Second International IberTranslatio Symposium

9th and 10th June 2022

WRITING AND TRANSLATING WITHIN/BETWEEN IBERIAN LITERATURES

University of Vienna - Institut für Romanistik
ROM 4 (1st floor)

Book of abstracts

2nd International IberTRANSLATIO Symposium

Writing and Translating within/between Iberian Literatures

June 09-10, 2022

Organizing committee

Ângela Fernandes
Esther Gimeno Ugalde
Marta Pacheco Pinto
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Organizing institutions

Universität Wien
Centre for Comparative Studies,
School of Arts and Humanities, University of Lisbon (UIDB/00509/2020)

Sponsors and supporting institutions

Österreichische Forschungsgemeinschaft
University of Vienna (Rosita Schjerve-Rindler-Gedächtnisfonds and
Faculty of Philological and Cultural Studies)
Faculdade de Letras da Universidade de Lisboa
Fundação para a Ciência e a Tecnologia

Venue

Department of Romance Studies / Institut für Romanistik (University of Vienna)
Universitätscampus AAKH
Spitalgasse 2 – Hof 8
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https://ibertranslatio.univie.ac.at

Activity organized by the **IberTRANSLATIO** research group within the cluster **DIIA. Iberian and Ibero-American Dialogues** in collaboration with **MOV. Moving Bodies: circulations, narratives, and archives in translation** (LOCUS group, Centre for Comparative Studies)

Programme

Thursday, 9 June 2022

Day 1 Institut für Romanistik, ROM 14 (1st floor)

9.15 — Opening session

Esther Gimeno Ugalde (U. Vienna) · Kathrin Sartingen (U. Vienna) · Jörg Türschmann (Chair of the Department of Romance Studies, U. Vienna) · Ângela Fernandes (U. Lisbon) · Marta Pacheco Pinto (U. Lisbon)

9.30

Chair: Ângela Fernandes

Olga Castro (U. Warwick)
A tradución como diplomacia cultural e/ou iniciativa editorial: o caso das literaturas en catalán, éuscaro e galego ás portas de Frankfurt 2022

10.20 coffee break

10.45 — Panel 1. Iberian identities in translation

Chair: Esther Gimeno Ugalde

Eva Gentes (Ruhr U. Bochum)
Literary self-translation practices in the Iberian context in contemporary literature

Markus Ebenhoch (U. Salzburg)
Maria do Céu (1658-1753), el bilingüismo literario y la traducción intra-ibérica

Marta Pacheco Pinto (U. Lisbon)
Joseph Benoliel at the Bermuda triangle: polyglotism, migration, and humanistic knowledge

12.15 lunch

14.00 — Panel 2. Textual chains and reception in Iberian literatures

Chair: Marta Pacheco Pinto

Ângela Fernandes (U. Lisbon)
How and why translate Spanish literature into Portuguese? An analysis of José Bento's work

Ariadne Nunes (U. NOVA of Lisbon) **& José Pedro Sousa** (U. Lisbon)
Notas para uma história da tradução de teatro: o entremez ibérico

Maria Dasca (U. Pompeu Fabra)
La relació de la literatura de Xuan Bello amb l'iberisme i la cultura catalana

16.30 Ai Weiwei exhibition at the Albertina Museum (optional)

19.30 Conference dinner (city centre)

Friday, 10 June 2022

Day 2

Institut für Romanistik, ROM 14 (1st floor)

9.30	Chair: Esther Gimeno Ugalde
	Montserrat Bacardí (Autonomous U. of Barcelona) *Moments estel·lars de la traducció del castellà al català*
10.20	coffee break
10.45	**Panel 3. Iberian writers on/in translation**
	Chair: Kathrin Sartingen
	Burghard Baltrusch (U. Vigo) *"¿El iberismo está muerto? Sí. ¿Podremos vivir sin un iberismo? No lo creo" – José Saramago como tradutor (trans)iberista*
	Jon Kortazar (U. Basque Country) *El amplio espacio entre la lengua y la realidad: La traducción en* Martutene *de Ramon Saizarbitoria*
	Esther Gimeno Ugalde (U. Vienna) *Writers, translators and languages in Iberian transfiction. Three short stories by Carme Riera and Ur Apalategi*
12.15	lunch
14.00	**Panel 4. Editing and publishing translations in the Iberian Peninsula**
	Chair: Marta Pacheco Pinto
	Fátima Fernandes da Silva (U. Lisbon) *La traducción en la correspondencia de Mercè Rodoreda y Joan Sales (1960-1983)*
	Isabel Araújo Branco (U. NOVA of Lisbon) *Antologias de poesia ibérica traduzida publicadas em Portugal nos últimos anos*
	Silvia Montero Küpper & Patricia Buján Otero (U. Vigo) *Circuítos editoriais e tradución entre as culturas catalá, galega e vasca*
15.30	**Closing remarks**
17.00	Grinzing visit and dinner (wine district)

A tradución como diplomacia cultural e/ou iniciativa editorial: o caso das literaturas en catalán, éuscaro e galego ás portas de Frankfurt 2022

