

Finnish Literature in the Heart of Europe, after the Fall of the Iron Curtain

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Abstract

Translating from small literatures into a small language has specific mechanisms. This is even more true for countries of Central and Eastern Europe, which in the late 1980s underwent great changes. IN this case study, which follows up on the topic of former studies, the authors concentrate on the Finnish literature translated for the Czech book market after 1989. Finnish literature is understood only as published Finnish language fiction, poetry and drama. This study uses traditional chronological, statistical and comparative methods, but is also inspired by Pierre Bourdieu's concept of literary field. A field of literary production, having two polarities (commercial/ intellectual pole; young / old age), is entered into by translators and publishers, who have their own strategies and capital (economical, cultural, social, educational, symbolical), and who select writers and books from a certain space of possibilities.

Key words

Finnish literature, translations, Czech, sociology of literature, small literatures

Introduction

From a sociological point of view, the publishing of Nordic literature translations in the smaller European book markets, rather than e.g. the British, German, French or Russian markets, has its own specific mechanisms. In this particular case-study, which follows up on the topic of a study published in Finland dealing with the situation of the Czechoslovakian book market up until 1992 (see Fárová 1996), we concentrate on the Finnish literature translated for the Czech book market after the so-called Velvet Revolution of 1989. This study can, nevertheless, be seen as a model for wider comparative studies, dealing with the publishing of all Nordic literatures in countries with book markets of comparable size to that of the Czech Republic, in which the same or similar mechanisms can be experienced. Even more interesting it is to compare the situation within the countries of Central and Eastern Europe, which used to be a part of the so-called Soviet bloc, and which in the late 1980s underwent a great political, economic, cultural and sociological change.

When it comes to methodology, this study is mainly inspired by the literary field concept of the French sociologist Pierre Bourdieu, which is also a field of literary production and, expressed metaphorically, a field of power as well. The literary field has both commercial and intellectual poles as well as both low and high level of consecration (young age / old age). This field is entered into by the people and institutions involved (e.g. writers, translators, publishers, editors and grant institutions), which have their own self-understanding, their own strategies and capital (economic, cultural, social, educational, symbolical), and which select books and their genres from a certain space of possibilities (see e.g. Bourdieu 1996). This approach is combined with traditional chronological, statistical and comparative methods.

In this article Finnish literature is understood only as Finnish language fiction, poetry and drama. Works published in Finland in Swedish and Sámi are not included in this study, even if such are indeed published in translation in the Czech Republic. Neither have we included unpublished translations and excerpts from Finnish literature

published in literary and other magazines. Finnish books in Czech translation are presented according to our basic source (see Fárová, Švec 2007: 77-117), which is, however, already five years old. Therefore, we also use our personal bibliographies, statistical information gained from the books themselves (book covers, dust jackets or preface and afterwords). As it is not possible, for many reasons, to separate this topic from the period before 1989, we will use the situation of Finnish literature on the Czech book market of the 1980s as an introduction. The 1980s is a natural springboard for our material especially since some translators and publishers were active already then.

Starting Point: The 1980s

As far as Finnish translations in the former communist Czechoslovakia in the 1980s are concerned, it is necessary to stress that – unlike in the 1950s (see Dlask, Fárová 2008: 27-37) – politics and ideology ceased to be the decisive factor in selecting books for translation. Books by several Finnish communists were still published at that time, but so were many other books. From previous works on Finnish literature within the Czech literary field (see Dlask, Fárová 2008: 27-37; Fárová 1993: *passim*; Fárová 1996: 7-43) it is evident that the 1980s are the real record-holder of the twentieth century as far as the number of translated Finnish books is concerned. One can speculate about how much the special position of Finland in the bipolar world of that time contributed to this. Finland was a ‘Western’, democratic country with a market economy. However, it had – partly by force – extraordinary relations, including wide cultural ones, with the countries from the then Soviet bloc (about the position of Finland within international relations see e.g. Laqueur 1980).

As many as 36 books of fiction of many different topics and genres were published during this decade, and 26 of them were previously unknown to Czech readers (see Table 4: Books). Ten publishing houses were involved in the translations from Finnish during this period, Odeon having the biggest number of the published works (see Table 2: Publishing Houses). Mika Waltari, who had already been very popular with Czech readers, was the dominant writer (see Table 3: Writers).

