



CHAPTER 1

General Introduction. Literary Translation and Cultural Mediators. Toward an Agent and Process-Oriented Approach

Diana Roig-Sanz and Reine Meylaerts

1 INTRODUCTION

Studying how cultural practices overcome traditional geographic and linguistic barriers and flow across the world is nowadays a stimulating area of research, which in recent years has become more and more interdisciplinary. Literature and culture did always travel far across linguistic and geographical borders, but the relevance of this topic (underlined by Sassoon 2006; Iriye and Saunier 2009; Saunier 2013) is that a transnational approach may allow the creation of a transnational cultural history (Baily et al. 2006) that should complete the investigation of local and national histories and reformulate the validity of the nation-state

D. Roig-Sanz (✉)
Universitat Oberta de Catalunya, Barcelona, Spain
e-mail: dsanzr@uoc.edu

R. Meylaerts
KU Leuven, Leuven, Belgium
e-mail: reine.meylaerts@kuleuven.be

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concept. Such a history would overcome the problematic reductive national approach.

In that respect, Global History studies (from the 1990s onward: Appadurai 1996; Giddens 1994; Swyngedouw 2004) have favored the break with an almost exclusively national focus and several works have explored transnational connections and networks and the social capital they represent, or how transnational encounters are shaped by asymmetrical power relations. The ‘transnational turn’ in literary studies led to a significant rise in critical interest in the role of translation, but the enormous scope and scale of the topic, combined with the very focused linguistic and literary expertise required for the study of translation, allowed for very few comparative studies. This shortage was more evident when it came to languages referred to as ‘small’, ‘minor’, ‘peripheral’, and ‘less translated’. Although widely discussed (Deleuze and Guattari 2006; Branchadell and West 2005), these terms remain controversial.

Based on Abram de Swaan’s (2001) global language system, Johan Heilbron (Heilbron 1999, 2000, 2008; Heilbron and Sapiro 2002) developed a sociological model for the study of book translations worldwide. According to Heilbron, international flows of book translations form a world system which is based on a centre-periphery structure and in which translations flow from central languages and cultures to peripheral ones. However, there is disagreement as to which languages should be considered central or peripheral, based on different parameters taken into account: number of speakers, position in the international book market, or definition of ‘national’ language and ‘national’ literature.

The recent turn towards globalization, transnationalism, and cosmopolitanism (Beck and Sznaider 2006) calls us to rethink the role of major national literatures and broader regional configurations, as well as the place of smaller literatures and their relations to the wider world. What makes this turn interesting is the stress on the use of English as a global language, on the one hand, and the spread and circulation of minor languages and literatures, on the other. Comparative literature, world literary studies, and translation studies have generally focused on central languages or, at best, on the relationships between central and peripheral literatures (Cronin 1998, 2003), but there is still a lot of research to be done with regard to inter-peripheral literary exchanges (Heilbron 1999). In this respect, despite the fact that some of their texts can be classified as world literature (Damrosch 2003), minor literatures have been

mostly overlooked by literary scholars, except for a few recent initiatives (see e.g. Brems 2017). It has been assumed that minor literatures play a marginal role in the global literary system, and even major works such as *The Routledge Companion to World Literature* (D’Haen et al. 2012) have paid little attention to truly small languages and less known literatures. As such, they tend to continue the assumption that major literatures, such as English, French and German, traditionally play a culturally exporting role, while small literatures tend to become cultural recipients.

In that respect, this book intends to abandon the focus on ‘innovative’ centres and ‘imitative’ peripheries and aims to follow processes of cultural exchange as they develop. We build on cross-border studies and their criticism of a nation-centred research lens and aim to deal with so-called mediations and mediators (see below). Specifically, we aim to analyse the role of cultural mediators as customs officers or smugglers (or both in different proportions) in so-called peripheral cultures. The smugglers, as we understand them here and as will be illustrated by the different contributions in this book, promote exchanges and often create their own norms, circuits, channels and forms. In very relevant moments they felt a social responsibility towards a culture and literature and they revolted against the trend, against the market (as far as this is possible), against the taste of the readers or against the prevailing aesthetics of the time. The custom officer, however, occupied an existing position, wanting to fulfil the dominant norm and hindering exchanges. Sometimes, the custom officer operated within a context of ideological or political control and in a highly-politicized publishing field, as in the case of Spain during Franco’s regime or South Africa during apartheid. As we will further develop, we believe that in the case of literary transfer in peripheral cultures, the role of cultural mediators acting as smugglers prevails.

Within this framework, this volume sets the grounds for a new approach exploring cultural mediators as key figures in literary and cultural history (Meylaerts et al. 2016; Meylaerts and Roig Sanz 2016). This book proposes an innovative conceptual and methodological understanding of the figure of the cultural mediator, defined as a cultural actor active across linguistic, cultural and geographical borders, occupying strategic positions within large networks and being the carrier of cultural transfer. Next to the more traditional focus on linguistic and (mostly national) geographical border crossing in which cultural mediators are involved, this definition crucially wants to stress the need for a more developed analytical focus on the process of transfer, on the overlap

of actor roles, and on the transgression of cultural fields. Of course, pre-modern or modern actors never performed single roles, but they were traditionally studied in that way, so their (sometimes too simple) conceptualization has made us blind to their actual overlapping mediating roles.

On the other hand, many studies on translation and cultural mediation privileged the major metropolises of Paris, London, and New York, as centres of cultural production and translation. However, other cities and megacities that are not global centres of culture and translation also featured vibrant translation scenes: e.g. Buenos Aires became a main centre of publishing and a centre for Jewish publishing in Spanish in the first third of the twentieth century; the multilingual ground of Trieste also helped the city to become a translation zone. Indeed, while some literatures have had limited exposure to foreign literatures, others have been perpetually impacted and changed (Thomsen 2008).

The focus of this collective volume lies not only in a variety of agents, spaces and translation flows in less studied settings, but also in asking questions about intra- and inter-national networks and less typical patterns in the migration of people and texts, as well as atypical channels of transfer. This book offers insights into an under-analysed body of actors and institutions promoting intercultural transfer in often multilingual and less studied venues such as Trieste, Tel Aviv, Buenos Aires, Lima, Shanghai, Lahore, and Cape Town. Some of these settings are characterized by highly populated areas and important linguistic and cultural traditions. However, literary translation and transfer flows into, and from, many Latin American, Asian and African languages still remain under-documented. Undoubtedly, tracing the various forms of literary translation and transfer in these less explored areas and the agents and agencies involved enriches current debates in a broad range of academic fields: translation studies, literary studies, cultural history, art, anthropology, and religion.

This book combines close reading, contextual analysis and theoretical reflections, and questions Eurocentric dispositions and the traditional division between centre and periphery in cultural production and circulation within an entangled global society. Literary translation and other forms of cultural transfer circulated within and between Latin America, Asia, the Middle East, and Africa, but these relations have mostly been overlooked in favour of those in which European literatures played a central role (Hung and Wakabayashi 2005; Thornber 2009; Ricci and

Putten 2011). There is no doubt that imperialism impacted the languages and literary production of both postcolonial spaces and former metropolises (Thornber 2009, 5), but, although the influence of Europe and its colonial background has been significant, many Latin American, Asian and African societies preserve characteristics of their indigenous cultures and still maintain an important oral orientation (Ricci and Putten 2011, 2).

