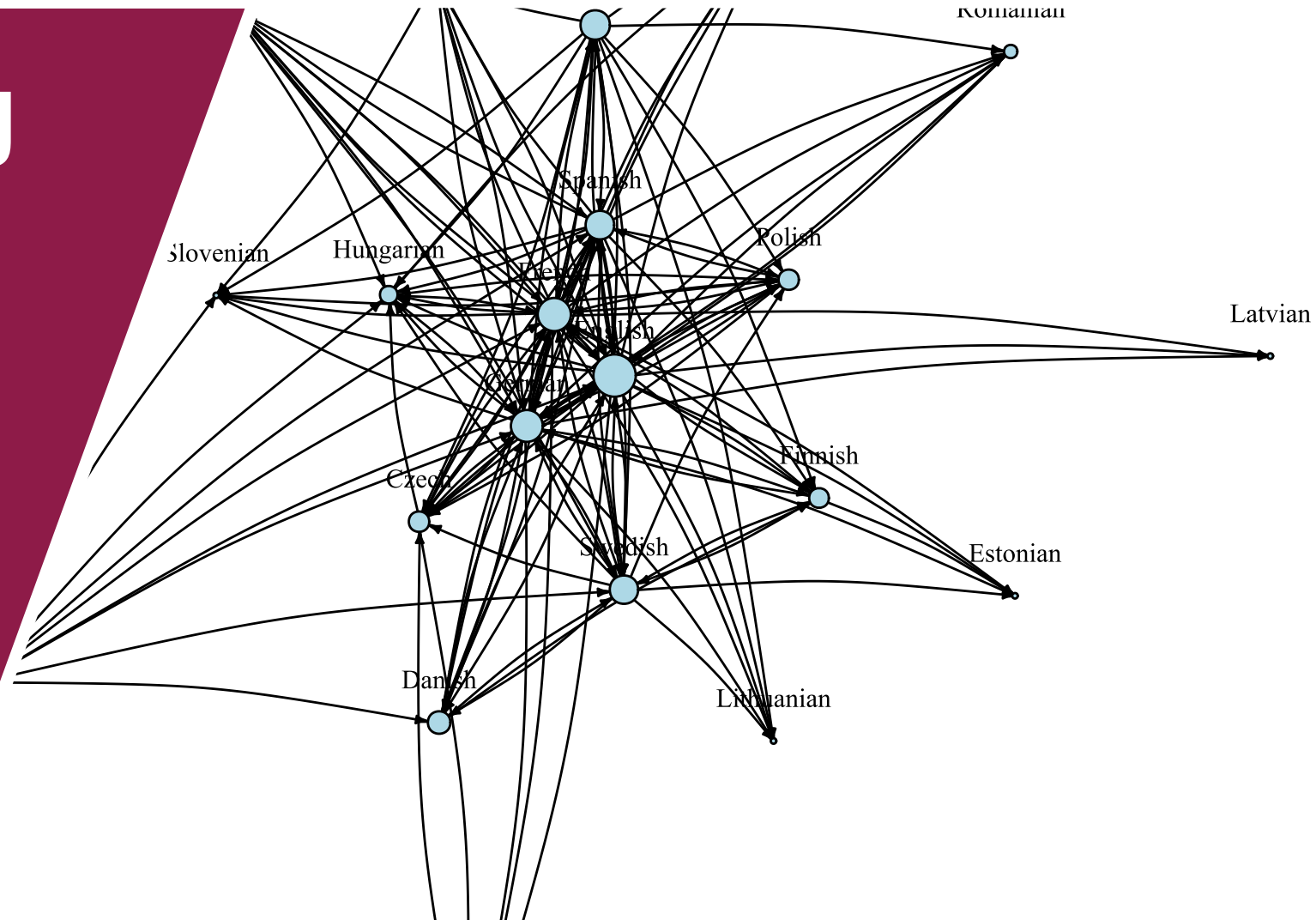
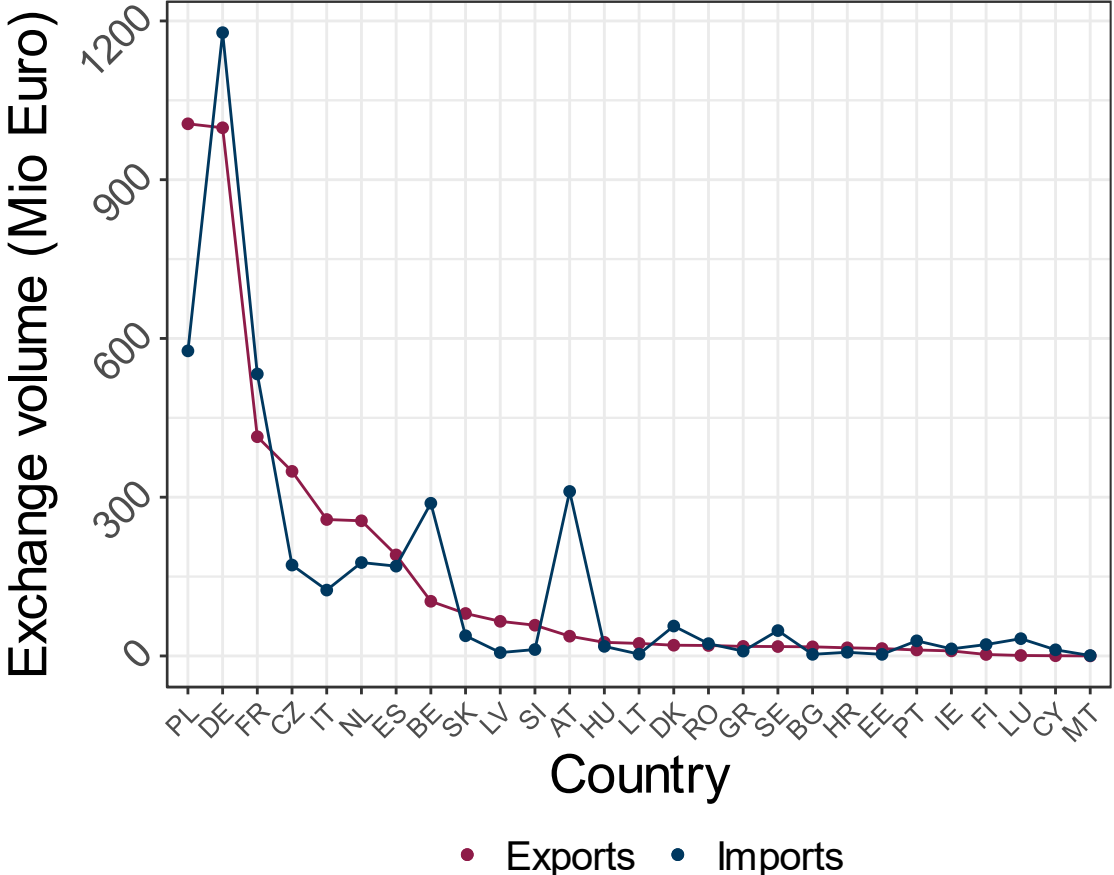