In the beginning, especially his detective novels were translated (as early as in the 1940s) and this continued into the 1960s, when more stories and his world-wide known *Sinuhe egyptiläinen* (The Egyptian) were published in Czech. This novel almost became a 'cult' classic of the Czech literary field and later had many reprints. In the 1970s and 1980s other of Waltari's books of various genres were also translated (see Fárová, Švec 2007: 77-117; Dlask, Fárová 2008: 30-31).

The number of books translated by Jan Petr Velkoborský (1934-2012), a translator who was active from the 1960s, grew rapidly in this decade (see Table 1: Translators). He majored in Czech language and history at the Philosophical Faculty of Charles University in Prague and graduated in 1959. From 1965 until his retirement in the beginning of the 1990s he worked as an editor for Albatros, a children's book publisher, and as an external teacher of Finnish literature at the faculty in which he studied. Marta Hellmuthová (1917-1988) was another active translator of this period. These two translators, along with Marek Světlík, as well as other important previous translators from Finnish (e.g. Josef Holeček (1853-1929), the Czech writer and translator of *Kalevala*, and Vladimír Skalička (1909-1991), the professor of general linguistics and translator of Kivi's *Seitsemän veljestä* (The Seven Brothers) all learned Finnish on their own because until the beginning of the 1970s Finnish language was not a part of the curriculum at any university in Czechoslovakia.

It was during the 1980s that the so called academic generation of translators appeared and started to be active for the first time. They were graduates in 'Finnish Philology' founded at Charles University in Prague at the turn of the 1960s. They were the first, among Czech people, to have some educational capital within Finnish language and literature, gained systematically among other things thanks to Velkoborský, their external teacher of Finnish literature. This generation is represented by Helena Lehečková, a young academic linguist, who studied Finnish. By the 1980s she had the same number of Finnish books published as Hellmuthová.

After 1989

Before 1989 the books in communist Czechoslovakia were published only by the state-owned publishing houses, which had a monopoly on them. These publishing houses worked on the basis of a central state plan and were assigned money according to a precise evaluation. The main criteria of the evaluation were not commercial but bureaucratic (Halada 2007: 7-22).

After the Velvet Revolution in 1989, the economy changed from a state planned economy into a market economy. Publishing policies, among others, started to be more and more determined by the laws of supply and demand. The state-owned publishing houses were privatised and many of them closed down (see e.g. Halada 2007: *passim*). All these factors had an impact on the publishing of Finnish literature in Czechoslovakia and later, as of 1993, in the Czech Republic: some of the publishing houses, which used to publish Finnish literature in the 1980s, stopped doing so or at least restricted the number of Finnish authors published (see the Table 2: Publishing houses).

Ivo Železný's 'Incubator'

The newly gained freedom of speech brought to this period the possibility to publish books by young Finnish authors (e.g. Kauranen, Härkönen, Sariola – see below).

Liberal economic circumstances allowed for the birth of numerous new publishing houses, which started their activities at the very beginning of the 1990s. Among many others, Ivo Železný (born 1950), himself a former editor at the publishing houses Odeon and Svoboda, and a translator from Swedish – among other things he translated three books by W. Chorell, a Finland-Swedish writer (published in 1980) – established his company in 1991 (see Halada 2007: 373). His interest in Nordic literature led to a series specialising in these literatures ('Nordic Literature Edition') – a platform where most Finnish books were published during this decade, especially in its first half (between 1992-1994 as many as seven books by Finnish authors were published there. See Table 2: Publishing houses). Though Železný later stopped

publishing Finnish books (see below), this publisher can be viewed as a sort of 'incubator' for young translators, who were about to start their careers in this field, e.g. Markéta Hejkalová and Vladimír Piskoř.

Hejkalová and Piskoř have a lot in common: both were born in Prague in 1960, both studied Finnish and Russian at Charles University, and represent the academic generation of translators which was to become dominant. After they had graduated from university, Hejkalová and Piskoř worked as publishing editors – Hejkalová worked at Lidové nakladatelství publishing house during the period 1984-1990, while Piskoř worked for Svoboda from 1984 to 1985 and later, as well as for Velkoborský (see above), for Albatros (1985-1990). They had both been taught Finnish literature by Velkoborský. The alliance of these three people, based on the social capital existing between them, would later prove to be essential for the translation of Finnish fiction into Czech (see below).

