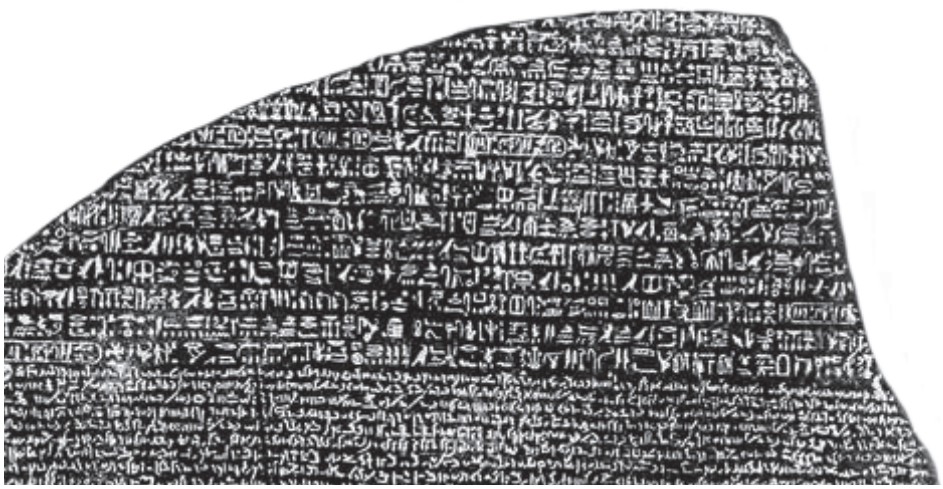
Estudios interdisciplinares en traducción literaria y literatura comparada



Giovanni Caprara y Victoria García Alarcón *(dirs.)*

EDITORIAL COMARES

Interlingua

Giovanni Caprara
Victoria García Alarcón
(dirs.)

Estudios interdisciplinares en traducción literaria y literatura comparada

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INTERLINGUA

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Capítulo 25

The Flourishing of Anglo-African Literatures in Spain: New Voices – New Devotees

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1. INTRODUCTION

Over the last twenty years, a considerable and significant increase of African literature translated and published in Spanish has been observed here in Spain. This sustained growth in titles of African fiction and non-fiction books in this country is mainly due to the new diasporic voices that are currently a success in Anglophone and Francophone Western countries, the recent African migrations, and the positive response and commitment from the academic world, blogs, websites, social media, book clubs, and publishing houses in Spain.

This paper examines how the publishing industry has been strongly committed to the translation of Anglo-African literatures into Spanish and how the publishing industry has not only sprung up, but has also broadened the editorial diversity when it comes to women's writing, LGBTIQ+, postcolonial literature, anthology publications, and electronic books.

In addition to this fruitful growth of titles published in Spain, this paper also explains and provides clear evidence of how Spain witnessed, in the last five years, the creation of new book clubs of African literatures and their national network, which grew ten times in size, as well as the creation of websites, blogs, and festivals. Ultimately, this paper argues that the increasing visibility of Africa in the Spanish literary field favors the reconciliation between African literatures and new readers and potentially facilitates the demystification of the African continent in Europe. The descriptive analysis of those Anglo-African titles that have been translated into Spanish in Spain between 2000 and 2018 is based only on fiction and poetry and does not include drama nor essays.

2. AFRICA AS A COUNTRY AND ITS LITERATURE AS ONE

Talking about Africa is dealing with a heterogeneous continent that contains fifty-five diverse countries recognized by the United Nations with thousands of African or regional languages. Most African authors write in Europhone languages, in other words, the former

colonial languages such as English, French, Portuguese, and even Spanish when it comes to Equatorial Guinea. In fact, the European language is the first language for most of them. Although there is a struggle to spread this culture in the different vernacular languages, the truth is that what has been published so far has been either in French or English.