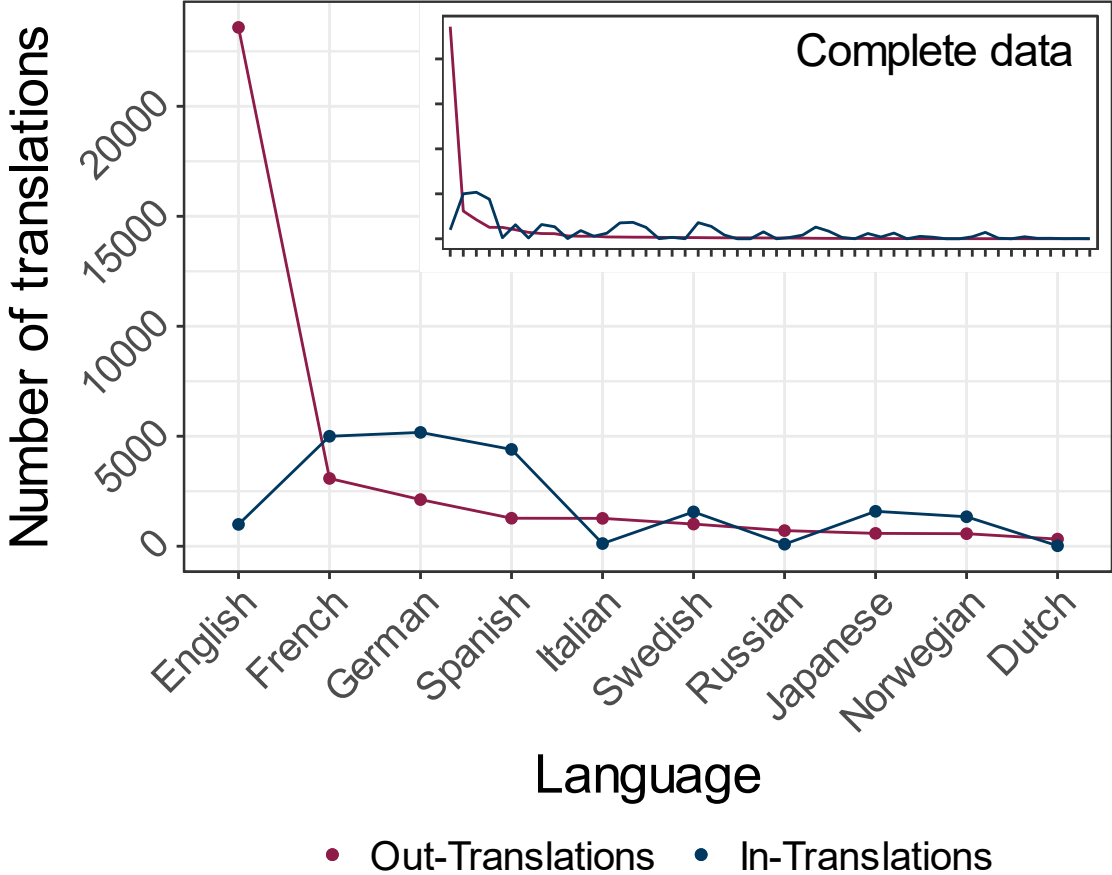


