

Can Canonicity Be Translated?: Víctor Català, Mercè Rodoreda, and Carme Riera in Translation, Research, and Graduate Studies

Kate Good
Grinnell College

Within departments of language and literature, there exists an ongoing debate on which texts should form the basis of contemporary graduate studies. Instructors strive to teach works of timeless quality that showcase an array of social, cultural, geographical, and political realities. Scholars like Wadda C. Ríos-Font, Joan L. Brown, Crista Johnson, and Stuart Davis have demonstrated that this task remains a complicated one; establishing a shared institutional conception of The Canon has proven a perennially problematic pursuit. Graduate reading lists in Hispanic Studies provide one salient manifestation of the changing dynamics of this canon and, as such, have been subject to a host of critical assessments. Davis asserts that these lists present “idiosyncratic approaches” (132); Brown calls them “chaotic” (“Why Spanish” XIV). Yet part of the ostensible chaos stems from a turn towards increasingly pluralistic and intersectional conceptions of culture. For instance, the inclusion of literary realities beyond those presented by the predominantly Castilian—and male—old guard serves to better reflect the diverse populations of the Spanish state. Prose by writers from non-majority linguistic backgrounds, such as the Catalan Mercè Rodoreda’s *Plaça del diamant* (1962) or the Basque Bernardo Atxaga’s *Obabakoak* (1988), appears on an ever-growing number of graduate

reading lists.¹ Even when not included by perfect consensus, these welcome additions go far to mend traditions of literary nearsightedness.

When originally published in a language other than Spanish, these works raise new questions about the impact of translations on reading and research in the field of Hispanic Studies. What is the role of translation in the perceived canonicity of a given text and/or author? How do translated texts reflect certain measures of canonicity, such as institutionalized reading and published scholarly research? In what ways do translations project images of the nation aimed at foreign audiences that reside both in and out of the Spanish state? To answer these questions, this article performs a case study using three contemporary Catalan *escriptores*—Victor Català (pseudonym of Caterina Albert i Paradís, 1869-1966),² Mercè Rodoreda (1908-1983), and Carme Riera (1948-). It exposes several of the forces—measurable to a greater and lesser degree—that guide the seemingly invisible hand of canonicity during and/or after the writing careers of these women. These forces have served both to over- and to under-represent important voices in the translated canon of Catalan literature. As one exemplary consequence, the selection of Català, Rodoreda, and Riera's works that appears on graduate reading lists establishes and propagates partial and skewed notions of Catalanness for a foreign, or non-Catalan, audience. In the translated canon as represented in these reading lists, the vision of Catalunya as a burgeoning, cosmopolitan nation contending with the demands of modernization takes a backseat to that of a nation coping with defeat, nostalgia, and oppression. Despite challenges posed by limited translations of this less-commonly taught language, I conclude that Peninsular graduate reading lists must strive to encompass plural visions of Catalan existence in order to avoid victimizing a thriving millennial culture.

By way of introduction, the Catalan-language works penned by Català, Rodoreda, and Riera represent over a century of influential women's writing. Each is highly regarded for her prose, among other genres that they employ during their careers. The earliest writer of the

¹ In my survey of forty graduate reading lists, twenty-nine, or approximately 72.5%, included twentieth- or twenty-first-century prose by an author who was born and predominantly resided in the Basque Country, Catalunya, or Galicia or who wrote in Basque, Catalan, or Galician.

² As the name under which Caterina Albert i Paradís most often published, the pseudonym Víctor Català will be used throughout this article in reference to the author.

three, Víctor Català, begins to write well before the Spanish Civil War. She wins her first major literary award in 1898 at the *Jocs florals d'Olot* for her monologue *La infanticida*. For her novel *Solitud* (1904), translated in 1907 as *Soledad: novela catalana*, Català is recognized with the prestigious, Barcelona-based *Premi Fastenrath* in 1909. In one harbinger of the author's relatively circumscribed notoriety, the website for the *Premio Fastenrath*, hosted by the *Real Academia Española*, only records the Madrid-based awards, which are for Spanish-language works and writers. The winners of the Catalan edition of the *Premi Fastenrath*, which was based in Barcelona, have no official recognition online to date. Despite her relatively minimal web presence, in the past two or three decades critical interest in Català's work has surged, especially within Catalunya, as various congresses and symposia promote study of her life and oeuvre.³