Olga Castro (University of Warwick)
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A exportación literaria a través da tradución eríxese como peza clave na internacionalización dos mercados culturais. Constitúe un marcador de status político, clave na conquista de prestixio internacional. Isto favorece que no plano institucional distintos organismos gobernamentais busquen exercer poder de influencia sobre os fluxos de transferencia cultural das súas literaturas empregando a tradución como mecanismo de diplomacia cultural. No caso concreto do Estado español, amais do apoio que o distintos organismos estatais como Acción Cultural Española, o Instituto de Comercio Exterior ou o Ministerio de Cultura poidan proporcionar ás literaturas que conviven no Estado-nación, existen políticas específicas deseñadas por distintos gobernos autonómicos (ou organismos deles dependentes) naquelas comunidades autónomas cunha literatura expresada en algunha das linguas cooficiais: o Etxepare Euskal Institutua para o éuscaro, o Institut Ramon Llull para o catalán e a Xunta de Galicia para o galego. Porén, calquera estratexia de diplomacia cultural exitosa vai ligada a que frutifiquen os acordos de negocio do sector empresarial do libro e se vendan os dereitos de tradución, o cal á súa vez xerará capital económico para o gremio editorial.

Partindo deste contexto, neste relatorio centrareime nas literaturas en linguas cooficiais do Estado español co dobre obxectivo de analizar o impacto que as iniciativas de diplomacia cultural (estatais e autonómicas) teñen na súa internacionalización a través da súa tradución, así como de revelar as particularidades da colaboración entre organismos gobernamentais e industria editorial. Alén do enfoque cuantitativo, baseado no número final de traducións publicadas e axudas de tradución concedidas, prestarei especial atención á representación destas literaturas na Feira do Libro de Frankfurt, por canto supón un espazo clave no mercado internacional da compra-venda de dereitos de tradución. Os resultados do estudo etnográfico realizado en Frankfurt 2018 complementaranse cunha análise sobre os preparativos para Frankfurt 2022, ano no que España é país invitado.

diplomacia cultural • políticas editoriais de tradución • axudas á tradución • Feira do Libro de Frankfurt • tradución das literaturas en catalán, éuscaro e galego

Olga Castro is Associate Professor in Translation Studies at the University of Warwick, Great Britain, where she is convenor of the MA Translation and Cultures and Deputy Director of Graduate Studies at the School of Modern Languages and Cultures. She obtained her PhD from the Universidade de Vigo, in Galicia, and was awarded an Extraordinary Doctorate Prize. Her research areas include feminist translation studies, translation policies in non-hegemonic cultures and self-translation in multilingual contexts. She is the Principal Investigator of the project "Stateless Cultures in Translation", funded by the British Academy. Her most recent co-edited books are *Translating Women in the Anglosphere: Activism in Action* (ITI 2020), *Feminist Translation Studies* (Routledge 2017) and *Self-translation and Power* (Palgrave 2017). She is currently working on a monograph entitled *Agency, Diplomacy and Stateless Cultures in Translation: Basque, Catalan and Galician Literatures in the Anglosphere*. She is Corresponding Member of the Real Academia Galega.

10.45 – 12.15

Literary self-translation practices in the Iberian context in contemporary literature

Eva Gentes (Ruhr-Universität Bochum)
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This paper provides insight into the intertwining of writing, proofreading and translation processes in the text genesis of self-translated novels in the Iberian context. While in an allographic translation writing and translating are usually two temporally separate activities carried out by at least two people, the self-translator in his dual role as author and translator can intertwine writing and translation processes in a variety of ways. Theoretically, a variety of combinations of writing, proofreading, and translation processes are conceivable, but which ones do Iberian self-translators use in practice? At what point in the text's genesis does the author switch from writing to translating? How often does she/he switch back and forth between the two activities? What interactions occur between the two text versions? How do these interactions affect the status of the text as original/translation? We will take a closer look at the actual bilingual writing practices of several contemporary Iberian authors, among them the Basque writer Unai Elorriaga, the Galician writers Marina Mayoral and Domingo Villar, as well as Catalan writers Lolita Bosch, Flavia Company, Carme Riera, Teresa Solana, Lluís Maria Todó, and Monika Zgustová.

self-translation • textual genesis • bilingual writing • contemporary Iberian literature • original *vs*. translation

Eva Gentes studied Literary Translation at Heinrich-Heine-University in Düsseldorf, where she completed her doctoral thesis about the (in)visibility of literary self-translation in contemporary Romance-language literature in 2017. She is the editor of the bibliography on self-translation and maintains a blog on self-translation. In 2021 she created the international research network "Self-translation Around the World". She has published several articles on various aspects of self-translation, including bilingual editions, the reasons for the first self-translation, transmigration and the significance of self-translation in the context of indigenous languages in Mexico. Together with Trish Van Bolderen, she has co-written the entries on "Self-translation" for the *Oxford Bibliography in Latino Studies* as well as for the *Routledge Handbook of Literary Multilingualism* (2022).

Maria do Céu (1658-1753), el bilingüismo literario y la traducción intra-ibérica

Markus Ebenhoch (University of Salzburg)
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Sor Maria do Céu es considerada una de las más destacadas escritoras portuguesas de la época barroca y una de las últimas representantes del bilingüismo literario (portugués-castellano) que tuvo su auge durante la Unión Ibérica. Aunque la autora vivió casi toda su vida en el Convento de Nuestra Señora de la Esperanza en Lisboa, sus poemas, piezas teatrales y textos ficcionales traspasaron varias fronteras: los muros del convento, los géneros literarios y los espacios lingüísticos.

