

(RE-)WRITING THE MARGIN. TRANSLATION AND GENDER IN GALICIAN LITERATURE^{1 2}

Patricia Buján Otero
Universidade de Vigo

María Xesús Nogueira Pereira
Universidade de Santiago de Compostela

Nick Shaw (Translation)

Abstract

This paper focuses on the relationship between gender and translation in the Galician literary system given a corpus of translations of literary texts written by women and published on different platforms. The selection of the analyzed documents has been made taking into account their representation and significance both for feminism and literature. This is meant to give an overview of those most relevant trends and features.

Resumen

A partir de una selección de traducciones de textos literarios escritos por mujeres y publicadas en diferentes plataformas, estudiamos la relación entre género y traducción en el sistema literario gallego. La selección de documentos estudiados se ha realizado atendiendo a su representatividad y significación tanto para el feminismo como para la literatura. No se trata de un trabajo exhaustivo, sino panorámico, en el que pretendemos ofrecer una visión de aquellos fenómenos y tendencias que nos parecen más relevantes.

Keywords: Translation. Gender. Galician literature.

Palabras clave: Traducción. Género. Literatura gallega

¹ This article is the English version of “La (re)escritura de los márgenes. Traducción y género en la literatura gallega” by Patricia Buján Otero & María Xesús Nogueira Pereira. It was not published on the print version of MonTI for reasons of space. The online version of MonTI does not suffer from these limitations, and this is our way of promoting plurilingualism.

² This study was undertaken as part of the research project Us and Them: Discourses on Foreignness by Irish and Galician Women Writers (1980-2007), financed by the Ministry of Science and Innovation (FFI2009-08475/FILO) and by the Autonomous Government of Galicia (INCITE 09-204-127-PR). The translation of this paper from Spanish into English was undertaken by Nick Shaw. Quotations are given in the original language with English translations immediately following in square brackets. Unless otherwise stated, these translations were done by Nick Shaw.

Introduction

Translations and literature produced by women, especially when done so from a consciously-adopted gender perspective, are recent newcomers in Galicia on which little work has been done as a joint phenomenon, in spite of the interest expressed by researchers. Our study does not aim to be an in-depth exploration of the field, but rather focuses on the work of female poets, essayists, narrators and playwrights that have been translated into Galician. The catalogue of women authors and their works, together with the publishing, literary and personal process of which they are part, provides, in our opinion, an accurate image of the role played by gender and translation in Galician literature. We have therefore chosen to restrict our research to translation as a product (whether of a publishing, cultural, ideological or political nature), and to establish a much-needed relationship with other disciplines, but principally with literature studies. Future research will be left with the task of studying works that as yet remain untranslated or invisible, an essential task if we wish to shed some light on the relationships of power that evolve within our culture system. As with any analysis of this kind, the timescale is necessarily short, which may perhaps oblige us in the future to qualify or revise some of our conclusions.

When von Flotow (1997: 14) talked about what it meant to translate in the “era of feminism”, she mentioned three effects, two of which are particularly evident in the case of Galician literature: on the one hand, the search for contemporary women’s writing in order to translate it into one’s own culture, and on the other, the recuperation of a corpus of ‘lost’ works by major women writers and thinkers. Von Flotow pointed to translators as being responsible for introducing these works, although in the Galician context it has always been feminist publishers or scholars who have made the initial selection, found ways of publishing (usually by asking a publisher directly) and undertaken the translation of such works. These two concepts will come in useful as themes for our study, and we will thus refer to them during the course of our analysis.

As has often been pointed out, the production of literature by women has taken place within a context of marginality, deriving from the role assigned to the female gender in society. In recent decades the feminist movement has reacted against this lack of visibility on the part of women writers and their works by demanding recognition for forgotten figures and undertaking a serious labour of planning. This feminist discourse encouraged the appearance of a series of voices that cultivated the various genres, in the main poetry, that made frequent reference to their gender in their writings. These women writers, at times united by a feeling of cross-generational *sisterhood*, have had to overcome the obstacles of patriarchy, dismantling truths that were held to be universal, conquering spaces for themselves and demolishing a goodly number of prejudices. Such a panorama places the introduction of works by female writers from other codes at a crossroads marked by a dual marginality: that of translation and that of gender.

We should point out that if this study focuses exclusively on literary translation it is for several reasons: for its visibility and its ability to make things visible, for its relevance within the target culture³ and for the possibilities it opens up for the study of ideological behaviours. We would nevertheless like to highlight the incontrovertible fact that in the professional sphere

³ Although if not always under the label “translation”, at least as “foreign literature”.

women translators and interpreters are in the majority⁴, and that further research is needed into translation behaviours regarding gender in what is commonly referred to as commercial or pragmatic translation.

A much-needed history

The development of translation in Galicia and, more particularly, the study of concepts such as “translating as a woman” or “translation policies and feminism” can be seen in the setting that Valado so accurately describes in the following words:

Inda que se inicia unha introdución masiva da edición de libro de texto en galego, dado que o galego quedou lexislado como vehículo e obxecto de estudo nos diversos niveis educativos, así como de traducións infantís e xuvenís, o mercado editorial segue amosando carencias debido ao baixo consumo do libro galego e ao escaso índice de profesionalidade. (2008: 10)

[Despite the massive onset of text-book publishing in Galician, since the language had now been ruled to be both a vehicle for and the object of study at all levels of the educational system, to which must be added translations of books for children and adolescents, the publishing market as a whole continued to reveal its deficiencies due to the low level of consumption of books in Galician and the lack of professionalism.]

To which we have to add the comment made by Gómez Clemente:

a pesar de que los primeros años de este siglo han sido realmente prometedores para la consolidación de la práctica traductora en Galicia, la situación no es la ideal. Hace falta una mejor planificación editorial de la traducción para llenar los vacíos que aún hay en las distintas áreas de conocimiento y para evitar el desequilibrio que existe entre los títulos publicados un año y otro. (2009: 442)

[... although the first few years of the present century have been extremely promising for the consolidation of translation in Galicia, the situation is by no means perfect. There is a need for publishers to improve their translation planning in order to fill the gaps that still persist in the various fields of knowledge and to do away with the current imbalance in the kind of books published from one year to the next.]

The recent history of translation into Galician begins during the period marked by the passing in 1983 of the *Lei de normalización lingüística*, the legal basis for the standardisation of the Galician language.⁵ The increase in the number of translations (200% during the years 1981-2000, according to Gómez Clemente 2009: 440) is due mainly to a greater knowledge of foreign languages, to the appearance of new publishing ventures and to the strong demand for books for children and adolescents and for versions of the classics in Galician as a result of the introduction of the language into mainstream education (precisely because of the aforementioned Act). 1984 saw the founding of the Galician Translators' Association, whose aims include attempting to determine the criteria for defining a translation policy to suit the needs of Galicia, and in 1996 the first cohort of students of Translation and Interpretation graduated from the University of Vigo, for the first time ever making the services of a set of professionals trained specifically to translate from other languages into Galician available in the marketplace. The profile of earlier translators, women and men alike, was very often that of the scholar or teacher who carried out their work as a sideline, normally for ideological reasons, and who gradually acquired greater visibility and ‘educated’ the publishing and institutional world thanks to the work of an association such as the one referred to above. The presence of the new wave of professionals, fully aware of their rights as well as their obligations, and able to offer

⁴ Thus, for example, we can point out that in the professional sphere in Galicia, of the 40 full members of the Galician Professional Translators and Interpreters' Association, only 7 are men, as opposed to 33 who are women (see http://www.agpti.org/galego/asoc_gal.php; visited June 2010).

⁵ For a historical overview (from the Middle Ages to the present day) of literary translation into Galician, see Gómez Clemente 2009; for a full overview of more recent times, see Luna Alonso 2007.

competitive lead times (since the profession is their livelihood), has helped to make the sector even more professional than it was.

If one has to make an appraisal, then the publishing of literature translated into Galician can be resumed in the following terms. On the negative side, it should be noted that literature translated into Galician is characterised, on the one hand, by the low level of consumption of foreign literature in this language (which also has to compete with translations of the same works into Spanish), and on the other by the persistent lack of planning on the part of publishers. On the positive side, points to note are the availability of a growing number of professionals trained specifically to translate into Galician, and with a wider range of source languages to translate from, and the growing interest and efforts of publishers (which do not always find the necessary institutional support) to offer works by modern writers.

