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Nota di contenuto	Intro -- Foreword -- Introduction: A Manifesto for Critical World Literature Studies -- Section 1: Postcolonial Institutions -- The Zimbabwe International Book Fair and the Idea of Book Development -- Athol Fugard as "Regional Writer": Oxford University Press, Three Crowns, and Three Port Elizabeth Plays -- The Politics of Censorship: The Making of The Penguin Book of South African Verse (1968) -- Penguin's People: The Information Research Department and British Publishing -- Section 2: Recognition through Prizes -- V. S. Naipaul's Booker Prize for In a Free State -- Resituating the Author: Arundhati Roy, the Booker Prize and the Rhetoric of Authenticity -- The Caine Prize for "African Writing": A Continental Reading and Rewarding -- The Failure of the Man Asian Literary Prize and the Politics of Recognition --

Section 3: Minor Locations -- Minor Literature, Minor Prizes: The Case of Mauritius -- Cypriot Literatures and the World: Language, Nationalism, and the bildungsroman, 1960-1974 -- "The Page Becomes a Tape Recorder": The Development of an Oral Literary Aesthetic through Caribbean Radio -- Section 4: Translations beyond the Anglophone -- Making a World of Literary Relations: The Representation of Indian Literature in the Chinese Journal *Yiwen/Shijie wenxue*, 1953-1962 -- The Curious Case of Exotic Translations in the SouthEast Balkans -- The Arabian Nights in Chinese and English Translations: Differing Patterns of Cultural Encounter and World Literature -- Kuunmong in Translations: A Visual Linkage Between the Past and the Present -- Afterword -- Notes on the Contributors -- Acknowledgement.

Sommario/riassunto

By bringing in different degrees of circulation in different regions and languages, this collection shows that while literary centers do exist in what Pascale Casanova calls "the international literary space", their power does not operate unilaterally and modes of intercultural circulation do exist beyond their control. The title "World Literature in Motion" highlights the fact that world literature is always already the product of certain modes of conceptual and material mobility and mediation.