For her part, Mercè Rodoreda begins publishing novels in the 1930s on the cusp of the Civil War; however, she remains most well known for her post-war texts, which often center on female protagonists and forms of exile. Rodoreda, like Català before her, wins numerous literary prizes in her day. Among these prizes is the newly established *Premi Víctor Català* for short stories, which she wins in 1957 for her collection *Vint-i-dos contes*. In Rodoreda's honor, a foundation is established posthumously in 1991. It manages her *patrimoni intel·lectual* or "intellectual heritage" and fosters study of the author. The influence of this organization can be inferred by reference to its chief patron—the *Institut d'estudis catalans*, the premier organization of Catalan studies. Interestingly, six years after the foundation emerges, the *Premi Mercè Rodoreda* is established; it is the new name for the *Premi Víctor Català*. This small shift gestures toward the fact that Rodoreda has largely become the female face of twentieth-century Catalan letters, as evidenced in greater detail by the translations, graduate reading list presence, and research outlined below.

Riera, the most contemporary author of the three, evokes the voice of transition-era and democratic Catalunya. Riera's writing, on many occasions, centers on particularly feminine realities, for instance: love between women in her landmark short story collection *Te deix, amor, la mar com a penyora* (1975), or the experience of pregnancy in *Temps d'una espera* (1998). Riera's recent *Premio nacional de las letras* (2015) testifies

³ Three *jornades d'estudi* dedicated to the author have been held in recent years—1992, 2001, and 2005. The most recent symposium occurred in November 2016.

to her present-day influence and import as a writer and scholar. Riera, like Rodoreda and Català, has been translated into a variety of languages, including Spanish, English, French, and German.

Although Català, Rodoreda, and Riera each achieve recognition and great respect for their works throughout their careers, a series of interrelated analyses shows that conditions are not equal between them. For one, the methods with which translations of Català, Rodoreda, and Riera have been publicized greatly differ. Data on available translations of Català's works comes from the most traditional and least accessible format: a 2010 conference presentation by Francesca Bartrina, which is published in 2013 conference proceedings. In stark contrast, abundant data on Rodoreda is openly accessible on the detailed website of the Fundació Rodoreda, which is conveniently navigable in four languages. Riera, for her part, maintains a list of translations on her Spanish-language Facebook page. Riera's Facebook also links to her active Twitter account. Here, the author's diverse network is made publicly visible as she tweets and re-tweets updates on past and present promotional and/or scholarly appearances, among other topics. Social media has emerged as an effective tool for this author and her contemporaries to promote themselves and their works to a global audience. That Riera's social media and almost all of her works are available in Spanish evidences efforts to reach a majority Spanish-speaking population. Furthermore, the centralized, managed (by a foundation or by an individual), and publicly available information on Rodoreda and Riera provides an important "authorized" avenue for reading and research. In comparison, the lack of open and electronically searchable data on Català creates a barrier, albeit a surmountable one, to greater reading of and research on the author. As the humanities turn digital (and consequently more democratic, according to Andrea Hunter [407-8]), twenty-first-century literary studies increasingly demand "Google-ability." An up-to-date web presence, available to both scholars and the general public, has emerged as an invaluable tool to promote and/or to protect the status of writers and their works because of the prominent and ever-expanding role played by computing technology in current research in the humanities.

Aside from methods of publicizing, further discrepancies emerge between Català, Rodoreda, and Riera in the number and the date of translations into Spanish and English of their prose texts. The data set gleaned from the aforementioned sources forms the basis of the chronological analysis of translations represented in Chart A. The scope

of the present analysis is limited to short stories and novels of Català, Rodoreda, and Riera, and also includes one monologue (by Català). Although these authors have written in other genres, including poetry, their prose has been far more thoroughly researched and translated, making it the foundation of the most representative data sample. This study looks exclusively at translation from Catalan into Spanish and English because these languages grant many North American academics access to Catalan-language works and they are the languages required of most—if not all—North American graduate students in Hispanic Studies.⁴ Chart A illustrates on the Y-axis the number of units translated; the date of the translation is on the X-axis. An individual novel, short story, or monologue each counts as one unit. A work translated by the same person and reproduced in different places counts only once. A retranslation for a single text, however, counts as a new translation. Only works translated in their entirety are counted; fragments have been excluded.