Su libro bilingüe *Enganos do Bosque, Desenganos do Rio* fue publicado en Lisboa en dos tomos en 1736 y 1741. En 1744 apareció la versión española en Madrid y solo en castellano bajo el título *Obras Varias y Admirables de la Madre Maria do Ceo*. El editor no hizo únicamente la traducción del portugués, sino que también corrigió algunos errores lingüísticos y enmendó la métrica en aquellos textos que originalmente fueron escritos en castellano.

La ponencia que presento tiene por objetivos, por un lado, exponer el análisis de la traducción y adaptación intra-ibérica del libro de la autora; por otro lado, enfocarse en los paratextos de los editores y censores. Estos últimos orientan la lectura de los textos literarios y contienen reflexiones interesantes sobre el prestigio lingüístico y el *status quo* de las mujeres en el mundo de las letras.

Maria do Céu • *Enganos do Bosque*, *Desenganos do Rio* • literatura barroca • traducción intra-ibérica • censura

Markus Ebenhoch studied Spanish and Portuguese languages, pedagogy and theology at the universities of Birmingham (UK), UCA at San Salvador (El Salvador), Salzburg and Vienna (Austria). In 2016/17 he was an invited scholar at the Centre for Comparative Studies of the Universidade de Lisboa. Since 2021 he is Associate Professor of Iberian Literatures and Cultures at the Department of Romance Languages at the University of Salzburg. He has published on Enlightenment literature, twentieth-century literature, and Latin-American liberation theology. His book publications include the monographs *Religion im portugiesischen Roman des 18. Jahrhunderts* [Religion in Eighteenth-Century Portuguese Novel] (University of Salzburg, 2020) and *Armes Kuba. Armutsdarstellungen in der kubanischen Kurzgeschichte der 1990er-Jahre* [Poor Cuba. Depictions of Poverty in the 1990s' Cuban Short Stories] (LIT, 2013), as well as the edited collection *La religión, las letras y las Luces: El factor religioso en la Ilustración española e hispanoamericana* (Peter Lang, 2015).

Joseph Benoliel at the Bermuda triangle: polyglotism, migration, and humanistic knowledge

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The Bermuda triangle gained its fame as a space where objects and people disappear without leaving trace. In this paper I propose to use this image to reflect upon the Iberian space and its indirect relations with Spanish Morocco based on the case study of a Sephardic orientalist naturalized Portuguese, Joseph (José) Benoliel (1857-1937). As an intellectual *émigré*, who Ángel Pulido describes as an "israelita espanõl domiciliado en Lisboa" (*Españoles sin patria y la raza sefardí*, 1905: 53), Benoliel was particularly active as a poet and philologist in the Portuguese and Spanish contexts. He is in fact deemed an authority in the study of the ḥakitiya dialect (the Judeo-Spanish language of Morocco) and was an active member of the Jewish community, particularly in Lisbon. Similarly to the people who disappear in the Bermuda triangle, Benoliel has remained on the sidelines of history, his name being little remembered today.

Taking Benoliel's literary and scientific production as a mirror of his polyglotism, inextricable from his own experience as a migrant (in addition to French, Spanish and Portuguese he also spoke Hebrew and mastered the Arabic language, as well as Syriac and Chaldean), the purpose is to map his practices of humanistic knowledge production as forms of participation/integration in different cultural and scientific communities (cf. Michael Cronin, *Translation and Identity*, 2006: 52). After a brief presentation of the life trajectory of this Hebrew and Arabic scholar, those practices will be identified, and special focus will be put on Benoliel's translational praxis and how it was inscribed into institutional spaces concentrated in the Morocco – Portugal – Spain triangle.

polyglotism • migration • translation • humanistic knowledge • Hebraism • Arabism

Marta Pacheco Pinto (PhD in Translation History, 2013) is Assistant Professor at the School of Arts and Humanities of the Universidade de Lisboa. She is a member of the Centre for Comparative Studies at the same university, where she carried out a postdoctoral project on the published translations from Japanese into Portuguese (1543–2014) and coordinates the project "MOV. Moving Bodies: Circulations, Narratives, and Archives in Translation". She was the Principal Investigator of the "TECOP. Texts and Contexts of Portuguese Orientalism – International Congresses of

Orientalists (1873–1973)" project, which was funded by the Portuguese research council in 2016–2019 (PTDC/CPC-CMP/0398/2014). Her research interests range from the history of translation in connection with Portuguese Orientalism to genetic translation studies.

How and why translate Spanish literature into Portuguese? An analysis of José Bento's work

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When considering the long list of translations by the Portuguese poet and translator José Bento (1933-2019), the most striking feature is probably the diversity of Spanish poets, novelists and playwrights translated (and often commented) by this professional translator during his lifelong career. However, diversity does not mean randomness, and despite any particular circumstances, we may argue that this list of translated works suggests Bento had a clear idea of what should be made available in translation as the key-texts of Spanish literature, including both classical and modern authors, titles and genres. José Bento stated that the anthologies he organized were "neither erudite nor didactic" (*Antologia da poesia espanhola das origens ao século XIX*, 2001: 728), and in general his comments to his translations show they were intended for a large Portuguese audience of late 20th and early 21st centuries, thus making this literary Iberian dialogue even more noteworthy.

