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Translation policies from/into the official languages in Spain¹

Montserrat Bacardí

(Translated by Timothy Barton)

Introduction

In Spain, in addition to Spanish, three other languages are officially recognized in the areas where they developed, referred to in the Spanish Constitution as “historic nationalities”. Two of those languages – Catalan and Galician – belong to the same language group as Spanish. They are Romance languages that evolved from Latin. The other official language is Basque, a pre-Indo-European language whose origins remain controversial. Two other Romance languages – Asturian and Aragonese – are also spoken in parts of Spain, but do not have official status. The linguistic affiliation of Galician is the subject of a tug of war between the ‘isolationist’ regulations put forward by the Royal Galician Academy, which considers Galician to be an independent language, and the ‘reintegrationist’ regulations, which treat Galician as a variety of Galician-Portuguese. Galician is spoken by around three million speakers. On the other hand, the Catalan language is spoken by some eleven million people, including regions beyond the boundaries of modern-day Catalonia: in Spain, in addition to Catalonia, it is official in the autonomous regions of Valencia and the Balearic Islands and is also spoken in parts of Aragon; in France, it is spoken in the historical country of Roussillon, roughly identical to the present-day

Pyrénées-Orientales *département*; in Italy, it is spoken in the Sardinian town of Alghero, and it is the official language of Andorra. The Basque language, which was standardized in 1968, also stretches across the French-Spanish border and is estimated to be spoken by fewer than one million people.

Policies aimed at unification implemented from the fifteenth century onwards allowed the Spanish language to extend throughout Spain. Meanwhile, the other historical languages were marginalized, and underwent varying degrees of subordination at different times, depending on the laws in place. As occurred throughout Europe, the Romantic era breathed new life into these languages, fuelling a revival that reached its pinnacle in the early twentieth century. Franco's rise to power, however, dealt yet another blow to them. His dictatorial regime tacitly introduced severe prohibitions on using languages other than Spanish, the effects of which can still be seen to this day.

Nevertheless, over the last twenty-five years, Catalan, Galician and Basque translation (as well as translation itself) have experienced unprecedented progress, albeit to varying degrees depending on the source and target languages and the translation fields.

Supported by laws and by language-promotion policies, all three have language academies. There are also institutions to support translation in both directions, namely the Instituto Vasco Etxepare/Etxepare Euskal Institutua for the Basque language, the Institució de les Lletres Catalanes for translations from other languages into Catalan, and the Institut Ramon Llull for translations from Catalan to other languages. Professional authors' and translators' associations have played a key role in regulating and strengthening the profession in recent decades, especially the Asociación de Traductores, Correctores e Intérpretes de Lengua Vasca/Euskal Itzultzaile, Zuzentzaile eta Interpreteen Elkartea (EIZIE); Euskal PEN Kluba; Associació d'Escriptors en Llengua Catalana (AELC); Associació Professional de Traductors i Intèrprets de Catalunya (APTIC); Associació de Traductors i Intèrprets Jurats de Catalunya (ATIJC); PEN Català; Asociación de Escritores en Lingua Galega (AELG); Asociación de Traductores Galegos (ATG); Asociación Galega de Profesionais da Traducción e da

Interpretació (AGPTI); and PEN Clube Galego. These associations and academic researchers have supported the development of very useful databases and virtual catalogues for imported translations: for Basque, Armiarma, Base de Datos de Traducción Vasca Nor da Nor and Catálogo de las Traducciones de la Literatura en Lengua Vasca/Euskal Literatura Itzuliaren (ELI); for Catalan, Visat; and for Galician, Biblioteca de Traducción Galega (BTG) and Biblioteca Virtual de Literatura Universal en Galego (Bivir). Other organizations have inventoried the exported translations: for Basque, Nor da Nor; for Catalan, Traduccions del Català (TRAC), Traductors del Català (TRALICAT) and Visat; and for Galician, Biblioteca de Traducción Galega (BTG). Furthermore, the Bibliography of Interpreting and Translation (BITRA), created by Javier Franco in 2001, has nearly 70,000 entries in various languages, making it a clear exponent of the development of translation studies since the turn of the century (which had been initiated by J. C. Santoyo's *Bibliografía de la traducción en español, catalán, gallego y vasco* [Bibliography of translation in Spanish, Catalan, Galician and Basque] and Fernando Navarro Domínguez's *Manual de bibliografía española de traducción e interpretación* [Manual of Spanish translation and interpreting bibliography], both published in 1996).

University faculties providing training in translation and interpreting have played a decisive role in driving forward research. The first university in Spain to offer translation studies was the Autonomous University of Barcelona (UAB) in 1972. The Martutene School of Translation opened in San Sebastián in 1980 but closed in 1991, and a translation degree was not introduced by the University of the Basque Country until 2000; all the other universities that currently offer the translation degree introduced it in the early 1990s, when translation studies was upgraded from a foundation degree to a bachelor's degree. Specific training for translation into Basque is provided by the University of the Basque Country; the University of Vigo provides the same for translation into Galician; and several universities provide training for translation into Catalan: the University of Alicante, the Autonomous University of Barcelona, Jaume I University (Castellón de la Plana), Pompeu Fabra University (Barcelona), the University of Valencia and the University of Vic. Since then, a wide range of master's degrees and doctoral

programmes have been introduced. This means the number of research papers and doctoral theses has grown year on year, as has the number of resulting publications. In addition, the eight aforementioned universities that train students in translation into Basque, Catalan or Galician have published journals (such as *1611: Revista d'Història de la Traducció*, *Anuari TRILCAT*, *Doletiana*, *Monti*, *Quaderns: Revista de Traducció*, *Senez*, *Tradumàtica* and *Viceversa: Revista Galega de Traducción*) and collections (such as “Biblioteca de Traducció i Interpretació”) to disseminate the research they do, often written in Basque, Catalan or Galician.

Historical perspective

Clearly translations into Basque, Catalan, Galician and any other minoritized language have played a decisive role in standardizing the respective languages and developing literature written in them. Such translations play a role that is almost as important as original productions in Basque, Catalan and Galician. As Lefevere wrote, “Rewritings tend to play at least as important a part in the establishment of the poetics of a literary system as original writings do” (Lefevere 1992, 28). In such cases, translations have contributed to national affirmation, acting as vital tools to create a ‘normal’, useful, necessary culture that has an effective, fertile vehicle with which to express itself. The importation of world literature created an autochthonous literature and steered such cultures away from becoming isolationist and inward-looking.

As has often been the case with other languages, debates on translation in these three languages began with the initial thoughts expressed by the translators in prefaces, afterwords, letters, circulars, etc. For Catalan, the earliest examples are from the medieval period, a time when many works were translated into Catalan. The thoughts expressed by the translators Francesc Alegre, Arnau d’Alfarràs and Ferran Valentí are particularly significant.

The late nineteenth and early twentieth centuries saw the reemergence of Basque, Catalan and Galician translations for cultural reasons, rather than merely out of necessity, leading to a resurgence of treatises on translation. Translators continued to conduct their research even in the

most trying circumstances, often with great aplomb: at the height of Spanish civil war (C. A. Jordana in 1938 with the essay “L’art de traduir” [The art of translation]), in exile (Josep Camer in 1944 with his aphorisms in “De l’art de traduir” [On the art of translation] and the anonymous author of the “Liminar” [Introduction] to *Poesía inglesa e francesa vertida ao galego* [English and French poetry translated into Galician], published in Buenos Aires in 1949), or during the repression of Spain’s brutal post-Civil War era (Carles Riba in his prologue to the *Odyssey* and Aquilino Iglesia Alvariño in his article “Traduttore, traditore”, both from 1948).

