and norms

The attitudes towards translator's notes and commentaries may vary between different cultures and literary systems, as was shown by Bilodeau's analysis of Japanese translators' commentaries (Bilodeau 2013). Different attitudes towards different aspects of translation may be related to various norms that govern translation activity in different environment. According to Gideon Toury, translation is a norm-governed activity "characterized by immense variability, both across cultures (in space or time) as well as within single ones" (Toury 2012, 61). This means that translation is seen as a socio-cultural activity regulated by means of negotiations that occur between members of a particular group in society. With time, such negotiations lead to conventions "according to which members of the group then feel obliged to behave in particular situations" (Toury 2012, 62). Norms may vary between members of a larger group and sub-sections of the

group (e.g., non-fiction translators, and translators of highbrow literature), and the indi-
vidual members of a group will strive to act according to prevailing patterns in order to
avoid sanctions (Toury 2012, 68). Toury's concept of norms has, for example, been used
by Yvonne Lindqvist to illustrate that translators of high prestige and popular literature
use different translation strategies (Lindqvist 2002, 47).

4.   Material and method

The material for this analysis includes 82 first editions of post-Soviet Russian[3] novels
(prose fiction) published in Sweden between 1994 and 2020 (see appendix[4]). Thus, in
accordance with the principle of inclusivity (Paloposki 2010, 88), this is not a collec-
tion of novels especially selected for an analysis of translation visibility, but rather a
holistic selection of novels from a specific source language. All book covers, front- and
back matter, foot- and endnotes, as well as fore- or afterwords have been scanned
and categorized in a spreadsheet. I have analyzed the (in)visibility of translation and
translators in the following parts of the published translations:

1)   The front cover

2)   The spine

3)   The back cover
    a.   Publisher's blurb
    b.   Translator's bio
    c.   Quotes from reviews

4)   The dust-cover flaps

5)   Front matter
    a.   Title page
    b.   Copyright page

6)   Fore- and afterwords
    a.   Written by editors, critics
    b.   Written by the translator

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3   Post-Soviet Russian literature is here defined as literature *translated from Russian*.
    However, it was later clarified that Oksana Zabužko's *Fältstudier i ukrainskt sex* (*Польові
    дослідження з українського сексу*) is an indirect translation, using Russian as a mediating
    language. It is thus part of post-Soviet *Ukrainian* literature, and should not have been
    included in this corpus.

4   The appendix only provides Swedish titles of the novels included in the analysis. For Russian
    and English titles, please see Tab A in the dataset *Swedish reviews of post-Soviet Russian
    novels published in Swedish translation 1992-2020* (Podlevskikh Carlström 2022a).

7) Notes, comments

8) Additional peritexts

When analyzing translator and translation visibility in the peritext of the 82 novels, I have paid attention to the function of peritexts that mention translators and/or translation. Furthermore, I have differentiated between *internal* and *external* peritexts, as well as *with-ST* and *with-TT* peritext, which meant that in some cases I needed to make a comparison with the source text. Those peritexts that have an indicated sender are referred to as attributed, while those without indicated sender are referred to as non-attributed. Finally, I have differentiated between literary genres: i.e., highbrow and popular literature. One way to differentiate between these major types of literature is provided by Robert Escarpit (1970). He distinguishes between a popular and a cultivated circuit of distribution, where popular literature is sold in kiosks and department stores, while publications that belong to the cultivated circuit are sold in bookstores, reviewed in newspapers and included in books of literary history (Escarpit 1970, 88–90). Nowadays, popular fiction and highbrow literature are sold in the same stores, and when dealing with contemporary literature literary histories are of little help. I have therefore used in this study a genre-based definition of popular literature that separates a categorized genre-fiction (marketed as pertaining to a specific genre) from a non-categorized genre fiction (which shares traits with a particular genre, but is not marketed as such) (Määttä 2006, 46). For example, although Vladimir Sorokin's *Is* (*Лёд)* contains sci-fi traits, it has been classified as non-categorized genre fiction and therefore sorted into highbrow literature, while Boris Akunin's (the pseudonym for Grigorij Čchartišvili) *Fandorin* stylistically challenging historical detective novels, which are clearly marketed as crime fiction, have been classified as categorized genre fiction and sorted into popular literature.

5. Translator (in)visibility

5.1 External (in)visibility

Translators are rather invisible on the covers and dustjackets of Swedish translations of post-Soviet Russian literature. The few covers that do mention the translator are the exceptions that prove the rule. Figure 1 illustrates the external visibility of translators in the corpus of 82 translated novels from Russian into Swedish.
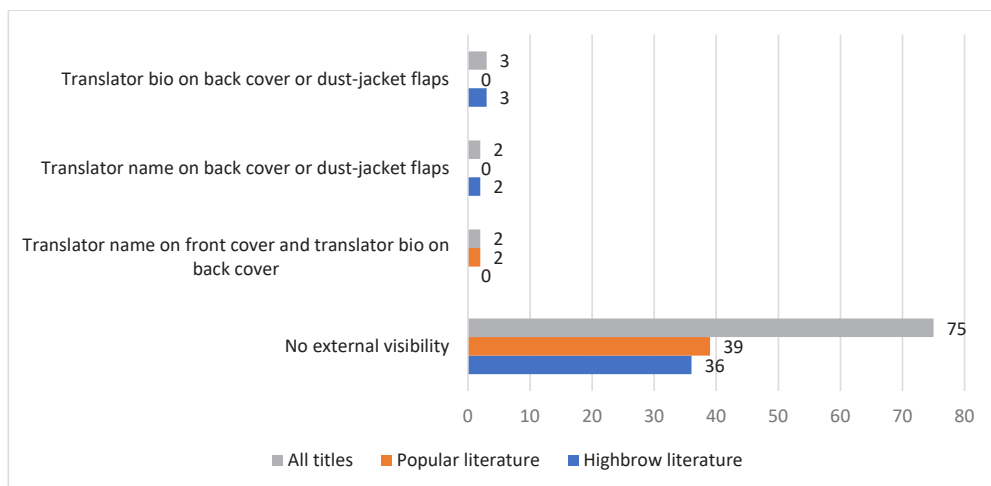
Figure 1. The external visibility of the translator in Swedish translations of post-Soviet Russian literature.

