

Većina današnjih časopisa za kulturu smatra se dužnim da prevodi i predstavlja inostrane autore domaćim čitaocima. Svoju obavezu ti časopisi ispunjavaju na razne načine; tek, ponešto od onoga što se piše i misli izvan datog nacionalnog konteksta uvek dospeva unutar njegovih granica. Na ovaj način svet se pomalo širi.

I to je u redu. Međutim, zar ne treba časopisi za kulturu – naročito oni u malim jezičkim zajednicama – da preuzmu na sebe odgovornost i za protok tekstova u obrnutom smeru: ne samo da uvode inostrane autore u svoje lokalne i nacionalne debate nego i da intelektualce iz svoje zajednice izvedu na internacionalnu scenu. Danas takozvanim internacionalnim diskursom dominiraju autori iz anglo-američkog dela sveta, kao i što se tekstovi pisani na velikim jezicima prevode i prenose širom zemljine kugle. Pozicija američkih i engleskih intelektualaca na međunarodnoj sceni je neopravdano jaka, i njihovu hegemoniju sporadično narušava tek pokoji francuski ili nemački autor/autorka. Kada ste poslednji put pročitali ogleđ koji je napisao neki Šveđanin/Šveđanka ili Portugalac/Portugalka?

Štaviše, u situaciji u kojoj se jedino “Economist” može smatrati pravim evropskim glasilom i u kojoj samo teme kojima se “Economist” bavi usmeravaju diskusiju, veliki je posao koji treba da obave časopisi za kulturu.

U potrazi za mogućnostima drugačije razmene ideja Evropska mreža časopisa za

3

Most cultural journals today see their responsibility in translating and introducing international writers, essayists and intellectuals to their readers. They go about this task in different ways, but something of what is thought and written outside the respective national contexts thus always reaches inside those borders. In doing so the world gets a little bit bigger.

Good enough, but should the cultural journals – especially those from small language communities – not take on a responsibility also for the text traffic in the opposite direction, that is, not just get international intellectuals into their local and national discussions, but also put national intellectuals on an international scene. Today, the so-called international discourse is dominated by protagonists from the Anglo-American part of the world, and it is also texts originally written in the major languages that are being translated and thus spread around the globe. On the international scene, the position of American and English intellectuals are disproportionately strong, the hegemony being broken only by the occasional French or German author. When did you last read an essay by a Swede? Or a Portuguese?

Furthermore, in a situation where the “Economist” can be regarded to be the only really European publication, and the issues focused there come to dominate the discussion, there is certainly a lot to do for the cultural journals.

To investigate the possibilities of a different kind of exchange of ideas, the European

kulturu pokrenula je "Eurozine" (www.eurozine.com). Njegova svrha je dvostruka: on povezuje i promovise vodeće časopise za kulturu iz čitave Evrope; oslanjajući se na tu mrežu on objavljuje eseje i književne tekstove na raznim jezicima. Predstavljanjem najboljih tekstova koji stižu od njegovih partnera i iz njihovih zemalja – u više prevoda – "Eurozine" nastoji da stvori novi javni prostor za zaista transnacionalnu komunikaciju i debatu.

Danas je više od sto časopisa iz čitave Evrope povezano u Eurozinovu mrežu; više od 40 njih su punopravni partneri, uključeni u saradnju koja se ne zaustavlja na sadašnjim granicama Evropske unije, kao ni na njenim proširenim granicama.

Ovaj broj Reči rezultat je takve saradnje. Tekstovi koji se ovde objavljuju deo su "Eurozinove" "Žiže" i svi – od Boaventurine začetničke analize samih osnova "procesa globalizacije", preko Rosenbergovog poziva na demokratiju zasnovanu na različitosti a ne na jednoobraznosti, do razmišljanja Saskije Sassen o moralno sumnjivim politikama nastajuće "Tvrđave Evrope" – razmatraju situaciju u kojoj je i problemima i njihovim rešenjima svojstvena težnja da se naruše nekada paradigmatične granice nacionalne države. Ti tekstovi opisuju imperativne i mogućnosti, obećanja i pretnje "transnacionalnosti".

Karl Henrik Fredrikson, glavni i odgovorni urednik Eurozina

4

Network of Cultural Journals initiated "Eurozine" (www.eurozine.com). This is a project with a double purpose: It links up and promotes the leading cultural magazines from all over Europe; drawing on this network it publishes contemporary essays and literary texts in a variety of languages. By presenting the best articles from its partners and their countries – with additional translations – "Eurozine" tries to open up a new public space for truly transnational communication and debate.

Today, more than 100 journals from all over Europe are connected to the "Eurozine" network; almost 40 of them are fully-fledged partners, involved in a co-operation that does not end at the borders of the current European Union – or even at those of an enlarged one.

This issue of "Reč" is a result of that co-operation. The articles presented here are part of a "Eurozine" Focal Point and are all – from Boaventura's ground-breaking analysis of the very basic "processes of globalisation," over Rosenberg's call for a democracy based on diversity rather than uniformity, to Sassen's reckoning with the morally questionable policies of an emerging Fortress Europe – reflecting in and on a situation where both problems and solutions are characterised by their tendency to transgress the formerly paradigmatic borders of the nation state. What these articles describe is the imperatives and possibilities, the promises and threats of "Transnationalisation."

Carl Henrik Fredriksson, Editor-in-Chief of Eurozine