Book publishing and exchange

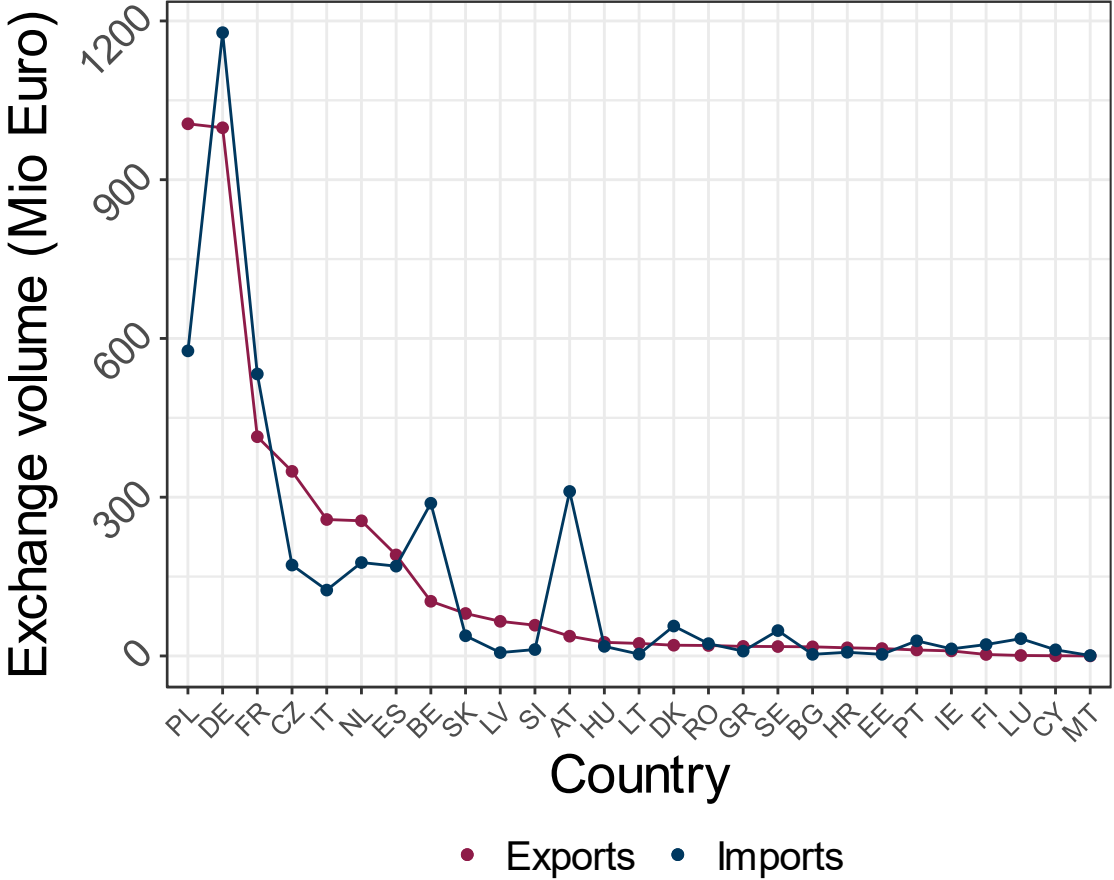
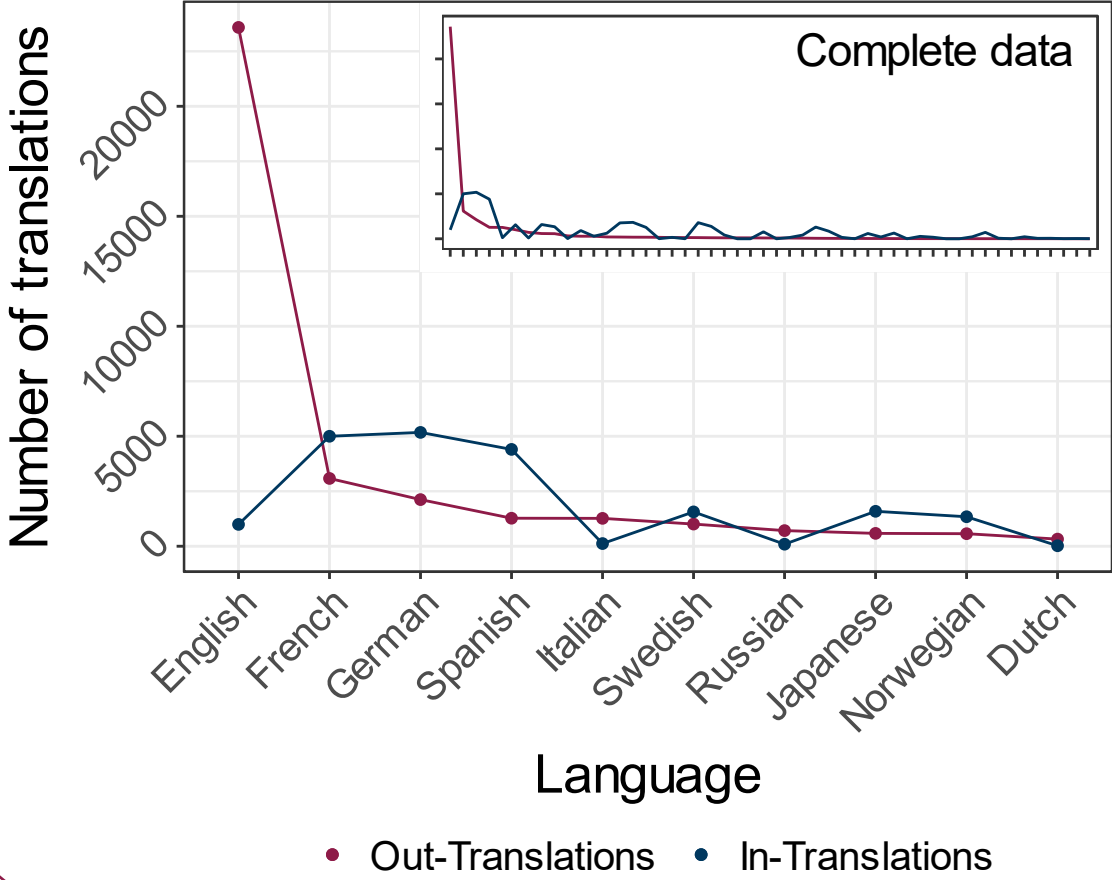
A sociological perspective



