

Translation agents and networks, with reference to the translation of contemporary Taiwanese novels

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Translation is a socially regulated activity: the translation actors, their individual social impact, and their relations can be influential upon the final translation product. This article explores the agency of translation actors and networks with respect to literary translation production by adapting two sociological theories: Actor-Network Theory (ANT) and Bourdieu's concepts of capital. The study pays particular attention to the role of social agents and networks in the translation of a lesser-known literature in a dominant culture. The case study is of translations of contemporary Taiwanese novels in the United States after the 1980s. Translator-led and subvention networks are identified through the examination of paratexts and extratexts. Emphasis is placed on the subvention network formed by agents in both the source and target cultures. This network may be effective in translating and exporting lesser-known literature, particularly with respect to the text selection and the possibility of publication. However, the subvention network has its limitations with respect to producing translations that conform to the target culture's expectations.

Key words: translation flows, networks, Taiwanese literature, actor-network theory, Bourdieu, sociology of translation.

Introduction

From the traditional perspective of literary translation, researchers typically focus on one aspect of translation production: the translator's role in the production process and their agency in textual transformation between the source text and the target text. Since the "cultural turn" in the 1990s, while the translator's mediation still remains central, Translation Studies has extended study from the micro-textual to the macro socio-cultural context. That is, researchers are not confined to the textual equivalence postulate but increasingly explore the involvement of broader contextual factors that condition the translation production (Bassnett 2002).

This broadened perspective not only sheds light on the importance of cultural factors in translation, but also opens up other methods of analyzing the translation production process by considering the power relations of

social agents or institutions underlying the translation activity itself (Bassnett & Lefevere 1990, Hatim 2001, Gentzler 2002, Bassnett 2002). From this perspective, translation is a partially manipulative textual process, and this view places the translation process in a “continuum [...] [with] all kinds of textual and extra-textual constraints upon the translator” (Bassnett 1998: 123).

The “cultural turn” has provided research with new insights. First, it has allowed researchers to include more agents in the models of translation production, moving from the notion of the translator as a lone artisan to translation production as a result of cross-cultural teamwork (Tymoczko 2003: 196-199). Some scholars have mentioned the role of other agents in translation production, including editors, publishers, institutions, readers and authors (Tahir-Gürçağlar 2003).

Second, the emphasis on cultural factors has given way to the social contexts conditioning translation production. Recent scholars have begun to view translation as a meaningful social action conducted by a wider range of agents, in addition to the translator (Buzelin 2005, Jones 2009). Translation is a socially regulated activity; the translation agents, their individual social impact, and their relations can be influential in the creation of the final translation product. Bearing these implications in mind, the application of sociological theories can provide a suitable framework for the exploration of neglected areas in Translation Studies, since sociology studies the context of action and analyzes the structure of relationships as constituted by interactions (Abercrombie, Hill, & Turner 2006).

Against this background, this article explores the production of literary translations by adapting Actor-Network Theory (ANT) and Bourdieu’s concepts of capital. The study pays particular attention to the influence of social agents and networks on the translation of lesser-known literature in a dominant culture. It asks to what extent translation agents and networks can enhance the visibility of a lesser-known literature. We also explore how the agents and networks are reflected in the final translations. Our case study is the translation of contemporary Taiwanese novels in the United States after the 1980s.

Method

The data were mainly collected from a survey of the paratexts and extratexts. The term “paratext” refers to the surface fragments that cover all the textual material that introduces a text proper, such as the cover, author’s name, title, blurb, table of contents, preface, introduction, publishers—literally all the material that surrounds the text and forms a book; “extratext” refers to material outside the book, such as letters, interviews, book reviews, which in all consist of the intertextuality of any text (Kovala 1996, Pym 1998). As

Toury points out, a discourse is formed around the translated text, which may indicate collective trends and intentions (Toury 1995: 65).

Two types of translation networks—translator-led and subvention networks—are identified through examination of the paratexts and extratexts. The translator-led network and its translation activity are discussed first. Then the emphasis is placed on the subvention network. The translation series “Modern Chinese literature from Taiwan” published by Columbia University Press, which is sponsored by the Chiang Ching-kuo Foundation for International Scholarly Exchange in Taiwan, is the core of the study. The discussion is supported by analysis of selected translated novels and a study of the agents involved in this translation series via interviews.

