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Positioning the Swedish literary semi-periphery

Chapter 2 described how cultural intermediaries allow literary texts to move in and out of the Swedish literary semi-periphery through translation and publishing. Using information such as book publishing data from the National Library of Sweden, we were able to sketch the contours of each translation flow, and to discuss similarities between source and target language publication patterns. By looking at the position of the publishers in the respective literary fields, and the publishers' *selection* and *framing*, we noted a few instances of affinity – *horizontal isomorphism* – and cases in which the translated literary work underwent a form of transformation as a source publisher of one kind was replaced with a target language publisher of another. In the case of Swedish translation of Lusophone literatures, we noted, such transformation is very common as micro-publishers play a major role in making this literature available to Swedish readers.

Turning to the translation of Nobel laureates – including the 'alternative' Nobel laureate Maryse Condé – in Chapter 3, we described the positions of the translators involved in bringing the Nobel laureate's work into Swedish, but also the nuances and the shifting effects on the authors' career before and after the award. While the reception of the Nobel Prize is one of the highest forms of consecration, it has not always led to wider circulation for all the authors we looked at. For Wole Soyinka for instance, already relatively widely translated, being awarded the Nobel in 1986 did not generate a wave of translations, even if the rapid translation of his Nobel lecture into French signalled an interest in the prize in French literary culture. For earlier Swedish laureates Martinson and Johnson, on the other hand, the prize had a clear impact and sustained their continuing translation into French (as well as other languages).

Chapter 4 took a case-based approach to the translation into Swedish and looked at a number of literary texts with a focus on translation strategies. In

critical dialogue with Lawrence Venuti's theorization of translation strategies as expressing either *domestication* or *foreignization*, we investigated translation strategies through an optic composed of *reduction*, *retention* and *replacement*. In an extension of Venuti's hypothesis that translation strategies are coherent through a literary work – which are marked by being *either or* – we noted that all three strategies were used in the translation of several of the texts, but that 'reduction' and 'replacement' appeared more common at the popular end of the literary spectrum and a tolerance for the unidiomatic was more common at the literary end. This is a conclusion which confirms earlier studies (e.g. Lindqvist 2002). In answer to the question of whether particular translation strategies dominate the literary semi-periphery we conclude that the literary status of the work, the scope of distribution, the level of narrative localization and the level of un-standardized language used in the source text are key determining features which shape translation.

In this chapter, we turn from the decisions made by publishers and other agents in the literary fields, and translation strategies shaping the texts, to the broader characteristics of literary translation flows. This is because we consider Sweden's *position* in the world literary space to be best conceived as a *constellation of relations*. In what follows, we examine significant features and some of the changes that have occurred over the period studied. We look at aspects to do with the position of translated works close to the small-scale or large-scale pole of production, and further, at variations in genre, changes over time and the composition of the total volume of translations with respect to gender. The examination will allow us to sketch some of the *conditions* that underlie the transfer of literary works through translation

Three significant features of the Swedish semi-periphery

In the last decades, the publishing business across the world has undergone a number of changes, the broad outlines of which are well documented. Globalization in the literary sphere has meant an extension of the 'market logic'; waves of mergers and acquisitions have made publishing houses part of media conglomerates; and the increasing significance of marketing departments and budget allocation have put new pressure on books in more segments to sell. In addition, the emergence of the profession of literary agents has contributed to higher advances for authors and the increasing importance of 'cross-over' books

which combine traits of popular literature with literary fiction (Brouillette 2007, Thompson 2010, Sapiro 2016). These developments have also transformed publishing in Sweden (e.g. *Böckernas tid* 2018).

Another effect of literary globalization, as Rebecca Walkowitz has argued, is the diminishing hold between author and place among some of the contemporary literary stars. 'Born-translated' literature, she writes, whose originators include the likes of J. M. Coetzee and Haruki Murakami who receive wide critical acclaim and sell well (as well as more popular authors such as J. K. Rowling and Dan Brown), does not originate within one literary system but exists in several systems at once. One concrete manifestation of the transnational life of this type of literature is that it may appear in translation simultaneously to, or even before, its original publication (Walkowitz 2015). Walkowitz' argument cuts against Casanova's insistence on the significance of particular metropolises, and their role as literary arbiters determining the literary 'now'.

Despite these developments, we hold that the division of the field of literary production into a large-scale and a small-scale circuit remains a useful analytical approach, not least in the study of translated literature, and this is because translation at opposite ends of the literary spectrum involves different *actors*, different *logics* and different *genres*. In addition, the temporal dimension of literary consecration – through which recognition is granted first in one location and subsequently in others – is still important for the large majority of writers.

Moving towards a description of the Swedish literary semi-periphery, we proceed in two steps. First we describe what we see as three significant general characteristics: the importance of the state in literary exchange, the existence of a specific northern translation field and the strong position of Swedish translators, grounded in the fact that Sweden has a relatively autonomous translation field. With respect to the transnational – more precisely Scandinavian – translation field, we describe some of the trends occurring during the period studied in this book. In the second part of the chapter, we provide overviews of the respective translation flows.

The state's role in the Swedish literary semi-periphery is at once similar to other states' and marked by specifically national characteristics. Translations of fiction are often enabled through support programmes aiming to export national literature or allow literary cultures to access literature which has been recognized as valuable (van Es and Heilbron 2015: 307; Sapiro 2016: 84; Brems et al. 2017: 13). In Sweden, the cultural agency Kulturrådet is one of the government authorities that channel state funding to translation projects aimed at disseminating Swedish

literature across the globe. But the agency also supports literary translations into Swedish, and the volume and character of Kulturrådet's support is large enough to make it a central facilitator of literary exchange. Its significance is further amplified by including translations from English in the support programmes. Support is also granted to the largest publishers, and extends well into the segment of 'mid-brow' literature, or literature with a wide global readership. In the years 2004–2018, for instance, Kulturrådet sponsored translations of authors such as Elena Ferrante, Umberto Eco, Dario Fo, Alessandro Baricco, José Saramago, António Lobo Antunes, Philip Roth, Chinua Achebe and Margaret Atwood.

Författarfonden (the Author's Fund), also funded by the Swedish government (more precisely through a compensation system for royalty losses caused by book loans in public libraries) is another important, if indirect, supporter of translated upmarket literature through scholarships to translators. Providing a range of working scholarships for translators – from one-year to ten-year grants, and including a renewable ten-year plan of economic support – the state finances the pillars of a relatively autonomous translation field.

Initiatives by other states, it should be added, also affect Swedish literary imports. Cartaditalia, a publisher of Italian literature in Sweden, is an example of a literary actor established with the help of the Italian cultural institute. For 'smaller' literatures like the Lusophone the financial support of Portuguese cultural institutes such as Camões and the Portuguese General Directorate for Books, Archives and Libraries (Direcção-Geral do Livro e das Bibliotecas) is crucial for a large portion of the Portuguese and Afro-Portuguese translations that come to be published in Sweden (Schwartz and Edfeldt forthcoming). This state-sponsored exchange of literature, Sapiro and others have observed, has historically favoured what she calls 'national' authors, but has recently, due to sociocultural struggles and shifting discourses, become more diverse.

The existence of a relatively autonomous Scandinavian translation field is central to the Swedish semi-peripheral position. Taking the globally high ranking of Swedish and Danish as literary source languages in global translation flows, and using data from the Scandinavian National Bibliographies, Lindqvist has recently shown that domination patterns in the global translation field are reproduced on a smaller scale within the Scandinavian literary geography. The most dominant source languages (English, French, German) have a given position even within Scandinavian literatures, but the regional languages also play a crucial role in being the most translated languages – except English – in

this space. Examining four relevant dimensions of publishing and translation – 1) general translation rates, i.e. the amount of translated literature within the total output of published literature; 2) the non-translation rate, i.e. the number of published works in (mainly) English in relation to the total output of published literature; 3) the top five source languages; 4) the position of the Scandinavian languages as source languages in the global translation field – Lindqvist unveils a regional struggle between literary languages which indicates the existence of a regional translation field in which Swedish literature occupies the centre.

Over the nearly four decades covered in this study, has Sweden's regional central position changed? If so, in what ways, and what might possible changes tell us about the literary semi-periphery? Placing the focus on publishing in Sweden, and on the publishing of Swedish literature (as opposed to the Scandinavian focus and total publishing output referenced above), in what follows, we will outline the tendencies of literary import through translation.

The data is retrieved from the Swedish National Bibliography (NB) and Svensk bokkatalog (the Swedish Book Transcript) and organized in Tables 1–4, each table covering the publication data for one decade, 1981–1990, 1991–2000 and so forth. It may be noted that the numbers published in the National

Table 1 The relation of published original fiction and translated fiction (new works and new editions) expressed as percentages of translated fiction during the period 1981–1990 (National Bibliography, 1981–1990, Svensk Bokförteckning [Swedish Book Transcript] 1981–1990)

Published fiction in Sweden							
Year	Swedish fiction			Translated fiction			Translation
	New lit.	New ed.	Total	New lit.	New ed.	Total	%
1981	624	134	758	1,019	267	1,286	62
1982	586	147	733	871	300	1,171	61
1983	549	136	685	852	264	1,116	61
1984	743	161	904	930	319	1,249	58
1985	586	167	753	892	369	1,261	62
1986	694	172	866	1,029	363	1,392	63
1987	675	219	894	894	459	1,353	60
1988	687	195	882	989	506	1,495	63
1989	668	170	838	878	424	1,302	61
1990	712	195	907	927	441	1,368	60
Total no.	6,524	1,696	8,220	9,281	3,712	12,993	61
Total %	31	8	39	44	17	61	

Bibliography do not exactly correspond with the real numbers for published literature during the current year since there is a delay in the reporting and registration at the National Library of Sweden. But the delay is constant over the years and does not really affect the outcome. The numbers in the NB are still the best source of information available.

In the tables the column 'Translation %' accounts for the percentage of translations in the total output of published *fiction* (original plus translations) during each year of the decade and for the decade as a whole. It is the most interesting column in the tables since it readily delivers numbers for a comparison of the development over the decades. But the other columns both concerning new works and new editions for domestic and translated literature reveal the interplay of translated literature with domestic confirming its central or more marginal position within specific time spans.

Thus, from Table 1 we can conclude that the Swedish literary space was extremely open during the 1980s, when translated fiction had an exceedingly central position. More than half of the published fiction, 61 per cent, during the decade consisted of translations, showing that translated fiction constituted a dominant force in literary renewal well in the centre of literary production. The variation over the decade is very stable ranging from 58–63 per cent. It is worth noticing also that the numbers of new translated works and new editions exceed the domestic production of fiction, which confirms the centrality of translated fiction during the period. Hence, in the 1980s approximately 60 per cent of the published fiction in Sweden consisted of translations.

This strong position of translated fiction was probably an aftermath of the abolishment of the regulation of the Swedish book market in the 1970s, when book prices and distribution channels were fixed. Unregulated distribution channels and free book prices raised fears about the domination of bestsellers at the expense of quality literature, which led to a reform of government subsidies for literature in 1975 (Svedjedal 1993: 794–5). According to Rüegg (2020: 5), these subsidies played an important role for publication of translated fiction and for minor publishing houses working with translated literature in the Swedish literary market.

During the 1990s, as we can see in Table 2, the translation rate within the Swedish literary space for fiction decreased, starting off with a rather high percentage of 58, reaching the lowest level in 1994 and 1996 with 52 per cent, then slowly recovering to 56 per cent at the turn of the millennium. The decrease might reflect the introduction of a new player in the Swedish book

Table 2 The relation of published original fiction and translated fiction (new works and new editions) expressed as percentages of translated fiction during the period 1991–2000 (National Bibliography 1991–2000, Svensk Bokförteckning [Swedish Book Transcript] 1991–2000)

Published fiction in Sweden							
Year	Swedish fiction			Translated fiction			Translation
	New lit.	New ed.	Total	New lit.	New ed.	Total	%
1991	690	205	895	859	392	1,251	58
1992	687	259	946	716	317	1,033	52
1993	746	215	961	759	346	1,105	53
1994	686	231	917	672	314	986	52
1995	623	212	835	625	384	1,009	53
1996	618	247	865	589	345	934	52
1997	647	184	831	664	335	999	54
1998	620	220	840	598	428	1,026	55
1999	574	256	830	617	403	1,020	55
2000	535	261	796	627	402	1,029	56
Total no.	6,426	2,290	8,896	6,726	3,666	10,392	54
Total %	33	12	46	35	19	54	

market affecting translated literature – the literary agent (Göthberg 2001: 27). Literary agents hardly existed in Sweden prior to the 1990s. The dip in numbers for translated literature during the mid-1990s might mirror the instability created by the new conditions of the book market induced by this literary intermediary. Agents play an important role as gatekeepers introducing foreign literature to publishers. Publishers had to redefine their ways of doing business in relation to both foreign writers and the agents, especially since ‘Ramavtalet’ – a general agreement between the literary agents concerning remuneration and fees – ceased to exist in 1996. A new space was thus created for the literary agent. This re-organization of the book market might also have affected the decade as a whole, since the average translation rate for the decade amounted to 54 per cent, 7 per cent lower than in the 1980s, indicating that translated fiction lost ground. Nevertheless, translations still constitute more than half of the published fiction in Sweden. This weakened but still rather strong position is also demonstrated by the fact that translated fiction and new editions of translated fiction still exceed domestic production. However, the decrease can now be seen as a tendency.

Table 3 shows that during the first two years after the turn of the century the translation rates within Swedish fiction surmounted the numbers of the previous decade average at 57 per cent and 55 per cent. However, after a fairly steep decrease to 42 per cent in 2004 the numbers never exceeded 50 per cent

Table 3 The relation of published original fiction and translated fiction (new works and new editions) expressed as percentages of translated fiction during the period 2001–2010 (National Bibliography 2001–2010, Svensk Bokförteckning [Swedish Book Transcript] 2001–2010)

Published fiction in Sweden							
Year	Swedish fiction			Translated fiction			Translation
	New lit.	New ed.	Total	New lit.	New ed.	Total	%
2001	543	244	787	650	386	1,036	57
2002	599	245	844	621	434	1,055	55
2003	752	249	1,001	663	431	1,095	52
2004	1,341	255	1,566	737	404	1,141	42
2005	1,065	251	1,316	721	397	1,118	46
2006	976	271	1,247	691	402	1,093	47
2007	1,016	305	1,321	765	449	1,214	48
2008	1,406	345	1,751	801	406	1,207	41
2009	1,215	314	1,529	757	257	1,014	40
2010	1,523	443	1,966	814	250	1,064	35
Total no.	10,436	2,922	13,328	7,220	3,816	11,037	45
Total %	43	12	55	30	16	45	

and fell as low as to 35 per cent in 2010. The first decade in the new millennium bore the stamp of crisis in the Swedish publishing business, since sales and publishing numbers as a whole diminished severely (Rüegg 2020: 15), partly due to the increasing consolidation in the world of publishing where Transnational Media Conglomerates, for instance Wolters Kluwer and Hachette Livre, were constantly gaining ground (Steiner 2012: 29). The two largest Swedish publishing houses then responded to the situation by discharging in-house staff, thereby opening up a new possibility for smaller publishing houses to work with translated fiction but not with the same quantity as before (Hedberg 2016). Another factor influencing the decrease of translated fiction was probably the relatively high costs of the production of translations in comparison with the production of domestic literature. The prices of translation rights were peaking from year to year, especially for the ‘notable’ writers, which we have seen in previous chapters to be the most translated into Swedish. The average translation rate of the decade amounted to 45 per cent, and for the first time in this study new Swedish published works exceeded new translated works by number, but translated new editions still outnumbered the new domestic editions. The decreasing importance of published translated fiction within Swedish literary space can now with hindsight be considered as a confirmed trend.

