

This article was downloaded by: 10.2.97.136

On: 26 Sep 2023

Access details: *subscription number*

Publisher: *Routledge*

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The Routledge Companion to Iberian Studies

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Reclaiming the Goods

Publication details

<https://test.routledgehandbooks.com/doi/10.4324/9781315709895.ch37>

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Published online on: 28 Mar 2017

How to cite :- María Liñeira. 28 Mar 2017, *Reclaiming the Goods from: The Routledge Companion to Iberian Studies* Routledge

Accessed on: 26 Sep 2023

<https://test.routledgehandbooks.com/doi/10.4324/9781315709895.ch37>

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RECLAIMING THE GOODS

Rendering Spanish-language writing in Catalan
and Galician*María Liñeira*

In recent years the culture of translation in Spain has witnessed notable changes. Best-selling novels written in Spanish by Catalan writers, such as Carlos Ruiz Zafón's *La sombra del viento* (2001; trans. 2002), are routinely translated into Catalan; and canonical works written in Spanish by Galician writers, such as Rosalía de Castro's *La hija del mar* (1859; trans. 2001), are periodically translated into Galician. Notwithstanding their differences, both examples illustrate how the translation into Catalan and Galician of literary works written in Spanish by Catalan and Galician authors has carved out a place for itself in their respective literary fields.

Drawing on the work of Rainier Grutman (2011, 70), this type of translation might be identified as an endogenous vertical infra-translation: a translation between languages spoken asymmetrically by the community, and in which the direction of translation is from the hegemonic into the minorized language.¹ Despite its growing significance in contemporary Spain, this is an ill-studied phenomenon. Not only does it share in the general invisibility suffered by minorized languages in Translation Studies (Cronin 2003), but it also raises uncomfortable questions about the fraught relationship between language and ethnicity in modern Spain. The endogenous vertical infra-translation of literary works written in Spanish by Catalan and Galician authors affords a vantage point from which to study translation in Spain and can, more broadly, shed light on the dynamics of translation in minorized cultures.

Following Michael Cronin's clarion call for "historical research into the past experiences of minority languages" (2003, 153), this chapter reflects upon the literary translation into Catalan and Galician of works written in Spanish by Catalan and Galician authors during the twentieth century, a period vital to the evolution of both national literatures. This phenomenon has produced a limited corpus, but one which can nevertheless help us to situate the Catalan and Galician national literatures within two broader contexts: the development of a Spanish inter-literary community and the discussion of how translation facilitates the formation of cultural identities.

The near impossibility of receiving an education in Catalan or Galician until the late 1970s ensured that most people could read better in Spanish. Yet the catalogue of works translated into Catalan and Galician included not only works already available in Spanish, such as the plays of William Shakespeare, but also those originally penned in Spanish. The Catalan *Renaixença* has been described as a time of a "mania cervàntica:" *Don Quijote*, the most canonized Spanish-language text, has accumulated more Catalan translations than any other literary text (Bacardí 2010).

While pervasive, translation from Spanish into Catalan and Galician remains a contested topic. To commentators such as the Galician-language writer Xosé Fernández Ferreiro, writing in his 1963 review apropos the Galician translation of Camilo José Cela's *La familia de Pascual Duarte* (quoted in Dasilva 2013, 90), translation is a necessary evil, stemming from our inability to understand foreign languages; to translate a text from Spanish into Galician is therefore unnecessary, if not absurd. The Spanish-language writer Juan Marsé, born in Barcelona, used similarly strong language when he refused permission to translate his celebrated novel *Últimas tardes con Teresa* (1966) into Catalan: "me pareció un hecho inútil y estúpido" (Ibáñez 2013). To others, for whom it represents an opportunity to generate writing in the target language, this practice forms part of a crucial strategy to revitalize a minorized language and ultimately "posar-la al nivell literari" of neighbouring hegemonic languages, as the translator Antoni Bulbena i Tusell has claimed (quoted in Bacardí 2010). The findings of Xosé Manuel Dasilva (2008) and Maria Josepa Gallofré i Virgili (1991) show that, aware of the power of translation, Franco's zealous censors were vigilant of translation into Catalan and Galician.