Taking into account that José Bento was also a published poet, the analysis will focus on his selection, translation and comment of lyrical poetry, namely "Siglo de Oro" works, which included poems by Garcilaso de la Vega, San Juan de la Cruz, Santa Teresa de Jesus, Francisco de Quevedo and Luis de Góngora, among many others. This will allow us to discuss both the specificities of poetry translation and the hermeneutical challenges of classical texts, as well as Bento's concept of the translator's job as a reader and re-writer of the Iberian literary tradition.

Portuguese translation of Spanish literature • poetry translation • literary canon • José Bento

Ângela Fernandes is Associate Professor in the Department of Romance Literatures of the School of Arts and Humanities at the Universidade de Lisboa, where she teaches courses on Hispanic studies, literary theory, and comparative literature. At the Centre for Comparative Studies of ULisboa, she coordinates the research cluster DIIA – Iberian

and Ibero-American Dialogues, which develops in-depth study into the relationships between literatures in Portuguese and other Iberian languages produced in Europe and the Americas, especially since the nineteenth century. Her recent publications include the edited volumes *Iberian and Translation Studies*. *Literary Contact Zones* (with E. Gimeno Ugalde and M. Pacheco Pinto, 2021) and *Looking at Iberia: A Comparative European Perspective* (with S. Pérez Isasi, 2013) and the co-organization of *As Pequenas Histórias* (2018), an anthology of translated Hispanic short stories.

Notas para uma história da tradução de teatro: o entremez ibérico

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No contexto da intersecção entre culturas ibéricas, o teatro suscitou uma plêiade de trabalhos de vária índole: da análise de repertórios às relações entre os sistemas teatrais peninsulares; da presença de figuras e temas nacionais nas diferentes literaturas dramáticas à recepção recíproca das respectivas dramaturgias. A emergência dos estudos de tradução, por um lado, e dos estudos ibéricos, por outro, privilegiou novas abordagens que podem constituir um campo específico, de tal modo que já se questiona uma ideia de "giro translacional en los estudos ibéricos" (Gimeno Ugalde, "¿El giro translacional en los estudios ibéricos?", 2021).

A revitalização de uma tipologia dramática, o teatro breve, no âmbito do projecto *ENTRIB – Entremezes Ibéricos*, veio revelar um conjunto de traduções, no sentido mais amplo do termo, em que é reconhecível uma tendência domesticante que implica uma adaptação a diferentes níveis, do linguístico ao ideológico. De facto, trata-se de um género não exclusivamente literário mas também performativo, com uma tradição textual bastante fluida e traduzido numa época pouco atenta a questões de autoria. A conjugação destes factores confere a este *corpus* ibérico uma singularidade relativamente a outros textos literários.

Concluído o estudo preliminar e parcelar do conjunto de entremezes existente em mais do que uma língua peninsular, propomos agora apresentar uma visão global sobre a tradução de teatro entre línguas ibéricas nos séculos XVII e XVIII. O objectivo será identificar tendências e modos de tradução no teatro ibérico com

vista à revisitação crítica de alguns postulados teóricos no âmbito dos estudos de tradução de teatro.

teatro • versões de tradução • entremez • séculos XVII e XVIII • circulação de textos

Ariadne Nunes is a Research Fellow at IELT – Institute of Literature and Tradition Studies at Universidade Nova de Lisboa, Portugal, with a postdoctoral project on Machado de Assis' last novels. She is a member of the project ENTRIB "Iberian *Entremezes*: Inventory, Edition and Study" (Centre for Theatre Studies, University of Lisbon). Among other books, she edited (with Joana Moura and Marta Pacheco Pinto) the volume *Genetic Translation Studies: Conflict and Collaboration in Liminal Spaces* (Bloomsbury, 2021).

José Pedro Sousa is a Research Fellow at the School of Arts and Humanities of the Universidade de Lisboa (ULisboa). He is a team member of the project ENTRIB "Iberian *Entremezes*: Inventory, Edition and Study" (Centre for Theatre Studies, ULisboa) and of the research cluster DIIA "Iberian and Ibero-American Dialogues" (Centre for Comparative Studies, ULisboa). He is also the coordinator of the research group "History of Theatre in Portugal" at the Centre for Theatre Studies. In 2020, he coedited with Ariadne Nunes the volume *El Poeta/O Poeta Dom Tristão*.

La relació de la literatura de Xuan Bello amb l'iberisme i la cultura catalana

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Xuan Bello és, sens dubte, l'escriptor més significatiu de la literatura asturiana actual. La seva carrera literària, iniciada el 1982, inclou poesia, assaig i prosa (novel·les i contes). La seva obra, però, desafia les classificacions en la mesura que hi podem trobar, a la vegada, lirisme, reflexió i descripció. Bello ha sabut crear una literatura culta, teixida de referències culturals, a través de la qual reivindica un espai perifèric: Paniceiros, el seu poble natal, el lloc a l'entorn del qual es generen moltes de les seves històries. En aquest sentit, un dels elements més representatius de la seva literatura és la seva capacitat de qüestionar les jerarquies espacials i culturals des d'un marc ibèric universal.