As illustrated by Figure 1, as many as 91% (75 of 82) of the translations do not mention the translator on the cover. However, two translations pertaining to popular literature (both thrillers) do provide both a translator's bio on the front flap of the dust cover, and the name of the translator on the front cover. The works in question are Andrej Konstantinov's *Dödlig trojka* (*Адвокат*) and *Baronens hemlighet* (*Журналист*) both published by Prisma publishing house in 1999 and 2000, and translated by Malcolm Dixelius. Additionally, three novels by Vladimir Sorokin in Swedish translation by Ben Hellman provide a translator's bio on the back flap of the dust cover. The novels are *Snöstormen* (*Метель*), *Tellurien* (*Теллурия*), and *Manaraga*: *Mästerkockens dagbok* (*Манарага*). Finally, two translations—Roman Senčin's *Familjen Joltysjev* (*Ёлтышевы*) and Michail Šiškin's *Erövringen av Izmail* (*Взятие Измаила*)—provide the name of the translator on the back cover or flaps. In fact, *Erövringen av Izmail* is the only novel in the corpus that mentions the translator in the peritext with a commercial function, i.e. in the publisher's blurb:

> *Erövringen av Izmail* böljar fram och tillbaka i tiden och rummet, och Mikael Nydahls översättning omfattar allt från medeltida till nutida svenska. ("*Taking Izmail* billows backward and forward in time and space, and Mikael Nydahl's translation comprises everything from medieval to contemporary Swedish.") (Ersatz 2020)

To conclude, the analysis of the external visibility of the translator did not reveal any major surprises. The translator is, as expected, a rather invisible figure on the cover of

Swedish translations of post-Soviet Russian literature. Moreover, there are no significant differences between highbrow and popular publications.

5.2   Internal visibility

5.2.1   The title page and copyright page

The analysis of the corpus reveals that the internal visibility of the translator in Swedish translations tends to be limited to the title page. In total, 99% (81 of 82) of the analyzed translations provide the name of the translator on the title page of the book, of which 89% (73 of 82) also include the name of the translator on the copyright page. One publication provides the name of the translator on the copyright page only.

5.2.2   Translator forewords

The translator foreword is a rather uncommon peritext in Sweden. Eleven of the analyzed translations have a fore- or afterword, of which one was written by the translator and one by the translator/editor. Both these peritexts have been classified as informative and evaluative, and do not touch upon aspects related to the translation. That means that even if translators become more visible in the peritext by authoring a foreword, they are not visible as translators. Forewords written by other publishing house agents will be further discussed in section 6.

5.2.3   Translator´s notes and comments

Notes and comments are another type of peritext of relevance for the translator's (in)visibility. The analysis has shown that it is often difficult to determine whether such peritexts ought to be classified as with-ST or with-TT peritexts, since they are often non-attributed and lack information about paratext sender. Seventeen of the 82 analyzed novels together contain 25 peritexts[5] belonging to this category. Figure 2 illustrates how these 25 peritexts are distributed over the relevant categories:

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5   A footnote apparatus containing several individual notes is seen as one peritext.
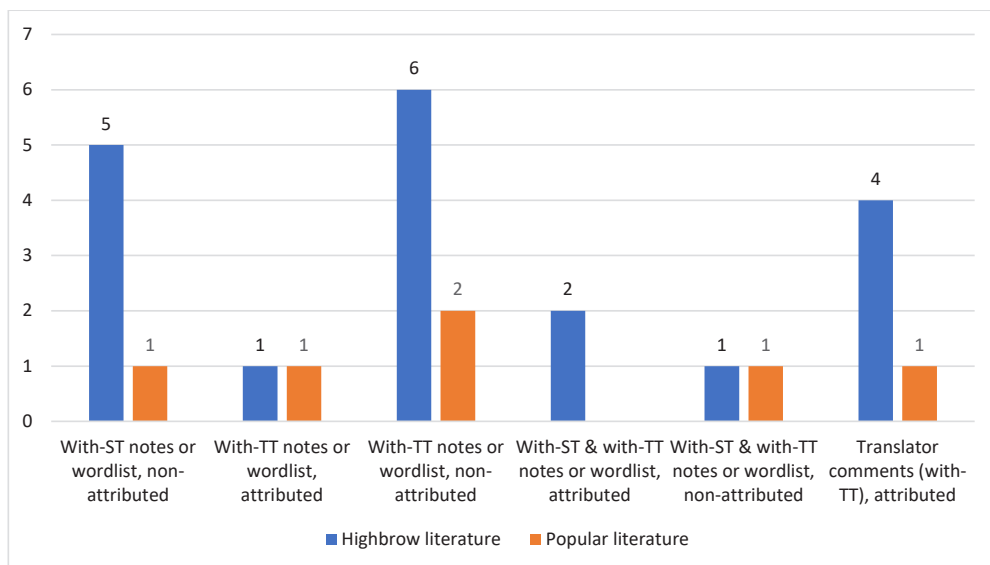
Figure 2. Translator notes and comments.[6]

As illustrated by Figure 2, notes and comments are more common in highbrow than in popular literature. In total, only nine peritexts were attributed, of which seven were defined as with-TT and two contained a mixture of with-ST and with-TT material. In contrast, 16 peritexts were non-attributed, of which six were classified as with-ST peritexts, two as a mixture of with-ST and with-TT material and, finally, eight as with-TT peritexts. The type of information provided in these peritexts is described below.

The with-ST peritexts in this category are informative and consist of translations of words and expressions in languages other than Russian (including fictional languages) and explanations of cultural phenomena pertaining to the novel's fictional universe (see next paragraph). As illustrated by Figure 2, with-ST peritexts are rarely attributed. However, four peritexts consist of a mixture of with-ST and with-TT material, where supposedly the translator has added information to already existing with-ST wordlists, and in two cases also added attribution. For example, in Michail Šiškin's *Erövringen av Izmail* (*Взятие Измаила*) the Swedish translator specifies which comments belong to the source text, and which were added to the Swedish translation (Nydahl 2020, 447). The notes to Nils Håkanson's translation of Andrej Volos *Hurramabad* (*Хуррамабад)* contain a similar comment, specifying the origin of the different wordlist entries (Håkanson 2005, 407).