Even though people attempt to group the African literature within a single label, the reality is that it cannot be clustered as one unit. It would be impossible and simplistic to define African literature of these fifty-five states with thousands of African or native languages and European languages under a single label. The same applies to European literature. We talk in terms of French literature, Italian literature, German literature, and so on, but never of European literature as a whole. "This applies especially to African literature, where potentially diverse, complex, and rich literary cultures are reduced to a fraction of their expressive potential" (Feldner, 2019: 25).

As the *Afropolitan* writer Taiye Selasi (2013: 53) states, "African Literature is an empty designation, as is Asian Literature, European Literature, Latin American Literature, South American Literature, North American Literature, and so forth". In other words, and as the "Father of African Literature", Chinua Achebe (1975: 434) argues, "…you cannot cram African literature in a small, neat definition. I do not see African literature as one unit but as associated units — in fact, the sum total of all the national and ethnic literatures of Africa." Regrettably, and up to the present day, the term "African literature" is used inside and outside Africa, but one day the terms "Ugandan literature" or a "Ghanaian literature" will be employed without having to frame the literature of fifty-five nations under a single label.

When people are asked to name any African writer, most of them mention either Doris Lessing, Karen Blixen, Nadine Gordimer, or J. M. Coetzee. But in truth, Doris Lessing was born to British parents in Iran and lived in the British colony of Southern Rhodesia (now Zimbabwe) for twenty-four years. Karen Blixen, the famous writer who wrote *Out of Africa* under her pen name Isak Dinesen was not African but a Danish baroness. The only two Africans are Nadine Gordimer and J. M. Coetzee, both of whom were born in South Africa. But what do they all have in common? All of them are white. Without underestimating or belittling their works, it is doubtful that a black African writer has had or currently has the same possibilities as any white writer when it comes to publishing and participating within the publishing market.

Another reality that black writers have to deal with is the Nobel Prize in Literature. As of today, the Nobel Prize in Literature has been awarded 110 times; only five have been awarded to the African continent. That gives a result of 4.50% when it comes to African writers. But there are some peculiarities hidden behind all these five awards. The first Nobel Prize in Literature was awarded to the Algerian writer Albert Camus in 1957. The second was awarded to the Nigerian writer, Wole Soyinka, in 1986. In 1988 the third was awarded to the Egyptian Naguib Mahfouz, and the last two to the South African writers Nadine Gordimer (1991) and J.M. Coetzee (2003). What they all share is that four out of these five African writers are white.

According to the Census 2011, 8.9% of the South African population is white and almost 80% is black (Statistics South Africa, 2012: 17). But when it comes to numbers, these are not directly proportional. An example of this could be the "best books of 2018" list published by

The Times - South Africa: 72% of the books were written by white writers, 24% by black writers, and 4% by mixed writers[1]. Another example could be the International Publishers Association. As stated by them, South Africa has 150 publishing houses (World Intellectual Property Organization, 2018: 15). Nevertheless, only one publishes only black voices: Blackbird Books, a publishing house that was launched in August 2015 to give voice to both new voices and the existing generation of black writers. To put it another way, in a country that is mostly made up of black people, white writers have more opportunities within the publishing market than black writers.

Many factors hindered the spread of African literatures — resulting from ignorance, stereotypes, preconceived notions, or topics that deny ethnic, cultural, social, and political realities — and the scant attention paid to these works. In other words, our image of Africa is portrayed by the Western media, and the problem with this image is its inaccuracy. "Western media representations of Africa are still shaped by colonial ideas, exoticism, feelings of white superiority and, ultimately, racism" (T. Nothias, p.1138).