Table 4 The relation of published original fiction and translated fiction (new works and new editions) expressed as percentages of translated fiction during the period 2011–2019 (National Bibliography 2011–2019, Svensk Bokförteckning [Swedish Book Transcript] 2011–2019).

Published fiction in Sweden							
Year	Swedish fiction			Translated fiction			Translation
	New lit.	New ed.	Total	New lit.	New ed.	Total	%
2011	1,184	322	1,506	834	239	1,073	42
2012	1,225	519	1,744	818	337	1,195	41
2013	1,248	382	1,630	743	352	1,095	44
2014	1,493	452	1,945	875	319	1,194	38
2015	1,533	486	2,019	756	399	1,155	36
2016	1,352	368	1,720	732	264	996	37
2017	1,833	203	2,036	1,151	119	1,270	38
2018	2,030	160	2,190	977	82	1,059	32
2019	2,051	162	2,213	983	73	1,059	28
Total no.			17,003			10,096	37
Total %							

As can be seen in Table 4, the falling trend for translated fiction during the three preceding decades was further accentuated during the 2010s, where the general translation rate only reached 37 per cent. It seems that there was a rather steady decrease of translated fiction by approximately 7 per cent per decade. No numbers for the year 2020 are yet available, which explains the empty slots.

It is possible that there was a correlation between increasing rates of private publishing (self-financed and not published by a publishing house: through services such as Författarens bokmaskin [The Author's Book Machine], a print-on-demand service) and decreasing numbers of literary translations. Private publishing increased from very low numbers at the turn of the century to 13 per cent of all published literature in Sweden 2019. More than 40 per cent of the private publishing was composed of novels – a fact influencing the percentages of the total of book publishing as well as of the output of fiction and translated fiction in Sweden, where the novel has been the most favoured genre of domestic and translated fiction during the last forty years. In fact, novels represented more than 80 per cent of all translated literature during the last decades. Nevertheless, the decreasing trend reached an extreme in 2019 with the lowest amount of translated fiction since the middle of the previous century, 28 per cent of the annual output of published fiction in Sweden.

This overview has shown a steady trend of falling numbers for translated fiction, thus demonstrating its decreasing importance within the Swedish literary space. Nevertheless, the percentage of translated fiction in Sweden is still relatively high in comparison with other European countries, both counting the total translation rate and the specific translation rate for fiction, constituting one of the specific traits of the semi-peripheral Swedish literary geography. The decreasing importance of translated fiction indicates that Swedish literature has undergone a development towards more closeness in this regard and hence towards a more firm centrality in the northern literary geography. Simultaneously, the number of translations *from* Swedish has risen dramatically. This trend has accelerated during the last decade, the value of rights sold to Swedish literature tripling between 2008 and 2018 (Hedberg 2019). It is hardly surprising that these trends occurred at the same time, since ‘closed’ literary markets tend to be strong literary exporters.

A third characteristic of the Swedish literary semi-periphery is the strong position of its translators. It has been shown in previous studies (Lindqvist 2006, 2021a) that the Swedish literary translation field – in contrast to other translation spaces within other literary geographies (Gouanvic 1997, Simeoni 1998, 2007, Wolf 2006, Sela-Sheffy 2008) – can be characterized as a relatively autonomous field. A relatively autonomous field presupposes a market and experts capable of distinguishing good quality from ordinary work – in this case good translations from ordinary. It requires cultural magazines and journals, where these specialists scrutinize, evaluate and discuss translations. It also requires possibilities for institutional consecration in the form of stakeholding organizations, for instance membership-based agencies and translator unions offering grants and scholarships after selective entrance requirements, and literary societies and academies providing consecration in the form of translation prizes, grants and appointments. One should also not forget the importance of government funding, i.e. state subsidizing of highly esteemed translators in the form of guaranteed annual wages, which is probably the most solid basis for institutional consecration of Swedish translators in their relative autonomous translation field (Lindqvist 2021a). All of these characteristics – some of which have also been mentioned in the previous chapter on translators of Nobel laureates – are present in Sweden.

From these general characteristics of the Swedish literary semi-periphery, we turn now to the specifics of our translation flows. We are concerned both with what could be called the ‘profile’ of literary exchange to the changes that occur over

time. Three dimensions of each literary flow are in focus: the temporal ‘translation gap’; the composition of authors (categorized as ‘vanguard’, ‘popular’, ‘aesthete’ and ‘notable’ – the categories used in Chapter 2); and the balance between women and men authors. In addition, we note whether particular genres (children’s literature and/or poetry, for instance) are conspicuously missing or present.

Swedish literature in English translation 1980–2018

During the period 1980–2018, literary translations from Swedish into English amounted to approximately 1,800 publications, including new editions. The period showed no univocal overall tendency as to the amount of translations being published. Rather, the numbers oscillated significantly between different, shorter periods of time, a phenomenon that becomes visible if we divide the four decades into five-year units and start in the late 1970s (Table 5).

During the latter part of the 1970s the amount of translations was quite substantial. In the early 1980s the number dropped drastically just to rise again in the next period. In the late 1980s and early 1990s approximately 175 books were published in each five-year period. Then there was another drop at the end of the 1990s, and another rise after 2000. However, it was not until the period 2005–2009 that the amount of translations equalled that of the late 1970s. In the next period there was another rise. Between 2010 and 2014 more books were published than during any former five-year period. This rise continued during 2015, but in 2016 and 2017 the numbers fell yet again. The highest quantity of titles were published in 2012, but also 2008, 2011, 2014 and 2015 were good years for English

Table 5 Publications, including new editions, of literary translations from Swedish to English 1975–2018

Period	Number of editions
1975–1979	263
1980–1984	145
1985–1989	177
1990–1994	174
1995–1999	146
2000–2004	191
2005–2009	263
2010–2014	350
2015–2018	260

translations of Swedish literature. The lowest quantity of titles appeared in 1981. Also, few translations were published in 1982, 1984, 1994 and 1998.

The whole time span also shows a great variety in the kinds of literature being translated. In the 1980s, children's books were by far the most translated genre, and the translations in this category were dominated by a single author: Astrid Lindgren. In the 1980s, Lindgren belonged to the absolute canon of domestic children's literature. She was still productive, but her works from the 1940s and the 1950s had already become modern classics. One of the characteristics of children's books is that successful titles often are published again and again in different editions. The same stories are continuously presented to new generations of children readers. This also affected the English translations of Astrid Lindgren in the 1980s. Older translations were re-issued, older original titles were translated for the first time, but newer original titles were also translated and published in the UK and the USA. There were thus quite significant temporal gaps between source and target texts in many of these titles, whereas there were no such gaps in others.

Apart from Astrid Lindgren's books for school children, the picture book was the most translated children's book genre, in the 1980s as well as during the whole period 1980–2018. These publications were quite varied. Many of them were classic Swedish picture books. The little Scottish publishing house Floris Books was, for example, responsible for many translations of Elsa Beskow's idyllic picture books from the early twentieth century. Here, there were significant delays between the appearance of target texts and the original source texts, but we must not forget that Beskow's classic books were continuously re-issued in Sweden throughout the twentieth century. The historical gaps were then just as present in the source culture as in the target culture. On the other hand, these gaps were not as obvious in the latter as in the former. Other picture book translations are more surprising and less in line with source culture canon formation. One example is the translations issued by the Illinois publisher Albert Whitman, who published two Swedish picture books in 1994, six in 1995 and two in 1996, all of which were translations of Maj Lindman's contemporary titles. Another example is Gunilla Ingves, whose books for small children were profusely translated in the first half of the 1980s: between 1982 and 1985, fifteen titles by Ingves were published by the London publisher A & C Black. Whereas Beskow was an aesthete, Lindman and Ingves were notables, and the Albert Whitman and A & C Black translations were published with no significant gaps between source and target texts.

When it comes to adult literature, translations of contemporary Swedish prose fiction were very sparse during the early 1980s. Instead, translations for adults were dominated by older Swedish titles, which were either re-issued or translated belatedly. More often than not, there was thus a significant gap in this period between the Swedish source texts and the English translations. Quite a few notables from twentieth-century Swedish literature were published. The 1950s translation of Vilhelm Moberg's epic narrative on Swedish emigration to the United States was re-issued, and so was Moberg's late novel *A Time on Earth* (*Din stund på jorden*), originally published in 1963 and translated by Naomi Walford in 1965, a story narrated by a Swedish emigrant in California. Other translations in this category included the first English translation of Jan Fridegård's modern classic *I, Lars Hård* (*Jag Lars Hård*), a modern classic of proletarian realism from 1935, and a re-issue of the 1956 translation of Frans G. Bengtsson's historic novel about the Viking age, *The Long Ships* (*Röde Orm*, 1941 and 1945).

Most of the older Swedish titles published in English in the early 1980s were, however, works by aesthetes. We find one title by the literary giant August Strindberg, and as many as eight titles by the Nobel laureates Selma Lagerlöf, Pär Lagerkvist and Eyvind Johnson. Selma Lagerlöf, who became the first female laureate in 1909, was the author of two of these translations, and Lagerkvist, who received the prize in 1951, had as many as five translated titles in 1982 and 1983. Eyvind Johnson, who shared the prize in 1974 with fellow Swedish author Harry Martinson, had only one title translated in the early 1980s, a first translation of the historical novel *Dreams of Roses and Fire* (*Drömmar om rosor och eld*, 1949), a fact that illustrates the tendency of belated English translations of Swedish prose fiction during this period. Johnson's and Martinson's shared Nobel Prize led to translations into many languages in the latter half of the 1970s. Books by the two Swedish laureates appeared in French, German, Spanish, Turkish, Hebrew, Japanese and Korean. However, this Nobel effect did not reach the English markets. No title by either Johnson or Martinson was published in English between 1974 and 1984. It takes longer, it seems, for canonized Swedish authors to be acknowledged in the UK and the USA than on many other literary markets.

During the latter part of the 1980s, the publication of contemporary fiction increased significantly, mostly due to swift translations of Swedish notable authors. Recent novels by Sara Lidman, P. O. Enquist, Lars Gustafsson, Torgny Lindgren and P. C. Jersild quickly found Anglophone readers on each side of the Atlantic. Lindgren and Jersild had as many as four publications each in English

in the latter half of the 1980s. More surprising is perhaps the translations of the less-known authors Margareta Ekström and Margareta Bergman, each of them with two publications during these years. A special case was film director Ingmar Bergman's autobiography *The Magic Lantern* (*Laterna magica*, originally published in Swedish in 1987), which was published in English in four different editions in 1988 and 1989. Also related to the film industry was the translation of Reidar Jönsson's novel *My Life as a Dog* (*Mitt liv som hund*, 1983), which was adapted into a film in 1985. The Swedish film was a success in US movie theatres and led to Lasse Hallström's international breakthrough as a director. This new interest in contemporary fiction does not mean, however, that Swedish literary classics were less translated during this period. Books by the solidly canonized older authors August Strindberg, Hjalmar Söderberg, Selma Lagerlöf, Pär Lagerkvist, Karin Boye and Eyvind Johnson were published in the late 1980s, as well as modern classics by Moa Martinson, Jan Fridegård and Stig Dagerman.

This tendency remained intact throughout the 1990s: contemporary prose was translated alongside older Swedish prose, but the former category was distinctly more frequently published. Apart from Lars Gustafsson, Torgny Lindgren and P. O. Enquist, a range of contemporary notable women writers were translated during the 1990s, for example Sigrid Combüchen, Agneta Pleijel, Cordelia Edvardsson, Majgull Axelsson and Kerstin Ekman. Ekman alone had as many as nine books in English during the decade. The 1990s also saw the rise of Swedish popular fiction in English translation, notably thrillers by Jan Guillou and existential novels by Marianne Fredriksson. Among the translations of Swedish literary classics we find, apart from the usual suspects August Strindberg, Selma Lagerlöf, Hjalmar Söderberg and Pär Lagerkvist, nineteenth-century novelists Victoria Benedictsson, Fredrika Bremer and Carl Jonas Love Almqvist, eighteenth-century botanist Carl Linnæus and fourteenth-century religious writer Saint Bridget of Sweden.

The increase in translated prose fiction, and especially the rise of contemporary Swedish fiction in English, changed the imbalance between literary genres. During the 1990s the relation between children's literature and literature for adults evened out, and at the beginning of the 2000s, fiction for adults became the most translated genre. During the first two decades of the new millennium, then, this development was not only confirmed but strongly reinforced. The number of titles for adults distinctly increased during this period, whereas the number of translated children's books slightly decreased.

From the turn of the millennium, the rise of Swedish prose fiction in English was mainly due to an increasing amount of translated popular fiction, mostly suspense literature. This increasing dominance of popular authors rather than notables and aesthetes was closely connected to the international popularity of the so-called Nordic noir phenomenon, i.e. dark suspense narratives in literature, film or television, set in northern Europe, predominantly Scandinavia. Already in 2000, crime novelist Henning Mankell had four publications in English, but the rise of translated Swedish suspense novels started for real a couple of years later and exploded in 2006 with fourteen publications. After that it kept rising until reaching an all-time-high of thirty-three Swedish Nordic noir publications in English in 2012. By that time, the number of suspense authors being translated every year was also very high. In 2013 as many as nineteen different Nordic noir authorial signatures were published, including the two double pen names Roslund/Hellström (Anders Roslund and Börge Hellström) and Hjort/Rosenfeldt (Michael Hjort and Hans Rosenfeldt).

Related to this increase in suspense novels was a significant decrease in translated Swedish fiction classics. Between 2000 and 2004 no more than nine English translations of older Swedish fiction were published. During the following two five-year periods these numbers only slightly increased: eleven older works were translated or re-issued between 2005 and 2009, and sixteen between 2010 and 2014.