Ivo Železný Publishing House concentrated, within the field of Finnish literature published in Czech, mainly on modern Finnish fiction, the only exception being in 1999 when the fourth edition of Holeček's translation of Lönnrot's *Kalevala* was published (on the occasion of the 150th anniversary of its first publication in its original Finnish language). In 1993 Velkoborský translated a novel by Daniel Katz *Kun isoisa Suomeen hiihti* (When Grandfather Skied to Finland) and a text by Timo K. Mukka *Laulu Sipirjan lapsista* (A Song of Siberia's Children), published together with the reprint of *Maa on syntinen laulu* (The Earth is a Sinful Song). Two books were translated by Hejkalová (Anja Kauranen: *Sonja O. kävi täällä* (Sonja O. was here, 1992); Esa Sariola: *Rakas ystävä* (Dear friend, 1993) and one book by Piskoř (a novel *Akvaariorakkautta* (Aquarium Love), by Anna-Leena Härkönen in 1992).

Another representative of the academic generation, Andrej Rády (born 1954), translated a detective novel *Mustat kalat* (Black Fish; 1994) by Eeva Tenhunen. Viola Čapková (Parente-Čapková) (born 1966), who later continued her career mainly as a scholar, specialising in Finnish women's literature (L. Onerva), translated Pirjo Hassinen's novel *Voimanaiset* (Strong Women) in 1998, a year later Kari Hotakainen's *Buster Keaton. Elämä ja teot* (Buster Keaton, life and work) and in 2001

Anja Kauranen-Snellman's novel *Ihon aika* (The Time of Skin), which happened to be the very last Finnish book published by Železný.

The two translators who had the decisive influence on Finnish literature in the Czech Republic and, who lead it into the twenty-first century were the above mentioned Markéta Hejkalová (who more or less tends to the commercial pole) and Vladimír Piskoř (who inclines more to the intellectual pole). Even though their interests were different most of the time, their journeys after they left Železný's 'incubator', never seemed to be too far apart.

Hejkal: An Active Regional Publishing House

In the beginning of the 1990s, Markéta Hejkalová was active in many fields at the same time. Apart from the above mentioned work for the Ivo Železný Publishing House she had, as a Czech writer, already published several stories and novels and in 1991 established the Autumn Book Fair in her hometown of Havlíčkův Brod, now the second biggest book fair in the Czech Republic.

Besides that, in 1994, perhaps inspired by Železný, she and her husband Martin Hejkal established their own publishing house called Hejkal, also in Havlíčkův Brod. Finnish literature would become one of the main interests of this publishing house. Hejkalová's publishing activity - including the first two books by Finnish authors, *Eevan tyttäret* (The Daughters of Eve) by Kaari Utrio in 1994 and two novellas by Waltari in 1995, was interrupted in 1996-1999 when she worked as a member of the diplomatic staff at the Czech Embassy in Helsinki. After coming back she restarted her publishing and translation activities with even more intensity.

Hejkalová invested solely in three names: Mika Waltari, Arto Paasilinna and Leena Lehtolainen. She decided to translate five untranslated historical novels by Waltari (2000-2008), as well as Waltari's contribution to literary travel writing, *Lähdin Istanbuliin* (Journey to Istanbul, 2003), and his early novel *Surun ja ilon kaupunki* (City of Sorrow and Joy, 2010). She has also published ten humorist novels by Paasilinna, who is these days very popular in other European countries, e.g. France, and four detective novels by Lehtolainen.

Many of the Finnish books published by the Hejkal publishing house were translated by Hejkalová herself, and she edited almost all the books that were not translated by herself. She translated all of Waltari's books except for one of the historical novels, which was translated by Piskoř, and two of Paasilinna's books, the rest of his books being entrusted to her colleagues Piskoř and Velkoborský. This 'alliance of three' met again in the Hejkal publishing house (not in the case of Lehtolainen though: Hejkalová translated two of the novels herself, and the other two were translated by two other women translators).