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6   The appendix contains information about the classifications of each novel.

When it comes to the two remaining—non-attributed—peritexts that consist of both with-ST and with-TT notes, it was necessary to compare source and target texts, in order to find out if the material ought to be classified as with-ST or with-TT. For example, the with-ST entries in the wordlist to Nick Perumov's fantasy novel *Diamantsvärdet och träsvärdet, del 1* (*Алмазный Меч, Деревянный Меч. Книга 1*) consists of translations of words in the language of the fictional universe. To this word list the translator Britt-Marie Ingdén-Ringselle (or another publishing house agent) has added explanations to Russian measures of length, units of weight and quantity expressions (Ersatz 2006, back matter). Similarly, in Mikael Nydahl's translation of Guzel' Jachina's *Zulejcha öppnar ögonen* (*Зулейха открывает глаза*) the with-ST wordlist entries consist of translations of French expressions, while the added with-TT entries explain cultural allusions, such as the GULAG prison camps and the Russian soup "soljanka" (Ersatz 2019, 515–16). Four of the five novels that contain non-attributed with-ST peritexts are dystopias and set in fictional universes. The three novels by Vladimir Sorokin—*Blått fett* (*Голубое сало*) (2001), *I det heliga Rysslands tjänst* (*День опричника*) (2008), and *Tellurien* (*Теллурия*) (2015)—all translated by Ben Hellman, contain with-ST footnotes or with-ST wordlists. These notes consist of translations of Chinese words and phrases, as well as explanations to words specific for the fictional universes of the respective novels. Similarly, Mikael Nydahl's translation of Anna Starobinec's sci-fi dystopia *Den levande* (*Живущий*) (2012) contains footnotes that explain words and phrases used in the novel's fictional universe. For example, the first translated with-ST footnote explains that the abbreviation *jappp!* means "jag pissar på pausen!" ("I pee on the pause!") (Starobinec 2012, 18). Furthermore, the footnote explains that the abbreviation is popular in the *socio* chat forums (*socio* is a social network within the world of the novel), and that it became part of the surface language at the beginning of the second century e.F. (the abbreviation means "after the birth of the living".) Interestingly, all with-ST peritexts and all peritexts with mixed origins have been reproduced in the TT according to ST type and placement. That is, footnotes in the ST becomes footnotes in the TT, while a ST wordlist without textual indicators (superscripted numbers or asterixis) will also result in a wordlist in the TT. Furthermore, in only two dystopian novels—in which notes and explanations may be seen as part of the fiction—are "real" footnotes (an in-text indicator referring to a note placed below the text) used.

I will now turn to the notes and comments that have been classified as with-TT peritexts. Surprisingly, non-attributed with-TT notes were found in as many as eight of the analyzed translations. Here, the translator or publisher has added information without indicating the paratext sender. The analysis of the text does not allow us to determine if the translator or another publishing house agent was responsible for the

notes. However, since the translator generally has the required cultural knowledge and close interaction with the text, it is reasonable to assume that the translator is also the paratext sender. It is, however, surprising that no one wanted to take credit for these. The eight novels include two popular and six highbrow publications by seven authors, translated by five translators: Viktor Pelevin's *Omon Ra* (*Омон Ра*), Dmitrij Gluchovskij's *Metro 2034 (Метро 2034)*, Andrej D'jakov's *Resan till ljuset (К свету),* Arkadij Babčenko's *Krigets färger ett vittnesmål (Цветы войны),* Svetlana Aleksievič's *Tiden second hand* (*Время секонд хэнд*), Marina Stepnova's *Lasarus kvinnor* (*Женщины Лазаря*), Ljudmila Ulitskaja's *Det gröna tältet* (*Зелёный шатёр*) och *Jakobs stege* (*Лестница Якова*). The notes to these novels consist of entries that explain intertextuality as well as political and cultural allusions to the target text reader. There are no meta-communicative elements in these notes. Instead, they present factual information in a matter-of-fact way. For example, in Ola Wallin's translation of *Metro 2034*, the notes explain that *tjort* is the Russian word for "devil," and that *Tverskajagatan* is a famous business street in Moscow. Interestingly, the notes include explanations for Western references as well, such as *Hansan* ("a medieval German commercial confederation") and *Homeros* ("traditionally seen as the author of the classical epic poems the Iliad and the Odyssey") (Coltso 2011, 397).[7] The notes to Kajsa Öberg Lindsten's translation of Aleksievič's *Tiden second hand* explain, among other things, that the word *pionjär* ("pioneer") refers to a member of the Communist Scout movement, and that Marina Cvetaeva was a Russian poet. Additionally, they provide sources to intertextual references (Ersatz 2013, 659). However, the most interesting aspect of the translator's notes is not their contents, but rather the fact that they attract so little attention. Firstly, they are, as mentioned above, not signed by their author. Secondly, only two of the eight novels use real footnotes or endnotes with indicators placed in the text. In the other six novels, the notes are placed in a specific section and either refer to a page or a chapter. Three of these novels have a table of contents that indicates that notes can be found at the back of the book, while three novels do not in any way inform the reader about the existence of the (translator's) notes.