Theoretical framework

Bourdieu's concept of capital

Translation is the result of a meaningful social action conducted by the social agents, suggesting that it is bound up with social contexts (Wolf 2002: 34). As Pym (1998: ix) points out, “[t]hrough understanding human agents, we can understand how a certain translation is produced, and how might this affect the translation”. Some translation scholars have foreseen the usefulness of sociological theories and concepts to probe the impact of translators as social agents. Bourdieu's theory has been of particular interest. His theoretical concepts have firstly been used to assess the deterministic nature of some major translational theories, for instance, Even-Zohar's polysystem theory and Toury's theory of translation norms, which have been criticized for their lack of consideration for the agents involved in the translation process, and a more agent-oriented type of research is called for (Buzelin 2005, Hermans 1999). Scholars have used Bourdieu's sociology in order to avoid the depersonalization of translation production (Buzelin 2005: 203). Concepts such as habitus, capital and field are explored and applied to study the translators' social involvement in the process of production (Simeoni 1998). Similarly, we shall emphasize the concept of “capital”. Bourdieu's “capital” is not confined to the traditional sense of economic capital; his concept can include immaterial and “non-economic” forms such as cultural capital, social capital and symbolic capital (Bourdieu 1990, Browitt 2004). Cultural capital refers to the educational background or professional position of the social agent; social capital means that this social agent has a network of valued relations with significant individuals and institutions; symbolic capital can be the social agent's prestige or social honor (Wolf 2002: 37-38).

Actor-Network Theory

Some translation scholars (Simeoni 1998, Wolf 1997, 2002) recognize the usefulness of Bourdieu's concepts with respect to issues of agency. However, Bourdieusian approaches tend to reduce the agent to the translator, and only consider agency from the individualistic perspective (Buzelin 2005: 215). When more mediators are included in the research, Bourdieu's theory lacks the clear link required to connect people together, and it does not have the strength to examine an agency consisting of multiple different kinds of actor. This missing link can be supported by Latour's Actor-Network Theory (ANT), which has been applied in Translation Studies only very recently (Abdallah 2005a, Buzelin 2005, Jones 2009).

ANT provides a theoretical model to examine how a network of contacts links different actors and produces a project (Latour 1987). ANT allows researchers to observe how each of the influential factors is connected and thus forms a network while an artifact is being produced. In ANT, the "actors" can be both people (such as the translator, the editor, the publisher) and artifacts (e.g. the source text and the translation). The existing actors "recruit" or "introduce" new actors into the network; the more powerful actors can recruit more actors. In other words, the network can continue to develop and enable the researcher to examine the complex artifact-production process, which is in a state of continuous motion and change (Abdallah 2005b).

It may be argued that ANT provides a useful framework for examination of production as a process of negotiation and tension between actors. In my opinion, ANT can complement the Bourdieusian approach and function as a practical tool for the translation researcher to gain a more empirical view of translation production processes involving multiple agents. Most importantly, it asks how various agents with different social power interact with each other and develop the network.

Case Study

Translations of Taiwanese novels in the United States provide us with a case study to examine the agency of the translation actors as well as the network. We are interested in the translation activity that has been carried out over the last three decades. Translation as a cross-cultural movement can take two forms: importation and exportation. In cultural exportation, the translation of the lesser-known culture and its literature is initiated by the source culture in order to enhance the visibility of its literary voice in the West (Liu 2006). The translation of Taiwanese literature falls into this category.

However, since Anglo-American culture still remains dominant in comparison to other cultures, any translation activity initiated by the source culture is never an easy task. As mentioned earlier, there are two models of

cultural exportation in terms of translating Taiwanese novels in the United States: the translator-led network and the subvention network. The subvention network, with agents in both the source and target cultures, particularly the former, is more effective in translating Taiwanese literature.

Translated books in the United States

By and large, translated foreign literature has a small market and low reception in the United States. Venuti has argued that very few translations are published in English. For example, since the 1950s the number of translations has remained at between 2 and 4 percent of the total book production; in 1990, while American publishers brought out 46,743 titles, merely 1380 were translations, around 3% (Venuti 1995:12). According to *Publishers Weekly* in 2001, only 6% of all the translations worldwide are translated from foreign languages into English, and this figure is still considered to be a generous estimate. On the other hand, in 2001 about 50% of all the translations worldwide were from English into other languages (Wimmer 2001). Venuti argues that “English has been the most translated language worldwide, but it isn’t much translated into” (Venuti 1995: 14), and signals a narrow market for translations in America.