The spectrum of Hejkalová's activities within the narrow field of the Finnish literature on the small Czech market has been wide so far. To reveal whether her strategy is 'to earn a living wage', 'to make some extra money' or 'to make a fortune' would deserve its own literary-sociological study. It should also be mentioned that the Hejkal publishing house used grants from FILI – an organization supporting the translation, printing and publication of Finnish literature to promote the awareness of Finnish literature abroad – regularly only at the very beginning, which means that she has been heading towards the commercial pole of the literary field. Hejkalová was, however, active in the intellectual pole, too: she edited Piskoř's translation of the novel *Canal Grande* by Hannu Raittila (2004) and the novel *Ennen päivänlaskua ei voi* (Not Before Sundown) by Johanna Sinisalo, translated by Viola Parente-Čapková for the feminist publishing house One Woman Press in 2003. Apart from her publishing activities, in 2004-2005 Hejkalová taught Finnish at the Masaryk University in Brno, where she still teaches her translation seminar.

The Czech Male Translator Translating Finnish Male Authors

The second influential person from the so called Železný's 'incubator', Vladimír Piskoř, has, since 1990, been working as a freelance translator and interpreter, not only being active within the Hejkal publishing house.

In the mid-1990s his first steps led to the Volvox Globator publishing house, where he started with the translation of Rosa Liksom's short stories (1997). Since then he has stuck almost entirely with modern

Finnish male fiction writers. For the same publisher he translated a novella *Hyppynaru* (1996, *Skipping Rope*) by Juha Seppälä and the above mentioned novel by Raittila. His next stop was a small publishing house called Havran, where in 2003-2009 he continued to translate Finnish male authors (Juha Seppälä, Arto Salminen, Asko Sahlberg), but also two women authors (Leena Krohn and Maria Peura). Later on he became an exclusive translator from Finnish for several more publishing houses in Prague: dybbuk (three novels by Kari Hotakainen), Mladá fronta (Petri Tamminen, Kristina Carlson) and one regional publisher, Kniha Zlín (Mikko Rimminen, Antti Tuomainen).

In almost all the above mentioned publishing houses Piskoř mostly co-operated with the same language editor, Magdalena Wagnerová (born 1960), who writes mainly children's books and screenplays. In spite of the fact that Piskoř, who is also active as an editor, does not own a publishing house, the scale, amount and frequency of his translations are enormous: in the monitored timespan he translated 24 books - none of them a reprint (see Table 1: Translators). In 2012 he was awarded The Finnish Government Prize for the Translation of Finnish Literature (the same award Velkoborský was bestowed in 1984 and Parente-Čapková together with her husband, translating Finnish literature into Italian, in 2004).

He has not leaned towards the intellectual pole of the field *a priori* (he also translates and edits detective novels and Paasilinna's humouristic books, among others, for Hejkal), just as Hejkalová has not leaned *a priori* towards the commercial pole of the field. It is, however, necessary to mention that the books he has translated (other than the majority of those published by Hejkal), did need financial support, and have been regularly using the grants provided, especially by FILI.

A Second Productive Life of a Retired Translator

Jan Petr Velkoborský, the oldest member of the alliance of three translators mentioned above, was the only one of them already active in the 1980s. Though he managed to publish two new translations and one reprint at the beginning of the 1990s (see above Ivo Železný's

‘incubator’ and Table 1: Translators), his activity in this decade ended in 1993 when he was 59. In the chaotic situation of that period in the world of publishing in the Czech Republic he took his retirement. No wonder that his students, and later translator colleagues, Hejkalová and Piskoř, who were 30 years younger than him, sailed through the new conditions with more ease.

But Velkoborský’s ‘retirement’ was not to last long as the translation work done since 2004 for the Hejkal publishing house documents. Apart from that, in 2002 he had started a co-operation with Knižní klub publishing house, which after a reprint of *Johannes Angelos* (The Dark Angel) by Mika Waltari (translated by Marek E. Světlík) in 1995, had decided to continue with Waltari and asked Velkoborský to translate two volumes of Waltari’s fairy tales (2002 and 2004). In the following year Velkoborský made a new translation of the classic novella *Vieras mies tuli taloon* (A Stranger Came to the Farm) by the same author (the first translation of it was made by Skalička and published in 1941), and of the follow-up story *Jälkinäytös* (The Sequel, 2006). Waltari’s novel *Ihmeellinen Joosef* (Remarkable Joseph) was published in 2008. In 2003 the same house published reprints of three of Waltari’s detective novels, previously translated by Velkoborský. Velkoborský’s translations of the novels by Matti Rönkä and Harri Nykänen (both 2011) are of the same genre.

