
Research Article

Unimaginable imagination and political commitment. A survey of the introduction and presence of the literature of the Latin American boom in Sweden in 1960–1990

Ingela Johansson*
Lund University

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Abstract: This study investigates the publication and reception of the Latin American boom literature in Sweden from 1960 to 1990, focusing on Julio Cortázar, Carlos Fuentes, Gabriel García Márquez and Mario Vargas Llosa. It analyses the extent of Swedish translations of their works and the type and amount of attention they received in the Swedish press. Using a bibliometric approach for the translations, and analysing press material on the authors from the evening papers *Aftonbladet* and *Expressen*, the study found that 258 of the 532 works translated from Spanish to Swedish during the investigated period were Latin American, with 52 (20%) by the featured authors. The press material reveals that García Márquez was the most covered, especially around his 1982 Nobel Prize, and the assessment of his literature and public persona was generally positive. Fuentes received significant attention in the 1980s and was also favourably regarded. Vargas Llosa was introduced early on to the Swedish readership, but his literary work and political engagement elicited mixed reactions. Cortázar received the least press coverage, correlating with fewer translations and less public attention.

Keywords: Latin American boom literature, Sweden, translations, evening press, media attention

1 Introduction

When Julio Cortázar astonished readers in the Spanish-speaking world with his novelistic experiment *Hopscotch* in 1963, and Mario Vargas Llosa provoked the Peruvian military with *The time of the hero* that same year, it was the beginning of the unprecedented success story of Latin American narrative literature known as the *boom*. Two other writers, Carlos Fuentes and Gabriel García Márquez, came to be counted among its most prominent figures. The Marquezian masterpiece *One hundred years of solitude*, published in 1967, is usually considered the culmination of this literary phenomenon (see e.g. Shaw, 2014; Sickels, 2010). Some critics believe that the culmination also implied the end of the boom, while others place its endpoint in 1971, with the Padilla affair dividing Latin American intellectuals, or in 1982, when García Márquez received the Nobel Prize in Literature (Camacho Delgado, 2013). Either way, it is clear that the global impact of Latin American fictional prose during the 1960s and 1970s was unique and came to redraw the world map of literature.

Many scholars have pondered why there was this upsurge of Latin American literature right at the beginning of the 1960s. The Cuban revolution undoubtedly played a major role, with its

*Corresponding author: Ingela Johansson, E-mail: ingela.johansson@rom.lu.se

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promises of a new era in both cultural life and world politics (King, 2005). Aligned with prevalent anti-imperialist ideas, the writers at the time wanted to provide Latin America with a new literary voice. According to José Donoso, before 1960, people would talk about “Uruguayan and Ecuadorian, Mexican and Venezuelan novels”, while after that date, the concept of “the contemporary Spanish-American novel” became widespread (1999, p. 22).¹ This non-nationalistic new voice combined a desire for aesthetic experimentation with an original way of commenting on society and history:

Their writing marked a clear break from earlier Latin American novels’ style of social realism, which tended to be didactic and narrowly regionalist. [...] As the Boom writers experimented with style, narrative, and perspective, their work was also infused with the politics and history of Latin America. (Sickels 2010, p. 20).

Moreover, the social circumstances were unusually favourable for an innovative literature: in Latin America, there was a growing middle class and thus more readers; and in addition, there were editors who were open to literary experimentation and daring enough to publish unknown authors (Camacho Delgado, 2013; King, 2005).

In his seminal review of the Latin American literary boom, titled “El boom en perspectiva” and published in 1984, Ángel Rama extensively explores the favourable social conditions that contributed to the flourishing period of Latin American narrative in the 1960s. Interestingly, Rama identifies translations as one of the keys to the success of the literature of the boom. The demand for Latin American literature in translation was significantly fuelled by the world’s curiosity for the region, sparked by the Cuban Revolution (Rama, 1984, p. 53). These translations had the crucial effect of increasing the regional pride that the Latin American public took at knowing that their literature was appreciated worldwide. Moreover, they contributed to the strengthening of nationalistic feelings in Latin America (1984, p. 53). According to the Uruguayan scholar, it is necessary to consider the success of the boom as a product of the economic transformations that occurred in this part of the world in the middle of the 20th century. For the first time in Latin America, there was a massive demand for literary works (1984, p. 58), leading to a professionalization of the writers and an increase in their productivity (1984, p. 95). Concurrently, writers became prominent public figures, actively participating in topical debates (1984, p. 105). In this era, an interdependency developed between the writer-intellectual and mass media; as Rama notes, prior to this period, the media had only taken an interest in authors when it was time to write their obituaries (1984, p. 107).

Jean Franco (1984) also considers mass culture to be a crucial factor in the success of the Latin American literature of the 1960s. Rather than distancing themselves from popular culture, the writers of the boom actively engaged with the masses, for instance, incorporating elements from the oral tradition (1984, p. 113, p. 124). Franco concludes that during this period, an intertextuality develops between canonical literature and popular culture (1984, p. 129). This tendency continues in post-boom literature, characterized by authors such as Isabel Allende, Laura Esquivel and Gioconda Belli.

It is certain that the four writers who made up the core of the boom did reach a large audience and gained star status in the 1960s, not least Gabriel García Márquez, whose popularity assumed larger-than-life dimensions (Camacho Delgado, 2013). In chronological order, the first writing career of the four started when Julio Cortázar made his debut in 1951 with the short story collection *Bestiario*. His novel *Hopscotch* became one of the most influential works of the boom, but, above all, the short stories created his fame. Although a French citizen and resident

¹ Translation from the Spanish “novelas uruguayas y ecuatorianas, mexicanas y venezolanas” and “novela hispanoamericana contemporánea” (Donoso 1999, p. 22) made by the author of this article.

in Paris until his death, Cortázar's political commitment to Latin America, especially Argentina and Nicaragua, was extensive; he attributed his political awakening to his first visit to Cuba in 1963, where he got in contact with many of the leading writers of the time. As it turned out, he would remain more loyal to the Castro regime than most of his colleagues (Perales Contreras, 2014).

Even before the publication of *One hundred years of solitude* in 1967, Gabriel García Márquez was an exalted writer in Latin America (cf. Sickels, 2010). His debut novella *Leaf storm* was published in 1955, *No one writes to the colonel* in 1961 and *In evil hour* in 1962. His early works were strongly influenced by the violent conflict between liberals and conservatives that ravaged Colombia during the first half of the 20th century (Bell-Villada, 2010; Sickels, 2010). However, just like Cortázar, García Márquez is mostly associated politically with socialism: he travelled as a reporter to Cuba shortly after Castro took power, remained a staunch supporter of the Cuban revolution over the years, and would use his celebrity to exert political pressure in various international conflicts (Bell-Villada, 2010).

Already in 1967, Tomás Eloy Martínez had identified García Márquez as the most prominent figure of the new Latin American fictional prose, alongside Cortázar, Vargas Llosa, Onetti and Carpentier (Shaw, 2010). The Colombian's writing has undoubtedly sparked interest in Latin American fiction throughout the world. *One hundred years of solitude* introduced millions of readers to magical realism, by means of which its author could approach the history of the new world in an unconventional way, convinced that traditional realism was insufficient to account for Latin America's "tragedies and wars and poverty and beauty" (Sickels, 2010, p. 31). García Márquez received the Nobel Prize in 1982.

Carlos Fuentes' breakthrough novel *Where the air is clear* dates from 1958. Its protagonist has abandoned his revolutionary ideals and tries to adapt to the conditions of modernity. The Mexican Revolution, which Fuentes considered a failure in many ways, is equally central in the novel that made its author an integral part of the boom: *The death of Artemio Cruz* (1962). Fuentes' extensive literary world has been described as a kind of Mexican *Comédie humaine* (King, 2005). His sophistication and eloquence gained him a prominent role as a public figure in the 1960s: "Cosmopolitan, polyglot – with perfect English, that would make him a natural interlocutor for writers and intellectuals in North America – well versed in modernism, especially Anglo-American, politically engaged, and very articulate, Fuentes was a key figure in the sixties" (King, 2005, p. 72).

Many consider *The time of the hero* (1963) to be the novel that started the boom: inspired by his own experiences, Mario Vargas Llosa's debut novel is about power relations and corruption at a cadet school in Lima, which appears as the condensation and reflection of Peruvian society. Another important youth experience was a trip into the Amazon region of Peru in the late 1950s, which convinced Vargas Llosa that indigenous Peruvians needed to be included in the national community in order to escape despotism and poverty, a central idea in several of his novels over the years. Until the Padilla affair, Vargas Llosa was a steadfast socialist who welcomed the Cuban revolution and saw in it the solution to Latin America's problems. However, after the affair, he would turn towards liberalism. Increasingly politically active, he ran for president of Peru as the leader of a centre-right coalition in 1990, but lost to Alberto Fujimori. According to Castro-Klarén (2016), Vargas Llosa has a contradictory profile, being "an author and intellectual who remains defiantly beyond the reach of many of his interpreters" (2016, p. 549). His political turn and engagement being an obstacle to the approval of some critics, he finally was awarded the Nobel Prize in 2010.

Outside their own continent, the writers of the boom first found success in the book market in Spain. Rama (1984) notes that their literature reached Europe in a slightly reversed order.

Cortázar, who was actually the first author to be published in Latin America, gained prominence only after Vargas Llosa, but, on the other hand, was known before Jorge Luis Borges. This resulted in a synchronic coupling that appears arbitrary, and critics have faced significant challenges in attempting to alter this perception (Rama, 1984, pp. 51–52).

After the introduction in Spain, the four boom writers described above became successful worldwide and supposedly also in Sweden, not least in connection with the Nobel Prize. The overall aim of this study is to examine their presence in Sweden. Is it fair to consider these four the most important Latin American authors of the second half of the 20th century in our cultural context? How extensively were they published in Swedish translation? How much and what kind of attention did they get in the Swedish press? These are the central questions of this investigation. In order to answer them, we will approach the statistics on the publication of translations of Latin American literature during the period 1960–1990, as well as the four writers' presence in the Swedish evening press, from both a quantitative and a qualitative perspective.

1.1 An encounter in the semi-periphery

Given that this study focuses on the presence and significance of translations in a new social and cultural context, it primarily falls within the domain of the *sociology of translation*, a research field that aids in comprehending the actors, processes and products of translation (Schögler, 2017). Nevertheless, it is pertinent to examine the processes facilitating the introduction of Latin American literature in Sweden from the perspective of world literature, a concept that considers the circulation of literature beyond its national and linguistic origins. According to Lindqvist (2018, p. 92), the existence of translations is a prerequisite for conceiving a global system of literary texts; Lindqvist underscores the relevance of integrating insights from both the sociology of translation and theories of world literature. The *circuit-based* approach to world literature includes questions about reception, translations and cultural encounters (Helgesson, 2006), and is thus applicable to this study. Scholars adopting this approach have paid attention to the power relations of dominant and dominated languages, and to cultural areas that affect the flow of literature both in the original language and in translation (Casanova, 2007; Even-Zohar, 1990; Heilbron & Sapiro, 2002; Lindqvist, 2012; Lindqvist, 2015; Lindqvist, 2018; Lindqvist, 2022; Svedjedal, 2012; Van Es & Heilbron, 2015). The languages with more speakers do not necessarily enjoy the highest prestige or prevail in the literary system. Thus, a widespread language such as Spanish does not occupy a central position within what Casanova calls the world republic of letters, but is considered one of the semi-peripheral languages – like Swedish, as will be explained below.