Turning to the matter of preconceived notions and representations of Africa, one of the most acclaimed works regarding this issue is the famous satirical and bitterly ironic essay "How to Write About Africa" written by the prize-winning Kenyan writer Binyavanga Wainaina. In a very humorous way, he stated what writers who write about Africa should include in their works:

- […] the word 'Africa' or 'Darkness' or 'Safari' in your title.
- In your text, treat Africa as if it were one country.
- It is hot and dusty with […] tall, thin people who are starving.
- Your African characters may include naked warriors, loyal servants, diviners, and seers […] Or corrupt politicians, inept polygamous travel-guides, and prostitutes you have slept with.
- Among your characters you must always include The Starving African, who wanders the refugee camp nearly naked, and waits for the benevolence of the West. Her children have flies on their eyelids and pot bellies, and her breasts are flat and empty. She must look utterly helpless. (p. 92-94)

One of the most successful contemporary writers, to whom I subscribe to, the Nigerian Chimamanda Ngozi Adichie, argues that everything we know about Africa comes from Western literature (Adichie, 2009), to state afterward:

> If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. […] The single story creates stereotypes, and the problem with stereotypes

[1] These percentages are based on a total of 24 books.

> is not that they are untrue, but that they are incomplete. They make one story become the only story.

3. THE PUBLISHING MARKET AND THE TRANSLATION OF ANGLO-AFRICAN FICTION IN SPAIN

As of today, the United Kingdom represents a major reference point when it comes to translating and publishing Anglo-African fiction in Spain. Spanish publishers set their sights on those works that have been previously published in the UK instead of setting forth their own research based on African publishers, book fairs, and writers' associations (García de Vinuesa, 2018: 264). These literary writings that were published in the UK and sometimes in the USA, were mostly authored by either diasporic or *Afropolitan* writers,[2] putting aside some African classical writers such as the Nigerian writers Buchi Emecheta, Flora Nwapa, and Wole Soyinka; the South African-Botswanan writer Bessie Head or the Ghanaian writer Ayi Kwei Armah.

When promoting an African author in Western countries or the global North, the size of the publishing house fluctuates depending on whether the work is published in its original language or it is translated into Spanish. For instance, as it occurs with Nigerian literature, which is considered along with South Africa one of the cradles of the Anglo-African literature, most of it "that is internationally read is published and distributed by the big publishing houses in Europe and the United States (Feldner, 2019: 25). In Spain, this pattern is the opposite: Anglo-African literature is translated and published by either small and independent publishers or large literary publishers. Its size will depend on the "prestige" of the writer. To cite an instance, the only two novels written by the South African writer Bessie Head that have been translated up to the present day have been translated by small publishing houses: *The Collector of Treasures and Other Botswana Village Tales* [*La coleccionista de tesoros*] by the already disappeared publisher El Cobre[3], and *When Rain Clouds Gather* [*Nubes de lluvia*] by Palabrero Press.[4] Another example are the works of the South African writer Ellen Kuzwayo — *Call Me Woman* [*Llamadme mujer*] and *Sit Down and Listen* [*Siéntate y escucha*] — both have also been translated by a small publishing house: Horas y Horas. The works of the Ghanaian writer Ama Ata Aido are even more unfavorable: unfortunately, she only has one novel translated into Spanish: *Nuestra hermana aguafiesta* [*Our Sister Killjoy*], published in two different occasions and editions by two small publishers: Cyan Proyectos Editoriales (2014) and Editorial Cambalache (2018). The situation is completely different when it comes to acclaimed authors of the stature of Nadine Gordimer, Chimamanda Ngozi Adichie, Aminatta Forna,

[2] It is pertinent to point out that this neologism, "Afropolitan", was coined by Taiye Selasi in 2005 to refer to that new generation of Africans who were born to those Africans that left the continent between 1960 and 1975 and "were bred on African shores then shipped to the West for higher education". Others were "born in much colder climates and sent home for cultural re-indoctrination. These *Afropolitans,* who have a mixed cultural identity, identify themselves as citizens of the world than any particular nation-state.

[3] El Cobre has translated the works of authors such as Veronique Tadjo, Sami Tchak, Biyi Bandele Thomas, Emmanuel Dongala, Amadou Hampate Ba, and Aïda Mady Diallo, among others.