L'obra de Bello és inseparable de l'iberisme cultural perquè arrela en elements de les cultures asturiana, castellana, gallega, portuguesa i catalana, llengües en les quals s'ha difós. Bello ha traduït a l'asturià Fernando Pessoa i Álvaro Cunqueiro, ha preparat dues antologies de literatura asturiana i coneix autors com Josep Pla i Gaziel, l'obra dels quals ha influït en la seva prosa. Tres dels seus llibres de relats – *Hestoria universal de Paniceiros* (2004), *La nieve y otros complementos circunstanciales* (2007) y *Unas cuantas cousas guapes* (2009) – han estat traduïts de l'asturià al català per l'editor d'Adesiara Jordi Raventós. L'objectiu d'aquesta comunicació és analitzar, en primer lloc, el paper de la cultura ibèrica en part de l'imaginari de Bello i, en segon lloc, la recepció de la seva obra en la literatura catalana a través de les tres traduccions esmentades.

literatura asturiana • estudis espacials • traducció • contes • literatura catalana

Maria Dasca Batalla is a tenure-track Professor at the Universitat Pompeu Fabra and a member of the TRILCAT (Traducció, Recepció i Literatura Catalana) consolidated research group of the same university. She has worked at the Universitat de Barcelona, Université Paris–Sorbonne, Brown University, and Harvard University. Her teaching encompasses Catalan literature and culture, literary translation, and Catalan and Spanish as foreign languages. Her research interests include Iberian contemporary novel, translation studies, and cultural transfer. She has published the monograph *Entenebrats. Literatura catalana i bogeria* (2016) and contributed to the volume *Iberian and Translation Studies. Literary Contact Zones* (2021), edited by Esther Gimeno Ugalde, Marta Pacheco Pinto and Ângela Fernandes.

Moments estel·lars de la traducció del castellà al català

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És evident que avui dia no hi ha cap necessitat peremptòria de traduir del castellà al català, atès que ja fa dècades que els parlants monolingües en llengua catalana han desaparegut. La intel·ligibilitat, la raó primera de la traducció, no hi juga cap paper, en aquesta combinació lingüística. Cal buscar-ne d'altres: econòmiques, idiosincràtiques, sentimentals, identitàries... Paradoxalment, aquests trasllats sovint han afluït en períodes i contextos en què el català patia una situació de diglòssia, de repressió o de constrenyiments. En aquesta ponència ens aturarem en quatre moments, esdevinguts "estel·lars": el tombant del segle xix al xx, a les acaballes de la Renaixença, amb les múltiples versions del *Quixot*, l'obra més famosa de Cervantes, l'eximi escriptor de les lletres castellanes; els anys trenta del segle xx, abans de la guerra civil, a l'interior del país, amb les "restitucions" que va impulsar l'editorial Barcino, i a l'emigració i l'exili argentins, on va aflorar la traducció poètica regular; els anys seixanta i setanta, quan el règim franquista va deixar de prohibir les traduccions al català pel simple fet que eren obres provinents d'una altra llengua i cultura, i, finalment, l'actualitat, d'ençà del canvi de segle, en què cada any surten al mercat un gran nombre de títols escrits originàriament en castellà i traspassats al català (gairebé) simultàniament. Mirarem d'escatir els motius pels quals es produeixen aquests esclats de traduccions "innecessàries", els artífexs que les promouen, la repercussió que han tingut i la controvèrsia que originen.

traducció castellà-català • història de la traducció • Renaixença • editorial Barcino • emigració i exili a l'Argentina • franquisme • traducció actual

Montserrat Bacardí, PhD in Spanish Philology and MA in Catalan Philology. She is Full Professor at the Faculty of Translation and Interpreting at the Universitat Autònoma de Barcelona. She is editor of *Quaderns. Revista de Traducció* and leader of the Grup d'Estudi de la Traducció Catalana Contemporània (GETCC). She published a number of articles and books in the field of History of Literature and Translation History, such as *Cent anys de traducció al català* (1891-1990) (1998), *Anna Murià. El vici d'escriure* (2004), *El Quixot en català* (2006), *Catalans a Buenos Aires* (2009), *La traducció*

catalana sota el franquisme (2012), *Gràcia Bassa, poeta, periodista i traductora* (2016), *Maria Dolors Orriols, viure i escriure* (2019) and, with Pilar Godayol, *Diccionari de la traducció catalana* (editor) (2011, Crítica Serra d'Or Prize 2012) and *Les traductores i la tradició* (2013).

10.45 – 12.15

"¿El iberismo está muerto? Sí. ¿Podremos vivir sin un iberismo? No lo creo" – José Saramago como tradutor (trans)iberista

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Na obra literária saramaguiana, a *Jangada de pedra* talvez seja a expressão mais clara daquilo que o Prémio Nobel de 1998 entendeu como iberismo e trans-ibericidade. Mas, para além da ficção, Saramago também nos deixou numerosos textos e entrevistas nos quais reflectiu sobre as relações intra- e extra-ibéricas.