Looking closely at the types of texts that have been translated offers insights into how agents and agencies helped in shaping national and transnational literary exchange and how they contributed to regulate power relations and negotiate and renegotiate international canons and hierarchies among various literatures from all over the world. Translation flows are marked by significant discontinuities: the historical variability of centres (China was the cultural centre of East Asia until late nineteenth century), sub-centres that blossom temporarily (Buenos Aires at the beginning of the twentieth century) and new venues of distribution and consecration (Beirut in the Arab world). Moreover, in many cases, authors, translators, publishers, and critics hover in between activities at the level of world literature and in their own national literatures. In this sense, new social and cultural connections between nations of e.g. the Global South (Latin American countries, Pakistan and China) and accurate accounts of exchange, circulation, and multidirectional flows are a few of the challenges awaiting this book.

This book encourages investigations on how a transnational lens modifies existing understandings of cultural mediators' transfer activities at a certain moment or in a particular location. It promotes research on multilingual and less studied settings to explore which flows of knowledge appear in the crossings of linguistic, social and cultural contexts. Thus, this book explores the production and consumption of culture across linguistic and cultural borders, and the exchange of ideas, objects and practices as a result of exile, migration and displacement. It strives to offer a renewed understanding of the networks of cultural exchange, transfer and translation that have helped to produce and disseminate cultural products across different continents and periods.

In this sense, this book intends to address two important gaps:

1. The study of cultural mediators. Studies on cultural mediation tend to witness an increasing attention to the role of cultural mediators in intercultural interaction processes. However, there hardly have

been attempts at conceptualizing these mediators in terms of plural and overlapping transfer roles. Again, pre-modern and modern actors did perform various roles simultaneously, but scholars often analysed just one facet, or one role, disregarding the analysis of their active and complex participation in the cultural field through various overlapping and interacting roles (see also below, state-of-the-art). This book stresses the need for a more developed analytical focus on the process of transfer, on the overlap of actor roles and on the transgression of artistic fields. Cultural mediators combine several interdependent roles across linguistic, artistic and geographical borders: they can be writers, and translators, and art and literary critics, and publishers, and cultural animators, and journalists, and art dealers, and university professors, and diplomats, and literary agents. Crucially, to understand their role as a writer, one needs to understand their other roles as well. Likewise, a multi-scale analysis of cultural mediators will allow us to bridge the gaps that have emerged through centrist approaches to cultural mediation. This book aims to corroborate (or not) prevailing conceptions regarding the mediator's profile: for example, ethnicity (white), class (middle and upper) or gender issues.

2. The stress on cross-border research and multidirectionality. As mentioned above, this book intends to abandon the focus on innovative centres and imitative peripheries. We need to move away from rigid and hierarchical paradigms of centre-periphery diffusion. Indeed, transfers and exchanges overcome national entities and occur not just from the centre to peripheries, but also in reverse and through other routes: periphery to periphery (e.g. Thornber's contribution on Mashal's Urdu-language translations of non-Western literatures), and even periphery to centre as illustrated by the international spread of Flemish folk songs (D'hulst). The continuing use of the centre-periphery diffusion, of the nation-state as the major point of reference of society may hinder alternative perspectives on the travel of people and texts. As pointed out by Amelina et al. (2012, 2), "the goal is not to negate the significance of the nation-state but to insure that the nation-state is not the exclusive framework of study but one of several possible social contexts within which to empirically analyze social relations, institutions, cultures, spaces, ethnicities and histories". Focusing on natural connections (maritime routes

and the transatlantic region in the case of the Hispanic field, for instance) or historical political ones (e.g. migration or exile) rather than nation states provides an alternative, much needed perspective on the travel of people and texts and on their often important impact on literatures and cultures. In this sense, this collective volume helps decentre established narratives, incorporates suppressed voices, and reveals unsuspected influences. Following the *'histoire croisée'* paradigm (Werner and Zimmermann 2003, 2004, 2006), this book argues that networks and relations between individuals are the first signs of transfer, as agents enter the public sphere through informal and collectively organized activities. By including forgotten areas into the analysis, this book will redraw the map of cultural transfer related to literary translation and will identify key mediators, relations and nodal points, but also non-circulation and spatial immobility. Networks and connections helped canon formation, but also encouraged mechanisms of exclusion.

Within these frameworks, this book pursues two goals in particular: (1) to initiate a shift in our thinking about the relevant role of actors and institutions of less studied settings, and (2) to contribute to a developing field of study by providing some case studies for further research on cultural mediators and their complex relations and overlapping roles across historical periods and disciplines. We believe that the mechanisms by which mediators and institutions in peripheral cultures are no longer defined by national, territorial or linguistic limitations may provide an analytical framework for the study of cultural practices (art, music, or cinema) from a supranational, multilingual perspective. As such, this book sets out to contribute to a better understanding of less studied actors and literary and cultural contexts and thus of culture at large.

2 STATE-OF-THE-ART OVERVIEW

Let us now continue with a state-of-the-art overview of the study of cultural mediators, including the problems and pitfalls of several approaches. The fields of literary and translation studies are evolving considerably and literary and translation scholars have become familiar with new theoretical perspectives which come from other disciplines: sociology, anthropology, cultural studies, and global history.

Literary studies have often focused on literary texts, largely neglecting the material aspects of literary circulation, which can shed light on the specific factors involved in the selection and reception of globally disseminated literatures. As James English pointed out, the new book history helped to “democratize the core circuit of literary sociability, restoring vital nodes in the literary production processes, beyond the exclusive club of authors, texts and readers” (English 2010, viii) and made room for neglected figures in the production and circulation of texts, such as editors, publishers or booksellers. Still, authorship remains central to literary studies.

As already mentioned, despite the growing attention toward the function of certain actors or institutions within inter-national literary networks (Dozo 2010; Verbruggen 2009), little research has been done on the pivotal, multifaceted and interdisciplinary roles of mediators in cross-border and inter-artistic networks, or on the various roles simultaneously performed by supposedly secondary actors. Research on cultural mediators usually takes the form of case studies on individual actors in their particular monolingual national or local literary contexts, but scarcely focuses on their multilingual intra-national or transnational relations and their complex participation in cultural fields.

Among the disciplines dealing with intercultural interaction, Translation Studies and Cultural Transfer Studies stand out as young but influential fields. They witnessed, over the last decade, an increasing attention to the role of the social and cultural agents who are involved in the process of intercultural interaction. In Translation Studies, the (albeit rather general) focus on the translator as a mediator between cultures became popular already in the 1980s when the so-called cultural turn put emphasis on the cultural context of the translated texts more than on the linguistic equivalence between source and target text (Katan 2013, 84). However, except for Pym (1998—not using the term mediator but rightly focusing on translators in intercultural spaces) this focus did not imply any conceptualization in terms of plural and overlapping transfer roles: mediators were reduced to their status as (literary) translators and the latter term remained predominantly used.

The expression ‘cultural mediator’ was first introduced in 1981 by Taft, referring to a “person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture” (Taft 1981, 53). Nowadays, and, more specifically, in response to increased globalization and immigration, the concept

of ‘intercultural mediator’ refers to (sometimes still untrained) people, working in refugee camps, hospitals, police stations etc., who “translate, interpret and do whatever else is necessary to reduce the linguistic, cultural and institutional barriers in favour of their client” (Katan 2013, 90). Unlike the traditional professional translators and interpreters, they are not bound to text equivalence, suffer from low status and uncertainty. Although this definition has little link with literary and cultural transfer, it points towards a certain plurality of roles and situations that we claim is needed when studying cultural mediators and their role in complex transfer processes.