[4] As of today, *Nubes de lluvia* is the only work of an African writer translated and published by Palabrero Press.

Chinua Achebe, or the Kenyan writer Ngũgĩ wa Thiong'o.[5] For example, Nadine Gordimer publishes in Spain with one of the biggest publishing houses: Grupo Planeta[6]. Moreover, the author has two competitive advantages over other African writers: first of all, she is white; and second of all, she is currently the only African woman to win the Nobel Prize for Literature. The situation is the same with Chimamanda Ngozi Adichie, Aminatta Forna, and Chinua Achebe; all of them have their works published in Spain by Literatura Random House which belongs to Penguin Random House[7], the world's 4th world's largest publisher in 2016 (Wischenbart, and Fleischhacker, 2017: 6).

Gender also plays an important and an unfair part: as García de Vinuesa (2018: 265) states, African women authors are never included in the "small group of prominent and notable writers from Africa", a group which is mainly composed of J.M. Coetzee, Chinua Achebe, Wole Soyinka, and Ngũgĩ wa Thiong'o.

Putting the size of the publishing house and the prestige of the author aside, it is important to point out that it is undoubtedly thanks to diasporic authors, or *Afropolitans,* or second-generation Anglo-African writers — who still retain strong connections to their African countries — that the publishing industry has been strongly committed to the translation of African literatures into Spanish in the last twenty years. Even though these writers had to face what it means to live in a diaspora, it is also true that their background placed them in an advantageous position compared to those who were forced to live in a diaspora due to natural disasters, dictatorships, war, or poverty. These Anglo-African writers are either diasporic authors, as in the case with Buchi Emecheta, Ngũgĩ wa Thiong'o, Chinelo Okparanta, Chris Abani or Chibundu Onuzo; or *Afropolitans* or second-generation, such as Yaa Gyasi, Teju Cole, Taiye Selasi, Minna Salami, Helen Oyeyemi or Dinaw Mengestu; or just left their countries to pursue a university degree in the United States, such as NoViolet Bulawayo and Chimamanda Ngozi Adichie, Petina Gappah in Austria or Chigozie Obioma in Cyprus.

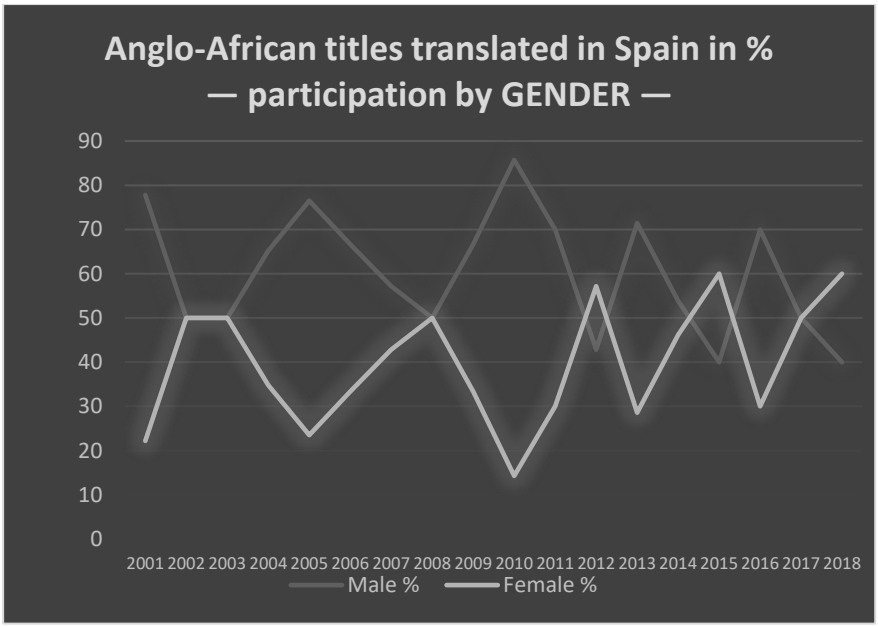
Some also argue that a feature of this contemporary African writing that has become acclaimed in Western Europe and North America is that "they are predominantly written by women" (Adesokan, 2012: 1).