Chart A reveals significant differences in the dates and the number of translations completed for each author. While it is to be expected that translations of Català would begin before those of Rodoreda and Riera, it is more surprising that translations of Català's texts cease so soon after she begins publishing. Forty-seven of forty-nine Spanish translations of Català's texts are completed before 1944, which is to say nearly 96% of her translations are completed within five decades of her first major published piece, *La infanticida* (1898). By contrast, publications of Rodoreda's translations have been more sustained. Fifty years after the publication of her first major work, *Sóc una dona honrada?* (1932), only thirty-five of eighty-eight, or around 40%, of all works translated into Spanish had been completed. The 96% mark in Spanish translations will not be surpassed until 2005, seventy-three years after Rodoreda's first novel. This benchmark could continue to change as ongoing interest drives more translations or revised versions. As the only author of the three who is still living, a perfectly equivalent assessment of Riera remains impossible to complete. Data from Chart A shows that Rodoreda and Riera have achieved a similar number of translations available in Spanish—eighty-eight for Rodoreda and eighty for Riera—far surpassing Català's forty-nine. Many of Riera's works are published simultaneously in Catalan and Spanish, which reflects a contemporary publishing industry that

⁴ It should be noted that each of these women has been translated into languages other than Spanish and English.

strives to reach the largest possible market in real time. Almost none of Riera's works remain unpublished in Spanish and the trajectory for future publications of translations into Spanish appears strong in her case.

The number of published English translations of Català, Rodoreda, and Riera varies to an even greater degree than their Spanish translations: at the time of writing, Català has just one published English translation, Rodoreda boasts forty-three, and Riera ten. Rodoreda stands as the only one of the three authors who has enjoyed retranslations in English; her star novel, *La plaça del diamant*, has been translated into English three times, reflecting an ongoing interest and desire to get what scholars of translation like Timothy D. Sergay would call a “better” or more useful translation (33).

The varying institutional forces acting in the background on behalf of these authors, especially in the case of Rodoreda and Català, have had effects that are important—yet difficult to quantify—on the translation and/or dissemination of their works. In the case of Catalan, for instance, Català's family members, especially her nephew Lluís Albert, have devoted themselves to preserving and publicizing Català's archive and to promoting her work whenever possible. They have worked to increase the author's visibility through their support of conferences and, most recently, by granting rights for the forthcoming publication of ten short stories translated to English by Kathleen McNerney (“Re: Caterina Albert”). A dedicated and zealous archivist, such as Albert, understandably does not have the same resources as a national library or foundation, though. By comparison, the *Fundació Rodoreda* has played and continues to play an active role in the promotion of this author's oeuvre. As one example, the foundation co-sponsors in 2004 an annotated bibliography of the author's critical reception, which provides summaries in English of articles written in languages including Catalan, Spanish, French, and English. These types of publications facilitate reading and research—two factors that can encourage interest in translations—as will be discussed later in greater detail. For her part, Riera has neither a public foundation behind her nor a private, familiar one. Despite this apparent disadvantage, Riera remains a successful contemporary author by many measures, including her regular presence on local best-seller lists.⁵

⁵ Riera's works sell especially well in her home province, Mallorca, as evidenced by local best-seller lists published in 2013 (Zurimendi), 2015 (“Guillem Frontera”), and 2017 (“Els llibres més venuts”).

Although promotion methods, published translations, and institutional forces (or lack thereof) can each influence an author's perceived canonicity, each of these factors remains subject to one far more basic: the availability of a given text to read and to consult. Because many of Català's translations often remain out of print, they are more difficult to access when not held in libraries. For instance, Spanish-reading scholars looking to study certain short stories by Català will likely find themselves referring to the respected, but aging, 1921 Spanish-language edition of *Dramas Rurales* in their work; according to WorldCat, this edition can be found in only six libraries.⁶ In stark contrast, an important collection of Rodoreda's short stories, *Veintidós cuentos* (1968), is housed in seventy-one North American libraries. By the same measure, Riera's canonical short story collection *Te dejo el mar* (1991) can be found at seventy-five North American libraries, exceeding even the benchmark set by Rodoreda's *Veintidós cuentos*. Because Rodoreda and Riera's translations have been completed more recently and in larger publishing runs, they are also more widely available. A confluence of factors, then, from questions of rights to limited editions, has served to limit the scope of Català's translations, despite best efforts to the contrary. In sum, these selected measurements indicate the greater popularity and availability of Rodoreda and Riera's work in comparison to Català's.

