

## Literary production – a way to voice cultural and linguistic peripheries

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The transmission of literary artefacts, such as novels, films, tv-series, and comics, produced in diverse cultural spaces, allows for international exposure of different languages and cultures. In current cultural flows, former empires have an advantage due to their historical colonialization. Their languages and cultures have influenced and marked spaces at a distance from a core nation, as is the case for UK and France. These conditions have paved the way for an absorption of remote cultures into one central language and culture. For example, it is possible to ask if African literature as a concept would exist without Anglophone and Francophone spaces' production of literature originating from this continent (Ducournau 2017). In this way, it is possible to argue that cultural centres in the world are reinforced by historically usurped spaces. In addition, migration waves from the global South tend to further strengthen cultural powers in the global North (Lindberg 2018). Consequently, peripheral languages and cultures in former colonies and in zones in crisis and/or at war represent resources that are recycled, negotiated, and utilized for various purposes in central cultural and linguistic spaces. However, from the central focal point, these peripheral literary productions have the potential to raise towards global circulation and *world literature* status, even though they are filtered and transformed through the "eye of the cyclone" (Steemers 2012) that first recognized them as publishable. This theoretical framework of power struggles is inspired by bourdieusian scholars, such as Casanova (1999/2004), Broomans (2008. 2015), Maylaerts et al. (2017) and Sapiro (2014) and serves the purpose to gain insight into effects and consequences of cultural exchanges in the world.

The main interrogation in this study focuses on the peripheries' role in international literary exchanges. How are counter-strategies to the asymmetric power play between global cultural and linguistic centres and peripheries manifested? This paper will focus on the literary pop-genre of global manga to answer this question. Manga has enjoyed massive attention since the turn of the 20<sup>th</sup> century and has gained recognition and a stable place in a global publishing context. Through selected qualitative examples of strategies for production, transmission, and reception in Japan, as well as in central and peripheral spaces in Europe, this study aims at presenting how reversibility of central cultures' domination is possible in the "world republic of letters" (Casanova 1999/2004). In the case of manga, the cultural centre is no longer situated in a Western space, on the contrary, Japan, with its linguistic and structural resources, reveals a potential to claim a central and dominating position. The results show two main categories of strategies: *integration* and *bypassing*, representing struggles for either legitimization and/or autonomous ground in relation to a Japanese centre. The study informs the MuDD theme by stressing, on the one hand, how peripheral and minor languages and cultures are included in a global space through literary production, and, on the other hand, how cultural centres systematically defend their dominating position to the detriment of a truly diverse world republic of letters.

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