However, the cases of Catalonia and Galicia are by no means exceptional. "[T]ranslation takes place in settings where it is *not* necessary to ensure communication," note Albert Branchadell and Lovell Margaret West (2005, 10; italics in the original). As Itamar Even-Zohar writes, in minorized language settings "translated literature simply fulfills the need of a younger literature to put into use its newly founded (or renovated) tongue for as many literary types as possible in order to make it serviceable as a literary language and useful for its emerging public" (1990a, 48). Furthermore, as Judith Woodsworth notes, the "[e]mergence of one literature always occurs in relation to another literature: it is a matter of differentiation, hence of relations of dominant and minor, or periphery and centre" (1994, 58). Endogenous vertical infra-translation is key to the development of the minorized national languages and literatures precisely because it encourages cultural and linguistic differentiation.

In this light, translation from Spanish into Catalan and Galician must be seen as empowering for nation building. In 1937, Bulbena i Tusell described the project to "catalanitzar lo castellà" as a natural successor to his first undertaking: to "descastellanitzar lo català" (quoted in Bacardí 2010). The act of translating from Spanish into Catalan was, for Bulbena i Tusell, a strategy by which to promote a more symmetrical relationship between the two languages. Cronin does, however, caution that "translation itself may in fact endanger the very specificity of those languages that practice it, particularly in situations of diglossia" (1995, 89). In contemporary Catalonia and Galicia, Spanish, the hegemonic language, remains the main source language, mediating between these cultures and the world. Cronin speaks of the paradoxical relationship between minorized languages and translation, rendered even more complex in cases in which a minorized language competes against a hegemonic language. In her examination of Spanish-Catalan translation, Montserrat Bacardí summarizes the potential impact of this type of translation with a rhetorical question: "[s]i, d'una banda, podia veure-s'hi encara el pes de la tradició castellana, no significava de l'altra, una separació de cultures i, al capdavant, un esforç de sistematització de la llengua d'arribada?" (1999, 59). As Lawrence Venuti concludes, "Translation is a cultural practice that is deeply implicated in relations of domination and dependence, equally capable of maintaining or disrupting them" (1998, 158).

In situations of literary emergence, as Even-Zohar (1990b, 79) notes, "A literature can be dependent upon another literature to a relatively large extent, and may use it as if it were part of itself." If the literature is fragile, it does so by becoming part of a bi- or multi-lingual poly-system and, if it is more robust, it does so by translating (81–82). As the comparatist Dasilva (2013) notes, Dyonyz Āurišin (1984) explained this relationship with a visual model: national literatures belong to clusters of national literatures called interliterary communities, which are

hierarchically organized. Spanish literature is at the centre of the Spanish interliterary community, and Basque, Catalan and Galician literatures are at the periphery; or, to be more precise, and proceeding from Pascale Casanova's model, they are inserted in "a continuum of different situations in which the degree of dependence varies greatly" (2005, 80). For historical and economic reasons, Catalan literature is less dependent upon Spanish than Galician literature. The communities within an interliterary community interact primarily with one another, and their literary agents (from authors to publishers, readers and reviewers) are often binational, as in the case of Catalans and Galicians, who are also Spanish.

Binationality encourages biliterariness, a state of affiliation to two national literatures. Where national literatures are governed by the language criterion, authors must write in the national language to be considered national writers. "Language is not an instrument of exclusion," challenges Benedict Anderson, "in principle anyone can learn any language" (2006, 134). In practice, however, many people cannot or at least they cannot necessarily learn to use it as a literary language. The Catalan Spanish-language writer Luis Goytisolo insists that not everyone can freely choose his or her literary language: "No elegí la lengua sino que fui elegido por ella" (quoted in King 2005, 53). In either case, the dynamics of language maintenance and shift in diglossic societies are more complex than these two statements suggest. To be biliterary, writers must be ideally bilingual and if not, must be translated into the national language; however, where two languages are spoken asymmetrically by the community, biliterariness comes at a cost. To write in the hegemonic language is often tantamount to betrayal in the eyes of a minorized culture; take, for instance, the controversy that dogged the Mallorcan Maria de la Pau Janer and the Galician Alfredo Conde's decision to write in Spanish to broaden their readership (Parcerisas 2009, 119–120; Vilavedra 2010, 86–95).