As far as attributed with-TT notes and comments are concerned, four novels contain seven with-TT peritexts of this type altogether, of which two consist of notes similar to the previously discussed non-attributed notes. However, these notes are either introduced or concluded by a more general comment, signed by the translator. Staffan Skott's notes to the Swedish translation of Viktor Pelevin's *Insekternas liv* (*Жизнь насекомых*) are special, since they not only provide explanations to cultural allusions, but also include meta-communicative discussions regarding the translation of certain

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7   All translations into English are mine, unless stated otherwise.

source text allusions and word play. For example, one of the characters in *Insekternas liv* refers to the darkness behind closed eyelids as being *predvečnyj*, translated as "före evigheten" (before eternity) since the word could be derived from either the Russian word for eyelids (*veki*) or the word for eternal (*večnyj*). To this explanation Skott adds that "this could not be included in the translation" (Skott 2000, 242). Not only the notes to *Insekternas liv*, but also the translator's comments, have been classified as meta-communicative, since in these the translator Skott, in a very modest and apologetic way, explains why he finds the notes to be of relevance for the TT reader:

> Läsaren behöver i och för sig inte ögna igenom följande kommentarer. Som hon eller han redan har märkt kan man ha stor behållning av Insekternas liv utan att förstå de följande anspelningarna, vilka däremot faller i ögonen på en rysk läsare, och ibland bereder en sådan ett påtagligt nöje. Men när nu förlaget tagit det utmärkta initiativet att låta utge denna remarkabla bok, detta under en tid då den svenska utgivningen av rysk litteratur minskat till nästan ingenting, kan det vara skäl att redogöra för en del av dessa anspelningar. ("The reader does actually not have to glance through the following comments. As she or he already has noticed you may have great pleasure of *Insekternas liv* also without understanding the following allusions, which on the contrary will be noticed by a Russian reader, and may provide such a reader obvious pleasure. But now, when the publishing house has taken the excellent decision to publish this remarkable book, during the time when the Swedish publication of Russian literature has decreased to almost nothing, there might be reason to explain some of these allusions.") (Skott 2000, 237)

Interestingly, the same wish not to disturb the reader is expressed by another attributed with-TT comment, namely one by Mikael Nydahl in his translation of Michail Šiškin's *Erövringen av Izmail* (*Взятие Измаила*). This translation contains two with-TT peritexts that have been classified as meta-communicative, since they explicitly comment on aspects that concern translation. First, in a short comment titled "Översättarens anmärkning" (The translator's comment) placed before the main text, Mikael Nydahl explains that sections of the text that in the source text were written in an older variety of Russian have been adapted to the Swedish of the corresponding epoch by language consultants (Nydahl 2020a, front matter). The second translator's comment introduces the translator's notes and is placed after the main text. It is signed using the Swedish abbreviation *Ö.a.* (Översättarens anmärkning, "the translator's comment"). Here, Mikael Nydahl, explains that the notes compiled for the translation have been added to a list of translations of aphorisms rendered in Latin, French and German,

which were included in the original work (Nydahl 2020b, 447). Furthermore, Nydahl informs the reader that also the German edition contained "an extensive apparatus of notes against which the present commentary has been checked and, where appropriate, supplemented" (Nydahl 2020b, 447). Here, it seems as if the translator is justifying the presence of notes in the Swedish translation by mentioning that the German translation also had them.

6.   The visibility of translation

6.1   External visibility

While the translator seems to be a subordinate figure on the cover of Swedish translations of post-Soviet Russian fiction, it is not possible to say that the Swedish translations have been disguised as original works. As previously indicated, a majority of the novels are not only set in Russia or the former Soviet Union, but also deal with the history of the region or the development of society. That is, the foreign nature of the novel is part of the marketing of the book, and present also in the commercial paratexts. Figure 3 illustrates the foreign framing of the analyzed novels.
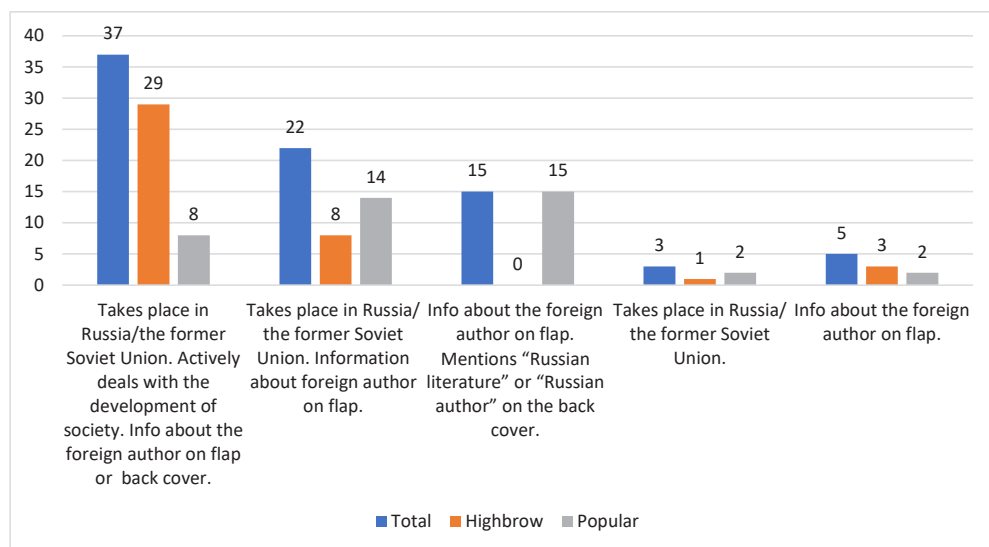
Figure 3. External visibility of translation: The use of a novel's foreign nature in the commercial peritext.

As illustrated by Figure 3, the external peritexts of all 82 novels included in this analysis signal in some way that the novel in question is a translation. Seventy-seven novels (94%) do this both on the back cover and flaps, while five (6%) only indicate the foreign