The quite dramatic rise of translated popular fiction in the two first decades of the twenty-first century must not, however, hide the fact that Swedish suspense literature was translated into English throughout the period 1980–2018. The police novels of the writing couple Per Wahlöö and Maj Sjöwall have been available in English since the 1970s, with new editions published in the 1990s. Another successful popular Swedish novelist before 2000 is Kjell-Olof Bornemark, whose spy novels *The Messenger Must Die* (*Legat till en trolös*, 1982), *The Dividing Line* (*Skiljelinjen*, 1983) and *The Henchman* (*Handgångsman*, 1986) were published between 1986 and 1990 by the New York publisher Dembner Books.

Two literary genres enjoy a quite stable history of publication and distribution in the UK and the USA: theatre and poetry. The translations of Swedish drama are highly dominated by the works of August Strindberg; almost forty books of his theatrical works were published in English during these four decades. All in all, there were only eight Swedish dramatists represented in Anglophone books, not counting contributions to anthologies. The second most translated – and

printed – dramatist was Ingmar Bergman, who had as many as nine publications during the period, all of them from the 1980s. Being mostly known internationally as a film director, it is no surprise that Bergman's translated books consist of screenplays. The only other dramatic writer with more than one publication was contemporary aesthete Lars Norén with four translated and printed plays in 2003, 2014 and 2017.

When it comes to poetry, Tomas Tranströmer is by far the most available Swedish poet in English with as many as twenty-seven publications during the four decades. From this amount of collections, which were spread out throughout the period and thus by no means only an effect of Tranströmer's Nobel Prize in 2011, there is a huge gap down to Gustaf Fröding, Harry Martinson, Werner Aspenström, Aase Berg and the UN general director Dag Hammarskjöld, who had four poetry publications each in English. The number of books of Swedish poetry collections that became available in English during these decades was, on the other hand, quite high: fifty-seven. Half of these can be categorized as written by established contemporary poets, whereas slightly more than one-third were either written by deceased modern poets or by older canonized poets. Only five of these, however, were published before 1900: eighteenth-century poets Carl Michael Bellman and Anna Maria Lenngren, and late-nineteenth-century to early twentieth-century authors August Strindberg, Ola Hansson and Gustaf Fröding. Slightly less than one-third of all the published poets were only available – in Swedish as well as in English – through self-financed publications.

Apart from the self-financed poets, the Swedish dramatists and poets available in English should all be considered as aesthetes, which is one probable reason why these two categories of translations were so quantitatively stable from 1980 onwards. When it comes to historic gaps between source and target texts, the two dominant authors make the two categories quite different from each other. The English translations from this period of August Strindberg's plays were either belated translations or re-issued older translations, whereas the translations of Tomas Tranströmer's poetry were made historically close to the poems' original publication in Swedish.

The overall tendency for English translations of Swedish literature from 1980 to 2018 was, then, that the number of drama and poetry publications remained stable throughout the period, whereas the balance between other genres shifted. In the 1980s, children's literature was the most translated kind of literature. During the 1990s, contemporary notable prose fiction caught up with children's literature and took over its dominant role. After 2000, there was a more radical

change of scene due to a dramatic rise of translated popular fiction. Throughout the 2000s and the 2010s, the suspense novel was by far the most available kind of Swedish literature in English.

Swedish literature in French translation 1980–2018

The 1980s marked an important breakthrough for the proliferation of Swedish language fiction in translation to French. During the first decades of the postwar era, translation from Swedish to French had to a large degree been supply-driven, an issue for cultural diplomacy rather than publishers and literary agents. Cultural transmitters, among them several Swedish expatriates, worked hard to raise interest in a small number of aesthete authors among the elite of Parisian publishing houses, often with very limited results, especially when it came to sales. Among the authors published in French were the surrealist poet Gunnar Ekelöf (1907–1968), one of Sweden's most highly esteemed authors of the twentieth century, and Birgitta Trotzig (1929–2011), an experimental catholic novelist living in Paris and later (1993) elected to the Swedish Academy, where she replaced another author of the same ideal-typic calibre, also translated into French in the 1960s, Per Olof Sundman (1922–1992).

Cultural transfer from Sweden to France, then, was very much an elite project. If there was an ambition to make Swedish literature 'world literature', it was in the sense of making highly esteemed Swedish authors known among the French intelligentsia, whose appreciation might have a positive effect on the status of Swedish literature in the rest of Europe and worldwide. These efforts, however, were mostly in vain, as it has been repeatedly shown that Swedish authors, with very few exceptions, are absent from the Damroschian *hypercanon*.

But at the beginning of the 1970s, the total number of translations from Swedish to French quite suddenly began to rise. This was not an immediate result of the work done by the cultural transmitters mentioned above. Rather, it was Swedish children's fiction that started to attract the interest of French publishers. Literature for children had enjoyed a considerable rejuvenation in Sweden from the late 1960s and into the following decade, a development that now started to have an international impact, the number of translations rising from 138 in 1966 to 214 in 1974. When it came to translations into French, the number of translations of this kind of literature also soared, more than doubling between the 1960s and 1970s.

Literature aimed at an adult audience, however, did not enjoy the same success. Numbers remained as low as before. It was not until the early 1980s that things began to change in this regard. There was then talk of a 'Swedish wave', i.e. a growing number of translations of Swedish authors, most of them notables, especially to German and French (Ballu 2016: 912). From the middle of the 1980s and during the following thirty years, Swedish fiction aimed at an adult audience gradually gained in importance on the French book market. This rising interest can be partly explained with reference to a number of important changes in the publishing field. The 1980s saw the establishment of new publishing houses, several of them devoting themselves especially to translations. Some of the publishers spoke of this as an attempt to alter the French discussion on literature, making it more cosmopolitan, but it can also be seen simply as a way for the publishers to enrich themselves in cultural capital. These new houses also engaged a new generation of translators, several of them with university backgrounds. An overall trend during the 1980s was a move from domesticating to foreignizing translation.

New publishers and new translators also meant new kinds of literature; the 1980s saw a broadening of the 'translation flow' from Sweden to France. Still, the aesthete and notable writers were seen as important, although there was a shift towards contemporary and still developing authorships. A noteworthy example is Torgny Lindgren (1938–2017, elected to the Swedish Academy in 1991), whose novels were quickly translated and published by the Arles-based Actes sud (mostly within a couple of years from the first original language edition). New publishers also made room for works that were harder to fit into the catalogues of the traditional Parisian houses, for example those dealing specifically with Swedish phenomena (which is true of Lindgren's works), which shows the growing acceptance of foreign elements in translated fiction. At the same time, storytelling qualities tended to be increasingly highlighted, rather than, as was more common before, philosophical or intellectual content. These tendencies in the book market were to some extent underpinned by the French state, channelling financial support (through the Centre national du livre) for translations in an attempt to counter the growing hegemony of English language literature.

During the first half of the 1990s, the situation for Swedish literature in French translation remained mostly the same, i.e. the number of translations per year was still relatively high compared to the period before 1980. At the end of the decade, however, numbers declined, both for children's fiction and

literature aimed at adult readers; the turn of the century marked one of the least successful periods for Swedish literature in France since the 1970s. But this tendency came with an exception that would prove to become very significant: the number of translations of crime novels did not decline but instead started to rise. This development continued during the first decade of the twenty-first century, reaching an impressive peak in the early years of the 2010s, when crime fiction became the quantitatively most important type of literature translated from Swedish to French. Crime fiction even overshadowed children's literature, which to a large degree had remained popular among French publishers since the 1970s. Nevertheless, the 'boom' of Swedish crime novels (which cannot be described as an isolated phenomenon, but rather coincided with the success of similar novels from other Scandinavian countries) did not mean a limiting of the space for other kinds of literature. Rather the opposite, since the number of translations of children's books and non-genre fiction also rose around the turn of the decade 2010. Taken together, this meant that the number of editions of Swedish literature in French translation exceeded a hundred per year in 2013, the highest confirmed number to date, leaving the 'success' of the 1980s 'Swedish wave', with forty to fifty editions per year, far behind.

The difference between the periods, of course, lies in the types of literature that were translated. While aesthete and notable authors achieved a remarkable degree of success in the 1980s, this in no way compared to the impact of Swedish crime fiction, the work of 'popular' authors, thirty years later. On the other hand, it seems that success in one part of the spectrum of literature also has an effect on the others, e.g. when there is talk about Swedish crime fiction this also helps to promote translations from the same language in other genres. Another tendency is that the translation flow from Sweden to France has become increasingly demand-driven. This has meant that translation happens faster, shortening the time gap between source and target language edition. A good example is *The Girl with the Dragon Tattoo*, the first instalment of Stieg Larsson's now globally successful Millennium trilogy. The French publisher Actes sud acquired the right to this novel before it was published in Swedish. The overall quickening of the book marketplace was also a result of the establishment of a system of international literary agents, to which Swedish publishers were relatively early adopters.

To conclude, then, the yearly number of editions of Swedish literature in translation to French has doubled since the 1980s. This is especially noteworthy since the 1980s has been described as a breakthrough decade for Swedish

authors in France. In the 1990s, this 'new system' was consolidated, resulting in a broader selection of literature translated from Swedish. In the 1950s, 1960s and 1970s, this 'translation flow' had been dominated by consecrated fiction, translations often seen as a kind of cultural diplomacy. From the 1980s onwards, the infrastructure of translation became increasingly structured around the demands of the target culture market. As a result, popular authors were translated besides the aesthetes and notables. The work of several Swedish authors was also marketed as distinctly Swedish, rather than cosmopolitan or global.

Today, Sweden is internationally known for its crime fiction authors. They have made Swedish literature an issue for 'the man on the street', also promoting a broader interest in Sweden and Scandinavia. The 'boom' of crime fiction is also the main explanation behind the doubling of the number of editions of Swedish literature in France. However, under this flood of crime novels, the number of editions of other types of literature (children's books, contemporary novels, etc.) is the same (or slightly higher) as in the 1980s. These changes – the growing importance of the demands of the target market, the success of crime fiction, etc. – have also influenced the number of female writers being translated from Swedish. In the first years of the 1980s, only 13 per cent of the editions were of books by female writers. In the 2010s, the same number was 55 per cent.

Italian literature in Swedish translation 1980–2018

The number of editions of Italian literature translated into Swedish in the time period 1980–2018 constantly increased, starting with 126 editions in the 1980s and arriving at 218 editions in the years 2010–2018. Considering the period as a whole, two important observations can be made: firstly, that the Swedish import of Italian literature suffered from an extreme male bias with 84 per cent male writers (versus 16 per cent female). One reason for the male predominance is related to the second observation, namely the large proportion of classics translated from Italian. No less than 13.5 per cent were 'old classics', i.e. works written more than a century ago (in fact often several centuries ago), while 15 per cent consisted of translations of what can be termed 'modern classics', i.e. literary works originally published in the source language twenty to a hundred years before. Taken together, old and modern classics represent a third of the Italian literature in Swedish. Interestingly, the number of older classics

Table 6 Editions of Italian literature in Swedish translation 1980–2018

Period	Total number of editions	Number of old classics	Number of modern classics
1980–1989	126	26	13
1990–1999	138	22	18
2000–2009	155	18	20
2010–2018	217	20	47
Total	636 (100%)	86 (13.5%)	98 (15%)

seems to diminish, while the number of modern classics recently increased considerably (Table 6).

From these figures it can be deduced that Italian literature has what Sapiro calls ‘a past symbolic capital’ (Sapiro 2015: 321), which is probably one of the explanations for Italy’s prominent position in the global literary exchange where it accounts for at least 3 per cent of the entire translation market. It should therefore be stressed that Italy’s strong position among the so-called semi-peripheral literatures relies on the number of long-selling classics by Dante, Petrarch, Boccaccio, Machiavelli, Tasso, Goldoni, Leopardi, etc. In the following, we will go deeper into each decade by discussing genres and analysing the ideal-typic categories of authors translated into Swedish.

In the 1980s, the proportion of old classics – aesthetes – was higher (21 per cent) compared to the subsequent decades, which might be explained by the slow recovery of the Swedish book market after the crisis in the early 1970s. As a result of the crisis, the large publishers tended to concentrate on ‘safe cards’, which in the case of Italian literature meant canonized authors: *le tre corone* Dante, Petrarch and Boccaccio, but also Marco Polo’s stories about his travels to the Far East in the *Milione* from the thirteenth century, Niccolò Machiavelli’s somewhat cynical analysis of renaissance power strategies in *The Prince*, Carlo Goldoni’s droll comedies from the eighteenth century and Leopardi’s romanticist meditations on the meaninglessness of life. Another longseller was Carlo Collodi’s *Pinocchio* (1883), which in the 1980s was issued in four different Swedish editions.

Parallel to the steady translation of classics, a very different genre started to enter the Swedish sphere: comics for an adult readership and the graphic novel, a genre which had enjoyed a longer tradition in countries such as France and Italy, but which in mid-1980s Sweden was a literary outsider. The importation of graphic novels in the 1980s represented more than a fifth of all the translations

from Italian, which significantly increased the figures of Italian *populars* in Sweden. It is noteworthy, however, that most of the graphic novels translated from Italian in the 1980s fell into the category of erotic literature, featuring the work by Guido Crepax and published by the notorious publisher Medusa/RSR Epix. Soon, the genre would be complemented by many distinguished Italian creators of graphic novels, such as Milo Manara and Hugo Pratt. After a crisis in the first decade of the new millennium, the graphic novel again became a vital part of the literary inflow from Italy.

Besides the inflow of popular authors (comics, graphic novels) on the one hand and aesthetes (old and modern classics) on the other, some Italian notables were also introduced in the 1980s, for instance Umberto Eco's *The Name of Rose*, which was published in 1983 in Swedish (and in English). Despite the huge worldwide success of his first novel, Eco remained faithful to the small publisher who believed in him from the very start, Bompiani. In the following decades, Eco remained a stable presence in the Swedish book market as Bompiani published all his new titles, often in many editions. Another constant in the whole time period studied is Italo Calvino. He was first translated into Swedish in the late 1950s and the publications went on as Calvino's literary fame grew stronger. In the 1980s some of his most important works were translated: *If on a Winter's Night a Traveler* and *Palomar*. It is interesting that while Calvino belonged to the notables in the 1980s, the new editions of his works in recent years should rather be relegated to the canonized group of the aesthetes. Another notable of the 1980s is Primo Levi, who passed away in 1987, many decades after his survival of the Nazi concentration camp Auschwitz. A considerable translation gap can be noticed between Levi's seminal novel *Se questo è un uomo* from 1947 (the English translation received the title *If This Is a Man* in the UK and *Survival in Auschwitz* in the USA), which was translated more than four decades later in 1988. The novel had already been proposed to Bompiani in 1960, but the publisher refused it with the argument that there were already many stories about the Holocaust on the market. When Levi's work was recognized in the United States in the mid-1980s, Bompiani bought two titles at a reduced price: *The Periodic Table* and *If Not Now, When?* The latter was launched in 1986 in the presence of Levi himself, who had been invited to Stockholm. When he learned that *If This Is a Man* had not been translated into Swedish he told Bompiani's editor that it was necessary to translate it immediately. *If This Is a Man* came out in 1988, followed in the 1990s by other Levi titles.