The act of translation – which, according to Cronin, allows people to "change identities or claim different identities through translation" (Kapsaskis 2012, 172), but, as Venuti points out, often provokes "fear of inauthenticity, distortion, contamination" (Venuti 1998, 32) – can help authors to achieve biliterariness. This chapter describes endogenous vertical infra-translation as a controversial strategy by which to provide writers with biliterariness and thereby expand the repertoire of writers active within the minorized language. Although translation, or self-translation, from Spanish into Catalan and Galician is rarely riddled with the same tensions as translation in the opposite direction, such as the risk of making the minorized language invisible, it has encountered resistance. In my own analysis, I am guided by the preliminary questions advanced by Bacardí: "What gets translated when the need for translation has disappeared? Who does the translation and why? On what criteria? Who reads the translated work?" (2005, 258).

Source texts are chosen by the target literature for many reasons, but all of them are governed by the main function of translating: assimilation, or "the inscription of a foreign text with domestic intelligibilities and interests" (Venuti 1998, 11). Texts about the Catalan or Galician communities are of special interest to the target literature. From this perspective, the Catalan translations of *Don Quijote* are an homage to a writer who, in the words of one of its modern translators, Joaquim Civera Sormaní, "va dir coses belles de Catalunya i va lloar la llengua catalana" (quoted in Bacardí 2010); that is, they offer a validation of Catalan culture and language.

Venuti's useful definition of assimilation does, however, have one shortcoming: he seems to be thinking exclusively of exogenous translation, that is, translation between two languages which are not in a direct hierarchical relationship. This assumption seems to be predicated upon a concept of "foreignness" which does not account for shades of difference. Translated texts may not be, however, foreign from an ethnic or cultural point of view; take, as a case

in point, the linguistic assimilation of native texts examined here. In the pages to follow, I explore the reasons why only certain texts written in Spanish by Catalans and Galicians have been translated into Catalan and Galician. Adhering to a distinction more practical than epistemological, I examine these from the perspective not only of the writer, but also of the literary institutions of the emergent literature.

What is in it for the writer?

Authors self-translate or have their works translated to gain access to other literary fields where they can acquire monetary, cultural and symbolic capital. In a diglossic context, binational authors are translated more often from language B (Catalan and Galician) into language A (Spanish) because more capital is available to language A writing. Occasionally and significantly, authors, nevertheless, choose to translate texts written in language A into language B. Let us now examine several examples from both communities.

Self-translation: embracing biliterariness

As second best to original writing in the language, self-translation is key to positioning the writer as part of the national literature, that is, to becoming biliterary. It is easier to do so, particularly in national literatures that rely heavily upon language specificity, if the self-translation is opaque instead of transparent. According to Dasilva's (2013) terminology, opaque self-translations are unmarked translations passed off as originals, becoming pseudo-originals. They function indistinguishably from an original work within the national literature and can, accordingly, be canonized. An instance of the controversy generated by contested originals – that is, texts which might or might not be originals – is Lorenzo/Llorenç Villalonga's novel *Bearn, o, La sala de las muñecas* (1956) / *Bearn* (1961). There is a long-standing and heated debate, fuelled by the writer's conflicting statements, about which version was written first (Grimalt 2012). Regardless of its original language, thanks to the author's binationality and the native subject matter of the novel (the decadence of the Mallorcan nobility), the novel has been successfully assimilated by Catalan literature – it is considered one of the most influential twentieth-century novels written in Catalan. Like Villalonga, the Catalan Jordi Sierra i Fabra, a prolific and successful author of young adult fiction, writes in or self-translates into both Spanish and Catalan. By participating as original authors in both literary fields, these authors have successfully achieved biliterariness.