The influence of European critical comparatism occasionally emerged in revisionist studies that focused heavily on reception and translations of modern European classics, such as *Goethe en la literatura catalana* [Goethe in Catalan literature] by Manuel de Montoliu in 1935, *Shakespeare en la literatura española* [Shakespeare in Spanish literature] by Alfons Par in 1935, and *Shakespeare a Catalunya* [Shakespeare in Catalonia] by Ramon Esquerra in 1937.

This emerging research tradition was also blighted by Franco’s dictatorship. In 1974, shortly before the end of the regime, two very different books were published that went largely unnoticed at the time, but since then have become pioneering works in research on translation into Catalan. The first was Xavier Benguerel’s *Relacions* [Relations], which contained a type of reasoned confessions by one of the most devoted and persevering vocational translators. The second was Jaume Tur’s *Maragall i Goethe: Les traduccions del “Faust”* [Maragall and Goethe: Translations of *Faust*], a study that introduced Catalan readers to the latest European theories of translation and applied them to analysis of translations by the poet Joan Maragall. A few years later, in 1991, shortly before most of the university translation qualifications were introduced, Joaquim Mallafrè published *Llengua de tribu i llengua de polis: Bases d’una traducció literària* [Language of the tribe and language of the polis: Foundations of a literary translation] based on his doctoral thesis and his experience as a translator of James Joyce’s *Ulysses*, which laid the groundwork for academic research in Catalan literary translation.

This review of translation into the official languages of Spain other than Spanish adapts the linguistic/thematic criterion established by Josep Marco for defining Catalan translation

studies. His framework included only works “written in this language [Catalan] and/or focused on some aspect of Catalan reality” (Marco 2008, 12), and we have broadened this approach so that it also includes Basque and Galician. Because of the sheer amount of reference material available, the body of this chapter also looks only at works published in the form of a book, while the bibliography includes many books and articles – some more generic, some less so – that provide useful information about the development of the discipline in these languages.

Research issues and methods

Historiography: panoramic approaches

Ricard Torrents traces “the birth of Catalan Translation Studies” back to “the last decade of the twentieth century” (Torrents 2010, 363), when university studies had become consolidated and some scientific platforms had been set up to disseminate research. We would probably have to date the birth of Basque and Galician translation studies, which have less production and academic representation, a few years later, perhaps not until the turn of the century.

Translation studies in all three languages have been marked by their historicist nature, and therefore their literary nature, in the broadest sense of the term. This is linked to a desire to rekindle and draw attention to a forgotten, suppressed or simply unknown past. Behind many of these works there has been an eagerness to put these literary traditions on the evolutionary map of European languages of culture, situated alongside neighbouring or sister languages that were able to develop normally. The authors have raised the prestige of their language and culture, both in the minds of their own people, and in the minds of the international scientific community. They have employed a dual strategy, producing works with a broad scope to provide basic resources to construct a history of translation, as well as works with a more narrow, specialized scope, which are also essential to properly appreciate key moments in that history.

Among the broader works, the 1998 anthology entitled *Cent anys de traducció al català (1891–1990)* [One hundred years of translation into Catalan (1891–1990)], compiled by Montserrat Bacardí, Joan Fontcuberta and Francesc Parcerisas, brought together the main reflections on translation during that period, much as other writers had done for other languages. These reflections were in the form of prefaces, articles and book chapters written by around fifty translators. By uncovering and arranging these texts, the authors highlighted how translation had been seen as a valuable tool for language management and literary nourishment. Two years later, in 2000, Enric Gallén, Manuel Llanas, Marcel Ortín, Ramon Pinyol and Pere Quer published another anthology, *L'art de traduir: Reflexions sobre la traducció al llarg de la història* [The art of translation: Reflections on translation throughout history], but this time offering the reverse of the previous one, i.e. Catalan translations of classic Western texts on translation theory, complete with authors' comments. The purpose of the publication was very clearly educational. It was not long before Xosé Manuel Dasilva published *Babel entre nós. Escolma de textos sobre a traducción en Galicia* [Babel among us: A collection of texts on translation in Galicia] (2003). This broad collection of more than 400 texts written between 1868 and 1999 contained everything from forewords and articles to dedications and advertisements. It made translation into Galician visible. Though translation into the language had been held back by historical circumstances, it was not negligible, so it had been able to develop its own voice.

After the publication of the anthologies, various authors sought to offer rather detailed overviews of the history of translation. In a special issue of *Catalan Writing* (2002) devoted to Catalan translation, Montserrat Bacardí published extensive “Notes on the History of Translation into Catalan”, covering the period from the Middle Ages to the twentieth century. Two years later, in 2004, Francisco Lafarga and Luis Pegenaute published the extensive *Historia de la traducción en España* [History of translation in Spain]. In the second part of the book, entitled “La traducción en otros ámbitos lingüísticos y culturales” [Translation in other linguistic and cultural domains], Josep Pujol, Josep Solervicens, Enric Gallén and Marcel Ortín dealt with the history of Catalan translation, Camiño Noia with the history of Galician translation, and Xabier

Mendiguren with the history of Basque translation. The publication went into great depth, was academically rigorous and used a wealth of bibliographical sources.

In 2009, Lafarga and Pegenaute also published their *Diccionario histórico de la traducción en España* [Historical dictionary of translation in Spain], an encyclopaedic publication with 850 entries written by 400 writers on languages and authors translated, translators and non-literary translation fields. Like their previous work, they included translations into Catalan, which had fifty-nine entries, and Galician and Basque, which had twenty-one entries each. The most significant translators are referenced, especially modern translators, and the selection is a representative sample. The dictionary provides an overview of translation in Catalan, Galician and Basque and translation into and out of Spanish. Both publications by Lafarga and Pegenaute have played a vital role in raising the prominence of translations into these stateless languages.

The *Diccionari de la traducció catalana* [Dictionary of Catalan Translation] (2011), winner of the 2012 Crítica Serra d'Or award for Humanities), edited by Montserrat Bacardí and Pilar Godayol, is a compilation of articles about the most prominent translators of all time who have translated from any language into Catalan, as well as notable anonymous or collaborative translations. Around a thousand entries written by some eighty specialists provide biographical details, a presentation and review of the person's translations and a bibliography of the works translated and the studies on those translations. Thanks to the various indexes at the end of the book, it can be used as a catalogue of translators, translations and critical bibliography.

Xosé Manuel Dasilva's compilation of articles entitled *O alleo é noso: Contribucións para a historia de traducción en Galicia* [That which is foreign is ours: Contributions to a history of translation in Galicia] (2008) seeks to strengthen the foundations for a history of Galician translation. From various perspectives, the forty or so texts analyse the contributions made over the course of more than a century by writer-translators from Rosalía de Castro to Manuel Rivas.

The sharp rise in the number of translations into Basque, Catalan and Galician since the end of Franco's dictatorship has driven research on production during the post-Franco era. This research has focused on a wide range of areas. Published in 2010 and edited by Montserrat Bacardí and Pilar Godayol, *Una impossibilitat possible: Trenta anys de traducció als Països Catalans (1975–2005)* [A possible impossibility: Translation in the Catalan Countries (1975–2005)] reviews published works classified by genre (narrative, poetry, drama, essay, children's and young adult literature, and audiovisual productions) and looks at various concepts such as ideology, the publishing market and the professionalization of translation.