1.1.1 Central, semi-peripheral and peripheral literatures

Translation activity is a strong indicator of a given literature's standing in the worldwide literary circuit. Even-Zohar observes that the weaker the position of a literature in the worldwide literary system, or *polysystem*, the more welcoming it becomes to foreign literatures (Even-Zohar, 1990). In an early study, using book-publishing statistics as a starting point, Heilbron (2000) confirms this assumption. His material indicates that in Sweden, around 25% of the published books were translations, while in the United Kingdom and the United States, translations represented only around 5% of the market (2000). In Heilbron's terms, the extraordinarily strong position of English makes it *hypercentral*, while French, German and

Russian are *central*. The *semi-peripheral* languages are Spanish, Italian, Danish, Swedish, Polish and Czech. Finally, among the *peripheral* languages, we find all other languages, of which some are the major ones in terms of number of speakers, like Chinese, Arabic and Portuguese. In a more recent study, Heilbron, in collaboration with Van Es (2015), affirms the hypercentrality of English and the centrality of French and German, while demoting Russian to what the authors now describe as a semi-central (rather than semi-peripheral) status. It thus shares places with Swedish and Spanish, still in the same category. When we examine the introduction and translation of Latin American fictional prose in Sweden, then we are exploring an encounter between two semi-peripheral language areas.

1.1.2 Translation processes: the macro, meso and micro levels

Van Es and Heilbron (2015) offer another useful classification by adopting a multilevel approach to translation processes. According to the authors, these processes can occur at *macro*, *meso* and *micro level* (2015, p. 298). The macro level pertains with the global translation system and the power balances between the centre and the periphery, while the meso level involves national publishing fields and the strategies of publishing houses. Finally, the micro level is where the selection of works for translation occurs, involving actors such as publishers, editors and translators. It is also on this level that literary critics frame particular books (2015, p. 298). Clearly, a literary work from the periphery or even the semi-centre encounters more barriers on all these levels than a work from the hypercentral language sphere.

1.1.3 Literary transmitters or node persons

Decidedly, the selection of works of fiction for translation depends on a variety of aesthetic, commercial and sociological factors on different levels. However, one should not underestimate the importance of the individual cultural actors or *node persons* (Svedjedal, 2012), i.e. key cultural transmitters, which are to be found on the micro level. Broomans defines these agents as follows:

A cultural transmitter basically works within a particular language and cultural area. She/he often takes on various roles in the field of cultural transmission: translator, reviewer, critic, journalist, literary historian, scholar, teacher, librarian, bookseller, collector, literary agent, scout, publisher, editor of a journal, writer, travel writer, or counsellor. (2009, p. 2).

According to Jana Rüegg, the language profile of a publishing house often depends on individual actors who happen to take an interest in covering literature originating in a certain country or language sphere (2021, p. 136). In the case of Spanish-language literature, Rüegg, with a focus on the Nobel Prize, mentions as such an agent Knut Ahlund, who translated Nobel Prize laureate Camilo José Cela and who published a monograph on Octavio Paz on occasion of the award in 1990, a fact that attests to his profound knowledge of Paz's authorship (2021, pp. 148–149). Rüegg also cites Artur Lundkvist as an important mediator. Lundkvist became acquainted with Gabriela Mistral, and through her, he established direct contact with Latin American authors like Jorge Luis Borges and Pablo Neruda, whose poetry he would later translate (Alvstad, n.d.). As a member of the Swedish Academy from 1968, he was one of the most influential actors on the literary scene both in Sweden and abroad. As regards the introduction and translation of Latin American literature, it is also worth mentioning Hjalmar Gullberg, who translated poetry by Gabriela Mistral already in the 1940s; *Bonniers Litterära*

Magasin published some of his Mistral translations as early as in 1941 (Alvstad, n.d.). Some years later, Norstedts published a collection with Gullberg's Mistral interpretations entitled *Dikter* (i.e., *poems*) (1945).

According to Alvstad (n.d.), the orientation of Swedish literary mediators towards Latin America was part of a broader trend involving a growing interest in Asia, Latin America and Africa among cultural circles in Europe and the United States. Thus, when the boom occurred in Latin America and spread to the rest of the world, the groundwork had already been laid in Sweden. When examining the interaction between the translations of the boom literature and its presence in Swedish media, one of the tasks will be to identify possible node persons of the kind described above.

1.2 Previous studies on Spanish-language literature in Swedish translation and consecration processes

Concerning Spanish-language literature in Swedish translation, two relevant bibliometric studies are at hand. Enkvist (1991) has compiled the publication of fiction translated from Spanish during 1866–1987, and Kiviniemi-Köngäs (2019) has made a similar mapping for 1987–2017. Both studies indicate that Spanish-language literature has been translated to a relatively low degree, even if the number of works increases considerably from the 1970s onwards.

Enkvist's historical overview shows that the first translation into Swedish of a Latin American work was published in the 1920s, with a real breakthrough coming in the 1950s, after which the number of titles from Latin America grew to the detriment of the peninsular ones. During the 1970s and 1980s, there was a general increase of the number of translations from the entire Spanish-speaking world. Not only did the publishing houses translate new books, but they also filled gaps, editing previously untranslated quality literature. Enkvist concludes by noting that it is particularly high prestige literature that is translated from Spanish, making it a matter of concern for the cultural elite (Enkvist, 1991: 203).

Kiviniemi-Köngäs's (2019) investigation picks up where Enkvist's leaves off. However, this more recent study not only maps Spanish-Swedish translations, but also makes a comparison between Spanish and other languages (English, French, German and Russian). The survey shows that in 1987–2017, few Spanish-language works of fiction were published in Swedish translation, either in relation to the large literary production from the Spanish-speaking world or to the other languages included in the survey. Furthermore, Kiviniemi-Köngäs identifies a small group of recurring authors: Isabel Allende (with 46 works published in translation), followed by Mario Vargas Llosa (29), Federico García Lorca (20), Gabriel García Márquez (17), Roberto Bolaño (15), and Julio Cortázar (12). In conclusion, a majority are Latin American and three are among the most central authors of the boom. It thus appears that there is still a greater focus on Latin American than on Spanish fictional prose during this period and that the position of the boom authors remains strong.

In this context, it is interesting to consider the hypothesis of *double consecration* tested by Lindqvist in her studies on the bibliomigration from the Caribbean to Sweden (e.g. Lindqvist, 2022). She concludes that the possible success in Sweden of peripheral French- and Spanish-Caribbean writers is determined by the consecration in the centre, while the Anglo-Caribbean writers do not need to obtain approval in New York, London or Paris before being published in Sweden (2022). Her research shows that 59 Spanish-Caribbean authors were published in the period 1990–2010, but only 15 of them were available in Swedish.

While these studies approach the influx of Spanish-language literature from a statistical point of view, Alvstad (2011) suggests another angle. To avoid making the mistake of telling the story of white middle-class Latin American men, her proposal is to focus on the literary introducers and transmitters. In doing so, the researcher will capture those authorships that have fallen into the sphere of interest of the transmitter but that might not have been published in translation. One such study is Alvstad's own, on the famous node person Artur Lundkvist, and her suggestion is well argued and stimulating. However, both panoramic, statistical investigations and case studies are needed to obtain a clear picture of the introduction of the Latin American literature.

1.3 The translations and the press

As far as the interaction between the publication of translations and the media is concerned, Cedergren & Modreanu (2016) examine French literature's presence in the Romanian and Swedish press during 2010–2014, in a study that has many points of contact with the present. Their point of departure is that the inclusion of a foreign literary work in a new cultural circuit requires not only a translation, but also attention in the press. Therefore, literary criticism is one of the most important institutions in literary transmission. Consonant with Casanova and Sapiro, Cedergren and Modreanu consider that when a literary mediator, whether translator, critic or journalist, in a dominated language area introduces a work from a dominant, central area, they will enjoy a process of auto-consecration (2016). This means that when Swedish or Romanian critics write about French literature, they strengthen their own role as cultural mediators. Even if the transmission process from central France to semi-peripheral Sweden is different from that between two semi-peripheral language areas, the investigation carried out by Cedergren and Modreanu is helpful with regard to the interplay between translations and the press.

1.4 The importance of the Nobel Prize

Literary prizes are among the most powerful consecrators, and throughout the 20th century up to the present, the Nobel Prize has stood as the most prestigious literary award globally. The fact that both García Márquez and Vargas Llosa are Nobel Prize laureates adds relevance to including the findings of a recent publication by the aforementioned Jana Rüegg, *Nobelbanor* (2021), in this overview. The title, "Nobel trajectories", suggests an exploration of how the publishing trajectory of a literary work is influenced by this prestigious award. Rüegg's investigation delves into the translations of Nobel Prize winners published between 1970 and 2017, with a specific focus on the interplay between the Prize and the Swedish book market. In her research, Rüegg identifies Bonniers as the Swedish publishing house with the highest number of Nobel Prize laureates (20), followed by Mån-pocket and Norstedts (14 each), Wahlström & Widstrand (11) and Brombergs and Forum (8 laureates each) (2021, p. 41). Generally, most editions are published the same year the prize is awarded (2021, p. 43). Unsurprisingly, despite representation from 17 different languages during the study period, a majority of the award-winning authors—one third—writes in English. Spanish (13%) comes second, and German (11%) is third, followed by French and Russian (7% each) (2021, p. 51). In Rüegg's material, the most published author is Doris Lessing, with 38 titles in 120 editions. This can be compared to García Márquez's 16 titles in 58 editions and Vargas Llosa's 19 titles in 39 editions (2021, pp. 45–46). Rüegg also explores the impact of the Nobel Prize on the

literary translators, and, conversely, the extent to which the translators exercise influence on the Nobel Prize. She concludes that translators often function as important cultural mediators, providing authoritative introductions to literature from their language spheres, influencing even the Swedish Academy members (2021, p. 147). Highly influential figures are Anders Österling and Göran Malmqvist, while, in the Spanish context, Artur Lundkvist and Knut Ahnlund played significant roles in the nominations for the Nobel Prize. Rüegg finds that, from 1970 to 2017, the most prolific translator of Spanish-language Nobel literature was Peter Landelius, with 14 titles. The second most productive translator, with 10 titles, was Lasse Söderberg (2021, p. 143).

Considering that García Márquez received the Nobel Prize within the investigated period, it becomes highly relevant to account for the importance of the prize when comparing the impact and reception in Sweden of the four authors included in this study.

1.5 Material and methods

This mixed-methods study wants to convey a picture of the publication patterns of the translations and the reception of the Latin American boom authors in the Swedish press during the heydays of the boom and in its aftermath. As mentioned in the introduction, the period subject to investigation is 1960–1990. The starting point was set to 1960 because, even if standard historiography considers 1963 to be the beginning of the boom, the authors included in this study were all published before that date, and it is interesting to see if they had already been paid any attention in Sweden by then. As mentioned previously, the endpoint to the boom has been set variously at 1967, 1971 and 1982, but we deem it relevant to examine both the 1970s and the 1980s, given that Latin American literature reached the European readership with some delay, not least because the translation processes require a substantial amount of time. Setting the final year to 1990, we cover García Márquez's Nobel Prize in 1982 and the immediately following years. It would be highly interesting to extend the investigation of publication trajectories to an even longer period, encompassing the Nobel Prize awarded to Vargas Llosa in 2010. However, the extensive examination of the evening press that this would entail will have to wait for a future study.