Seeking the status of translated writers

On occasion, however, the difficulties inherent to self-translation are insurmountable, and writers who cannot satisfy their own desire to be translated into the minorized language – because of a real or imagined inability to write in that language – have turned to others. One such author was the Galician-born Camilo José Cela. Throughout his life, Cela encouraged and promoted translations of his work both to the centre and to the periphery. As he said in letters to friends, among all the possible translations of *La familia de Pascual Duarte* (1942), the Galician translation was closest to his heart (Dasilva 2013). Thanks to it, Cela sought to participate in Galician literature and, in so doing, render his literary capital available to its national literature.

Cela began the process of publishing *A familia de Pascual Duarte* in 1952. He started the translation himself but, after working on the text for several months, confessed to a friend an inability to overcome perceived linguistic inadequacies; his Galician – in which Cela spoke

and read, but rarely wrote – felt regional and uncouth. He found a suitable translator in the canonical writer Vicente Risco, who gave Cela symbolic capital.

Between 1952 and 1962 Cela tried to get the book published, but none of the main Galician publishers were interested (Dasilva 2013); only a subscription system set up among bibliophiles could finally get it into print. If, as George Steiner has argued, “[t]o class a source-text as worth translating is to dignify it immediately and to involve it in a dynamic of magnification” (2000, 196), to class one as unworthy of translation is to correspondingly belittle it. That this was an endogenous translation played an important part in the publishers’ lack of interest: they viewed it as unnecessary (Dasilva 2013); but Cela’s political allegiances with Franco’s dictatorship and his textual aesthetics, alien to the contemporary hegemonic branch of *galeguismo*, were also decisive. Some publishers were unwilling to publish an endogenous infra-translation of Cela’s work but not of other writers’, such as the poet Luis Pimentel, as we see later.

The publishers’ attitude contrasts with that of Ramón Otero Pedrayo who, in his prologue to the translation claims that, thanks to the translation, the novel was “hoxe devolta con amore e respeito á nosa lingua galega” (1962, xx). That is, as he clarified in a letter to Cela: “quise decir como la novela volvía a la lengua verdadera de su autor” (quoted in Vázquez-Monxardín Fernández 2003, 201). Otero Pedrayo’s claim that Cela’s true language is Galician is not based on the author’s biography but on the conflation of Galician ethnicity and the Galician language.

The idea of translation as restitution recalls George Steiner’s conception of translation as a hermeneutic of trust, penetration, embodiment, and restitution (2000, 197). Restitution, also called compensation, is achieved because translation “can provide the original with a persistence and geographical-cultural range of survival which it would otherwise lack” (Steiner 1998, 416). The translated text is given new life in a new culture. Only *A familia de Pascual Duarte* did not find a place in Galician literature. Based on André Lefevere’s argument that “[t]he degree to which the foreign writer is accepted into the native system will [. . .] be determined by the need that the native system has of him in a certain phase of its evolution” (2000, 243), it can be inferred that the most important Galician literary institutions were not interested in either Cela’s political allegiances or his work’s aesthetics.

The refusal of *galeguismo* did not prevent Cela from trying again. Although not a commercial success, *A familia de Pascual Duarte* has been reissued twice (1982, 1996), maybe as a result of Cela’s Spanish and international canonization which culminated in him winning the Nobel Prize in 1989. Cela would also go on to encourage a Galician translation of *Mazurca para dos muertos* (1983), a novel set in Galicia, in 1999. Yet, thus far, Cela’s position vis-à-vis Galician literature has remained problematic.

What is in it for the emergent literature?

For Lawrence Venuti, translation “has inevitably been enlisted in ambitious cultural projects, notably the development of a domestic language and literature” (1998, 77); translation contributes to the expansion of non-existent or little-developed linguistic functions and the creation of new literary repertoires (Even-Zohar 1990b, 80). Translation is, moreover, a useful strategy by which to acquire cultural and economic capital for the national literature. A word must, however, be said about cultural and linguistic differentiation before we examine how this search for capital determines which native texts are translated from Spanish into Catalan and Galician.