Besides that, in 2006 Velkoborský also translated two texts for children written by Tapani Bagge to be published by Albatros, his previous employer, and in 2010 Sofi Oksanen’s *Puhdistus* (Purge) for Odeon publishing house, which mainly concentrates on modern world literature. This book was edited by Piskoř.

With one exception (see above, *Kalevala* in the publishing house Ivo Železný) Velkoborský did not work as an editor in the field of Finnish literature during this period. In the overall statistics he holds second place among translators, just before Hejkalová in third place (see Table 1: Translators). It should be mentioned, though, that Waltari’s historical novels, translated by Hejkalová, are usually much larger in size compared to the books translated by Velkoborský. In the spectrum of Velkoborský’s translations we can see a certain change in his profile in comparison with the 1960s-1980s, when he

translated many canonised texts, thus actively deciding the form of the Finnish literary canon to be published in Czech. Especially since 2000 Piskoř has taken over this role, and Velkoborský has concentrated on children's literature, detective stories or humorous books, which were offered to him for translation. In this way his role has changed from an active into a more passive one.

Other Publishers and Genres

Hejkal and Knižní klub are not the only publishing houses which publish books by Waltari. As its very first translation, Český klub published the historical novel *Ihmiskunnan vihalliset* (The Roman; translated by the above mentioned Světlík in 1999), and since then it has been reprinting Světlík's and Hellmuthová's older translations. The commercial strategy is obvious in this case.

The purely academic sphere has a supplementary and differently oriented function: in 1997 and 2000 the university publisher Desktop FF UK in Prague published two so-called almanacs of Nordic literatures, sponsored by the Nordic Council, to which students of all the Nordic languages who were studying at Charles University contributed with their own translations of short stories. The Finnish stories were edited by the above mentioned Čapková (Parente-Čapková) and also by Hilikka Lindroos-Čermáková, a Finnish lecturer, and Lenka Fárová, co-author of this article. Several generations of Finnish writers of the twentieth century were represented in these anthologies.

The recent international boom in Nordic crime novels (see e.g. Forshaw 2012), can also be observed in the Czech literary field for Finnish detective novels (cf. the above mentioned crime writers Lehtolainen, Rönkä and Tuomainen), but its tradition is much longer (cf. Waltari, Tenhunen). The Czech publisher Moba, which specializes in crime novels, published two books by Outi Pakkanen (2007, 2008), which, however, were quite obviously not translated from Finnish.

Within fiction (novels, novellas, short stories), which forms the majority of literary translations from Finnish, crime novels, humour (Katz, Paasilinna) and Waltari's novellas and historical novels have been discussed. There is also a small subgroup of children's literature:

in addition to the already mentioned fairy tales by Bagge and Waltari, a Czech translation of Elina Karjalainen's book *Uppo-Nalle* (Uppo the Bear; Albatros 1997, translated by Lehečková) should be mentioned. In 2011 Světlík translated a collection of classic Finnish fairy tales (*Finské pohádky I*).

Poetry is a 'minority genre' and as such it is found solely at the intellectual pole of the literary field. Only three books of Finnish poems were translated into Czech in this period: one by Maris Gothóni (translated by Hana Pecharová, 2002), one by Vilja-Tuulia Huotarinen (translated by Marika Kimatraiová, 2012) - so far the only two original books of poetry translated from Finnish into Czech - and an anthology of contemporary Finnish poetry, *Má tvář v jazyce* (translated by Parente-Čapková, 1998). The only translated drama of this period - other than unpublished translations not dealt with in this study (cf. Dlask, Fárová 2008: 35-36) - was *Suruvaippa* (Death's-Head Moth) by Saara Finne (translated by Lehečková, 1998).