The translation of Chinese novels is similar to the low reception of other translated literatures in the United States. The market demand for the literature written in Chinese from both Taiwan and China in general is very marginal. The percentage of translated novels from Taiwan does not even amount to 0.5% of the publication market in the United States (Yen 2003). In addition, the general American readers’ lack of interest further impedes the translation and publication of Chinese novels. As Goldblatt, a well-known American translator of Chinese literature, points out, American readers only read translated Chinese books when they are interested in China’s culture and situation (Goldblatt 2007). Most readers who read or purchase translations are university scholars and libraries (Crewe 2007, Goldblatt 2007).

The low reception and limited readership result in modest profits, which means that there is even less encouragement for the publisher to translate and publish foreign literature. Profit-oriented trade publishers lack interest in little-known foreign authors whose work cannot stimulate profitable sale figures. In similar fashion, university presses are cautious of the non-profitable translation market (Wimmer 2001). This situation demonstrates the difficulty faced by the translation agents and networks when attempting to translate and publish Taiwanese novels.

The translator-led network in translating Taiwanese novels

In one type of network, the translation of Taiwanese novels is generally initiated or led by the translators themselves, who are often the experts in Sinology, as is the case of Göran Malmqvist, Howard Goldblatt, and John Balcom. The text selection and translation are mainly based on personal interest or enthusiasm for the original work. For example, Goldblatt, who has translated over 30 novels from both Taiwan and China, points out in my interview (2007) that he selects and translates the works based on two factors: the work that he likes, and the books recommended by acquaintances for translation or co-translation. Above all, the work has to be of interest to him (Goldblatt 2007). In terms of text selection, it goes without saying that the range of translated novels, authors and literary genres is generally more limited in the translator-led network.

Apart from text selection and translation, the translators have to contact the publishers. According to the translators' statements in news articles and interviews, this process can be both hard work and time-consuming. The translators often have to translate a few chapters or the entire book as sample before approaching the publishers. The publishers may reject the translator's request when they are either not interested in the sample translations or they do not see the profit-making potential of these translations, which means that the translators' time and effort could have been in vain (Balcom 2007, Goldblatt 2007, Yen 2003).

Goldblatt recounts his and other translators' experiences of such circumstances. After translating one of his favorite works by Taiwanese author Chun-ming Huang, he attempted to contact publishers that might be interested. Finally, Indiana University Press agreed to his offer and published the translation. In another case, in 1986 Chi and Ing translated a work by Hai-yin Lin, a well-known female writer in Taiwan, and they approached more than twenty publishers in America, 18 of which turned down the request, and the remainder did not reply at all. It was not until 1990 that a university press based in Hong Kong (not in America) agreed to publish the translation (Goldblatt 2007, Yen 2003).

In the translator-led translation network, the translator initiates the activity without the participation and support of other actors from the source culture. The influence of the target-culture actor, the publisher, is at the maximum, with its profit-making orientation. The possibility of publishing the translation is thus low and the translators run the risk that their efforts will be in vain. The translations of Taiwanese novels may be published within the wider American culture, but the translator-led network remains entirely dependent on the actor situated within the target culture. Without the participation of actors from the source culture, the effect of enhancing the visibility of the translated Taiwanese literature in the United States is only minimum and far from effective.

The subvention network in translating Taiwanese fiction

Let us turn to the main focus of this article: the subvention network. The establishment of a translation series of Chinese Literature from Taiwan subsidized by the Chiang Ching-kuo Foundation (CCKF) has improved the situation of translated Taiwan novels in the United States. The formation of this network was initiated by the source-culture agent and involved further agents situated in both the source culture and the target culture. The agents studied in this network are the translator, the editorial board members, the publishers, and the sponsoring organization.

The network formation began in 1997. David Wang, a professor at Columbia University, was carrying out research in Taiwan at the time. During his stay in Taiwan, he invited the Swedish Sinologist Göran Malmqvist to give a speech at the Academia Sinica. The Deputy President of the Chiang Ching-kuo Foundation escorted Malmqvist and raised the idea of promoting Taiwanese literature worldwide through the establishment of a specific translation series in English (Wang 2007).

As one of the important organizations making an effort to support studies and research on Taiwan, particularly in the United States (Brown 2004: 2), the CCKF decided to provide a budget to launch and support a project for Taiwanese literature in English in order to promote the literary voice of Taiwan¹. Wang pointed out in his interview with me is that he was then invited by the CCKF to preside over the project for the translation series. Since he is from Taiwan and therefore appreciates the abundant repertoire of contemporary Taiwanese literature, he agreed to take on the responsibility for running the translation series project (Wang 2007).

