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Sin and Atonement and *The Sweet Cherry Orchard*: The Influence of Era and Ideology on the Concept of Literary Translation

This paper examines the prevailing concepts of literary translation from Russian into Hungarian across three historical periods: the pre-Second World War era, the decades of socialism, and the post-Soviet period. It explores both the perception of Slavic culture and texts within a non-Slavic linguistic environment and the evolution of translation theory and practice. In doing so, it also addresses the changing expectations of publishers, readers, and literary scholars that have shaped translation strategies over time.

In connection with these shifting expectations, the paper also outlines the possible motivations behind the new translations that have already been translated, the so-called re-translations. It proposes two main categories of motivation, commercial and philological, and briefly overviews the subpoints of those suggested categories.

Drawing on examples from the works of A. Chekhov, F. Dostoevsky, M. Bulgakov, and A. Bely, the paper highlights the undeniably significant yet potentially problematic role of translators who hold the decisive power of the "final word" in shaping world literature. The examples show, on the one hand, how century-old errors continue to shape the Hungarian reception of Russian classics and even reappear in contemporary re-translations (Chekhov, Dostoevsky). They also demonstrate how translators can fundamentally reshape an author's perceived intent through the use of paratexts (Bely). Finally, they reveal how recent developments in literary scholarship, together with shifting expectations about historical periods, can transform the entire approach to translation – so that a re-translation becomes, in effect, a new interpretation (Bulgakov).