Esta comunicação propõe-se apresentar de forma sistemática o pensamento saramaguiano sobre o potencial de interacção actual das culturas e nacionalidades ibéricas, seja no contexto europeu ou intercontinental, desde uma perspectiva hermenêutico-tradutológica. A afirmação de Saramago, de que "todos somos tradutores", junto com o seu persistente e muito político esforço para conseguir uma compreensão recíproca entre os povos ibéricos, permite-nos analisá-lo hoje como um autor que praticou uma autotradução hermenêutica para ser compreendido pelas outras culturas ibéricas. Mas também como um tradutor cultural e político que perseguia a utopia de uma solidariedade intra-ibérica capaz de preservar as identidades diferenciadas e que, além disso, chamou a nossa atenção para a necessidade de uma tradução político-cultural trans-iberista.

José Saramago • iberismo • trans-ibericidade • tradução político-cultural • autotradução

Burghard Baltrusch coordinates the I International José Saramago Chair, as well as the BiFeGa (http://bifega.webs.uvigo.es/) research group and the inter-university doctoral programme in Literary Studies at the University of Vigo. He collaborates in the Intermedialities research group at Margarida Losa's Institute for Comparative Literature at the University of Oporto. His research is focused on the work of Fernando Pessoa and José Saramago, contemporary poetry, and translation theory. He is the Principal Investigator of the project "Contemporary Poetry and Politics II: Social Conflicts and Poetic Dialogisms", funded by the Spanish Ministry of Science, Innovation and Universities (POEPOLIT II, PID2019-105709RB-I00, 2020-2023). He has chaired the International Association of Galician Studies, coordinated and organized several international conferences. His publications include, among others, the following

(co)edited books: *Bewußtsein und Erzählungen der Moderne im Werk Fernando Pessoas* (Peter Lang, 1997), *Kritisches Lexikon der Romanischen Gegenwartsliteraturen* (5 vols., G. Narr-Verlag, 1999), *Non-Lyric Discourses in Contemporary Poetry* (Peter Lang, 2012), *Lupe Gómez: libre e estranxeira – Estudos e traducións* (Frank & Timme, 2013), *"O que transformou o mundo é a necessidade e não a utopia" – Estudos sobre utopia e ficção em José Saramago* (Frank & Timme, 2014), *Poesia e política na actualidade – Aproximações teóricas e práticas* (Afrontamento, 2021). More publications can be found at https://uvigo.academia.edu/BurghardBaltrusch.

El amplio espacio entre la lengua y la realidad: La traducción en *Martutene* de Ramon Saizarbitoria

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Una de las características que componen la obra narrativa de Ramon Saizarbitoria (1944-) consiste en la desconfianza que muestra sobre las posibilidades del lenguaje en representar la realidad. Esa desconfianza se muestra en la vacilación en la narración y en el uso de un narrador no fiable. Pero también en las reflexiones sobre la traducción que aparecen en su novela *Martutene* (2012), encarnadas en su personaje Julia. Este trabajo quisiera describir las bases y formas del espacio de representación que se abre entre lengua y realidad.

Ramon Saizarbitoria • literatura vasca • lenguaje • teoría de la traducción

Jon Kortazar Uriarte is Full Professor in Basque Literature at the University of the Basque Country UPV-EHU. In 2008 he was awarded the Rosalía de Castro Prize by the PEN Club Galicia and in 2009 the Lauaxeta Award by the Biscay Privincial Council. He is the Principal Investigator of the consolidated research group LAIDA (Literatura e Identidad, www.laida.eus), which has published the *Historia de la Literatura Vasca Contemporánea/Egungo euskal Literaturaren Historia*, in eight volumes (2007-17), also translated into English with the title *Contemporary Basque Literature* (2016, 2022). He is the author of several books on 20th-century Basque Literature, such as *Euskal Literatura XX. Mendean* (seven editions, 1990-2015), *La pluma y la tierra* (1999), *Bernardo Atxaga: Basque Literature from the End of the Franco Era to the Present* (2007), *Contemporary Basque Literature. Kirmen Uribe's Proposal* (2013). In the field of Cultural Studies, he also edited the volumes *Autonomía e ideología en el campo cultural vasco* (2016) and *Bridge/Zubia, imágenes de la relación cultural entre el País Vasco y Estados Unidos* (2019). His works have been translated into different languages.

Writers, translators and languages in Iberian transfiction.
Three short stories by Carme Riera and Ur Apalategi

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Fictional texts focusing on translation and translators have proliferated in world literature, as well as in Iberian literatures, over the last few decades. While scholarship on transfiction has increased in recent years, critical work on Iberian transfiction is still scarce or almost nonexistent. In this paper I would like to explore three examples of Iberian transfiction and delve into their particularities. Specifically, I will focus on the short stories "Mon semblable, mon frère" by Mallorcan writer Carme Riera and "Urrezko vespa"/"La vespa dorada" and "Bernardo et Ramon" by French writer in Basque language Ur Apalategi.