In Italy, the 1990s was a decade when a new generation of writers (born in the 1950s and 1960s) succeeded the great names of the twentieth century (Pavese, Calvino, Moravia, Morante, etc.) and became part of the literary establishment. This generational shift is mirrored in the international markets (including Sweden) where many Italian newcomers were introduced. In Sweden, we notice the arrival of writers such as Paola Capriolo, Daniele Del Giudice, Marta Morazzoni, Susanna Tamaro, Alessandro Baricco, Margaret Mazzantini among many others. Their titles were generally published in Swedish translation only one or two years after the publication in Italy, which in some cases was related to the fact that the writers had received prestigious Italian awards. More importantly, however, is the fact that the lion's share of these writers and titles had previously been translated into English. Considering the fact that English is a global language, we can conclude that a great proportion of the titles and authors selected for translation to Swedish were so-called 'global notables' (cf. Schwartz 2021). However, there are a number of authors who were translated into Swedish before they received their first book-length translation in English, and in two cases the writers were never translated into the language. In one case the Swedish version came out in the same year as the English translation; Susanna Tamaro's global bestseller *Va' dove ti porta il cuore* was translated into both languages in 1995. What these cases show is that the Swedish field is partly independent of the Anglophone literary field and might even contribute to enriching the global market by introducing new names. Beside these 'new' notables we can observe the presence of writers who had become notables during the previous decade and maintained this position even in the 1990s (Eco, Magris, Tabucchi), as well as another group of notables whose works continued to be published many years after their death (Calvino, Pasolini, Levi), moving towards the space of aesthetes. The 1990s also illustrate how the Nobel Prize can initiate the removal of an author who is positioned on the unusual continuum between the avant-garde and the popular, to the quadrants of the aesthetes, as in the case of politically radical dramatist Dario Fo, who was awarded the prize in 1997.

The old and modern classics (aesthetes) kept their stable proportion in the 1990s, representing 29 per cent of all the publications, and likewise the publications of graphic novels were still prominent, even though the category of populars was complemented with other genres, for instance *La piovra*, a book based on the homonymous television series about the mafia. The interest in Italian organized criminality is also reflected in the three Swedish editions

of Giovanni Falcone's and Marcelle Padovani's *Cose di Cosa nostra* (1991), which was translated into Swedish the year after Falcone, an anti-mafia judge, was murdered by the Sicilian mafia.

The upturning trend for Italian literature in Sweden continued at the beginning of the new millennium (155 editions). A fourth consisted of old and modern classics, but this was the first decade in which the 'modern' classics prevailed over the older ones (see Table 1). Most of these authors are obviously to be regarded as aesthetes, but as both Eco and Fo were still alive and active at the beginning of the new millennium, they should rather be placed among the notables. Even among the older classics (dominated by Dante, Boccaccio, Petrarch, Machiavelli and Collodi) it is noteworthy that Pietro Aretino's famous erotic work from the 16th century *The ragionamenti: The lives of Nuns, The Lives of Married Women, The Lives of Courtesans* was published by the vanguard publisher Vertigo. Actually, it could be argued that Aretino's work, taken together with the erotic adult comics as well as the tendency to publish sexually outspoken writers, gives Italian literature a somewhat erotic bias. This observation seems particularly interesting to consider with regard to the strong gender imbalance among the authors of imported titles (only 16 per cent of the editions were authored by women in the years 2000–2009, which was in line with the low average of the whole period studied).

During the first decade of the new millennium around thirty new Italian writers were introduced to the Swedish readers, and most could be placed in the categories of the notables or popular. Among the popular we notice a radical decrease in graphic novels, but on the other hand subgenres which usually were not imported from Italy were translated, i.e. crime fiction (Andrea Camilleri, Marcello Fois, Giorgio Faletti, Michele Giuttari and Gianrico Carofiglio) as well as international bestsellers in historical settings (Valerio Massimo Manfredi and Giulio Leoni).

Some of the new names among the notables were Andrea De Carlo, Niccolò Ammaniti, Melania Mazzucco, Simona Vinci, Paolo Giordano and Roberto Saviano. They were all well-established authors on the Italian market but remained quite anonymous among Swedish readers, except for Saviano, who received worldwide recognition in 2007 with his anti-mafia reportage book *Gomorra*. This anonymity also characterized many of the notables who were introduced during the previous decade and continued to be published in the 2000s: Margaret Mazzantini, Alessandro Baricco, Marta Morazzoni, Antonio Tabucchi and Giuseppe Pontiggia.

In comparison to the 1980s and the 1990s, the new millennium offered more contemporary Italian poetry. The authors were mainly male and even though some of them were well known in Italy (Sebastiano Grasso, Luciano Erba, Paolo Ruffilli) others were definitely less established: Mimmo Morina, Marta Bertolotti, Corrado Calabrò. The latter, who was rather ignored in his source culture, is today the most translated contemporary Italian poet in Sweden, with no less than six book-length editions translated by seven different translators (often working together in couples). As a comparison, the Nobel laureates Salvatore Quasimodo and Eugenio Montale are represented by four volumes each (cf. Schwartz 2019).

The most recent years, 2010–2018, confirm the tendency that Italian literature is an increasing presence in the Swedish book market, featuring not only the largest number of editions (217 editions) but also of classics (sixty-seven editions). Among the classics, however, the modern (forty-seven) prevail significantly over the older ones (twenty). The explanation for the large number of modern classics is related to different strategies of publishing houses, for instance: Natur & Kultur's initiative to translate and re-issue the work of Italo Calvino; the profile of the publisher Modernista whose principal publishing strategy implies the re-publication of older translations (Bassani, Camilleri); the initiative taken by the Italian Institute in Stockholm to fill in the gaps in the Swedish list of Italian literature by founding the book series Cartaditalia (cf. Schwartz 2017). Perhaps the renewed interest in modern classics should be contextualized in a broader setting, including a new interest in the past century that was manifested in very different ways (from the worldwide success of the TV series *Mad Men* to the re-issuing of John Williams' novel *Stoner* from 1965). Another explanation might lie in the effects of a more digitalized book market where the 'long tail' (the large number of titles sold in very small numbers on internet sites) proved that there was a demand for all sorts of books. Actually, the total sales of these low sellers turned out to constitute a larger market than that of the bestsellers (cf. Anderson 2008, Steiner 2011).

In 2010–2018, no less than forty-three Italian authors were translated for the first time into Swedish, and among these names there are two female writers in particular, and they have reached a large audience both among readers and critics, Silvia Avallone and Elena Ferrante. It is interesting to notice, however, that no new crime fiction writers were introduced (but representatives of the genre such as Camilleri and Carofiglio were still present), which suggests that these titles had difficulty in squeezing themselves into the already crowded national field of

Swedish noir. Instead, some titles were introduced in the wake of the enormous success of Roberto Saviano's non-fiction novel *Gomorra*, for instance Fabrizio Gatti's undercover journalism in *Bilal* (Italian 2007/ Swedish 2013) and Nicolai Lilin's autobiographical *Educazione siberiana* (Siberian Education It. 2009). The almost complete lack of *popular* titles among the imported Italian novels was balanced by a renaissance of the graphic novel launched by the new publishing house Ades media, which published at least twenty-five Italian titles in the years 2010–2018.

The dominant category of ideal-typical authors was represented by the notables, including the previously introduced names (e.g. Ammaniti, Eco, Magris, Mazzantini, Mazzucco, Morazzoni) as well as the new arrivals (e.g. Agus, Cognetti, Lagioia, Murgia, Parrella, Starnone, Veronesi). Editions by women writers rose to 26 per cent, but this upswing was only related to the 'Ferrante Fever'; if we exclude the many Ferrante editions published in the years 2010–2018, the proportion of women writers would be 17 per cent, just slightly exceeding the average of the whole period studied.

When it comes to Italian poetry, the new interest we witnessed in the previous decade grew stronger in the years 2010–2018. A whole range of new poets were introduced for the first time in book-length editions (for instance Valerio Magrelli, Eugenio De Signoribus, Andrea Zanzotto and Alda Merini), even though some of them had been included before in literary magazines and anthologies. Even more interesting is the fact that previously translated poets received a second or third collection of translations into Swedish (Calabrò, Del Serra, Erba, Grasso, Bevilacqua, etc.).

To conclude, in the period studied, Italian literature clearly strengthened its position in the Swedish literary field. One reason for this improved situation is that the old classics never cease to gain new attention, a fact that seems to apply even to some of the notable poets and narrators from the twentieth century, whose works have now become modern classics as they are still being translated and published in new editions (Pasolini, Calvino, Morante, Primo Levi, etc.). Moreover, Italian literature provided Sweden with the graphic novel, a genre which hardly existed in the national field at the time. Another phenomenon that contributes to Italy's strong position is that the nation, every now and then, produces worldwide bestsellers, often by unexpected names: who would have predicted that an established university professor of semiotics (Eco), a young Neapolitan student (Saviano) and an anonymous author (Ferrante) would produce worldwide bestsellers?

Anglophone African literature in Swedish translation 1980–2018

The translation of Anglophone African literature into the Swedish literary semi-periphery is, over the period covered here, a process in which a highly selective group of authors widens slightly to include more authors and more racial and national diversity. But it is also a literary flow in which there are significant gaps, and some unexpected changes of place.

One of the early introductions of African printed literature in Sweden was made by the popular publisher Ljus ('Light'), which translated Alan Paton's *Cry the Beloved Country* (1948) as early as 1949. Ljus, emerging out of a magazine with the same name established around the turn of the last century, sought to enlighten the working classes through cheap editions of what it considered significant writers (Svedjedal 1988). The Swedish poet Arthur Lundkvist's anthology of Caribbean, South American and African poetry, a decade later (1957) titled *Den mörke brodern* ('The Dark Brother'), presents a second important introductory effort of Anglophone African literature, here in the context of an emerging literary and publishing interest in literature from outside Europe. In the same year as Ljus published Paton, Lundkvist edited a special issue of the poetry publication *Poesi* devoted to Francophone literature by Black authors, and that year also saw the publication of an anthology of poetry by African American authors. The discursive labelling of this writing – and the interest that fuelled it – depended on exoticism and othering: what holds the selection of writers together in the eyes of editor and publisher is blackness, and the label 'negro' is used to categorize the writing (Alvstad and Lundahl 2010).

Even against the background of these pioneering efforts, Per Wästberg's remarkably ambitious anthology of fifty-seven authors, entitled *Afrika berättar* ('Africa narrates') and published by small publisher Cavefors in 1961, constituted a landmark publication in the introduction of Anglophone African literature in Sweden. The volume appeared in a landscape in which the relationship to Africa and African cultural production was changing. Underpinned by interest in the sociopolitical situations in African countries – not least in South African apartheid and the ongoing independence struggles – Wästberg noted about his own anthology that the writers included in it thematized 'the revolt against colonialism, the difference between country and city, and the break with tradition' rather than eternal subjects such as 'loss, longing, love' since 'they did

not have time to calibrate emotions and were suspicious towards the private and the fictional' (Wästberg 2007: 291–2, my translation).

The socially driven opening towards African literary production which was achieved by individual efforts such as Wästberg's anthology was part of a wider cultural and political interest in African matters. In 1962, The Scandinavian Institute of African Studies (later to become the Nordic Africa Institute), was founded, and in 1967 the Institute organized the conference 'The Writer in Modern Africa' together with the Swedish Institute for Cultural Relations with Foreign Countries and the Council for Swedish Information Abroad – a conference for which Wästberg was on the organizing committee and which featured many of the renowned authors from the continent (Wästberg 1968). In the educational world, courses on African literature began to emerge, first outside the formalized education system – in 'folk high schools' and adult study circles – and eventually within higher education (Granqvist 1988: 469). The decade also saw a small burst of translations – of Nadine Gordimer, Ezekiel Mphahlele, Chinua Achebe, Peter Abrahams and Doris Lessing, among others.

The stirring interest in Anglophone African literature and the connections that formed between Swedish intellectuals and African writers forged during the 1960s did not result in a flood of translations of African literature in the following decade. The 1970s was rather characterized by a comparatively narrow reception of the continent's literary output. From 1970 to 1980, out of the translated Anglophone literature, eighteen editions (seventeen titles) were by African authors. Thirteen (twelve) of these were by Doris Lessing. The Nigerian Wole Soyinka, represented by a single text – *Laglöshetens tid* (*The Season of Anomy*), published by small, radical publisher Cavefors in 1976, was the only non-white author.

Two things may be noted, then, about the patterns of translation of Anglophone African literature in the period that precedes the period focused on in this study. First, that the interest in Africa that propelled introductory efforts a decade earlier was replaced by interest in a few individual authorships handled by large or mid-size publishers. Second, that the political interest in – and protest against – South Africa's apartheid regime did not result in immediate and large-scale translation of South African authors, but instead yielded a slightly delayed and highly selective number of titles.

In the period 1980–1989, ninety-six editions of Anglophone African literature were translated and published by Swedish publishers. Major and mid-size publishers remained committed to the authors they had previously taken

Table 7 The total number of editions by Anglophone African writers published in Swedish translation 1980–2018 divided by decade. (The table excludes four editions – all books by Doris Lessing – which have uncertain publication dates all of which are new editions of previously published novels.)

Period	Number of editions
1980–1989	101
1990–1999	52
2000–2009	152
2010–2018	116
Total	430

on – Gordimer, Lessing, Brink. By contrast, Athol Fugard, who continued to be translated, was published by smaller publishers and/or theatres which staged his drama. Through the small literary publisher Bromberg, another future Nobel Prize winner, J. M. Coetzee, was introduced to the Swedish reading audience through the publication of three novels in rapid succession: *I väntan på barbarerna*, 1982 (*Waiting for the Barbarians*), *Historien om Michael K*, 1984 (*The Life and Times of Michael K*) and *Mr Foe*, 1989 (*Mr Foe*). In addition, publishing signalled a broader interest in South African literature also in terms of racial representation with the publishing of works such as Alex La Guma's *I dimman då sommaren dör* (*In the Fog of Season's End*) in 1982, Alan Paton's *Vad ert land är vackert* (*Ah, But Your Country is Beautiful*) in 1984, Lewis Nkosi's *Parningslek* (*Mating Birds*) in 1986 and Zoe Wicomb's *Du kan inte gå vilse i Kapstaden* (*You Can't Get Lost in Cape Town*) in 1988. The diversification of South African literature was achieved by smaller publishers such as Legenda (Nkosi) and Hammarström & Åberg (Wicomb), or popular publishers such as Bra böcker (La Guma). It can be noted that the effort was not a stable trend: Wicomb was not translated again until 2011 despite the fact that she established a literary reputation and career in the English-speaking world, and La Guma, though not a highly productive author (La Guma had four novels, one novella and a travel account published during his lifetime – several of them first published in the East Germany and the USSR), has had none of his other books translated into Swedish – not even 'A Walk in the Night', whose Shakespearean narrative of Black life under apartheid was to become one of the most important literary works of the period.