The translation series project meant that it was necessary to have a publisher in the United States. Wang expressed the idea of establishing the translation series to Ms. Jennifer Crewe. Apart from teaching at Columbia at the time, Wang had served on the publications committee of Columbia University Press (CUP) for a number of years, and it trusted his judgment (Wang 2007). In addition, Crewe claimed that Professor Wang was able to secure funding for the series from CCKF (Crewe 2007). Wang's cultural and social capital, that is, his professional experience and working relation with CUP, as well as his connecting role between CUP and CCKF, thus ensured CUP's participation in this translation project. The financial capital of CCKF further reinforced CUP's willingness to publish the translation series. For a

¹ The CCKF was established in 1989 and is headquartered in Taipei. It has four regional review committees in America, Europe, and Asia Pacific. Currently, it has two international centers for sinological research: the CCKF Center for Chinese Cultural and Institutional History at Columbia University, and the CCKF International Sinological Center at Charles University in Prague (Chiang Ching-kuo Foundation for International Scholarly Exchange).

university press, profit may not be a priority, yet seeking financial support from other organizations is crucial to the business (Givler 2002: 112). According to Wang, Crewe, the associate director and editorial director responsible for the Asian Humanities section of the Columbia University Press, agreed to Professor Wang's request (Wang 2007). CUP's decision to participate in the translation project and establish a series for literature from Taiwan was thus not straightforward. The capitals of the agents (Professor Wang's social and cultural capital, and CCKF's financial capital) were important.

Wang's social capital enabled him to recruit more agents with different types of social power to form the network. My interview and other articles indicate that Wang invited professionals to form the editorial board. Having had a good personal relationship with Professor Pang-yuan Chi, an important figure in promoting the translation of Taiwanese literature over last three decades in Taiwan, Wang invited her to join the board. In addition, the Sinologist Göran Malmqvist was invited to join the team. Wang states that Malmqvist's cultural capital, his academic reputation in Chinese literature, could enhance the credibility of the series.

The editorial board mainly works on the early stages of the translation production process, that is, the text selection and the seeking of suitable translators. In terms of text selection, under the CCKF's sponsorship the editorial board members are given the freedom to select the text for translation (Wang 2007). The most important criterion directing the editorial members' text selection is to widen the availability of literary works by including more diversified groups of writers and literary genres (*ibid.*).

Once the texts are selected, the board members invite suitable translators. Similar to the formation of the editorial board, the agents' social capital plays a part in inviting the translators. For example, my interview showed that Goldblatt, with whom Wang had been acquainted before the establishment of the series, was invited by Wang to translate (Goldblatt 2007). Similarly, Chi invited other translators to participate based on her personal relation with them (Du 2007, Liu 2007, Wu 2007). It can be argued that the agents on the editorial board have exercised major power in enabling the formation of this subvention network. Some of the translators who participated in the translation project are well-known and experienced; both the editorial board and the publisher believed that the participation of these translators would enhance the credibility or reputation of the series (Goldblatt 2007, Wang 2007).

Since the translation series has been supported by a secure fund and established as a plan to promote contemporary Taiwanese literature, the publication of the translations has become steady and consistent since the launch of the project in 1997. The press has been continually publishing one to two translations a year, with quality book presentations annually or biannually (Columbia University Press, Website). In other words, Taiwanese

literature has a more stable and better opportunity of being published and received in the United States. The higher frequency of publishing indicates a greater probability of the works drawing the target culture's attention.

For instance, *Three-Legged Horse* by Ching-wen Cheng (1999) has not only been reviewed by several major publications like the *New York Times Book Review*, *Publishers Weekly* and the *Kirkus Review*, but also won the 1999 Kiriyama Book Prize. *Notes of a Desolate Man* was reviewed by the *San Francisco Chronicle*, as Best Book by the *Los Angeles Times Book Review*, as a Notable Book by the *New York Times Book Review*, and in addition, the translation won the National Translation Award of the American Association of Literary Translators (Chang 2000; Columbia University Press, Website). *Frontier Taiwan: An Anthology of Modern Chinese Poetry* has been reviewed as Best Books by the *Los Angeles Times Book Review*. *Indigenous Writers of Taiwan: An Anthologies of Stories, Essays and Poems* won the 2006 Northern California Book Award for Translation (Balcom 2007). Some of these review publications have over a hundred new books in their waiting list, so it is not easy to be selected and reviewed. The examples given can be viewed as a fairly fruitful result produced by the translation network. They also indicate a certain breakthrough for the exportation of modern Taiwanese literature in America.