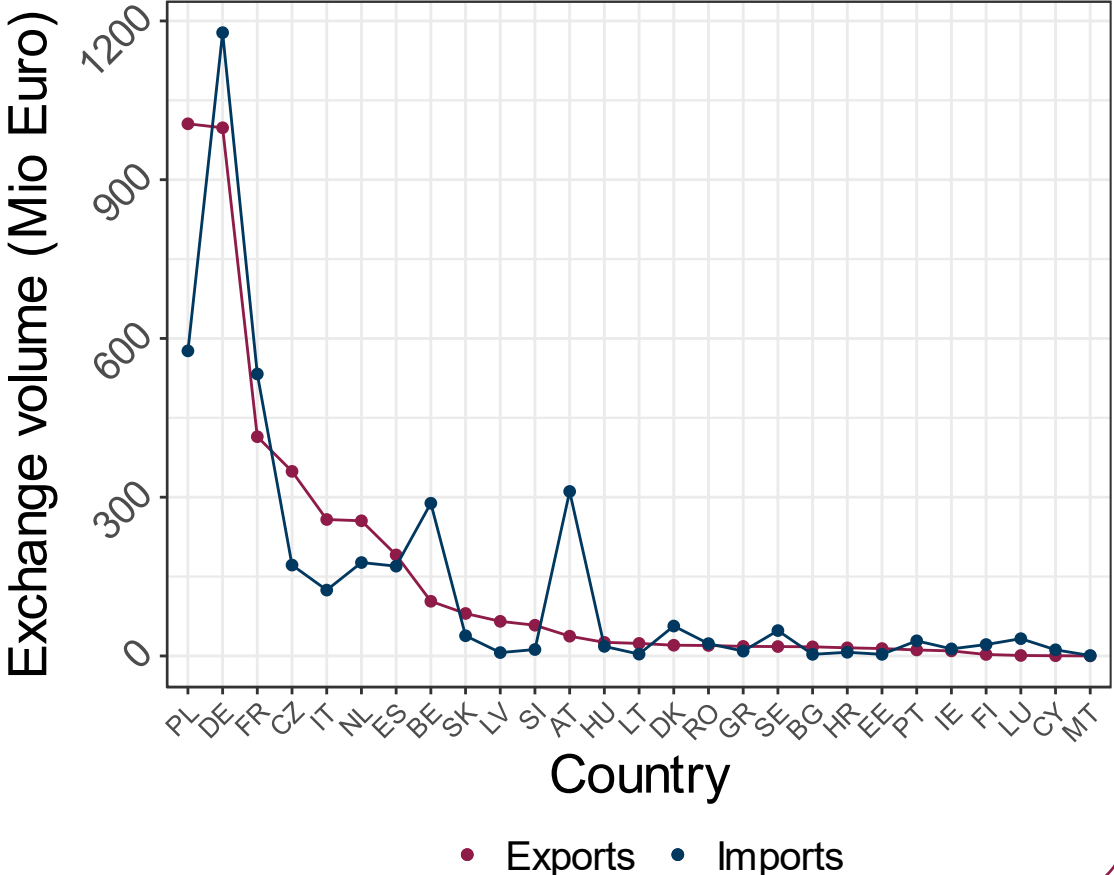
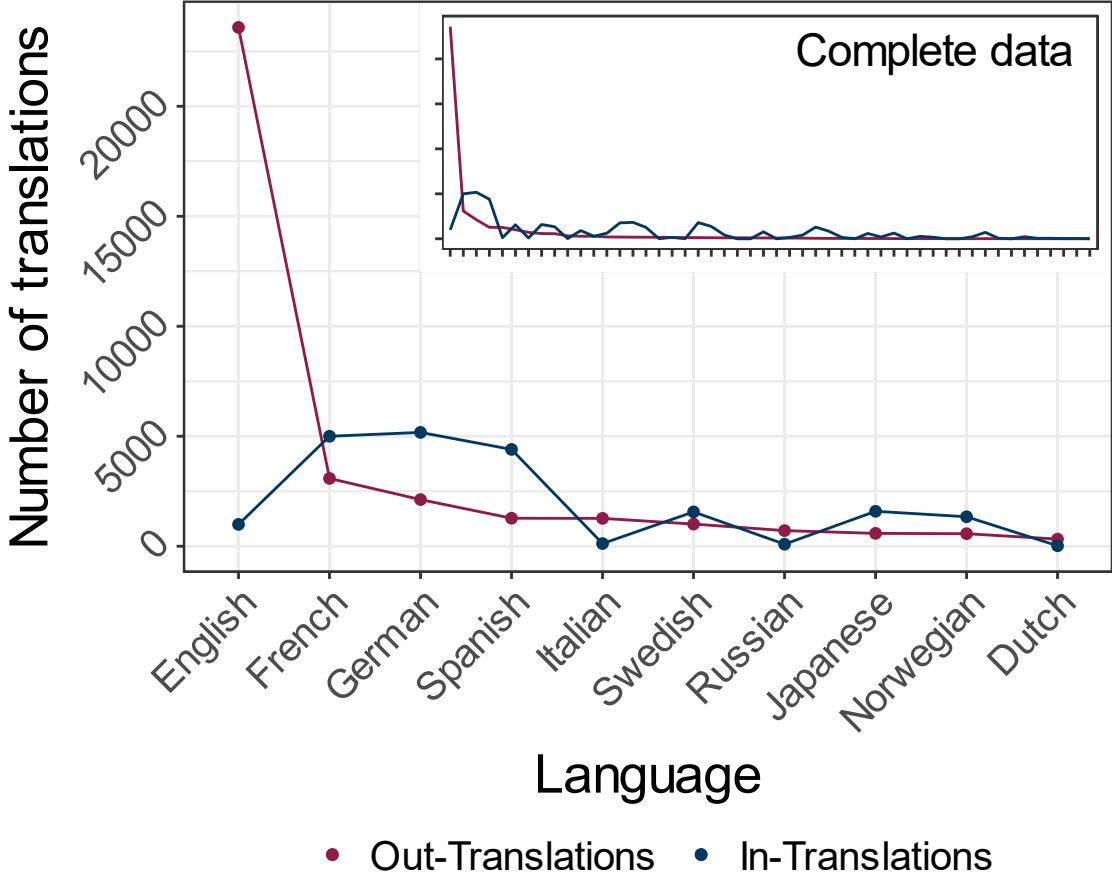
Bird's eye view: The structure of book exchanges