The publishing of South African literature (partly including the new literary voices from that country translated into Swedish) by and large had a contemporary focus. Bonniers, Trevi and Forum all translated and published their authors at the same time as they were published in the UK. The translation of literature

from other African countries was more retrospective. Works by Nigerian authors published during the decade – Amadi Elechi, Buchi Emecheta and Chinua Achebe – had all been written in previous decades; so had Ghanaian Ayi Kwei Armah's *De ännu inte födda* (*The Beautiful Ones of Not Yet Born*) in 1984.

The publishing of Kenyan author Ngugi wa Thiong'o, and Somalian Nuruddin Farah were at least in part exceptions to this temporal lag. Cavefors and Corona published three of Ngugi's works in 1981 and 1982: *Upp genom mörkret* (*Weep Not, Child*), *En blomma av blod* (*Petals of Blood*) and *Om icke vetekornet* (*A Grain of Wheat*). While *Upp genom mörkret* and *Om icke vetekornet* are among Ngugi's first works, *En blomma av blod* appeared only four years after its original publication as *Petals of Blood*. The rapid-sequence publishing of Ngugi, then, had the appearance of a committed effort to establish him on the Swedish literary market. The case of Farah is more ambivalent. As described in Chapter 2, *Kartor* (*Maps*) was published by Bonnier in 1987 and followed by *Gåvor* (*Gifts*) in 1990. A decade later the publisher continued its efforts with (*Secrets*) in 2000, *Länkar* (*Links*) in 2006, and *Adams revben* (*From a Crooked Rib*) in 2008, before it abandoned the author, who was later picked up by small publisher Modernista.

The delay that characterized some of the publishing with regard to non-South African literature indicates a lingering and strong interest in the postcolonial moment and/or its immediate aftermath among Swedish readers – or at least among the publishers who provide their reading. In this way, because the literature perceived as important enough to translate and publish in the Swedish literary semi-periphery is apparently selected on the basis of its socio-historical topicality, it appears that a version of what Graham Huggan has called an 'anthropological' approach to literature directs publishing efforts (Huggan 2001: 37–57). In contrast to Gordimer, Brink and Lessing who are continuously imported to Sweden, some of the authors in question here appear to be seen as important because their narratives valuably illuminate particular historical events and experiences. The rather uneven and truncated representation of authors such as Soyinka (who, in addition to *Season of Anomy* has had three works translated into Swedish), Farah and Ngugi (both of whom, until 2015, with efforts by a new and small publisher, Modernista, each had four novels translated), in the Swedish literary landscape are indications that support such an interpretation. All three authors, at the time they were introduced in Swedish, had long writing careers behind them and were internationally recognized.

The pattern is not unequivocal, however. Soyinka's awarding of the Nobel Prize in 1986 stirred renewed publishing interest and *The Interpreters* was published that year alongside a new edition of *Season of Anomy*. The national 'Nobel effect' had been preceded by the publishing of Soyinka's memoir, *Aké: barndomsåren* (*Aké: The Years of Childhood*) in 1983. A year after the Nobel award, *Aké* was re-published, and a few years later, *Isara* followed in 1990.

The decade 1990–1999 saw a declining interest in Anglophone African literature. English as a source language for translations strengthened its domination of the Swedish literary market, but the share captured by Anglophone African literature decreased; over the ten-year period, sixty-one editions were published; that is 13 per cent of the period total. South African literature in Swedish translation remained contemporary – and predominantly white. Bromberg, Bonniers, Forum and Trevi continued to publish 'their' authors, and, as noted, some South Africans introduced in the preceding decade dropped off the list: Wicomb, Galgut, Paton, Nkosi. Small-scale publisher Brutus Östling put out Njabulo Ndebele's short story collection, *Fools and Other Stories*, another one-off by a small actor, which went against the tendency of white domination of South African literature.

The 1990s was a strong decade for André Brink, who had seven editions (six titles) published by Forum, almost the same number as Gordimer, who was awarded the Nobel Prize in 1991 and consequently saw a number of her works published and re-published that year (seven out of eight editions were published in 1991). The equal presence of Gordimer and Brink in the Swedish literary market is noteworthy, even considering the higher productivity of the latter, because of the different positions they would hold in literary history, Gordimer becoming over time far more consecrated – as shown, for instance through the different number of scholarly articles written about them.

Apart from the 'modern classic' – used here in the sense of the Italian literature above, that is, first published more than twenty years ago – Amos Tutuola's *Palmyvindrinkaren* (*The Palm-Wine Drunkard*) – a novel that has often, controversially, been labelled the first 'African novel' praised for its authenticity (wa Ngugi 2018: 71–102) – the Swedish publishing of African literature in the 1990s was becoming more up to date. Njabulo Ndebele, Nigerian Ben Okri, whose *The Famished Road* was the Booker Prize winner in 1991, Kenyan-Tanzanian M. G. Vassanji and Zimbabwean Yvonne Vera are new additions to the gathering of authors available in Swedish, and whose translated novels were written only a few years before translation.

Apart from the discovery of Ndebele by Brutus Östling, the publishing of Zimbabwean writer Yvonne Vera in 1999 was a publishing event which cut against South African white dominance. Vera's Swedish publishing was a distinctly person-driven affair. She was introduced to Swedish readers by crime fiction author Henning Mankell, who had a strong engagement in African cultural matters and was a long-term resident in Mozambique. Mankell established the literary prize Afrikas röst ('The Voice of Africa'), which was awarded to Vera in 1999. The same year, her novel *Under the Tongue* was published by Ordfront, Mankell's publisher at the time, as *Under tungan*. Over the following six years Vera was to have two more novels translated into Swedish and published by Ordfront.

The first decade of the new millennium constituted a minor breakthrough period for Anglophone African literature in Swedish translation. Publishing tripled, with a total of 157 editions of the period's 440 total, or approximately 36 per cent. The overall trend in the decade was for wider representation and update of literary publishing. In total, nineteen authors from seven countries were published (the number excludes an anthology of new South African writing published by Tranan which present more than twenty authors, many of whom had not previously been translated). With respect to South African literature, the decade was characterized by the discovery by Swedish publishers of more South African authors, also race-wise. Zakes Mda, Patricia Schonstein and Achmat Dangor were among the new and contemporary authors who were introduced to Swedish readers.

As in the 1980s, small-scale and niche publishers drove the broadening of the base, in this case Leopard and Tranan. Dambudzo Marechera, Chris Abani, Ivan Vladislavic, Achmat Dangor, Patricia Schonstein, Zakes Mda and Yvonne Vera were all published by minor publishers with a profile concerning social issues or literature outside Europe and the United States. The commitment of these publishers, whose drivers were less economic than symbolic, varied, however, and an overall impression is that they were interested in individual books – perhaps with particular themes – rather than seeing themselves as permanent homes for authors. One example of this tendency is Celanders, which published three of Abani's works during the decade but left out *Virgin of Flames* and *The Secret History of Las Vegas*, both of which are set in Las Vegas, and showed no interest in his poetry (a genre which is among the publisher's profile). Another was Leopard, which translated Mda but then seemed to lose interest as they did not translate and publish *Madonna of Excelsior*, nor *Cion* which were both published after *The Whale Caller*. They also ignored his earlier works, such as

Ways of Dying – internationally widely acclaimed – or *She Plays with Darkness*. A similar fate befell Achmat Dangor, whose *Bitter Fruit*, shortlisted for the Man Booker Prize 2004 (and IMPAC Dublin Literary Award 2003) was published by Leopard as *Bitter frukt* in 2005. The book was a one-off and Leopard did not translate either previous (such as *Kafka's Curse*, 1997) or later (such as *Dikeledi*, 2017) works by the author.

The years leading up to the present, 2000–2018, saw a slight downturn in the total volume (and the proportion) of translation and publishing of Anglophone African literature: 106 editions. The representation was wider, however, with twenty-eight authors from eight countries. The decade saw a definitive breakthrough for Nigerian literature, which became distinctly contemporary in Swedish translation with the temporal delay between original publication and publishing of translation shrinking to one or two years. Nigeria also became the great literary nation in the African literary flow, overtaking South Africa in terms of number of authors (eleven to six – leaving out South African authors Marlene van Niekerk and Deon Meyer who had novels translated and published but who originally write in Afrikaans), and contributing almost a third of the authors published (eight out of twenty-eight).

In the period studied here, Anglophone African literature had become much more diverse on the Swedish literary market. The number of countries and authors has increased, and the stirring of Nigeria as a large literary culture has begun to be felt. The temporal emphasis has also shifted distinctly to the present, and to notable rather than canonical literature, even as the publishers' commitment to literary authors have waned. The decreasing representation of women authors in the flow is in part explained by the small numbers of total translations which, due to Lessing's and Gordimer's strong presence, gave a skewed baseline image.

Lusophone literature in Swedish translation 1980–2018

The translation flow of Lusophone literatures into Swedish does not form a homogeneous entity as it is represented by literary works originating from such different geographical locations as East Timor, Brazil, Portugal and Portuguese-speaking African countries. This literary flow was thereby composed of several diverse literary cultures and facets, which can each contain a specific historical and cultural interrelationship of cultural exchange guiding their pathways into

the Swedish literary landscape. In order to identify some significant aspects of, and trends in, what gets translated (and what does not) the following analysis will approach the Lusophone translation flow both as an entity and as different flows of African, Brazilian and Portuguese literatures. Considering the modest annual number of publications of Lusophone literatures in the Swedish literary market some features stand out in this comparison which seem to affect the annual translation outcome, such as the emergence of single consecrated or popular authorships, the establishment and prevalence of new niche publishers, the impact of Swedish literary prizes and participation in the Gothenburg Book Fair. Equally important in characterizing the translational field of Lusophone literature into Swedish is that it is supported and enabled by a limited pole of common cultural mediators, often multitasking as translators, micro-publishers (as was addressed in Chapter 2) and agents in cultural networks of dissemination and cultural exchange. These phenomena will be explored by decade, including a discussion on the gender distribution of translated authors and a reflection on what literature gets translated and what does not (Table 8).

For the whole period there is a steady increase in the total amount of published translations. The majority of these translations are from Brazilian authors, 58 per cent, over Portuguese authors, 28 per cent, and African authors, 13 per cent (included in this category is the author Luís Cardoso from East Timor). Notably, starting in the 2000s there is a steady increase in the publication rate for African and Brazilian literatures, while there is a slight decrease from the 1990s to today for Portuguese literature. This substantial increase is a tripling of Brazilian literature (from twenty-two titles in the 1990s to sixty-five in the 2000s) and African literature (from five to sixteen) while leaving the Portuguese works at a stagnant rate. When it comes to the 2010s there is nearly the same number of translations from African authors (seventeen books) as there is of

Table 8 A total number of 317 editions of Lusophone literature were translated and published in Sweden during the studied period. The total number of publications is broken down by decade and number of editions, corresponding to the geographical regions of these source cultures

Period	Total	African	Brazilian	Portuguese
1980–1989	44	4	25	15
1990–1999	55	5	22	28
2000–2009	106	16	64	26
2010–2018	112	17	74	20
Total	317 (100%)	42 (13%)	185 (58%)	89 (28%)

Portuguese authors (twenty books), which is quite remarkable considering that the Portuguese literary market produces much higher numbers of annual publications, and has a stronger position as a source country in international translations than its African counterparts. The explanation for the increased numbers of translated works from Africa and Brazil, while not including Portugal, seems to be explained by changes in the Swedish publishing landscape, as will be addressed when discussing the development in the 2000s.

During this whole period, the Portuguese and Brazilian classics from the *aesthetes* – in this case considered as canonized authorships in their national literary histories – do not attract the same interest as we can see in the Italian case. In comparison, we do not see the same impact of a ‘past symbolic capital’ in the cultural transfer that could have resulted in new publications of Portuguese ‘old classics’ from the Middle Ages or Renaissance, or romanticism such as Gil Vicente, Luís de Camões or Almeida de Garrett. We do however find translations from early twentieth-century *aesthetes*, although these are quite modest in number, counting approximately five titles per decade. Among these we find three novels each by Eça de Queirós (Portugal) and Machado de Assis (Brazil), several volumes of poetry by Fernando Pessoa and the modernist novel by Mário de Sá-Carneiro (both Portuguese first-wave modernists), published by the small-scale niche publishing house Pontes.

Instead, the intercultural relations promoting the Lusophone literary translations, produced during the decades before the studied period, were to a high degree politically tinged, connected to leftist intellectual ideas of solidarity and human rights. In the 1960s and 1970s, Swedish governmental, as well as non-governmental, organizations and solidarity groups supported, in different ways, the struggle for independence (from the colonial power Portugal) in African countries. Already in the 1970s, translations of writers such as Luandino Vieira (Angola) and Agostinho Neto (a poet and Angola’s first president), as well as writings by leaders of liberation movements, Eduardo Mondlane (Mozambique) and Amílcar Cabral (Cabo Verde and Guiné-Bissau) were presented to the Swedish audience. The same political interest now invested in the political opposition to the totalitarian Brazilian and Portuguese contemporary regimes showed the pathways of the translated works from these source cultures. In 1976, the feminist classic and globally translated and circulated *Novas Cartas Portuguesas* (Barreno, Horta and Costa, 1972, *New Portuguese Letters*) was published, entitled *De tre Mariornas bok. Nya portugisiska brev*, by Forum. Apart from expressing liberating feminist intellectual thought in an advanced hybrid

aesthetic form, the work also contained strong criticism of the Portuguese fascist regime and its colonial war (for a thorough analysis of the book's global circulation and reception, see Amaral et al. 2015). From Brazil, the professional and award-winning translator Marianne Eyre translated Augusto Boal's political theatre and the internationally known socialist novelist Jorge Amado.