In 2015, BITRAGA group members Ana Luna Alonso, Áurea Fernández Rodríguez, Iolanda Galanes Santos and Silvia Montero Küpper published a similar volume for the Galician language, entitled *Literaturas extranjeras y desarrollo cultural: Hacia un cambio de paradigma en la traducción literaria gallega* [Foreign literatures and cultural development: Towards a paradigm shift in Galician literary translation]. The authors' contributions examine literature imported into Galician since 1980, classifying works into categories similar to those used by Montserrat Bacardí and Pilar Godayol. Their publication therefore summarizes the direction that Galician translation took during this period.

Carme Arenas and Simona Škrabec's report *La literatura catalana i la traducció en un món globalitzat/Catalan literature and translation in a globalized world* (2006) provides an in-depth analysis of the most recent Catalan translations. Adopting a purely sociological perspective, the report analyzes aspects such as the impact of Catalan literature abroad, the reception of world literature translated into Catalan, the profile of literary translators, and financial support for translations. Needless to say, it would be useful if the report were updated regularly and were produced for the other languages of Spain.

For Galician, each edition of the *Anuario de Estudos Literarios Galegos* [Yearbook of Galician Literary Studies] – published annually from 1994 to 2007 – included an “Overview of literary translation in Galician” by Gonzalo Constenla Bergueiro and Ana Luna Alonso, while

many editions of *Viceversa* – first published in 1995 – have featured an inventory of works translated into Galician the previous year.

Historiography: time-based approaches

The vast majority of studies on the history of translation focus on specific periods, translated authors, translators and translations. Unfortunately, there are still comparatively few studies that adopt a more global approach.

For many years now, medieval translations into Catalan and Galician have been studied mainly by philologists and historians who specialize in that era (Basque translation, of course, did not begin until 1571, when Johannes Leizarraga published his New Testament). Unlike contemporary translations, older translations have always been included in histories of language and literature. Among the many works that have been published, several recent studies that have led to book publications stand out. The following books are global studies or collections of a broad range of articles: *De la traducció literal a la creació literària* [From literal translation to literary creation] (1995) by Curt Wittlin, *La ciència en català a l'Edat Mitjana i el Renaixement* [Science in Catalan in the Middle Ages and the Renaissance] (2002) by Lluís Cifuentes, and *La traducció medieval en la Península Ibèrica* [Medieval translation in the Iberian Peninsula] (2009) by Julio-César Santoyo. The following books focus instead on an author's reception, a translator or a translated work: *La Bíblia valenciana* [The Valencian Bible] (1993) by Jordi Ventura, *Ferrando Valentí i la seva família* [Ferrando Valentí and his family] (1998) by Maria Barceló Crespi and Gabriel Ensenyat Pujol, *La Bíblia a Catalunya, València i les Illes fins al segle XV* [The Bible in Catalonia, Valencia and the [Balearic] Islands up to the fifteenth century] (1997) by Armand Puig and *Un clàssic entre clàssics: Sobre traduccions i recepcions de Sèneca a l'època medieval* [A classic among classics: On translations and receptions of Seneca in medieval times] (1998) by Tomàs Martínez Romero. Obviously much research on Catalan and

Galician medieval translations is included in published editions of the translated texts, whether they are the first translations into those languages or new editions of previously translated works.

Between the sixteenth and nineteenth centuries, there were fewer translations into Basque and Catalan and none into Galician, and therefore few studies have analyzed translations into those languages during that period. Many of those that have are case studies. One exception is *Frederic Mistral i la Renaixença catalana* [Frédéric Mistral and the Catalan *Renaixença*] (1985) by Ramon Aramon i Serra. By contrast, much has been written about eighteenth- and nineteenth-century drama translations on the island of Minorca (at the time a possession of the British Crown) and in French Catalonia. Over the course of two centuries, many plays were published that had previously been performed but had remained unpublished. One of the most prolific translators, Antoni Febrer i Cardona, was the subject of Maria Paredes i Baulida's essay entitled *Antoni Febrer i Cardona, un humanista il·lustrat a Menorca (1761–1841)* [Antoni Febrer i Cardona, an enlightened humanist on Minorca (1761–1841)].

The twentieth century saw a surge in translations into the “peripheral” languages as a form of literature to “replace” or “supplement” original-language production, which had not yet fully developed, and as a linguistic tool to create a new standard and new linguistic models. Nevertheless, few books presented studies focusing on translations in general produced during a certain era. The Translation, Reception and Catalan Literature Research Group (TRILCAT) at Pompeu Fabra University has sought to arrange partial studies into various multi-author volumes, with each volume dealing with certain types of studies. Edited by Sílvia Coll-Vinent, Cornèlia Eisner, Enric Gallén, Miquel M. Gibert, Amparo Hurtado Díaz, Marcel Ortín, Dídac Pujol and José Francisco Ruiz Casanova, these volumes are entitled *Gèneres i formes en la literatura catalana d'entreguerres (1918–1939)* [Genres and forms in Catalan literature during the interwar period (1918–1939)] (2005); *Literatura comparada catalana i espanyola al segle XX: gèneres, lectures i traduccions (1898–1951)* [Comparative twentieth-century Catalan and Spanish literature: Genres, readings and translations (1898–1951)] (2007); *Llengua literària i traducció (1890–1939)* [Literary language and translation (1890–1939)] (2009); *La traducció i el*

món editorial de postguerra [Post-war translation and publishing] (2011); and *Lectures dels anys cinquanta* [1950s readings] (2013). The post-war period is also the focus of *La traducció catalana sota el franquisme* [Catalan translation under the Franco regime] (2012) by Montserrat Bacardí. In the first part of the book, the author provides an overview of Catalan translation at a time when it was a semi-clandestine censored activity. The second part is an anthology of various texts that illustrate the vicissitudes suffered by Catalan translation. The effects of censorship are analysed in detail in a dossier published by *Quaderns: Revista de Traducció* (2013) in the multi-author volume *Traducció i censura en el franquisme* [Translation and censorship during the Franco regime] (2016), edited by Laura Vilardell, and in the monographic work *Tres escriptores censurades: Simone de Beauvoir, Betty Friedan & Mary McCarthy* [Three censored women writers: Simone de Beauvoir, Betty Friedan & Mary McCarthy] (2016) by Pilar Godayol, which examines the labyrinth of ideological and administrative channels that the translations of the works by those three authors had to go through, thus conditioning the reception of their texts.