“Hay que traducir clásicos y actuales” because it is a strategy to “buscarle las cosquillas a nuestro idioma,” asserted Álvaro Cunqueiro (quoted in Nicolás 1994, 182). For instance, in

1983 Conde embarked upon the Galician translation of Gonzalo Torrente Ballester's *La isla de los jacintos cortados: carta de amor con interpolaciones mágicas* (1980) not on the basis of its intelligibility, but for the linguistic challenge it offered: "Necesitabamos que o galego se prestase a todas as torsións da linguaxe" (quoted in Dasilva 2013, 90). Endogenous translation provides a unique opportunity to explore the boundaries of the target language; the first Catalan translations of *Don Quijote* were, for example, an "exercici de comparació" (Bacardí 1999, 51–52) between Catalan and Spanish.

It also plays a role in fixing those boundaries. In addition to widening the literary repertoire, for the *noucentistes* translation was instrumental in creating a model of literary language rooted in Pompeu Fabra's codification of Modern Catalan. Robert Neal Baxter (2002) contends that the various linguistic choices made in Portuguese-Galician translations increase the linguistic distance between Portuguese and Galician, with the aim of creating two different *Abstand* languages. Baxter's conclusions can also be applied to translations from Spanish. For instance, differentiation seems to be at the heart of the self-translated title that the Galician Luz Pozo Garza chose for one of her bilingual poetry collections in 1976: the original Spanish, *Últimas palabras*, was self-translated into Galician as *Verbas derradeiras*. The poet could have chosen *Últimas palabras*, since it is perfectly meaningful in Galician, but she decided instead on a title different from the Spanish one. Instead of the more neutral *palabras* and *últimas*, she opted for the more literary *verbas* and the slightly different in meaning *derradeiras* (as in *final*).² Apart from the practical reason of advertising a bilingual edition by means of the title, these choices were mainly aimed at promoting cultural difference. Yet there is another translation decision which gives us a glimpse into a differentiation that also speaks to stylistic choice. Pozo Garza also inverted the adjective order: the resulting title, *Últimas palabras/Verbas derradeiras*, becomes a verse shaped by anadiplosis. The title, which is characteristic of the rest of the self-translated book, suggests that the Galician version is a stylistic revision of the original, as is often the case during self-translation. In sum, this is an act of translation motivated by both differentialism and aesthetics. Helena Buffery's *Shakespeare in Catalan: Translating Imperialism* (2007, 145) suggests a fruitful line of inquiry: to examine the linguistic attributes given to authors in the translation, to determine how each translation differentiated the literary language of the minorized from that of the hegemonic speech community. To achieve this, we might usefully consult the body of historical and canonical works selected for their cultural capital.

Filling the gaps in literary history: translating the diglossic past

Even-Zohar argues that (re)emerging literatures may also lack "a repertoire which is felt to be badly needed vis-à-vis, and in terms of the presence of, that adjacent literature" (1990a, 48). As cultural mediators, translators can help to develop the missing repertoire. Endogenous vertical infra-translation, for instance, affords the opportunity not only to fill the gaps in literary history, but also to correct the community's diglossic past.

In her 2007 article, "Restituir la història, les traduccions del castellà al català d'Alfons Maseras per a la Col·lecció Popular Barcino," Barcardí offers an insightful account of a translation project that sought to restore Catalan writing in Spanish to the national literature. Until 1939, the publishing company Barcino, founded in Barcelona in 1924 and still active today, published more than forty translations in its *Col·lecció Popular Barcino*; this corpus included ten endogenous infra-translations, one of them of a book of poetry. As Bacardí (2007) points out, "es tractava de restituir la veu *pròpia* als precursors de la Reinaxença, víctima d'una situació de diglòssia colectiva tal vegada irrepètible" (147; italics in the original). Some books

appeared under the telling subtitle, “Versions d’obres no catalanes d’escriptors nacionals.” These texts emerged from a project outlined by their translator, Alfons Maseras, in the prologue to each edition. For sociolinguistic reasons every work had been written in Spanish but, because its author was ethnically Catalan, his “intrínsec i natural” (153) language was also Catalan. They were “una flor exòtica o parasitària” (151) in Spanish literature and should be reinstated to the national Catalan literature through translation into Catalan. A relatively easy task, claimed Maseras: they had been “pensades catalanescentament” (152). How, then, does this project attempt to rewrite the national story? It maintains that the Spanish-language writing of binational authors is a mistake to be corrected according to a monolingual ideal.

