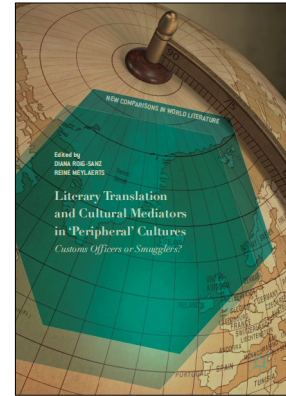


Diana Roig-Sanz and Reine Meylaerts (Eds.), **Literary Translation and Cultural Mediators in 'Peripheral' Cultures: Customs Officers or Smugglers?** London, UK: Palgrave Macmillan, 2018, 373 pp., \$98.44 (hardcover).

Reviewed by  
Jianwei Zheng  
Wuhan Institute of Technology and Hunan Normal University

Wenjun Fan  
Wuhan Institute of Technology



The existing literary and translation studies generally ignore peripheral literary exchanges (Cronin, 1998), and tend to regard major languages (like English) as cultural exporters and minor languages (like Hungarian) as cultural importers (D'Haen, Damrosch, & Kadir, 2012). In response to this, **Literary Translation and Cultural Mediators in 'Peripheral' Cultures: Customs Officers or Smugglers?** abandons the focus on “innovative” centers and “imitative” peripheries. It analyzes the agents and processes of cultural mediation in so-called peripheral cultures based on interdisciplinary methods of sociology, translation, cultural transfer, and cultural history.

This book studies cultural mediators in multilingual peripheral cultures from an interdisciplinary viewpoint, deliberating mediator’s plural roles as well as various ways these roles interact and influence each other. Specifically, the following questions are explored in this book: (1) How do cultural mediators perceive and implement their transfer activities? (2) What’s their role in the intercultural network? (3) What’s the relation between cultural transfer and construction of cultural identities? (4) What’s the political-cultural historical context in which these transfers took place?

The book is composed of 12 chapters. The first chapter is an introduction of research background, general theoretical basis, research objective, and methodologies, as well as the main idea of each collected paper. Chapters 2–7 focus on a variety of mediators in cultural transfers in peripheral communities, while chapters 8–12 address the process of cultural mediation.

Chapter 2 describes the birth and development of institutionalized promotion of translations in unilateral, bilateral, and multilateral modes to build a positive image of the newly founded country Czechoslovak through translation as cultural diplomacy, based on the analysis of Emil Walter’s personal trajectory of cultural mediation in the changed role from translator to press attaché and diplomat.

Chapter 3 explores Edoardo Weiss’s translations of Freud as a cultural mediator and psychoanalytic practitioner after examining the social context of Trieste as a multilingual city and the conflicts that accompany these translations. This chapter supports the importance of multilingual identity for translating Freud by citing the example of Weiss’s faithfully translating “Es” in the triple structure of Freudian mind topography into “Es” in Italian.

Chapter 4 first reviews the evolving position of Yiddish language in Jewish culture from the end of the 19th century to 1948. It then examines Jewish intellectuals' translation and publication of Yiddish literature into Spanish for the Jewish community in Argentina, especially the young Jewish generation, for the purpose of communicating the spiritual wealth of Jewish ancestors and their Jewish consciousness, against the background of the anti-Semitic movement and prosecution of Jewish people in Europe. In particular, the author analyzes Resnick's involvement in the intellectual promotion project of Jewish culture in an interwar period.

Chapter 5 examines how *Xiaoshuo yuebao* (*The Short Story Magazine*) served as a platform for literary importers of peripheral literature into China during the 1920s. The author first describes the background of the literary revolution in China when *Xiaoshuo yuebao* was founded and the evolving mission of this magazine with changing chief editors, especially Mao Dun and Zheng Zhengduo. Then it elaborates on its publications of translated small literature and the logic of text selection. In particular, this chapter looks at Chinese indirect translation of Blasco Ibáñez's works from Spanish.

Chapter 6 analyzes the selection of East Asian, Middle Eastern, and African literature, especially on the theme of health, translated via English into Urdu by the publishing house Mashal Books. Then it examines the process of transfer, overlap of actors' roles, and national/transnational literary exchange. Mashal Books stands out as a cultural mediator linking texts from East Asia and the Indian Ocean Rim to Urdu readers in Pakistan, India, and beyond, offering exceptional windows into challenges facing Pakistan's neighbors. Chiefly, this chapter investigates how Mashal Books helps to regulate power relations and renegotiate hierarchies among different communities across Asia and beyond.