Historiography: original languages and authors

As we have seen, since before the Civil War, there has been a tradition of studies on the reception of major Western European literary authors and the Catalan translation of their works. Occasionally, there has even been a focus on the imports of major works written in a specific language. This practice began with Fèlix Cucurull's pioneering study on Catalonia and Portugal entitled *Dos pobles ibèrics* [Two Iberian peoples] (1967), which was later amplified by Víctor Martínez-Gil's *El naixement de l'iberisme catalanista* [The birth of Catalanist Iberism] (1997) and by the works compiled by Martínez-Gil in "*Uns apartats germans*": *Portugal i Catalunya*/*"Irmaos afastados"*: *Portugal e a Catalunha* ["Distant brothers": Portugal and Catalonia] (2010). Gabriella Gavagnin conducted research on the presence of Italian literature in early-twentieth-century Catalan culture in *Classicisme i Renaixement: una idea d'Itàlia durant el*

Noucentisme [Classicism and Renaissance: An idea from Italy during *Noucentisme*] (2005), as did Assumpta Camps in *El Decadentismo italiano en la literatura catalana* [The Italian Decadent movement in Catalan literature] (2011). Two-way traffic between German and Catalan literature are the subject of Gerhard Ackermann's era-specific study *Von Carles Riba zu Bertolt Brecht: die Rezeption der deutschen Literatur in Katalonien während der Franco-Zeit* [From Carles Riba to Bertolt Brecht: The reception of German literature in Catalonia in the Franco era] (1990); the miscellaneous *Fronteres entre l'universal i el particular en la literatura catalana* [Frontiers between the universal and the specific in Catalan literature] (2007), edited by Jordi Jané-Lligé and Johannes Kabatek; and especially the two extensive volumes entitled *Carrers de frontera: Passatges de la cultura alemanya a la cultura catalana* [Border roads: Passages from German culture to Catalan culture], edited by Arnau Pons and Simona Škrabec and published by the Institut Ramon Llull as a cover letter for Catalan literature when it was the guest of honour at the Frankfurt Book Fair in 2007.

In *A esperanza bretona: Á luz dos estudos de traducción* [The Breton hope: In the light of translation studies] (2002), Anxo Fernández Ocampo adopted an interdisciplinary approach midway between anthropology and translation, exploring the extent to which Breton cultural heritage shaped Galician culture (2002).

Assimilation of the Graeco-Roman legacy has generated huge interest in Catalan culture, as Catalan people – as is the wont of peoples who need to reaffirm their identity – have researched their roots and sought to mirror other peoples. There are countless reference works on this subject. *Els clàssics en la literatura catalana moderna* [The classics of modern Catalan literature] (1974) by the Latinist Eduard Valentí stands out as a precursory book. Also of note are Josep Maria Solà's *El somni de Grècia: La recepció catalana de la cultura clàssica* [The dream of Greece: The Catalan reception of classical culture] (2006) and Montserrat Franquesa's *La Fundació Bernat Metge, una obra de país (1923–1938)* [The Bernat Metge Foundation: A national work (1923–1938)] (2013), about a foundation founded in 1923 to create a collection of translations of Greek and Latin classics, which is still active today.

Continuing chronologically, the Catalan versions of Dante's *Divine Comedy* have been the subject of many studies, including *Sobre el Dant* [On Dante] (2001) by Rossend Arqués and Alfons Garrigós and *Una literatura entre el dogma i l'heretgia: Les influències de Dante en l'obra de Joan Maragall* [A literature between dogma and heresy: Dante's influences on the work of Joan Maragall] (2006) by Francesco Ardolino.

Shakespeare has been at the very heart of the Western canon for two centuries (Bloom 1994). The Bard has been one of the most admired, performed and translated authors in Catalan, leaving us with a huge corpus of studies. In addition to the works of Par (1935) and Esquerra (1933), already cited, there are two more recent publications: *Shakespeare in Catalan: Translating Imperialism* (2007) by Helena Buffery and *Traduir Shakespeare: Les reflexions dels traductors* [Translating Shakespeare: The thoughts of the translators] (2007) by Dídac Pujol.

A contemporary of Shakespeare, Cervantes and his classic novel *Don Quixote* have regularly been the subjects of translation studies. In *El "Quixot" en català* [Don Quixote in Catalan] (2006), Montserrat Bacardí and Imma Estany present around forty Catalan translations and adaptations of the Cervantine classic, some partial, some complete, but all "unnecessary" in terms of intelligibility.

Among modern classics, Molière is the second most performed and translated playwright on the Catalan stage. Judit Fontcuberta acknowledged the value of this heritage in *Molière a Catalunya* [Molière in Catalonia] (2005) and *Molière en català: Les reflexions dels traductors* [Molière in Catalan: The thoughts of the translators] (2007).

Jaume Tur looks at Goethe's influence on the major poet and translator Joan Maragall in *Maragall i Goethe: Les traduccions del "Faust"* [Maragall and Goethe: The translations of "Faust"] (1974). As mentioned previously, before the war, Goethe's influence had already been the subject of a study by Montoliu (1935).

The Romantic revolution did not reach the Iberian Peninsula until the late nineteenth and early twentieth centuries, when the Catalan *Modernisme* movement was already at its height, but in Catalonia, its effects were particularly strong. The works of Wagner are testimony to the

exceptional impact of Romanticism in Catalonia. His works inspired the creation of the Wagnerian Association, thanks to which the musician's entire corpus was translated. Alfonsina Janes shed light on this in *L'obra de Richard Wagner a Barcelona* [The work of Richard Wagner in Barcelona] (1983). Meanwhile, in *Els pre-rafaelites a Catalunya* [The Pre-Raphaelites in Catalonia] (1981), Maria Àngela Cerdà Surroca examined the impact of this English movement on Catalan culture and literature at the turn of the century. Similarly, Marisa Siguán analyzed how Ibsen and Hauptmann shaped *Modernisme* in *La recepció de Ibsen y Hauptmann en el modernismo catalán* [The reception of Ibsen and Hauptmann in Catalan modernism] (1990).

The influence and translation of nineteenth-century literary realism was explored only partially in *Traduccions catalanes d'Alphonse Daudet* [Catalan translations of Alphonse Daudet] (2010) by Àngels Ribes and in the multi-author book *Dickens en la cultura catalana* [Dickens in Catalan culture] (2013), edited by Sílvia Coll-Vinent and Marcel Ortin.

The *Modernisme* movement gradually became aware of the impressive work of Nietzsche and D'Annunzio, both of whom would have a major impact on Catalan letters, as explained by Assumpta Camps in *La recepció de Gabriele d'Annunzio a Catalunya* [The reception of Gabriele D'Annunzio in Catalonia] (1996, 1999) and Joaquim Espinós in *Història d'un entusiasme: Nietzsche i la literatura catalana* [History of an enthusiasm: Nietzsche and Catalan literature] (2009). More recently, Jaume Medina has examined the mark that Rilke's poetry left on Catalan literature in *El crepuscle de la poesia: Rainer Maria Rilke: un capítol de la història literària catalana* [The dawn of poetry: Rainer Maria Rilke: A chapter in the history of Catalan literature] (2009). Sílvia Coll-Vinent looked at the presence of the novels and thought of Chesterton in *G. K. Chesterton a Catalunya i altres estudis sobre una certa anglofília a Catalunya (1916–1938)* [G.K. Chesterton in Catalonia and other studies on a certain Anglophilia in Catalonia (1916–1938)] (2010). The translation journal *Quaderns: Revista de Traducció* (2014) devoted an extensive dossier to the reception of Virginia Woolf in Catalonia; and Xavier Pla edited a volume offering a rather critical analysis of Maurras's reception in *Maurras a Catalunya: Elements per a un debat* [Maurras in Catalonia: Elements for debate], as well as a volume on the

reception of Proust in *Proust a Catalunya* [Proust in Catalonia] (2016). Pla also wrote the essay *Simenon i la connexió catalana* [Simenon and the Catalan connection] (2007), which examines the difficulties encountered when the famous Belgian author's novels were brought to Catalonia at the height of the dictatorship.

