

PART 4:
LOST AND FOUND: TRANSLATION
AND CIRCULATION

24. Introduction to Part 4

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What are the conditions and consequences of textual migrancy?

In response to this question, translation studies has become one of the most dynamic and wide-ranging transdisciplinary fields in the humanities of today – a fact reflected in the variety of theoretical frames and methodologies of the chapters in this section dealing mainly with multidirectional cosmopolitan and vernacular translation, circulation and reception of literature. The chapters scrutinise cosmopolitanising and vernacularising translation dynamics, i.e. literary migration on the global translation field from mainly dominated positions to the dominating in in the first case, and from dominating to dominated in the latter. The researchers clearly show that the processes of literary translation are implicated in struggles over cultural prestige and domination and that literary translation is one of the most strategic and consequential sites of negotiation between the cosmopolitan and the vernacular. The seven essays in the section are organised according to focus in translation dynamics starting with vernacularising translation into Swedish, Danish and Norwegian moving on to cosmopolitanising translation dynamics from Swedish into English and French, and concludes with cosmopolitanising mediation in Mozambican lusophone and East African literature. Five out of seven chapters explore Scandinavian and particularly Swedish literary translation dynamics. This distinguishes the present section from the other three in this book, demonstrating thereby the research programme’s grounding in Sweden and also

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the potential gains of approaching world literature from within a given regional context (or a selection of such contexts).

Hence, in the chapter “Translation Bibliomigrancy”, **Yvonne Lindqvist** presents the theoretical framework of her study of the meeting of Caribbean and Scandinavian literature by means of translation. Bibliomigrancy, i.e. the dynamics of cosmopolitanising and vernacularising translation processes in world literatures, is a central concept in the study as well as the *double consecration hypothesis*, according to which this literature needs to be consecrated primarily within respective dominant literary centre(s), and secondly within the Anglo-American literary culture before agents in Scandinavia even consider a translation into the Scandinavian languages. Contending that translation is a form of literary consecration the study traces translations *from* the Caribbean French, English and Spanish languages to the Scandinavian Swedish, Danish and Norwegian languages during the period 1990–2010. Given the construction of the studied literary cultures (mono-, duo- or pluri-centric), bibliomigrancy to the Scandinavian periphery will evince individual characteristics. The chapter discusses how cosmopolitanising and vernacularising translation dynamics influence bibliomigrancy and the hypothesised double consecration in the Scandinavian context.

The following chapter by **Cecilia Schwartz** suggests a methodological path to follow in order to find out more about attitudes towards Italian literature in contemporary Sweden. The focus is on four newly founded Swedish publishing houses specialised in Italian literature and their *selection* of titles as well as the *packaging* of the books – inscriptive and localising practices according to Venuti. In the study of the selection of Italian literature Schwartz proposes several analytical tools based on studies by Sapiro and Risterucci-Roudnicky (2008), for example a model for analysing the criteria used by the publishers when choosing titles for translation combining a vertical depoliticised-politicised axis with a horizontal axis from the particular (left) to the universal (right). By crossing these two axes, four different categories, in which the selected titles can be inserted and roughly classified, are distinguished. Schwartz’s methodological path concludes with concrete signs of localising practices visible in the surroundings

of the literary text, the paratext, particularly the editorial epitext and peritext.

Paul Tenggar's essay, which also has a methodological focus, looks at the translation processes from a reversed perspective – cosmopolitanising translation – and concerns British and American translations of Swedish working-class fiction from the 1930s. The Swedish versions of these novels are not only reshaped into another language, but also repackaged and recontextualised inevitably entailing significant changes of the works. Drawing on theories from book history and the sociology of translation Tenggar discusses and richly exemplifies nine different kinds of *transformations due to literary migration*. He explores changes in situation, format, language, hermeneutic distance and cultural context as necessary recodings that constitute the migration process and formal, generic and thematic changes, as well as changes in world perspectives – as secondary effects prompted by the inevitable recodings. He finds Emily Apter's notion of "untranslatability" constructive to discuss the translators' struggles with domestic and everyday phenomena in the texts. The tendency discovered is that the translators make the narrative techniques less complex and more smoothly accessible, but the changes not only neutralise the narrative and the stylistic peculiarities of the Swedish authors, but also create new kinds of narratives from the stories at hand.