One of the most successful subfields in Translation Studies, Descriptive Translation Studies, has long mainly focused on texts and other types of discursive products (Toury 2012; Even-Zohar 2005) as a privileged way to analyse cultural transfer and understand cultural history. However, “by focusing on the study of various and variable norms as the ‘very epitome’ (...) of a target-oriented approach, Toury’s model for Descriptive Translation Studies has privileged collective schemes and structures instead of individual actors. It has lent itself to research into texts and their discursive embedding in a broader sociocultural and political context” (Meylaerts 2008, 91). Definitely, this approach has given valuable insights (Brems 2010; Doorslaer 2010; Vandemeulebroucke 2009; D’hulst 2013; Kalmthout et al. 2013), to name but a few. Nonetheless, these outcomes should not make us blind to the pitfalls of such a discursive approach as “a form of rationalization that undermines the active role of those who are involved in the process. This [...] undermines, hence leaves unexplained, the negotiations, struggles, tensions” (Buzelin 2005, 206) that accompany all possible translation processes. These negotiations, struggles and tensions are embodied by the translators, in the first place, but also by the publishers, critics, art dealers, organizers of exhibitions etc., who are involved in the intercultural interaction.

For more than two decades now, Translation Studies has increasingly witnessed a focus on the literary translator, as a result of a growing interest in (mainly Bourdieusian¹) sociological approaches (Simeoni 1998; Gouanvic 1999; Pym 1998; Sela-Sheffy 2005; Wolf and Fukkari 2007; Meylaerts 2008; Angelelli 2012; Sela-Sheffy and Shlesinger 2011; Roig Sanz 2014). Many studies have been devoted to the role of translators in spreading literary forms, genres, ideas etc. (Vorderobermeier 2014; Angelelli 2012; Chung 2009), but they do, however, not take into

consideration the versatile nature and overlap of agent roles that crucially characterize mediators, as we understand them here: they typically limit translators to their translator role and don't take into account that to understand their role as a translator, one needs to understand their other roles (writer, editor, publisher, art dealer, critic, librarian, literary scholar e.g.) as well. Recent calls toward process-oriented approaches in Translation Studies (Sela-Sheffy 2000; Chesterman 2006) opened new perspectives by focusing on network production and by taking into account the collective (collaborative and conflictual) nature of translating projects (Buzelin and Folaron 2007). These approaches insist on the various agencies behind a translating project, and, as such, take an opposite (but related) focus from the one taken in this book. Yet, they usually neglect the objects of transfer. Despite some studies on the translator's role as cultural mediator (Meylaerts and Gonne 2014; Vimr 2009), the academic research on the topic is still scarce, especially as far as cultural transmitters in peripheral literatures are concerned.

Most literary and translation scholars have analysed translation flows and cultural transmission between well-defined communities and nations. However, many American, African and Asian societies are multilingual and multicultural in themselves and maintain characteristics from their pre-colonial cultures. As already said, the agents who are the carriers of transfer processes of all sorts, cannot be reduced to 'one' role, or cannot be 'located' in 'one' (so-called source or target) culture. Therefore, in order to understand cultural transfer processes and their role in cultural history, we need a much more flexible category of the mediator than the one conceptualized by Literary and Translation Studies. A too strong focus on the supposed specificity of a cultural mediator as a sole translator and on the hypothetical monolingualism promoted by a Western academic tradition are untenable both from an analytical and historical viewpoint. Monolingualism is not the rule in (European, Latin American, African and Asian) societies past and present. Also, it makes little sense to split up agents' activities along scholarly or disciplinary distinctions for mainly two reasons. First, several roles may be tied together by the same agents and secondly these roles' interdependency may change their mutual properties (D'hulst et al. 2014).

Several studies have indeed already pointed to the fact that successful translators, in general, combined different roles. Marc Gouanvic (2005) e.g. showed how Boris Vian managed to introduce American science fiction in France because he attended meetings of science fiction amateurs

in France, because he published critiques of science fiction literature and fragments of his translations in various French periodicals. In *Agents of translation*, John Milton and Paul Bandia (2009) have collected thirteen case studies on translators' roles in the literary, political and historical fields. In her study on the Dutch poet and translator Martha Muusses, Petra Broomans (2006) stated that if translators want to mediate successfully, they should combine several functions. She observed how cultural mediators, who she interestingly also called missionaries, or soldiers, are often simultaneously active as critic, publisher, editor, librarian, author, literary historian or literary scholar.

Next to Literary and Translation Studies, we mentioned Cultural Transfer Studies as another discipline dealing primarily with intercultural interaction. Certainly, the reflection on the merging of cultures has a long history: the Cuban Fernando Ortiz coined, already in 1940, the term 'transculturation' to describe the various processes of assimilation, adaptation, resistance, and transformation that took place in Latin America between the Spanish culture and the indigenous cultures. Since then, other scholars such as the Uruguayan writer, Ángel Rama (1982) and, later on, Mary Louise Pratt (1992, 2008) refer to transculturation as a phenomenon of the "contact zone", "a social space where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination" (Pratt 2008, 7).

Nowadays, Cultural Transfer Studies examines the literary, musical and artistic exchanges, paying large attention to the relation between cultural encounters and the construction of cultural identities. Transfer practices are analysed in close relationship to their historical context and to the different networks through which the objects or ideas are transferred. Under the influence of anthropology, micro-history and *Alltagsgeschichte*, Cultural Transfer Studies focuses less on discursive products and more on the reality and materiality of mediating practices and individuals. These individuals are precisely defined as cultural mediators, i.e. the carriers of cultural transfers whose institutional and sometimes discursive mediating practices are studied: their role in transnational and trans-regional networks (art houses, societies, academies, publishing houses, periodicals, salons etc.) or their active part in transferring cultural products into another culture (Espagne and Werner 1987; Cortjaens et al. 2008; Espagne and Middell 1999; Charle et al. 2004; De Vries 2008) to name but a few.² Cultural Transfer Studies moreover stresses the merging of, and the reciprocity between, diverse

transfer activities taken up by a cultural mediator: e.g. being a painter, a literary critic, an art dealer, a multilingual writer and a translator. Still, actual studies in cultural transfer mostly focus on exchanges between two national cultures (Charle et al. 2007; Konst et al. 2009), thus reproducing the idea of ‘fixed nations’, ‘static’ national entities and binary exchanges. However, many Latin American, African and Asian societies are not monolingual: in Peru, for example, Spanish, Aimara and Quechua are all official languages, while still other languages are used in the Andean highlands and in the Peruvian Amazon. A similar situation is prevalent in Ecuador, Paraguay, India, China, Pakistan, South Africa, and Uganda, to name a few. In this sense, Latin American, African or Asian scholarship have paid sufficient attention to certain languages like Swahili, Bengali, and Hindi, but have largely left others like Urdu. The essays in this volume analyze some of these less well-known cases.

In order to transgress the focus on the function of transfers in the sole receiving culture or on a bipolar, binary framework of two nations, Werner and Zimmerman (2003, 2004) developed the concept of ‘*histoire croisée*’, studying crossing points or points of intersection where cultures meet and where the various elements involved can be affected (to a different extent) by the exchange (Werner and Zimmermann 2004, 2006). ‘*Histoire croisée*’ stresses the reciprocity of transfers on all the cultures, including the source culture, involved in the exchange process.