Notwithstanding this considerable and recent growth in terms of translation and publishing in Spain, some writers have been overlooked. Those are those voices that are nowadays based in Africa and struggle every day to have not only their work published in their lands but also in Western countries.

[5] Ngũgĩ wa Thiong'o's first works had been translated in 2006 and 2008, but after having been tipped to win the Nobel Prize in Literature several times, he has had six of his novels translated into Spanish between 2015 and 2019.
[6] Grupo Planeta is a Spanish media group based in Madrid which owns over 70 publishing houses worldwide. The company operates not only in Spain but also in Portugal, France, and Latin America. Some selected imprints are publishing houses such as Seix Barral, Planeta DeAgostini, Ediciones Destino, Emecé Editores, Planeta Junior, among others. According to the French magazine Livres Hebdo (Wischenbart and Fleischhacker, 2017: 6), Grupo Planeta was in 7th place of the top 50 largest publishing companies worldwide, based on 2016 revenue data. It was also the world's 7th. largest publisher in 2017 (Jim Milliot, 2018).
[7] Penguin Random House (PRH) is a conglomerate publishing company formed from the merger of Random House (Bertelsmann) and Penguin Group (Pearson plc).

3.1 **When gender still matters**

The following table consists of those Anglo-African titles that have been translated into Spanish in Spain between 2000 and 2018. This descriptive analysis is based only on fiction and poetry and does not include drama or essays. The data have been collected from different sources such as BDAFRICA — a specialized online bibliographical research tool — publishing houses including, but not limited to, Ediciones del Bronce, El Cobre, Zanzíbar and Baile del Sol; the specialized blog LiterAfricas, the public Consortium Casa África, and the catalog of the National Library of Spain.



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
Male %	77,78	50	50	65,21	76,47	66,66	57,15	50	66,67	85,71
Female %	22,22	50	50	34,79	23,53	33,34	42,85	50	33,33	14,29

	2011	2012	2013	2014	2015	2016	2017	2018	AVERAGE
Male %	70	42,86	71,43	53,84	40	70	50	40	**60,21 %**
Female %	30	57,14	28,57	46,16	60	30	50	60	**39,79 %**

Table 1: Anglo-African titles translated in Spain expressed in percentages - participation by gender

The data presented in Table 1 reveals that only 22 percent of the titles translated in 2001 were written by women in comparison to those translated in 2018: 60 percent. Nevertheless,

the average rate of Anglo-African titles translated in Spain in the last eighteen years is 39 percent for women and 60 percent for men.

Even though there is a fruitful growth of Anglo-African titles translated in Spain in the last eighteen years, many voices have been silenced and even today, as Table 1 shows, Anglo-African women writers in Africa still face gender inequality when it comes to translating their work. Regarding those women's voices that had been silenced within the publishing market in Spain, it is important to point out that the first work written by an Anglophone African woman and translated into Spanish was in 1964. Nevertheless, the novel was not even produced by a black African writer, but by the one who has the greatest number of novels translated in Spain: once again, the South African Nadine Gordimer (1923-2014). *Un mundo de extraños* [*A World of Strangers* (1958)] (tr. María Lluïsa Borràs, Seix Barral) was the first Anglo-African writing translated in Spain. Thirty-two years had to pass to have the first work of a black Anglo-African writer translated in our country: *Llamadme mujer* (1996) [*Call Me Woman* (1985)] by the South African writer Ellen Kuzwayo (1914-2006).