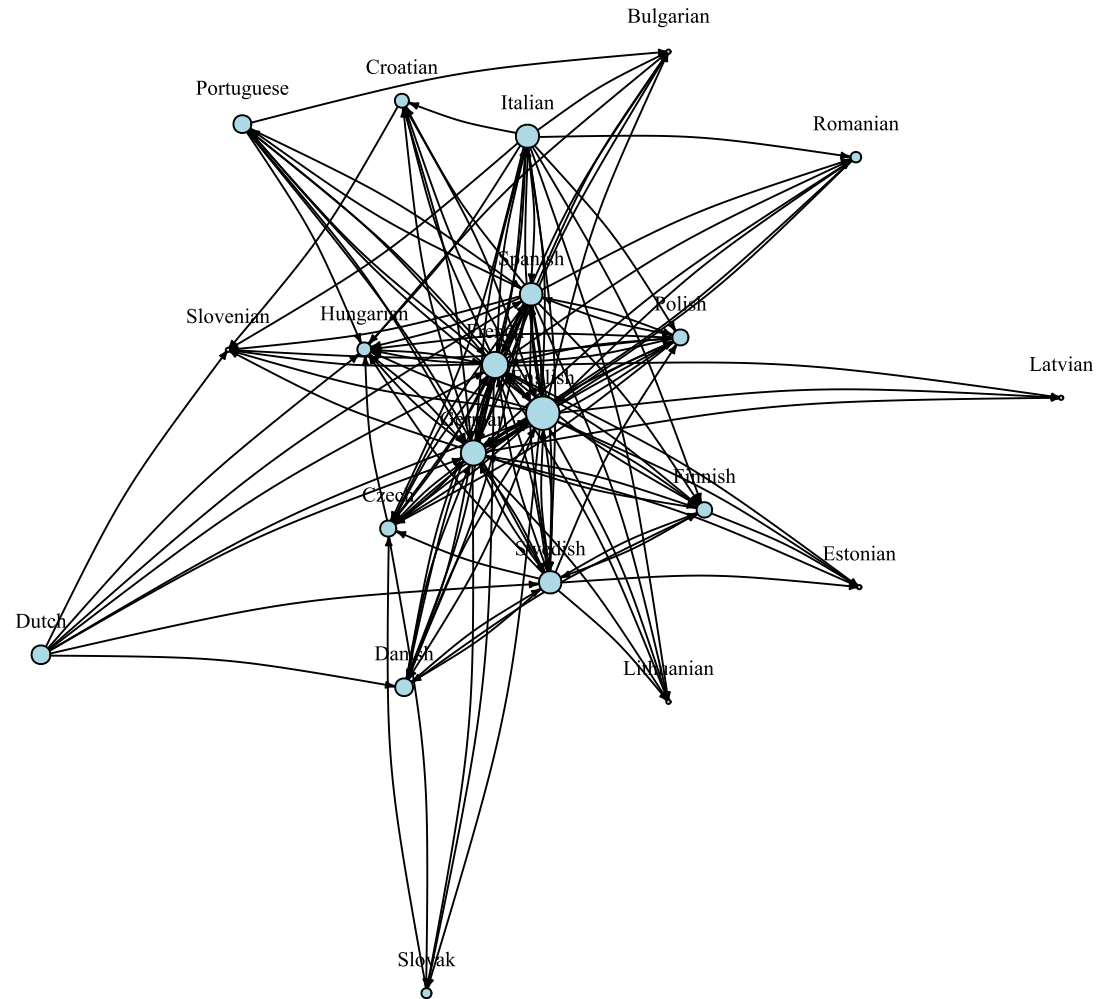
Bird's eye view: The structure of book exchanges



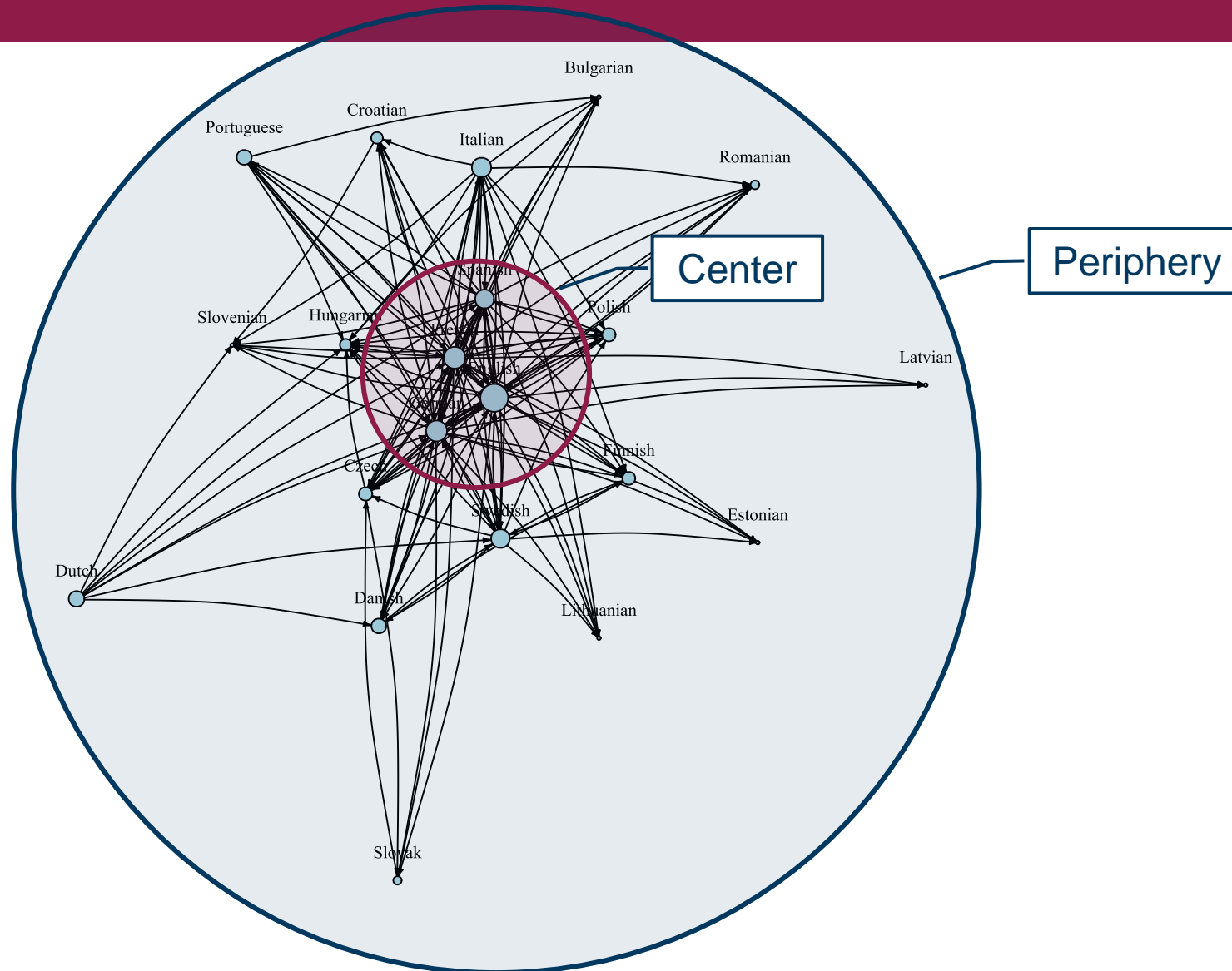
Bird's eye view: The structure of book exchanges