3 TOWARD AN AGENT AND PROCESS-ORIENTED INTERDISCIPLINARY APPROACH

In view of the preceding, it makes more sense to approach cultural mediators in multilingual peripheral cultures from a plural methodological and disciplinary viewpoint, taking into account their plural activities and plural roles and the various ways in which these activities and roles interact and influence each other. If we want to trace a transnational cultural history that complements (monolingual) local and national cultural histories we need to be aware of the fact that paths of cultural history are neither linear nor unidirectional. Cultural histories do not follow fixed monolingual or territorial schemes. In this respect, the study of cultural mediators, clustering a variety of dialectically interacting roles, and thus transgressing conceptual and disciplinary boundaries, makes us

critically aware of what should otherwise be evident. Again, it does not make sense to split up fields nor to split up mediators' activities. Rather than being concerned with finished end products within national borders and within a single field, an analytical focus on cultural mediators and the transfer processes they embody within a transnational perspective makes it possible to study cultural transfer and cultural history as they develop and change over time (D'hulst et al. 2014). "We need histories that describe the meshing and shifting of different spatial references, narratives in which historical agency is emphasized, and interpretations acknowledging that the changing patterns of spatialization are processes fraught with tension" (Middell and Naumann 2010, 161).³

Because mediators are active at the levels of production, circulation, transformation, and reception of cultural products, they play a crucial role in the processes of cultural representations. We must also take into account that mediators might use different languages for different purposes, "creating multiple opportunities for translation not just across nations or communities but within particular locales, across generations, genres and scripts" (Ricci and Putten 2011, 1). Their complex, partially overlapping roles, which transgress linguistic, artistic, and spatial boundaries, form important cultural practices but are rarely acknowledged as such, nor studied at large, because they transcend the traditional binary concepts (source-target, original-translation, author-translator etc.) of disciplines like translation studies, transfer studies. These binary concepts prevent us from seeing the complexity of both the mediators' roles and their mediating practices.

The study of cultural mediators and their transfer activities that this book proposes should therefore be: (i) interdisciplinary and collective, bringing together scholars and methods from sociology of translation, descriptive translation studies, cultural transfer studies, cultural history, literary studies...In this respect, calls recently raised to consider the historical and conceptual synergy between (cultural) transfers and translation (Weissbrod 2004; Göpferich 2007; Vorderobermeier and Wolf 2008; D'hulst 2012) constitute a first step toward an integrated approach of cultural transfers in multilingual societies; (ii) process- and actor-oriented, in order to discover the complex intersections of which cultural products are the surface result; and (iii) start from the assumption that transfer techniques (translation, adaptation, summary, parody, pastiche, etc.) have to be studied in relation to each other (D'hulst 2012)

and that “*le débat académique opposant transferts, comparaisons et croisements se résout de lui-même dans la recherche empirique*” (Charle 2010).

As mentioned above, most of the essays of this book suggest that the role of cultural mediators as smugglers (agents who promote exchanges and often create their own norms, circuits, channels and forms) prevails in the case of transfer in peripheral cultures. Though they are influenced by political, economic and cultural dynamics (Sapiro 2010), most cases show agents and agencies mediating in channels of exchange in which translated literature has a low economic value but a high symbolic one, thus operating within the small-scale circulation of books: e.g. Salomon Resnick played a key role introducing Yiddish culture in Latin America and, specifically, in Argentina (Dujovne); Lahore’s Mashal Books is one of South Asia’s most prolific publishers of Urdu-language translations (Thornber); indigenous cultures and languages have been preserved in the Peruvian cultural field, despite the hegemonic discourse’s tendency to ignore them (Usandizaga). In this respect, despite the significant structural differences among the various literary and cultural fields analysed, the essays singly and collectively help us build a more extended argument, or model, on cultural transfer and cultural mediators, as they make us think in terms of common features, dynamics and mechanisms of literary translation flows in peripheral spaces. To do so, we focus on the following levels of analysis:

1. Analysis of the socio-biography of the mediators as a way to reconstruct their social and biographical trajectories⁴ and to reconstruct their intercultural habitus (see e.g. Meylaerts 2010a). How did they perceive and implement their transfer activities as a way to create new frames of reference and repertoires? How did they perceive and implement their inter-artistic and intercultural activities (covering both discursive products and networking), in respect of their role in e.g. the process of cultural nation building or of internationalization?
2. Analysis of mediators as networks,⁵ focusing on the informal and institutional inter-artistic and intercultural networks in which these actors took part. What was a mediator’s role in these networks? How did these networks facilitate or control the mediator’s transfer activities and the construction of common repertoires?
3. Development of a translational research from a double angle (see Meylaerts 2010b; D’hulst 2010): comparison between the

transferred products and their sources considering the multiple discursive transfer modes that are used (translation, multilingual writing, self-translation, adaptation, summary, parody, plagiarism, pastiche, etc.), and comparison of the different discursive transfer modes among each other.

4. Study of the different non-discursive transfer modes (e.g. painting, music, sculpture) from a Cultural History perspective (see Verschaffel 2006). This approach allows special attention to be paid to the multiform inter-artistic activities of mediators: *animateurs d'art*, directors of art galleries, music academies, conference organizers...to the relation between cultural transfer processes and the construction of cultural identities and to the political-cultural historical context in which these mediators design their practices.

The essays collected in this volume, each in their own way, implement (some of) these levels of analysis, and, as such, help us think in terms of common features, dynamics and mechanisms of transfer in peripheral contexts. The analysis of the socio-biography of the mediators as a way to trace their trajectories and intercultural habitus suggests, in the case of agents and agencies of transfer in peripheral cultures, a similar habitus and institutional and symbolic dimension. Most of the mediators analysed share a similar habitus and specific dispositions in terms of background, biography and social class. They belong to an intellectual elite; they come from a multilingual and culturally rich background; they have high linguistic competences and they have reached a privileged professional position. This is the case of Emil Walter, a cultural *attaché* who developed a large range of activities and who obtained a privileged position at the newly formed Czech Ministry of Foreign Affairs (Vimr); of Edoardo Weiss, a brilliant professional in psychoanalysis who spoke three languages (“the German of his studies, the Italian of his home city and the English of his exile”) (Simon); of Mashal’s chairman, a Pakistani polymath and MIT-educated nuclear physicist (Thorner), of the four Belgian mediators of Flemish folk songs (D’hulst) or of the multilingual writing (Dutch—French) of Georges Eeckhoud (Gonne).

The cultural mediators in peripheral cultures discussed in this volume also share ample international experiences, because of personal or family migration, mobility, intercultural networks or a multilingual milieu. The fact that Fatma Zaïda (Hassen) knew various European languages including French, Portuguese and Italian supports the idea that she

may have lived in European countries for a part of her life, before settling in the Ottoman Empire. Salomon Resnick and his family (Dujovne) immigrated to Argentina when he was eight years old; Edoardo Weiss was the son of a Sephardic Jewish mother and a successful businessman who immigrated to Trieste, a multilingual and commercial city which received important waves of immigration (Simon). Mao Dun, pseudonym of Shen Yanbing, lived during various periods in Shanghai where he taught European literature at Shanghai University (Chen). Arguedas also belonged to the academic field and he taught at the National Agrarian University of Lima (Usandizaga). The same holds for Victor Wilder, a bilingual Belgian musicographer, born and raised in Flanders before moving to Paris, where he established himself as a successful music historian, journalist, biographer and librarian of the Opera (D'hulst). Gamaliel Churata was exiled to La Paz, in Bolivia, after President Leguía's fall from Peruvian power in 1932, and André Brink moved to Paris to study at the Sorbonne where he experienced a political awakening and profound personal effects (De Roubaix).