Translation, publishing and the marketplace: a typology of translations

One of the symptoms that reveals the lack of normality of literary translation into Galician is its heterogeneity from the publishing point of view. Although publishers are increasingly showing greater coherence in the planning of their translations catalogue (above all where the narrative genre is concerned), many of the translations published in recent decades are the result of a personal interest and willingness, on many occasions divorced from any real perspective of their possible publication. Texts are chosen, in this case, on the basis of subjective criteria which, for scholars of literature and culture, often provide valuable data regarding sources and intertextual referents. Such freedom when it comes to choosing the texts to be produced arises, for obvious reasons, in journals and periodicals, as well as in small publishing houses, that are able to maintain a greater degree of independence from the marketplace. This was a question that Luna Alonso drew attention to when she explained, making use of Bourdieu's theoretical assumptions, the way in which

non se importa o mesmo desde unha editorial de gran poder comercial, onde a importación pode resultar feita por criterios e fins comerciais, que desde o campo de produción restrinxido, onde a importación pode ter máis razóns literarias, ou desde o campo político nacionalista, onde a importación resulta con máis funcións políticas. (Luna 2006: 191)

[... what is imported differs according to whether it is done by a major publisher, where imports may be decided on the basis of commercial criteria and purposes, or by one with a more limited output, where importing may be done more for literary reasons, or by one in the field of nationalist politics, where political functions form the main reason for importing a work.]

This diversity in both the origin of a translation and the way in which it is disseminated prevents us from approaching this question from a general standpoint. From the institutional point of view, and here we use the word in its broadest meaning, including the matter of publishing, we can identify the following typology of literary translations into Galician, which we will use as a guideline throughout the rest of this study:

- Private translation
- Translations in journals and periodicals
- Publishers' translations
- Institutional translation

Private translation

By private translation we mean the kind of translation work that is done on the translator's personal initiative, with no immediate intention of it being published. Generally speaking, such work consists of excerpts from longer texts that rarely appear as such in translated form. Many of them are the result of works read as a matter of personal interest or taste, that constitute the

humus of the poetry of a person, a group or even a generation. In this regard, the authors (male and female) translated become, when these versions are made known, significant aesthetic markers and a key to the understanding of a work. Álvaro Cunqueiro, one of the most anarchic translators in the history of Galician literature, made what we consider to be a revealing comment on the presence of François Villon in his work: “Yo tengo un Villon entero en lengua gallega, que me lo fui haciendo poco a poco, para mejor leer y entender a lo largo de los años” [I have got a complete work by Villon in Galician, which I translated bit by bit, so as to be able to read and understand it better over the years] (Armesto Faginas [1987] 1991: 71).

The transcendence of these readings-cum-translations can come about indirectly, as in the above-mentioned case of Álvaro Cunqueiro, or, focusing on the work of women translators, in the following comment made by Ana Romaní, taken from her *laudatio* to Marilar Aleixandre on the occasion of the tribute paid to her by the Association of Writers in Galician:

“Eu fun unha delas”. É un verso de Anne Sexton dunha tradución inédita que dun seu poema fixo Marilar Aleixandre. (Romaní 2010)

[“*Eu fun unha delas* [*I have been her kind*”]. So reads a line from an unpublished translation by Marilar Aleixandre of one of Anne Sexton’s poems.]

The interest Anne Sexton’s poetry arouses amongst the women poets involved in constructing a gender-oriented literary discourse is evident in the explanation given by Romaní, who also confesses to having produced a translation of the same poem:

Coincidiramos Marilar Aleixandre e eu mesma na necesidade de verter ao galego este poema de Sexton, eu para unha intervención poética contra a levidade, ela nese labor necesario de tradución que mantén de Rowling a Lewis Carrol pasando por Sandra Cisneros.

Un labor recoñecido recentemente pola Asociación Galega de Tradutores. Agardo por certo con necesidade, as súas traducións de Anne Sexton, de Silvia Plath, de Adrienne Rich, e outras poetas á luz das que se ampliarán as lecturas críticas sen dúbida da obra dalgunhas poetas galegas contemporáneas. (*id.*)

[Marilar Aleixandre and I both saw the need to translate this poem by Sexton into Galician, in my case as part of a poetic intervention against levity, whilst for her it formed part of that indispensable labour of translation that has taken her from Rowling to Lewis Carrol, including Sandra Cisneros on the way.

An endeavour that has earned recent recognition by the Galician Translators’ Association. By the way, I impatiently await her translations of Anne Sexton, of Silvia Plath, of Adrienne Rich, and of other women poets whose work will undoubtedly help to extend the critical readings of the work of some of today’s Galician women poets.]

This comment reveals the existence of two unpublished translations of Anne Sexton’s poem. One of them came into being for pragmatic reasons, namely the need to use it in the performance *Catro poetas suicidas. Intervención poética contra a levidade* [*Four Women Poets who Killed Themselves. A Poetic Intervention against Levity*] (2002); the other, as a consequence of the acknowledged *craft* of the translator, which has also led Marilar Aleixandre to produce translations of works by Silvia Plath and Adrienne Rich. We consider the last remark, about the importance of publishing translations of the women writers mentioned when it comes to interpreting certain modern voices whose poetry has been influenced by them, amongst whom we can include Ana Romaní herself, when she refers to Sexton as “esa autora á que Marilar me abriu camiño nunha paixón compartida por esa escrita revirada” [that woman writer to whom Marilar showed me the way in a shared passion for that tortuous writing] (*id.*). The short excerpt from the *laudatio* that we have just reproduced is also an example of the gaps that exist in the translation catalogue, as well as of the difficulty in finding a publisher for translations of poetry, even that of acknowledged women writers.

Private translations can also appear in the form of quotes used epigraphs. In this regard, it is interesting to observe how certain feminist voices are evoked by Galician women writers as a

way of staking a claim, or even as a dialogue with the composition or compositions they preface.⁶ We can find a clear example of this, remaining within the domain of poetry, in the quotes that appear at the beginning of Ana Romani's book *Das últimas mareas* [*Of the Last Tides*]:

*Todo se derruba con estrondo,
eu canto.
[Everything has fallen with a crash,
I sing.]*
Edith Södergran

*Os verdadeiros poemas fuxen
[True Poems flee]
Emily Dickinson
(Romani 1994)*

Over and above the feminist spirit with which the book is imbued, the author brings these two women writers together with Rosalía de Castro in a composition whose content is clearly metapoetic:

*...ROSALÍA DE CASTRO, EMILY DICKINSON, EDITH SÖDERGRAN...
Procuramos no fondo da entraña
tódalas sombras da pantasma,
o desterro da bruxa...
a soidade da princesa...
a derrota da amazona...*

*Deixamos pegadas de sangue
nas alleas terras da palabra.* (1994: 50)

[We obtain from our innermost depths / all the shadows of the ghost / the exile of the witch... / the solitary longing of the princess... / the defeat of the Amazon...]

We leave bloody footsteps / in the foreign lands of the word]

Furthermore, Adrienne Rich, Ana Akhmatova⁷ and Sylvia Plath also appear, translated into Galician, in epigraphs chosen by Marilar Aleixandre. In the case of the last of the three, her lines⁸ are an anticipation of the theme of *poison* in the book, which precisely bears the title *Catálogo de velenos* [*Catalogue of Poisons*]. Equally significant is the epigraph by Hélène Cixous⁹, translated into Galician, which heads the poem "Asilar" by María Xosé Queizán, included in her collection *Fóra de min* [*Beside Myself*].

The appropriation of translated texts in the form of quotes is not only a fairly widespread practice in the world of poetry: it is also possible to find significant examples, in terms of choice of women authors, such as the epigraph that prefaces *Benquerida catástrofe* [*Beloved Catastrophe*] (2007), by Teresa Moure. Here the author chooses a quote by Judith Butler, translated into Galician, to open a novel that deals with the reconstruction of its characters' sexual identity:

⁶ These are "indirect functions deriving from the importance of the author being quoted" (Genette 1987: 145).

⁷ Akhmatova's text, which prefaces the collection of poems *Mudanzas*, is of particular significance if we bear in mind that the book is a reinterpretation, from a feminine and feminist standpoint, of some of the passages in Ovid's *Metamorphoses*, and that all the poems are prefaced by a quote from the said work.

⁸ "¿Chegou como unha frecha, chegou como un coitelo? / ¿cal dos velenos é? [Did it come like an arrow, did it come like a knife? / Which of the poisons is it?]" y "¿Ou terei que traerche o son dos velenos? [Or shall I bring you the sound of poisons]".

⁹ "Haberá un máis alá no que a outra / xa non será condenada a morte [There will be an afterlife in which the other woman / will no longer be condemned to death]".

O xénero non pode interpretarse como unha identidade estábel senon, máis ben, como unha entidade debilmente construída no tempo, instituída nun espazo exterior mediante unha recepción estilizada de actos

[Gender ought not to be construed as a stable identity (but)... rather (as) an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts¹⁰].