In the 1980s, the number of publications was still very modest, only forty-four altogether, and the literary genres represented were quite evenly distributed between novels, poetry and short stories. The publishers were quite diversified, ranging from generalist larger publishers such as Norstedts to non-profit, non-governmental solidarity groups, such as Afrikagrupperna, which published the Angolan novelist Pepetela. The tendency of a political interest showing the path for the translations of Lusophone literatures into Swedish continued. The publishers' framing (prefaces and covers) of the African and Portuguese literary works highlighted the sociopolitical contexts of contemporary historical events, such as the end of Portuguese colonial rule, the revolution of 1974 and the struggle for African independence. For example, the introduction of Agostinho Neto's poetry placed his poems in the independent struggle from Portuguese colonialism, and the back covers of novels by the Portuguese writer Almeida Faria contextualized his narrative of family history in the backdrop of the Portuguese Carnation Revolution of 1974. Besides these more contemporary translations, that dominated this flow, it was mainly single titles by male novelists and poets in the categories of *aesthetes* and *notables* from Portugal and Brazil (as mentioned above) that were included. The only exception from the single title phenomenon was the Brazilian poet Carlos Drummond de Andrade who had four volumes translated. As evidenced in released protocols from the Swedish Academy's discussion of the Nobel Prize, Drummond de Andrade was placed several times on the list as a possible candidate in the 1960s. The Brazilian flow also included the novelty of eight works of children's literature, thereby introducing to the Swedish reader the women writers Lygia Bojunga and Ana Maria Machado.

During the 1990s, the features that started to crucially influence the translation flow were the strong prevalence of the novel as a literary genre and the emergence of single contemporary consecrated authorships (*notables*). As many as 87 per cent (forty-eight of fifty-five editions) of the translated literary works of this decade were novels. The 1990s was also the only period when the number of translations was highest for Portuguese works. Leading up to the Portuguese Nobel Prize for José Saramago in 1998, several novels by him

and, the other widely critically acclaimed and considered Nobel candidate, the Portuguese writer, António Lobo Antunes were translated by Marianne Eyre and published by the large-scale publishers Wahlström & Widstrand and Forum, respectively. Out of the total amount of twenty-eight Portuguese publications, Saramago with eleven editions and Lobo Antunes with nine editions were together responsible for twenty of them. Another feature was the start-up of the small-scale niche publishers Pontes and Fabian, which published nearly all the other Portuguese publications, as well as several of the Brazilian ones. This niche publisher specialized in *aesthetes* from Portugal (e.g. Pessoa), and Brazil (e.g. Machado de Assis and Graciliano Ramos).

In the 1990s, Brazilian literature introduced the novelty of women novelists to the Lusophone flow: Helena Morley (Pontes), Ana Miranda (Wahlström & Widstrand), Lúcia Fagundes Telles (Natur och Kultur) and Clarice Lispector (Tranan). With Clarice Lispector as the only exception, the trend for these women authorships, as well as for the majority of the Brazilian male authorships published was that these writers, *notables* in their source culture, rarely had their first translated novel followed up by a second. This was a trend that continued throughout the following decades, especially in large-scale publishing, as in the cases of the contemporary notables Milton Hatoum, Michel Laub, Andréa de Fuego and Barbara Vanessa.

By the new millennium, the number of Lusophone translated works doubled due to a substantial increase in Brazilian and African translations. The feature that strongly dominated these translation flows between 2000 and 2018 was the entrance of niched small-scale and micro-publishers in the contemporary landscape for the Lusophone literatures in the Swedish market. Niche publishers taking over from the larger more generalist publishers of these literatures were visible in several cases. After the Nobel Prize, new translations of José Saramago's literary production continued to be published during the 2000s as well as translations of António Lobo Antunes. However, in the 2010s, after Saramago's death, the publications decreased and the latest translation of his work *Kain* (*Cain*) was published by Tranan in 2013. Also, the publishing of António Lobo Antunes has been taken over from Forum by the publishing house Modernista, who re-published the Benfica Trilogy in 2017.

A large proportion of the Brazilian increase can again in part be contributed to a single authorship, the worldwide best-selling popular Paulo Coelho. The 'Paulo Coelho effect' took off in the 2000s when the publishing house Bazar took over from the publishing house Forum, which belonged to the Bonnier Group.

A sign of Coelho's popularity in Sweden was the 2008 publication of Staffan Vahlqvist's debut novel *Jag sköt Paulo Coelho* ('I shot Paulo Coelho'), in which the main character gets so frustrated with Coelho's popularity, which he regards as an effect of bad taste among the reading public, that he decides to assassinate the Brazilian author. Forum had published Coelho's first translated work in Swedish, *Alkemisten* (*The Alchemist*) in 1995. Since Bazar (a niche publisher specializing in best-selling works) published Coelho's first title in 2002 they had up until 2018 published sixty-one editions and re-editions of Coelho's novels. In the first decade (the 2000s) alone he was the author of thirty-one of the forty-seven Brazilian novels published. This left sixteen translated Brazilian novels, and as many as thirteen of these were published by the new niche publisher Tranan, including authors such as Ruben Fonseca, Bernardo Carvalho, João Ubaldo Ribeiro, Paulo Lins and Chico Buarque.

The publishing house Tranan, established in 1992 and specialized in literature from the world outside Europe, is in the 2000s the publisher behind a major part of the increased number of publications from Brazil, Africa and East Timor. Tranan's translations include a rich variety of published authors from these source cultures, such as, besides the Brazilian ones mentioned above, several novels by Ondjaki and Pepetela from Angola, Luís Cardoso from East Timor and Germano Almeida from Cape Verde. Tranan also published separate volumes of translated short stories from Mozambique and Brazil. The fact that Tranan established itself as a major player in publishing Lusophone literatures, although not including European Portuguese literature in their profile, is probably one of the reasons behind the decrease in translations from Portuguese literature in the overall flow. One interesting illustration of this is the fact that Tranan recently included two translated titles by the Portuguese notable Gonçalo M. Tavares in their backlist. In doing so the publisher incorporated this internationally recognized and circulated Portuguese authorship in their profile through extending Tavares' geographical affiliation to include Angola, and emphasizing it as his birthplace (in the epitext on Tranan's website).

During the 2010s, Tranan also had company from other niche publishers in publishing Luso-African contemporary notables, such as Mia Couto and Agualusa, published by the mid-scale publisher Leopard (publishing fiction from Africa and Asia) and the micro-publisher Almaviva (specializing in Portuguese and Luso-African literatures). Another micro-publisher, Panta rei, managed by the cultural mediator (translator, editor and publisher) Gunilla Winberg, was

behind titles from Angolan authors that represented novelties in this translation flow. Among the translations from *Panta rei* we find two crime novels, with a socially critical perspective, by the *notable* Pepetela and a volume of chronicles, *Salomes huvud* (2014; *A Cabeça de Salomé*, 2004) by Paula Tavares. *Panta rei* also published a children's book by Maria Celestina Fernandes, which placed this micro-publisher as the force behind two of the – stunningly – only three existing translations of women writers in the Portuguese language from Africa in the whole period investigated here.

When it comes to translations of poetry, these volumes constitute approximately 11 per cent of the total number of the publications during the period. Translations of poetry started in a modest way and increased by the turn of the millennium due to the establishment of the small and micro-publishers Fabian, Pontes, Almaviva and Edition Diadorim. These are all very small enterprises, managed by single multitasking individuals: the translators Margareta Marin and Lars Axelsson (Pontes) translating Fernando Pessoa, Ulla Gabrielsson (Edition Diadorim) who translated five volumes of Ferreira Gullar (Brazil) and the Portuguese poet Ana Luísa Amaral, Marianne Sandels (Almaviva) who translated the Portuguese poets Ana Luísa Amaral, Nuno Júdice, Vasco Graça Moura, Jorge de Sena and Eugénio de Andrade. Besides the titles these translators published in their own companies they were also the translators of the Lusophone poetry published by other publishing houses, which made them crucial nodal persons in the cultural networks of cultural exchange and dissemination of Lusophone poetry in Sweden.

The other literary genre that occupies approximately 10 per cent of the total number of translations in the whole period is children's literature. This is especially due to the Brazilian translations which offer a steady number of books by Maria Machado de Assis and Lygia Bojunga. In 2004, Lygia Bojunga received the prestigious Swedish prize Astrid Lindgren Memorial Award (ALMA) which led to a republishing of several of her works. By the 2010s, this genre had introduced a diversity of authors from Brazil: Ilan Brenman, André Neves, David Cali and Silvana Talvano. Additionally, there was one title each by Ondjaki from Angola and the Portuguese authors Isabel Minhós Martins, Rita Nabais and Catarina Sobral. This is the only literary genre in the Lusophone translation flow that presents a gender balance by numbers, which is not the case for any other genres.

The overall predominance of translations from Brazil (58 per cent), in general allowed for a more diversified translation flow when it comes to literary

genres. Among the Brazilian translations we also find biographies, memoirs and a series of comic books that we do not see represented in the Portuguese or African translations. The comic books were about the football stars Neymar Jr. and Ronaldinho Gaucho and introduced new translators of the Portuguese language. Another feature that influenced the annual number of publications was the possibility of being the focus country of the largest book fair in Sweden. In 2014, Brazil was the focus country in the Gothenburg Book Fair, which spawned an increase of published titles to twenty-five, compared to the five to eight translations published in the years before and after. The Brazilian translations also presented a higher number of women authors compared to translated Portuguese and African literatures, which nevertheless did not mean a positive shift in the gender balance. This raises the question of what has not been translated from the Lusophone literature so far, namely notable women authors.

Just as in the case of Italian literary translations into Swedish, the operating gender bias, in favour of male writers, is striking in the Lusophone flow. When calculating the gender of translated Lusophone authors with their own published volume, eighty-three (79 per cent) were men and twenty-two (21 per cent) were women. The proportion of women authors' representation in all the three translations flows was roughly the same; that is, Brazilian women authors constituted 20 per cent, Portuguese women reached 23 per cent and African women 21 per cent. Out of a total of 317 published editions (including re-editions) only fifty-four (17 per cent) were authored by women. Moreover, of these fifty-four translations of women authors twenty-five (that is as much as 46 per cent) were in the genre of children's literature. Although the overall, predominant literary genre in the published translations of this period was the novel (64 per cent of the total amount), women were mainly represented in the historical stronghold for women authors, that is, children's literature. There was thereby a void of untranslated novels from important contemporary women also belonging to the categories of aesthetes and notables in their source cultures. For example, as regards critically acclaimed women authors in the Lusophone source cultures such as Agustina Bessa-Luís, Maria Judith de Carvalho and Maria Velho da Costa from Portugal, Nélida Piñon and Raquel de Quieroz from Brazil, and Paulina Chiziane from Mozambique, to name but a few, if they appeared at all it was only with a short story in an anthology. Moreover, the notable Lídia Jorge, with a dense novel production translated into other languages, and receiver of literary awards, had one novel translated into Swedish. In fact, this was the only

translated novel from a Portuguese woman author in the whole period. Among established notable and aesthete women authors from these source cultures, Clarice Lispector was the only novelist granted consistency of publication, with eight titles translated. This same picture of contemporary gender inequality in the representation of Lusophone women authors in translation is supported by the results of researchers looking at this question in the UK (Odber de Baubeta 2012, Fernandes 2013, Atkin 2020).

The Lusophone translations being a limited phenomenon in the Swedish literary sphere, combined with favouritism towards only the very most consecrated notables and aesthete authors (read men) in these source cultures, seems to leave little room for women authors' translations, no matter how critically acclaimed they are in their source cultures. Furthermore, it is highly likely that consecration processes and critical acclaim of women authors in their national literary history and establishment can significantly influence which authors will be up for consideration to cross borders in translation. In any case, to be able to give a thorough answer to this gender question, a more in-depth case study, encompassing the whole circulation process, than is possible to conduct here will be needed (cf. Atkin 2020).

To conclude, although translated Lusophone literary works in Sweden still constitute a modest phenomenon in terms of numbers, the quantity of publications more than doubled from the first decade to the last in the period studied. During this time, the number of Brazilian and African translations tripled, while the Portuguese publications decreased in number slightly, a trend that can be explained by the emergence of new niche publishers such as Tranan, with a profile encompassing African and Brazilian literatures while leaving European Portuguese literature outside their scope. The overall picture shows a strong predominance of the contemporary novel, authored by notables – authors receiving prestigious international, Lusophone and national awards, and with high sales figures in their source cultures. With the exception of a handful of novelists such as Paulo Coelho, Mia Couto, Agualusa, António Lobo Antunes, José Saramago and Clarice Lispector the overall trend for these authors was to have one novel published (probably for the publisher to test the waters) without the title being followed up with a second one. Nevertheless, it was above all the 'smugglers', the networking culturally engaged mediators – translators and micro-publishers – that constituted the force behind the publishing consistency of Lusophone translations in general, and of poetry in particular, into Swedish (cf. Roig-Sanz and Meylaerts 2018).

Francophone and Hispanic Caribbean bibliomigration to Sweden 1980–2018

The Caribbean literary space is a heterogeneous and multifaceted culture interconnected by the sea, but also divided by different colonial experiences and languages, landscapes and seascapes. Since translation on top of this is never neutral and always ideological, Caribbean bibliomigration resists generalizing descriptions. Despite this heterogeneity and diversity some salient features of the Francophone and Hispanic literary flows from the Caribbean literary periphery to the Swedish literary semi-periphery will be explored in this segment – flows which were marked by the unwillingness of Swedish publishers to risk publishing an unknown Caribbean writer, who had not previously been consecrated by literary prizes and awards within the Anglo-American literary space. The success of the studied peripheral writers in the Swedish literary market thus seems to depend on the consecration and success within the Anglo-American literary culture. Bibliomigrancy from this part of the world to the northern hemisphere, and particularly to Sweden, seems to a large extent to depend on a kind of double consecration – first within the centre of the former colonial power and secondly within the centres of the Anglo-American literary culture. This double consecration process is decisive for the lion's share of both Francophone and Hispanic Caribbean literature in Swedish translation. On the contrary, Anglophone Caribbean writers, whether they are presented as Cuban or Haitian writers to the Swedish readers – as in the case of for instance Esmeralda Santiago and Edwidge Danticat – do not need double consecration in the same way in order to be selected for translation into Swedish. This is due to the Americanization of Swedish literary space – a long-term process, which reaches back as far as the mid-nineteenth century (Torgerson 1982). More recently in 2018, 71 per cent of all fiction published and translated in Sweden comprised translations from English. Generally, examining the years between first publication in original language and Swedish translation the works of 'Hispanic writers' writing in English migrate faster than their Spanish language counterparts to Sweden. Furthermore, bibliomigration of Francophone Caribbean literature is usually even more long-lasting.