Bird's eye view: The structure of book exchanges

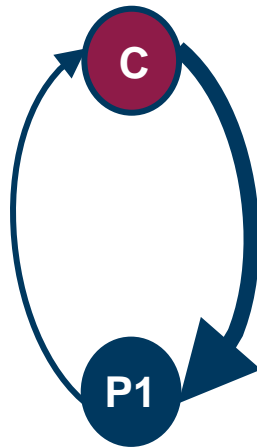


Bird's eye view: The structure of book exchanges

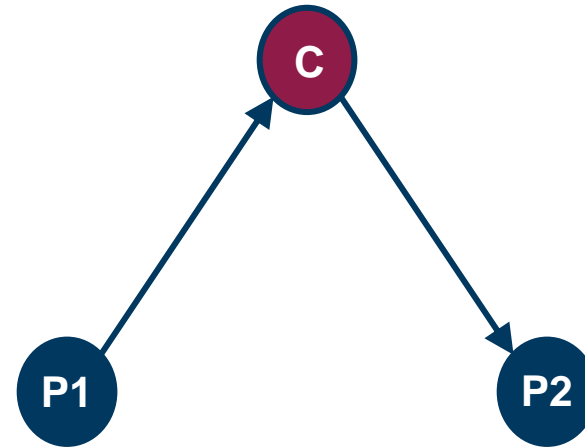


Structuralist perspective

- **Main idea:** relative position in **structure** (center vs periphery) determines **behavior**
 - „in order to understand the structure of the international flows there is **no need to invoke the peculiarities of national cultural traditions** [...] but rather the international position of national cultures“ (Heilbron 1999: 440)



