

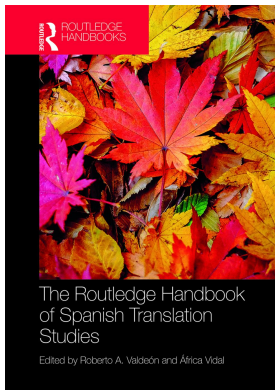
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LITERARY TRANSLATION

Juan Jesús Zaro

Introduction

When we talk about ‘literary translation’ we are referring to the translation of originals in which translators are expected to preserve or somehow recreate the aesthetic intentions or effects that may be perceived in the source text (Delabastita 2011, 69). Therefore, “literary translation” would include the traditional “literary” genres (fiction, poetry, and drama; the inclusion of historical, philosophical or reflective writings being subject to debate) but it may also cover other specialized genres such as children’s literature or travel books and new genres such as graphic novels.

According to the Spanish Ministry for Education, Culture and Sport (2016, 21), in 2014 literary translation in Spain represented 23.2% of the total number of books published under the term ‘literary creation’, which includes novels, poetry and plays, in a country where 16.2% of the total number of books published in 2015 were translations. The percentage of translations in the case of translated children’s literature was 37.5% of the total number of books published in this field.

The most translated source language is English, at 56% in the case of “literary creation” translated books and 50.2% in the case of children’s translated books. That being said, translations rendered in Spanish reveal a great deal of cultural diversity.

Strongly centralized in Madrid and Barcelona, the Spanish publishing industry is one of the most active within the field of translation in Europe, with percentages similar to those of countries such as Germany, France or Italy. Another interesting, although somewhat old fact (Ministerio de Educación, Cultura y Deporte 2016, 22), is that in 2012, twenty of the twenty-five best-selling authors in Spain were translated authors (in the case of translated children’s books, the percentage is even higher: twelve of the fifteen most read authors were translated).

But Spain is not the only Spanish-speaking country that translates literary works. There is a worldwide diversity of types of Spanish, and similar percentages can be attributed to translations published in specific Spanish-speaking Latin American countries like Argentina, Colombia, Chile or Mexico. According to Even-Zohar (1990), this high percentage of translations, far below the meagre 3% of the United States, means that translated literature still performs a primary function in the Spanish and Spanish-speaking Latin American literary polysystems and that these are exposed to being influenced by other more powerful systems.

It is also noteworthy that the impressive corpus of Latin American translation theories, dedicated almost entirely to literary translation, with such prominent figures as Jorge Luis Borges, Guillermo Cabrera Infante, Octavio Paz, Ricardo Piglia, Alfonso Reyes and the Brazilians Haroldo and Augusto de Campos, and Silviano Santiago, among others, has tended to combat conventional opinions on translation in favour of a more complex theory where concepts such as “transculturation”, “reinvention” or “transcreation” establish a paradigm different from eurocentric views.

Historical perspective

According to Ruiz Casanova (2000, 48) the first literary translation into Spanish was *Calila e Dimna*, a collection of tales (*Kalilah wa-Dimna*) whose translation from Arabic in 1251 was commissioned by the Infante Alfonso, who later would become King Alfonso X of Castille (1221–1284), a patron of translation on a large scale. During the fourteenth century, the Spanish vernacular consolidates both as the language of common use and the target language of literary translations mainly from Latin, Greek, Galician and Catalan, but also from French, Italian and Provençal, like the *Crónica troyana*, a translation of the French *Roman de Troie* transcribed by Nicolás González in 1350. The translation of foreign works gained much greater relevance in the fifteenth century: some of the most outstanding translators of this period are Enrique de Aragón, Marquis of Villena, who translated Virgil’s *Aeneid* into Spanish prose in 1427; Pedro de Toledo, translator of the three volumes of Maimonides’ *Môrè nebûchîm* (*Mostrador e enseñador de los turbados*) from 1419 to 1432; Pero López de Ayala, translator of Boccaccio’s *De casibus virorum illustrium* (*Caída de príncipes*) in 1402; Alfonso de Palencia, translator of Plutarch’s *Lives* in 1491 and Juan de Cuenca, translator of John Gower’s *Confessio amantis* from a version in Portuguese (*La confesión del amante*, 1454). The invention of the printing press, which arrived in Spain circa 1470, signalled a new period in the history of literary translation in the Iberian kingdoms. One of the most famous translators of the sixteenth century is Juan Boscán, who translated Baldassar Castiglione’s *Il Cortegiano* into Spanish (*El cortesano*, 1534), a best-selling book that was printed 16 times between 1534 and 1599. Boscán is also well-known in the history of Spanish literature as he was the first to adopt and incorporate Italian verse forms, such as the sonnet and the hendecasyllable, a line of 11 syllables, into his poetry.