The following presentation and comparison start with two Francophone writers confirming the bibliomigration pattern of double consecration; they continued with an exception to that rule and conclude with a supposedly Francophone Haitian author writing in English. Then Hispanic bibliomigration

is further explored with a representative example of double consecration and another exception to the most common patterns of the Hispanic literary flow to Sweden. Finally, the salient features of the two flows are compared.

Bibliomigration patterns of the Caribbean Francophone literature form part of the French mono-centric literary consecration culture (Casanova 2004) where most authors are *made* in Paris:

[...] on the literary front France is still institutionally and intellectually the *locus princeps*. Not only are literary texts, essays and histories published in Paris, but it is first and foremost there that they are commissioned, reviewed and commended. The majority of established Caribbean authors become famous originally in France, and the United States has only really courted French Caribbean writers to the extent that Paris has already made their reputation.

(Gallagher 2002: 206)

The literature of the Francophone part of the Caribbean translated into Swedish, stems from the islands Haiti, Guadeloupe and Martinique. The database Världslitteratur.se, which is the most important source for this research, lists sixteen authors from this literary space. Of these sixteen authors, nine have been translated into Swedish (Table 9). In this Francophone context, Martinique can be singled out as the ‘island of poetry and politics’, since the island has fostered important poets such as Aimé Césaire and Joseph Zobel and major thinkers such as Édouard Glissant, Franz Fanon and Patrick Chamoiseau, also a Goncourt prize winner. However, Césaire and Zobel were not translated within the researched time span and will therefore not be commented on. Four authors will be examined in the following: Danny Laferrière, Maryse Condé, Patrick Chamoiseau and Edwidge Danticat. The consecration processes for Laferrière, Condé and Chamoiseau are rather similar to those demonstrated by the Gallagher quote above. They have been published within several literary genres in France and they have received high acclaim in the form of literary

Table 9 Overview of the Francophone Caribbean literature per region and according to the selection criteria of the study

Region	Authors presented in Världslitteratur.se	Authors in Swedish translation	Translated novels 1980–2019
Haiti	6	2	4
Guadeloupe	5	2	9
Martinique	5	5	1
Total	16	9	14

prizes and awards. They were all published in Paris by prestigious publishing houses and they have been translated into English by translators who hold large amounts of translation capital (Lindqvist 2019).

Maryse Condé, nevertheless, has been the most successful of the four in establishing herself in the Swedish literary market, with six translated novels, a translated youth novel and a biography, in comparison with one novel each for Laferrière and Chamoiseau. Condé stands out due to her high consecration within Anglo-American literary culture, marked by the American and British literary prizes and awards she has received. As we have shown in earlier chapters, these constitute important selection criteria for Swedish translations. The category of notable authors are the most translated into Swedish in the majority of the flows explored in this book. In the Anglophone literary space, Condé has been awarded the 1993 Puterbaugh Prize, the 1999 Prix Marguerite Yourcenar and the 2005 Hurston/Wright Legacy Award. In 2015, she was also shortlisted for the Man Booker International Prize. These consecration processes can probably, apart from her demiurgic literary skills, be ascribed to her eminent academic career in the United States. Additionally, among her more than twenty novels, twelve have been translated into English. Another factor contributing to her American consecration might be her systematic collaboration with her (second) husband, English translator Richard Philcox. He frequently writes paratexts, for instance translator's notes explaining his translation strategies when working with Condé's novels. As we have seen, paratexts are an efficient way of framing a foreign experience for a new audience (Watts 2005). A case in point is Philcox's three-page preface in his translation of *Traversée de la mangrove*, which following Genette's (1987: 169) terminology, can be characterized as allographic, since it evaluates the narrative to follow more than discussing the translation strategies. Philcox explains that his translation was very much influenced by Virginia Woolf's novel *To the Lighthouse* (1927), since its interior monologue corresponds exactly to the twenty monologues in Condé's novel. Moreover, he finds a kinship between Condé's and Woolf's style, tone, register and characters, despite differences in time and location. Philcox claims that he translated Condé's novel with the voice of Virginia Woolf in the back of his mind (Lindqvist 2019). Consequently, he presents Condé as a worthy member of the hyper canon in Damrosch's terms (2009).

Furthermore, Condé's œuvre initially needed double consecration to be selected for inscription in the Swedish literary canon by translation. After three translated novels, however, no previous English translation was needed. She

had found the way to her Swedish readers. The temporal gap between the first source publication and translation in the early stages of her bibliomigration was twenty years, but during the last decades this gap has constantly diminished to a few years (Lindqvist 2016). For Francophone Caribbean literature translated into Swedish, the degree of symbolically past capital (cf. Sapiro 2015) is low, close to non-existent, since Caribbean literature is young in comparison with its colonial counterparts. Nevertheless, today Condé is an established French Caribbean author held in high esteem by the Swedish reading audience – a fact demonstrated by her selection for the 2018 alternative Nobel Prize for Literature (cf. Chapter 4).

For the Haitian author, Dany Laferrière's translation, bibliomigration and its sequel within the Swedish literary space is quite different from that of Maryse Condé. The consecration processes of Laferrière mainly remain within the Francophone cultural sphere. Laferrière has not been awarded any Anglo-American tokens of consecration. This circumstance might explain the fact that only one of his fifteen novels so far has been translated into Swedish. Laferrière grew up in Port-au-Prince, Haiti, during the Duvalier regime. He worked as a journalist before emigrating to Montréal, Canada and later on to the United States. Laferrière refers to his œuvre as 'an American autobiography' (Jaggi 2013). It ranges from vernacularizing fiction drawing on his Haitian childhood to field notes from travels across North America. It also touches upon absent fathers and nourishing family females, interracial relations and sex tourism, which are more cosmopolitan themes. The narrative style is more often than not provocative and ironic. He defines his style as direct, North American, without any unnecessary flourishes, but written in French (Jaggi 2013), the latter probably the reason for the non-translation into Swedish of most of his œuvre. His production comprises fifteen novels, but only one has been translated into Swedish, namely *Comment faire l'amour avec un nègre sans se fatiguer* published in 1985 at VLB Editions at Québec, in Canada (Lindqvist 2019). The novel was translated into Swedish in 1991 with the Swedish title *Konsten att älska med en neger utan att bli utmattad* (*The Art of Making Love to a Negro Without Getting Exhausted*). The inflammatory n-word is here translated literally from the Canadian title. However, the word was not as controversial at the beginning of the 1990s as it is today, a fact underlined by the reduction strategy employed concerning the same word in the Swedish translation of *The Brief Wondrous Life of Oscar Wao* in 2009.

Concerning the literary consecration within the studied cultures, Laferrière has received several important literary awards and prizes, for instance the Prix

Carbet de la Caraïbe 1991, for the novel *Lodeur du café* (1991) translated in 1993 with the title *An Aroma of Coffee* (1993), the Prix Médicis 2009 for *L'Énigme du retour* (2009; *The Return*, 2011) and the Grand Prix Metropolis bleu 2010 for the novel *Je suis un écrivain japonais* (2008; *I am a Japanese Writer*, 2010). Laferrière is published by the prestigious French publishing house Grasset in Paris, which holds the global rights to his works. Exceptions are Québec and other Francophone areas in the Americas, as he remains faithful to his Montréal-based publishers, Éditions du Boréal and Mémoire d'encrier. In December 2013 Laferrière was elected to the French Academy. His election constituted the culmination of Laferrière's French literary consecration. He is the first Haitian and the first Canadian writer ever inducted into the French Academy (Lindqvist 2019).

Laferrière's translator into English, David Homel, is himself an established Canadian prize-winning writer, also receiving the Governor General's Literary Award for Translation in 1995 and 2001. His English translation from 1987 was published by Coach House Press in Toronto and by Bloomsbury in London the same year. The Swedish translator Tony Andersson, published by Tidens Publishing house in 1990, remembers how he struggled with the Koran verses that initiate each chapter. He collaborated with a pious Koran specialist in these translations and was worried that the specialist would ask to see a sample from the book, which he found too audacious for the specialist. Andersson is today a well-established translator with a large amount of accumulated translation capital (Lindqvist 2019). That Dany Laferrière's novel was published within both the French and English literary spheres before it was translated into Swedish, not to forget the success of the Canadian drama film directed by Jaques W. Benoit made in 1989 and based on the novel, probably influenced the decision to undertake a translation into Swedish.

Patrick Chamoiseau's work sheds light on the dynamic processes of creolization that have shaped Caribbean history and culture. In fact, the contemporary vitality of Antillean literature is frequently linked to him (McCusker 2007: 14). Chamoiseau lives and works in Fort-de-France, Martinique. According to Knepper (2012), Chamoiseau is one of the most important living Caribbean writers today. His literary production comprises twelve novels, several essays and plays. In addition to his fictional output, Chamoiseau is a major postcolonial theorist. He is the author of several non-fiction works dealing with the colonial history of Martinique and the Manifest of the Creole movement (Bernabé et al. 1989).

His novels deplore the loss of Creole traditions among the Martinican people, especially of the ancient oral literary traditions, which he tries to preserve and develop as 'le marqueur de paroles', the word scratcher (Gigoley 2013: 161). What is most striking about Chamoiseau's work is his foregrounding of language. His works are judged 'a potential nightmare for the translator', in view of his eclectic play between Creole and French, his code-switching, his register and sociolectal shifts, as well as his neologisms, creolisms and non-standard syntax (Gigoley 2013: 161). Consequently, Chamoiseau has felt the need to explain his four writing principles to his translators. First, he stresses the importance of the Creole language and the Creole 'conception of the world' (Volk 1999: vii), including the ideological and humanistic benefits of opacity. Second, he uses the 'totality' (vii) of the French language. This leads to his third principle, namely the arrangement of language to undermine and relativize its coherence as a 'formal' (vii) system, to 'feel it trembling' (vii) and to open it up to the possibilities of other languages. Finally, writing should 'sacrifice everything to the music of the phrase' (viii).

Chamoiseau's third novel *Texaco* (1992), originally published by Gallimard, is his only literary work translated into Swedish. It was awarded the most important and prestigious literary prize in France, the Prix Goncourt. *Texaco* was translated into English in 1997 by Rose-Myriam Réjouis, an associate professor of literature at Lang New School in New York with Haitian roots, and her American husband Val Vinokurov. According to N'Zengou-Tayo and Wilson (2000: 91), *Texaco*'s success in English translation, despite many potential pitfalls, can be attributed to Réjouis, who together with Vinokurov was awarded the American Translation Association's Lewis Galantière Prize for Best Book in 1998. After the English translation appeared, critical acclaim for Chamoiseau's work and his international stature as a writer grew. Nonetheless, as in the case of Dany Laferrière, Chamoiseau's literary consecration mainly remains within the French-speaking cultural sphere (Lindqvist 2019). This is reflected in the literary awards he has received, including the 1993 Prix Carbet de la Caraïbe for his novel *Antan d'enfance* (1993) and the 2002 Prix Spécial du jury RFO for *Biblique des derniers gestes* (2002).

In Sweden, *Texaco* was translated by Anders Bodegård as early as 1994 and published by Bonnier, only two years after its first publication in France and before the English translation. Thus, the double consecration hypothesis is not supported in this case – an exception confirming the rule in the Caribbean Francophone flow. One possible explanation could be that the Swedish translation

was not initiated by a publishing house, but by the very prestigious and hence charismatic translator. Indeed, Bodegård fell in love with the novel after reading it in 1993 in Paris. He travelled to Martinique and studied the local language to better recreate the Creole sound in Swedish. Bodegård is considered one of the most prominent Swedish literary translators of modern times (Ekenberg 2014), which is confirmed by the fact that he is the only Swedish translator ever to be nominated for the European Aristeion Translation Prize (Lindqvist 2019).

The second most translated supposedly French Caribbean author is Edwidge Danticat, with three novels: *Breath, Eyes and Memory* (1994), *The Farming of Bones* (1998) and *Claire of the Sea Light* (2013), the first two originally published by Soho Press and the latter by Knopf. They were all translated into Swedish by Dorothee Sporrang – a prolific and highly recognized translator – and published under the titles *Magiska länkar* (Magic links) in 1996 by Natur och Kultur and *En skörd av tårar* (A harvest of tears) in 2000, by Norstedts and *Claire, som havets ljus* (Claire as the light of the sea), in 2019 by Tranan. The original language of the novels is English, Edwidge Danticat having moved from Haiti to the United States at the age of twelve. However, her English is marked by reminiscent layers of the different languages of the Caribbean – French, Creole and even Spanish – which affect the English syntax. Her novels are in this sense multilingual, where the multilingualism simultaneously expresses the lack of belonging and a new freedom (Kullberg 2016: 61). Danticat has received more than twenty-five literary prizes and awards, starting with the Caribbean Writer award in 1994, and the most recent the Neustadt International Prize for literature in 2019, which is sometimes called the American Nobel Prize. No double consecration is thus necessary to reach Swedish readers in translation. Having explored the Francophone Caribbean bibliomigrancy to Sweden we now turn to some further examples from the Hispanic literary flow.

An examination of the Hispanic Caribbean literature in Världslitteratur.se results in fifty-nine listed authors. Of these fifty-nine authors fifteen are translated into Swedish. Literature presented as Cuban represents the highest number of translated authors in comparison with Puerto Rican literature and literature from the Dominican Republic (Table 10).

From examining Table 10 one could reach the conclusion that each author translated into Swedish is represented by approximately two novels, but by the majority of the authors – nine out of fifteen – there is only one novel translated into Swedish, which seems to be symptomatic of the Caribbean literary flow to Sweden. Bibliomigration patterns from the Spanish Caribbean to the Swedish

Table 10 Overview of the Spanish Caribbean literature per region and according to the selection criteria of the study

Region	Authors presented in Världslitteratur.se	Authors in Swedish translation	Translated novels 1980–2019
Cuba	39	12	24
Dominican Republic	9	2	2
Puerto Rico	11	1	2
Total	59	15	28

literary space are highly complex, since the authors studied write in Spanish and/or in English, thus belonging to two different kinds of consecration cultures. Of the twelve authors presented as Cuban, only five live in Cuba. Two of them work and live in Spain and of the remaining five, four live in the United States and one in Sweden. Both authors from the Dominican Republic live and work in New York. They write in both Spanish and English and sometimes use both languages simultaneously in the same novel. The Puerto Rican author Esmeralda Santiago for instance, writes in English, but is very well aware of the Spanish literary market and hence translates her novels herself into Spanish. These dynamics reveal some of the inherent difficulties in working with literature stemming from the Spanish Caribbean space. The following sections will examine one author representative of the most common bibliomigration pattern of Hispanic Caribbean literature to Sweden and – as in the Francophone flow – an exception confirming the rule.