Over the last twenty years, Asian literature has also begun to make headway into Catalonia and is being assimilated. Enric Balaguer offered an overview in *Ressonàncies orientals: Budisme, taoisme i literatura* [Echoes from the East: Buddhism, Taoism and literature] (1999). Some years later, Jordi Mas edited two multi-author volumes on the appropriation of tanka and haiku, the two Japanese poetry genres that have contributed the most to Western poetry: *La tanka catalana* [The Catalan tanka] (2011) and *L'haiku en llengua catalana* [Haiku in Catalan] (2014). Mas had already published his doctoral thesis, entitled *Josep Maria Junoy i Joan Salvat-Papasseit: dues aproximacions a l'haiku* [Josep Maria Junoy and Joan Salvat-Papasseit: Two approaches to haiku] (2004).

Historiography: translators and translations

Unlike articles, few books in any of the three languages (or in Spanish for that matter) focus on a specific translator's works or a specific translation. There are, of course, biographies or literary analyses of major authors/translators, discussing their translations tangentially but not as a main focus. The books that do focus on a specific translator or translation are therefore special cases.

One example is Josep Vallverdú's pioneering monographic work entitled *Magí Morera i Galícia, traductor de Shakespeare* [Magí Morera i Galícia, Shakespearian translator] (1982). Carles Riba is one of the Catalan translators who has generated the most critical bibliography. Examples include: *Carles Riba als Übersetzer aus dem Deutschen* [Carles Riba as a translator from German] (1985) by Birgit Friese; *Carles Riba, hel·lenista i humanista* [Carles Riba, Hellenist and humanist] (1984) and *Carles Riba: La vessant alemanya del seu pensament i de la seva obra* [Carles Riba: The German angle of his thought and his works] (1987), both by Manuel

Balasch; *Carles Riba i Friedrich Hölderlin* [Carles Riba and Friedrich Hölderlin] (1987) by Jaume Medina; *Carles Riba i la traducció* [Carles Riba and translation] (2006) by Jordi Malé; and *L'hàbit de la dificultat: Wilhelm von Humboldt i Carles Riba davant l'Agamèmnon d'Èsquil* [The habit of difficulty: Wilhelm von Humboldt and Carles Riba faced with Aeschylus's *Agamemnon*] (2015) by Raül Garrigasait. The major poet and prolific translator Marià Manent has been the subject of two very different studies: *El llegat anglès de Marià Manent* [Marià Manent's English legacy] (1998) by Montserrat Roser Puig and *Marià Manent i la traducció* [Marià Manent and translation] (2009) by Jordi Marrugat. *Traducció, edició, ideologia* [Translation, publishing, ideology] (2009) by Francesc Parcerisas is a very different work, offering a sociological analysis of the translations of two works of literature that shaped the birth of Western culture: the Bible and the *Odyssey*.

As early as 1990, Xesús González Gómez dedicated *Álvaro Cunqueiro, traductor* [Álvaro Cunqueiro, translator] to the renowned Galician author. Almost twenty years later, Xosé Manuel Dasilva wrote *Ramón Piñeiro, traductor* [Ramón Piñeiro, translator] (2009), dedicated to a leading Galician post – Civil War intellectual who had already been the subject of biographies and partial studies of his *oeuvre*. In *Itzulpenari buruzko gogoeta eta itzulpen-praktika Joseba Sarrionandiaren lanetan* [Translation and reflections on translation in the work of Joseba Sarrionandia] (2012), Aiora Jaka examines the translations by Joseba Sarrionandia, a poet, fiction writer and essayist who translated Coleridge, Eliot and Pessoa into Basque.

It is important to note, too, that in recent years, some translator-academics who have made successful, extensive contributions to translation and academia have written many articles and some books in which they reflect on their own experience and on translation in general. Such contributions include: *De bona llengua, de bon humor* (1994), which is a compilation of articles on language that Joaquim Mallafrè published in the newspaper *Diari de Barcelona*; *Uns i altres: Literatura i traducció* (2016), a series of articles, also by Mallafrè, about Catalan literature and literary translations from or into Catalan; *Introducció a Shakespeare* [Introduction to Shakespeare] (2000) by Salvador Oliva; *Tots els colors del camaleó: Un assaig sobre la*

traducció [All the colours of the chameleon: An essay on translation] (2008) by Joan Fontcuberta; *L'ofici de traduir: Shakespeare, un home de teatre* [The translation profession: Shakespeare, a man of the theatre] (2011) by Joan Sellent; and *Sense mans: Metàfores i papers sobre la traducció* [No hands: Metaphors and papers on translation] (2013) by Francesc Parcerisas.

Exported literatures

Translations from Basque, Catalan and Galician into other languages have grown exponentially in recent decades as the literary systems of the three languages have become firmly established and occupied a clearly defined, widely recognized space within each linguistic area. There is a clear, simple pattern: the more successful – and therefore more prestigious – that a language is in its home market, the more translations it generates into foreign languages. The opposite is also true: the more successful a literature becomes internationally, the more popular it becomes in its homeland, especially for languages that are less widely spoken (Sapiro 2012, 373). However, academic research on translation out of Basque, Catalan and Galician into foreign languages is less comprehensive and more fragmented than research on translation into those languages. There are compendiums and data analyses on translated Basque and Galician literature, but only a myriad of scattered studies for Catalan literature.

Edited by Ana Luna Alonso, Áurea Fernández Rodríguez, Iolanda Galanes Santos and Silvia Montero Küpper, the book *Traducción de una cultura emergente: La literatura gallega contemporánea en el exterior* [Translation of an emerging culture: Contemporary Galician literature outside Galicia] (2012) uses a sociological approach to translation to explore the mechanisms through which a “literature of resistance” produced between 1980 and 2010 has reached a large number of languages. In addition to information and data, the authors provide analysis parameters applicable to other contexts. Similarly, having compiled the catalogue Euskal Literatura Itzuliaren (ELI), Elizabete Manterola Agirrezabalaga published *La literatura*

vasca traducida/Euskal literatura itzulia. Bernardo Atxagaren lanak erdaretan [Basque literature translated: The works of Bernardo Atxaga in other languages] (2014). There are several notable parallels between the two literary systems: the translations of general fiction and of children's and young adult literature, which outnumber those of poetry, drama and essays; the abundance of self-translations; the many translations into Spanish; and the use of Spanish as a relay or source language (a clear symptom of the weak position of the cultures of origin).

Catalan is in a somewhat stronger situation, with production levels "very similar to that of other languages of culture" (Mallabrera 2009, 16). As a result, inventories and works focused on a specific target language have been published, including *Bibliografia (1974–2000): Catalao-português, português-català* [Bibliography (1974–2000): Catalan-Portuguese, Portuguese-Catalan] (2001) by Ana Madureira and Assumpta Forteza; *Bibliografia de la literatura catalana en versió alemanya* [Bibliography of German versions of Catalan literature] (2004) by Ferran Robles i Sabater; and special dossiers by the journal *Quaderns: Revista de Traducció* in 2004, 2008 and 2011 on translations into Catalan and on translations from Catalan exported to Poland, the Czech Republic, Slovakia, Hungary, Serbia, Croatia, Slovenia, Macedonia, Romania, Bulgaria, Ireland and Iceland.