The analysis of the socio-biography of the mediators in peripheral cultures also suggests that they have often been the carriers of, at least, a double cultural identity. They experienced so-called *habitus-field* clashes, which illustrate the dynamic relationships between *habitus* and field and emphasize the discontinuity and plurality of intercultural trajectories and the complex relationships between identity, culture and language. This is the case of the Flemish Francophone writer Georges Eekhoud (Gonne); the Afrikaner author André Brink ("What does it mean to be an Afrikaner opposed to apartheid when the Government has made apartheid seem the sum of Afrikaner identity?"), or the Peruvian agents who practiced and defended transculturation in the best sense of the term. As suggested by Helena Usandizaga, in Peru, "some agents belonged to two cultural systems and they could be analysed in terms of divided *habitus*, as canonical or marginal structures coexisting in their backgrounds but also in terms of their relationship with oral, written and experienced sources of indigenous culture". Likewise, Churata's mediating activities overcame Peru and he was also a crucial mediator in Bolivia. In that respect, could we define a 'transindigenist' space as far as literary translation flows and the publishing field concerns?

Most of our contributors also show how cultural mediators felt a social responsibility towards a culture and a literature. Karen Thornber points out how the overemphasis on English-language Pakistani

literature, a corpus inaccessible to most of the nation's population, goes together with a lack of attention, both in Pakistan and internationally, given to Urdu-language writers. She describes how several publishing houses engage in translating non-Western literatures into Urdu, and thus defy "the more commonly acknowledged routes of literary transfer and translation of non-Western literatures". Lelanie De Roubaix focuses on André Brink who became a dissident Afrikaans writer, politically involved and dedicated to a literature of commitment, mainly through self-translation. Churata's journalistic work engaged in social issues and was mainly focused on indigenous peoples and cultures in Peru (Usandizaga).

Some of the essays in this book also stress the role of a mediating culture in a specific period: German for Czech, Flemish for the bilingual Trieste; French for the cultural and social Belgian elite; English for Afrikaans writers or for Mashal Books translations of East Asian, Middle Eastern and African literatures. For instance, the retranslation into English of André Brink's *Die ambassadeur* (1963) [*The ambassador*, 1985, UK] by Brink himself offered insights into the reality of 1960s South Africa for international readers far beyond native English readership. Between China and Europe, Japanese mediators played an important intermediary role and German translations and English books were also a key source for the Chinese journal *Xiaoshuo yuebao*. This "triangular relationship" (Shih 2001, 4–5) as Chen suggests in her contribution, differs from the usual binary forms according to which literary transfer is traditionally analysed.

But, as some of the contributions in this volume illustrate, even in the case of literary translation flows among so-called peripheral literatures (e.g. Emil Walter promoting Czech literature in Scandinavia), distinctions in terms of a symbolic hierarchy between the literatures involved, in which specific literatures dominate the literary exchanges (Scandinavia, in this case, but also Spanish *versus* Quechua) prevail. This symbolic hierarchy (which may also apply to genres: fiction *versus* poetry) also reveals the cultural power relations between local, regional, national, international and global literatures and cultures.

As far as cultural mediators' institutional dimension is concerned, agents and agencies of transfer in peripheral cultures are often involved in direct or indirect cultural nationalization policies. The essay by Ondřej Vimr studies diplomat Emil Walter's attempts at the institutionalized promotion of translations of Czech literature in Swedish in the early 1920s and suggests three distinct levels of promotion: unilateral,

bilateral and multilateral. After World War I, some new countries, such as Czechoslovakia, aimed to make themselves better known abroad and started promoting translation for the international arena. Thus, bilateral cultural agreements and long-term schemes were established all over Europe and diplomacy and ‘soft power’ highly contributed to strengthen national identities, both inwards and outwards. These agreements were particularly important in the case of small countries, cultures and literatures as a way to obtain cultural visibility and help restructure the field of international relations of exchange. This was also the case of nineteenth-century Flemish culture or the Yiddish culture, fostered by a national diaspora. The importance of literature and translation for international cultural cooperation is also illustrated by multinational projects such as the *Index Translationum* (1932) or the international series of literary translation supported by UNESCO from 1930s onwards (Vimr).

More recently, state-funded institutions such as the Dutch Foundation for Literature, in The Netherlands, or the Institute for the Translation of Hebrew Literature, in Israel, have continued promoting their national literatures abroad and have reached major success over the last years with specific strategies of an institutionalized promotion of translation: subsidies (e.g. the Argentinean *Programa Sur* since 2009), participation in international book fairs (e.g. Frankfurt, London, Guadalajara) and other forms of support (Hacohen 2014). The essay by Heilbron and Sapiro indicates the various ways in which state policies promote national cultures and shape translation practices in peripheral and semi-peripheral spaces. They also show how economic profit played a more important role in cultural policies since the 1990s. Their conclusions can easily be applied to other case studies: e.g. the Institut Ramon Llull, in Catalonia (Roig Sanz and Subirana, Forthcoming), or the Canada Council for the Arts and the Société de développement des entreprises culturelles du gouvernement du Québec (SODEC), in Quebec (Serrano 2010). In the past few years, these national institutes have “evolved towards the role of literary agent to publishers, providing subsidy to translation projects” (Sapiro and Heilbron). They cannot only rely on their small market but they have to be translated and they may judge the potential of authors and works with a universal scope.

States may also impose restrictions and censorship and cultural mediators may become custom officers who hinder cultural exchange and establish cultural agreements to regulate and centralize, as it is shown by

the agreements signed by Nazi Germany with Hungary in 1936, Italy in 1938, or Spain in 1939 (see Vimr).

Diplomacy, ‘soft power’ and the role of national institutes show direct cultural nationalization policies, but cultural mediators in peripheral cultures may also be involved in indirect cultural nationalization policies that should be studied from a local and transnational perspective: due to a lack of official institutional action, Salomon Resnick played an important role as presenter of Yiddish culture within the framework of the Argentinian Jewish community at a moment when they shifted from Yiddish to the national language of the country in question (Dujovne). Resnick also took part in YIVO, a transnational institution founded in Vilna and Berlin to include Yiddish culture in the global Republic of letters. Likewise, some cultural mediators operating in the context of the Cultural Reform in China (e.g. Zheng Zhendou) also were responsible for an indirect nationalization policy (Chen). *Xiaoshuo yuebao* published authors from all over the world in Chinese translation, but the journal also contributed to the visibility of Chinese literature: “raising the number of translations will equally raise the awareness of the source country” (Vimr).

The institutional dimension of cultural mediators in peripheral cultures is also linked to pedagogy and education, mainly of young people (see Jacquemond 2009 for Arab countries today), and to cultural diversity. Mashal Books was established “as an NGO by The International Books Institute Inc. of Philadelphia, which developed similar enterprises in Indonesia, Morocco, Thailand or Vietnam with the goal of developing indigenous book publishing” (Thornber).

Agents and agencies of literary translation in peripheral cultures take also part in creating symbolic capital in, at least, a triple sense: they seek recognition for the cultural product they are transferring, but they also aim to reach their own consecration through translations, critiques or prologues, and they are committed to the “enlightenment” of their readers through the translation of the most relevant books. They are often also committed to preserving a level of quality that cannot be maintained by the market. Resnick was, for example, the first to introduce into Spanish some of the most important Yiddish-language authors and he invented a sort of Spanish-language Jewish culture: he decided what to translate (authors, works and topics), which genres and from which languages (Yiddish, Hebrew, German, English, French) (Dujovne).

The Chinese translator and editor Mao Dun, acting as a smuggler, imported less translated literatures rather than the most well-known Western European and American authors (Chen). As suggested by Yehua Chen, this translation pattern could be interpreted from a Bourdieusian perspective as it shows a strategy for the accumulation of symbolic capital and distinction against prevailing norms of translating mainstream Western literature. Similarly, most Urdu-language translations of fiction in the Pakistani Mashal Books were Asian and African texts (Thorner). However, Mashal Books is not completely blind to cultural power relations and translates writers who have been acclaimed on the global stage. In that respect, Mashal Books highlights authors and works with a universal scope and topics (e.g. women) that might be of interest in the Pakistani or Indian society. Salomon Resnick, also looking for his own consecration, translated himself (with León Dujovne) a book by Simon Dubnow, the most prestigious living Jewish historian of that time (Dujovne). In all these cases, weak sales (economic capital) are often balanced by a good critical reception (symbolic capital).