This linguistic correction could also happen in real time. The Spanish-language poetry of Luis Pimentel was translated into Galician by his *galeguista* friends because his biography and aesthetics were of interest to the *galeguista* movement. Pimentel is widely regarded as a canonical Galician-language poet, although scholars have long showed that almost all his Galician-language poetry is a pseudo-original (Herrero 2009). It can be argued therefore that it was a successful act of restitution in Steiner’s sense because, although “there is a dimension of loss, of breakage” inherent to translation, “[t]he work translated is enhanced” (Steiner 2000, 196). It is restituted to a linguistic tradition and to a national literature.

Canonicity: translating Ramón del Valle-Inclán

For Pascale Casanova, “[p]restige is the quintessential form power takes in the literary universe” (2005, 83). Minorized literatures, starved of autochthonous prestige, turn to translating canonical authors in their own search for power. Buffery has shown that “[t]he great burst of translation which takes place at the end of the first decade of the twentieth century in Catalonia, and continues up to the Civil War, was presented as a way of enriching Catalan culture by importing universal values” (2007, 150). Few Galician translations were published as books during this period, but the theoretical culture of translation was similar. Álvaro Cunqueiro, a prolific poetry translator for periodical publications, claimed that “[u]na lengua culta tiene que tener a Homero y a Shakespeare, a Cervantes y a Goethe en ella. Y, por otros motivos bien más profundos, los Santos Evangelios” (quoted in Nicolás 1994, 182).

A minorized literature can be enriched when a member of its community achieves critical acclaim for texts written in the hegemonic language; critics have argued that translations of this corpus will more effectively re-assign its literary prestige to the minorized literature than lauded works by other, alien writers. Yet, as pointed out earlier, these authors, especially those who started writing in the minorized language and then shifted to the hegemonic language, are often also seen as traitors. Hence, they embody the tensions of the binational and biliterary community. The anxieties which stir when canonical authors refuse to write in a minorized language and the ensuing struggle to assimilate them through translation are no more clearly exemplified than in the failed and successful Galician translations of Ramón del Valle-Inclán.

As Antón Villar Ponte, one of the leaders of the incipient Galician nationalist movement and his fervent admirer, eloquently put it, Valle-Inclán was “gallego, y no de partida de bautismo solamente, como muchos otros, sino gallego de alma, con alma de gallego y galaica sensibilidade” (Ínsua 2012). However, apart from some verses written in the beginning of the twentieth century, Valle-Inclán withheld his considerable cultural capital from Galician literature. Although closely connected to many *galeguista* intellectuals, he was vocal against the rehabilitation of the Galician language (Ínsua 2012). And yet between 1918 and 1919, the nationalist newspaper, *A Nosa Terra*, published six authorized translations of his work (González-Millán 1992, 37), likely undertaken by Villar Ponte, the periodical’s director. As Carmen E. Vilchez

Ruiz (2008, 178) has shown, some of the textual variants in one of the translations, “Os tres romances” – in which “La mengua de nuestra raza” becomes “A mengua da España” and “Castellano de sojuzgadores” is converted to “Castelán de domeadores e sojuzgadores” – represent an attempt to position Valle-Inclán’s text and, ultimately, his persona within the coordinates of *galeguismo*. The agents of Galician literature have persevered in the struggle to assimilate an author who has been embraced as one of the community’s canonical writers but did not write in Galician. Of the many possible examples, one stands out.

In 1998, the Centro Dramático Galego, the Galician national theatre company, produced *Valle-Inclán 98*, an ambitious programme of four plays in the original Spanish. This decision polarized Galician society and sparked a serious debate about whether public funds should be used to promote theatre in Spanish and how to negotiate the legacy of a canonical author who wrote in Spanish. That Valle-Inclán should be embraced as an ethnically Galician author was a consensus among the *galeguista* ranks, according to Dolores Vilavedra (2002). They were, however, divided as to whether it was necessary to translate Valle-Inclán’s works.

