

Poetry of Spain published in Portugal in the 21st century: poets, translators, editors and “guardians”*

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Abstract

In the study of the Portuguese polysystem, the relatively small number of Spanish literary works translated and published in Portugal stands out. In this article, we provide an overview of poetry titles published in Portugal compared to the global number of books published, and we analyse the profile of publishers that publish poetry in general and translated poetry in particular. Our analysis will focus on editions of translated poetry from the Spanish State in Portugal in the 21st century, namely by independent publishers. We seek to understand which authors and titles were published, and the objectives and forms adopted. We benefited from the collaboration of several editors, anthologists and translators who shared their experience and points of view in interviews. We will analyse the option of publishing bilingual anthologies in a significant part of the set of poetry from the Spanish State published in Portugal since the year 2000.

Keywords: poetry; translation; anthologies; Portugal; Spain

Resum. *Poesia d'Espanya editada a Portugal al segle XXI: poetes, traductors, editors i «guardians»*

En l'estudi del polisistema portuguès, hi destaca la quantitat relativament reduïda d'obres literàries espanyoles traduïdes i publicades. En aquest article oferim una panoràmica dels títols de poesia publicats a Portugal en comparació amb la quantitat total de llibres publicats, i analitzem el perfil d'editorials que publiquen poesia en general i poesia traduïda en particular. Ens centrem en les edicions de poesia traduïda de l'Estat espanyol al segle XXI; concretament, les d'editors independents. Mirem d'entendre quins autors i títols es van publicar, quins objectius tenien i les formes que es van adoptar. Hem disposat del punt de vista d'editors, antòlegs i traductors.

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També analitzarem l'opció de publicar antologies bilingües en una part significativa del conjunt de poesia de l'Estat espanyol publicada a Portugal des de l'any 2000.

Paraules clau: poesia; traducció; antologies; Portugal; Espanya

Summary

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1. Introduction

A study of the Portuguese polysystem reveals a relatively small number of Spanish literary works in Portugal, despite the geographical proximity between the two countries and their relationship throughout the centuries. In recent years, several publishers have printed titles by Spanish authors, such as Dom Quixote, Porto Editora, Asa, Relógio d'Água, Cotovia, Bertrand, Edições 70, Kalandraka, Alfaguara and Planeta. A rough overview reveals two main features. On the one hand, two publishing houses (Alfaguara and Planeta) linked to Spanish groups, whose catalogues feature contemporary works by writers who won awards and/or are bestsellers in Spain, with a short interval between the publication of the original and its translation. On the other hand, there are independent editorial projects, such as a Língua Morta, Douda Correria, Averno, OVNI, and não (edições), which publish mostly poetry, a less economically profitable area.

Let us first consider the authors published by Alfaguara and Planeta. Both publishers feature contemporary Spanish authors who have won prizes (often prizes attributed by these same groups) and/or sell a great number of copies in Spain. Another characteristic is the short interval between the publication of the original version and the Portuguese translation. Apparently, this is an investment in books that are very well accepted in the Spanish market and that benefit from attention provided by their literary awards. For Planeta, this is the case of, on the one hand, *Não Sou um Monstro*, by Carme Chaparro, a novel awarded the Primavera Prize in 2017 and that has sold more than 80 thousand copies in Spain, and, on the other, *O Fogo Invisível*, by Javier Sierra, which won the Planeta Prize and has sold 5 million copies worldwide. One more example is the work of Carlos Ruiz Zafón, an author initially published in Portugal by Dom Quixote and, after 2010, by Planeta. Unlike what happens with other writer "transfers", Planeta does not use the previously published translations, choosing to produce new versions. Carlos Ruiz Zafón enjoyed a huge commercial success with Planeta, as expected given his previous success. Planeta has ten titles by Ruiz Zaón, among them a book published posthumously, in 2020, *A Cidade do Vapor*. Best-selling titles

include *O Príncipe da Neblina* (with seven editions between 2011 and 2020), *O Prisioneiro do Céu* (also with seven editions between 2012 and 2020), and *A Sombra do Vento* (with five editions between 2016 and 2020). Notably, this novel had 24 editions with Dom Quixote between 2004 and 2014. The corresponding best-selling author with Alfaguara/Suma de Letras/Objetiva is perhaps Ildefonso Falcones, formerly published by Bertrand, between 2006 and 2014. In 2017, the publisher changed and a new translation of *A Catedral do Mar* came out (three editions between 2017 and 2019). This publisher's catalogue has two other titles by Falcones (*O Pintor de Almas e Os Herdeiros da Terra*). Among the authors published by Alfaguara is the renowned and recently deceased Javier Marías, previously published in Portugal by Quetzal, Relógio d'Água and Dom Quixote. Currently, Alfaguara has ten titles by Marías, printed between 2012 and 2020.