O xénero en disputa [*Gender Trouble*], Judith Butler

Much the same could be said of the feminist essay, where women writers often defend earlier voices in their quotes, through their own translations of such works into Galician. Thus, Carmen Blanco uses an extended extract from the writings of the Italian thinker Luisa Muraro to preface her work *O contradiscorso das mulleres. Historia do feminismo* [*The Counter-Discourse of Women: a History of Feminism*], but retaining the original word *affidamento* due to its generalisation by certain feminist theoreticians, which can be seen as an attempt to consolidate a specific Galician terminology (that of feminist thought):

É o camiño que (...) chamamos “affidamento”, o camiño da relación na confianza, o camiño da autoridade distinta do poder, da que temos certeza gracias á antiga relación coa muller que nos deu a vida e a palabra. (1995: 21)

[This is the path that (...) we call “affidamento”, the path of a relationship of trust, the path of an authority other than power, of which we are aware thanks to the long-standing relationship with the woman who gave us life and speech.]

Whatever the source language, which is only rarely made clear in the paratext,¹¹ what does appear to have been demonstrated is a desire on the part of our women writers to translate certain emblematic texts from women’s or feminist literature in order to include them, in the form of quotes, in their works.

Another way of making private translations visible is to incorporate them in the body of a text, in an exercise of intertextuality and *collage* to which poetry has been no stranger in recent decades. This is the procedure adopted by Chus Pato in a composition from her collection *Charenton*, where she introduces a fragment of the poem “Keine Delikatessen”, by Ingeborg Bachmann, identifying it through the use of italics:

no que fai á guerra fría e ao período de máxima tensión
este poema de I. Bachmann/ “Keine Delikatessen”

*[...] aprendín a ser sensata
coas palabras
que hai
(para a clase máis baixa)*

*fame
deshonra
tebras (...).*

(Que sexa. Que sexan os outros.)

A miña parte, que se perda.

(Pato 2004: 15-16)

[as this poem ‘No Delicacies’ by I Bachmann did with the Cold War at its point of highest tension

¹⁰ Original text from the edition published by Routledge, New York & London, 1990, p. 140. [Translator’s note]

¹¹ Marilar Aleixandre is an exception in this sense, offering us the original English versions of some of her quotes followed by their translation.

(...) *I have learned meaning
with words
that exist
(for the lowest class)*

*hunger
dishonour
tears
darkness (...)*

(Someone really should. Others should.)

My part, let it be lost.^{12]}

Galician versions of quotes alternate with texts reproduced in their original language. Occasionally, the author provides both the original texts and her translations. This freedom when it comes to producing such private translations intersects with the deliberate creation of style in *Cuarto de outono* [*Autumn Room*], where María do Cebreiro makes the following comment:

Este libro, ao seu xeito, tenta probar que non debería haber propiedade no uso da palabra. Por iso, case todas as citas que se inclúen presentan desvíos significativos con respecto ao orixinal. (2008: 109)

[This book, in its own way, tries to prove that correctness should not exist when it comes to words. For this reason, almost all the quotes included here show significant deviations from the original text.]

Translation in journals and periodicals

The particular historical circumstances in which Galician culture, especially Galician literature, has developed, means that it is impossible to understand its key characteristics if we fail to take into account the role played by journals and periodicals. These, varied in nature and often short-lived, have over the years made up for the somewhat flimsy publishing fabric, and thus constitute a broad and widely dispersed corpus of enormous value for understanding certain periods in Galician literature, such as the poetry revival movement of the early nineteen-eighties.

Some of the most stable periodical publications of the last decades have been receptive towards translation, even to the extent of having regular sections devoted to it. The introduction of literary translation has not only served to provide visibility, but also to naturalise a habit and to show up deficiencies. These versions present certain characteristics that derive from the medium itself: they are almost invariably texts that have been translated at the wish of the translator her or himself, often a writer. Since they are individual initiatives, and rarely obey any kind of planning, they reveal personal interests and affinities, on the whole the result of a desire to make good the lack of literary translation into Galician. Space constraints also condition the choice of texts, most of which are poetry, although there is also some narrative.

In the case of the relationship between translation and gender, these journals provide us, for the reasons mentioned above, with highly valuable information. An analysis of the leading journals published in recent decades that dedicate some of their space to translations reveals the almost total absence of women writers.

One of the journals that welcomed translation to its pages was *Dorna. Expresión poética galega*, founded in 1981 and still extant today, despite a number of breaks in publication. From

¹² Translation by Erin Moure, published by Shearsman Books, Exeter, 2007. URL: <http://www.shearsman.com/archive/samples/2007/patoCharSPL.pdf> (p. 13). [Translator's note]

issue 6 onwards it published literary versions of poetry texts on a sporadic basis, to which it has dedicated a section called “*Voces de fóra*” [*Voices from Abroad*] since Issue 15. Critics have highlighted the role played by *Dorna* in disseminating the poetry of the nineteen-eighties, in which the most widely consolidated trend was characterised by a return to classical themes, attention to form and, above all, culturalism and the practice of intertextuality with leading universal writers such as Rilke, Ezra Pound, T. S. Eliot or Cavafis. This is the context in which we have to understand many of the translations that appeared in the journal’s pages, almost all of them signed by poets: Rilke (Xosé María Díaz Castro), Walt Whitman (Ramiro Fonte), Cesare Pavese (Darío Xohán Cabana) or Kavafis and other twentieth-century Greek poets (Andrés Pociña and Mosjos Morfakidis).

During the nineteen-eighties, the roll-call of women writers whose work appeared in Galician in *Dorna*’s pages is significantly smaller: Louise Labé (Daponte and Ramón Fernández Reboiras), Sylvia Plath and Almudena Guzmán (Luisa Castro). Of these three translations, that of the work of the American poet, published in issue 11 (1987), is of particular relevance due to the influence that, as we have pointed out above, it has had on several Galician women poets. Luisa Castro, one of the few women translators to be published in the journal, together with Xela Arias and, later, Ursula Heinze, produced a Galician version of extracts from the poem “Lesbos”, published in her book *Ariel*. After an *impasse* that lasted three years, 1995 saw the beginning of a second stage for *Dorna*, with the participation of numerous writers of both sexes from the generation known as *dos noventa* [*of the nineties*], who on the whole opted for a less culturalist type of poetry and for the construction of gender poetics, mainly female. This latter characteristic, however, was not reflected by any increase in the presence of women poets in translation in the periodical’s pages.

The situation we describe is very similar to that of the journal *Nordés*, edited from 1980 onwards by the poet Luz Pozo Garza and in whose pages we can find translations of poems by Jacques Prevert (González Garcés), Robert Wells (Eduardo Moreiras) or Cesare Pavese (the editor herself).

A very different case is that of the journal *Festa da palabra silenciada* [*A Feast of Muted Words*], founded in 1983 by María Xosé Queizán. This publication, of a feminist nature, acted as a platform to provide visibility for the literary output of Galician women writers, and succeeded in bringing together voices from various generations. Its pages also contained translations of women writers (gender in this case being one of the selection criteria). Issue 6 (1986) saw the appearance of poems by Sylvia Plath, translated by M. P. Aleixandre (Marilar Aleixandre). After a short biographical note there follows an explanation outlining the timeliness of translating works by this American woman poet, due to the inaccessibility of her oeuvre:

A única obra traducida até agora ó portugués ou ó castelán –aparte da correspondencia coa súa nai– é a novela autobiográfica *The Bell Jar* (*A campá de cristal*) (1963) que reflexa os problemas de equilibrio mental que marcaron toda a súa vida. (Aleixandre 1986: 163)

[The only work translated into Portuguese or Spanish to date (apart from her correspondence with her mother) is the autobiographical novel *The Bell Jar* (1963), which reflects the problems of mental equilibrium that marked her whole life.]

Festa also published the work of four Canadian women poets: Rhea Tregebov, Nicole Brossard, Louise Cotnoir and Di Brandt, who coincided, as an explanatory note tells us, at an event:

A IV Feira do Libro Feminista, celebrada na primavera de 1990 en Barcelona, vai facer que estas catro poetas canadianas –traducidas ao catalán, castelán e agora ao galego– se encontrasen en Barcelona xusto cando se produciu o movemento contestatario “Meech Lake”, que significou unha crise de identidade nacional que aínda continúa. (Tregebov 1991: 134)

[The IV Feminist Book Fair, held in Barcelona in the spring of 1990, meant that these four Canadian women poets (translated into Catalan, Spanish and now Galician) were in Barcelona precisely at the time when the anti-establishment ‘Meech Lake’ movement occurred, which led to a crisis of national identity that is still ongoing.]

As we can see, the note also stresses the timeliness of the translation, the work of Marilar Aleixandre and María Xosé Queizán.