To be able to analyse the translation activity and its interaction with the press, the background data provided by Enkvist (1991) and Kiviniemi-Köngäs (2019) are of great importance. Nevertheless, Enkvist's survey was found to be less detailed than Kiviniemi-Köngäs's, making it necessary to go through the Swedish Royal Library's Book Catalogues and the digital library database Libris to complete the data for 1960–1986. As for the last four years, 1987–1990, this study relies on Kiviniemi-Köngäs's. Once the data collection was concluded, a quantitative analysis of the publication of translations of Latin American literature was performed to identify the number of works belonging to the boom in relation to the publication of Spanish-language literature in Sweden as a whole. It also included a mapping of the most frequent translators of the boom literature.

After this, the presence of the writers in the Swedish press was subjected to both quantitative and qualitative scrutiny. According to Svedjedal, literary criticism has generated the largest number of studies concerning the reception of a literary work, since book reviews are a textual genre familiar to researchers within the literary field. However, they are but one part of literary reception, which also includes individual readings, selections made for libraries and the book market, literary awards, and inclusion in anthologies and books on literary history. In fact, an exclusive examination of book reviews risks striking a rather elitist note (Svedjedal, 1998, pp. 50–51). With this in mind, the present investigation looks into the presence of the writers in the

press in a broad sense, i.e. including reviews, interviews, news reports and references to the writers in other contexts than the purely literary.

In order to acquire a manageable quantity of material, the search on the authors was limited to Sweden's two leading evening papers, *Aftonbladet* and *Expressen*. The reason for this choice was that both papers, unlike most of the daily press, have readers all over the country (Förstasidorna, n.d.). They also represent two different perspectives, *Aftonbladet* being social democratic (Anonymous, 2016 [2022]) and *Expressen* liberal (Anonymous, 2022).² Although the evening press is generally considered more lightweight than the daily press in Sweden, the evening papers have also invested in “qualified literature coverage” (Rydén, 2012, p. 190).

Swedish newspaper articles can be retrieved in databases like *Mediearkivet Retriever Research* and *Artikelsök*, but the most complete one for the purposes of this study proved to be the Swedish Royal Library's resource *Svenska dagstidningar* (tidningar.kb.se).³ The names and surnames of each writer in question were used as search terms. In the case of Carlos Fuentes, it proved important to employ the full name, since “Fuentes” is a common surname. The database accepted spellings with and without diacritical marks. After registering every hit and identifying its type, the hits were sorted into different categories for a quantitative overview.

The categories emerged from the material and were defined for the aims of this investigation. On the one hand, the collected material contained articles and reports with a focus on the author and their works, such as book reviews, interviews and reproductions of literary texts; and on the other, texts mentioning the author in passing, with the actual focus being on someone or something else. This latter category was divided into subcategories (literature, politics, other), as can be seen in the table below:

Table 1

Categories of hits in the press material

Focus	Text genres and context
The author in focus	Reviews Interviews Documentaries and reports (radio/TV/newspapers) Literary works Texts on politics
Mentions of the author	Literary context Political context Other contexts (cinema, publicity)

While registering and classifying the hits, a problem was identified for the category ‘Documentaries and reports’: a programme on one of the authors could be repeated and broadcast on several occasions, so that one programme could generate many hits. However, since this happened as a general rule, it did not affect the proportion of the media attention for

² In Sweden, *liberal* has a right-centre bias.

³ The articles from the period for this survey, 1960–1990, can only be retrieved at certain Swedish libraries for reasons of copyright. Many thanks for assistance with the search to Jonathan Johansson.

one author in relation to the others. After classifying the hits, a mixed-methods analysis was performed, combining a statistical perspective with close reading of the press material.

2 Results

This section presents the survey results, beginning with those related to the publication of translations and followed by the findings from the examination of the press material.

2.1 Spanish-language literature in Swedish translation 1960–1990

As stated, the publication of translations of Spanish-language literature in Sweden from the period 1960–1987 was held to review and added to the existing data for 1987–1990.⁴ Even if the tendencies were the same, the new scrutiny resulted in higher numbers of works of fiction translated into Swedish than in Enkvist's (1991) examination, not least because the new data included a large number of children's books of unknown origin translated from Spanish. With this, the total number of Spanish-language literary works published in Swedish translation during 1960–1990 was 532. The distribution of works from Spain and Latin America by decades can be seen in Table 2.⁵

Table 2

*Number of published translations into Swedish of Spanish-language literature 1960–1990*⁶

Years	Spain	Latin America	Unknown origin	Total
1960–1969	68	47	7	122
1970–1979	39	45	21	105
1980–1990	79	166	60	305
Total	186	258	88	532

Table 2 indicates that there was a downward trend for literary works from Spain in the 1970s, followed by an increase in the 1980s, corresponding to a general growth of literary works imported from the Spanish-speaking world: the number of Latin American works was rather stable in the 1960s and 1970s, but nearly quadrupled in the 1980s. In this context, it is worth mentioning that the number of small publishers with a profile as publishers of high prestige literature grew significantly in Sweden in the 1980s (Rüegg, 2021, p. 57).

4 The same criteria of inclusion were applied for the concept of *fictional literature* as in the Kiviniemi-Köngäs study (2019), i.e. novels, short stories, poetry, comic strips, cartoons, essays and letters, as well as children's and youth literature of both a fictional and non-fictional nature. To be included, the works must have been published as a book or brochure. Kiviniemi-Köngäs's sources were the Swedish Royal Library's *Svensk bokförteckning* (1987–2014) and the digital *Nationalbibliografen* (2015–2017).

5 The third category, Unknown origin, is surprisingly large. This is because it comprises children's books like *Cinderella* and *Peter Pan*, with no registered information on the author or the country of origin.

6 In this table, all the hits are included, i.e., a work, and in many cases, its different editions.

It is clear from the material that during 1960–1990, the most frequently published Spanish writer was Federico García Lorca, followed by Miguel de Cervantes. With regard to Latin America, García Márquez was by far the most published author, as can be seen in Table 3 below. The authors who have received the Nobel Prize are followed by the year of the award in brackets.

Table 3

*Top ten translated Latin American authors, 1960–1990*⁷

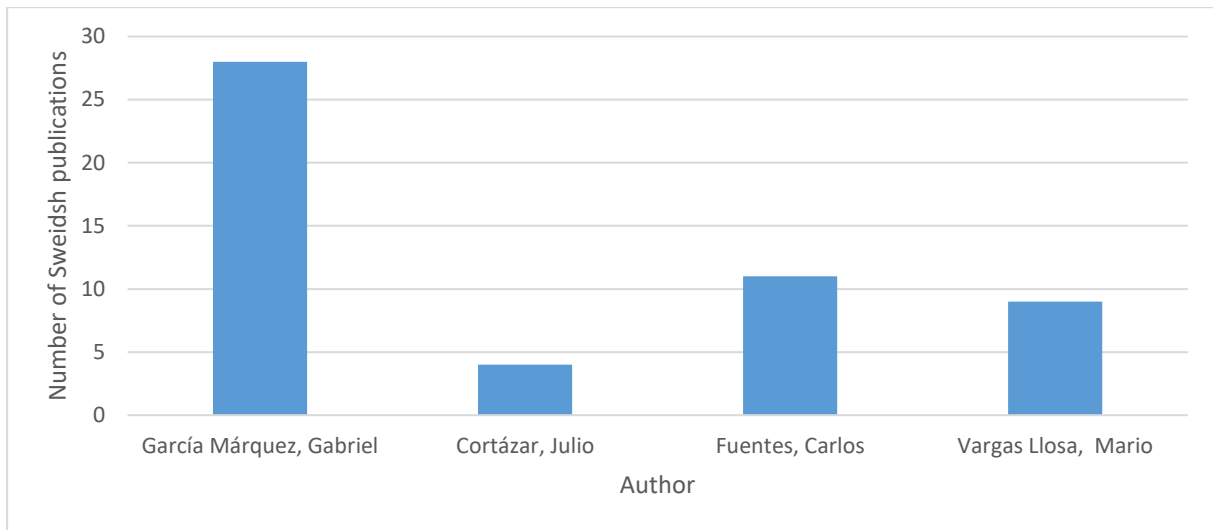
Author (Nobel Prize)	Number of publications
Gabriel García Márquez (1982)	28
Miguel Ángel Asturias (1967), Pablo Neruda (1971)	13
Octavio Paz (1990), Quino	12
Isabel Allende, Carlos Fuentes	11
Mario Vargas Llosa (2010)	9
Jorge Luis Borges, Alejo Carpentier	6

The table above demonstrates that, among the top ten Latin American authors, four receive the Nobel Prize during the period subject to study, while Vargas Llosa is a future laureate. It is noteworthy that Quino, the Argentinian creator of the comic strip *Mafalda*, shares third place with Octavio Paz. The four boom writers hold relatively strong positions, with the exception of Julio Cortázar, who, in contrast to 1987–2017, is not among the ten most translated authors. Fuentes's position was slightly stronger than Vargas Llosa's during the period studied. Nevertheless, taken together and including Cortázar's four works, the boom authors contribute 52 of 258 publications, which corresponds to 20%. In Figure 1, we see the distribution of publications between the four authors:

⁷ In this table, too, all the hits are included, i.e., a work, and in many cases, its different editions.

Figure 1

Distribution of Swedish publications of boom literature per author, 1960–1990⁸

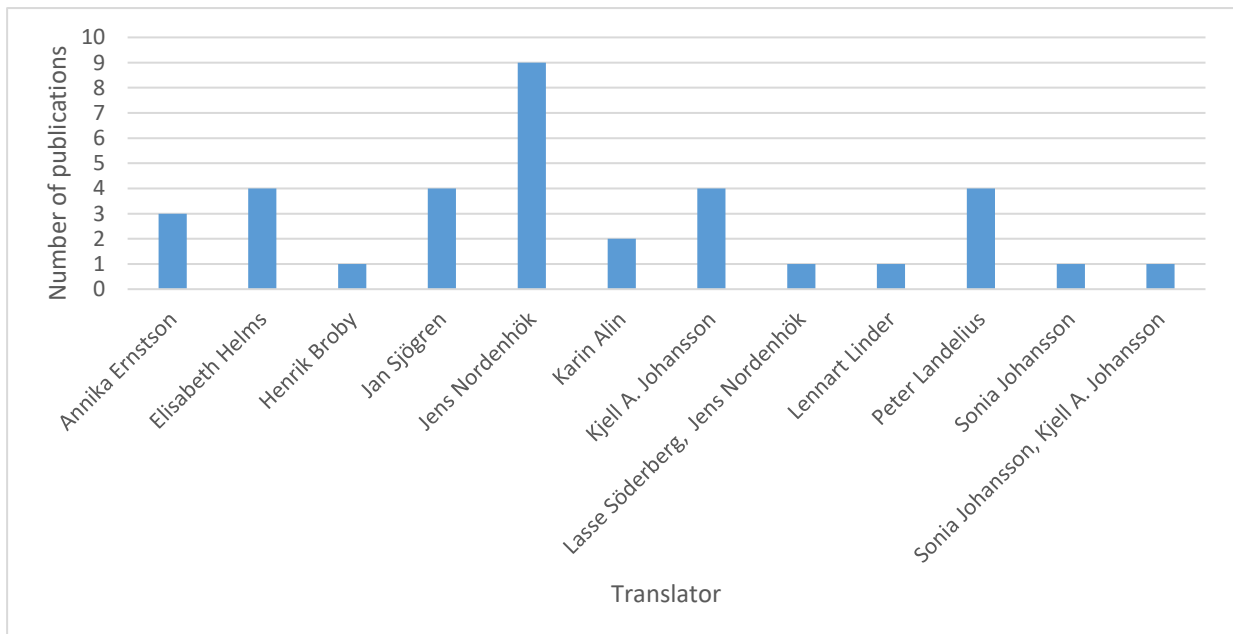


The figure above clearly illustrates García Márquez’s dominance in the Swedish market on one hand, and, on the other, highlights the limited number of publications by Cortázar.