By and large, my case study of the subvention network and its translation agents reveals the translation to be a result of social causation. As Wolf points out, “[t]ranslation is the result of cultural, political and other habits of the social agents who participate in translation and of the various forms of capital involved” (Wolf 2002: 41). In addition, our case study also shows that the translation production is a process of conversation, influence, and cooperation or complicity (Pym 2007, Jones 2009). The financial capital of CCKF enabled the initial establishment and regular publication of the translation series, most importantly the subvention to the publisher and the translators. The social capital of the editorial board members is an important element in inviting further actors to join the network. The symbolic capital of the translators contributes to enhancing the reputation of the series.

In Bourdieu's theory and Actor-Network terms, the effectiveness of this network is mainly underpinned by cooperating with the individual's social power, or in Bourdieu's term, the capital. The network might not have yielded the fruitful results without the power of any one of the main actors; however, an individual actor's capital can only be brought into full play by working together within the network. As Jones points out, “[w]ho holds more or less power within the network is less important than whether the network forms and performs efficiently and effectively” (Jones 2009: 320). The financial capital of CCKF is crucial to the network formation, yet without the social and cultural capital of other actors, such as the editorial board members, it might not be easy to locate translators with sufficient symbolic capital or a publisher with cultural capital.

The agency of the subvention network and actors

The above discussion indicates that the subvention network and actors with different capitals can work together to translate and export literature more effectively. Nevertheless, this subvention network and its associated agents still aims to produce readable translations that can be found acceptable by the target culture. Venuti has pointed out the general requirement of translations in American culture:

A translated text [...] is judged acceptable by most publishers, reviewers, and readers [...] when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text. (Venuti 1995: 1)

This transparency is an illusory effect engendered by the translation agents to ensure easy "readability". It is achieved by applying current usage, maintaining continuous syntax, and fixing a precise meaning (ibid). The study of meta-textual material demonstrates that the main translation agents in this subvention network are aware of the target culture's expectations, and then they apply their awareness to the translation. Mostly, the translators wish to produce a translation faithful to the source author and culture and acceptable to the target reader and market at the same time. However, the target reader is one of their top considerations, and a translation that is accessible to the readers is the main concern for most translators. The translators interviewed tended to apply the target-oriented translation, that is, to bring out the meaning and the spirit of the story or novel in the language that is familiar to the readers rather than stick to the form or style of the source text (Balcom 2007, Chang 2000, Du 2007, Goldblatt 2007, Wu 2007).

The translation of Li Chiao's classic epic trilogy *Wintry Night* (2001) shows how the translation methods can work. *Wintry Night* contains three books: *Wintry Night*, *Desolate Village*, and *Lonely Lamp*. The time frame of the novel spans more than half a century of Taiwan's history. The author draws on the historical material and reality of Taiwan, depicting the fortunes of the Pengs, a family of Hakka Chinese settlers, across three generations, from the 1890s to around the 1940s, that is to say, from just before Taiwan was ceded to Japan as a result of the Sino-Japanese war through the Second World War. The novel is imbued with historical and cultural material; it goes without saying that this poses difficulty for the translation agents because the original work is distant from its target recipient both historically and culturally (Kovala 1996). The consideration of the target reader is firstly reflected in the translator's introduction:

Because Li Qiao's saga is so imbued with the culture and history of Taiwan, the series editorial board felt that an introduction to explain its cultural and historical background for readers with little or no knowledge of Taiwan was essential. The editors also felt that adding an introduction was preferable to encumbering the text with footnotes. (Balcom 2001: 2)

The first function of this introduction is to construct the context: the communication may fail "because the audience, [...], lacked important contextual information necessary for deriving the contextual effects which were part of the message" (Gutt 2000: 165). Second, the introduction aims to avoid excessive footnotes in the translation, which would disturb the reading reception of the readers.

The translator's agency is also evident in the culture-specific items, which may include the following items: proper nouns such as name of characters and toponyms, historical and religious figures, traditional festival, food, organizations, customs, and material artifacts (Franco Aixelà 1996, Newmark 2001). Let us see some examples of this:

- (1) 另外也到關帝爺和萬善爺那邊求取兩張「平安符」給產婦燒灰服用。

Literal translation:

They also went to Guan Ti Temple, the God of War and Temple of Myriad Benefits, to ask for two "talismans" which are burnt; and the pregnant woman is expected to drink the ashes with water.