The periodical published versions of poems by other women writers that, in some cases, became the forerunner of longer translations. Such was the case of Sandra Cisneros: Marilar Aleixandre initially translated three of her poems into Galician, to be followed later by the book *Loose Woman (Muller ceiba)* (1997). In the note accompanying these texts, the translator highlights the unpublished nature of the poems, which would first see the light of day in their Galician version:

Ante a nosa petición de poemas para publicar na “Festa da Palabra Silenciada”, Sandra Cisneros tivo a xentileza de enviarnos os tres que aparecen a continuación, e que pertencen ó seu próximo libro *Loose Woman*, que será publicado na primavera de 1994. (Aleixandre 1994: 142)

[In response to our request for poems to publish in “Festa da Palabra Silenciada”, Sandra Cisneros was kind enough to send us the three that appear below, which are taken from her forthcoming book *Loose Woman*, scheduled for publication in the spring of 1994.]

Festa da palabra silenciada thus includes translation amongst its variety of contents assembled around the central theme of gender.

Another sample of interest for the study of translation and gender is provided by the journal *A trabe de ouro*, founded in 1999 by Xosé Luís Méndez Ferrín. This publication has a specific section for Galician versions of texts written in another language, where we once again find that male voices clearly prevail. The list of chosen authors includes some of the voices that have become points of reference for Galician poetry: Ezra Pound (Xosé Luís Méndez Ferrín and Marta Carracedo), Seamus Heaney (Manuel Outeiriño) or Paul Celan (Michaela Kuchenreuther and Manuel Luis Stiller). Proximity would appear to be the criterion followed in the excerpt from *Le Roman de Pontus* (Anxo Fernández Ocampo), later translated complete under the title *O reiño de Galicia* (1998, Henrique Harguindey). The roll of poets whose work appeared in a Galician version in *A trabe de ouro*, however, would appear to represent a somewhat different canon to that in *Dorna*, as can be seen by the versions of Dylan Thomas (Mara Pérez Pereiro), Allen Ginsberg (Daniel Salgado) or Bertolt Brecht (Catuxa López Pato). These examples also reveal the significant incorporation of women translators. Nevertheless, women writers continue to be few and far between: Ilse Aichinger (Rosa Marta Gómez Pato), Erin Moure (Lola Rodríguez) and Adrienne Rich (Daniel Salgado). The American writer, championed by Ana Romaní and quoted by Marilar Aleixandre, is here translated into Galician by a male poet who presents her from a feminist angle, after reproducing a series of opinions written about her:

O poeta John Ashbery describiuna como “unha case de Emily Dickinson dos arrabaldes”. Winston Hugh Auden prologou o seu primeiro libro –*A change of world* (Unha mudanza de mundo)– en 1951. Para Harold Bloom, ese señor impertinente de pelo esbrancuxado, Adrienne Rich non é máis ca unha “feminista marxista histerica”, ou cousa así. Pero, mentres o patriarcado das letras estadounidenses teima en cercar a obra e a persoa de Rich, a poeta de Baltimore tece unha aventura literaria con paraxe final na fuxida do asedio masculino. (Salgado 2004: 79)

[The poet John Ashbery described her as “a kind of Emily Dickinson of the suburbs”. W. H. Auden wrote the foreword to her first published book of poems (*A change of world*) in 1951. For Harold Bloom, that impertinent white-haired gentleman, Adrienne Rich is nothing but a ‘hysterical Marxist feminist’, or something of the sort. But, whilst the patriarch of American letters insists on laying siege to Rich’s work and person, the Baltimore-born poet herself weaves a literary adventure that ends in flight from this masculine blockade.]

On the other hand, Salgado highlights the timeliness of the text he has chosen, “Tempo norteamericano” [North American Time], from the book *Your native land, your life*, explaining how

os versos da Rich acaen nestes días do Imperio a máis meter: “Todo o que escribimos / será usado contra nós / ou contra quen amamos”. (Salgado 2004: 80)

[Rich’s lines go down well in these days of the overarching Empire: “Everything we write / will be used against us / or against those we love”.]

The lines chosen by the male poet are precisely those that Marilar Aleixandre had translated to include, as a quote, in her collection of poems *Catálogo de venenos*. Far from being anecdotal texts, translations published in periodical reveal asymmetries in the literary system and help to construct canons and repertoires.

Publishers’ translations

Publishers’ translations must be considered within the context we briefly referred to above in the section “A much-needed history”. There we looked at the relevance, as far as gender is concerned, of a specific collection devoted to women writers, *As Literatas*, and of other translations, in book or electronic format, of significant works included in other, broader collections (classics, modern narrative, etc.). It is important to bear in mind that, apart from those modern narrative collections in which the choice of authors is often the result of a proposal made by a literary agent and influenced by the best-seller nature of the book in question (i.e. the presence of the book or author in the international publishing market), or the exotic nature of the source language,¹³ the choice of women author is not always the result of a conscious publishing policy, but rather of the idea of recovering works written by women that have become “lost” in the patriarchy (von Letow 1997: 30),¹⁴ of incorporating new voices and acting as a platform for denouncing inequalities and forms of violence.

In order to obtain data on the underlying ideologies and presentation of such works we will focus our attention on the verbal paratexts and, thus, on the ‘paratranslation’, by which we mean the set of paratexts and activities that accompany the publisher’s translated text:

Cando as editoriais escollen os títulos e as imaxes da cuberta do libro están a seguir unha estratexia comunicativa inzada de ideoloxía. Esa escolla determina unha recepción, unha lectura –ideolóxica–, e ata apunta o tipo de público ao que vai dirixido. Tamén pode espectacularizar por medio desas imaxes ofrecendo tamén deste xeito, adscrición xenérica, contido e argumento do libro. (Garrido 2005: 36)

[When publishers choose the titles and the cover art for a book they are following a communicative strategy plagued with ideology. This choice determines a reception, a reading (an ideological one) and even points to the kind of audience at which it is aimed. It can also showcase the contents through such images, thereby also offering the gender affiliation, content and plot of the book.]

The people responsible for these peritexts are almost always other intermediaries (in our case in point, particularly the publishers and editors of such collections), except in the case of notes on the text and of the translators’ preliminary notes. A study of these metatexts, as one of the strategies that González (2001-2002: 113-114) points to as being a way of making themselves visible and of signifying the text that they are translating, must be left for later analysis. And, as Castro contends:

¹³ And thus enriching for the target culture, as well as being of symbolic value by representing a certain independence from the system of literary translations into Spanish.

¹⁴ “Feminists point out that the patriarchal canon has traditionally defined aesthetics and literary value in terms that privileged work by male writers to the detriment of women writers; as a result, much writing by women has been ‘lost’. This is true of the twentieth century, even though recent feminist activism has integrated many women writers into literary histories. It is more particularly true of women writers from earlier periods, whose Works need to be unearthed by literary historians and read again by literary critics. Translating has begun to play an important role in making available the knowledge, experiences and creative work of many of these earlier women writers” (von Flotow 1997: 30).

un examen íntegro del proceso de traducción revela que éste no concluye con la reescritura traductora, sino que existe un espacio intermedio entre esta reescritura (traducción) y la presentación final de la obra traducida en la sociedad meta (paratraducción), donde también operan unas relaciones de poder. (2009: 253)

[a comprehensive examination of the process of translation reveals that it does not end with the rewritten version in the target language, but that there is an intermediate space between this rewriting (translation) and the final presentation of the translated work in the target culture (paratranslation), where relationships of power are also active.]

Once again, we will have to postpone such a study, much-needed and complex in that it deals with ideology, about what is said and what is left unsaid in the paratexts produced for the works of certain women authors.¹⁵

Without wishing in any way to belittle the importance of modern-day collections of translations such as Editorial Galaxia's Biblioteca Compostela or Rinoceronte Editora's Contemporánea within the Galician literary system, particularly for their determined commitment to translations into Galician, one can still point to the absence of any information about the work or the author (male or female) in these editions as an example of a relationship of power; as is the fact that they are translations (in the case of the former, mention is not always made of the fact that a bridge language has been used, and the translator's name does not always appear on the cover or the inside cover).¹⁶

But to turn to the presentation proper of the selected works, within the publishing field we would first like to highlight Edicións Xerais de Galicia's collection 'As Literatas', edited by the woman writer and feminist María Xosé Queizán. This collection began in 1999 and currently contains 14 works by the following women writers: K. Blixen, A. Carter, H. Correia, S. Drakulić, A. Dworkin, L. Jorge, A. Kristof, K. Mansfield, C. McCullers, T. Mercado, H. Müller, E. Pardo Bazán, C. Perkins, J. Rhys and M. Yourcenar. The collection arose as a commitment to translation and literature (in this case, narrative prose) written by women, with a view to offering a wide range of different models of writing. In this regard, the fact that in 2007 the launch of two titles (Jean Rhys' *Ancho mar de argazo* [*Wide Sargasso Sea*], translated by Manuel Forcadela, and C. McCullers' *A voda* [*The Member of the Wedding*], translated by Laura Sáez) coincided with International Women's Day is not without its significance. If we look at the catalogue of works comprising the collection, we can see that 2007 marks a major turning point: if the initial titles corresponded in many cases to short novels or short story collections, published in paperback editions, at this point in time there is a shift to a larger format (it appears that in this way women writers have made it to the 'first division') and a new profile for the translators, be they male or female. Furthermore, this shift is in all certainty related to the series of changes in the publishing and translating industry that Galician literature has been undergoing in recent years, and which we commented on earlier. All the works in the collection are accompanied by a relatively long foreword or introduction, some times by the translator herself or himself, and by a bio-bibliographical introduction to the writer and a blurb that is frequently revealing. This is not the case of the works by H. Müller or A. Kristof, but it is true of Tununa Mercado, K. Mansfield, H. Correia or the collection of short stories by K. Blixen, C. Perkins and E. Pardo Bazán. We reproduce below part of the blurb from the last-named book (*Fenda, loucura e morte* [*Crack, Madness and Death*], 1999), written by the collection's editor, María Xosé Queizán:

¹⁵ This would fit in with the much-needed research line demanded by Luna Alonso: "An analysis of the notion of a hierarchy of authors, texts, languages and cultures translated into our language, although it may be rather soon to produce such an analysis in such a short period of translation history, is an extremely interesting line of research within the field of theoretical translation studies" (2007: 261).