Finally, focusing only on the four boom authors and their works published between 1960 and 1990, the most frequent Swedish translators have been identified and their activity can be seen in Figure 2:

Figure 2

Distribution of the Swedish translators of boom literature, unique titles, 1960–1990



⁸ As in Table 2 and 3, all the hits are included, i.e., a work, and in many cases, its different editions.

With regard to Swedish translations of Spanish-language literature as a whole, the most frequent translator during the investigated period is Karin Alin. Responsible for almost all the Swedish versions of Asturias' literature, she also translated *One hundred years of solitude*, which would appear in five editions from 1970 until 1990. However, Alin would only translate one more boom title: *No one writes to the colonel*, which is why her bar is relatively low in the figure above. The figure also shows that Lasse Söderberg, the second most prolific translator in Rüegg's material, only worked with the Swedish version of one boom title (*Mamá Grande's funeral*, alongside Jens Nordenhök) during 1960–1990. Annika Ernstson translated three works belonging to the boom: Vargas Llosa's *The cubs* and the long awaited, 800-page Fuentes novel *Terra nostra*, as well as his debut novel *Where the air is clear*. Nevertheless, the predominant Fuentes translator was Elisabeth Helms, transferring *Aura*, *Burnt water*, *The old gringo* and *Christopher unborn* into Swedish versions. The most frequently represented translator from Spanish in Rüegg's investigation, Peter Landelius, did play an important role for the boom in Sweden, since he translated several García Márquez novels and realized a Swedish version of Cortázar's *Hopscotch*. Active at the beginning of the investigated period, Jan Sjögren translated *The time of the hero* and *Captain Pantoja and the special services* by Vargas Llosa, as well as short stories by Cortázar and *The death of Artemio Cruz* by Fuentes. The most productive translator, beyond comparison, of boom literature during the period was, nevertheless, Jens Nordenhök, who translated nine novels into Swedish. A full record of the authors' Swedish publications from the period, complete with titles in Spanish, English and Swedish, as well as the original year of publication and the Swedish one, the publishing house and the translator, is provided in Appendix 1.

To sum up, 258 Latin American literary works were published from 1960 to 1990, which is considerably more than the 186 Spanish ones. Out of these, 20% were works written by the four central boom authors. García Márquez was the top name of the period, with Fuentes and Vargas Llosa among the ten most translated authors, even if they were surpassed by Asturias, Neruda, Paz, Quino and Allende. As for Cortázar, only four works were published in Swedish translation during the period. The most prolific boom literature translator 1960–1990 was Nordenhök, followed by Helms, Landelius and Sjögren.

2.2 The presence of the boom in Swedish evening press

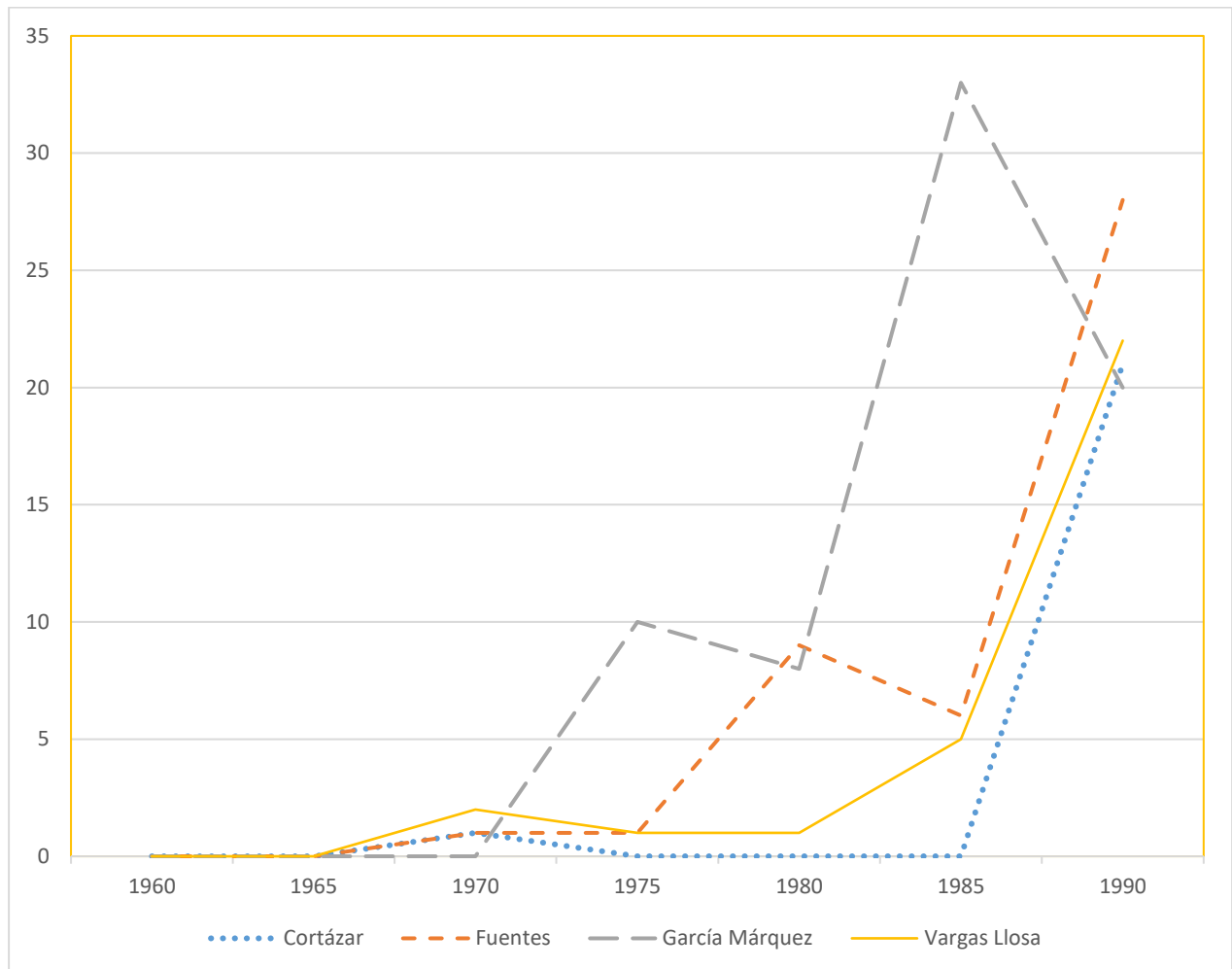
The following section will examine the extent to which the central boom authors were present in the Swedish evening press, and what kind of attention they received. It aims to illustrate how they came across to the Swedish readership.

2.2.1 An overview of press attention for the Latin American boom in Sweden 1960–1990

First, we will look at the distribution of the hits yielded in the database *Svenska dagstidningar* when searching for “Julio Cortázar”, “Carlos Fuentes”, “Gabriel García Márquez” and “Mario Vargas Llosa” in *Aftonbladet* and *Expressen*. Figure 3 below shows the trend by displaying hits from every five years of the investigated period.

Figure 3

Number of hits for the searches “Julio Cortázar”, “Carlos Fuentes”, “Gabriel García Márquez” and “Mario Vargas Llosa” in Aftonbladet and Expressen, 1960–1990



As seen in the figure above, there was a slight increase in the attention paid to the boom writers in the second half of the 1960s, with the exception of García Márquez. However, he becomes the most written-about author among the four in the 1970s, sharing the spotlight with Fuentes in the second half of the decade. In the early 1980s, there is an extraordinary increase in the number of mentions for the Colombian Nobel Prize laureate. Generally, there is a noticeable surge in evening press coverage for the three other writers around 1985. Below, we will delve into a more detailed analysis of the coverage of the boom authors and their works from 1960 to 1990.

2.2.2 The boom authors – from hardly known to household names

Figure 3 above encompasses all hits on the names of the four boom authors, i.e. longer reviews, interviews and presentations of their works as well as more superficial mentions, sometimes in name-dropping. However, the close reading of the press material will mainly focus on the former category, which we have denominated as “Author in focus”. The presence of the authors will be presented decade by decade, and the section will conclude with a discussion on the

interplay between the publication of translations of the boom literature for the Swedish book market, the media and other factors, not least the Nobel Prize.

The 1960s: a modest entry

It is clear from Figure 3 that, with a few exceptions, neither *Aftonbladet* nor *Expressen* paid the boom authors much attention during the 1960s, especially not in the beginning of the decade. However, Carlos Fuentes appears in one article as early as in 1962. This is when, in *Expressen*, Anders Ehnmark referred to an article published in the Mexican leftist review *Siempre*, in which Fuentes expressed despair about the future of Latin America because of the tendency of the United States to interfere in its affairs. The Mexican author claimed that the only way to solve the continent's problems was a revolution. Ehnmark concluded by saying that Fuentes was "one of the young politicians and intellectuals whom we still have not noticed, but who will change the old world in Latin America" (Ehnmark, 1962).⁹ Another introduction to the author comes in the first interview with Fuentes in the collected material, from 1967, when film director and critic Erwin Leiser met the author in London. Leiser concluded: "He is Mexico's foremost writer alongside Octavio Paz, whom he considers his teacher; realistic precision and surreal imagination make him the Buñuel of the novel" (Leiser, 1967).¹⁰ Notably, these two occurrences are prior to the first publication of a Swedish translation of a work by Fuentes: his first novel presented in a Swedish version was *The death of Artemio Cruz*, only published in 1969. Although mentioned in passing on many occasions in the material, this novel never became subject to literary criticism in *Aftonbladet* or *Expressen*, neither immediately after its publication, nor later during the examined period. Seemingly, Fuentes's fame as a public intellectual preceded his impact as an author in Sweden.

Mario Vargas Llosa's debut novel, *The time of the hero*, was published in Swedish translation by Jan Sjögren as early as in 1966, and is therefore the first literary work of the boom available to a Swedish readership. Therefore, it is not surprising that, alongside Fuentes, Vargas Llosa is the author who appears the earliest in the press material. In fact, the first article on the Peruvian novelist appeared already in 1964, i.e. two years before the Swedish translation of *The time of the hero*. It is noteworthy that the author of the *Expressen* notice is the previously mentioned translator and literary transmitter Lasse Söderberg. Well orientated in the Latin American literary field, Söderberg was aware of the evaluations that the novel had received at home, and foresaw the importance that it would have worldwide. This is how he evaluated Vargas Llosa's debut: "It is written with fury, but also with artistic restraint. Every detail seems alive and real, because it is depicted with completely unbiased empathy" (Söderberg 1964).¹¹ Two years later, on its publication in Swedish, Sun Axelsson wrote a somewhat less appreciative article about the book and its author: "[It] is a good novel, a strong, balanced and interesting read, but by no means a masterpiece worthy of comparison with Carpentier's, Borges', or Asturias' books, which had to wait significantly longer for international recognition" (Axelsson, 1966).¹²

9 "Han är en av de unga politiker och intellektuella som vi ännu inte lagt märke till, men som kommer att förändra den gamla världen i Latinamerika". All the quotes from the evening papers have been translated from Swedish by the author of the article.

10 "Han är Mexikos främste författare vid sidan av Octavio Paz, som han betraktar som sin lärare; realistisk precision och surrealistisk fantasi gör honom till en romanens Bunuel (sic!)".