nature of the novel on the flaps of the dust jacket. The back cover paratext of 74 of the novels (90%) indicates that the book is related to Russia or the former Soviet Union, or to Russian literature, while as many as 59 of the 82 novels (72%) inform the presumptive reader that the novel takes place in Russia and that the author is foreign. Finally, the back cover of 37 novels (45%)—the majority of which belong to highbrow literature—do not only inform the reader that the action takes place in Russia and that the author is Russian, but also actively use elements of post-Soviet reality in the marketing of the novel. For example, the novel by Roman Senčin's *Familjen Joltysjev* (*Ёлтышевы*) is described in the publisher's blurb as a work "providing an unusual glimpse of a sort of Russian everyday life, far away from the sparkling Moscow" ("2244" 2015). Similarly, Vladimir Sorokin's *I det heliga Rysslands tjänst* (*День опричника*) is described as "a pungent political satire of present-day Russian society" (Norstedt 2008), while Sergej Lebedev's *Vid glömskans rand* (*Предел забвения*) is "a terrifying portrayal of the deep and concealed wounds of contemporary Russia" (Natur & Kultur 2017). Not only highbrow but also popular literature, such as thrillers and crime fiction, use the source culture as part of the marketing. Alexandra Marinina's *Den stulna drömmen* (*Украденный сон*) is thus described as "a thrilling crime fiction novel that depicts the criminality in the new, Russian society" (Wahlström & Widstrand 2002). Even though the Russian/post-Soviet presence is less pronounced on the cover of fantasy novels by authors such as Nick Perumov, Max Frei and Anna Starobinec, which take place in fictional universes, it is still common that novels pertaining to these genres are attributed to Russian literature or Russian authors on the back cover. For example, Anna Starobinec's *Den levande* (*Живущий*) is referred to as an "award winning book by Russia's queen of horror (Coltso 2012), while the fantasy author Max Frei is described as "one of Russia's most popular authors" (Coltso 2010).

External peritexts may also be references to previous translations. The flap or back cover of 20 of the analyzed editions either include information about the author's previous translations into Swedish or other languages, or reveal that the present novel is the author's first translation into Swedish.

6.2   Internal (in)visibility

The visibility of translation is connected to the visibility of the translator. Thus, on the one hand the indication of translator name on the title page also increases the general visibility of translation in the peritext of a novel. On the other hand, by not indicating the translator as the sender of internal with-TT peritexts such as notes and comments, the translation visibility is reduced. That is also the case for the analyzed with-TT fore- and afterwords. In this type of peritext, a Swedish scholar or author discusses the qualities of

the source text and the merits of the source text author without touching upon aspects related to the translation. Naturally, such peritexts also reduce translation visibility.

6.2.1   Additional peritexts

Peritexts that did not fit into any of the more common categories have been categorized as "additional" peritexts. The analyzed material contained 18 additional with-TT peritexts, all without an indicated sender. They contain other types of information than translator's notes and comments, and may very well have been composed by another agent involved in the translation process. For example, three novels in Boris Akunin's *Fandorin* series (Akunin 2002, 2004 and 2005) translated by different translators, have been given a table of ranks of 19th century Russian public officials, taken from *Den klassiska romanens Ryssland* ("The Russia of Classical literature") by Lennart Kjellberg (1991). Ten fantasy novels, all translations of Nick Perumov's *Keeper of the Swords* series (*Хранитель мечей*), contain a list of characters that is not present in the source text (Perumov 2008a, 2008b, 2009, 2010, 2011, 2012, 2013, 2014, 2015 and 2016). The publisher has also added a page that explains different units of measurement used for radioactive radiation to the first edition of Svetlana Aleksievič's *Bön för tjernobyl* (*Чернобыльская молитва. Хроника будущего*) (1997). Finally, in Maria Stepanova's *Minnen av minnet* (*Памяти памяти*) (2019), a list of works quoted in the translation has been added to the back matter without an indication of the author.

6.2.2   Original title, information about funding, and references to translation/s

The peritext may also include information that accentuates the translation visibility. Firstly, most of the analyzed works do provide the ST title on the copyright page. In the corpus 77 of 82 novels (94%) provided the ST title, of which 42 are in Cyrillic script. These peritexts are examples of peritexts with legal function, and therefore differ between cultures. For example, in Russia it is common to provide a translated novel with a double title page, where a folio page next to the regular title page replicates the ST title page. Secondly, the copyright pages of four publications contain a list of works quoted in the translation. Importantly, these lists include the published Swedish translations that are referenced in the translations and also mention the name of the Swedish translator. The practice of using other published translations when dealing with intertextuality seems to be typical of Swedish or Nordic translation practice (see Podlevskikh Carlström 2020, 196). Thirdly, the internal peritext of 25 of the novels include a list of the author's previous translations to Swedish and, finally, the internal peritext of 13 works include information about funding received either for publishing Russian literature (five novels) or specifically for the particular translation in question (eight novels).

7.   Summary of findings and conclusion

The analysis of the peritext of translations published in recent decades in Sweden yields both expected and unexpected results regarding translation and translator (in)visibility. As far as the translator's visibility is concerned, firstly, the analysis shows that the translator is a rather invisible figure on the cover of a Swedish translation of post-Soviet Russian literature. Secondly, the name of the Swedish translator—at least according to the analyzed Russian-Swedish translations—is mentioned on the title page of the translated novel. Nearly all of the analyzed translations also use this page to inform the reader of the identity of the translator. In addition to this, in accordance with Swedish copyright law, most publishers name the translator on the copyright page. However, the extent of the translator's external invisibility is striking: The translator is completely invisible in the external peritext of 91% of the analyzed translations. Only five translations include a translator's bio in the external peritext, and only one translation mentions the translator's name in the publisher's blurb, as part of the commercial peritext.

Despite the fact that the translator is made quite invisible, Swedish publishing houses make no secret of the fact that the published novels are translations, and the foreign nature of the novels in question receives much attention in the peritexts. This did not come as a surprise: With an open literary system and a high translation ratio, Sweden has no tradition of disguising translations as originals. Still, it was surprising that the external peritext of *all* analyzed translations explicitly signal the foreign nature of the work, and that, in addition, as many as 37 of the novels actively use post-Soviet history and the development of society in the marketing of the works. Here, further research based on other source languages would be needed in order to determine if Swedish translations from Russian are an exception when it comes to accentuating the foreign nature of the text.

The results showed that the difference between highbrow and popular literature was not reflected in translation visibility. The foreign nature of the text, as well as aspects of Russian history and post-Soviet reality, are frequently used in the marketing of both highbrow and popular fiction. However, when it comes to translator visibility and particularly translator's notes, the difference between these two types of literature were more pronounced, with translator´s notes being more common in highbrow literature. However, since Russian popular literature builds on a non-Western literary tradition and makes use of other cultural references than those found in Western popular culture, two translations of popular dystopian novels also had substantial notes sections.