This data on translations serves to guide the following review of the inclusion (or lack thereof) of Català, Rodoreda, and Riera on graduate reading lists. Despite the fact that each of these women occupies an established position in Catalan literary history, the more highly translated authors and works appear with greater frequency on North American graduate reading lists. These reading lists represent what works universities expect future professors and professionals to master—or at least have familiarity with. According to Brown, graduate reading lists provide a particularly tangible expression of the canon (*Confronting* 62-3). Brown's landmark study of fifty-six graduate reading lists, completed in the early 1990s, is the first of its kind to quantify canonicity based on an author or work's presence or absence. Here, I revisit twenty of the lists first consulted by Brown and include twenty additional lists that were not

⁶ No more recent translations of these short stories are available, but at least one has been recently reprinted in Joan Hoffman's 2015 anthology of Spanish women's writing, *Voces femeninas de España: Una antología*.

part of her initial study (see Appendix A).⁷ The following analysis makes apparent several aspects of these lists that could be revised in order to achieve greater representativeness. It also demonstrates the uneven presence of Riera, Rodoreda, and Català on these lists, and explains some effects that are associated with institutional readings of these women.

To begin, these forty reading lists from universities around the United States reveal a persistent six-decade gap in prose works by women writers, despite the increasing presence of certain women-authored texts. On thirty-one of these lists—77.5%—there is no prose by women in the years between Emilia Pardo Bazán’s 1880s Realist/Naturalist texts and Carmen Laforet’s 1944 *Nada* or some later work, like Ana María Matute’s 1959 *Primera Memoria*. Notwithstanding this lacuna, in the past twenty or so years, certain *autoras* have gained greater representation on these lists. This fact remains evident despite the fact that fewer lists have been examined in present study in comparison to Brown’s. For instance, Laforet’s 1944 *Nada* is on twenty-seven of the fifty-eight lists Brown surveyed in 1995 (“Contemporary” 247), and on thirty-three of the forty lists I surveyed in 2016. Rodoreda is on two of fifty-six lists surveyed by Brown in 1998 (cited in *Confronting* 47), and on eleven of forty lists I surveyed in 2016.

However, what has not changed in over two decades is the lack of women from the period between Pardo Bazán and Laforet, an unfortunate trend first detected by Maryellen Bieder in 1992 (301). Considering the vast number of prolific women writers in these decades—Carmen de Burgos, Víctor Català, Rosa Chacel, Federica Montseny, Dolors Montserdà, María Lejárraga, to name only a few—a failure to include women writers from the time misportrays early twentieth-century Peninsular literary production.⁸ If, as Ríos-Font asserts, Hispanists work to reconstruct their written or implicit conceptions of exemplary works in order to be more inclusive of minority voices (13), it follows that this plainly unrepresentative period is one that merits such revision.

⁷ Several of the universities Brown consults in her initial study, such as Duke University, Northwestern University, and the University of California-Berkeley, have switched to individualized reading assessments and/or portfolio models, and thus can no longer be consulted for formal, general Master’s reading lists.

⁸ Brown goes a step further to remedy this gap by including an extensive list of works that name hundreds of women writers in the nineteenth and twentieth centuries (*Confronting* 103-04).

When considering works that could bridge the aforementioned gap, translation remains an important limiting factor for works originally written and published in languages other than Spanish. This condition stems largely from the fact that Spanish maintains its place as the sole language required for reading Peninsular works, as Brown makes clear (*Confronting* 109). Accordingly, plentiful available translations appear as one of the correlated factors that influence inclusion on reading lists. Riera and Rodoreda, who have been more widely translated than Català, are indeed present on a greater number of reading lists. In the forty lists examined here, eleven include a work from Rodoreda (who has eighty-eight Spanish translations available), four include a work from Riera (who has eighty), and only one includes a work from Víctor Català (who has forty-nine). The numerical relationship between translations into Spanish and presence on reading lists, while certainly not causal, does provide one method by which the relative canonicity of Català, Rodoreda, and Riera can be quantified. Rodoreda emerges as the most-read Catalan author on these lists. This fact, taken into account alongside the institutional support Rodoreda has received and the aforementioned prize awarded in her name, makes it even clearer that she has become the sanctioned teller of the twentieth-century Catalan tale.