The sixteenth century is prolific in the printing of literary translations, mostly from Italian: authors such as Ariosto, Boccaccio, Dante, Petrarch, Sannazaro and Tasso, among others, were translated before the end of the century. Translations from languages other than Latin or Italian were scarce: two exceptions are the poet Hernando de Acuña’s 1553 translation of the French writer Olivier de la Marche’s *El caballero determinado* (*Le Chevalier Délibéré*), and the diverse translations of the Portuguese poet Luis de Camões’ *Os Lusíadas* by Benito Caldera, Luis Gómez de Tapia and Henrique Garcés.

In the seventeenth century, some famous poets of the Spanish Golden Century were also translators: thus, Juan de Jáuregui translated Torquato Tasso’s *Aminta* in 1607; Juan de Tassis, Count of Villamediana, translated Gianbattista Marino’s *Il Rapimento d’ Europa* (*Fábula de Europa*, 1629), among other works, and Francisco de Quevedo translated classics from Hebrew and Greek, but also from Italian (*El Rómulo* by Virgilio Malvezzi, 1629) and French (*Introducción a la vida devota* by François de Sales, 1634). It is important to point out that in this century, translations of Spanish literary works into other European languages, especially French and English, were numerous, which explains the influence of the Spanish picaresque novel and *Don Quixote* in English literature (seen in authors like Defoe, Fielding, Smollett or

Sterne) and French (in authors like Sorel or Lesage). Of the first French translations of *Don Quixote*, the most widely read was Cesar Oudin's in 1614, whereas the first English translation was Thomas Shelton's in 1612. Other Spanish authors like Jorge de Montemayor, Francisco de Quevedo and Mateo Alemán were also translated into English and French.

The eighteenth century shows a remarkable development in translation theories, represented in the works of Antonio de Capmany, author of a manual of translation from French into Spanish, Antonio Ranz Romanillos and Joseph de Covarrubias, among other theoreticians. For political reasons, the most important factor being the accession of the French Bourbon dynasty to the Spanish throne in 1700, the influence of French literature in Spain increased considerably, giving way to open criticism and complaints about the intrusion of French forms into the Spanish language. In any case, the influence of French neoclassicism is remarkable in the exercise of literary translation in Spain. Thus, in his version of Shakespeare's *Hamlet* (*Hamleto*, 1772), Ramón de la Cruz translates the English author indirectly, as he translated the French version of Shakespeare's play modified by Jean-François Ducis according to neoclassical precepts. However, Leandro Fernández de Moratín's translated *Hamlet* directly from English in 1798 without great alterations of the source text, but showing his utter disagreement with Shakespeare's text in the notes to the translation. The use of these precepts in the translation of theatrical works would continue for a long time in Spain, well into the nineteenth century. As for novels, they were translated under the constraints of censorship and applying the old Horatian platitude to both "instruct and delight" (*docere/delectare*), that is, translations must be done not just for the reader's pleasure but also with a moral or educational purpose. Most novels are translated from French originals or translations; examples are the Spanish versions of Samuel Richardson's novels: *Pamela or virtue rewarded* translated by Ignacio García Malo (*Pamela Andrews o la virtud premiada*, 1794–1795), and *Clarissa Harlowe*, translated by José Marcos Gutiérrez (*Clara Harlowe*, 1794–1796), from previous French translations.

In the nineteenth century, Romanticism, which reached Spain much later than other European countries, was to assume other methods of translation, which were progressively more 'faithful' or close to the original. The same would happen with movements such as Realism and Naturalism, during the second half of the century. There are two features, however, that characterize literary translation in Spain practically throughout much of the nineteenth century: the first is, again, the almost absolute predominance of French as both the intermediate and the source language for literary translation: it is, therefore, the language through which most authors of all European literatures are translated, after their acceptance in France, with very few exceptions. Likewise, in the particular case of the translation of theatre and drama, the translation of French works also far exceeded that of other languages. The second feature is the markedly subsidiary and scarcely professional character of literary translators, which often results in a proliferation of translations rendered within a very short timeframe and fraught with errors, especially in the case of, again, drama translation. However, the fact is that literary translation as an active publishing activity open to criticism began in Spain in the nineteenth century; a time period in which the publishing of translations reached reasonably high levels of production for some decades, a fact that was inextricably linked to the increase of the reading public for translated works.

Some of the major figures of Spanish literature of the nineteenth century who contributed to building a more focused theory of literary translation were Mariano José de Larra, Juan Eugenio Hartzenbusch and Juan Valera, *inter alia*. Among the great literary translators of the nineteenth century we find names like José Joaquín de Mora, Eugenio de Ochoa, Nemesio Fernández Cuesta, Víctor Balaguer, Marcelino Menéndez y Pelayo, and Jaime Clark and

Guillermo Macpherson, translators of Shakespeare, in Spain, and Andrés Bello, José Arnaldo Márquez, Bartolomé Mitre and Juan Antonio Pérez Bonalde in Latin America.