Actual translation:

They were also charged with obtaining from the temple there two paper talismans of the kind that are burned and the ashes swallowed by women in labor.

The first example here is the translation of deity figures. The more generic term "temples" has replaced Guan Ti Temple, the God of War and Temple of Myriad Benefits. These culture-specific terms are somewhat neutralized through the universalization strategy. The replacement of the cultural specific term by a more generic term reduces foreignness in the translation.

The author also gives detailed geographical descriptions of the settlement process and the environment of the settlers:

- (2) 經過龜山渡口的平原，是鶴仔崗和五谷崗，再過去，由蔴薺寮到隘寮腳，是平坦的盆地

Literal translation:

The plain passed through the Tortoise Mountain is Hezai Gang and Wugu Gang. Then, a flat basin extends from Maji Liao to the foot of Guard Post.

Actual translation:

A basin extended from the foot of Tortoise Mountain to Guard Post.

This example shows that the detailed geographical description in the original is condensed and simplified in the translation. The strategies of deletion and simplification are used by the translation actors to reduce the effect of foreignness. The inclusion of detailed geographical description may be unimportant to comprehension of the story.

Another example shows the translator domesticating the source-culture item:

(3) 蕃薯 (fan-shu)

Literal translation: Sweet potato

Actual translation: potato

蕃薯 (fan-shi), sweet potato, is a staple food, especially in early times when life was difficult in Taiwan. The easy-growing sweet potato replaced white rice and meat, which were considered luxury foods and only eaten on special occasions such as Lunar New Year's Eve. In the novel, 蕃薯 (fan-shu) is not translated according to its meaning, but is translated as potato. This example suggests absolute domestication: the food that is common and has a special function, particularly during difficult times in the source culture, is substituted by the staple food in the Western world.

These examples contest Venuti's (1995) argument an extreme foreignization strategy should be adopted to maintain the source text's linguistic and cultural peculiarity in order to enhance the visibility of the translator and the lesser-known literature. Our case study suggests that such a contention is too idealistic to implement in real-world practice. When attempting to bring literature to Western audiences through a subvention network initiated by the source culture, agents find it more realistic and practical to produce translations that can reduce the unfamiliarity of the source text and become more readily acceptable by the target culture.

Conclusion

We set out to explore to what extent the agency of translation actors and networks can enhance the visibility of a lesser-known literature in a major culture, and how this agency is reflected in the final translation. It can be argued that the subvention network, formed by agents who are in both the source and target cultures and who have individual social power, can be effective in translating and exporting a lesser-known literature, particularly with respect to text selection and the possibility of publication. However,

this subvention network has its limitations that it produces translations that still conform to the target culture's expectations.

Our study also has wider implications. In terms of literary translation practice, this subvention network suggests the usefulness of translation activity in crossing the spatial boundary, or the usefulness of an "intercultural" translation agency in the transmitting culture. In Translation Studies, attention is often paid to the translation activity that merely takes place in a single space, either within the source or target culture. By contrast, this study suggests that literary translation in practice is not simply sited on one "border" (Pym 2003). Rather, this network implies the "intercultural nature" of literary translation, which is an act carried by translation actors from both cultures. In other words, the analysis of the people and the network implies that research into literary translation is no longer confined to a restricted space.

The second implication of this study is that translation has the potential to enable the internationalization of the internal literary and cultural experience by translating literature into a global language, namely English (Jones & Arsenijević 2005: 87). Literary translation has become a useful tool for identity recognition and cultural transmission, especially when a culture that is perceived as weak or small attempts to export its literature to the dominant culture (Cronin 2003, Even-Zohar 2000, Tymoczko 1999, Venuti 1995). Literary translation is a manipulative tool used by translation actors situated in the source culture to translate its literature into a major language, which may create a channel through which other cultures can be reached (Zauberga 2000: 51). In this situation, the translation actors' agency is concerned more with realistic and practical aspects, that is, how to communicate the source text in a way to make it engage a wider audience and hence enhance the source culture's voice.

Finally, my case study shows that when a lesser-known culture wishes to translate its literature and promote its image more systematically and effectively in the dominant culture, sufficient financial support, overseas connections, good interpersonal relations as well as cooperation are particularly important to achieving the objective. It can be argued that the intercultural network in the globalized era may typically "extend domestic structures of literary power into the international arena" (Jones & Arsenijević 2005: 87).

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