Almost all contributions in this volume also study mediators within networks: they do not only take part in networks but they are often the nodal point of a network. They are often founders of associations, journals, newspapers or blogs: e.g. Mao Dun was a founding member of the Chinese Literary Research Association [*Wenxue yanjiu hui*] (Chen); Edoardo Weiss founded the Società psicoanalitica italiana and the journal *Rivista italiana di psicoanalisi* (Simon); Salomon Resnick became director of *Sociedad Hebrea Argentina* and codirected the weekly newspaper *Mundo Israelita* (Dujovne); in Puno, Gamaliel Churata founded and directed *Boletín Titikaka*, a journal that merged indigenous cultures with the avant-garde (Usandizaga); Edmond de Coussemaker founded a Comité flamand in France (D'hulst). All these network activities were, each in their own way, instrumental for their mediating activities at large. As pointed out by Dujovne, “the long list of contributors of *Judaica* shows the intellectual networks he [Resnick] was able to build over the years. Among the collaborators are the names of the most important intellectual representatives of Spanish-language Jewish culture in Latin America, as well as prominent figures of European Jewish secular culture”. As Simon also indicates, “the interweaving of friendships and family relationships among those who were close to psychoanalysis in Trieste is striking”. Indeed, according to the ‘*histoire croisée*’ paradigm, individuals and their networks are often the first manifestations of transfer

(cf. Espagne and Werner 1987, 984), as agents enter the public sphere through informal and collectively organized activities. For instance, correspondences between Mao Dun and Zhou's brothers revealed their crucial role in the beginning of the reform, and the promotion of New Literature and small literatures in China (Chen). In order to describe the actual, i.e. empirically observable, intercultural and inter-artistic relations between actors and between actors and institutions, the concept of network is used as an inductive method, permitting the study of actors and their interactions as they develop. According to Claisse (2006), network analysis, in this particular sense, is especially suitable for peripheral cultural systems, as is the case in the present book. The idea of network does not mean that we exclude the focus on the individual, on the contrary. Networks are made of individual people, but each network is more than the sum of these individuals. In other words, it is through their involvement in networks that we can apprehend the important agency that some mediators are able to concentrate in their person. Following H el ene Buzelin (Buzelin 2005; Buzelin and Folaron 2007), Gonne points out Actor Network Theory's potential as a tool that can account for the many agents involved in the circulation of translations, but also for "a heterogeneous set of entities (versions, drafts, book market, remuneration, contracts, etc.) that exert their influence across the entire process of literary translation". Gonne uses Latourian principles to reconstruct the micro-network around a case of intranational transfer activity in Belgium in which writing, translating, self-translating were in constant interaction and thus created a complex network of relations between all actors involved.

Next to socio-biography and network analysis, a third level of analysis focuses on translation research, and this from a double angle: (1) comparison 'original'—'translation' to discover the multiple discursive transfer modes that are used (translation, multilingual writing, self-translation, adaptation, summary, parody, plagiarism, pastiche, etc.) and (2) comparison of these different discursive transfer modes among each other to discover how they relate to each other but also how they mutually modify as a result of this relationship (Werner and Zimmermann 2003, 12). Especially in multilingual cultures, transfer activities are part of continuous processes and imply a plurality of directions and a multiplicity of effects (Werner and Zimmermann 2003, 15) that cannot be hypothesized by Translation Studies' conceptualization in terms of source and target text. Indeed, several contributions in this volume illustrate

interesting cases of indirect (or relay) translation. Indirect translations (from English, French or Japanese) were a very common practice in the Chinese journal *Xiaoshuo yuebao* during the 1920s. The intermediate languages and translations were explicitly and openly labelled as such and were considered a positive phenomenon (Chen). Similarly, most translations into Urdu published by Mashal were based not on the original text but on the English translation (Thornber). In terms of faithfulness, these indirect translations could range from very literal translations to loose adaptations. Especially in the case of feminist translators, like Fatma-Zaïda translating the Quran (Hassen), translation becomes more a ‘production’ than a ‘reproduction’ and the translator, challenging the ‘original’, takes on the role of an author. In D’hulst’s essay, we follow the interrelated processes of translating, adapting, paraphrasing, summarizing, commenting through which Flemish song texts were transferred into French in nineteenth-century France. As we can read in Maud Gonne’s article, nineteenth-century Belgian francophone novelist Georges Eeckhoud even went a step further: the (Dutch- and French-language) serial novels in which he was involved were the result of “a continuum of interconnected and collective modes of transfer” in which multilingual writing (Dutch–French), translation, plagiarism, self-plagiarism, adaptation jointly made up the final product. Moreover, Eeckhoud recycled parts of these popular serial novels into his (prestigious) novel writing. As a consequence, the traditional image of Eeckhoud as a francophone Belgian novelist appears as an oversimplification. How to qualify André Brink (De Roubaix) who writes “bilingually in Afrikaans and English, working on both versions of a novel simultaneously”? Lelanie De Roubaix convincingly describes how these “simultaneous creative writing practices in Afrikaans and English” lead to an “obliteration of boundaries—not only between source text and target text, but also between source language and target language”. For Sherry Simon, Italo Svevo’s *La Coscienza di Zeno* (1924) is “the best-known and most influential creative ‘translation’ of Freudianism in Italy”, using the psychoanalytic confession as a framing device. In sum, each in their own way, these examples illustrate how the focus on actors and their transfer processes is crucial to understanding the complex intersections and mediation techniques of which the products are just the surface result. As D’hulst rightfully stresses in his contribution: “Assembling different reproductive techniques helps to reconstruct the complex and ramified axis of mediation between cultures”.

Finally, a fourth level of analysis deals with the study of the different non-discursive transfer-modes (painting, music, sculpture, etc.) How did these activities transgress linguistic and spatial borders? How did they contribute to the construction of (inter)national and subnational identities? Again, the focus on the process is crucial to discover the dynamics of the actors' activities (Werner and Zimmermann 2003, 25). According to D'hulst, "[r]esearch on nineteenth-century intercultural transfer has given prominent attention to agents, networks, institutions, but to a lesser extent, perhaps, to the large array of concrete discursive transfer techniques by which texts and other semiotic or intermedial constructs like musical scores change their form, content and functions when they cross linguistic and cultural borders". D'hulst gives, in this respect, an intriguing account of the intra-national and transnational circulation of Flemish Folk songs in the nineteenth century thanks to the role of four cultural mediators and their networks.