From the beginning of the twentieth century, and since the international regulation of copyright laws, literary translation in Spain and Spanish-speaking Latin America began to become professionalized. Not only did first and second-rank authors become translators, as in the previous century, but also professional translators were for the first time in a position to earn a living from their work. The most important Spanish publishers, like Espasa-Calpe or Aguilar, increasingly began to hire professional literary translators to carry out the translation of foreign works: one very well-known example is Luis Astrana Marín, the first, and so far the only, translator of Shakespeare's complete works into Spanish (1929). Other significant names are Rafael Cansinos-Assens, José Gaos (who was exiled in Mexico after the Spanish civil war), Julio Gómez de la Serna, Pedro González Blanco, Armando Lázaro Ros, Juan Ramón Masoliver, Manuel Ortega y Gasset and Luis Ruiz Contreras. Although there is an almost absolute predominance of male translators, some female literary translators like Carmen de Burgos, Isabel Oyarzábal, María de la O. Lejárraga or Carlota Remfry de Kidd did acquire some relevance during this period.

The first half of the twentieth century saw the Spanish publishing industry undergo moments of renovated strength. Spain started exporting books and, of course, translations, to Latin America; at the same time, Latin American publishing houses were founded, some of them long-lasting. Spanish philosopher José Ortega y Gasset's ideas on translation in favour of literalism and the maintaining of the strangeness of foreign works, expressed in his essay *Miseria y esplendor de la traducción* (1937), does not appear to have exerted much influence on the translation policies of the time, apart from bolstering the tendency to translate verse into prose.

However, the Spanish Civil War was a significant setback to the Spanish publishing industry: book publishing was drastically reduced and afterwards, during Franco's dictatorship (1939–1975), the publication of translations was limited and constrained by censorship, as was the rest of the Spanish publishing industry. This was a period in which works translated into Spanish in countries like Argentina, Chile and Mexico far exceeded Spain in the number of titles translated and print runs, a result also of an improvement in Latin American economies. This partly explains why some twentieth century literary masterpieces were translated for the first time in Spanish-speaking Latin American countries in the 1940s and 1950s. Thus, the first Spanish translations of Virginia Woolf's *The Waves* and James Joyce's *Ulysses* were carried out by the Chilean Lenka Franulic in 1941 and the Argentinian José Salas Subirat in 1945, while the first Spanish version of Vladimir Nabokov's *Lolita* and Albert Camus' *Les Possédés* were translated by the Argentinians Enrique Tejedor (a pseudonym of Enrique Pezzoni) and Victoria Ocampo and published in 1959 and 1960, respectively. Exiled translators from Spain (like Ricardo Baeza in Argentina or Ernestina de Champourcín in Mexico) also continued translating in their adoptive countries. This also meant that, for almost 20 years, the selection of foreign works to be translated was decided in Latin America, in countries whose literary polysystems were younger, more cosmopolitan and much more open to foreign influences than the Spanish. For a few decades, Buenos Aires became the publishing and literary translation centre of the Spanish-speaking world, with such important publishers as Losada, Emecé or Sudamericana, while Mexico City housed one of the most influential publishing groups in the Spanish-speaking world, namely the Fondo de Cultura Económica (FCE), founded by Daniel Cosío Villegas in 1934 and whose extensive catalog specialized in essays (Díaz Arciniega 1994, 284). Among the translators worthy of mention who worked for the FCE were names such as Antonio Alatorre, Eugenio Ímaz and Tomás Segovia.

Nevertheless, the protective measures of Franco's government to help Spain's publishers, together with the decline of the Latin American economies after 1950, especially Argentina, contributed to the recovery of Spain's publishing industry, which by the 1970s had regained its leadership. At present, Spanish publishing houses manage most Latin American writers' copyrights (including their translation rights from Spanish into other languages) and export works translated in Spain to Latin American countries, an asymmetrical fact which is sometimes described in the Americas as a "recolonization" (Adamo 2012, 17) on the part of Spain over her old colonies in an attempt to gain supremacy in the Spanish-speaking world. Among the great literary translators of the time, in Spain and Spanish-speaking America, are the likes of Francisco Ayala, Ricardo Baeza, Esther Benítez, Consuelo Bergés, Aurora Bernárdez, José Bianco, Ernestina de Champourcín, Ángel Crespo, Aurelio Espinosa Pólit, Lisandro Z. D. Galtier, Enrique González Martínez, Clara Janés, Marià Manent, Laura Mestre Hevia, Octavio Paz, Enrique Pezzoni, Alfonso Reyes, José María Valverde, Manuel Vallvé and Juan Rodolfo Wilcock.