The most remarkable finding of the analysis, however, is the inconspicuous nature of the analyzed with-TT peritexts. As noted earlier, with-ST notes (i.e., the notes created

already in the ST) are generally reproduced in the TT according to their position in the ST, while with-TT notes (i.e., the notes added in the TT) are often placed in the back matter, as independent notes sections without textual indicators. Another aspect of the inconspicuous nature of with-TT peritexts is the frequent lack of attribution. The fact that as many as eight with-TT notes sections and two notes sections that contained a mixture of with-ST and with-TT material completely lacked information about the paratext sender is rather astonishing. It seems that it is assumed that the translator's notes might disturb both the reading and the narrative, and that this assumption has developed into a norm among Swedish translators and publishers. This conclusion is also supported by two of the translator's comments, which both express a strong wish not to disturb the reader and apologize for the use of notes in the translation. In their ambition not to disturb the reader, translators and publishers unintentionally refuse translations the status of works in their own right.[8] In order to fully understand the reasoning behind this behavior, further research should be carried out, focusing on publishing house policies as well as translator attitudes towards translator's comments and notes.

Translation criticism has lately become the subject of heated debate in Swedish culture, where some angry voices claim that Sweden lacks a high-quality translation criticism and that therefore university courses in translation criticism should be introduced (see Podlevskikh Carlström 2022b). Perhaps, instead, the visibility of translations could be enhanced in the peritext, by means of greater external visibility, and more translator forewords, notes and comments. This would not only enhance the general visibility of translation, but also provide critics with a better understanding of what the process of translation entails.

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8   In the essay "How to Read a Translation" Lawrence Venuti promotes the viewpoint that a translation is "a text in its own right" (2013, 110).

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About the author

Malin Podlevskikh Carlström is a Postdoctoral Researcher at the University of Gothenburg (Sweden), and a Swedish Research Council Postdoctoral Fellow at the University of Turku (Finland). She holds a PhD in Slavic Languages (2020), and a Master's degree in translation (2010), both from the University of Gothenburg. Her research interests cover intertextuality, contemporary Russian literature, and a wide range of aspects related to translation reception. She is currently conducting the three-year research project "What is 'Swedish' in Swedish literature? Publication, marketing, and reception of Swedish literature in Russia," funded by the Swedish Research Council.

Appendix

The classification and coding of translation and translator (in)visibility

Translator (in)visibility

0.   No translator visibility in external peritext

1a.   Translator name on front cover

1b.   Translator name on back cover or flaps

1c.   Translator bio on back cover or flaps

2a.   Translator name both title page and CR-page

2b.   Translator name only on title page

2c.   Translator name only on CR-page

3a.   With-ST notes or wordlist, non-attributed

3b.   With-TT notes or wordlist, attributed

3c.   With-TT notes or wordlist, non-attributed

3d.   Mix of with-ST and with-TT notes or wordlist, attributed

3e.   Mix of with-ST and with-TT notes or wordlist, non-attributed

4.   Translator comment, attributed

5.   Translator fore- or afterword

Translation (in)visibility

1.   CR-page provides original title

2.   Lists previously published translations

3.   References to cited translations provided

4.   Information about funding for publication/translation

5a.   The external peritext (blurb) clarifies that the work deals with post-Soviet reality

5b.   Information about source culture in author bio (on flap)

5c.   The back cover blurb clarifies that the story is set in the former Soviet Union

5d.   The authors nationality stated in blurb or bio. Otherwise not related to post-Soviet reality

6.   Translation/s explicitly mentioned in blurb or bio

7a.   With-TT fore- or afterword that does not mention the translation

7b.   With-ST fore- or afterword

8.   Additional peritexts

	Year	Author	Title	Publisher	Translator	Segment	Translator (in)visibility	Translation (in)visibility
1	1994	Jevtusjenko, Jevgenij	Dö inte före din död	Gedin	Samuelson, Bengt	Highbrow	0; 2a	1; 5a; 5b
2	1997	Aleksijevitj, Svetlana	Bön för Tjernobyl	Ordfront	Björkegren, Hans	Highbrow	0; 2a	1; 2; 5a; 7a; 8
3	1999	Konstantinov, Andrej	Dödlig trojka	Prisma	Dixelius, Malcolm	Popular	1a; 1c; 2a	1; 5a; 5b
4	1999	Marinina, Alexandra	Mördare mot sin vilja	Wahlström & Widstrand	Dahnberg, Magnus	Popular	0; 2b	1; 5a; 5b
5	1999	Pelevin, Viktor	Omon Ra	Norstedts	Hellman, Ben	Highbrow	0; 2a; 3c	1; 4; 5b; 5c; 7a
6	1999	Petrusjevskaja, Ljudmila	Tiden är natt	Norstedts	Lönnqvist, Barbara	Highbrow	0; 2a	1; 4; 5b; 5c; 7a
7	2000	Abdullaev, Chingiz	Symfoni i svart	Tresselts	Samuelson, Bengt	Popular	0; 2c	1; 5a; 5b
8	2000	Konstantinov, Andrej	Baronens hemlighet	Prisma	Dixelius, Malcolm	Popular	1a; 1c; 2a	1; 5b; 5c
9	2000	Marinina, Alexandra	De som dör först	Wahlström & Widstrand	Dahnberg, Magnus	Popular	0; 2b	1; 5b; 5c