11 "Den är skriven med furia, men också med konstnärlig avmätthet. Varje detalj verkar levande och äkta, därför att den är skildrad med helt opartisk inlevelse".

12 "[Det] är en bra roman, en stark, balanserad och intressant läsning, men den är ingalunda ett mästerverk värt att jämföras med Carpentiers, Borges eller Asturias böcker, som fick vänta betydligt längre på internationellt erkännande".

After that, Vargas Llosa appears in a text of a different kind, namely a report by Björn Håkanson on the discussions from a 1968 seminar on literature and politics in Lahtis in Finland that included Vargas Llosa. According to the report, the young author believed that commitment, more specifically commitment to basic socialist values and freedom movements, is the only thing conceivable for a writer who, like him, comes from a country where 50% of the population is illiterate, 82.5% of the land is owned by 0.8% of the landowners, and 96% of foreign mining investment is North American. In such a society, a socialist writer cannot reach out to those with whom he is in solidarity, because the book readers are only to be found among the thin layer of people in power. Mario Vargas Llosa pointed out that, in Latin America, one must become politically involved simply because it concerns one's own life (Håkanson, 1968). In other words, we are already, in the 1960s, getting a premonition that Vargas Llosa will not only play a literary but also a political role.

It is not until the very end of the 1960s that there is a first occurrence of Cortázar and García Márquez in the collected material. In 1969, Cortázar received attention due to the first publication of a collection of his texts in Swedish, *End of the game*, which was published in Jan Sjögren's translation, containing a selection of short stories from *Bestiario* (1951), *End of the game* (1956) and *Secret weapons* (1963). This means, then, that from his debut as an author in Argentina in 1951, it would take 18 years until the first Cortázar texts appeared in Swedish translation. The first novel by García Márquez to be translated to Swedish was no less than *One hundred years of solitude* (1970), but the Colombian author is mentioned in our material the year before: *Aftonbladet* published an introductory review of *The autumn of the patriarch*, stating that this dictator novel was well worth a translation (something that would not happen until 1977). The *Aftonbladet* notice continued, however, expressing a desire for someone to translate the much talked about *One hundred years of solitude*: "some publisher should take on García Márquez's test of strength *Cien años de soledad*, which has created his current fame in the Spanish-speaking world" (Innerspalten, *Aftonbladet*, 1969).¹³

In summary, even if the authors had achieved breakthroughs in their respective contexts in the early 1960s, it took a considerable amount of time for their literature to reach semi-peripheral Sweden. However, literary transmitters who were updated on developments in Latin America made some scattered mentions already in the 1960s and seem to have foreseen the future importance of the authors.

The 1970s: a growing interest

The press material indicates that during the 1970s, García Márquez became an increasingly important reference for Swedish critics and other figures in the literary and journalistic world. Fuentes remains the second most frequently mentioned boom author in the material, while Cortázar and Vargas Llosa also make appearances but in a more modest manner.

If we start by examining Cortázar, who went unnoticed in the preceding decade, he is in fact the subject of an introductory report by the radio pioneer and Latin American expert, Fritiof Haglund, in 1971. The very first trace of him in our material is thus an introduction to Haglund's programme, which seems to address an audience presumably unfamiliar with the Argentinian:

13 "Men dessförinnan borde något förlag ta sig an García Márquez kraftprov "Cien años de soledad", som har skapat hans nuvarande berömmelse i den spanskspråkiga världen".

Tonight, the series about Latin American writers will present Julio Cortázar. Rather unknown to us. But it was actually he who wrote the story for the two blockbuster movies "Blow up" and "Belle de jour". One of his books has been translated to Swedish: "The end of the story" is its name. Cortázar is a radical. He has taken a stance for Cuba and Castro and the revolution". (Anonymous, 1971).¹⁴

Despite this promising introduction, the evening press would not continue to take an interest in this author during the 1970s. This is most likely related to the fact that none of Cortázar's works were published in Swedish during this decade.

Concerning Mario Vargas Llosa, as mentioned, the Swedish readers had the opportunity to become acquainted to him at a relatively early date, but nine years would pass between the publication in Swedish of *The time of the hero* and the second novel of his, *Captain Pantoja and the special service*, also in Sjögren's translation. Before the end of the 1970s, the Swedish readers could also access *The cubs* and *The green house*. There are no book reviews from this decade, nor any interviews with Vargas Llosa. On the other hand, the public had access to reports, both in written and broadcast form, on the author. In 1975, cultural journalist Björn Håkanson expounded Vargas Llosa's political opinions and literary vision in a report (Håkanson, 1975), and, in 1978, Fritiof Haglund introduced the author on the radio as perhaps the most promising of a handful of candidates for the Nobel Prize (Swedish National Radio 1978). This same year, there is a peak in the media coverage of Vargas Llosa related to the PEN International congress in Stockholm, which he attended.

Despite the absence of a translation of a Fuentes novel until the end of the decade, specifically in 1978, the author is frequently mentioned in the Swedish press throughout. As we have seen, *The death of Artemio Cruz* came out in Swedish in 1969, and the next publication was *The hydra head* (1978). Only in 1980, this novel was reviewed by *Aftonbladet* critic Lennart Bromander, who described it as an exciting secret agent story, where "[t]he plot rushes forward at a trippingly fast pace, and the bloody corpses fall like skittles into the margins on every other page" (Bromander, 1980).¹⁵ This is to say that the Swedish readership did not have many opportunities to become acquainted with the works of the Mexican writer in the 1970s. Even so, his name sometimes appears *en passant* in articles on political matters. For example, as early as 1971, *Aftonbladet* reported that some intellectuals in Mexico had set out to challenge the PRI: among them, Octavio Paz and Carlos Fuentes (Innerspalten, 1971). He is also featured on the radio by Arne Lundgren in 1975. Funnily, he figures in the press material as the author of the short story that was dramatized in the film *Do You Hear the Dogs Barking?*, when, in fact, the true author is his compatriot Juan Rulfo.

Gabriel García Márquez, on the other hand, became a household name in Sweden in the 1970s. Far from being the first novel of his authorship, *One hundred years of solitude* was the first one available in Swedish. The second, *No one writes to the colonel*, came out the year after, in 1971. After that, there was an incessant publication of García Márquez's works in translation, and they normally came out in several editions. *The incredible and sad tale of innocent Eréndira and her heartless grandmother* was first published in 1974; *The autumn of the patriarch* in 1976; and, in 1977, *In evil hour*.

14 "I serien om latinamerikanska författare presenteras i kväll Julio Cortazar (sic). Ganska okänd för oss. Men det var faktiskt han som skrev ramberättelserna till de båda storfilmerna "Blow up" och "Dagfjärilen". En av hans böcker har översatts till svenska: "Slutet på historien" heter den. Cortazar (sic) är radikal. Han har tagit ställning för Cuba och Castro och revolutionen". It should be added that, in fact, *Belle de jour* is based on a novel by French author Joseph Kessel.

15 "Intrigen rasar framåt i snubblande snabbt tempo, och de blodiga liken faller som kägler ut i marginalen på var och varannan sida".

It is worth noting that there are no book reviews of his works, nor any interviews with García Márquez in the material from this period, but several hits from *Aftonbladet* and *Expressen* refer to the readings on the radio of *One hundred years of solitude* (1972) and *The incredible and sad tale of innocent Eréndira* (1975). Generally, *Aftonbladet* seems more interested in the political opinions of the author than *Expressen*, presenting several texts that mention the Colombian author among others. Other texts deal more directly with his political engagement, for example his plan to donate money from a literary prize to political prisoners in Colombia in 1973 (Sjödén, 1973) and his report on the Cuban war in Angola (Eriksson, 1977). Judging by both the publication statistics and the press material of this study, the 1970s is thus the decade in which García Márquez starts to get ahead of his boom peers, and becomes established as a celebrity in Sweden.

The 1980s: a boom with a certain delay

As we have seen, in the 1980s, there is a general increase in the number of publications of Latin American literary works, and many of the novels and short stories written by the four authors included in this study are now being published, some of them with a considerable delay.

Out of the four, Cortázar continues to be both the least published in Swedish translation and the least talked about in the evening press. In 1982, the short story collection *The other heaven* appeared, and in 1985, *We love Glenda so much. Hopscotch* came out in Swedish for the first time in 1989, 26 years after the original, translated by Peter Landelius. The year Cortázar died, 1984, there was a slight increase in the number of newspaper articles. In fact, the two papers present short stories in connection with the writer's death. There was also a peak in 1990, when the radio presented both *Autonauts of the cosmoroute*, performed by Erland Josephson and Gunilla Nyroos, and the short story "Second time around". Probably, the publication of *Hopscotch* in 1989 is what prompted interest in other Cortázar works around the turn of the decade.

A closer look into the press material shows that none of the two evening papers presented any review of Cortázar's writings, nor any interviews with the author. His name appears in passing in some texts on politics, but more often, he is mentioned in news items on literature. For example, when choosing his favourite new books of the year, Anders Ehnmark briefly comments on the publication of *Hopscotch*, calling it "a real highlight from the early sixties, finally (and brilliantly) translated by Peter Landelius" (Ehnmark, 1989).¹⁶ In brief, in the relatively scarce press material, Cortázar emerges as an admired author, the subject of some in-depth reports on his literary work in connection with his death, but not so much as a politically engaged intellectual figure.

That role was filled all the more by Carlos Fuentes; the 1980s would be the golden era of the Mexican writer in Sweden. The publication pace of his works in Swedish translation increased considerably during this period. *Aura* appeared in 1982; *Terra nostra* in 1983; the short story collection *Burnt water* in 1984; *Old gringo* in 1986; *Where the air is clear* in 1989, 31 years after its appearance in Spanish; and, finally, *Christopher unborn* in 1990. The press material shows a first peak in 1983, the *Terra nostra* year, while the next one coincided with the translation of *The old gringo*, the fame of which was probably boosted by a film adaptation starring Jane Fonda. Finally, the attention paid to Fuentes in 1990 had to do with the publication of the translation of *Christopher unborn*, but also with his compatriot, Octavio Paz, being awarded the Nobel Prize that year.

In contrast to Cortázar, Fuentes figures in numerous book reviews and some interviews. For example, when the extensive *Terra nostra* was finally translated into Swedish, Bromander, who

16 "en riktig höjdare från tidigt sextiotal, äntligen (och lysande) översatt av Peter Landelius".

emphasized that reading it is a highly demanding task, reviewed it in positive terms: “[*Terra Nostra* requires] being able to mobilize a long-distance runner’s energy and endurance for several days” (Bromander, 1983).¹⁷ The critic also states that the novel is above all “an incomparable result of an unimaginable gift of imagination, a cornucopia of magically staged stories of formidable artistic power” (ibid.).¹⁸ In *Expressen*, Anders Cullhed too expressed approval, writing that even if the novel gets absurd in some respects, Fuentes’ “sensual fervour and anti-Puritan tragic pathos are quite enough to give *Terra nostra* a place in the tradition of Joyce, Céline and Faulkner” (Cullhed, 1983).¹⁹

When, in 1986, *The old gringo* came out in Swedish, Bromander compared it to *Terra nostra*, appreciating its format: “So with all due respect to *Terra nostra*, which really has its grandiose sides, it feels satisfying that Fuentes seems to have no need to try to repeat the bravado, but has returned to a more concentrated novel form” (Bromander, 1986).²⁰ Fuentes’ breakthrough novel, *Where the air is clear*, was published in Swedish in 1987, and *Aftonbladet*’s Annette Kullenberg wrote: “A new great epic writer was born when his novel came out because it depicted for the first time the new Mexico, without beautifying it, but with tenderness and, still, some kind of hope” (Kullenberg, 1987).²¹ The last Fuentes novel reviewed during the investigated period was *Christopher unborn*, published in Swedish in 1990. It was described as brutal, but with a love story that gives some respite (Sjöholm, 1990); and, in another text, it was denominated a masterful satire (Berggren & Díaz de Hellgren, 1990). *Expressen* critic Nils Schwartz considered the novel a “crackling firework of literary allusions, verbal bangs, and narrative smoke development” (Schwartz, 1990).²²

The search for material from the 1980s also resulted in an interview with Fuentes, as well as many hits referring to documentaries and reports on his work. For example, he figured in a report about the future of Latin America, and was the host of a TV-programme entitled “Mexico: love, death, corruption”.²³ He also appears quoted as an authority on Mexican politics, notably by Pierre Schori, who in a text adopted Fuentes’ term *mexistroika*, designating the desire for a new electoral system as well as social welfare, and, not least, a will to deal with the pollution in Mexico City (Schori, 1988). In short, Fuentes emerges as both a skilful and popular writer, a respected political expert and an admired intellectual. In his case, there clearly seems to be an interplay between the publication of translations and the attention in the evening press, both of them most intense in the 1980s.