Since the passing of the 1996 Law of Intellectual Property, the status of literary translation in Spain has changed considerably: translators are entitled to obtain royalties from the sale of their work and literary translations are recognized as a creative work in their own way, legally a separate entity from the original text. Meanwhile, in Argentina, the 'Ley de Traducción Autoral', still a draft piece of legislation, shares similar goals. On the other hand, huge publishing firms (e. g. Planeta or Santillana) compete with a number of excellent smaller presses specialized in commissioning and publishing literary translations, mostly novels. There are also competitions and prizes awarded to translated literary works, like the 'Premio nacional de Traducción' or the 'Esther Benítez' translation prize in Spain, the 'Premio Konex a las letras' in Argentina and the 'Premio de traducción literaria Tomás Segovia' in Mexico. In Europe, the Literary Translation project within the 'Creative Europe' programme (2014–2020) offers grants to publishers and publishing houses for the co-financing of translation projects of literary translation.

Research issues

On the history of literary translation

The history of literary translation in Spain has always been a very active research field. One of the earliest reference books is the *Ensayo de una bibliotheca de traductores españoles* by Juan Antonio Pellicer y Saforcada (1778), perhaps the first historian of translation in Spain. In the nineteenth century, the great Spanish scholar and literary critic Marcelino Menéndez y Pelayo published more than 300 articles on different Spanish translators, articles which were compiled in 1952 into a volume titled *Biblioteca de traductores*, a seminal work in the history of translation, edited by Enrique Sánchez Reyes. In 1972, José Fernández Montesinos published an invaluable volume entitled *Introducción a una historia de la novela en el siglo XIX. Seguida del esbozo de una bibliografía española de traducciones de novelas*, which compiles a list of novels translated in Spain between 1800 and 1850 and is still widely cited today. Virtual libraries of historical literary translations can be found on the websites *Biblioteca de traducciones españolas* (www.cervantesvirtual.com/portales/biblioteca_traducciones_espanolas/), *Traducciones y traductores de literatura y ensayo* (www.ttle.uma.es) and *Biblioteca de traductores* (www.traduccionliteraria.org/biblib/index.htm).

Two recent and useful reference works on the history of literary translation in Spain have been authored by Lafarga and Pegenaute (2008 and 2009). Lafarga and Pegenaute also edited

a *Diccionario de la traducción en Hispanoamérica* (2013) which remains the only reference work focusing on the history of translation in Spanish-speaking Latin America. Other relevant publications on the history of literary translation in Spain are Lafarga (1999); Ruiz Casanova (2000); Zaro (2007a, 2008); Pajares (2009) and Sabio Pinilla (2009). Likewise, the electronic journal *1611. Revista de historia de la traducción*, edited by the Universitat Autònoma de Barcelona deals mostly with the history and analysis of literary translations. Other reference works focusing on specific regions of Spain are the *Diccionari de la traducció catalana* (2011) edited by Bacardí and Godayol and *La traducción como actividad editorial en la Andalucía del siglo XIX* edited by Zaro (2011). In Latin America, authors like Aparicio (1991); Willson (2004), Santoveña et al. (2010); Pagni, Payás, and Willson (2011); Adamo (2012) and Lafarga and Pegenaute (2012a, 2012b) and Pagni (2014) are also worthy of mention.

Finally, another extremely active line of historical research is the publishing history of specific literary translations of classics into Spanish. Two examples are the books edited by Lafarga and Pegenaute (2011) and Martino Alba and Jarilla (2012).

Other lines of research

1 The retranslation of canonical literary works. Retranslation as a distinct kind of literary translation and its special features that make it different from first translations has been an active field of research since Berman and Bensimon proposed their “Retranslation Hypothesis” in 1990, which claims that the first translation of a literary text is more target-language oriented, while retranslations are closer to the source text and language. In other words, first translations would tend to favour a naturalizing approach in order to facilitate their reception in the target literature. The retranslation of classics has experienced a boom in recent years, both in Spain and Latin America, triggered perhaps by the fact that every year there are more and more works in the public domain, lowering publication costs considerably. One of the literary works which has been translated more times into Spanish is Shakespeare’s *Sonnets*, with more than seventy different versions.

Retranslation research began in Spain in 2007 with the book *Retraducir: una nueva mirada* edited by Zaro and Ruiz Noguera, where the term was applied to “translations of a text previously translated into the same language and culture”. The latest contribution is a book edited by Cadera and Walsh (2016) where retranslations into Spanish of authors like Achebe, Mirbeau and Kafka, among others, are examined. A particular line of research which seems to be still unexplored is the recent use of retranslations to mark differences between the different linguistic varieties of Spanish. For instance, the latest Spanish translation of *Finnegans Wake* into Spanish made by the Argentinian Marcelo Zabaloy in 2016 has prompted a debate in Argentina on the use of localisms or local references as a valid translation strategy.