¹⁶ Montero (2011) places this information within the concept of "publisher's loyalty to the author of the original text", which not only means guaranteeing the author that his or her name will appear in a visible place, but also that his or her cultural origins, together with the text from which the translation has been made, can be identified through the peritexts, by indicating the title, place, publisher and year of its first publication, as well as the bridge text and the name of the person responsible for it. The writer points out that this loyalty should also occur in other stages of production, and with regard to the creative stage of translation, she insists on the aesthetic and ideological enrichment that such loyal behaviour can produce.

parte dun feito clave: a perda da virxindade, da pureza, considerada como valor supremo das mulleres, para seguir co matrimonio que, unha vez perdida esa integridade persoal, condena as mulleres á dependencia, ao infantilismo, á perda da confianza en si mesmas e, no peor dos casos, á morte. Nestes relatos encontramos unha crítica común a esta institución e á condición social das mulleres. Baixo esta perspectiva reunín e traducín estas catro historias que son catro pequenas obras mestras, cunha profunda precisión psicolóxica, que confrontan a política sexual e a problemática do matrimonio. Son magníficos documentos feministas.

[take as their starting point a key event: the loss of virginity, of purity, taken to be a woman's supreme value, to continue with marriage, which, once this individual wholeness has been lost, condemns women to dependency, infantilism, loss of self-confidence and, in the worst case, death. From this standpoint I collected and translated these four stories, four miniature masterpieces, endowed with deep psychological accuracy, that confront sexual politics and the issue of marriage. They are magnificent feminist documents.]

All the works included in this collection are fiercely denunciatory in nature; one of those most recently published (2005), *Coma se non existise [As If I Am Not There]*, by Slavenka Drakulić and translated by Jairo Dorado, is a harrowing book that tells of the atrocities committed against a group of women concentration camp inmates during the war in Bosnia. In this case our example is not an epitext, but a totally revealing extract from the work itself:

É noite. Tenta liberarse dos gardas. O bafo dos homes fede a augardente. A súa resistencia parécelles divertida, rin, coma se procurar fuxir fose gracioso. Nas súas mans é indefensa coma unha cativa. Aínda así revólvese, coma se aínda tivese esperanzas de fuxir.

Todas estamos contaminadas do mesmo polo campo, pensa. O noso sangue é impuro, todas somos iguais. As mulleres aquí son só como unha masa. Sen nome, sen face, substituíbeis coma un anaco de pan ou xabón. Existen só dúas categorías, as vellas e as novas. (Drakulić 2005: 61)

[Night has fallen. S. tries to wrestle free of the guards. Their breath reeks of brandy. Her struggling amuses them, they laugh, as if her attempt to break free is the funniest thing in the world. She is as helpless as a child in their grip. But she keeps struggling, as if still hoping to escape ...

We are all infected by the camp in the same way, she thinks. Of tainted blood, we are all the same. Women exist here only in the plural now. Nameless, faceless, interchangeable. There are only two categories, young and old.^{17]}

Let us now look at some significant titles that have been published, behind which it is not possible to appreciate a specific editorial policy, but rather an interest that we intuitively feel, in most cases, to be purely personal.

Ana María Valladares Fernández's translation of *The Awakening*, by Kate Chopin, was published in book form in 2002 as part of Toxosoutos' paperback collection Trasmontes, but had previously seen the light of day in Bivir, the Virtual Library¹⁸, a project sponsored by the Galician Translators' Association to promote linguistic standardisation in Galicia in the sphere of translation, and which consists of making out-of-copyright classics, translated into Galician, available to anyone who wants to read them. Neither of these two collections (Bivir and Toxosoutos) includes either an introduction, or a foreword, or an introduction to the author. However, the back cover of the book does highlight the work's importance within the feminist movement:

Cando abrimos *The Awakening*, simplemente, espertamos a unha realidade que nos trae o cálido ambiente da Luisiana de fins do XIX, descubrimos as influencias acadianas, outro xeito de vivir, mergulladas no puritanismo dunha sociedade que reprime o papel da muller até convertela en obxecto, e non suxeito, evadida de calquera tipo de sensualidade, activa ou pasiva (...) A obra de Chopin pasou moitos anos barolecida no escuro galpón da necidade; mesmo así, non impide que anticipe un momento seminal da literatura americana, o camiño que, posteriormente,

¹⁷ Translation by Marko Ivić, published by Abacus, London, 1999, p 56-57. [Translator's note]

¹⁸ See www.bivir.com.

tomarían os *neorrománticos do sur*. Mais todo aquel mofo non abondou para impedir seu rescate, alá polos '60 do XX, converténdose nunha das iconas do movemento feminista. [When we open *The Awakening*, we simply awake to a reality that brings us the sultry atmosphere of late nineteenth-century Louisiana, we discover the Acadian influences, another way of life, submerged in the Puritanism of a society that represses the role of women to the extent of converting them into objects, not subjects, distant from any kind of sensuality, whether active or passive (...) Chopin's work spent many years gathering mould in the gloomy shed of ignorance; even so, this does not prevent it from having anticipated a seminal moment in American literature, the path that would later be taken by the *Neo-Romantics of the South*. But all that mould could not suffice to prevent its retrieval, in the nineteen-sixties, when it became an icon of the feminist movement.]

This collection has also provided a showcase for the translation of a work by another significant figure in nineteenth century women's literature, namely Emilia Pardo Bazán. Olga Patiño's translation of *Los pazos de Ulloa* [*The House of Ulloa*] is simply presented on the back cover as "paisaxe e a degradación dos personaxes de dúas Galicias en loita" [landscape and the degradation of characters from two Galicias at odds with each other].

Returning to Bivir, let us look more closely at two titles, both translated by María Reimóndez: "O soño da sultana" [Sultana's Dream] and "A historia de Mary Prince" [The History of Mary Prince],¹⁹ by Rokeya Sakhawat Hussain and Mary Prince, respectively. The first of these texts is considered to be one of the first examples of feminist science fiction, whilst the second, with its subtitle "a West Indian slave, related by herself", clearly reveals the underlying denunciation implicit in the choice of the work. We should also highlight that the same platform, Bivir, has published Ana M^a Valladares' translations of several novels and novellas by Katherine Mansfield.

Two works by Sandra Cisneros have been translated, and in both the focus of the paratext is on the force of her voice and the gender standpoint from which she writes. *Muller ceiba*, the Galician version of the book of poems *Loose Woman* (to which we referred earlier, in the section of translations published in periodicals), was published in 1997 in Edicións Xerais' collection Ablativo Absoluto, translated by Marilar Aleixandre. The blurb on the back cover reads:

Explosiva e polémica, *Muller ceiba* é unha voz provocadoramente feminina, palabra erótica, humorística e mestiza que funde o made in América cos lagartos das lagoas do camiño a Yaxhilán, borrando para sempre a fronteira de Río Grande.

[Explosive and controversial, *Muller ceiba* is a provocatively feminine voice; erotic, humorous, half-breed words that blend the all-American with the lizards at the lakes on the way to Yaxhilán, permanently erasing the Río Grande frontier.]

A casa de Mango Street [*The House on Mango Street*] was published in 2008 by Rinoceronte in the Contemporánea collection, in a translation by Alicia Meléndez Sousa. As we have already mentioned, the books in this collection include neither metatexts by the translators nor introductions, but there is a brief bio-bibliography of Cisneros on the flap: "She is currently considered to be the best modern woman Mexican-American writer, and her role in feminist literature is indisputable", whilst the back cover reads: "The House on Mango Street describes, in a series of brief brushstrokes, the social and economic status of Mexican-American women in the United States", where it is furthermore introduced as an acknowledged classic of the coming-of-age novel.

