

Call for Papers – *Costellazioni*, no. 39 (2029)

Translating as Knowledge: *Übersetzungskritik* and Poetics of Rhythm across Literatures

Hermeneutics, Translation Criticism, Form, and Comparative Studies

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Programmatic Statement

This monographic issue of *Costellazioni* aims to offer a broad and articulated reflection on **literary translation as a form of knowledge**, approaching translation not as an ancillary or instrumental procedure, but as an **interpretive, critical, and aesthetic act**, capable of producing knowledge and of questioning the very foundations of the humanities.

From this perspective, translating does not mean transferring contents from one language to another, but **thinking through form**: crossing the text, taking on its rhythm, measuring its tensions, and repositioning it within a new horizon of meaning. Translation thus becomes a practice of **intensive reading**, a performance of understanding that makes visible the work of form and its epistemic value.

The issue consciously situates itself within a European theoretical tradition which, from **Friedrich Schleiermacher** to **Hans-Georg Gadamer** and **Paul Ricœur**, and further to **Antoine Berman**, **Henri Meschonnic**, **George Steiner**, **Umberto Eco**, and **Antonio Prete**, has conceived translation as a hermeneutic, ethical, and aesthetic experience, and as a privileged site in which language reveals its constitutive relationship with thought.

Within this horizon, the issue places particular emphasis on the tradition of (*Literarische*) **Übersetzungskritik**, understood as **literary criticism of translation**: a theoretical and analytical practice that integrates textual interpretation, intertextuality, philology, reception history, and genre theory. *Übersetzungskritik* treats translation as a text in its own right, to be read, analysed, and critically discussed not according to normative or merely equivalential criteria, but in terms of its **hermeneutic adequacy**, that is, its capacity to make the text function within the target cultural system.

The issue welcomes contributions that address translation as an interpretive practice grounded in the **constitutive ambiguity of the text**, understood not as a flaw to be eliminated but as a productive condition of meaning, and that reflect on the **interpretive competence** of translators and readers in relation to the text's *Leerstellen*, its temporality, and its rhythmic dimension.

Alongside this axis, the issue explicitly seeks to foreground **poetics of rhythm**, which conceive rhythm not as an accessory or decorative element, but as an **organising principle of thought**. Rhythm is here understood as the site where meaning, voice, and temporality are articulated; as what renders the text knowable in and through its form. To translate rhythm, therefore, is to translate a way of thinking: translation becomes a **form that thinks**, a cognitive act that takes place within the materiality of language.

Methodological Note

The issue privileges contributions that adopt a **hermeneutic, poetological, aesthetic, and historical-critical perspective** on literary translation. Approaches of an exclusively linguistic or technical nature are welcome only insofar as they are explicitly situated within a reflection on translation as an interpretive, critical, and knowledge-producing practice, and insofar as they engage with questions of form, rhythm, voice, reception, and intertextuality.

The issue aims to show how translation, far from being an isolated specialist field, constitutes today one of the privileged sites in which the humanities can interrogate the relationship between language and knowledge, form and thought, identity and alterity. From this perspective, translating is not merely an object of study, but a **critical practice** and a **shared epistemological laboratory**.

Finally, the issue seeks to promote approaches that conceive translation as a **practice of understanding**, in which textual ambiguity and its *Leerstellen* are not resolved in terms of equivalence, but traversed as spaces of interpretive decision. In this perspective, the translator's competence is measured by the ability to render indeterminacy productive, translating it into a new rhythmic and formal organisation of meaning.

Timeline

- deadline for submission of the abstract (maximum 450 words, including bibliography and a short biographical note): 30 June 2026.
- notification of acceptance or rejection of the proposal: 15 July 2026
- Submission of full articles to the Editor for double-blind peer review: by the 30th of June 2028
- Submission of final versions to the Editor for editorial processing: by the 15th of November 2028
- Publication of issue no. 39: 1 June 2029

Submission of Proposals

Proposals (including **title, abstract, and a short thematic bibliography**) should be sent by the indicated deadline to the following e-mail address:
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Length and Presentation of Contributions

Once accepted, individual articles—written in **Italian, English, French or German**—must not be shorter than **25,000 characters (including spaces)** nor exceed **40,000 characters (including spaces)**. This count includes the title, an abstract in English, keywords, notes, and bibliography. All articles will be subject to **double-blind peer review**.

Editorial Guidelines

The journal's editorial guidelines are available at the following link:

https://www.rivistacostellazioni.org/_files/ugd/76cf18_b2e2cd8fa3b4436d99a46d178e00bd92.pdf

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