The Youngest Generation of Translators

The activities of the youngest generation of translators from Finnish literature, which is already almost automatically described as 'academic', are best illustrated by Linda Dejdarová, who graduated from the Finnish department of Charles University in 2012. She has worked for the Metafora publishing house, where in 2007 the above mentioned Parente-Čapková translated *Rakkauden maanosat* (Continents of Love) by Kauranen-Snellman (see above the novel *Ihon aika*). But in 2009 Metafora published two other translations of the same author, this time by Dejdarová. In 2012 Dejdarová took over Sofi Oksanen from Velkoborský in Odeon: after Velkoborský's *Puhdistus* (Purge), she translated *Stalinin lehmät* (Stalin's Cows).

Jitka Hanušová, another graduate of 2012, translated one of the crime novels by Lehtolainen for Hejkal publishing house. Another special case - which might, however, be a sign of the new multicultural era - was that of yet another graduate from the Finnish department of Charles University. Alexandra Salmela, a Slovak living first in the Czech Republic and now in Finland, graduated in 2008. She is an author who

now writes in Finnish, and in 2010 her novel *27 eli kuolema tekee taiteilijan* (27 or Death Makes an Artist) received several literary awards in Finland. The book was translated into Czech soon after by her schoolmate Barbora Špronglová (Argo, 2012).

It is still too early to discuss a possible new 'alliance' as was the case of Velkoborský, Piskoř and Hejkalová, but it has to be mentioned that this new generation of translators cooperates with their older translator colleagues and those from academic circles: Hejkalová edited and also published the translation by Hanušová; Piskoř edited Dejdarová's translation of Oksanen; and Špronglová's translation was edited by Fárová.

Summary

Translators

Even though the younger generation has appeared, the above mentioned older translators – Velkoborský, Piskoř and Hejkalová – still dominated the Czech field of Finnish literature. Out of the old generation, Světlík is still active, and reprints of Hellmuthová's translations have been published since her death in 1988.

Before 1990 translating fiction was often an escape from a gloomy situation for academics, and also a certain compensation for the fact that the academic cooperation with 'capitalist' countries was restricted. Since 1990 it has been clear that the academic sphere plays a bigger role in delivering educational capital, as these people's activities no longer suffer the restrictions of the previous period. Lehečková, an associate professor at the University of Helsinki, was a very active translator in the 1980s, but in the later period she translated only two books. Parente-Čapková, a lecturer at the University of Turku, and the translator of modern women's literature, was – with as many as 8 books – within the mentioned period more prolific, but she still lags behind the 'alliance of three'. Moreover, both of them live in Finland.

Table 1: Translators

Translator / Years	1980- 1989	1990- 1999	2000- 2009	2010- 2012	Total 1990- 2012
J. Holeček	1 (-/1)	1 (-/1)			1 (-/1)
J. P. Velkoborský	14 (10/4)	3 (2/1)	15 (11/4)	3 (3/-)	21 (16/5)
M. Hellmuthová	9 (6/3)	3 (-/3)	7 (-/7)		10 (-/10)
M. Světlík	1 (1/-)	2 (1/1)	3 (-/3)	1 (1/-)	6 (2/4)
H. Lehečková	9 (9/-)	2 (2/-)			2 (2/-)
V. Piskoř		4 (4/-)	14 (14/-)	6 (6/-)	24 (24/-)
V. Parente- Čapková		4 (4/-)	4 (3/1)		8 (7/1)
M. Hejkalová		4 (4/-)	8 (7/1)	3 (3/-)	15 (14/1)
J. Dlask		1 (1/-)	1 (1/-)		2 (2/-)
J. Pátek (+ M. Zachoval)		1 (1/-)	1 (1/-)		2 (2/-)
L. Dejdarová			2 (2/-)	1 (1/-)	3 (3/-)

Publishing Houses

Hejkal has the biggest number of Finnish books published; at the moment, three Finnish authors are published there. Český klub and Knižní klub have similar policies: similarly to Hejkal, they both concentrate on new translations and reprints of Mika Waltari. After Ivo Železný Publishing House ceased to exist, the intellectual pole is now covered by small publishers (Volvox Globator, Havran, dybbuk). Even though we claimed in an article of five years ago (see Dlask, Fárová 2008: 33) that large Czech publishers were not interested in Finnish literature, the current trend is such that Mladá fronta and Odeon, two larger publishing houses with some experience from the 1980s as far as the Finnish literature is concerned, have again started to publish Finnish books.

