In Chapter 4, it is observed that the three fantasy translators are not all from a literary background. Their gaming experiences equipped them with more social capital than other translators and allowed them to bargain with other forces in the translation field. From observing their habitus, it is learned that they are game players who are heavily involved in the online gaming communities. It seems that they did not behave like the typical literary translators with stereotypic characteristics of invisibility and social isolation (Wolf 2006: 131). Their different habitus influenced their perceptions and practices of translation. Although the strategies they have taken to promote fantasy literature in Taiwan are mediated by their different habitus, in general, they are active in both virtual and real societies. Hence, they acquired sufficient social capital to be converted into other forms of capital. They are not ‘invisible’ in the struggle for legitimacy in the literary field of Taiwan and they strive to ascend to higher positions in social trajectories to increase their visibility and social impact.

By applying Bourdieu’s framework, this book has illustrated the translation field in the Taiwanese book market during the upsurge of fantasy translations since 1998. It explores this translation field in relation to the power field in Taiwan. It is found that the hierarchy of legitimacy in the translation field has been transformed by the heretical challenges of some fantasy translators as social agents. They have challenged the academic norms and resorted to innovative strategies to promote their fantasy translations. This transformation has long-term implications for the domination and cultural production of the literary field in Taiwan. This translation field came into being merely as parasitic on the literary field. Even to date, it may not be autonomous or institutional enough and subject to external demands to be a site of multiple forces due to its
inability to impose its own values and its own principles of legitimacy. However, this translation field functions as an example of successful convergence of the agents’ strategies and trajectories and their achievement in importing a literary genre while contributing to the production of local fantasy works mediated by the agents’ transforming rather than conserving habitus.

The success of these fantasy translators from Taiwan was made possible not only by their different habitus, but also by the idiosyncrasy of the context of Taiwan. There are three contextual elements behind the cultural phenomenon of fantasy translation upsurge in Taiwan from 1998 and which led to the success of these translators. Politically speaking, the long-term isolation of Taiwan in the international community since 1971 due to its withdrawal from United Nations, has created a social ambience of aspiration for international recognition. For the Taiwanese people, the uncertain status of Taiwan’s sovereignty and the construct of Taiwan subjectivity since the regime shift in 2000 have encouraged them to pursue a united national identity. These factors may have contributed to the early prevalence of the translations of epic or high fantasy in Taiwan. Epic fantasy works usually have their own created, imaginary nations and worlds, and in this sense may have won the approval of those who are concerned with national construction or are in search of an alternative national identity.

Economically speaking, Taiwan has played a leading role in the global market of online gaming since a transformation happened around 2000. Game companies in Taiwan encountered difficulties in trying to cross the technical barrier of developing console and video games to break the dominance of Japanese and American products in the market. This setback forced game companies of Taiwan to take the alternative path of developing online games and promoting online gaming in Taiwan. The operation shift of these game companies in Taiwan thus offered opportunities for online game players to translate game manuals, and to become novice fantasy book translators and opinion leaders in online gaming communities, which consequently granted them sufficient social capital to become recognized translators and to take higher positions in society. In this sense, these fantasy translators acted as social networkers.

Literally speaking, in the evolution of the history of Chinese culture, the lack of fantasy writings rendered Taiwan a breeding ground for the upsurge of fantasy translations since 1998, especially after the release of the *Harry Potter* series in 1997 and the films of *The Lord of the Rings* in 2001. The genre of fantasy was introduced to Taiwan through fantasy