The nature of this contribution means that there is no room to deal with women authors such as Akhmatova, an anthology of whose poems was published by Rinoceronte in 2008 under the title *Só o silencio me responde* [*Only Silence Answers Me*], translated from the original Russian by Ekaterina Guerbek and Penélope Pedreira, or Hélène Cixous, whose play *A conquista da escola de Madhubai* [*The Conquest of the School at Madhubai*] was published in a bilingual edition in 2006, with a lengthy introductory essay by Purificación Cabido, who is also the

¹⁹ Winner in 2008 of the Plácido Castro Translation Award, selected from all the titles published in Bivir.

author of the translation. Equally significant is Sabela Pato and Silvia Montero's 1998 translation of *Hier (Aquí)*, by the "Grande Dame" of post-war German literature, Hilde Domin. However, space must also be made for a reference to a women writer who has had so much of an influence on feminism, namely Virginia Woolf, who has been treated differently in the Galician translations published to date of three of her books.²⁰ The first of these to appear, in 1993, was *Cara ó faro [To the Lighthouse]*, published by Sotelo Blanco Edicións as the third book in its collection Biblioteca de Traducións. The translation is by Manuela Palacios and Xavier Castro. It includes a "Foreword" that basically narrates the connections between the characters in the novel and Woolf's own life, a brief section "Translation Criteria" and the translators' notes. It is interesting to note the way the novel is presented on the back cover:

Cara ó faro pódese ler como unha metáfora das relacións entre os sexos. Excluídas dos xogos de poder, as mulleres están preparadas para participar nos mesmos por intermedio dos homes que as posúen: a socialización diferencial prepara os homes para ama-los xogos de poder, e as mulleres, para ama-los homes que participan neles.

[*To the Lighthouse* can be read as a metaphor of the relationship between the sexes. Excluded from any kind of power game, women are brought up to take part in these through the medium of the men that possess them: differential socialisation prepares men to love power games, and women to love the men that take part in them.]

No further work by this woman writer was published until 2004, when *As ondas [The Waves]* appeared in Galaxia's collection Clásicos Universais. The peritext gives no information whatsoever, and there is only the occasional note by the translator, in this case María Cuquejo. The following year saw the publication of *Un cuarto de seu [A Room of One's Own]* in the collection As Letras das Mulleres, which we will analyse in the following section.

Institutional translation

Publishing literary translations in Galicia continue to depend to a large extent on a policy of public subsidies, and many of the books referred to in the previous section were subsidised in this manner. The origin of the works that we have included in the present section is, however, different: these are translations that are specifically sold as the result of a collaboration between a public institution and a publishing house. These books are usually launched within the framework of an institutional event, where the publisher and the person responsible for the edition are accompanied by the relevant politician (whether this be the Regional Minister of Culture or the Secretary for Linguistic Policy or Equality, who furthermore never miss the opportunity to add a text of their own to the tome in the form of an "introduction"). In most cases this fact undoubtedly affects the way the work is received by the world of culture.²¹

With regard to translation and gender, in this sphere we must highlight the collection As Letras das Mulleres, the Biblioteca de Teatro and the publication of Simone de Beauvoir's *O segundo sexo [The Second Sex]*.

The As Letras das Mulleres collection came into being in 2004 as a result of a collaboration between the Galician Service for Gender Equality and the publisher Sotelo Blanco. Its purpose is to disseminate fundamental works, whether they be fiction or essays, written by women, and to promote recognition of the intellectual work by means of which women have contributed to universal culture throughout history. To date (June 2010) it includes 12 titles by the following women authors: E. Wharton, A. Kollontai, Sofía Casanova, Aphra Behn, Olympe de Gouges,

²⁰ For how Woolf has been received in Galicia, see Palacios (1997) and Palacios y Ríos (2002).

²¹ Luna Alonso has also pointed out, quite rightly, that such subsidies can act as a filter: "By seeing the act of translation as in interpretation and a cultural reading of a text belonging to a different cultural space, the door is left open for a translation theory based on the social experience of inequality. If the case in question is that of a minoritised language, which must necessarily undergo the test (or censorship) of subsidy, then the experience is much more complex" (2007: 261).

Rosalía de Castro, Emilia Pardo Bazán, Concepción Arenal, Jane Austen, Virginia Woolf, Mary Wollstonecraft and Cristina de Pizán. Each book contains a foreword by the Regional Minister or General Secretary, an introduction by a specialist from the academic world and, on certain occasions, a preliminary or explanatory note by the translator or translators, which for example in the case of the work by Aphra Behn (translated by Ramón Porto and Belén Souto) is quite long (amongst other points, the translators explain the difficulties they experienced in obtaining the original text, or lexical decisions they have made during translation, such as the choice of the word “moinante” for “rover” in the title). Despite the existence of this space reserved for the voice of the translator,²² in compliance with the provisions of the Spanish Copyright Act (putting on record who the translation copyright belongs to) and with the habitual publishing practice in Galicia of specifying the name of the translator on the inside cover, the invisibilisation to which translators of both sexes are subjected is apparent in the fact that in the presentation of this collection, on both the institution’s and the publisher’s websites, no mention is made of the translators’ names.²³ A further characteristic of the collection is that it includes three books by Galician or Spanish women writers (Rosalía de Castro, Emilia Pardo Bazán and Concepción Arenal) in their original language, Spanish, which makes one wonder to what extent it is really necessary to invest so much effort in retrieving texts that are easily accessible to a Galician readership. Nor should we forget that, except for the cases of Virginia Woolf, Sofía Casanova and Alexandra Kollontai, the other nine titles, given their date of original publication, are out of translation copyright. The choice of titles is somewhat anecdotal, of historical interest but by no means essential. We cannot avoid criticising this “financial effort” on the part of the government: perhaps a more “modest” edition (i.e. paperback, with thinner pages²⁴), a true commitment to the Galician language and to contemporary (rather than historic) and truly essential discourses of modern feminism (much-needed in this target context) could have produced a much more-needed collection, such as that hoped for by González, writing precisely about this series:

A tradución das clásicas era unha das carencias pero non unha das urxencias para os discursos feministas en galego porque, á derradeira, podemos ler, e xa lemos, estes textos en diversas traducións ao español ou ao portugués. Non é que vaia unha cousa pola outra, pero se cadra cumpriría priorizar a tradución de textos menos arqueolóxicos e máis actuais e polémicos e non sempre dispoñibles nas linguas do noso contorno (por orde alfabética: Braidotti, Butler, Cixous, Collin, De Laurentis, Fuss, Haraway, Kaplan, Irigaray, Lorde, Mulvey, Rich, Sedgwick, Spivak...). Haberá quen diga que non se trata de elixir, mais de compatibilizar. Podo concordar con esta postura, pero, iso si, que ninguén crea que se paga a cota dos feminismos traducindo só textos de Simone de Beauvoir para atrás. A capacidade de intervención dun texto recuado no tempo, por importante que sexa, é limitada. E tanto o feminismo coma a cultura galegas precisan sumar lecturas e discusións coa contemporaneidade. (2004: 89-90)

[A translation of the classics was one of the deficiencies, but not one of the most immediate needs, of feminist discourses in Galician, because, in the final analysis, we can and do read these texts in a variety of translations into Spanish and Portuguese. This is not to say that one makes up for the other, but it would perhaps be better to give higher priority to less archaeological and more modern and controversial texts, that are not always available in our surrounding languages (in alphabetical order: Braidotti, Butler, Cixous, Collin, De Laurentis, Fuss, Haraway, Kaplan, Irigaray, Lorde, Mulvey, Rich, Sedgwick and Spivak, amongst others). Some might say that it is not a question of choosing, but of combining. I find it possible to agree with this position, but only on the condition that nobody believes that duty is being done to feminism by translating only texts up to and including Simone de Beauvoir. The capacity for

²² Some of the books also include notes, although they are not always afforded the same treatment, and in certain cases, evidencing a lack of professionalism or knowledge of publishing, it is not even specified whether they are translator’s notes or not. Such is the case of *A cidade das mulleres* [The Book of the City of Ladies] by Christine de Pizan (translated by Susa Blanco, Sotelo Blanco 2004) or *Vindicación dos dereitos da muller* [A Vindication of the Rights of Women] by Mary Wollstonecraft (translated by M^a Fe González, Sotelo Blanco 2004).

²³ See, respectively, <http://sgi.xunta.es/publletr.html> and <http://www.soteloblancocolecciones.com/narrativa.asp?Coleccion=50>.