Table 2: Publishing Houses

Publishing House / Years	1980-1989	1990-1999	2000-2009	2010-2012	Total 1990-2012
Odeon	13 (6/5/2)			2 (2/-/-)	2 (2/-/-)
Mladá fronta	1 (1/-/-)		1 (1/-/-)	1 (1/-/-)	2 (2/-/-)
Dílíia	7 (7/-/-)	1 (1/-/-)			1 (1/-/-)
Svoboda	2 (2/-/-)				-
Vyšehrad	5 (3/2/-)	1 (-/1/-)			1 (-/1/-)
Albatros	5 (4/1/-)	1 (1/-/-)	3 (3/-/-)		4 (4/-/-)
Ivo Železný		10 (8/2/-)	1 (1/-/-)		11 (9/2/-)
Český klub		3 (1/2/-)	10 (-/10/-)		13 (1/12/-)
Knižní klub		1 (-/1/-) *	9 (4/4/1)	2 (2/-/-)	12 (6/5/1)
Hejkal		3 (3/-/-)	19 (17/2/-)	4 (4/-/-)	26 (24/2/-)
Volvox Globator		3 (3/-/-)	2 (2/-/-)		5 (5/-/-)
Desktop FF UK		6 (6/-/-)	8 (8/-/-)		14 (14/-/-) **
dybbuk			2 (2/-/-)	2 (2/-/-)	4 (4/-/-)
Havran			6 (6/-/-)		6 (6/-/-)
Moba			2 (2/-/-)		2 (2/-/-)
Metafora			3 (3/-/-)		3 (3/-/-)
Kniha Zlín				2 (2/-/-)	2 (2/-/-)

* additional print in Český klub

** short stories in anthologies

Writers

It is obvious from Table 3 that Waltari, who can be characterised as a classic author rather than a modern one, is the dominant Finnish writer in the Czech literary field. After 1989 some of his books were translated for the first time, but his older translations were reprinted just as in the previous period, and this has been even more prevalent after 2000. This 'Waltari boom' seems to be slowing down only recently. Apart from the already mentioned 'classics' (Holeček's translation of Lönnrot, Mukka and writers in the anthologies), *Laulu tulipunaisesta kukasta* (The Song of the Blood-Red Flower) by Johannes Linnankoski was also reprinted (in 1995).

As far as other authors are concerned, the Finnish literature translated into Czech in the 1990s had many faces, represented by one book: apart from Waltari, only Mukka and Rosa Liksom are covered by more than one work. Only after 2000 did some other authors publish more than one book in Czech (see Table 3: Writers).

Finnish literature has traditionally been perceived as 'male' and 'female' and both groups of authors are being translated into Czech. In fact, it has been so for many generations: from older generation of women writers there were for example Utrio, Krohn and Carlson, from the younger one Snellman-Kauranen and Sinisalo, and recently, from the youngest one, Oksanen, Peura and Salmela. Some of them have or obviously will have more than one book published (Snellman-Kauranen), among male authors this is true especially for those who in Finland publish at WSOY publishing house, namely Hotakainen.