	Year	Author	Title	Publisher	Translator	Segment	Translator (in)visibility	Translation (in)visibility
10	2000	Pelevin, Viktor	Insekternas liv	Norstedts	Skott, Staffan	Highbrow	0; 2b; 3b; 4	1; 5a; 5b
11	2000	Ulitskaja, Ljudmila	Sonetjka	Norstedts	Rotkirch, Kristina	Highbrow	0; 2a; 5	1; 4; 5a; 5b; 7a
12	2001	Marinina, Alexandra	Död och lite kärlek	Wahlström & Widstrand	Dahnberg, Magnus	Popular	0; 2b	1; 5a; 5b
13	2001	Sadur, Nina	Lustgården	Norstedts	Orlov, Janina	Highbrow	0; 2a	1; 4; 5a; 5b; 7a
14	2001	Sorokin, Vladimir	Blått fett	Norstedts	Hellman, Ben	Highbrow	0; 2a; 3a; 3a	1; 4; 5a; 5b; 7a
15	2002	Akunin, Boris	Vinterdrottnin-gen	Norstedts	Rotkirch, Kristina	Popular	0; 2a	1; 5b; 5c; 8
16	2002	Marinina, Alexandra	Den stulna drömmen	Wahlström & Widstrand	Dahnberg, Magnus	Popular	0; 2b	1; 5a; 5b
17	2003	Akunin, Boris	Leviathan	Norstedts	Rotkirch, Kristina	Popular	0; 2a	1; 5b; 5c
18	2003	Akunin, Boris	Turkisk gambit	Norstedts	Rotkirch, Kristina	Popular	0; 2a	1; 5b; 5c
19	2003	Tolstaja, Tatiana	Därv	Bonnier	Skott, Staffan and Maria Nikolajeva	Highbrow	0; 2b	1; 5a; 5b
20	2004	Akunin, Boris	Akilles död	Norstedts	Rotkirch, Kristina	Popular	0; 2a	1; 5a; 5b; 8
21	2005	Akunin, Boris	Särskilda up-pdrag	Norstedts	Johansson, Magnus	Popular	0; 2a	1; 5b; 5c; 8
22	2005	Gallego, Ruben	Vitt på svart	Ersatz	Wallin, Ola	Highbrow	0; 2a	1; 5a
23	2005	Grigorjev, Boris	Med säpo i hälarna	Efron & Dotter	Lindgren, Stefan	Popular	0; 2a	5a; 5b
24	2005	Kozyrev, Aleksej	Minus en	Ord & visor	Petersson, Lina	Highbrow	0; 2a; 5	5a; 5b; 6; 7b
25	2005	Volos, Andrej	Hurramabad	Ruin	Håkanson, Nils	Highbrow	0; 2a; 3d; 4	5a; 5b; 6
26	2006	Kurkov, Andrej	Döden och pingvinen	Natur & Kultur	Mörk, Ylva	Highbrow	0; 2a	1; 5a; 5b; 6
27	2006	Lukjanenko, Sergej	Nattens väktare	Fabulera	Karlsson, Roger	Popular	0; 2b	1; 5b; 5c; 6; 8
28	2006	Perumov, Nick	Diamantsvärdet och träsvärdet 1	Ersatz	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a; 3e	1; 5b; 5d
29	2006	Robski, Oksana	Casual	Fabulera	Karlsson, Roger	Popular	0; 2a	1; 5b; 5c; 6
30	2006	Sorokin, Vladimir	Is	Norstedts	Hellman, Ben	Highbrow	0; 2a	1; 2; 5a; 5b
31	2006	Zabuzjko, Oksana	Fältstudier i ukrainskt sex	Norstedts	Voltjanskaja, Irina	Highbrow	0; 2a	1; 5a; 5b
32	2007	Babtjenko, Arkadij	Krigets färger: Ett vittnesmål	Ersatz	Wallin, Ola	Highbrow	0; 2a; 3c	5a; 5b
33	2007	Kurkov, Andrej	Pingvin försvunnen	Natur & Kultur	Mörk, Ylva	Highbrow	0; 2a	1; 5b; 5c; 6

	Year	Author	Title	Publisher	Translator	Segment	Translator (in)visibility	Translation (in)visibility
34	2007	Perumov, Nick	Diamantsvärdet och träsvärdet 2	Ersatz	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a	1; 5b; 5d; 6
35	2007	Ulitskaja, Ljudmila	En munter begravning	Bazar	Rotkirch, Kristina	Highbrow	0; 2a	1; 5a; 5b; 6
36	2008	Perumov, Nick	Nekroman-tikerns födelse	Ersatz	Grigoriev, Maxim	Popular	0; 2a	1; 5b; 5d; 6; 8
37	2008	Perumov, Nick	Nekroman-tikerns irrfärder	Ersatz	Grigoriev, Maxim	Popular	0; 2a	1; 2; 5b; 5d; 8
38	2008	Sorokin, Vladimir	I det heliga Rysslands tjänst	Norstedts	Hellman, Ben	Highbrow	0; 2a; 3a	1; 2; 5a; 5b; 6
39	2009	Gluchovskij, Dmitrij	Metro 2033	Ersatz	Wallin, Ola	Popular	0; 2a; 3b; 4	1; 5b; 5c; 6
40	2009	Kurkov, Andrej	Presidentens sista kärlek	Natur & Kultur	Mörk, Ylva	Highbrow	0; 2a	1; 2; 5b: 5c; 6; 7b
41	2009	Perumov, Nick	Nekroman-tikerns flykt	Ersatz	Ingdén-Ringselle, Britt-Marie and Ola Wallin	Popular	0; 2a	1; 2; 5b; 5d; 6; 8
42	2010	Frei, Max	Främlingen	Coltso	Asaid, Alan	Popular	0; 2a	1; 5b; 5d; 6
43	2010	Grisjkovets, Jevgenij	Floder	Ersatz	Rotkirch, Kristina	Highbrow	0; 2a	1; 5a; 5b; 6
44	2010	Perumov, Nick	Alvklingan	Coltso	Asaid, Alan	Popular	0; 2a	1; 2; 5b; 5d
45	2010	Perumov, Nick	Nekroman-tikerns ensam-het 1	Ersatz	Wallin, Ola and Kajsa Öberg Lindsten	Popular	0; 2a	1; 2; 3; 5b; 5d; 7a; 8
46	2011	Frei, Max	Resan till Ket-tari	Coltso	Asaid, Alan	Popular	0; 2a	1; 5b; 5c
47	2011	Gluchovskij, Dmitrij	Metro 2034	Coltso	Wallin, Ola	Popular	0; 2a; 3c	1; 5b; 5c; 6
48	2011	Goralik, Linor	Valerij	Ruin	Wirengren, Ingrid	Highbrow	0; 2a	1; 5b; 6
49	2011	Krym, Anatolij	Den ryska frågan	Ruin	Håkanson, Nils	Highbrow	0; 2a	1; 5a; 5b; 6
50	2011	Perumov, Nick	Nekroman-tikerns ensam-het 2	Ersatz	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a	1; 2; 5b; 5d; 6; 8
51	2012	Djakov, Andrej	Resan till ljuset	Coltso	Wallin, Ola	Popular	0; 2a; 3c	1; 5d
52	2012	Perumov, Nick	Nekroman-tikerns krig 1	Coltso	Grigoriev, Maxim	Popular	0; 2a	1; 2; 5b; 5d; 8
53	2012	Starobinets, Anna	Den levande	Coltso	Nydahl, Mikael	Popular	0; 2a; 3a	1; 5b
54	2013	Aleksijevitj, Svetlana	Tiden second hand: slutet för den röda män-niskan	Ersatz	Öberg Lindsten, Kajsa	Highbrow	0; 2a; 3c	1; 4; 5a; 5b; 8
55	2013	Perumov, Nick	Nekroman-tikerns krig 2	Coltso	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a	1; 2; 5b; 5d; 8