Another prolific author with a broad participation in public life throughout the 1980s is Mario Vargas Llosa. During this decade, five of his novels are published in Swedish. Largely, the publications are accompanied by reviews in *Aftonbladet* and *Expressen*. *Aunt Julia and the scriptwriter* is designated “a fantastic book – fantastic in every sense of the word” (Hägg 1981)²⁴ and subsequently *The war at the end of the world* is reviewed as an extensive yet very exciting

17 “[*Terra nostra* kräver] att man kan mobilisera en långdistanslöparens energi och uthållighet i flera dagar”.

18 ”ett makalöst resultat av en outsinlig fantasibegåvning, ett ymnighetshorn av magiskt iscensatta berättelser av formidabel konstnärlig kraft”.

19 “[...] räcker gott och väl hans sensuella glöd och antipuritanskt tragiska patos till att ge ”Terra Nostra” en säker plats i traditionen från Joyce, Céline och Faulkner”.

20 ”Så med all respekt för ”Terra nostra”, som verkligen har sina grandiosa sidor, känns det tillfredsställande, att Fuentes inte verkar ha något behov av att försöka upprepa bravaden utan återgått till en mer koncentrerad romanform”.

21 ”En ny stor epiker föddes när hans roman kom ut ty däri skildrades för första gången det nya Mexiko, utan att skönmålas, men just med ömhet och ännu ett slags förhoppning”.

22 ”I det sprakande fyrverkeri av litterära allusioner, verbala knallskott och berättarteknisk rökutveckling som är Carlos Fuentes roman ”Christofer ofödd” [...]”.

23 Mexiko: kärlek, död, korruption.

24 ”Det är en alldeles fantastisk bok – fantastisk i ordets alla bemärkelser”.

novel (Schwartz, 1984). Göran Hägg would also comment on *The real life of Alejandro Mayta*, calling it a novel about how to write a novel (Hägg, 1987); while Nina Lekander characterized *Who killed Palomino Molero?* as a lightly written, scary story in a racist and hierarchical environment (Lekander, 1989).

The number of interviews with the author is low. *Expressen*'s Tommy Hammarström met Mario Vargas Llosa in Stockholm in 1987 and talked politics with him because he is “a distinctly political author” (Hammarström, 1987).²⁵ In the same vein, politics is the main theme of the interview conducted by Gabi Gleichmann for *Expressen* in 1990. To present the Peruvian writer and politician to the Swedish public, a radio programme about him was repeated several times in 1987 and, in 1990, there was a television documentary made by a British team on his run at the Peruvian presidency. Due to his political career, in comparison with the other boom authors, Vargas Llosa's case shows a good proportion of texts dealing directly or indirectly with political matters. These are primarily short reports on the author's commitment at the end of the 1980s, when he became the leader of a centre-right coalition in Peru, and from his presidential candidature in 1990. Regarding his political views, it is interesting to contrast his aforementioned affirmation that “basic socialist values and freedom movements is the only thing conceivable for a writer” (see above) with the designation of him, in the late 1980s, as an ultra-conservative (Goobar, 1987). Similarly, in 1988, Annette Kullenberg named him as a prominent figure in conservative circles. Conservative circles, stating: “Waiting in the background is the candidate and new hope of the right and the military, the world-famous writer Vargas Llosa” (Kullenberg, 1988).²⁶ In addition to the spectacle of a renowned writer entering a presidential election, Vargas Llosa gained attention precisely due to his political turnaround. This likely contributed to the significant attention he received in the 1980s, a decade that also introduced many of his novels to the Swedish reader.

Concerning Gabriel García Márquez, there is a clear before and after the Nobel Prize. After the publication of *One hundred years of solitude* in Swedish and until the publication of *Chronicle of a death foretold* in translation in 1982 the reviews written on his work were scarce. Nevertheless, *Chronicle of a death foretold* was a notice and, according to prolific critic Lennart Bromander, this short novel demonstrated “none of the opulent and baroque wildness that made Marquez the portal figure of Latin American ‘fantastic realism’. The chronicle is a very short novel, very clear and very easy to read [...]” (Bromander, 1982).²⁷ Similarly, the number of interviews with the author was small until the announcement of the Nobel Prize. There is none from the 1960s or 1970s, but in 1982, before the announcement, Peter Landelius talked to the author about both literature and politics (Landelius, 1982).

Figure 3 depicts a pronounced increase in hits for the search term “Gabriel García Márquez” in the press material during the year of the award, and a closer examination reveals a wide range of articles after the announcement. One of the first texts published on García Márquez after the announcement was a translated interview by the Colombian journalist and writer Plinio Apuleyo Mendoza in *Expressen* (Apuleyo Mendoza, 1982). There is also a substantial number of hits in the material that refer to documentaries and reports on the author, both on radio and television. In addition, after the award, several literary works by the Colombian writer were presented in readings on the radio: *Chronicle of a death foretold* (1983) and “One of these days”, a short story from *Big Mamá's funeral* (1989). There was also a radio play entitled *Macondo* (1982), and, on television, Swedish viewers could see film versions of the short

25 ”en utpräglat politisk författare”

26 ”I kulissen väntar högerns och militärens kandidat och nya hopp, den världsberömde författaren Vargas Llosa”.

27 ”inget av det överdådiga och barockt vildvuxna, som gjort Marquez till den latinamerikanska “fantasirealismens” portalfigur. Krönikan är en helt kort roman, alldeles glasklar och mycket lästlöst [...]”.

stories “The sea of time lost”²⁸ in 1984 and “Miracle in Rome”, in 1990. The press was attentive to the publications of García Márquez’s literary texts, and some of them were reviewed in the evening papers in question, but more so in *Aftonbladet* than in *Expressen*. When *Leaf storm* came out in 1983, *Aftonbladet* critic Lennart Bromander considered it a skilfully told story, portraying questions of honour in a geographically and socially overheated context (Bromander, 1983). The interest in García Márquez is at its highest this year, immediately after the Nobel Prize. It is all the more curious that there is a clear dip in the number of hits in 1984, while interest is renewed in 1985. The upswing seems to have to do with the release of the film *Eréndira*. In 1986, the Swedish readers could access *Love in the time of cholera*. Bromander compared it with *Chronicle*, confessing to prefer the simplicity of the latter: “I myself continue to join the minority that prefers the more reticent Marquez, as you find him in the *Chronicle*, where he sticks to the point with all the weight of his masterly storytelling in every sentence” (Bromander, 1986).²⁹ It is noteworthy that neither *Aftonbladet* nor *Expressen* published any review of *One hundred years of solitude* – neither when the Karin Alin translation was published in 1970, nor in connection with the Nobel Prize in 1982.

Aftonbladet contains a considerable amount of texts on different political themes that mention García Márquez in passing, often in relation to international solidarity. For instance, he figures, together with Olof Palme, as a signatory of an appeal for peace directed to the regimes of Central America (Anonymous, 1982). While *Aftonbladet* reports the author’s political doings in an approving or neutral way, among the few *Expressen* articles mentioning García Márquez in a political context, there is one in which Britt Arenander wrote critically about him. In connection with a hearing about Afghanistan, El Salvador, Poland and Turkey to which the Swedish Social Democratic Party had invited the author, Arenander recalled an article in *El País* in which he had spoken favourably of the Polish regime. She concluded: “Márquez’s defence of the Polish military dictatorship unfortunately shows where the author stands. But it is not the first time in world history that a great writer has compromised himself politically” (Arenander, 1982).³⁰

Overall, though, there is an appreciative tone in the texts referring to García Márquez’s writing and political engagement. The image that emerges from the material is that of a popular author and likeable public figure, with an eagerness to use his fame as a platform for legitimate protests against political repression and for acts of solidarity. It is often underscored that he is the master of magical realism, although Bromander, the most prolific of his critics in this material, also brings forth his less exuberant works.

2.2.3 The Nobel Prize

As we have seen, the Nobel Prize played a decisive role in García Márquez’s fame in Sweden. In fact, the press material collected for this study reveals a continuous presence of the Nobel Prize in articles on Latin American literature. Almost every autumn, there is an article with speculations about the literature prize laureate, which sometimes even seems to be recycled with small modifications from the year before. Vargas Llosa and García Márquez are often mentioned in this context. Cortázar is, too, but less frequently. Upon his death, Francisco Uriz

28 “El mar del tiempo perdido” (film adaptation from 1981).

29 ”Själv fortsätter jag emellertid envist att sälla mig till den minoritet, som föredrar den mer spartanske Marquez, sådan man finner honom i en del noveller, och framför allt i ”Krönika över ett förebådat dödsfall”, där han med hela tyngden av sin virtuosa berättarkonst håller sig till saken i varje mening”.

30 ”Marquez försvar för den polska militärdiktaturen visar tyvärr var författaren står. Men det är ju inte första gången i världshistorien som en stor författare komprometterar sig politiskt”.

wrote an article on his authorship entitled “An overgrown child who never got the Nobel Prize” (Uriz, 1984).³¹ However, judging by the number of hits regarding the Nobel Prize over the investigated years, the clear favourite is Fuentes.

The amount of references to Fuentes as a popular candidate for the Nobel Prize is striking, especially in the 1980s. In an interview from 1989, Artur Lundkvist, the prominent Swedish Academy member, says that he had suggested Fuentes for the prize, but that the other members turned his suggestion down, probably because they did not want Lundkvist to have too much influence (Kullenberg, 1989). When Fuentes’s compatriot Octavio Paz was awarded the prize in 1990, Kullenberg reports that the Mexicans were divided:

It is as if large parts of the Mexican elite mourn that it was not Carlos Fuentes who received the prize. He is on the same literary level as Paz, but his views are different, to say the least. A constant feud is going on between Paz and Fuentes. But Fuentes is currently not saying a word (Kullenberg, 1990).³²

Now, Fuentes never was awarded the Nobel Prize, and it is commonly said that García Márquez was nominated as a representative of all the boom writers. A close look on the hits in the press material on the Colombian author shows that he is not touted as often as Fuentes as a potential Nobel Prize laureate. Lasse Söderberg did seize the opportunity five years before it actually happened, though, introducing the author in a radio programme called “Maybe a Nobel Prize winner”.³³ This did not mean that there was a disapproval of the nomination; on the contrary, after the announcement in October 1982, several articles spoke approvingly about the Swedish Academy’s choice of laureate. After this date, as mentioned above, Gabriel García Márquez receives even more attention than before, and the interest would culminate during the following year. The higher frequency of Fuentes’s mentions in connection with the Nobel Prize in the material may possibly be attributed to the timing of García Márquez’s award, which occurred before journalists had the chance to further iterate his name.