Chapter 7 analyzes the state agencies of Israel and The Netherlands in promoting national literature abroad through translation. In the case of The Netherlands, the Dutch Foundation for Literature subsidizes translations, joins international book fairs, offers translator training, and brokers between Dutch and foreign publishing houses. In the Israeli case, the Institute for the Translation of Hebrew Literature is in charge of promoting Hebrew literature in the world. Its evolving budget component drives its literary mediating role from translation funder to state literary agency in the context of Israeli intellectuals' challenging the Jewish-Israeli community's consensus on Zionist ideology.

Chapter 8 studies Fatma-Zaida's intervention and manipulation of source text in the translation of the Quran. In particular, it examines her role as a creative translator and cultural mediator, especially on the themes of marriage, education, divorce, and slavery. It reveals her feminist translation ideology and her efforts to construct a new image of Muslim women in Western culture against the existing prejudiced misconception, and to encourage endowment of respectful marital relations, rights to divorce, and free access to education.

Chapter 9 examines some influential mediating agents of Flemish folk songs endeavoring to win Belgian national and transnational recognition. Specifically, Jan Frans Willems edited the anthology *Oude Vlaemsche Lieder* to include medieval songs in French, Flemish, and German into European heritage; French musicographer de Coussemaker compiled the bilingual Flemish-French anthology *Chants Populaires des Flamands de France*; Victor Wilder assembled the anthology *Chansons Populaires Flamandes* of ancient Flemish folk songs; and Earnest Closson conducted intra-Belgian transfers of folk songs by compiling *Chansons Populaires des Provinces Belges*.

Chapter 10 offers a case study of Georges Eekhoud for a three-level analysis of cultural transfer modalities including material foundations, transfer chain, and textual transformation. Also, the motivation of financial interests and commercial imperatives are analyzed for Eekhoud's bilingual production as a mediation activity. Specifically, the first level is characterized by the dynamic exchange between Dutch and French language actors; the second level is mainly about the interaction between Flemish and Francophone serial translations; and the third level features Eekhoud's central position in the mediation process influencing the Flemish version.

Chapter 11 focuses on the analysis of writing, translation, self-translation, and bilingual writing of André Brink as discursive cultural transfer activities in South Africa from the 1950s to 2012, which depicted the social realities in South Africa, challenged the apartheid regime, and portrayed the backgrounds of such works as the censorship system, which drives his self-translation from Afrikaans into English.

Chapter 12 studies how indigenous cultures and languages are preserved in the Peru cultural field by observing the cultural mediation activities of José María Arguedas and Gamaliel Churata. In particular, Arguedas contributed to such cultural mediation by creating literature in Spanish with Quechua words and Andean knowledge, by translating Quechua songs and popular Andean texts, and by transcribing the colonial oral philosophy, such as the Huarochirí Manuscript. Gamaliel Churata founded the magazine *Boletín Titikaka*, devoted to the inclusion of indigenous cultures, and wrote the novel *El Pez de Oro*, which, though written in Spanish, is permeated with Quechua and Aymara, obviously manifesting indigenous culture and language.

*Literary Translation and Cultural Mediators in 'Peripheral' Cultures* contributes to the literature by exploring the mediated production and consumption of peripheral cultures across linguistic and cultural borders through translation, writing, editing, or artistic creation. Different from existing studies, its perspective is not central-to-periphery or nation-to-nation; the cultural mediator is not examined based on a single role but multiple and overlapping transfer roles. The negotiations, struggles, and tensions of the translators, publishers, critics, and dealers involved in intercultural interaction are closely investigated, compared with the common text-centered and translator-oriented practices in previous studies.

In conclusion, the book takes the agent and process of cultural mediation as the research focus, but it is primarily related to production, without enough exploration of transmission such as publication and marketing activities. The book tries to avoid the definition of "central" and "peripheral" cultures, but it seems that all cultures other than English, French, and German cultures are deemed peripheral, which definitely needs justification. Notwithstanding, this book is quite valuable for readers interested in world literature, translation, cultural history, or cultural transfer to unravel extensive cultural movements across languages by mediators of multiple roles in peripheral cultures in discursive and nondiscursive modes.

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