2 The study of Spanish literary authors and works translated into other languages (sometimes referred to as “extranlation”) and their impact into their national literatures. One of the most researched issues is, of course, the international circulation of Cervantes’ *Don Quijote* (paradoxically, one of the most famous pseudotranslations in the history of literature) via translations into other languages and cultures. Among the studies on this subject published in Spain are the books by Vega and Navarro (2007) and Pano Alamán and Vercher García (2010), while the American professor Ilan Stavans’ work *Quixote: the Novel and the World* (2015) takes a more Hispanic or Latin American perspective when examining the impact of Cervantes’ novel in the world.

In any event, this line of research has been followed by Spanish and foreign researchers for a long time: perhaps the first book that can be cited is Santoyo’s book on the English

translations of *El Lazarillo de Tormes* (1978), while Gentzler (1996) examines the influence of twentieth century Spanish poets like Juan Ramón Jiménez, Antonio Machado and Federico García Lorca on American poetry through the translations by Robert Bly and William Duffy published in the literary magazines *The Fifties* and *The Sixties*. More recently, Braga's descriptive research (2009) into the translations of five Spanish plays of the Golden Age into English lists the strategies chosen by the translators in order to naturalize the source texts but also to preserve their 'Spanishness'. Another recent and illuminating contribution to this line of research has been carried out by Navarro Domínguez (2015), who focuses on the translations into other languages of two Spanish classics of the twentieth century, the novelists José Martínez Ruiz, "Azorín", and Gabriel Miró.

The question concerning the translation of Latin American literature into other languages is addressed by Balderston and Schwartz in their book *Voice-Overs* (2002), especially in the contributions by Mudrovic, Steenmeijer and White who, respectively, tackle features such as agency and canon formation in the 1960s and 1970s, the history of the translations of Latin American 'Boom' writers, and the role played by translation in the 'representation' of Latin America in the United States. A more recent work in this respect is Esperanza Bielsa's analysis (2016) of Roberto Bolaño's reception in English and the role that his cosmopolitanism played in his literary fame.

3 The translation of specific genres and literary tendencies. The study of the translation of traditional fiction genres (thriller, detective, science-fiction, romance, etc.) into Spanish is in general a rather unexplored line of research. Perhaps the only exception is the study of the translation of American crime fiction, exemplified in the doctoral dissertations by Linder (2008) and Abió Villarig (2013) and in an article by Franco Aixelá and Abió Villarig (2009). Likewise, studies focusing on the translation of the narrative features of modern fiction like, for example, free indirect speech, polyphony, and focalization or the stylistics of a particular work, are not so easy to find. Nevertheless, the description and comparison of translations of the same work is an active field of research: two pioneering works in this field are Crespo Allué (1981) and Rodríguez Espinosa's (1998) doctoral dissertations.

A particular field is the study of the translation of postcolonial literature with linguistic hybridity as a key element, namely the translation into Spanish of hybrid works by Latino writers of the United States: works where words, phrases or whole sentences in Spanish are included. Thus, code-switching is a key feature of some Hispanic American writers like Piri Thomas, Sandra Cisneros, Junot Díaz and many others, whose translations into peninsular Spanish have sometimes been questioned by the authors themselves. Two cases in point are *The House on Mango Street* by Sandra Cisneros and *Drown* by Junot Díaz. Both novels were first translated in Spain by Spanish translators: Enrique de Hériz (*Una casa en Mango Street*, 1992) and Miguel Martínez Lage (*Los boys*, 1996). The two versions were normalized into peninsular Spanish, a fact that perhaps prompted a second translation into a more Spanish-American linguistic variety, in this case Mexican (*La casa en Mango Street*, 1994), translated by Elena Poniatowska, or into a more neutral Spanish with some Dominican flavour (*Negocios*, 1997), translated by the Spanish translator and researcher Eduardo Lago, both published by Vintage in the United States. López Ponz (2009, 2014) highlights the translation problems posed by multilingualism in these novels/writers and Rodríguez Murphy (2015) examines similar issues in hybrid African postcolonial literatures.

Of particular interest is the research on the translation of children's literature. This is a specialized field which is of huge commercial importance in Spain, as mentioned previously: the high percentage of translations seems to manifest a need to import texts from other cultures. However, it is a complex kind of translation whose norms are distinct and different from those

applied to adult literature. The pioneering work in this field was *La adaptación en la traducción de literatura infantil* (1998) by Pascua Febles, author as well of *La literatura traducida y censurada para niños y jóvenes en la época franquista: Guillermo Brown* (2011), a study focusing on the censorship methods imposed on the English author Richmal Crompton's 'William' books translated and published in Spain during Franco's regime. Other interesting contributions are Kenfel, Vázquez García, and Lorenzo García (2000) and Kenfel and Lorenzo García (2003).