2.2.4 Literary transmitters

According to the press material, Lasse Söderberg, Björn Håkanson and Anders Ehnmark were responsible of the early introductions of Latin American literature in *Aftonbladet* and *Expressen*. The fact that these high-profile cultural actors would take an interest in the new Latin American authors purportedly contributed to their consecration in Sweden. Towards the latter part of the investigated period, other names recur. The most frequently encountered critic in this material, especially regarding Fuentes and García Márquez, is *Aftonbladet*’s Lennart Bromander. A literary and music critic, he is the author of a dozen of book reviews on Latin American literature from the 1980s. Annette Kullenberg appears about the same number of times, but her reports on the boom authors are more diverse, pointing at both their literary and their political undertakings. It is only in Sun Axelsson, Lasse Söderberg and Peter Landelius that the role of the critic and the translator coincide in the same person: the critics and introducers who appear in the evening press are generally not translators and vice versa. Therefore, some of the most prolific boom translators are not visible to the evening press readers during the period of study. This includes Jan Sjögren, Annika Ernstson, Elisabeth Helms and

31 ”Ett förvuxet barn som aldrig fick Nobelpriset”.

32 ”Det är som om stora delar av den mexikanska eliten sörjer över att det inte blev Carlos Fuentes som fick priset. Han ligger litterärt på samma nivå som Paz men hans åsikter är minst sagt annorlunda. Ett ständigt gräl pågår mellan Paz och Fuentes. Men Fuentes säger för närvarande inte ett ord”.

33 ”Kanske en Nobelpristagare”.

Jens Nordenhök, while cultural journalists such as Bromander and Kullenberg appear in the material as more visible and public literary transmitters.

3 Recapitulation and final discussion

In this concluding chapter, we will summarize the analyses of publication statistics and of press materials, and discuss the introduction and presence of the Latin American boom literature in Sweden.

The first boom author to be published in Swedish translation was Mario Vargas Llosa, with *The time of the hero* released in 1966. Both Carlos Fuentes and Julio Cortázar became available in Swedish in 1969 and Gabriel García Márquez in 1970. If Vargas Llosa and García Márquez only had to wait three years each for their major works to be published in Swedish translation, Fuentes's *The death of Artemio Cruz* faced a seven-year delay, and Cortázar, an established author since 1950s, had to wait over a decade. It appears that the pattern mentioned by Ángel Rama, who observed a reversed chronology of appearance for the boom outside Latin America, also influenced their introduction to the Swedish book market. As mentioned earlier, Rama specifically highlights the fact that Vargas Llosa was published in Spain before Cortázar, and the very same pattern is observed later on in Sweden.

Overall, the pace of publication for Latin American literature in Sweden increased considerably in the 1980s; we observe a fourfold increase in the total compared to the 1970s. Cortázar is sparsely published, once in the late 1960s and twice in the 1980s, while Vargas Llosa is the author with the most evenly spread publications during the investigated period. When it comes to Fuentes and García Márquez, their publication numbers rise remarkably in the 1980s. On the whole, García Márquez not only stands out as the most published author among the four from the boom, but also among all Latin American writers during the period from 1960 to 1990.

Concerning the press coverage in the two predominant Swedish evening papers, *Aftonbladet* and *Expressen*, Carlos Fuentes was the first author of the boom introduced to the Swedish readers. However, in the 1962 Ehnmark article, Fuentes's writing did not take the foreground, but rather his role as an upcoming, politically engaged intellectual. Conversely, when it comes to the second writer to meet the Swedish evening paper reader, Vargas Llosa, it was his debut novel, *The time of the hero*, that took centre stage. Even before the translation of this novel, Lasse Söderberg introduced it to the Swedish readership. As to both Cortázar and García Márquez, the first hits in our press material are of a later date, but if Cortázar continues to get little coverage, the relatively late introduction of the Colombian will be compensated for, as he is the most written-about author in the material as a whole. Thus, the press material indicates that Swedish introducers, critics and cultural journalists were aware of the burgeoning Latin American literature and acquainted with some of the authors at the beginning of the 1960s. Even so, the coverage of Cortázar and Vargas Llosa would be generally modest until the beginning of the 1980s, while García Márquez and Fuentes enjoyed more attention already in the first half of the 1970s, and would continue to be more recognised than the beforementioned two.

3.1 The interplay between the publications and the evening press coverage

With regard to the interplay between publications and the press attention, the analysed material shows different tendencies. In the case of Cortázar, there seems to be a correlation between the meagreness of the body of publications and the scant attention in the evening press. The Argentinian writer is not the subject of any reviews or interviews in the collected material, but he does figure as such in radio reports. It is the literary aspect of his authorship, more than his role as a public figure or his political views, which the Swedish reader encounters in the rather scarce evening press coverage. Nonetheless, altogether, the attention paid to his works during the investigated period is limited and consistent with the low number of titles published in Swedish translation.

In contrast, the material examined in this study indicates that Fuentes's position in the Swedish translation circuit was relatively strong, especially in the 1980s. As mentioned, the publication pace of his works increases and this is accompanied by a great amount of press material connected to him, not least numerous book reviews. The primary reviewer of his works found in the press material of this study is Lennart Bromander from *Aftonbladet*. Bromander follows Fuentes's writing career over time and comments on his works by comparing new releases to the preceding ones. Both from the articles that merely mention Fuentes in passing and from the more detailed reviews and interviews emerges the image of a sharp, innovative and energetic intellectual attuned to the new times. Early on, Swedish journalists and critics established that Fuentes was one of the most important writers from the new generation of Latin Americans, and there was an uninterrupted and unanimous appreciation of his literature. In addition, cultural journalists in *Aftonbladet* and *Expressen* continuously identified him as a possible Nobel Prize candidate.

The coverage of Vargas Llosa in the evening press was related both to the publications of his works and to his political deeds. At the end of the period, the latter seemed to be of greater interest to journalists than the literature. Unlike the other boom writers, Vargas Llosa evokes complex reactions both as an author and as a public figure in the collected material. There are more reports with a distancing attitude towards him than there are towards Cortázar, Fuentes or García Márquez. This more reticent approach is not solely related to his political activities at the end of the period – it can also be perceived early on, for instance, in the aforementioned review by Axelsson in 1966. This brings to mind Castro-Klarén's words (cf. Introduction) on the complex and contradictory nature of Vargas Llosa's authorship, and the writer as someone who remains beyond the reach of his interpreters. The Peruvian author received less attention in *Aftonbladet* and *Expressen* than both García Márquez and Fuentes; as for the peaks in the number of hits in the 1980s, these do correspond to a high degree with the writer's political commitment.

The case of García Márquez, finally, stands out in our material. From the early 1970s onwards, García Márquez received more attention in the Swedish evening press than his boom peers did, but the spectacular rise in 1982 is of course due to the Nobel Prize. At the time of the award, the main body of García Márquez's work had already been translated into Swedish, but the occasion prompted more TV and radio reports on the author himself, as well as renewed attention to films based on his manuscripts. Interestingly enough, on a whole, we find relatively few proper reviews of the works of García Márquez, not least in comparison with Fuentes. Still, the ones that do exist are favourable. The evening press generally portrays the Colombian author in a positive light during the investigated period. Only once in the material is there

explicit criticism of García Márquez, and in that instance, it is not about his literature but rather his political stance (cf. Arenander, 1982).

Obviously, García Márquez's literature and public persona appealed to Swedish critics and readers in the same way as they did worldwide. Without doubt, the time was right for his leftist political engagement, combined with what Bromander aptly described as "masterly storytelling" and "opulent and baroque wildness". Fuentes, described by King (cf. Introduction) as cosmopolitan and articulate, was also the epitome of a committed intellectual and interpreter of events in Latin America that drew the world's attention. Vargas Llosa appears as a more ambiguous figure, and his political career seemingly prevented his literary works from being subject to the same positive judgement in the Swedish evening press, above all by the end of the studied period. What is more interesting to dwell on is the scarce attention paid to Cortázar, both from the publishing houses and the media. Cortázar's literary texts are no less accessible to a broad readership than those of his boom colleagues, and he certainly appears as an equally attractive literary persona, being an engaged intellectual and the embodiment of an inspired author. Even so, his literature was not published until later on, and the author did not receive much attention in the evening press, which will be further discussed in the section below.

3.2 Publication gaps and literary promoters

Carlos Fuentes's *Aura* was translated with a delay of 20 years and his debut novel *Where the air is clear* was available in Swedish translation 29 years after its original publication. These are two examples of a phenomenon that can be observed also in the case of García Márquez, i.e., when publishers realise that an author is popular and sells well, they go back and publish older works. Thus, García Márquez's *In evil hour* from 1962 came out in 1977, and "Bitterness for three sleepwalkers" from 1949 was published in Swedish in 1981. Similarly, Cortázar's *Hopscotch* was accessible to the Swedish public only 26 years after the Spanish-language original. It is worth noticing, though, that in the subsequent period, investigated by Kiviniemi-Köngäs (2019), i.e., 1987–2017, there were as many as 12 publications of Cortázar's works. This shows, for one thing, that there continued to be delays in publication activity, and that the transmission of a work from one semi-peripheral language, Spanish, to another, Swedish, was a remarkably slow process until an author had a breakthrough in the Swedish book market.

The first condition for the breakthrough to occur in Sweden seems to be the consecration of the author in Latin America. Another, even more important, prerequisite is that some literary transmitter, attentive to the developments in the Spanish-speaking literary world, becomes interested in presenting the authorship to the Swedish readers. Lasse Söderberg fulfilled this role when he introduced *The time of the hero* to the *Expressen* readers. The same applies to Sun Axelsson. We have also identified some cultural journalists that followed both political and literary developments in Latin America, contributing to making the continent and its literature accessible to the Swedish reader, notably Anders Ehnmark, Björn Håkanson, Lennart Bromander and Annette Kullenberg. In addition to them, there is a number of less visible transmitters – i.e. the translators – without whose work Swedish readers would not have been able to get acquainted with the boom. The most prolific boom translators were Jens Nordenhök, Elisabeth Helms, Peter Landelius, Jan Sjögren and Annika Ernstson, while the most widely read one was Karin Alin, because she translated *One hundred years of solitude*. Regarding translation processes, the individual literary transmitters on the micro level and the publishing houses on the meso level appear to reinforce each other mutually in the case of Fuentes, García Márquez and Vargas Llosa. However, this interaction does not seem to come into play regarding Cortázar. As we have seen, Rüegg (2021) has pointed out that a publishing house's language

profile and selection of authorships often depends on preferences of the individuals who happen to be associated with them. In this respect, it appears that Fuentes, García Márquez and Vargas Llosa were more fortunate than Cortázar. The latter was early on a consecrated writer in the Hispanic context, but not even the consecration in terms of acknowledgment by literary critics in the literary centres, the *double consecration* (cf. Lindqvist), sufficed in his case as far as the years investigated in this study are concerned. A likely explanation is that no specific Swedish node person championed his authorship and advocated for its translation and publication. This would not happen until after the investigated period, i.e. with a long time span between his original publications and the Swedish ones.

