

Renegotiating Power Relations in a (Contested ACGN Dimension) : The Case of *Danmei* in Italy

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Literary translation's impact on how a culture is represented and perceived inevitably interacts with cultural soft power strategies. The translator's task is especially delicate when top-down and bottom-up forces work in opposite directions: for instance, when the material is both subject to government censorship and promoted by fans in a transmedia storytelling dimension. *Danmei* 耽美, the Chinese declination of "Boys' Love", constitutes an interesting case study: drawing from Chinese literary and philosophical heritage as well as from Japanese and Euro-American sources, the genre gathered an international public that worked as a pull factor to the market worldwide, while in the PRC the texts, originally published online, are only available in edulcorated forms.

My analysis will focus on the remodeling of power relations that are taking place in the *danmei* translation industry: the choice of the "original" (which novels are translated? In their censored or "uncut" version?) and the crafting of supplementary material; the interaction between professional and amatorial translations; strategies of domestication and foreignization applied to a globalized, and yet "Chinese" in aesthetics, ACGN (Anime, Comics, Games, and Novels) context. Specific attention will be given to the Italian case, where the publishing house enrolled both a team of translators from Chinese and two fans to work on its forthcoming *danmei* collection, while fandom is updated through a fortnight social media bulletin. This practice put the professional translators in a new spotlight, but also led to a renegotiation of roles challenging their authority and opening to new interlocutory positions.