In the case of drama translation, the immediacy of the text is perhaps the most formidable translation problem, as recognized by Spanish experts in this field. Among the works focusing on the translation of plays is Merino (1994), who develops a complete methodology for the study of drama translation based on the 'réplica' (referred to by Merino as an 'utterance' in English), as the 'minimal structural unit' in her book *Traducción, tradición y manipulación: teatro inglés en España (1950–1990)*. Mateo Martínez-Bartolomé's (1995) descriptive study centres on the translation of irony in six different English plays translated into Spanish, while Pujante and Gregor's *Teatro clásico en traducción: texto, representación, recepción* (1996) is a compilation of proceedings of the International Conference on Theatre and Translation that took place in Murcia that same year. Other more recent books on drama translation are authored by Espasa (2001), Sanderson (2002) and Ezpeleta (2007).

The research on poetry translation does not seem to be as productive. One of the classics in this field is the essay by the Mexican writer Octavio Paz, winner of the 1990 Literature Nobel Prize, *Traducción: literatura y literalidad*, first published in 1971, where the author vindicates the literary nature of the act of translation. In 2007 the Catalan poet and translator Jordi Doce edited *Poesía en traducción*, a compilation of chapters written by poets and translators of contemporary foreign poets into Spanish. Another recent contribution from Latin America is Muschietti's compilation *Traducir poesía. Mapa rítmico, partitura y plataforma flotante* (2014). Finally, Calvillo's doctoral dissertation (2017) presents an original application of Gutt's translation and relevance theory to the analysis of translated poetry.

4) Translation and Reception studies. Although it is a fact that translations play a decisive role in the reception of foreign authors and works, this has not been a widely cultivated field of research in Spain, with some exceptions like the reception and translation of Shakespeare's works, which has been a prolific research trend for decades, starting with the two seminal works by Alfonso Par (1935, 1938), which stand as masterpieces of historicist comparativism. Two more recent sequels are the works by Fernández de Sevilla (1993) and Pujante and Campillo (2007). In Argentina, Castagnino, Ghiano, and Barcia wrote their pioneering work *Shakespeare en la Argentina* in 1966. We should also mention Santa and Lafarga's research (2006) into the Spanish reception of Alexandre Dumas and Victor Hugo, while Camps (2014) explores the relationship between translation and reception of major Italian writers in Catalan and Spanish translations. Linked to the previous point is the research on the past and current influence of translations on readers, on the literature produced in Spain, and on individual authors, works and genres. Despite the abundance of reference books and essays on the history of literary translation, the role of literary translation in the history of Spanish and other peninsular literatures is still, to a great extent, unexplored. In many ways, the gap between historians of literature and historians of literary translation is still wide, which points to the need for more collaboration between both fields of study. There are, of course, exceptions such as Ferreras (1973, 1992), who explores the influence of translated novels on Spanish nineteenth-century narrative. A pioneering work in this respect is Gallego Roca (1994), where a debate is presented on the role of literary translation in the History of Literature. A subsequent work by the same author (1996) focuses specifically on the relationship between the norms adopted

by writers and translators while translating foreign works into Spanish, and their influence on modernist and avant-garde Spanish poetry of the 1920s and 1930s.

Finally, another field of study is the assessment of literary translations carried out by critics, whose role in the reception and criticism of translated works remains negligible. Some issues of the sociolinguistics of literary translation were addressed by Fernández in his doctoral dissertation *La recepción crítica de la literatura traducida en España (1999–2008)*; *aportaciones a una sociología de la literatura transnacional* (2011), where he tackles questions related to the concept of “world literature” and its transnational character from the study of a corpus of reviews of translated literary works published by the four most important Spanish daily papers, *El País*, *El Mundo*, *ABC* and *La Vanguardia*.

5) The theory and practice of literary translation in Spain and Latin America as it has been addressed by theorists and translators in specific works and paratexts. A seminal work in this respect was Torre’s *Teoría de la traducción literaria* (1994), while Marco Borillo edited another interesting title, *La traducción literaria*, in 1995 and Mária Averbach published the manual *Traducir literatura. Una escritura controlada* in Argentina in 2011. Useful reflections for prospective translators on the characteristics of literary language can be found in Alonso Schökel (1995) and Vallejo (1983).

On the other hand, a lucid and updated account of the role of translated works in Spanish literature and of translation as a profession is Calvo’s essay *El fantasma en el libro* (2016). Similarly, an extensive view of the role of literary translation in Spanish-speaking Latin American countries can be found in Adamo (2012). Luis Pegenaute (2016) offers a panoramic and well-organized view of theoretical approaches to the research of literary translations including recent issues like the relationship between literary translation and world literatures.