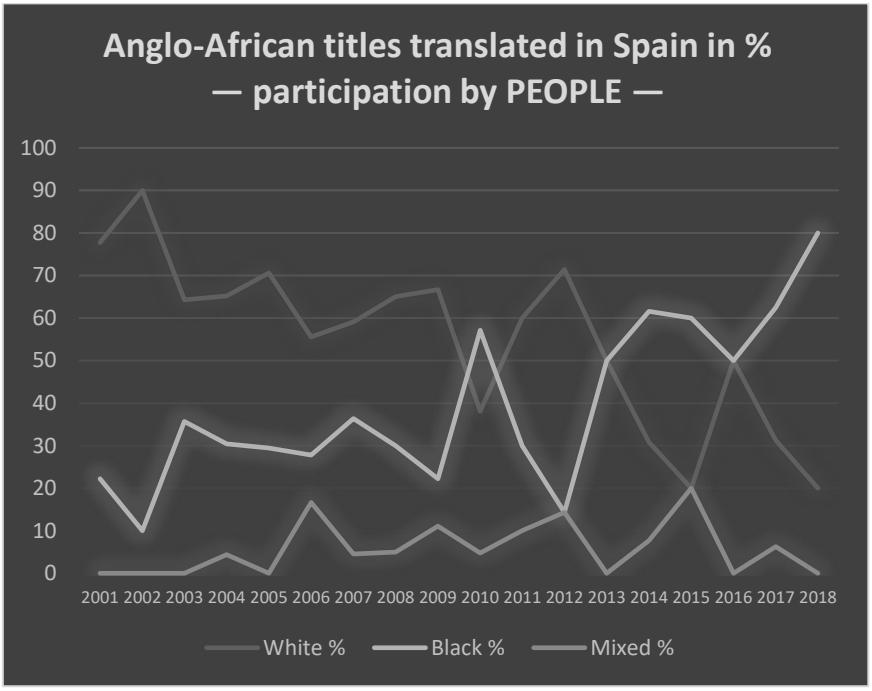
It was expected at the beginning that the audience, critics, and publishing houses would focus on Afrikaner and white Anglophone writers, among which stand out novelists such as Nadine Gordimer, Olive Schreiner, and Doris Lessing who have become the representatives of the South African narrative.

Their works were not as undervalued as those written by black women. It is unfortunate that most readers in Spain, when referring to African writers, almost always mention the three writers stated above. Readers also include — by mistake — the Danish writer Karen Blixen. Without detracting from their steady literary trajectory, it would be important to point out that what they all have in common is their skin color: all of them are white. It is impossible not to mention some prestigious writers who have fought inside and outside the country. This is the case of Buchi Emecheta, Flora Nwapa, Miriam Tlali, Bessie Head, Farida Karodia, Zoë Wicomb or Sindiwe Magona, among many others. They all belong to the time where African women's writing had been relegated to boundaries and excluded from both canonical literature and the publishing market.

3.2 **Black continent, white writers, white business**

In the following analysis and chart, the term "race" will not be employed as such given it is a social construction. For this reason, the term "people" will be employed instead of "race" where appropriate.[8]

[8] In 1942 Ashley Montagu published *Man's Most Dangerous Myth: The Fallacy of Race*. In it, Montagu asserted: "Most authorities of the present entertain no doubts as to the meaninglessness of the older anthropological conception of ´race´. They do not consider that any of the existing concepts of ´race´ correspond to reality whatever".



	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010
White %	77,78	90	64,28	65,22	70,59	55,55	59,1	65	66,67	38,09
Black %	22,22	10	35,72	30,43	29,41	27,78	36,37	30	22,22	57,15
Multi-people %	0	0	0	4,35	0	16,67	4,54	5	11,11	4,76

	2011	2012	2013	2014	2015	2016	2017	2018	AVERAGE
White %	60	71,42	50	30,77	20	50	31,25	20	**54,76 %**
Black %	30	14,29	50	61,54	60	50	62,5	80	**39,42 %**
Multi-people %	10	14,29	0	7,69	20	0	6,25	0	**5,82 %**