It seems paradoxical and somewhat ironic that in order for Català, Rodoreda, and Riera to tell graduate students in North America something about Catalan culture, their works must be translated into Spanish. However, the practical decision to limit the number of languages required to complete a Peninsular Hispanic Studies reading list need not—and should not—entail an erasure of non-Castilian cultures. Unfortunately, this erasure does happen on occasion; translation often complicates recognition of the source culture. Sarah Booker, in a 2016 conference presentation, cites that nine of eleven lists that include *La plaça del diamant* do not reference the original language title or the fact that the novel has been translated. For Riera, three of four lists containing her works do not mention the original Catalan title. Català's work, present on only one list, is the exception; it is listed in Catalan. A small gesture on the part of list compilers to ensure that the source language title appears alongside the translated title of a work and the translator's name would help increase consciousness of the diverse regions from where these texts arise.

Translations affect more than just perceptions of the presence of a culture from the gaze of the graduate reading list; they also play an

important role in fostering scholarly work on a given author. This assertion is evidenced by the number of academic articles that cite no Catalan-language sources in their study of a Catalan text, which suggests that the scholar found the English/Spanish sources to be more accessible. After extensive research, I have found three articles on Català that cite no Catalan-language sources. That only three such articles exist implies that every other researcher of Català has at least reading knowledge of the author's native language. By comparison, in a more cursory scan of Rodoreda's and Riera's bibliographies, I have found at least fourteen and twelve articles, respectively, that use no Catalan-language sources.⁹ Translations, then, can be said to increase the linguistic diversity of those who can research an author who writes in a less-commonly taught language. As such, these translations become powerful tools to promote scholarly work. The gap between research published in Catalan and that published in Spanish or English is considerably less immense when ample translations are available. To give Català and authors like her the fairest chance for a contemporary assessment and reevaluation in North American scholarship, it is necessary to have more, and more recent, translations of their works.

Even with more translations available, it remains challenging, if not impossible, to parse out precisely what leads certain authors to garner the critical mass of research that leads to the use of the label "canonical." Brown calls this critical mass "the tipping point" (*Confronting* 135). According to Brown, current interests as well as developed research trajectories combine to allow authors and texts to overcome the forces of inertia that can keep these authors and/or works frozen in relative oblivion (*Confronting* 135). The tipping point can be reached by a sudden change in research; M. Isidra Mencos asserts that the 1987 edition of the *Catalan Review* "published in homage to Mercè Rodoreda" served precisely this purpose, inciting greater critical interest in the author (4). Helena Miguélez-Carballeira would attribute the tipping point to a tipping decade for Rodoreda—the 1980s—that sees "mutually supportive relationships" that lead to this author's growing popularity (76). According to Miguélez-Carballeira, David Rosenthal's translations of three of Rodoreda's novels in the period between 1981 and 1993 respond to "increasing international

⁹ To acquire this data, I searched the name of each author on Articles + and the MLA Bibliography and examined the works cited of approximately the first 100-150 articles that appeared. Only articles that prominently featured the author's works were counted.

interest” in her life and work (74). This international interest is spurred in no small part by a booming interest in feminist theory and feminist interpretations of the author’s texts—especially on the part of the North American academy—which accompanies both the increased translation of and research on Rodoreda (Miguélez-Carballeira 33; Mencos 6). Extensive bibliographic studies on Català and Riera would help determine if these two authors have reached their own tipping points. Based on the hundreds of hits Riera receives when one searches the MLA Bibliography and Articles+, it appears she has. Català, however, lags behind with hits measuring only in the dozens. Sufficient scholarly work to form a critical mass of research thus enters the complex and inextricable web of effects that are correlated with a relatively high number of available translations.

A low number of available translations, on the other hand, is associated with other consequences—most importantly, the ability of a translated canon to most accurately represent its source culture. Lawrence Venuti asserts that translation is at the heart of canon formation of foreign literatures in a given target language (186). Consequently, as limited translations confine this canon, they paint a distorted image of the source culture. Venuti advises that foreign perceptions of a canon can be guided by “stereotypical representations” that differ, to a greater or lesser degree, from a culture’s self-perception of their established canon (186-87). The difference can be clearly observed between the Catalan canon as accepted in Catalunya and North American perceptions of the Catalan Canon. For instance, according to Carmen Arranz, Català appears prominently on the former, but does not occupy the same position on the latter (24). The lack of English and Spanish translations on Català does not reliably indicate her accepted (and respected) status in Catalunya.¹⁰ Translated canons need not always miss the mark, though; Rodoreda and Riera enjoy similar canonicity across language borders. Illustrating this fact are the numerous essay collections and monographs dedicated to their works that have been published in English, Spanish, and/or in Catalan.¹¹

¹⁰ See also Enric Sullà (4).