A representative writer from the most important Hispanic flow to Sweden, the Cuban, is Zoé Valdés. Valdés spent her childhood and part of her studies in Cuba. Before finishing her studies, she was employed by UNESCO and moved to Paris. She returned to Cuba at the beginning of the 1990s and led the cultural journal *Cine Cubano* during that time. In 1994, she was officially exiled from Cuba for political reasons. Today, Valdés shares her time between France and Spain, working as a poet, writer and critic. To date, she has written more than fifteen novels and ten collections of poems. Valdés collaborates frequently with French and Spanish cultural journals and daily press. She also writes film scripts. Her themes are fictionalized autobiographical and she writes about her native Cuba with nostalgia and explores sexuality in writing, where she also criticizes Cuban politics.

Valdés has received many literary prizes and awards in France and Spain both for her production of novels and her poetry, for example the Planeta prize

(Premio Planeta) in 1996, the Libérateur Prize in 1997 and the Chevalier de l'Ordre des Arts et des Lettres in 1999. In the year 2013, Valdés was awarded the Azorín Prize for the novel *La mujer que llora* (*The Crying Woman*). The Planeta prize is a Spanish literary prize founded by the Planeta Publishing house rewarding a novel written in Spanish. The sum of money of the prize is the second highest sum for a literary prize in the world, except for the Nobel Prize. The Libérateur Prize existed during the period 1987–2012 and was an annual literary prize for writers from Africa, Asia and Latin America at the Frankfurt book fair, and the Valdéz Azorín Prize is a Spanish annual literary award presented by the municipality of Alicante and the Planeta publishing house. Two novels by Valdés have been translated into Swedish: *Vårt dagliga intet* (*La nada cotidiana*) and *Jag skänkte dig mitt liv* (*Te di la vida entera*). They were published in 1999 and 2000 in Sweden by Norstedts publishing house and translated by Yvonne Blank – a recognized translator specializing in Spanish language literature. In the English language sphere, Valdés' novels were published by Arcade Publishing New York with the titles *Yocandra in the Paradise of Nada: A Novel of Cuba* in 1997 and *I Gave You All I Had* in 1999, both translated by Nadia Benabid. Arcade Publishing was founded by Jeanette and Dick Seaver in 1988. They specialized in translated fiction. Nadia Benabid, born in Morocco, took her degree at Princeton University and works today as a translator from Arabic, French and Spanish. She translates both poetry and fiction but specializes in non-fiction literature for academic purposes, for instance anthologies of Arabic, French and Latin American modern literature and philosophy. As we have seen, the double consecration hypothesis was also confirmed by the bibliomigrancy pattern of the two translated novels by Zoé Valdés (Lindqvist 2018).

The exception to the discovered patterns in the Hispanic material is the novel by the Cuban author Senel Paz *El lobo, el bosque y el hombre nuevo* (*The Wolf, the Forest and the New Man*) which was published by Edición Homenaje del Ministerio de Cultura in Cuba in 1990. The novel is better known under the title *Fresas y Chocolate* (*Strawberry and Chocolate*) after a movie based on the novel directed by Tomás Gutiérrez Alea and Juan Carlos Tabío. Senel Paz is an important screenwriter and playwright in Cuba, where he is the principal of and teacher at the International School for Theatre and Cinema. His plays and tales have been translated into seven languages and published in international anthologies.

In Sweden, the novel *El lobo, el bosque y el hombre nuevo* was published by Carlsson Publishing house in 1994 on the personal initiative of the translator Eva

Sjöblom. The breaking of the pattern of double consecration might be explained by the fact that the personal initiative set aside 'normal' consecration processes in this case. It was not until 1995 that the novel appeared at Bloomsbury Publishing in London in Peter R. Bush's translation and that the film based on the novel had its Swedish premiere (Lindqvist 2019).

Comparing bibliomigration patterns of the Caribbean Francophone and Hispanic literatures some shared and decisive features can be discerned, notably the fact that these literary flows are not important in numbers, that there are no niched publishing houses for this kind of literature in Sweden, that the majority of the translated authors are so-called 'notables', that it is more common that Swedish publishers only publish one novel of each writer than several, that the majority are published by medium-sized publishers in Sweden, that the literary translators are highly consecrated and that double consecration seems to be a favourable process for choosing which literature to translate. Two exceptions to the succession of events in the bibliomigration – one in the Francophone flow and the other in the Hispanic – point to the influence of highly consecrated translators within the Swedish literary space. Their personal intervention persuading node persons within the publishing houses to translate novels of their choice actually set aside double consecration processes. However, to sum up, bibliomigration patterns for the Hispanic Caribbean writers are more complicated and windling than the mono-centric Francophone bibliomigration, which is due to the pluri-centrality of the Hispanic language and consecration culture.

Concluding remarks

As has been indicated by the overviews of the six translation flows given above, the conclusions that can be drawn from our empirical material confirm, complement and in some respects seemingly contradict each other. This is not surprising and might even constitute a fourth conclusive significant trait of the semi-peripheral position in the world literary geography – a position which is not an 'either/or', but rather an entangled relational constellation of in and out flux of contemporary literature. However, three relevant dimensions will be singled out here.

The first is the overall changes over time in the make up of the Swedish literary landscape and the significant geographies studied in this volume. The

overall tendencies do not always coincide with the specific bibliomigration patterns, but the contradictions might be quite easy to explain after a closer look and some pondering. As always when one juggles with statistics, it is important to keep in mind which entities you are actually comparing and that if you are working with percentages it is the proportionality that you are discussing. In the introductory section of this chapter the overall statistics of all literary publications in Scandinavia were examined in order to understand how it is possible that such relatively 'small' languages as Danish and Swedish could make their way into the top ten list of most important source languages in the world republic of letters, according to the UNESCO statistics. One answer is that there is a local Scandinavian translation field in play asserting the Scandinavian languages' position. With the help of variables such as translation rates and non-translation rates and most translated languages it was also shown that the Swedish position was the relational centre in the Scandinavian literary geography (Lindqvist 2016).

Narrowing down the focus and examining solely the Swedish literary geography and only fiction – domestic and translated – during the last forty years, it was also shown that this literary space has become increasingly closed, which probably entails a more central position in the Scandinavian geography. These changes in openness over time were partly related to structural developments of the literary markets, economic fluctuations and new agents in the literary field. In this context it might be considered a contradiction that the number of publications within both Italian and Lusophone translated fiction actually increased during the researched period. However, as we know, numbers and percentages are not comparable. High numbers say very little about proportionality, which is what percentages are all about. Here it suffices to underline that the important results from our investigations are that even though Sweden is evolving into a more closed literary geography and the numerical importance of specific flows varies over time, the translations themselves still show important signs of openness towards the world. This is possibly a significant trait of the semi-periphery.

In line with studies on the effect of globalization of the publishing industry, our material demonstrates an overall trend of 'contemporanization' in translations both into and from Swedish. The narrowing temporal gap between the first publication of literary works and their translation is not only a matter of an accelerated translation process but also illustrates a shift in the kinds of authors and the types of literature that are translated. Here, too, however, some of the translation flows contradict the overall pattern, indicating that they follow specific dynamics.

In the case of Swedish literature, the historically large proportion of canonical authors (aesthetes) such as August Strindberg and Selma Lagerlöf in translation into English and French have been complemented in both language areas by children's literature from the 1970s on. While many of the children's books were translated relatively quickly, some 'classics' (by Elsa Beskow, Astrid Lindgren) continued to be translated through the period, a trend that mirrored a steady interest in the Swedish source culture where they continue to be re-published. The broadening selection of authors of children's books translated which is noticeable, for instance, in the French literary field, resonates with Franssen's conclusion that literary cultures can be considered 'good' at particular genres (Franssen 2015: 304–5). The success of one children's book, in other words, opens the door for others.

From the 1980s, the export of Swedish literature acquired a more contemporary and notable slant, exemplified by authors such as Torgny Lindgren and Kerstin Ekman. This was a tendency that was tied both to a more demand-driven translation pattern, and, in the French case, to a cultural politics of openness, which in turn allowed new publishers, such as Actes sud, to establish themselves.

The combination of global interconnection and specific exchange dynamics is also seen in later developments, notably in the boom of 'Nordic noir', which, from the millennium, came to dominate the translation flows from Swedish into other languages. In the UK and the USA, the increase in popular crime novels coincided with a decrease in 'classics' (aesthete authors from the late nineteenth and first part of the twentieth century). In France, on the contrary, the success of this literature appeared to pull other genres. To Franssen's conclusion that global success is often genre-bound, then, our material indicates that there may be 'spill-over' effects, but that these have to do with the dynamics of particular exchange dynamics.

Incoming translations similarly demonstrate an overall trend of contemporization. Against this background, however, the changes differ. Italian literature was made more contemporary in two phases, beginning in the 1900s and the 2000s respectively, where the first introduced a number of notables such as Saviano and Tamaro, and the second authors such as Avallone and Ferrante. Particularly the latter two were immediately translated because of their global success. The 'updating' of translations of Italian literature partly occurred by way of English – an indication of the globalization of literary culture – but also retained some specific, bilateral dynamics, such as the establishment of a publisher of Italian with the support of the Italian Institute. Throughout the

period, the continuous translations and editions of ‘classics’ of varying stripes (‘old’ and ‘modern’) made up around a third of the translated literature, far above the other flows, which shows that Italian literature carries a large degree of ‘past symbolic capital’.

Italian literature’s divided face in the Swedish literary market can be compared with Portuguese literature. Portugal’s rich literary history does *not* register in Swedish translations, and canonical authors such as Camões and de Garrett who are translated and circulate transnationally, were not published in Sweden in the period studied, and the literary flow remained dominated by notable authors. Being a small translation flow, general trends are hard to discern, however, and individual actions by publishers and the commitment to particular authors affect numbers greatly. This is the case with the rather rapid translations of notables Saramago and Antunes, who were both translated continuously through the 1990s up to the former’s Nobel award in 1998 and until the early 2010s.

Portuguese literature is part of the larger Lusophone flow, whose other literary cultures exhibit the same variations caused by individuals and small actors. The translation of Brazilian and Lusophone African authors, highly contemporary with the exception of Clarice Lispector, suddenly increased in the 2000s, thanks to small new publishers, with the introduction of new authors, but the higher numbers reveal one-time efforts. The increase in translations of Brazilian literature was caused exclusively by Coelho.

Anglophone African literature, although in the printed sense a young literature, shows a similar development from ‘modern classics’ to contemporary fiction – and this, arguably, despite the fact that the translation flow is a small one where individual authors affect the percentages greatly. In temporal terms, a few authors – Nadine Gordimer, Doris Lessing and J. M. Coetzee – though their introduction on the Swedish market occurred at different times, were all translated continuously and rather quickly. For most of the others, translation was rather retrospective until the 1990s. That decade marked a shift towards contemporary literature, and considerable broadening of both the number of authors and the number of countries represented. In the years leading up to the present, the comparably large number of rapid translations of Nigerian notable authors – with Chimamanda Ngozi Adichie as the star – stands out.

Caribbean literature, which is joined by archipelago and sea, is also, as noted above, divided by consecration cultures. A young literary space seen from the point of view of printed literature, translation patterns are by necessity

contemporary, and they involve notable writers. However, there are significant differences in the rhythms that bring, or do not bring, literary works into Swedish. The general mechanism of 'double consecration' – which in turn is an effect of Anglo-American influence on Swedish publishing – means that literature written in Spanish or French becomes available for translation only after it has been consecrated in the anglo sphere. This is the case with Maryse Condé, whose position in the American and British literary markets has ensured her continued translation also into Swedish – and with increasing speed. The absence of such consecration not only widens the temporal distances, but more profoundly means that authors risk invisibility to Swedish publishers. That there are individual cases expecting this rule, such as the early translation of Patrick Chamoiseau, does not change the overall picture but testifies to the existence of alternative literary routes.

Caribbean literature originally written in English and first published in Britain or the United States is more immediately eligible for translation. Edwidge Danticat's novels – whose surface English reveals marks of several other Caribbean languages – exemplify this pattern. Danticat's fiction has been continuously translated since the late 1990s, albeit at a somewhat uneven pace.

A shifting gender balance towards a greater proportion of women writers is a trend in several of our translation flows, but not in all. The changes vary significantly, moreover, and in some cases tip the scales from quite extreme positions. The most outstanding example is the translation of Swedish literature into French. In the years 1980–1982, women authors made up 13 per cent of the editions; in 2016–2018 this had changed to 55 per cent. In Lusophone literature the pattern is one of back and forth through the period, beginning at 20 per cent in the 1980s, decreasing to 12 per cent in the 1990s, then rising again to 21 per cent in 2010s, before reaching an all-time low of 15 per cent again in the 2010s. As in the Italian case, there is overall a strong favouring of male authors in the Lusophone flow and for both these literatures women authors account for more or less 20 per cent. Anglophone African literature, on the other hand, presents a trend towards male dominance, from a remarkably high representation of women authors at the beginning of the period to a lower proportion towards the end: 42 per cent in the period 1980–1982 to 28 per cent in 2014–2016. In real terms the numbers present a somewhat different picture: out of the nineteen editions published in the first three years, Doris Lessing and Nadine Gordimer alone make up the female share. The tendency of an increase in female writers is not noticeable in Hispanic translated literature in Sweden. The gender

distribution in the Hispanic Caribbean bibliomigration is surprisingly even, with eight female authors and seven male.

Gisèle Sapiro's observation that, within canonical literature, the world has seen a global trend of 'feminization' – albeit changing the balance quite modestly – is not confirmed in our material, which presents a more varied pattern (2016: 92). However, in the translation flows where changes occur, they are directly linked to 'contemporanization' and popularization. In the Swedish literary export boom to France, in which crime novels make up the largest share, followed by children's books and non-genre contemporary fiction, women authors are well represented. Conversely, the translation of Italian literature into Swedish, which is clearly divided into a canonical and a contemporary stream, presents the changing gender balance in the latter, where Silvia Avallone and Elena Ferrante are stark examples. Likewise, in the Lusophone case it is three consecrated Brazilian women authors, namely Ana Maria Machado, Lúcia Bojunga and Clarice Lispector, that are the reason behind the rise to 20 per cent in the 1990s and 2000s.

Obviously, a few female authorships that single-handedly and temporarily improve the gender balance in publication figures cannot be regarded as a reliable change in trend. It cannot be confirmed by our findings that a gender balance in published translations automatically follows upon a general increase in published female authorships – or a 'feminization' of canon formations – in national or international literary cultures. Rather, just as in human societies and practices in general, gender functions in various ways and on different levels as a mediating category in the circulation processes of literature. Depending on the access to literacy, creative conditions, social status and critical (canonical and consecration) recognition of women in different societies and literary establishments, there could be many 'gatekeepers' to bypass on the path to wider circulation of their literature (Edfeldt 2018).