4 CONCLUSION

The essays in this book deal with various and multiple issues related to translation and transfer and open up many paths for further research. Each in their own way set out: (a) to transcend traditional geographic and linguistic frontiers and take a flexible approach to classical periodization and rigid genre categories; (b) to argue against a standard (usually Western) model and look at a broad and changing geography of literary translation activity, by stressing the experience of post-colonial nation-states and less studied translated literatures from Latin America, Asia, Eastern Europe or Africa; (c) to draw on the activities of cultural mediators and institutions (translators, but also literary agents, critics, foundations, literary awards or book fairs), topics still insufficiently addressed; (d) to take into account influential factors such as the cultural and the social, but also the economical and the political (e.g. state policies for stimulating cultural export or censorship in apartheid South Africa), and (e) to raise the question of the relation between the academic field, the intellectual one and the publishing market, an often ignored subject. The book does not include a specific chapter on the significant role of international book fairs in the growth of translations and on the dynamics of translators' activities, but we would like to highlight the weight of Frankfurt, London, Paris, Bologna and Guadalajara, in Mexico, as mediation points in the international geography of literature translations (Sorá

2003). In that respect, the significance of translation in the exhibition of guest of honor countries (regions, cities); the place of authors and translators in the conditions of production of translations in the international cultural market; the physical distribution of publishers in the fair showing asymmetries and power struggles between them; and how fairs, nations, and policies fertilize the soil over which translation makes its own landscape are worth mentioning. The analysis of international book fairs would allow us to understand the political and commercial properties of translations and literature, and the non-economical basis on which the book market is built. Literary agents and literary awards (the Nobel prize, the Booker prize or the Anderson prize for children's books) are also important issues that should be taken into account when studying literary translation processes in a global market.

In this sense, this collective volume proceeds in two parts: the First Part (Chapters 2, 3, 4, 5, 6, and 7) explores the various agents and agencies which determine the transfer phenomena in less well-known settings, mainly from the end of the nineteenth century to the present. This means translators-diplomats, but also publishers, critics, literary journals, and state-funded institutes. The Second Part (Chapters 8, 9, 10, 11, and 12) focuses specifically on the analysis of intercultural transfer activities, which becomes even more complex when the latter are undertaken by an intercultural mediator living in a multilingual culture. Spanning more than a century and covering diverse forms of translated high and popular literature (e.g. the translation of Flemish songs at the end of the nineteenth century), this wide-ranging research aims to demonstrate the impact and prominent role of cultural mediators on the international cultural scene and how variable, fragile and dynamic transfer has been.

In conclusion, this book traces the dictates of a global translation market, and gives voice to the agents and agencies as subjects and entities ensuing from particular cultural dynamics. It also reveals that nations, literary institutions and fields still play a role in shaping international literary exchanges. Literary translation flows do not begin with the expansion of certain features, but with the recognition of a deficit that fosters the search for patterns already established in other literatures. This brings to focus the activities of cultural mediators (translators, critics or literary agents) and institutions (foundations, literary awards or book fairs), topics still insufficiently addressed and that we aim to tackle.

The present book provides an analytical framework for the study of cultural mediation from a supranational perspective, and enables us to

confirm the degree of openness of cross-border linguistic areas to foreign cultures, their peripheral or central position, as an exporter or importer, backward or modern, and to examine translation flows and intercultural actors and institutions as part of a global publishing market. We are convinced that a transnational approach and the analysis of cultural mediators, understood here as actors shaping regional, transregional, national and transnational literatures, are a vital tool for unravelling the still unexplored implications that derive from the vast movement of people, texts, languages and translations in an interconnected world.

Chapter 2 focuses on the diplomatic work of Emil Walter (1890–1964), a young and ambitious translator of the Scandinavian literatures into Czech who was a Czechoslovak cultural attaché in Denmark and Sweden in the 1920s and 1930s. Tracing the diplomatic work of Emil Walter, this essay will discuss the birth and early development of institutionalised promotion of translations in three different modes: unilateral, bilateral and multilateral. Such strategies were developed by single countries (France), countries in bilateral cooperation (Sweden-Czechoslovakia) and multilateral international bodies (the League of Nations, ‘Little-Entente’). However, with the rise of Nazi Germany, translators and their translations were not supposed to make their part in building a state and support intercultural and international ties anymore. This essay will pay special attention to the role of translation in diplomacy and to how (inter)national institutions and translators relate to each other.

Chapter 3 explores the role of Edoardo Weiss (1889–1970), translator of Freud into Italian in Post World War I Trieste. Sherry Simon argues that perhaps the most spectacular contribution of the Italian city was to serve as the entry point for psychoanalysis into Italian culture. Psychoanalysis and the influence of Freud were pervasive in Trieste in the 1920s and 1930s, much before it had penetrated other regions of Italy. The critics and writers Roberto Bazlen, Umberto Saba and Italo Svevo discussed Freudian concepts, and their discussions were not only intellectual, but they involved a deep and passionate relationship to psychoanalysis as both a system of knowledge and a mode of therapy. In this context, significant projects were undertaken, finding fruition in Weiss’ Italian renderings of two volumes by Freud: *Introductory Lectures as Introduzione allo studio della psicoanalisi* and *Totem and Taboo as Totem e Tabu*. Simon’s essay will also analyse one of the difficulties of translation that Weiss actually discusses in his later volume of essays: the question of

finding an equivalent for the German “Es” in the triple structure of the Freudian topography of the mind: *ich*, *über-ich* and *es*.

Chapter 4 discusses the important role of Salomon Resnick (1894–1946), one of the most important facilitators of the encounter between two linguistic and cultural worlds that rarely met before: Spanish and Yiddish. According to Alejandro Dujovne, Resnick’s historical significance as a cultural mediator can be measured in the large variety of intellectual tasks that he carried out, as well as in being one of the first to perceive the need to foster this contact. His work can be read as an extended political-cultural project developed through different transfer activities: translation of political and literary texts from Yiddish into Spanish; selections and translations scattered in newspapers, magazines and books; a large number of notes, prologues, and short articles to present the names, styles, concerns, traditions, movements and transformations of Jewish culture, in general, and Yiddish, in particular, to the Spanish-speaking world and the creation of publishing projects of great importance such as *Mundo Israelita* and *Judaica*.

Chapter 5 focuses on the relevant role of the Chinese magazine *Fiction Monthly* (Xiǎoshuō yuèbào) that had a great impact on the Chinese literary and cultural system of the first decades of the twentieth century. Research articles related to this literary magazine are in abundance; however, Yehua Chen’s essay sets out to take a different point of view and focus on the continuous interests in peripheral literatures of its two chief editors: Shen Yanbing (1920–1922) and Zheng Zhengduo (1923–1932), and the substitute chief editor, Ye Shengtao (1927–1929), as part of ‘other translating agents’ (Buzelin 2005). This essay also aims to explore the networks these agents managed to establish in order to stimulate the translation and circulation of less translated literatures in China. An analysis of the translations and reviews of ‘peripheral literature’ between 1920 and 1932 will be combined with the identification of the relationships between the translators, editors and literary associations that facilitated this exchange.

Chapter 6 stresses the importance of Lahore as a literary capital. Karen Thornber’s essay traces the neglected literary culture in Lahore and focuses on Mashal’s Books role as a cultural mediator, being one of South Asia’s most active publishers of Urdu-language translation. Somewhat surprisingly, considering the current sluggish state of secular creative output in Pakistan, where religious publication dominates, literary translation is a central part of Mashal’s output. Mashal’s strong

preference for Asian, Middle Eastern, and African literatures (for the most part via English translation), combined with its near exclusion of literature from Europe and the Americas, signals an important trajectory in global literary translation. The essay addresses the range of works translated by Mashal, not only literature, but also books on the sciences and social sciences, and places Mashal's translations of fiction in the context of literary and cultural transfer within and among Asia, the Middle East, and Africa. It also examines the variable roles of cultural mediators in the literary translation phenomenon, how their choices have shaped national, international, and transnational literary exchange, and how they contribute to regulating the power relations among various literary communities. Finally, the essay looks closely at several of Mashal's Urdu-language translations of non-Western literatures.