In this article, however, we focus on poetry from the Spanish State published in Portugal in the 21st century, in particular by independent publishers, seeking to understand which authors and titles were published, and the translational objectives and models adopted. To this end, we relied on the collaboration of several protagonists, translators and editors who generously agreed to share their experiences and points of view.¹

2. The edition of poetry

First, let us consider an overview of the titles of published poetry:² 43 titles dispersed by 12 publishers – Assírio & Alvim, Averno, Barco Bêbado, Do Lado Esquerdo, Douda Correria, Licorne, Língua Morta, Maldoror, não (edições), UVNI, Quasi and Relógio D'Água – and involving 25 translators (some of them working in partnership). Among these editions, we identified 16 anthologies or volumes of “selected poems” and several bilingual editions. Regarding publication dates and the number of titles, there seems to be an upward trend. To grasp the current landscape, let us consider the last few years: in 2017, no book with this profile was published; in 2018, we found three books; in 2019, four; in 2020, two; and in 2021, six. In general, published authors were contemporary,³ except for several published by Assírio & Alvim.⁴ The publisher Língua Morta stands out, with ten titles by nine poets, translated into Portuguese by five translators;

1. We contacted the publishers Assírio & Alvim, Averno, Douda Correria, Língua Morta and (não) edições, and the translators Miguel Filipe Mochila, Ricardo Marques, Rita Custódio and Àlex Tarradellas, whose collaboration we thank. Interviews were not possible in all cases.
2. We tried to be thorough, but may have failed to register all publications. The tables can be found in the final appendix.
3. Such as Amalia Bautista, Ángel González, Antonio Colinas, Antonio Gamoneda, Antonio Hernández, Blas de Otero, Chus Pato, Claudio Rodríguez, Diego Doncel, Gemma Gorga, Jaime Siles, Jesús Lizano, Jesús Losada, Joan Margarit, José Mateos, Josep M. Rodríguez, Juan Carlos Reche, Juan Vicente Piqueras, Luis Alberto de Cuenca, Luis Cernuda, María Jesús Echevarría, Mariano Peyrou, Màrius Torres, Miguel d'Ors, Pablo del Barco, Pablo Fidalgo Lareo, Pablo Javier Pérez López and Ponç Pons.
4. Such as Francisco de Quevedo, Santa Teresa d'Ávila, Federico García Lorca and Garcilaso de la Vega.

six of these titles were anthologies prepared specifically for these editions. Overall, most works were originally written in Spanish/Castilian, but there were also titles in Catalan (such as *Misteriosamente feliz*, by Joan Margarit) and in Galician (such as *Carne de Leviatã*, by Chus Pato).

To understand the position occupied by the edition of Spanish poetry, we need to have an idea of how many books are published in Portugal. We do not have specific numbers on the publication of poetry in Portugal, but according to data compiled by PORDATA (database of certified statistics on Portugal and its municipalities, and on Europe), we know that the number of monographs – original works or translated to Portuguese – catalogued by the National Library of Portugal has been increasing, despite a decrease in 2020, probably due to the COVID-19 pandemic: in 2000, there were a total of 9608 titles (7187 originals and 2421 translations); in 2005, a total of 9770 (6768 originals and 3002 translations); in 2015, a total of 16598 (13029 originals and 3569 translations); and in 2020, a total of 8496 (6289 originals and 2207 translations).⁵ We also know that the edition of poetry is substantially smaller than that of narratives, essays, etc., including the number of printed copies. As mentioned by Inês Fonseca Santos in *Vale a Pena? Conversas com Escritores* (2017), “editions of poetry books oscillate between 100 and 1000 copies. Small publishers proliferate, it is true, but they do not publish following the logic of the market; they publish, yes, to satisfy the desire of those 200 or 300 Portuguese who are interested in reading poetry” (Santos 2017: 13).