For some, translation was unnecessary because his texts could already be assimilated as Galician in Spanish; to others, Valle-Inclán used an untranslatable idiolect, as the company’s director put it, “Valle non escribiu en galego nin en castelán, senón en Valle-Inclán” (quoted in Vilavedra 2002, 718). The argument in favour of translation is neatly summarized by the playwright Manuel Lourenzo, one of Valle-Inclán’s high-profile supporters, in the defense of his own 1981 Galician translation of *La doncella guerrera*, a play written in Spanish in 1934 by Rafael Dieste: “deixar de verter *A doncella guerrera* ao noso idioma sería sobre [todo] cobardía, estupidez, e desde logo unha inxustiza” (1981, 16). To translate the Spanish-language works of Galician authors was, for Lourenzo, to bravely and justly reinstate each text to the original language of the community and, by extension, its author. Valle-Inclán could not – and cannot – be legally translated because his estate refuses to grant permission for it, but activists mobilized against this refusal by translating the four plays and organizing readings in many Galician towns and cities on the day of the premiere. Translation was used as a political weapon in the struggle to improve the status of Galicia and try to assimilate Valle-Inclán’s legacy into the national literature.

Popularity: translating popular novels

If a minorized literature is to survive, it must first broaden its readership beyond activist readers. One solution is to offer a wide range of books, particularly popular genre novels, but the minorized literature often lacks the cultural prestige and resources of the hegemonic literature. Translation might, in such circumstances, be used to jump on the bandwagon of a Spanish or internationally best-selling publication.

A similar trend in Spain encouraged the agents of both minorized literatures to publish affordable popular novels in Catalan and Galician throughout the 1920s and the 1930s. Endogenous infra-translations were listed in the catalogue of the popular novel series issued by two Galician publishing houses: Céltiga (1921–1923) and Lar (1924–1927). The former published *A santa compañia* (1923), a fictionalized account of the Galician superstition of the same name, written by the medical doctor Roberto Nóvoa Santos and transparently translated by Céltiga’s editor, Jaime/Xaime Quintanilla. The latter published *O ilustre Cardona* (1927) by Wenceslao Fernández Flórez, an opaque translation, probably done by Lar’s editor Leandro Carré Alvarellos, of a text originally published in Madrid in 1923. Lar also published two novels widely considered pseudo-originals: *A miña muller* (1924) also by Fernández Flórez and *O anarquista* (1924) by Leandro Pita Romero. However, given the lack of evidence, at present I prefer to consider them contested originals.

These translations were done with the aim of contributing to broadening not only readership but also authorship in Galician. As the editorial note to *O ilustrado Cardona* puts it, “desexamos que o interés [de Wenceslao Fernández Flórez] atope noutros estimados literatos galegos estímulo para arrequentar tamén, con algunha sua produción, as letras rexionaes” (quoted in Mato 2007, 78). In Catalonia, the novels *Flor de maig* and *La Barraca*, written in Spanish by the widely successful Valencian author, Vicente Blasco Ibáñez, were published in 1926 and 1927, respectively. The latter, a prime example of a regionalist novel, was tellingly published as part of a Col·lecció Grans Èxits under the subtitle “novel·la valenciana.” Its author’s origin and the subject matter were of interest to readers in Catalan but, like Cela and Valle-Inclán, Blanco Ibáñez was too well-known as a writer in Spanish to have been assimilated into the minorized literature.

In the late 1960s, the Catalan José/Josep M. Gironella, a commercially successful novelist in Spanish, was also translated into Catalan. The book cover justifies the translation of his famous trilogy – *Els xiprers creuen en Déu* (1967), *Ha esclat la pau* (1968a) and *Un milió de morts* (1968b) – with the arguments already seen in this chapter: the author and the story are Catalan; therefore Catalan is their natural vehicle (Gironella 1967). Or, in the words of the book band of the first volume: “L’obra d’un català, pensada en català i redactada finalment en català.” The aim of the translation was also to provide Catalan readers with a better experience: “la seva lectura serà, per al lector català, molt més suggestiva i apassionant” (Gironella 1967). This is a rare example of publishers’ direct interpellation to the readers persuading them to choose a translation over an original.