In her chapter on Nordic Noir, **Louise Nilsson** focuses on how Swedish translated crime fiction becomes visually framed – as a foreign literature – on a transnational book market and how this domestic literature intersects with the cosmopolitan mediascape. The main argument is that the perception of Swedish crime fiction as a local literature – often perceived as exotic – rests upon the shoulders of cultural history, popular culture as well as fine arts. In sum: a cosmopolitan cluster of shared ideas and values. The cover of Arne Dahl's *En midsommarnattsdröm – A Midsummer Night's Dream* is contextualised and in relation to the novel's content it is shown how the local place intersect with the cosmopolitan space. Drawing on Peter Davidson's arguments in *The Idea of the North*, she discusses how the perception of a north connects to various geographical locations. Nilsson's approach is qualitative and she

employs discourse analysis as the theoretical and methodological point of departure, discussing subject positions, nodal points and social relations discernable on the cover. She also shows that snow, ravens and forest are all iconic symbols and imageries that hold special symbolic positions in the discursive field of the crime fiction genre. This aesthetic belongs though to a multilayered and faceted mediascape where visual expressions intertwine with the circulation of literature, allowing not only foreign literature to enter the transnational book market for world literatures but also contributing to forging new imaginaries of foreign places as well as narratives.

In “Swedes in French”, **Andreas Hedberg** discusses world literature as a circulatory concept and particularly how a peripheral literature is established on a central literary field. The objective of the study is to analyse the logics at work in the meeting of two literary systems, and to make a general contribution to the understanding of literary circulation as such. With a starting point in Hans Hertel’s concepts *concentration* and *polarisation*, Hedberg demonstrates that the development of the modern book market has meant considerable changes in the mediation of Swedish fiction to the international market, not only when it comes to pace and itineraries, but also when it comes to intermediary languages and selection. The significant rise of the number of Swedish novels published in French translation since the turn of the millennium is largely explained by the so called “boom” of Scandinavian crime fiction. In 2013, Swedish was the fifth most important source language for translated novels published in France. He concludes by affirming that the circulatory approach to the concept of world literature, may strengthen the centripetal forces of world literary space.

In her contribution, **Chatarina Edfeldt** aims at mapping out some starting points for how gender can operate as a mediating category in the circulation of literature, by examining the migration of African lusophone literatures into the contemporary Portuguese book market. Discussing Mani’s concept of bibliomigration and Owen’s identification of exclusion of women’s experiences in Mozambican national literary discourse, Edfeldt stresses that accessibility to literary agency can be restricted by gender

identity, which further affects the ability for the literary experience of women to circulate, or even to be written. Additionally, the lusophone literary system contains two centres (Portugal and Brazil), which means that Brazilian authors do not need to be recognised in Portugal and vice-versa for their wider consecration and circulation, while African authors are still dependent on being recognised in one of these two centres to enable their dissemination into a world market through translation. The essay rounds up with a discussion underlining how a gender-oriented reading of the Mozambican author Paulina Chiziane can provide an understanding of how *strategic exoticism* can be in place as a strategy both by the market forces, as well as a writer's strategy in the commodification process.

Erik Falk, finally, discusses some of the challenges facing the scholar approaching African literature from the sociological world literary studies perspective of Pascale Casanova. It draws throughout on postcolonial theory – and occasionally on book chain studies – to highlight central aspects of her theorisation that need questioning from an East African perspective or elaboration to be applicable. With the oppositions in theory between Casanova and Prendergast and using Kalliney's studies of Caribbean-British author relations, Falk discusses three general points in which the East African literary field differs from other fields. The first point is the impact of the dual economy, favouring the publication of educational literature in place of fiction. The second is the impact of the status of English as a national language, which means that the passage to literary fame look very different from European authors, who are established first in the national literary field and subsequently on the world stage through translation and/or foreign publication, processes which depend on recognition by literary institutions. The third point is that the cultural feedback loops need particular attention and empirical elaboration with respect to East African anglophone writing. The chapter ends with a discussion of the marketing of Ugandan author Doreen Baingana's short story collection, *Tropical Fish*, a concrete illustration of the points made.

To conclude the introduction I would like to underline that the focus of the chapters in this section has been on the exploration

of the complex cosmopolitan and vernacular dynamics in literary translation and mediation. The methodological aspects of the presented research have also been foregrounded, since most of the participating scholars are in the initiating phase of their projects. This *Ansatzpunkt* might on the one hand have left the paramount economic aspect of transnational circulation of literature in the shade, on the other hand not so traditional but equally challenging aspects has been debated and brought out into the light.