Table 2: Anglo-African titles translated in Spain expressed in percentages - participation by people

When it comes to analyzing those Anglo-African titles translated in Spain by "people", there is, as Table 2 shows, an evident and obvious white supremacy of those titles that were translated between 2001 and 2012. In black sub-Saharan Africa 77 percent of the novels translated in 2001 were written by white Anglo-African writers, whereas only 22 percent were written by black Anglo-African writers. However, since 2014 this percentage has significantly increased to reach 80 percent. As it was expected, the average rate of titles translated in Spain

by white writers in the last eighteen years is greater than those of black writers, the former by 54.76% and the latter by 39.42%. The remainder 5.82% were written by multi-people writers.

The growth of books that were written by black writers and published in Spain since 2014 is also due to both diasporic or *Afropolitan* writers.[9] For instance, 68.75% of the Anglo-African books translated into Spanish in 2017 were written by diasporic authors. In 2014 the percentage rises to 76.92 %, and in 2016 to 70%.

3.3 **The whys and wherefores of the flourishing of the Anglo-African literature in Spain**

One of the main and most important reasons for the prosperous translation of Anglo-African titles into Spanish in the last twenty years is undoubtedly the born of the Internet. "As the Internet evolves, its users and uses grow and diversify globally" (Chen, Boase and Wellman 2002), shortening the distance among continents and countries and between writers and readers, as well as strengthening their relationship. The Internet made easier the reading of the first e-books on PCs and later on handheld devices. It also offers the chance for writers to upload their own manuscripts and publish their books on demand. Along with the Internet, social media made it possible for writers to get noticed as well as shortening the distance that always existed between writers and readers.

In addition to this, over the last twenty years selected writers' organizations such as FEMRITE, Kwani?, Storymoja, Farafina, and Writivism have emerged and contributed to placing "contemporary African literature in the global literary marketplace" (Kiguru, 2016: 202). Similarly, promising Anglo-African literary awards such as the Caine Prize for African Writing, the Commonwealth Prize, 9mobile Prize for Literature, Wole Soyinka Prize for Literature in Africa or the Brunel University African Poetry Prize, among others, sprang up since 2000 and made African writers not only popular within and out of Africa, but also increased the potential of having their work translated and distributed in Spain. This is the case of Binyavanga Wainaina and his memoir, *Algún día escribiré sobre Africa* [One Day I Will Write About This Place: A Memoir] (2013); or the Nigerian writer Chinelo Okparanta with her most recent novel, *Bajo las ramas de los udalas* [*Under the Udala Trees*] (2019); or Chimamanda Ngozi Adichie, Wame Molefhe[10] , Beatrice Lamwaka[11], Melissa Tandiwe Myambo, Ayesha Harruna Attah, to mention a few. All of them participated in the Caine Prize for African Writing and have either their novels or short stories published in Spain. In other words, as Kiguru (2016: 203) argues, "in the contemporary African literary scene,

[9] These writers are Ayọ̀bámi Adébáyọ̀ (2018), J. M. Coetzee (2018, 2017), Ngũgĩ wa Thiong'o (2018, 2017, 2016, 2015), Nnedi Okorafor (2018), NoViolet Bulawayo (2018), Chimamanda Ngozi Adichie (2017, 2016, 2014), Petina Gappah (2017), Yaa Gyasi (2017), Chigozie Obioma (2016), Helen Oyeyemi (2016), Tendai Huchu (2016) just to name a few.

[10] Wame Molephe has two short stories translated and published in Spain: "Sethunya prefiere a las chicas" ["Sethunya Likes Girls Better"] found in *Los deseos afines* (2014), which was the first LGTBIQ+ anthology written by Africans and translated into Spanish; and "Sueños del color del arcoíris", which is part of the first Anglo-African women's writing anthology translated and published in Spain by Federico Vivanco, *Ellas [también] cuentan* (2017).