The "fictional turn" in Translation Studies did not only contribute to legitimize literary fiction as a useful source for translation theory and as a pedagogical tool. It has also helped make (fictional and real) translators and their work more visible. Fictional works on translation often impinge on the very topic of the translator's invisibility as well as on struggles for power between the author/writer and the translator, questioning – or even reversing – the clear-cut hierarchal relationship between author and translator. Drawing on theoretical works by Kaindl and Spitzl (2014), Kripper (2016), Arrojo (2017) and Cleary (2021), my analysis will show that, while the proposed Iberian case studies share common motives with other fictional works focusing on translation (e.g. intertextuality, questions of in/visibility, intricate relationships between author, translator and literary critics), they introduce new aspects related to the specific Iberian literary, linguistic and political landscape such as the tension between minority and majority languages as well as between literary systems that differ in size, international recognition or symbolic capital. Furthermore, the stories by Riera and Apalategi emphasize – implicitly or explicitly – the importance of translation in literature, since certain characters acknowledge the dependence of literature on translation, especially when it comes to literatures written in a minority language.

Iberian transfiction • fictional translators • author-translator relationship • short story • Catalan literature • Basque literature

Esther Gimeno Ugalde is a University Assistant in the Department of Romance Studies at the University of Vienna, where she also earned her PhD. She is a member of the cluster DIIA (Iberian and Ibero-American Dialogues) at the Universidade de Lisboa

(Centre for Comparative Studies), where she coordinates the project IberTRANSLATIO, Iberian Studies and Translation Spaces. She is the co-editor of the *International Journal of Iberian Studies* and co-leads the project IStReS (Iberian Studies Reference Site). She is also the promoter, together with S. Fouz-Hernández, of *Pleibéricos*, an open initiative to present online new books in Iberian Studies. Between 2013 and 2018, she was an Assistant Professor at Boston College. Upon her return to Europe, she worked as an Interim Professor of Iberian Studies at the Technical University of Chemnitz, Germany. She held visiting post-doc appointments at Harvard (2012-13) and Stanford University (2022) and at the Austrian Academy of Sciences (2018). Her research in the field of Iberian Studies focuses on language choice and multilingualism in cinema and literature, exploring questions related to language and identity. Her current project studies literary (self-)translation in the Iberian Peninsula. She is also interested in the origins and development of Iberian Studies as a discipline.

PANEL 4. Editing and publishing translations in the Iberian Peninsula

14.00 – 15.30

La traducción en la correspondencia de Mercè Rodoreda y Joan Sales (1960-1983)

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El 2008, cuando se conmemoran los 100 años del nacimiento de Mercè Rodoreda, el Club Editor publica, en un volumen organizado por Montserrat Casals, las cartas intercambiadas entre Mercè Rodoreda y Joan Sales, su editor y más tarde amigo, del 22 de diciembre de 1960 al 6 de abril de 1983. Se trata de un total de 567 misivas (151 de Mercè Rodoreda y 416 de Joan Sales) que cubren un poco más de dos décadas durante las cuales la vida cultural en España va remontando de los efectos del franquismo más duro de la posguerra. La cuestión del catalán utilizado por los escritores contemporáneos está en la orden del día. Además, durante estos años son publicadas muchas traducciones de obras de los autores, que escriben en catalán: de Mercè Rodoreda, doce al castellano, dos al alemán, dos al inglés, una al danés, una al esloveno, una al francés, una al húngaro, una al italiano, una al noruego, una al polaco, una al ruso, una al checo y una al japonés; de Joan Sales, una al castellano y una al francés. Mediante la lectura de estas cartas, se pretende develar el papel que Joan Sales – que no duda en intentar mejorar los textos que edita – tiene respecto al proceso de traducción de las obras de Mercè Rodoreda y de las suyas propias (en cuestiones como la selección de los traductores o las opciones de traducción).

edición • género epistolar • Joan Sales • Mercè Rodoreda • traducción

Fátima Fernandes da Silva has an MA in Comparative Literature and a PhD in Comparative Studies, both from the Universidade de Lisboa (ULisboa). She was awarded the Prize Fundació Mercè Rodoreda 2020 for her doctoral thesis, which deals with the discursivization of traumatic memory in narratives by Portuguese and Catalan literary authors (António Lobo Antunes, Lídia Jorge, Mercè Rodoreda and Jaume Cabré). She has worked for the last four years as a Lecturer of Portuguese at the University of Franche-Comté. She is a senior researcher at the Centre for Comparative Studies (ULisboa) and also associate researcher at the Centre de recherches interdisciplinaires

et transculturelles (Université Bourgogne Franche-Comté). Her research interests include Iberian Studies, exile, memory, testimony and translation.