Table 3: Writers

Author / Years (author's placings)	1980- 1989	1990- 1999	2000- 2009	2010- 2012	Total 1990- 2012
(E. Lönnrot) (14.-17.)	1 (-/1/-)	1 (-/1/-)			1 (-/1/-)
M. Waltari (1.)	10 (4/4/2)	7 (3/4/-)	27 (10/16/1)	1 (1/-/-)	35 (14/20/1)
L. Sinkkonen	2 (2/-/-)				
H. Mäkelä	4 (4/-/-)				
A. Seppälä	3 (3/-/-)				
E. Joenpelto	2 (2/-/-)				
V. Huovinen (14.-17.)	1 (1/-/-)	1 (1/-/-)			1 (1/-/-)
T. K. Mukka (6.-9.)	1 (1/-/-)	3 (2/1/-)			3 (2/1/-)
E. Pennanen (14.-17.)	1 (1/-/-)	1 (1/-/-)			1 (1/-/-)
E. Kilpi (14.-17.)	2 (1/1/-)		1 (1/-/-)		1 (1/-/-)
R. Liksom (6.-9.)		3 (3/-/-)			3 (3/-/-)
J. Seppälä (10.-13.)		1 (1/-/-)	1 (1/-/-)		2 (2/-/-)
A. Kauranen- Snellman (3.-4.)		1 (1/-/-)	4 (4/-/-)		5 (5/-/-)
K. Hotakainen (3.-4.)		1 (1/-/-)	2 (2/-/-)	2 (2/-/-)	5 (5/-/-)
L. Krohn (6.-9.)			3 (3/-/-)		3 (3/-/-)
A. Sahlberg (10.-13.)			2 (2/-/-)		2 (2/-/-)
T. Bagge (6.-9.)			3 (3/-/-)		3 (3/-/-)
O. Pakkanen (10.-13.)			2 (2/-/-)		2 (2/-/-)
L. Lehtolainen (5.)			3 (3/-/-)	1 (1/-/-)	4 (4/-/-)
A. Paasilinna (2.)			8 (8/-/-)	2 (2/-/-)	10 (10/-/-)
S. Oksanen (10.-13.)				2 (2/-/-)	2 (2/-/-)

Conclusion

To sum up this study, some general conclusions should be formulated on the mechanisms, which have controlled the publishing of a small (i.e. Finnish) field of literature within a small (i.e. Czech) book market after 1989.

Even within such a small literary field as this, there are its commercial and its intellectual poles. It is possible to earn – at least partly – one's living by translating Waltari's or Paasilinna's novels or detective stories (commercial pole). On the other hand, in the same market one can find artistic fiction, which would never be published without institutional support from FILI, Finnish Literature Exchange (intellectual pole). Published books are mostly written by contemporary authors (see Table 3: Writers), and with the exception of Mika Waltari classic writers are rarely published.

In spite of the above mentioned fact, that bigger publishing houses have lately shown an interest in Finnish literature, it is necessary to point out that in both poles, the dominant role is played by the smaller publishers. The active role of translators from Finnish as the initiators of the process of translation is related – translators must have a social capital in the publishing houses. The accumulation of roles can be seen in this mechanism as well: translator and at the same time publisher (Železný), translator and editor (Piskoř, Velkoborský) or translator and teacher/scholar (Parente-Čapková, Lehečková). Hejkalová is an extreme example of this sort of accumulation because she is a publisher, editor, translator, university teacher and writer of both fiction and non-fiction - whenever her writing is not in Finnish, it at least deals with Finnish topics.

The social capital among the persons involved, whatever roles they may have, seems to be extremely important. It originally came into existence at Charles University in Prague (see above the many times mentioned 'alliance of three'), which is, for one thing, important especially from the point of view of provided educational capital in terms of both Finnish language and literature. Since 1980s, all the new people involved within the Czech field of Finnish literature have been graduates from the Finnish department of this university. The

above mentioned social capital was further strengthened in the 1980s in the then state owned publishing houses, where many of the people involved were working as editors (Velkoborský, Piskoř, Hejkalová, Železný). The recently emerging youngest generation is slowly being drawn into this network, too.

As this study was, in the introduction, planned as a case-study, all of the above mentioned conclusions can at the same time be viewed as a question: are the discovered mechanisms valid in other comparable literary fields? In this sense, we would like to inspire our foreign colleagues to search for their own answers to these common questions.

Table 4: Books

Published book types / Years	1980 -1989	1990 -1999	2000 -2009	2010 -2012	Total 1990 - 2012
New books	26	24	50	16	90
Reprints (without additional prints)	8	7	16	-	23
Newly translated books published previously	2	-	1	-	1
Total books	36	31	67	16	114

Note: In Table 1 the newly published and/or newly translated books are noted before the slash, while reprints are to be found after it. In Tables 2 and 3 the order within the parenthesis is as follows: newly published books / reprints / newly translated books published previously in older translation. Translators, writers and publishing houses with only a single book between 1980-2012 are not noted in Tables 1-3.

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