This is a fundamental aspect: the profile of publishers that print poetry in general and Spanish poetry in particular. In our interview with Diogo Vaz Pinto,⁶ poet, translator and editor of *Língua Morta*, he referred to the publishing house he co-directs as “a project”⁷ (“not a commercial publisher”), but rather a “publisher by people who cross paths and help each other make books”, facing a series of limitations, namely financial. This portrayal refers us to the concept of “literary game” proposed by Bernard Lahire (2006), which, in contrast with Pierre Bourdieu’s concept of “literary field”, designates a secondary field and corresponds to a “universo fracamente remunerado e muito pouco profissionalizado, mas que é, no entanto, muito exigente no tempo que consome” (Lahire 2009). There is, therefore, a “double life” involving many of the players in this field. Although Lahire focuses on writers, we can also include editors, translators, linguistic proofreaders, page planners and graphic designers. Lahire states that:

Apesar de ser altamente cotado simbolicamente e passível de gerar vocações e investimentos pessoais intensos, o universo literário é, globalmente, um universo muito pouco profissionalizado e pouco lucrativo. Este reúne assim uma maioria de indivíduos que se inscrevem, por razões económicas, noutros universos profissionais. (Lahire 2009)

5. Last updated June 14, 2021. <<https://www.pordata.pt/Portugal/T%c3%adtulos+em+1%c3%adngua+portuguesa+total++originais+e+traduzidos-986-7856>> [Access: 22/03/2022].

6. Phone interview in September 2021.

7. For sake of readability, all quotations from the interview conducted in Portuguese are given in English.

The writer António Cabrita, in conversation with Inês Fonseca Santos, commented the following:

Por experiência, sei que a ideia de ser editor é um dos últimos gestos românticos, uma espécie de reminiscência atávica que nos faz pensar que “podemos ganhar” dinheiro fazendo uma coisa digna. Rapidamente damos conta de que a dado momento só pensamos em sobreviver, dado o diferencial entre o que gastamos e o que recebemos. Mas definitivamente empobrecer a fazer livros é das coisas mais bonitas e honestas que se pode fazer na vida. Daí que atraia tantos incautos... (Santos 2017: 13)

Given the practical difficulties of maintaining these projects or because publishing is the “second activity” of many of those involved, the translation and publication of Spanish poetry in Portugal are transposed into a particular area, a specific “social universe” closer to the tastes, interests, goals and projects of individuals and small groups. This was indirectly confirmed in several of the interviews we conducted for this work when translators and publishers referred to their experience as readers as the starting point for various editorial decisions, namely choosing which authors and works to translate and publish. When we asked João Concha, editor at (não) edições,⁸ why they published Jaime Siles and Pablo Javier Pérez López, he began by answering that an “editor is a reader and, as such, an editor’s affinities and interests will inevitably be linked to their sensibility as a reader”. Nuno Moura, editor at Doua Correria,⁹ was also clear: “We published Chus Pato and Jesus Lizano because we like what they write”. Similarly, when talking about which poets are selected for publication by Língua Morta, Diogo Vaz Pinto commented: “They seem like possible authors, in the sense that we can reach them and ask if we can translate them. They’re authors that we love, on a level ... they’re timeless poets. Poets who give us great pleasure. Because poetry also gives us many forms of pleasure”.

The translators also talked about this subjective and personal universe that precedes translation.¹⁰ Reflecting on the differences between the translation of prose and poetry, the translator Ricardo Marques stated that the best prose he has read “has the music of poetry – and that is the [poetry] I’m interested in reading and translating”. Miguel Filipe Mochila¹¹ declared: “I prefer translating texts that move me, disturb me and cause me admiration”. He added: “I translate poets who move me when I read them and my anthologies are in fact personal selections, what I want to register by those poets, firstly for me”. He further explained that he has prepared several “anthologies” he may never publish: “I frequently translate to register “my Margarit”, “my Blas de Otero” or “my Cernuda”. That is, for Mochila, translation is firstly a means of understanding the poem and, in a certain way, becoming familiar or appropriating the poem – regardless of potential

8. Email interview in September 2021.

9. Email interview in October 2021.

10. Email interview in September 2021.

11. Email interview in November 2020 and updated in September 2021.

editorial projects – in a process underlining the aforementioned personal component. In turn, Rita Custódio and Àlex Tarradellas¹² prefer “to translate books that convey something to us, that changes us from the inside, as is the desire of most readers”. However, in the introduction to *Resistir ao Tempo. Antologia de Poesia Catalã* (2021), organized and translated from Catalan by Àlex Tarradellas, Rita Custódio and Sion Serra Lopes, Tarradellas explains that, when selecting poems, “em alguns casos, abdicámos dos nossos gostos pessoais para privilegiarmos o percurso da poesia em língua catalã” (Tarradellas 2021: 12). That is, personal interests intersect with the specific objectives of the editorial projects in hand.