In the 1980s, in a bid to attract new readers, Galician publishers set out to nurture an indigenous tradition of popular narrative genres. One of the titles published in the Edicions Xerais de Galicia crime series, *Negra*, is a translation of the type studied here. Translated by María Dolores Cabrera, *O fracaso de Clayton* (1994) by Darío Álvarez Blázquez was originally published as *El fracaso de Klayton* (1939), under the pseudonym – and name of the novel’s amateur detective protagonist – Dr Lázaro Evia. First published at a time when no novels were published in Galician, this translation provided the ‘missing link’ of Galician crime novels. One year earlier, in 1993, Blázquez’s son, Darío Álvarez Gándara, published *Sireno*, a crime novel featuring Evia, and, in 1996, added yet another title to the series, *O fracaso de Lázaro Evia*. It is noteworthy that, unlike *El fracaso de Clayton*, set in Great Britain, Álvarez Gándara’s Evia is active within the coastal Galician city of Vigo, so the series is assimilated through space and language. To translate *El fracaso de Clayton* represented an opportunity to assimilate a text by a native author, who belonged to an important *galeguista* family, to Galician literature. For his son, it was also an opportunity to appropriate his familial and literary genealogy. After all, translation can become a public acknowledgment of a personal or social debt.

Álvarez Gándara’s cousin, Alfonso Álvarez Caccamo, embarked upon a similar process of appropriation when he translated two of his father’s Spanish-language novels into Galician: *Na vila hai caras novas* (1993) and *Enchen as augas* (1995). José/Xosé María Álvarez Blázquez was a prolific writer in both Spanish and Galician who had some success in Spanish in the first decades of the postwar: *En el pueblo hay caras nuevas* (1945) was the runner-up in the Premio Nadal of 1944, famously won by Carmen Laforet’s *Nada*, and *Crece las aguas* (1956) was awarded the Premio Galdós de Novela 1955. Álvarez Caccamo’s translations were more meaningful than that of his uncle’s novel because, unlike Darío, José/Xosé María Álvarez Blázquez was a prolific writer in both Spanish and Galician; he already occupied a secure position within Galician literature.

Conclusion: holding on to the national language

This chapter has explored Cronin's claim that "both the concept and reality of a minority language in translation raises fundamental questions about the activity [of translation]" (1995, 99). Instances of translation from a neighbouring and hegemonic language into a minorized language demonstrate that intelligibility is only one of many possible criteria that determine why and which texts are translated; in cases such as this, it is often the least important. Spanish remains the main source language for translations into Catalan and Spanish. This endogenous translation constitutes a social intervention: it not only seeks to gather cultural, economic and symbolic capital for emergent literatures, the end-game of all translation, but also to reinstate the Spanish-language texts of native authors within the minorized language and its literature. It should thus be considered a language-planning strategy to broaden the number of authors and works in the language and thereby develop the national literature. Endogenous infra-translation also admits authors to the national literature, even if the author and text will only be incorporated into a literary repertoire or canon to the extent that the translation is opaque and presented as an original. Authors and texts are selected for translation according to manifold criteria, but canonicity and popularity are among the most prominent. However, as a vicarious strategy by which to join the national literature, endogenous infra-translation should be approached with caution. How might it affect the minorized language? Is it a symptom of the autonomization of the national literature in the Bourdiean sense, or would its increase and acceptance discourage writers from writing directly in the minorized language?

Notes

- 1 To draw attention to the fact that "minority is a relation [and] not an essence" (Cronin 1995, 86), I have chosen to use the term *minorization* instead of *minority*. See Donna Patrick (2010, 176) for a definition of *minorization*.
- 2 As a matter of fact, *verba* is also a Spanish word, albeit an archaic one which was mostly used with the meaning of *loquacity*. In the twentieth century *verba* was popularised as a more Galician synonym or a more literary alternative to *palabra*. Although it is still widely used thus, the present edition of the dictionary of the Real Academia Galega only includes the meaning of *loquacity*.

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