For many years, studies have analyzed the international reach of works by some of the most illustrious authors and the translations of those works. As one might expect, the main focus is on old rather than contemporary literature. One early groundbreaking study was *Traducciones castellanas de Ausias March en la Edad de Oro* [Spanish translations of Ausias March during the Golden Age] (1946), written during the post – Civil War era by the mediaevalist Martí de Riquer. The oldest translations of Joanot Martorell's great Catalan chivalresque novel *Tirant lo Blanch* are analysed by Vicent Martines in *El Tirant poliglota: Estudi sobre el Tirant lo Blanch a partir de les seues traduccions espanyola, italiana i francesa dels segles XVI-XVIII* [The polyglot Tirant: A study on *Tirant lo Blanch* based on the Spanish, Italian and French translations in the sixteenth to eighteenth centuries] (1997) and by Cesáreo Calvo Rigual in *Estudi contrastiu del*

lèxic de la traducció italiana del Tirant lo Blanc (1538) [Contrastive study of vocabulary in the Italian translation of *Tirant lo Blanch* (1538)] (2012).

Rosalía de Castro's poetry during the Galician *Rexurdimento* was so popular that Carme Hermida Gulías researched its impact in *Rosalía de Castro na premsa barcelonesa (1863–1899)* [Rosalía de Castro in the Barcelona press (1863–1899)] (1991). Similarly, Joan Martori studies the success that Catalan playwright Àngel Guimerà enjoyed during the Catalan *Renaixença* in *La projecció d'Àngel Guimerà a Madrid* [The impact of Àngel Guimerà in Madrid] (1995). Juan M. Ribera Llopis adopts a similar focus in *Projecció i recepció hispanes de Caterina Albert i Paradís, Víctor Català, i de la seva obra* [Hispanic impact and reception of Caterina Albert i Paradís, Víctor Català and her works] (2007), which looks at Caterina Albert, the popular author of the novel *Solitud*, written under her pseudonym Victor Català. *Lecturas alleas* [Foreign readings] (1996) by Antón Figuerola looks at the work undertaken to create the journal *Nós* to bring a “weak”, unknown literature to the French market.

Despite these endeavours, translations into Basque, Catalan and Galician are far more numerous than translations out of those languages, a situation typical of literary systems that have been marginalized. For example, in 2010 there were 3,907 translations into Basque but only 994 out of the language (Mantecón 2014, 55), and the vast majority of translations out of Basque have been published since the 1980s, as is the case for Galician and to a lesser extent Catalan. This imbalance in the direction of translations and the fact that this is a new area of study explain the disproportionate amount of research on translations into, rather than out of, those languages.

Miscellaneous translation studies

Outside the area of the historiography of translation, which is so dominant, Basque, Catalan and Galician translation studies have developed along different paths, all of them limited in scope. Very often, authors in those lands have decided to write in languages that give them access to a much wider audience (mainly Spanish and English), especially on subjects not directly involving

the language. It is widely known that ‘small’ languages have problems related to diglossia, one of the most obvious examples being the difficulty of doing science in those languages.

To provide learning resources to translation students, a series of manuals has been produced, each dealing with a specific aspect of language or a specific field, many of which have been published in the “Translation and Interpreting Library” series established in 1995 through an agreement among four Catalan universities. The manuals are by Muñoz Martín (1995); Agost and Monzó (2001); Ainaud, Espunya and Pujol (2003); Chaume (2003); Montali (2005); Oliver, Moré and Climent (2007); van Lawick (2009); Chaume and García de Toro (2010); Ugarte (2010); Castellanos (2010); Verdegal (2011); Bascardi et al. (2012); Bartoll (2012); Riera (2014); Martín-Mor, Piqué, and Sánchez-Gijón (2016).

Of the various fields of translation studies that exist today, literary translation, in the broadest sense of the term, remains the field that has attracted most attention in Basque, Catalan and Galician, thanks to the corpus of translations that exist in those three languages. As already mentioned in this paper, special attention has been devoted to self-translation, which is nearly always from a ‘minority’ language to a ‘majority’ language, or from the author’s ‘own’ language to his or her ‘acquired’ language, the aim being to reach a broader audience and to take responsibility for a version that often becomes the source text for translations into other languages (especially for works originally written in Basque). The main contributions to the study of self-translation include *Autoitzulpengintza euskal haur eta gazte literaturan* [Self-translation of Basque children’s and young adult literature] (2005) by Manu López Gaseni; *Estudios sobre la autotraducción en el espacio ibérico* [Studies on self-translation in the Iberian zone] (2013), a collection of articles by Xosé Manuel Dasilva; and *Autotraducció: De la teoria a la pràctica* [Self-translation: From theory to practice] (2014) by Josep Miquel Ramis. Two other wide-ranging volumes contain numerous contributions to the study of self-translation between Iberian languages: *Traducción y autotraducción en las literaturas ibéricas* [Translation and self-translation in Iberian literatures] (2010) edited by Enric Gallén, Francisco Lafarga and Luis

Pegenaute; and *Aproximaciones a la autotraducción* [Approaches to self-translation] (2011)

edited by Xosé Manuel Dasilva and Helena Tanqueiro.

With the aim of developing a text-analysis model combining a linguistic focus with a focus on literary studies, Josep Marco published *El fil d'Ariadna: Anàlisi estilística i traducció literària* [Ariadne's thread: Stylistic analysis and literary translation] (2002). Victòria Alsina also proposed a model for the linguistic and stylistic analysis of literary translations in *Jane Austen: Les traduccions al català* [Jane Austen: Translations into Catalan] (2008). Heike van Lawick analysed metaphors, phraseology and translation in *Metàfora, fraseologia i traducció: Aplicació als somatismes en una obra de Bertolt Brecht* [Metaphor, phraseology and translation: Application to body-part idioms in a work by Bertolt Brecht] (2006), while Ramon Lladó looked at puns in *La paraula revessa: Estudi sobre la traducció dels jocs de mots* [The unruly word: A study on the translation of puns] (2002). Dolors Cinca wrote her thesis – *Oralitat, narrativa i traducció: Reflexions a l'entorn de "Les mil i una nits"* [Orality, narrative and translation: Reflections around "One thousand and one nights"] (2005) – about her own translation of the classic collection of tales. Eva Espasa dealt with the specificities of drama translation in *La traducció dalt de l'escenari* [Translation on stage] (2001). Finally, Caterina Briguglia discussed the controversial issue of dialect in translation in *Dialecte i traducció: El cas català* [Dialect and translation: The Catalan case] (2013).

Pilar Godayol's *Espais de frontera: Gènere i traducció* [Intervening spaces: Gender and translation] (2009) is situated at the intersection between gender and translation, and provides the groundwork for this binomial. Over a decade later, Godayol and Bacardí focused on the Catalan tradition in *Les traductores i la tradició: 20 pròlegs del segle XX* [Women translators and tradition: 20 twentieth-century forewords] (2013). Meanwhile, Marta Marín-Dòmine's *Traduir el desig: Psicoanàlisi i llenguatge* [Translating desire: Psychoanalysis and language] (2004) is a contribution to translation theory based on Lacan's development of Freud's psychoanalytic discourse.

In the compilation *Traducció i dinàmica sociolingüística* [Translation and sociolinguistic dynamics] (2002), edited by Oscar Diaz Fouces, Marta García González and Joan Costa Carreras, a group of lecturers at Pompeu Fabra University and the University of Vigo explore the social function of translation. Edited by Joaquim Mallafrè, *II Jornades per a la Cooperació en l'Estandardització Lingüística* (2002) contains the papers presented at the 2nd Conference for Cooperation on Language Standardization, which focused on the various fields of translation in which the standardization of Catalan was taking place. Xesús M. Mosquera Carregal compiled the papers from *Lingua e tradución: IX Xornadas sobre Lingua e Usos* [Language and translation: 9th Conference on Language and Uses] for the same purpose for the Galician language (2013). Publications such as *L'ús de corpus en la traducció especialitzada* [The use of corpora in specialized translation] (2004) by Pilar Sánchez-Gijón and *Aspectes de terminologia, neologia i traducció* [Aspects of terminology, neology and translation] (2014), edited by Eusebi Coromina and Josep M. Mestres, have explored the links between translation and terminology.