A related field of research is the teaching of literary translation in Spanish and Latin American universities. Although it is now a subject in undergraduate and graduate degrees, especially in countries like Argentina, Mexico, Peru and Spain, it is a relatively recent development. Questions on whether literary translation can be entirely taught in a university, or issues such as the literary translator’s degree of freedom, the definition of style and its imitation in translation, the stylistic analysis of texts prior to the translation, the prospective translator’s previous knowledge of the foreign literature and its literary language, as well as leaning on the expertise of professionals in the field are still under discussion. Perhaps the only work that offers a reasoned and detailed methodological description of the teaching of literary translation (from French into Spanish) is Navarro Domínguez (2013). The books edited by Gonzalo García and García Yebra (2005) and Peromingo and Braga Riera (2015) offer a detailed account of the techniques and resources available for prospective literary translators.

6) Translator studies: research on the lives of literary translators, their styles of translation, and their role in the image and visibility of literary translation in Spain and Latin America. Zaro (2007b) focuses on the translation of seven Shakespeare plays by seven different Spanish translators, while Rubio Jiménez (2015) focuses on the life of Augusto Ferrán, a remarkable nineteenth century translator of poetry, and Romero López (2016) studies the lives of nine female translators of the first quarter of the twentieth century. Two other recent contributions, *Creación y traducción en la España del siglo XIX* (2015) and *Autores traductores en la España del siglo XIX* (2016), both edited by Lafarga and Pegenaute, investigate the relationship between literary and translatorial authorship in writer-translators of the nineteenth century. Self-translation, a special case of translation, has been recently approached by the Spanish researchers Da Silva and Tanqueiro (2011). A case in point in this respect is that of the Basque novelist Bernardo Atxaga, who writes his novels in Basque and self-translates them into Spanish.

7) Another research topic is the global translation strategies followed by Spanish language publishers and literary translators, which can basically be summed up, at least in the case of Spain, as a very clear decision to ensure the fluency and readability of texts, including the use of naturalization as a translation strategy when it is considered necessary (López Guix and Orero 2000). Some authors such as Cohen (2014) or Calvo (2016) even speak of a ‘Spanish of translations’ or ‘translationese’ capable of being described and which is used consistently by Spanish translators. According to this theory, this variety is imposed on translators by publishers until it becomes an element of their habitus.

On the other hand, the interlinguistic differences between the Peninsular and American varieties of Spanish used for translation have been discussed by Calvo (2016), Cohen (2014), Gargatagli (2012a, 2012b), and Sáenz (2013), whereas a more detailed account of the history of the Spanish used by Argentinian translators can be found in Falcón (2010) and Lida (2012). It should be remembered that in the 1970s and 1980s, Spanish publishers went so far as to revise Latin American translations in order to edit out all alleged Latin American idiosyncrasies. On the contrary, Latin American translators have tended to use a kind of ‘neutral’ or ‘general’ Spanish (Fólica and Villalba 2011), seemingly devoid of national features because of their awareness of the Spanish-speaking community’s linguistic diversity.

As mentioned previously, translations made by Spanish translators and published in Spain occupy one of the main markets in Spanish-speaking American countries. This fact has caused some discomfort amongst Latin American critics, translators, readers, and publishers who object to the peninsular variety being used in the books translated in Spain (some of whose words and expressions are described as ‘incomprehensible’). They also protest their limitations in terms of the acquisition of the translation rights of foreign works, since they are unable to compete financially with Spanish publishers. It is important to point out the special configuration of Spanish-speaking countries, whose total population is about 470 million people, of whom only 46.7 million speak the “peninsular” variant. As previously described, this figure shows one of the main asymmetries within the field of literary translation in the Spanish-speaking world and is one of the main lines of research that may be followed at the moment. Works that can be mentioned in this respect are those of Ehrenhaus (2012), Zaro (2013) and Cohen (2014).

In the particular field of Shakespeare’s plays translated into Spanish, this issue has gained visibility over the past few years. The Mexican professor and translator Alfredo Michel Modenessi (2004, 2015) has denounced the systematic use of Peninsular Spanish in the translation of Shakespeare’s plays made in Latin America. He exemplifies this by providing samples of his own translations, in which he adopts discursive patterns of Mexican Spanish deliberately. In this sense, a recent translation of William Shakespeare’s *Sonnets* by the Argentinian professor and translator Miguel Ángel Montezanti with the title *Solo vos sos vos. Los Sonetos de Shakespeare en traducción rioplatense* (2011) into the variety of Spanish spoken in Río de la Plata can be considered a breakthrough in the history of Shakespeare translations into Spanish. The high symbolic value of this translation acquires even more meaning if we bear in mind that Montezanti had already translated the *Sonnets* into a much more neutral variety of Spanish in 1987.