3.3 The popularity of the boom and the importance of the Nobel Prize

In broad terms, the present study only partially confirms the popularity in Sweden of Latin American boom literature during 1960–1990. Regarding the numbers of published translations, Julio Cortázar, Carlos Fuentes and Mario Vargas Llosa were surpassed by the fellow Latin American authors Miguel Ángel Asturias, Pablo Neruda, Octavio Paz, all Nobel laureates, and Argentinian cartoonist Quino. Towards the end of the period, in just a few short years, Isabel Allende had an exceptional success and surpassed them too. However, by far the most published and most popular of the Latin Americans during the period of scrutiny was Gabriel García Márquez, and his importance is confirmed by the great amount of press material referring to his authorship. The Nobel Prize in 1982 came to confirm his already strong position, and clearly generated an increase in publications of translations and press coverage. More unforeseen was the significance of Carlos Fuentes in Swedish cultural life, and his role as a political and aesthetic authority, most noticeable in the 1980s. Throughout the evening press material, there is a consensus on his brilliance as an author and intellectual, and he is frequently compared to García Márquez. Often touted as a candidate and the favourite of Artur Lundkvist, it seems more of a game of chance that his compatriot Octavio Paz was awarded the Nobel Prize instead of Carlos Fuentes.

3.4 Future investigation

This panoramic study of the presence of the boom in Sweden opens up many research possibilities. In future projects, the translations could be analysed and, in the case of boom novels that exist in two Swedish versions, such as *One hundred years of solitude* or *The time of the hero*, comparisons could be made. In line with the suggestion of Alvstad (2011), who recommends looking into Latin American literature in Sweden by way of individual introducers and transmitters, it would be interesting to map the complete work of the boom translators, who, with the exceptions of Alin and Sjögren, have not been covered in *Svenskt översättarlexikon*, or introducers such as Lennart Bromander. It would also be possible to make a close reading of the book reviews and compare them with those in the daily press of the same period.

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Appendix 1

Publications of Julio Cortázar, Carlos Fuentes, Gabriel García Márquez and Mario Vargas Llosa in Swedish translation 1960–1990 (including new editions)

Author	Title (original)	Title (English)	Publication year (original)	Title (Swedish)	Publishing house	Translator	Publication year (trans.)
Vargas Llosa, Mario	La ciudad y los perros	The time of the hero	1963	Staden och hundarna	Bonnier	Jan Sjögren	1966
Fuentes, Carlos	La muerte de Artemio Cruz	The death of Artemio Cruz	1962	Artemio Cruz död	Rabén & Sjögren.	Jan Sjögren	1969
Cortázar, Julio	Bestiario (1951); Final del juego (1956); Las armas secretas (1963)	Bestiario; End of the game; Secret weapons	1951; 1956; 1963	Slut på leken	Bonnier	Jan Sjögren	1969
García Márquez, Gabriel	Cien años de soledad	One hundred years of solitude	1967	Hundra år av ensamhet	Tiden	Karin Alin	1970
García Márquez, Gabriel	El coronel no tiene quien le escriba	No one writes to the colonel	1961	Översten får inga brev	Tiden	Karin Alin	1971
García Márquez, Gabriel	Cien años de soledad	One hundred years of solitude	1967	Hundra år av ensamhet	Wahlström & Widstrand	Karin Alin	1973
García Márquez, Gabriel	La increíble y triste historia de la cándida Eréndira y de su abuela desalmada	The incredible and sad tale of innocent Eréndira and her heartless grandmother	1972	Den otroliga och sorgliga historien om den troskyldiga Eréndira och hennes hjärtlösa farmor	Wahlström & Widstrand	Sonia Johansson, Kjell A. Johansson	1974
Vargas Llosa, Mario	Pantaleón y las visitadoras	Captain Pantoja and the special services	1973	Pantaleón och soldatbordellen	Bonnier	Jan Sjögren	1975
García Márquez, Gabriel	El otoño del patriarca	The autumn of the patriarch	1975	Patriarkens höst	Tiden	Kjell A. Johansson	1976

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García Márquez, Gabriel	La mala hora	In evil hour	1962	Den onda timmen	Wahlström & Widstrand	Sonia Johansson	1977
García Márquez, Gabriel	Cien años de soledad	One hundred years of solitude	1967	Hundra år av ensamhet	Wahlström & Widstrand	Karin Alin	1978
García Márquez, Gabriel	El otoño del patriarca	The autumn of the patriarch	1975	Patriarkens höst	Wahlström & Widstrand	Kjell A. Johansson	1978
Vargas Llosa, Mario	Los cachorros	The cubs	1967	Valparna	PAN/Norstedt	Annika Ernstson	1978
Fuentes, Carlos	La cabeza de la hidra	The hydra head	1978	Hydrans huvud	Bra böcker	Lennart Linder	1979
Fuentes, Carlos	La cabeza de la hidra	The hydra head	1978	Hydrans huvud	Rabén & Sjögren	Lennart Linder	1979
Vargas Llosa, Mario	La casa verde	The green house	1965	Det gröna huset	Norstedts	Jens Nordenhök	1979
García Márquez, Gabriel	Cien años de soledad	One hundred years of solitude	1967	Hundra år av ensamhet	Wahlström & Widstrand	Karin Alin	1980
García Márquez, Gabriel	Los funerales de la Mamá Grande	Mamá Grande's funeral	1962	Mamá Grandes begravning och andra berättelser	Tiden	Lasse Söderberg, Jens Nordenhök	1981
García Márquez, Gabriel	La mala hora	In evil hour	1962	Den onda timmen	Wahlström & Widstrand	Sonia Johansson	1981
García Márquez, Gabriel	La increíble y triste historia de la cándida Eréndira y de su abuela desalmada	The incredible and sad tale of innocent Eréndira and her heartless grandmother	1972	Den otroliga och sorgliga historien om den troskyldiga Eréndira och hennes hjärtlösa farmor	Wahlström & Widstrand	Sonia Johansson, Kjell A. Johansson	1981
García Márquez, Gabriel	El otoño del patriarca	The autumn of the patriarch	1975	Patriarkens höst	Wahlström & Widstrand	Kjell A. Johansson	1981
García Márquez, Gabriel	Amargura para tres sonámbulos	Bitterness for three sleepwalkers	1949	Tre sömngångares smärta och andra berättelser	Tiden	Jens Nordenhök	1981

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Vargas Llosa, Mario	La tía Julia y el escribidor	Aunt Julia and the scriptwriter	1977	Tant Julia och författaren	Norstedt	Jens Nordenhök	1981
Fuentes, Carlos	Aura	Aura	1962	Aura	Nordan	Elisabeth Helms	1982
García Márquez, Gabriel	La mala hora	In evil hour	1962	Den onda timmen	Wahlström & Widstrand	Sonia Johansson	1982
García Márquez, Gabriel	La increíble y triste historia de la cándida Eréndira y de su abuela desalmada	The incredible and sad tale of innocent Eréndira and her heartless grandmother	1972	Den otroliga och sorgliga historien om den troskyldiga Eréndira och hennes hjärtlösa farmor	Wahlström & Widstrand	Sonia Johansson, Kjell A. Johansson	1982
García Márquez, Gabriel	Cien años de soledad	One hundred years of solitude	1967	Hundra år av ensamhet	Wahlström & Widstrand	Karin Alin	1982
García Márquez, Gabriel	Crónica de una muerte anunciada	Chronicle of a death foretold	1981	Krönika om ett förbådat dödsfall	Wahlström & Widstrand	Peter Landelius	1982
García Márquez, Gabriel	El otoño del patriarca	The autumn of the patriarch	1975	Patriarkens höst	Wahlström & Widstrand	Kjell A. Johansson	1982
García Márquez, Gabriel	El coronel no tiene quien le escriba	No one writes to the colonel	1961	Översten får inga brev	Wahlström & Widstrand	Karin Alin	1982
Cortázar, Julio	Todos los fuegos el fuego (1966); Octaedro (1974); Alguien que anda por ahí (1977); Queremos tanto a Glenda (1980)	All fires the fire ; Octaedro ; Alguien que anda por ahí [Somebody is walking around]; We love Glenda so much	1966; 1974; 1977; 1980	Den andra himlen och andra berättelser	Bromberg	Henrik Broby	1982
Fuentes, Carlos	Terra nostra	Terra nostra	1975	Terra nostra	Rabén & Sjögren	Annika Ernstson	1983
García Márquez, Gabriel	Crónica de una muerte anunciada	Chronicle of a death foretold	1981	Krönika om ett förbådat dödsfall	Wahlström & Widstrand	Peter Landelius	1983

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García Márquez, Gabriel	La hojarasca	Leaf storm	1955	Virvlande löv	Wahlström & Widstrand	Peter Landelius	1983
Fuentes, Carlos	Agua quemada	Burnt water	1983	Bränt vatten	Nordan	Elisabeth Helms	1984
Vargas Llosa, Mario	La guerra del fin del mundo	The war at the end of the world	1981	Kriget vid världens ände	Norstedt	Jens Nordenhök	1984
Fuentes, Carlos	La muerte de Artemio Cruz	The death of Artemio Cruz	1962	Artemio Cruz död	Atlantis	Jan Sjögren	1985
Cortázar, Julio	Queremos tanto a Glenda	We love Glenda so much	1980	Ingen är som Glenda och andra berättelser	Bromberg	Jens Nordenhök	1985
Fuentes, Carlos	Gringo viejo	The old gringo	1985	Den gamle gringon	Stenström	Elisabeth Helms	1986
García Márquez, Gabriel	El amor en los tiempos del cólera	Love in the time of cholera	1985	Kärlek i kolerans tid	Wahlström & Widstrand	Peter Landelius	1986
García Márquez, Gabriel	El amor en los tiempos del cólera	Love in the time of cholera	1985	Kärlek i kolerans tid	Wahlström & Widstrand	Peter Landelius	1987
Fuentes, Carlos	La región más transparente	Where the air is clear	1958	Där luften är klarast	Stenström	Annika Ernstson	1987
Vargas Llosa, Mario	Historia de Mayta	The real life of Alejandro Mayta	1984	Den sanna berättelsen om kamrat Mayta	Norstedt	Jens Nordenhök	1987
Vargas Llosa, Mario	La guerra del fin del mundo	The war at the end of the world	1981	Kriget vid världens ände	MånPocket	Jens Nordenhök	1987
Cortázar, Julio	Rayuela	Hopscotch	1963	Hoppa hage	Fischer & Rye	Peter Landelius	1989
García Márquez, Gabriel	El general en su laberinto	The general in his labyrinth	1989	Generalen i sin labyrin	Wahlström & Widstrand	Jens Nordenhök	1989
García Márquez, Gabriel	Crónica de una muerte anunciada	Chronicle of a death foretold	1981	Krönika om ett förbådat dödsfall	Wahlström & Widstrand	Peter Landelius	1989
García Márquez, Gabriel	El amor en los tiempos del cólera	Love in the time of cholera	1985	Kärlek i kolerans tid	Wahlström & Widstrand	Peter Landelius	1989
Fuentes, Carlos	La cabeza de la hidra	The hydra head	1978	Hydrans huvud	Atlantis	Lennart Linder	1989

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Vargas Llosa, Mario	¿Quién mató a Palomino Molero?	Who killed Palomino Molero?	1986	Vem dödade Palomino Molero?	Norstedt	Jens Nordenhök	1989
Fuentes, Carlos	Cristóbal nonato	Christopher unborn	1987	Christofer ofödd	Stenström	Elisabeth Helms	1990
García Márquez, Gabriel	Crónica de una muerte anunciada	Chronicle of a death foretold	1981	Krönika om ett förebådat dödsfall	Wahlström & Widstrand	Peter Landelius	1990