¹¹ For Riera, see, for instance, *Moveable Margins: The Narrative Art of Carme Riera, El espejo y la máscara: veinticinco años de ficción narrativa en la obra de Carme Riera*, and *Els subjectes de l'alteritat: estudis sobre la narrativa de Carme Riera*. For Rodoreda, see, for instance, *Voices and Visions, The Garden Across the Border: Mercè Rodoreda's Fiction*, and *Mercè Rodoreda: Una poètica de la memoria*.

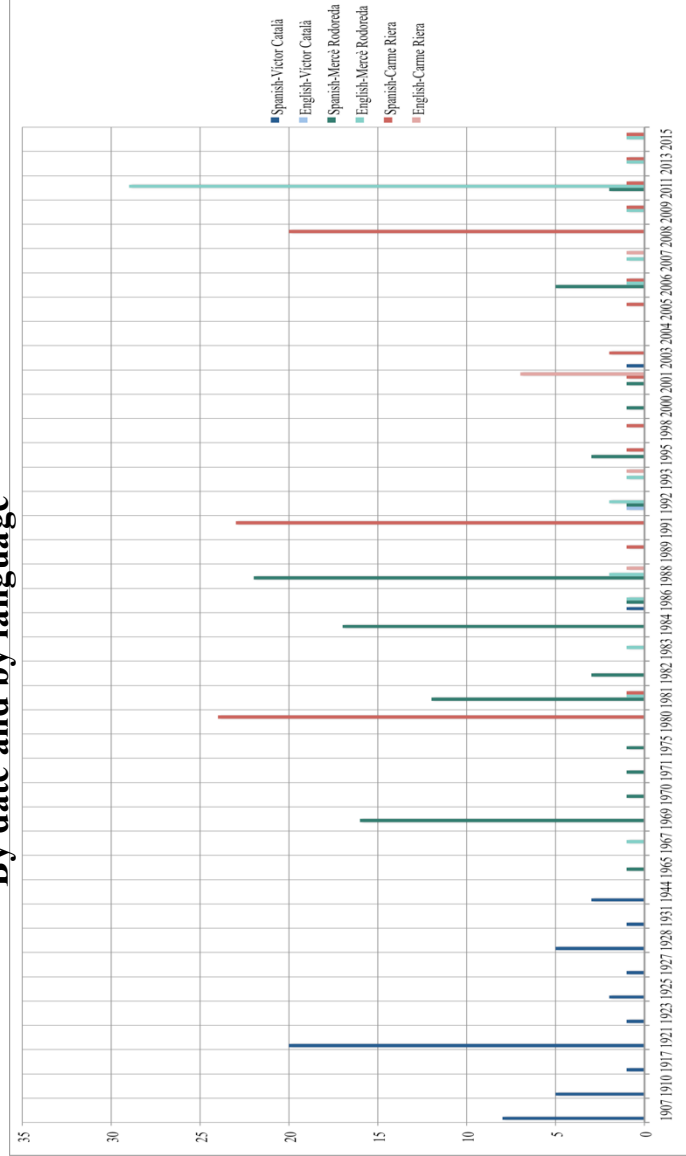
In the case of Català, one theory to explain the discrepancy between the Catalan canon and North American version thereof can be found in the age of her works. According to Carme Arenas and Simona Skrabec, more contemporary authors are translated from Catalan into Spanish (and into English, one imagines) than “classic” authors; 77% of all translations into Spanish are of contemporary works (with authors born around 1940 or later) (79). It follows that the contemporary translated canon is more likely to be representative of the contemporary source language canon than the translated canon of older works. As such, researchers would do well to take with a grain of salt accepted notions of classical, canonical authors and texts that are encountered solely in translation. Català’s case is no exception. Català, Rodoreda, and Riera each add important and irreplaceable brushstrokes to Hispanists’ representations of the Catalan canon, despite the fact that only the latter two have been published in Spanish or English translation in recent years.