²⁴ And, above all, avoiding the use in what constitutes the iconic paratext (which is also representative of an ideology) of colours that are traditionally considered to be “feminine”, namely pink and lilac.

intervention of a text from way back in time, regardless of its importance, is limited. And both Galician feminism and Galician culture need to incorporate modern texts and engage in contemporary debate.]

This excerpt connects perfectly with another of the titles translated under the collaborative agreement between the General Secretariat for Equality and Edicións Xerais: the translation of Simone de Beauvoir's *O segundo sexo* [*The Second Sex*], the work of Marga Rodríguez Marcuño, with conceptual revision by África López, of which two volumes have now been published: the first in 2008 and the second, "A experiencia vivida" [Lived Experience], more recently, in March 2010, both within the Ensaio collection. Given the "semi-institutional" nature of the publication, it too has a foreword ("Adral") by the Secretary-General for Equality.²⁵ The text includes numerous translator's notes, which the translator herself justifies in a preliminary section in Volume One called "Arredor da tradución galega" [About the translation into Galician] in the following words: "debido a que este ensaio, como xa se mencionou, abrangue referencias a disciplinas moi variadas e, con frecuencia, dá por suposto coñecementos relativamente específicos e concretos, engadíronse algunhas notas da tradutora (N. da T.) co afán de facilitar a lectura [since this essay, as has already been mentioned, covers a wide range of references and disciplines, and frequently takes for granted a series of relatively specific and concrete items of knowledge, some translator's notes ('N. da T.') have been added in order to help the reader]" (Marcuño 2008: 28).²⁶ Once again we see an effort being made by all the players involved, which, in spite of its great symbolic weight, is insufficient to meet real needs.

A very different picture is presented by the theatre, a genre that, even when compared to the essay, has less of a presence as regards its repercussion in the target system, despite the high degree activity in the world of contemporary Galician theatre. Collaboration between the Galician School of Drama, Escola Superior de Arte Dramática de Galicia (ESAD) and Editorial Galaxia, with a financial contribution from the Galician Government (Xunta de Galicia) has led to the appearance of the Biblioteca de Teatro and Biblioteca ESAD collections. The former, a collection of theoretical works of reference on the theatre, saw the publication in 2009 of *Manual de práctica teatral feminista* [*Feminist Theatre Practice: A Handbook*], by Elaine Aston, translated by Laura Sáez. This is a book, which in addition to being a complete handbook, since it covers the stages of warm-up, improvisation, staging and performance, is also a reflection on the history of the theatre and its discourses, one of these being the way in which femaleness is represented. The latter collection contains Sarah Kane's *Obra dramática completa* [*Complete Plays*], edited and translated by ESAD's director, Manuel F. Vieites, presented on the back cover in the following terms:

[...] Desta volta son as mulleres, entre elas Sarah Kane, que chegará a ser unha das autoras máis interesantes do panorama teatral en Europa. Malia a súa trágica desaparición en 1999, a súa obra segue a ter unha fonda vixencia e actualidade por mor deses mundos dominados pola dor e pola barbarie que tan ben soubo reflectir e que nos falan dun forte compromiso coa vida.

[...] This time it is women, amongst them Sarah Kane, who became one of the most interesting women authors in the world of European theatre. In spite of her tragic death in 1999, her work continues to be deeply relevant in our times, thanks to those worlds dominated by pain and barbarity that she knew how to reflect so well, that speak to us of a strong commitment to life.]

More recently, 2010 saw the publication of *Catro pezas* [*Four Plays*] by Caryl Churchill, once again with an extended introductory essay and translation by the School's director (a fact that is not without its significance).

²⁵ The first volume was published in 2008, when Carme Adán held this post. Volume Two, "A experiencia vivida" [Lived Experience], came out in early 2010. In the meantime there had been a change of government, and the second volume does not contain any kind of "institutional introduction".

²⁶ Nevertheless, a study of these notes makes us wonder to what extent they are all really necessary, for example when they provide an explanation of who Rosa Luxemburg or George Eliot are (notes 106 and 107, respectively, in Volume Two), or give a literal translation of Hitler's three Ks followed by an alternative proposal (note 106, Volume One) which, in a medium such as a translator's note, will have very little repercussion.

The theatre has also been the avenue used to introduce one of Europe's leading modern women writers, Elfriede Jelinek. In 2007 Xerais published *O que ocorreu depois de que Nora abandonara o seu home ou os piares das sociedades* [*What Happened after Nora Left Her Husband, or Pillars of Society*], translated by Susana Fernández and Franck Meyer, in the Biblioteca Dramática Galega collection it produces in collaboration with the Centro Dramático Galego, and whose catalogue consists almost exclusively of work it has commissioned. The publisher presents the work²⁷ as heir to the tradition of Ibsen, and a possible continuation of *A Doll's House*, also published by Xerais the same year as *Casa de bonecas*, in a translation by Marta Dahlgren and Liliana Valado. Due to the collection's characteristics it unfortunately includes neither notes nor an introduction, although the way the author is presented on the cover is significant: whilst the brief bio-bibliography of Jelinek on the flap refers to her as “escritora austríaca comprometida co feminismo e a esquerda” [an Austrian woman writer committed to feminism and left-wing politics], on the back cover she is presented as follows: “A austríaca Elfriede Jelinek [...] é un dos autores (*sic*) contemporáneos máis importantes de fala alemá. Incansábel feminista e defensora das ideas progresistas, a representación da súa obra teatral foi prohibida pola ultradereita en Austria” [The Austrian Elfriede Jelinek [...] is one of the most important modern authors (*sic*) writing in German. A tireless feminist and champion of progressive ideas, performances of her plays were banned by the far right in Austria].

Women translators' voices

Apart from the interesting woman translator-woman writer relationship that we observed in the sections devoted to private translations and translations published in creative periodicals, we would also like to refer in this overview to those women translators' voices that, in an environment in which “invisibility” continues to prevail (either in the publishers' interest, out of ignorance of accepted practice, or due to a lack of awareness that the work of a translator is also that of an author), seek and demand a place in the books they have translated, and act as the initiators of translation projects. This section will necessarily be brief, for two reasons: the first being the fact that it is not really the subject of this study as such, and the second our conviction that an awareness of translation and writing from a gender standpoint surely deserves a more detailed analysis. With regard to the latter, we would just like to make a brief mention of the ideological conflict between woman translator and publisher that was sparked off by María Reimóndez's translation of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*, a controversy that was widely reflected in the media and in which actions were taken to discredit the translator, to which she in turn reacted by taking legal action.²⁸

But to return to the topic, in addition to María Xosé Queizán's work as initiator of the As Literatas collection and as translator of a number of titles, we would also like to highlight the work done by María Reimóndez and Marilar Aleixandre.

Reimóndez is a member of the first cohorts to graduate in Translation and Interpretation from Vigo University, who demanded and worked for a change of professional profile for translators living and working in Galicia²⁹ Thus, for example in “A tradución dos teatriños [Translating Little Theatres]”, Reimóndez has produced a poetic text of her own about her version of Erín Moure's *Little Theatres* [*Teatriños*] and also left a record of one of her lines of research:³⁰

²⁷ See: http://www.xerais.es/cgigeneral/newFichaProducto.pl?obrcod=1162319&id_sello_editorial_web=13&id_sello_VisualizarDatos=13

²⁸ In this regard, see Castro 2009 and Reimóndez 2009.

²⁹ Together with Lara Santos and Saleta Fernández, who also graduated at the same time, she is a member and co-founder of the Galician Professional Translators' and Interpreters' Association (Asociación Galega de Profesionais da Tradución e da Interpretación).

³⁰ Reimóndez is currently carrying out research into the relationship between translation, feminisms and post-colonialism, part of which takes place in the research feminar “Feminismos e Resistencias. (Teorías e Prácticas) [“Feminisms and Resistances. (Theories and Practices)]” at Vigo University. Olga Castro's work on non-sexist language and translation is also being done within the framework of this group and that of the university's paratranslation group.

No propio texto orixinal o galego non é só a lingua infiltrada en palabras ou fragmentos que nalgúns casos deixei marcados por cursivas, igual que no orixinal, senón que hai seccións completas (como a de “Homenaxes”) nas que os textos aparecen en galego e inglés, traducións e retrotraducións. A súa función é tamén allear ás lectoras e lectores anglofalantes cun texto que non saben se ten relación co que entenden e que en moitos casos nin sequera saben en que lingua foi escrito. A pregunta de cal é o orixinal? quen lle dá ese status? que ou quen é a autora [...] son tamén preguntas que se fan no eido da tradución de forma constante e que os estudos posmodernos, feministas e poscoloniais deconstrúen para poñer de manifesto os actos de poder na tradución, tan frecuentemente invisibilizados pola falta de textos que expliquen a postura ou interpretación da tradutora, as razóns que levan a traducir certos libros e non outros, as ideoloxías que subxacen a todos estes actos. (Reimóndez 2007: 146)

[In the original text itself Galician is not only a language infiltrated in the form of words or fragments that in some cases I have marked by the use of italics, as they appear in the original, but there are also whole sections (e.g. “Homenaxes”) in which the texts appear in both Galician and English, translations and back-translations. Their function is also to madden English-speaking readers with a text of which they have no idea whether it bears any relation to what they do understand, and of which in many cases they do not even know in what language it has been written. The question of which is the original, who gives it such status and what or who is the author [...] are also questions that constantly arise in the sphere of translation and which post-modern, feminist and post-colonialist studies deconstruct in order to reveal the acts of power occurring in translation, so often invisibilised by the lack of texts explaining the woman translator’s position or interpretation, the reasons that lead certain books, and not others, to be translated, the ideologies that underpin all these acts.]