There are, of course, many comparative studies looking at specific language pairs, mainly for the purpose of foreign-language learning. These studies use translation as a tool, but do not explore translation in any depth. Other publications are centred around translation studies: *Os falsos amigos da traducción: criterios de estudio e clasificación* [False friends in translation: study and classification criteria] (1997) and *Estilística comparada da traducción: proposta metodolóxica e aplicación práctica ó estudio do corpus TECTRA de traduccions do inglés ó galego* [Comparative stylistics in translation: a methodological proposal and practical application to the study of the TECTRA corpus of translations from English to Galician] (2001a), both by Alberto Álvarez Luga; and *La traducción entre lenguas en contacto: catalán y español* [Translation between languages in contact: Catalan and Spanish] (2002) by Cristina García de Toro.

Other recent monographic works from different fields – some more applied than others – have often been pioneering. In the field of scientific and technical translation, examples include *Correcció i traducció de textos informàtics* [Editing and translating IT texts] (2002) by Anna I.

Montesinos and Llum Bracho; and *Environmental Translation in Catalan: Culture, Ideology and the Environment* (2010) by Llum Bracho. For legal translation, *Les plomes de la justícia: La traducció al català dels textos jurídics* [The quills of justice: Translating legal texts into Catalan] (2006), edited by Esther Monzó, offers an overall perspective of the field, while two other publications analyse a specific language pair: *Criteris de traducció de textos normatius del castellà al català* [Criteria for translating regulatory texts from Spanish to Catalan] (1999 and 2010), published by the Generalitat de Catalunya (the Government of Catalonia); and *Materials i diccionari per a la traducció juridicoadministrativa francès-català* [Resources and dictionary for legal and administrative translation from French to Catalan] (2010) by Laia Baqué, Carles Castellanos and Ramon Lladó. In the field of audiovisual translation, which has received a lot of attention in recent times, notable publications include Natàlia Izard's pioneering *La traducció cinematogràfica* [Film translation] (1992); the guide for translators and dubbers entitled *Criteris lingüístics sobre traducció i doblatge* [Linguistic criteria for translation and dubbing] (1997), published by Catalan public television's language standardization commission; the papers compiled by Rosa Agost and Frederic Chaume in *La traducción en los medios audiovisuales* [Translation in the audiovisual media] (2001); *L'audiodescripció en català* [Audio description in Catalan] (2009) by Margarida Bassols and Laura Santamaria; and *Lenguas minoritarias y traducción: La traducción audiovisual en euskera* [Minority languages and translation: Audiovisual translation in Basque] (2012) by Josu Barambones Zubiria. The latter contains the first state of the art of social mediation and interpreting, in a paper by the MIRAS group at the Autonomous University of Barcelona (UAB) entitled *Comunicar en la diversitat: Intèrprets, traductors i mediadors als serveis públics* [Communication in diversity: Interpreters, translators and mediators in public services] (2011).

Research groups for translation studies

In addition to this concise review of published books, we must also very briefly mention research conducted by university research teams from different fields that focuses, if only partially, on translation into Basque, Catalan and Galician. This area of research is a work in progress that will undoubtedly need to be monitored and considered.

Headed for many years by Raquel Merino, the University of the Basque Country's Translation, Literature and Audiovisual Media (TRALIMA) team has focused primarily on the effects that censorship had on the translations of literature, films and musicals from English and German to Spanish, and perhaps also into Basque (through the TRACE project, led by Ibon Uribarri).

The University of Vigo's Library of Galician Translation (BITRAGA), curated by Ana Luna, analyzes translations from and into Galician since the 1980s from various perspectives. The group has compiled an exhaustive inventory of translations in both directions, which is available on the library's website. The group has produced several monographic publications to draw guidelines for the mapping of Galician translations.

The University of Vigo's Computational Linguistics Seminar (SLI) and the same university's Galician Language Technologies and Applications Research Group (TALG) explore the linguistic applications of information technology, machine translation, IT translation support tools, corpus linguistics, corpus-based translation studies, lexicography and computational terminology. The TALG research group has developed numerous language-technology resources that they make available to the public.

Led by Oscar Díaz Fouces, the Free Translation Technologies Study Group (GETLT) at the University of Vigo conducts research and creates relevant tools to analyse and promote the use of free software professionally and in translation teaching.

Also at the University of Vigo, the Translation & Paratranslation research group, led by José Yuste Frías, defines itself as a "transdisciplinary" group to explore new perspectives regarding theory, teaching and professional practice in translation studies. The group's research lines look at the relations between translation and a range of other fields: anthropology,

philosophy, images, literature, memory, cultural fusion and migration. The group promotes research and knowledge transfer through new technologies.

At the University of Alicante, the International Virtual Institute of Translation (IVITRA), directed by Vicent Martines, is researching and publishing medieval Catalan literature translated into other languages as part of its creation of a cross-border corpus of classic European literature. *Clàssics valencians multilingües* [Multilingual Valencian classics] (2007), edited by Vicent Martines, Maria Àngels Fuster Ortuño and Elena Sánchez López, was the group's first publication.

The Valencian Corpus of Translated Literature (COVALT) is a group at Jaume I University in Castellón de la Plana, directed first by Josep Marco and then by Josep Roderic Guzmán Pitarch. Using an electronic corpus of translated fiction published between 1990 and 2005, it conducts research on areas such as corpus linguistics and translated literature, the nature of the language of translated texts compared with source texts (phraseology, interference, standardization, creativity, style, etc.), and contrasts between pairs of languages (from German, English, Spanish and French).

In Barcelona, the Translation, Reception and Catalan Literature Research Group (TRILCAT) at Pompeu Fabra University, directed by Enric Gallén, looks at contact between literatures and analyzes the role of authors and translators as cultural mediators. The group has held many symposia and published around a dozen multi-author books. Since 2011, it has published the annual TRILCAT Yearbook. The group's website has three databases: Reception and Translation Studies, Translation of Literary Works into Catalan (nineteenth century to 2000) and Translation of Catalan Literary Works into Spanish.

The UAB's TRANSLAT research group, directed by Lluís Cabré and Josep Pujol, examines translations into medieval Catalan (1300–1500), and is part of the broader NARPAN platform, which describes itself as a "Medieval Literature and Culture Space". TRANSLAT surveys translations into medieval Catalan (accessible in a database) and studies aspects such as

textual variation with respect to the source text, translation techniques, translation reception, and creative uses of translations.

Coordinated by Montserrat Bacardí, the Contemporary Catalan Translation Study Group (GETCC) at the UAB researches and disseminates translations published in Francoist Spain and in exile, as well as those published since 1975. The research looks at theoretical, linguistic, sociolinguistic and sociocultural aspects. The group has published previously unpublished translations, collections of correspondence, anthologies and monographic studies through the “Versions” and “Visions” collections. In conjunction with the university’s Humanities Library, it manages various documentary sources on contemporary authors and translators.

The University of Vic has a “Gender Studies Group: Translation, Literature, History and Communication” (GETLIHC), directed by Pilar Godayol. One of the areas it researches is the intersection between gender and translation, both by applying theoretical thought and by seeking to uncover a largely unknown past of women translators and translations that have remained anonymous or have been silenced or forgotten. The group has also published many individual and collective works.