The omission of one or the other of these authors from reading (in formal lists or otherwise) and research has the unintended effect of producing a lopsided vision of the Catalan nation. On the one hand, Català’s compilations of sayings, her recreation of rural parlance, and her collections of often-obscure adjectives evoke a time of bold rebirth of the Catalan language at the turn of the century. On the other hand, Rodoreda’s stripped-down language evokes powerful images of a people victimized, living in cultural and sometimes also physical exile. Riera’s style does not separate itself from ongoing issues of political, linguistic, and geographical marginality; furthermore, it delves into what Mirella Servodidio describes as the “seductive power of ambiguity” (7, 9). In both Rodoreda and Riera, Kathryn A. Everly finds a shared experience of exile and of silence that they resist through their artistic expressions (15). Considering these assessments, by starting required graduate reading of Catalan with post-war works of exile and defeat notably found in Rodoreda’s works or with the “moveable margins” of Riera’s, Hispanists include only a partial vision of twentieth-century Catalan history, and omit another. While graduate students would be quick to recognize Catalunya’s imposing modernist architecture—the Sagrada Família, the Casa Milà, the Casa Batlló—they are likely to have minimal contact with the major works of literature that developed alongside it. A well-rounded understanding of the last century of Catalan culture should incorporate Rodoreda and Riera, and also Català, or another of her time and caliber.

As it stands, one suspects the contemporary attachment to Rodoreda's novels or Riera's short and long fiction can be traced to what impression contemporary Catalan culture may project of itself: a vibrant people who still sense a risk for losing part of their Catalanness due to the ever-changing political climate in the Spanish state, or perhaps a people looking to come to terms with decades of linguistic and gender-based repression. What works of Catalan literature are translated and made required reading on graduate reading lists also determines what image we, as members of the North American academy, are promoting of Catalan culture. Is it the stateless nation wandering in the desert? Or is it the culture and people coming from a millennial culture of rich literary production that continues to contend in diverse ways with past and present challenges?

Up-to-date translations and critical perspectives on all three of these authors coupled with an ever-greater inclusion of their works on graduate reading lists are but one way to provide new answers to these questions. To return one final time to Brown's groundbreaking study of the Hispanic canon, one finds that Català, Rodoreda, and Riera can successfully address some of the problems to which the author calls attention. Català, or a comparable contemporary, firstly would serve to bridge the wide chronological gap between Pardo Bazán and Laforet. Català—as one of the first Peninsular women to write of same-sex desire—and Riera, with the groundbreaking short stories found in *Te deix, amor*, can also help remedy what Brown calls the “erotic gap,” which is the predominant heteronormativity in our current canon (*Confronting* 123). Finally, as Catalan women, Català, Rodoreda, and Riera all stand to fill the so-called “hybrid gap” (Brown, *Confronting* 124); concretely, a void in works that combine two or more other gaps, such as that between the aforementioned erotic gap and the geographical one, or that of geography and genre. Literature coming from languages that are most often approached in translation by North American academics has the potential to open new avenues for study for the next generation of scholars and improve our understanding of non-majority languages and cultures.

**CHART A:
Published Translations of
Català, Rodoreda, and Riera
By date and by language**



Appendix A: Reading Lists Consulted

All are Master's Reading Lists, unless otherwise noted. Data collected:
November 2016.

University of Arkansas
Brown University¹ (PhD Preliminary Exam)
University of California-Los Angeles (PhD Preliminary Exam)
University of California-Santa Barbara
California State University-San Bernardino
University of Cincinnati
City University of New York¹
University of Colorado at Boulder¹
Florida State University¹
Hunter College
University of Illinois at Urbana-Champaign¹
University of Indiana-Bloomington¹
University of Kansas¹
Marquette University
University of North Carolina at Chapel Hill¹
University of North Carolina at Greensboro
University of Oregon
University of Oklahoma
Penn State University¹
Purdue University¹
Temple University¹
Texas Tech University
University of Massachusetts¹
University of Maryland¹
University of Mississippi¹
University of New Mexico¹
State University of New York at Albany¹
University of North Texas
Ohio State University
San José State University
University of South Florida
University of Tennessee-Knoxville
Tulane University¹
University of Utah

Vanderbilt University¹
University of Virginia¹
University of Washington-Seattle
University of Wisconsin-Madison¹
University of Wisconsin-Milwaukee
Yale University (PhD Preliminary Exam)¹

¹ Indicates a list also consulted by Brown (*Confronting* 198-99).

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