Antologias de poesia ibérica traduzida publicadas em Portugal nos últimos anos

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Olhando para as edições de poesia espanhola (ou do Estado espanhol) em Portugal no século XXI, encontramos 43 títulos dispersos por 12 editoras e envolvendo 25 tradutores. Destas obras, identificamos 16 antologias ou volumes de "poemas escolhidos" e várias edições bilingues. Nesta comunicação pretendemos analisar a opção de publicar antologias bilingues numa parte significativa do conjunto de obras de poesia espanhola publicadas em Portugal desde o ano 2000, com base em entrevistas a organizadores, tradutores e editores. Trata-se de antologias feitas de raiz, não traduções de outras antologias editadas em Espanha. Neste âmbito, assinalaremos o perfil de uma parte importante das editoras destas obras, ou seja, projectos editoriais independentes e de pequena dimensão. Uma das consequências é o cruzamento dos gostos pessoais e das opções profissionais destes editores. Ser-nos-ão úteis, entre outros, os conceitos de "vida dupla" e de "jogo literário" de Bernard Lahire. Recordemos que "jogo literário" designa um campo secundário e corresponde a um "universo fracamente remunerado e muito pouco profissionalizado, mas que é, no entanto, muito exigente no tempo que consome". Neste contexto, os próprios tradutores desempenham com frequência um papel duplo enquanto seleccionadores, numa relação íntima com os projectos editoriais. Iremos estudar em particular três volumes (selecção de poemas e paratextos): *Poesia espanhola. Anos 90*, de Joaquim Manuel Magalhães (Relógio d'Água, 2000); *As causas perdidas: antologia de poesia hispano-americana*, de António Cabrita (Maldoror, 2019); e *Resistir ao tempo. Antologia de poesia catalã*, com organização de Àlex Tarradellas, Rita Custódio e Sion Serra Lopes (Assírio & Alvim, 2021).

tradução de poesia • antologias poéticas • panorama editorial português

Isabel Araújo Branco is Assistant Professor in Hispanic and Translation Studies at the Universidade Nova de Lisboa and integrated researcher at the CHAM–Centre for the

Humanities (NOVA FCSH–UAc), where she is one of its vice-directors. She researches the origins of Iberian magical realism and the relationships between Portuguese and Hispanic literatures and cultures (especially in the twentieth and twenty-first centuries). She received the International Scientific Award Mário Quartin Graça 2015, granted by the Casa da América Latina (Lisbon), for her doctoral thesis. She is author of *Recepção literária das literaturas hispano-americanas em Portugal* (LIT Verlag, 2021) and *Tradução e edição de obras hispano-americanas em Portugal* (Peter Lang, 2020), among other publications.

Circuítos editoriais e tradución entre as culturas catalá, galega e vasca

Silvia Montero Küpper & **Patricia Buján Otero** (Grupo Bitraga – BiFeGa, Universidade de Vigo)
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Esta comunicación pretende presentar unha panorámica dos fluxos de tradución entre algúns campos literarios non-hexemónicos do Estado español e, mediante unha análise tanto cuantitativa coma cualitativa, dar a coñecer a tipoloxía das editoriais e as súas políticas de edición/tradución. Delimitamos o corpus da nosa análise ás traducións literarias publicadas no decenio 2012-2021 e destinadas a un público adulto, unha vez que a literatura infantil e xuvenil obedece a outras dinámicas.

Logo da presentación dos datos relativos ás traducións publicadas entre as culturas catalá, galega e vasca, levaremos a análise en particular ás editoras independentes co obxectivo, a partir de enquisas ás axentes e análise do discurso (*cf.* os paratextos dispoñibles nos seus sitios web), de coñecer se existen políticas deliberadas de intercambio directo entre minorías (*i.e.*, non-mediado nin interferido polo campo hexemónico do castelán) e cales son as motivacións desas políticas.

Finalmente, nunha comparativa cos datos de exportación e importación destes sistemas literarios periféricos cara a campos literarios distintos do castelán, queremos coñecer se, na actualidade, prima entre os intereses a internacionalización por riba do coñecemento mutuo das culturas ibéricas minorizadas como foi no pasado (Luna e Galanes, "A tradución entre culturas minorizadas na cultura galega. Intercambios contemporâneos", 2017: 182), cando estes fluxos de tradución servían para retroalimentar o discurso existente (Even-

Zohar, "La posición de la literatura traducida en el polisistema literário", 1999: 225) e reforzar o irmandamento.

políticas editoriais • tradución non-hexemónica • literatura catalã • literatura galega • literatura vasca

Silvia Montero Küpper holds an MA from the University of Bonn in Romance Philology, German and Comparative Literature, and a PhD in Translation and Interpreting from the University of Vigo, where she lectures on Translation Studies. Her current research is focused on editorial translation, translation policies and cultural sustainability as well as Galician-German-Galician lexicography. She is a senior researcher of the group BITRAGA (Library for Galician Translations, https://bitraga.webs.uvigo.es/), head of the Galician Observatory for Translation (http://bibliotraducion.uvigo.es/bibliotraducion/), and a member of the Culturfil (https://culturfil.org/) project. Her publications include the coedited volumes *Literaturas extranjeras y desarrollo cultural. Hacia un cambio de paradigma en la traducción literaria gallega* (Bern, 2015), *La traducción literaria. Nuevas investigaciones* (Granada, 2016), and *Comunicación, traducción e interpretación* (MonTi, 2019).

Patricia Buján Otero holds a PhD in Translation from the University of Vigo. She is both a translator (traducion.gal) and editor (Catro Ventos) and an Associate Professor in Translation and Interpreting at the University of Vigo, where she also lectures within the Master programme in International Communication. Her main areas of research include editorial policies, phraseology and translation quality. She is a member of the research group BITRAGA and is part of the scientific committee of *Cadernos de Fraseoloxía Galega* and of the editorial board of *Viceversa. Revista Galega de Tradución*. She is the author of more than twenty literary translations into Galician, including works by Rachel Carson, Stefan Zweig, Johanna Spyri, Hans Fallada, and Patrick Süskind, among others.

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