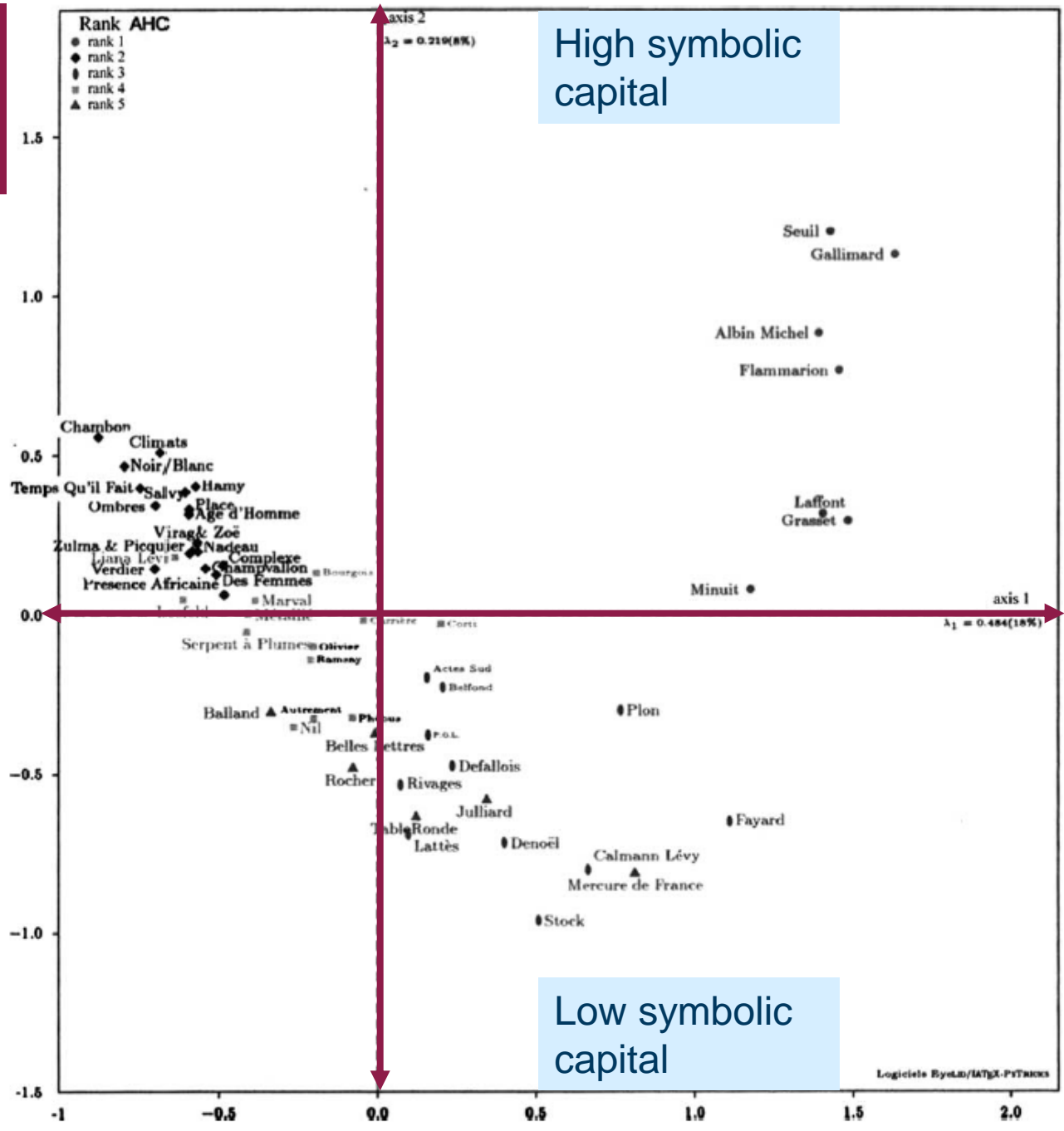
(1) Asymmetric exchange



(2) Brokerage power

Field theory

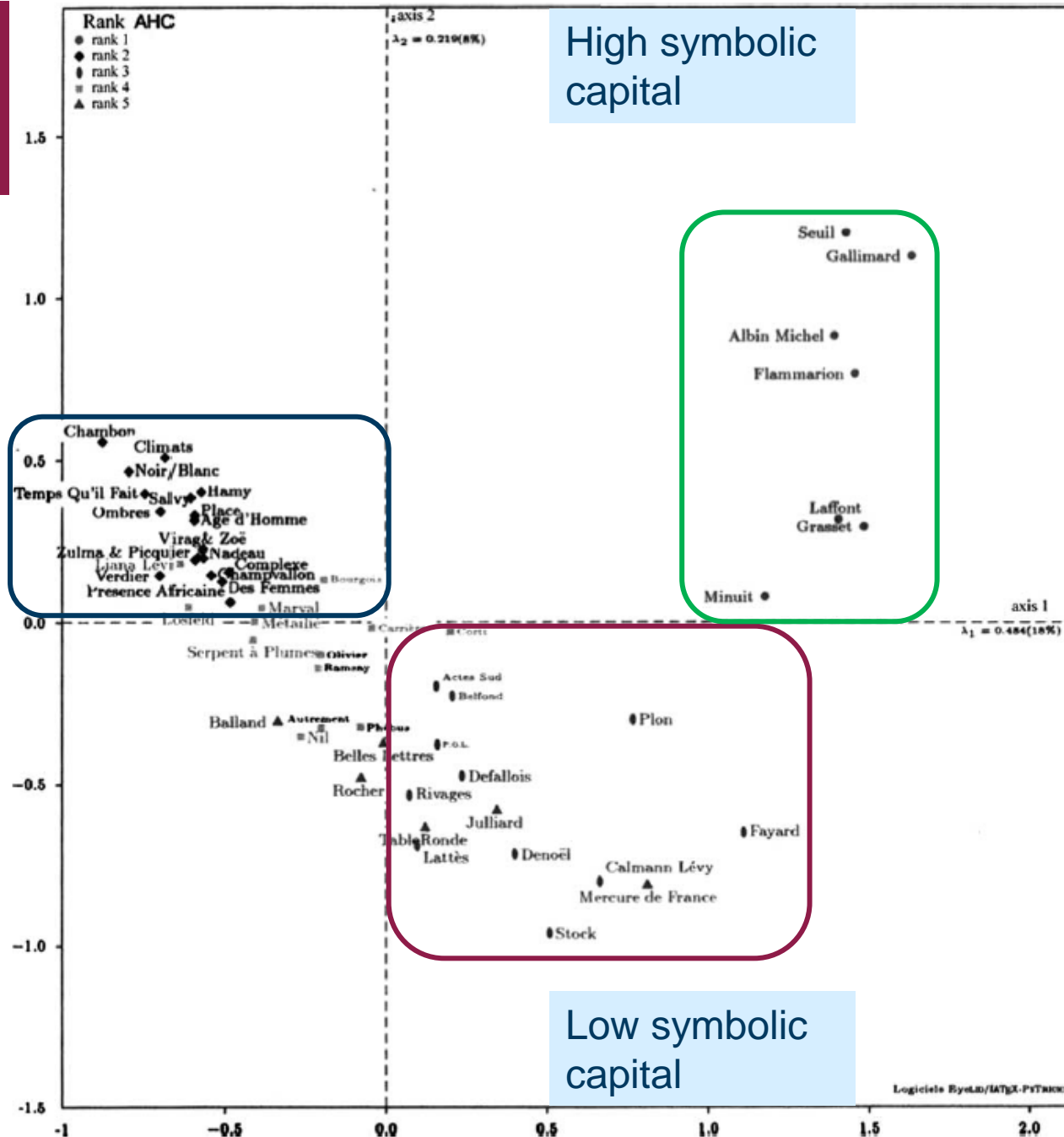
- **Field:** set of **actors** with shared but **conflicting interest** in the same issue who, therefore, must take each other into account in their **strategic** action (Bourdieu 1996; Fligstein & McAdam 2012)
 - Actors occupy different **positions** in the field – depending on their stock of **capital**
 - Positions affect **opportunities** and **constraints, preferences** and **strategies** of actors



Low economic capital

High economic capital

Source: Bourdieu (2008: 132)



Low economic capital

High economic capital

Source: Bourdieu (2008: 132)