	Year	Author	Title	Publisher	Translator	Segment	Translator (in)visibility	Translation (in)visibility
56	2013	Sjisjkin, Michail	Brevboken	Ersatz	Parkman, Elin	Highbrow	0; 2a	1; 4; 5b
57	2013	Slavnikova, Olga	2017	Ersatz	Grigoriev, Maxim and Mikael Nydahl	Highbrow	0; 2a	1; 5b; 5c; 6
58	2013	Sorokin, Vladimir	Snöstormen	Norstedts	Hellman, Ben	Highbrow	1c; 2a	1; 2; 5b; 5c
59	2013	Stepnova, Marina	Lasarus kvinnor	2244	Lindblad, Johanna	Highbrow	0; 2b; 3c	1; 3; 5a; 5b
60	2014	Babtjenko, Arkadij	Dagar i Al-chan-Jurt	Ersatz	Wallin, Ola	Highbrow	0; 2a	1; 2; 5a; 5b
61	2014	Andrej Djakov	Resan till mörkret	Coltso	Wallin, Ola	Popular	0; 2a	1; 5d
62	2014	Minajev, Sergej	Moskva, jag älskar dig inte	2244	Lindblad, Johanna	Popular	0; 2a	1; 5b; 5c
63	2014	Perumov, Nick	Svarta lansen	Coltso	Alan Asaid and Mikael Nydahl	Popular	0; 2a	1; 2; 5b; 5d
64	2014	Perumov, Nick	Nekroman-tikerns krig 3	Coltso	Grigoriev, Maxim	Popular	0; 2a	1; 2; 5b; 5d; 8
65	2014	Sjisjkin, Michail	Venushår	Ersatz	Parkman, Elin	Highbrow	0; 2a	1; 2; 4; 5a; 5b
66	2014	Vagner, Jana	Ön	Ersatz	Lidén, Karin	Popular	0; 2a	5b; 5c
67	2015	Perumov, Nick	Nekroman-tikerns krig 4	Coltso	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a	1; 2; 5b; 5d; 8
68	2015	Sentjin, Roman	Familjen Joltys-jev	2244	Håkanson, Nils	Highbrow	1b; 2a	1; 4; 5a; 5b
69	2015	Sorokin, Vladimir	Tellurien	Norstedts	Hellman, Ben	Highbrow	1c; 2a; 3a	1; 2; 5b
70	2015	Ulitskaja, Ljudmila	Det gröna tältet	Ersatz	Björkegren, Hans	Highbrow	0; 2a; 3c	1; 5a; 5b
71	2015	Vodolazkin, Jevgenij	Laurus	Ersatz	Lindén, Karin	Highbrow	0; 2a	1; 2; 4;5b; 5c
72	2016	DJ Stalingrad	Exodus	Ersatz	Parkman, Elin	Highbrow	0; 2a	1; 5a; 5b; 7b
73	2016	Gluchovskij, Dmitrij	Future	Coltso	Minth, Wera	Popular	0; 2a	1; 2; 5b
74	2016	Perumov, Nick	Nekroman-tikerns krig 5	Coltso	Ingdén-Ringselle, Britt-Marie	Popular	0; 2a	1; 2; 5b; 5d; 8
75	2017	Ulitskaja, Ljudmila	Jakobs stege	Ersatz	Björkegren, Hans	Highbrow	0; 2a; 3c	1; 2; 5a; 5b; 8
76	2017	Lebedev, Sergej	Vid glömskans rand	Natur & Kultur	Håkanson, Nils	Highbrow	0; 2a	1; 5a; 5b
77	2017	Gluchovskij, Dmitrij	Metro 2035	Coltso	Wallin, Ola	Popular	0; 2a	1; 2; 5b; 5c
78	2019	Jachina, Guzel	Zulejcha öppnar ögonen	Ersatz	Nydahl, Mikael	Highbrow	0; 2a; 3a; 3e	1; 4; 5a; 5b

	Year	Author	Title	Publisher	Translator	Segment	Translator (in)visibility	Translation (in)visibility
79	2019	Sorokin, Vladimir	Manaraga	Norstedts	Hellman, Ben	Highbrow	1c; 2a	1; 2; 3; 5b
80	2019	Stepanova, Maria	Minnen av minnet: en roman	Nirstedt/litteratur	Håkanson, Nils	Highbrow	0; 2a	1; 3; 4;5b; 5c; 7a; 8
81	2020	Sjisjkin, Michail	Erövringen av Izmail	Ersatz	Nydahl, Mikael	Highbrow	1b; 3d; 2; 4; 4	1; 2; 4; 5a; 5b
82	2020	Lavrentieva, Olga	Survilo: mor-mors berättelse om livet i Len-ingrad	Kaunitz-Olsson	Håkanson, Nils	Popular	0; 2a	1; 5a; 5b