8) The relationship between Literary Translation and Comparative Literature. The critical study of literary translations is closely linked to the discipline of Comparative Literature. Perhaps one of the most influential comparatists in the Spanish-speaking world was Guillén, author of *Entre lo uno y lo diverso: introducción a la literatura comparada* (1985). Another early contribution was Villanueva (1994), perhaps the first book in Spain to describe the polysystem theory and the role of literary translation in the dissemination of literature. Three other

historical contributions to this field were translations: Iglesias Santos' *Teoría de los polisistemas* (1999), a collection of essays authored by Toury, Even-Zohar and Lambert, among others; Lefevere's *Translation, Rewriting and the Manipulation of Literary Fame* (*Traducción, reescritura y la manipulación del canon literario*, translated by professors Vidal and Álvarez in 1997), and Toury's *Descriptive Translation Studies and Beyond* (*Los estudios descriptivos de traducción y más allá: metodología de la investigación en estudios de traducción*, translated by professors Rabadán and Merino in 2004). The study of Borges' theories on translation can be specifically found in Kristal (2002), Waisman (2005) and García Jurado and Salazar Morales (2014).

Future directions

As in the rest of the world, literary translation in Spain faces unknowns whose resolutions seems difficult to imagine today, e. g. the continuity of the Spanish publishing hegemony in the Spanish-speaking world, the growth of digital publishing, the proliferation of translations on the internet, or the definitive professionalization of the literary translator.

Furthermore, there are important issues facing research into literary translation which are still incipient in Spain and Latin American countries: the appraisal of the reflection translations have and will continue to have on national literatures, a factor which seems crucial in the case of Argentinian Literature (Gargatagli 2012b) and which has just started to be a field of research in Spain (Rabadán 2001; Gómez Castro 2005); the unfragmented histories of literary translation in Latin American countries which have an old and established tradition such as Argentina, Chile, Colombia or Mexico—an exception is Silva-Santisteban (2013) on the history of translation in Peru—; the application of sociological and gender (feminist and queer) theories to the analysis of literary translations (research groups in Translation Studies at the Universities of Málaga, Salamanca and Vich have already focused on this issue in their research) including accounts of female translators' lives and works; the gap and reciprocal mistrust between professionals and theoreticians of literary translation; the study of the allegedly different 'languages of translation' used in the translation of literary texts into Spanish in Spain and the Americas; the translation of new genres like graphic novels; the role of intertextuality in modern fiction and how it is dealt with by literary translation; the history and influence of pseudotranslations in national literatures and the strategies of literary translators to deal with sociolects and dialects in the source text.

Recommended reading

Adamo, Gabriela, ed. 2012. *La traducción literaria en América Latina*. Buenos Aires: Paidós.

An original collection of essays written by translators on the recent history and present state of literary translation in some countries of Latin America, namely: Argentina, Chile, Central American countries (with a special emphasis on Costa Rica), Colombia, Mexico, and Venezuela. The contributions by Ana Gargatagli, Armando Roa Vial, Martha Pulido and Maria Victoria Tipiani, Edda Armas, Carlos Cortés, and Lucrecia Orensanz probably are the most thorough and updated attempt to describe this issue so far.

Calvo, Javier. 2016. *El fantasma en el libro*. Madrid: Seix Barral.

A lucid reflection on the history and practice of literary translation by a famous and reputed Spanish translator and writer. Calvo manages to explain the process of translation to the lay reader and describes the present context of the job of translation, illustrated with examples and anecdotes mostly unknown by the general public. The last chapter explores the future of literary translation based on recent experiments like the fan translation of books and TV series on the internet.

Lafarga, Francisco, and Luis Pegenaute, eds. 2009. *Diccionario histórico de la traducción en España*. Madrid: Gredos.

The most complete dictionary of translators ever published in Spain. In spite of its title, most of the biographical entries collected in this *Dictionary*, written by more than 300 experts, are about literary translators. It is a key work in the field of the history of translation and an extremely valuable source of data for research on Spanish literary translation and translators.

Pagni, Andrea, Gertrudis Payás, and Patricia Willson, eds. 2011. *Traductores y traducciones en la historia cultural de América latina*. Ciudad de México: UNAM.

This collective volume contains nine case studies on the cultural functions that literary translation has played at certain times in Latin American countries, namely Argentina, Colombia, Chile, and Venezuela. Of them, seven (Andrea Pagni, Patricia Willson, Patricio Fontana and Claudia Román, María Gabriela Iturriza, Milena Grass Kleiner, Annie Brisset and Paula Andrea Montoya Arango and Juan Guillermo Ramírez Giraldo) focus on specific translations or publishers of translations, while Clara Foz and Gertrudis Payás study the role of Latin American colonial bibliographies and ‘European’ libraries as research tools for investigations into the history of translation, and Laura Fóllica and Gabriela Villalba examine the sensitive issue of the variety of Spanish used by publishers of translations in Argentina.

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