Also at the University of Vic, the “Contemporary Literary Texts: Study, Publication and Translation” group (TEXLICO), coordinated by Ramon Pinyol Torrents, has several lines of research, one of which looks at publishing houses, translation and reception in Catalonia. Thanks to the research, the group has produced many publications. In addition, Manuel Llanas used the research for *L’edició a Catalunya* [Publishing in Catalonia] (2002–2007), a comprehensive, six-volume history that Llanas wrote in a personal capacity.

Future directions

As we have seen, research on Basque, Catalan and Galician translation is weighted disproportionately towards translations in specific directions and fields. This clearly reflects imbalances among the types of translation that occur to and from those languages, as is usually

the case for stratified cultural systems (Even-Zohar 1990). Even today, literary translation – or, perhaps more accurately, translation for publication in general – is still much stronger than scientific translation and interpreting, which account for only a token proportion of all translation into those languages. Between the two are machine translation, administrative and legal translation, and the translation of journalism, advertising and audiovisual media. The prominence of these forms of translation depend on a range of factors, including legislation, political support and market demand. Of course, the more translations a community produces, the more research they generate on those translations, since one cannot research what does not exist. Consequently, for these languages to exist in an entirely ‘normal’ manner after centuries of subordination and especially the unfortunate period of Franco’s dictatorship, translations in all directions and in all fields must be promoted, including where translations are essentially ‘unnecessary’, since almost anyone who is able to read these three languages today is perfectly capable of understanding Spanish. The target audience understand Spanish, and sometimes English too, but it is still necessary to translate a Jane Austen or Ken Follet novel, the latest feature film, or a television advertisement into Basque, Catalan and Galician to ensure equal opportunities and to create cultural assets in those three languages that are comparable with the norm in other European languages. A knock-on effect of such translations is that they confer strength and prestige on languages that have only a few million speakers, are not spoken anywhere overseas and must compete with other languages with tens or hundreds of millions of speakers. In other words, these translations help to reduce the widespread “uneven distribution of literary resources among national literary spaces” (Casanova 1999, 120) in a world that, in other aspects, is more global than ever.

These marginalized languages have sought to study history – especially the history of translation – as a way of forging an identity. In particular, the glorious past of Catalan tradition has been the subject of countless books and articles on a range of topics. Nevertheless, all three traditions are lacking comprehensive studies (such as detailed, extensive and systematic translation histories) and detailed studies (there are none that look at many translators or many

translations). Reissues of old translations of unquestionable value are rare. Unpublished translations (many of which survive from certain eras, such as Spain's post-Civil War period) could also be unearthed and, if appropriate, published. So could other documents that would help people understand the past, such as memoirs, newspaper articles and translators' letters.

Because translation is a social phenomenon, it has very fruitful relations with related disciplines, ranging from politics and sociology to publishing and stylistics. There are many different perspectives and focuses of study, giving rise to a variety of unexpected results.

Translation theory is underdeveloped in Basque, Catalan and Galician, even though there are a few isolated texts that are excellent and highly relevant. Not even the major works of contemporary translation studies have been translated into those languages. However, to consolidate any scientific discipline, it seems essential for each language to create its "own" way of thinking.

Furthermore, various authorities ought to promote policies and programmes to conduct research on the relations and parallels between production in the past and in the present in all the official languages of Spain (and perhaps also in Portuguese), and on translations that have taken place in all possible directions, an aspect that has been rather neglected so far. Indications suggest such research would be very fruitful. For instance, the second most common target language (after Spanish) of translations from Basque is Catalan, and the fourth most common is Galician. This means that the languages of Spain are the main target languages of translations from Basque, accounting for 68% of all translations from that language (Monterola 2014, 132–38).

It is irrefutable that the past twenty to twenty-five years have seen the birth of Basque, Catalan and Galician translation studies, despite their limitations explained in this paper. It is also irrefutable that they have experienced remarkable growth compared with other languages in a similar situation. Translation studies in Basque, Catalan and Galician remain weak in some aspects, perhaps too many, but at least they now exist.

Recommended reading

Bacardí, Montserrat, and Pilar Godayol, dir. 2011. *Diccionari de la traducció catalana*. Vic: Eumo.

This compilation of articles looks at the most prominent translators of all time who have translated from any language into Catalan. Around a thousand entries written by some eighty specialists provide biographical details, a presentation and review of the person's translations and a bibliography of the works translated and the studies on those translations.

Dasilva, Xosé Manuel. 2008. *O alleo é noso: Contribucións para a historia de traducción en Galicia*. Noia: Toxosoutos.

As suggested by the title (That which is foreign is ours: Contributions to a history of translation in Galicia), this compilation of articles seeks to strengthen the foundations for a history of Galician translation. From various perspectives, the forty or so texts analyze the contributions made over the course of more than a century by writer-translators from Rosalía de Castro to Manuel Rivas.

Lafarga, Francisco, and Luis Pegenaute, eds. 2004. *Historia de la traducción en España*. Salamanca: Ambos Mundos.

In the part of the book entitled “La traducción en otros ámbitos lingüísticos y culturales” [Translation in other linguistic and cultural domains], Josep Pujol, Josep Solervicens, Enric Gallén and Marcel Ortín dealt with the history of Catalan translation, Camiño Noia with the history of Galician translation, and Xabier Mendiguren with the history of Basque translation.

Luna Alonso, Ana, Áurea Fernández Rodríguez, Iolanda Galanes Santos, and Silvia Montero Küpper, eds. 2012. *Traducción de una cultura emergente: La literatura gallega contemporánea en el exterior*. Bern: Peter Lang.

Using a sociological approach to translation, this book explores the mechanisms through which a “literature of resistance” produced between 1980 and 2010 has reached a large number of languages. In addition to information and data, the authors provide analysis parameters applicable to other contexts.

———. 2015. *Literaturas extranjeras y desarrollo cultural: Hacia un cambio de paradigma en la traducción literaria gallega*. Bern: Peter Lang.

The various authors’ contributions examine literature imported into Galician since 1980, classifying works by genre (narrative, poetry, drama, essay, and children’s and young adult literature) and looking at concepts such as ideology, the publishing market and the professionalization of translation.

Manterola Agirrezabalaga, Elizabete. 2014. *La literatura vasca traducida/Euskal literatura itzulia. Bernardo Atxagaren lanak erdaretan*. Bern: Peter Lang/Bilbao: Universidad del País Vasco.

The author analyzes how Basque literature has been exported and translated. She notes that translations of general fiction and of children’s and young adult literature outnumber those of poetry, drama and essays. She also looks at the abundance of self-translations, the many translations into Spanish, and the use of Spanish as a relay language.

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Bibliographical note

Montserrat Bacardí is an associate professor at the Faculty of Translation and Interpreting of the Universitat Autònoma de Barcelona (UAB). She has published articles on the history of literature and translation and various books: *Cent anys de traducció al català (1891–1990)* ([1991](#)), *Anna Murià. El vici d’escriure* (2004), *El Quixot en català* ([2004](#)), *Catalans a Buenos Aires* (2009),

La traducció catalana sota el franquisme (2012), *Gràcia Bassa, poeta, periodista i traductora* (2016) and, with Pilar Godayol, *Diccionari de la traducció catalana* (dir.) (2011) and *Les traductores i la tradició* (2013).

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