[11] Beatrice Lamwaka also has two short stories translated and published in Spain: "La estrella en mi campamento" ["The Star in My Camp"], found in *Ellas [también] cuentan* (2017); and "El señor de la casa" ["Chief of the home"] in *Los deseos afines* (2014).

international organizations such as the Caine Prize for African Writing and the Commonwealth Prize are major award institutions whose influence stretches from the pre-writing process to writing, publishing, awarding, and the post-award sales."

Another important factor that contri buted to the spring of the translation of Anglo-African literature is the recent African migrations or the "new African diaspora" where "hundreds of thousands of educated Africans have, since the 1990s, emigrated to Western Europe, North America, and Australia seeking better-paying jobs, leaving the continent without the adequate human resources needed for any real chance of economic development. (Kaba, 2009: 109). This "brain drain" started promoting the African world from the academic sphere and, more specifically, from prestigious universities such as the Autonomous University of Madrid, the University of Alcalá, or the University of Salamanca. Professors Landry Wilfrid Miampika Moundele, Théophile Ambadiang, Mbuyi Kabunda Badi, or Justo Bolekia started introducing into the university curriculum a diverse and varied literature written either by Franco-African or Anglo-African authors.

Lastly, it is important to note the importance of Casa África[12] when it comes to creating, regardless of the author's Europhone language, a collection of African literatures through the translation into Spanish of the most relevant titles from the African continent. Besides the translation of renowned writers and new emerging talents, Casa África has helped to disseminate and consolidate the recent flourishing new book clubs of African literatures in Spain by offering them, on request, copies of each title of their collection. Thus, the national network of book clubs has increased its growth ten times.

4. CONCLUSIONS

To conclude, this quantitative and descriptive study has provided clear evidence of the sustained increase in the translation of Anglo-African fiction books in Spain. It has also been proven that even though there has been a flourishing of Anglo-African literatures in Spain within the last eighteen years —with promising voices and devotees— in terms of "white supremacy" and "gender", it has been noticed that there has been an ongoing and substantial change only in the last five years.

This transition and shift could not have been possible without the path forged by many diasporic and *Afropolitan* writers and recent African migrations. The publishing industry has not only sprung up but has also broadened the editorial diversity when it comes to women's writing, LGBTIQ+, postcolonial literature, anthology publications, electronic books, and the recent flourishing of new book clubs of African literatures in Spain and their national network which has increased its growth ten times.

Ultimately, the increasing visibility of Africa in the Spanish literary field is favoring the reconciliation between African literatures and new readers as well as the demystification created upon the African continent.

[12] Casa África is a Spanish foreign policy instrument that is based in the Canary Islands. It dedicates to promoting relationships between Africa and Spain and improving mutual knowledge.

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INTERLINGUA

251

Dirigida por:

Emilio Ortega Arjonilla y Pedro San Ginés Aguilar

Esta obra propone una recopilación de una serie de estudios capaces de ofrecer una panorámica armónica dedicada a diferentes ámbitos de la traducción y de la literatura. Los trabajos aquí reunidos nos ofrecen una atenta y apasionada reflexión en ese sentido, una lectura realizada con esmero por parte de los autores, acerca de la actualidad de la traducción literaria en España vista desde ámbitos distintos, pero no por ello distantes. Con esta monografía, además, es nuestro propósito mostrar el estado de la cuestión y exponer las peculiaridades que identifican a la materia científica llamada «traducción literaria», así como tratar de dar cuenta del punto exacto donde se encuentra en estos momentos la investigación científica, y hacia dónde se dirige. Un total de veintiocho contribuciones repartidas en dos bloques principales: en el primero, hemos reunidos aquellos trabajos que pertenecen al ámbito de los estudios inherentes al campo de la «traducción literaria»; en el segundo, los que hemos reunido bajo el epígrafe de los estudios de «traducción literaria y cultura.

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