Chapter 7 continues the thread of how transnational cultural exchange is shaped by a variety of factors. In addition to economic and cultural factors, which are most commonly evoked, Johan Heilbron and Gisèle Sapiro's chapter focuses on the role of state policies for stimulating cultural export. To do so, the authors examine the translation policy of two small countries, the Netherlands and Israel, which have both developed active policies to promote translation from their respective languages. The essay analyses how these policies have historically developed, how they currently operate, and what their impact has been on the translation process. Specifically, Heilbron and Sapiro focus on the role of the Institute for the Translation of Hebrew Literature and the Dutch Foundation for Literature, which join forces with the Nederlandse Taalunie (Dutch Language Union) and the Centre of Expertise for Literary Translation in order to ensure an active translation policy.

Chapter 8 discusses Fatma Zaida's role as a creative translator by closely examining her translation of the Quran: *L'Alkoran: Le Livre Par Excellence*, published in 1861. Zaida's work, by a Muslim slave maid who is probably the first woman to translate the Quran into French, remains largely unknown. Thus, Rim Hassen will first examine the paratexts, where the translator gives an interesting insight into the conflicting perceptions of femininity between Muslim and European women during the nineteenth century. Secondly, she will discuss Zaida's translation strategies and argue that in order to mediate between the two cultures and to promote women's rights, Zaida engaged in different forms of intervention and manipulation of the source text, including rearranging the order of the Quranic chapters and inserting a number of social reforms

for women and slave maids of her time. Finally, the essay will investigate some of the key politics, powers and constraints that have transformed Zaida's status from a *djaria*, to a translator of the holy text of Islam.

Chapter 9 explores the intra-national and transnational circulation of Flemish Folk songs in the nineteenth century thanks to the role of four cultural mediators and their networks: Jan Frans Willems, Edmond de Coussemaker, Victor Wilder and Ernest Closson. Lieven D'hulst argues that the European rediscovery of popular songs during Romanticism merged with the widespread attempts to compete with, and replace, the prevalent literary and cultural repertoires. In smaller, minor, and also often multilingual cultures, however, the chances for transnational diffusion and ensuing recognition of their new repertoires were compromised because of asymmetric exchange ratios resulting from unequal power balances. Yet, since contemporary Belgian national production was highly dependent on either French or Dutch models, cultural actors had to find different ways to reconcile the preservation of their endogenous specifics with the necessity of being recognized abroad, a.o. in France and Germany. This led both to a systematic uncovering of ancient, especially Flemish, folk songs proposed as equivalent or even shared with their counterparts in dominant cultures and to their effective transfer across the actual national borders. The comparison between these interacting and successive cultural mediators should lead us to a better understanding of the changing discursive, institutional and intermedial procedures by which contemporary barriers between smaller and larger cultures were rendered permeable and allowed a symbolic portion of an otherwise marginalized cultural repertoire to gain transnational prestige during a period of major cultural change.

Chapter 10 will test the pertinence of Latour's actor-network theory (ANT) for the study of cultural mediators and their transfer activities. If Latour's model provides an innovative perspective to Translation Studies, Maud Gonne would like to suggest that the model is even more apt for studying a whole continuum of interconnected discursive mediating activities—self/translation, adaptation, plagiarism, summary, rewriting—and the actors who embody them. Indeed, oriented towards the actor (both human and non-human), and towards the process of interaction, ANT is particularly suited to study mediators, i.e. individuals, institutions, discourses and objects which modify the nature of relationships within a network. Oriented towards the process of mediation, flexible and open, ANT offers an adequate tool to discover connections,

actors and roles which would remain invisible for traditional, national, monolingual and monodisciplinary models. This will be illustrated by studying the network of cultural transfer activities that formed the basis of Georges Eekhoud's literary production and his mediating role in Belgium at the beginning of the twentieth century.

Chapter 11 explores the multi-dimensional role of André Brink (1935–2015) as writer, self-translator and political activist that he played in apartheid South Africa. Lelanie De Roubaix argues that Brink's important role in reshaping Afrikaans literature is well-documented, but he is also viewed as “the man who put Afrikaans literature on the international literary map”, and Brink accomplished this mainly through self-translation. Restricted by censorship in apartheid South Africa, he turned to self-translation as a way of resisting apartheid. The writer's responsibility included using literature to raise awareness, which Brink accomplished by self-translating his novels. Investigating Brink's practices of self-translation, the complexities of viewing the self-translator as cultural mediator become evident. In Brink's case, issues of “multiple belongings” of South Africans and their “complex array of identities” necessitate a notion of culture as a fluid concept, or “as an ongoing negotiation and differentiation” (Rossini and Toggweiler 2014, 5). This essay explores self-translation and multilingual writing as processes of cultural transfer that highlight blurred boundaries and fluid notions of not only culture, but also writer, translator, mediator.

Chapter 12 focuses on multilingual writing in Andean Spanish texts. Quechua and Aimara, the two native languages with the largest number of speakers in Peru, are barely visible in the writing, and less in literary writing. Since the conquest, their location in the text has been almost always subordinate to Western writing, which transcribes, translates, and comments on oral culture from a colonial perspective. But already in the twentieth century, authors such as José María Arguedas and Gamaliel Churata wrote words, fragments, and phonetic and syntactic calques with another objective: to include Andean knowledge and emotionality in the Spanish text. In this tradition, there are some texts, mostly poetry, either exclusively in Quechua, either with a hybrid writing, which this essay will discuss. Specifically, Helena Usandizaga will analyse the case of the ‘diglossic’ poetry in Quechua and Spanish of Odi Gonzales and Fredy Roncalla, to which the latter adds English; or the simultaneous presence in a book of versions in Spanish, English and Quechua, such as *Tunupa* (Gonzales 2002).

As far as the style is concerned, we have sought to make the book readable and accessible to as wide an audience as possible. For this reason, we avoid using some of the highly specialized terminology specific to the field of literary and translation studies, or related disciplines. When necessary, explanations have been added, either in the text or in footnotes, mainly to clarify allusions to specific theoretical models. References are intended to help readers find more information on specific topics of their interest. The editors of this collective volume anticipate that the application of this model of analysis—based on cultural mediators, processes of circulation and a transnational approach—may be of extraordinary interest to studies about the internationalization of artistic, cultural, and social phenomena. Indeed, it may highly benefit current research in other disciplines still prioritizing methodological nationalism, neglecting the pivotal role of mediators and other secondary actors in cross-border networks, and under-documenting less studied settings that have become vibrant cultural scenes. There is no point in studying cultures in geographic isolation, as shown by many of the following essays. Still, this is a new field and the work to be done is a huge challenge.

NOTES

1. Although Bourdieu has not devoted a single volume to translation within his impressive list of publications, his concepts of field, habitus, capital and *illusio* are very relevant to Translation Studies. See, for an overview (Inghilleri 2005).
2. The last few years Cultural Transfer Studies have also legitimized and institutionalized themselves through seminars, conferences etc. See e.g. transfers, laboratory of excellence created by Michel Espagne at the École Normale Supérieure in Paris (<http://www.transfers.ens.fr/article195.html>) or the forum History translational, directed by Espagne and Middell (<http://geschichte-transnational.clio-online.net/transnat.asp?pn=about>).
3. See also the idea of “connected histories”, “shared histories”, “entangled histories”, e.g. Conrad (2003) and Saunier (2004).
4. Trajectory describes the successive positions of a mediator and his perceptions thereof in the various fields. Trajectory wants to be an “alternative to the essentializing concept of biography, since the latter presupposes a transcendental and static consciousness that conditions the choices and decisions made by writers” (Hanna 2005, 188–189).
5. A network is understood here as a complex set(s) of relations between different actors, groups or institutions within a cultural or social field (see e.g. Aron and Denis 2006; Sapiro 2006; De Marneffe 2007).

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