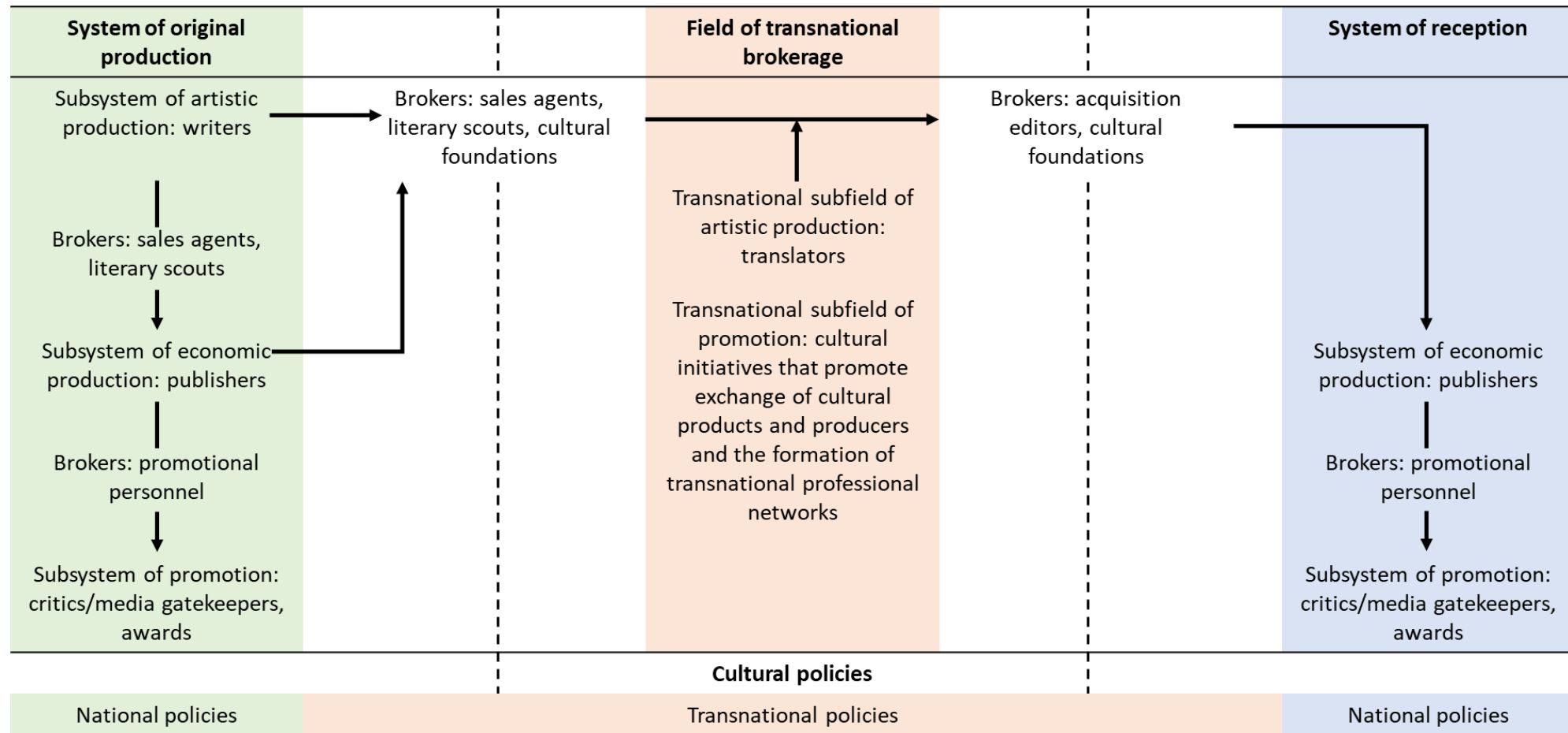
Production of culture perspective

- **Cultural production system:** set of mutually dependent **organizations** who are aligned along an ordered **sequence** of activities that connects artistic **producers** to **audiences** (Hirsch 1972)
 - Each organization acts as a **filter** for the subsequent step

Authors → Literary Agents → Publishers → Booksellers → Readers

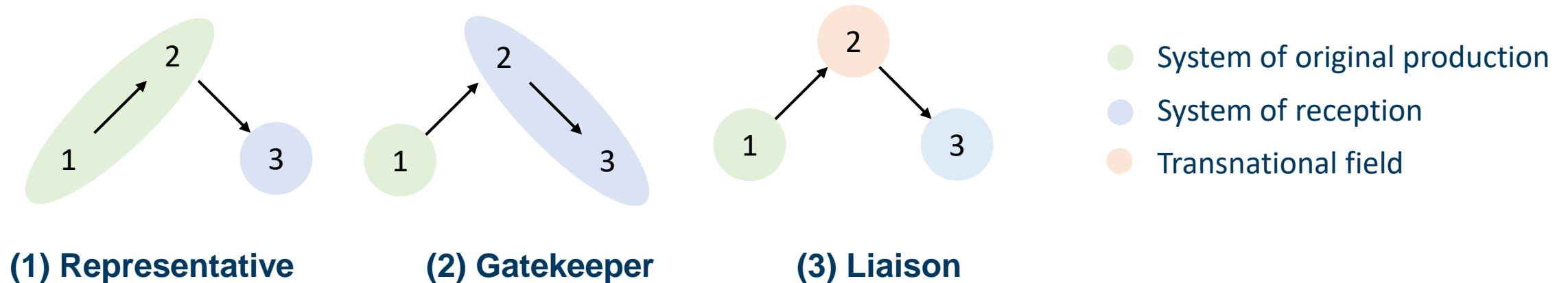
- **Filtering problems:** oversupply, quality uncertainty, demand uncertainty, justification
- **Organizational solution strategies:** institutionalized quality cues (e.g., awards, sales figures), non-competitive networking, imitation of successful competitors

Our approach: Transnational brokerage



Our approach: Transnational brokerage

- **Transnational cultural broker:** actors who bridge the boundaries between national cultural fields
 - Enable and steer the exchange of cultural goods across national and linguistic borders



Our approach: Transnational brokerage

Broker role	Position in world-system	Pole of cultural production	
		(c) Artistic	(d) Commercial
(1) Representative	(a) Center	Recognition/High status in domestic field affords global visibility	Denationalize cultural products to reach largest, most undifferentiated audience
	(b) Periphery	Promote symbolic value and stylistic distinctiveness of domestic products (niche-building) Reliance on state funding and national cultural institutes for financial backing and promotion	Promote commercial viability of domestic products by highlighting similarity with international bestsellers (imitation/appropriation)
(2) Gatekeeper	(a) Center	Build prestige by introducing established books and authors from the periphery to the global centers Reliance on state funding for financial backing (e.g., translation grants)	Low interest in translations of little-known authors and books from peripheral countries
	(b) Periphery	Build prestige by discovering avantgarde works from other peripheral languages	Translation of bestsellers from the centers (English-speaking countries, in particular) as comparatively safe investment

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