Marilar Aleixandre, of whom we have already spoken in the section on private translations and to whom tribute was paid in 2009, coinciding with International Translation Day, for her work as literary translator, has created a poetic text justifying her reasons for translating Cisneros, in which in addition to reflecting on the difficulty of making decisions (“Eis o terceiro, esta *Loose Woman*, *Muller Ceiba*, pero tamén licenciosa, descarada, inconexa, desganduxada e libre, libre, Libre. Como ha ser por veces a tradución (loose translation). ¡Ah, a doce traición de traducir, a indecisión da escolla!” [Here we have the third, this *Loose Woman*, *Muller Ceiba*, but at the same time licentious, brazen, disjointed, unstitched and free, unfettered. Free. As translation sometimes has to be (loose translation). Oh, the sweet betrayal of translation, the hesitancy of choice!]) (1994: 5)), she establishes a link between the woman who penned the original text and the target culture:

Cantas espirais nos poemas desta *Muller Ceiba* que sen embargo nunca estivo en Galicia nin puido ver os petroglifos, a espiral de pedra como unha frecha enrodelada apuntando ó centro do universo (...) Cantas cobras serpentes, cantas cobras nos poemas. Pero Sandra Cisneros nunca estivo en Galicia, nin sabe que os poemas teñen cobras, nin debeu oír a Afonso X “e quero-m’oimais guardar do alacrán” advertirnos do alacrán negro ou veiro que pode deitar unha espiña no corazón, antes de facerlle eco no seu poema de alerta *el alacrán güero*). (Aleixandre 1994: 6-7)

[How many spirals in the poems of this *Muller Ceiba* [*Loose Woman*] who nevertheless has never been to Galicia nor seen its petroglyphs, the stone spiral like a rolled-up arrow aimed at the centre of the universe (...) How many cobra snakes, how many cobras in the poems. But Sandra Cisneros has never been to Galicia, nor does she know that poems have cobras, nor can she have heard the words of Alfonso X “e quero-m’oimais guardar do alacrán [and I henceforth want to keep myself from the scorpion]” warning us against the black or multi-coloured scorpion that can leave a sting in one’s heart, before echoing him in her warning poem *El Alacrán Güero*).]

Reception

The reception of translation in Galicia takes place in a scheme of things in which critical discourse on translation (produced from the world of translation) still enjoys a very limited presence. This is highlighted by Luna and Montero:

Unha presenza visible da crítica tradutiva que chegase a todos e todas non só conlevaría unha maior sensibilidade por parte do sector editorial e do público en xeral; senón que tamén repercutiría no comportamento dos axentes que interveñen dunha maneira ou doutra na elaboración do produto, desencadeando un efecto holístico. Unha maior presenza nos xornais ou na televisión, por exemplo, e mesmo nas librerías, debería significar un aumento da actividade lectora (promoción e venda). Queda pendente pois, a promoción interna e así mesmo a exteriorización dos propios textos, unha faceta na que as editoriais aínda non contaron co necesario apoio da Administración autonómica ou cos medios de comunicación en xeral. (Luna/Montero 2006: 16)

[A visible presence of translation criticism that reaches everyone concerned would not only bring with it a greater awareness on the part of the publishing industry and the general public; it would also have an impact on the behaviour of the agents that one way or another intervene in the creation of the product, unleashing a holistic effect. A greater presence in the press or on television, for example, and even in bookshops, should lead to an increase in reading (promotion and sales). What thus remains is the internal promotion and even the exteriorisation of the texts themselves, an aspect in which publishers have not as yet been able to count on the necessary support of the regional government or on the mass media in general.]

The press and specialist journals report on the publication of new translations, often focusing on a description of the work and its plot rather than on the process of translation, which, if mentioned at all, is restricted to the occasional observation on the ease with which the target text can be read. On many occasions these reviews reveal patriarchal prejudices by legitimising certain translations through the use of values that do not apply to them. One such case can be found in the following comment on the Galician language version of poems by Emily Dickinson, of whom it is said that “she has been compared more than once with Rosalía” (Constenla 2004: 172). On other occasions we encounter a militant review that tends to magnify the value of a translation, considering, for example, *O segundo sexo* to be required reading for everyone (López Souto 2008), to denounce deficits or to highlight the value of certain voices as productive models within our literary system.

The practical non-existence of specialised translation criticism is something that is still evident in the context of a craft characterised by voluntary initiative, the lack of professionalisation (not due to any lack of professionals, but rather to the lack of a clear commitment by the publishing industry to such professional translators) and dispersion.

Conclusions

An approximation to the study of literary translation from a gender perspective supposes, as has been shown, the need to explore vast territories, such as feminism, translation studies or the history of translation, that have only recently come to form part of our literary system. The scarcity of resources for study has made it necessary, furthermore, to shift our focus of attention on a good many occasions to *marginal* elements, one of these being paratexts.

Another of the facts revealed by our study is the relationship between the history of translation (also in the light of gender) and the changes occurring in politics and socio-linguistics. These particular circumstances explain we have had to avail ourselves of somewhat uncommon materials when producing a unique typology of translations that we consider to be one of the principal contributions of our work, differentiating as it does between private translations, translations disseminated through periodical publications, publishers’ translations and institutional translations.

It can also be concluded from our analysis that the possibility of accessing a large number of literary works through Spanish (but not so many, due to lack of habit and also of political will, through Portuguese), to a large extent explains the fact that the readership has not, generally speaking, felt the need for a translation into Galician. This low level of demand is also linked to the absence of the habit of reading in Galician in older generations, one of the consequences of a centralist educational system. Nevertheless, there is a growing number of aware readers, many of whom have been educated under the provisions of the Linguistic Standardisation Act, for whom reading in Galician is an everyday event. Against this backdrop, public institutions still bear a major responsibility when it comes to introducing specific policies to support translation into Galician.

Staking a claim for reading “the classics” of world literature in Galician is understandable, not only because of the fresh interpretation every translation brings with it, but also, in this particular case, because of the need to reaffirm the independence of the Galician literary system from the Spanish one. Nevertheless, we believe it is time to reassess our canon, a question that has already been put on the table by Luna and Montero when they explained that

a cultura minorizada en situación diglósica adoita configurar un canon na lingua propia, mesmo complementario ao da cultura coa que convive precisamente por razóns de prestixio. Con todo, cabe cuestionar a necesidade de importar todo o canon establecido. Se cadra, é máis importante traducir textos innovadores e ausentes no polisistema. (Luna/Montero 2006: 18)

[the minorised culture in a situation of diglossia usually creates a canon in its own language, even one that mirrors that of the culture with which it coexists, precisely for reasons of prestige. We must, however, question the need to import the whole of the established canon: it may well be more important to translate texts of an innovative nature, or texts that are missing from the multiple system.]

A lack of planning continues to be one of the main problems facing translation into Galician. In a great many cases the translations that have been published have seen the light of day as a result of individual interest or according to the capacity of the editors of collections, or people within their immediate circle, with a good knowledge of the source language. This can be seen at every level, but particularly in the case of translations that have appeared in periodical publications, where it is also possible to identify certain trends that can be studied in parallel to the development of specific text typologies. The most obvious case is that of poetry, where many translations have constructed canons which have entered into dialogue with the poets of the eighties, on one hand, and gender writing, on the other.

Translations of work by women writers are also characterised, as we have seen, by the two-fold marginality deriving from public opinion not only of the craft, but also of their very gender. Analysis of the Galician case also reveals a further margin, this time the result of the peripheral nature and unusual history of Galician culture, which has provoked both a rapid development in recent years and the acceptance of the practice of translation as a form of militancy. This third margin also converted the profession into a strategic objective, whilst at the same time creating veritable emblems out of translations such as the excerpts from James Joyce’s *Ulysses* (published by Otero Pedrayo in 1926 – the first ever translation to appear in the Iberian Peninsula), *Traballo de campo* [*Field Work*], by Seamus Heaney (Vicente Araguas, 1996) or, in this particular case, Simone de Beauvoir’s *O segundo sexo* [*The Second Sex*].

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