In other anthologies, the anthologist’s taste and personal relationship with the text have a greater weight. This is clearly demonstrated, for example, in *As Causas Perdidas. Antologia de Poesia Hispano-Americana* (Maldoror 2019), where the anthologist António Cabrita precedes the poems with very brief presentations of the poets. Note the representative biographical note of José Agustín Goytisolo: “Traduzi José Agustín Goytisolo para uma antologia de poemas de amor que organizei em Moçambique. Sem ser um poeta da minha predileção, gosto da tensão que os seus poemas organizam, do ar a curtas-metragens que têm” (Cabrita 2019: 153). The anthologist’s personal mark is evident in the volume’s very title, which includes under the designation “Hispanic-American” seven poets from the Spanish State, almost all associated in fact with a specific region: Galicia (José Ángel Valente), Catalonia (Salvador Espriu, Joan Brossa, José Agustín Goytisolo and Rafael Argullol) and Andalusia (Jenaro Talens). The header of Goytisolo’s presentation is also representative: “José Agustín Goytisolo (1928-1999), Catalunha” (Cabrita 2019: 153). The other poets included in the anthology are associated with their country of origin, not a region within the country: Chile, Cuba, Mexico, Argentina, etc.

For Tarradellas and Custódio, reading, translation and even literary creation intersect at other levels. When we asked about the possible positive or negative impact of poetry translators also being poets themselves, these co-workers replied that “more than being a poet, it is important the translator be an assiduous reader of poetry, have a certain poetic sensibility, a mastery of the original language and, above all, the target language”. They also revealed that, when resolving doubts with authors, previous translation experiences are relevant: “One can tell when an author was or still is a translator. Especially in how they approach questions and subsequent answers”.

According to some of the testimonies we gathered, another close collaboration in these editions of Spanish poetry is between the translator and editor. Nuno Moura and João Concha mentioned that they receive publication proposals from translators and the reverse is also common. Ricardo Marques recalled that the plan to publish *O Mistério do Ofício* by Pablo Javier Pérez López, was “both mine and the editor’s”. Miguel Filipe Mochila also spoke about a close communication and an easiness by both parties to submit proposals. And he distinguished this practice from that of publishers with a different profile and dimension:

12. Email interview in November 2021.

I am lucky enough to work with small publishers, with whom I maintain an editorial relationship. As they trust my judgement and my work, I have frequently proposed books for publication, especially with these small publishers. This is the case of poetry anthologies, but also of some prose, even by publishers that are not so small. I can say that, in general, I have been heard openly on such matters (there are exceptions, that is, silences). Naturally, a number of books were proposed by publishers, in particular the publishing houses that are not so small.

In fact, according to Mochila, the type of editing that is practised creates a relationship between translators and poets, namely through contacts regarding questions of translation: “The very nature of the projects the small publishers are involved in, the personal contacts, exchanging books and *e-mails*, coordinating presentations – apart from the publishers, agents and other mediators – fosters fond relationships”. And in the case of translator-poets or poet-translators – as is the case of Mochila – we imagine that these contacts will have fruitful consequences at other levels, including literary ones. In fact, the advantages are immediate and do not imply personal communication. “It’s an extraordinary opportunity to experience and learn my language and its possibilities – and also its limits. The translation of poetry – and in particular of closely related languages that are ‘almost’ Portuguese – has given me a much more plastic relationship with my own language and today I feel more agile and liberated in my Portuguese”, shared Mochila. Knowledge and mastery of one’s language is therefore one of the advantages for the translator and poet.

But these scenarios do not always happen. Àlex Tarradellas and Rita Custódio recalled that the receptivity of the authors they contact is usually very good: “In some cases even unforgettable. After several months with a book, it’s always good to talk to the author”. But they noted that a project usually results from a publisher’s proposal, although they also recommend books that fit into a catalogue. “It is also true that some translations are stuffed in drawers waiting for an interested publisher”, they added.

Custódio and Tarradellas translate just as easily from Spanish and Catalan, but more often from Spanish: “Unfortunately, there are few publishers in Portugal who read directly from Catalan and only rarely do we receive a translation of a book in Catalan that has not been previously translated into Spanish. More than once, we received a proposal for translation from Spanish of a book originally written in Catalan. This often happens due to the commercial priorities of some literary agencies”. For both of them, the translation of poetry involves a particular work rhythm: “The process is much more reflective and introspective and, when we translate together into Portuguese, the process is not as simultaneous as in the case of prose”.

Miguel Filipe Mochila also works with both languages, having begun with Spanish and then moving on to Catalan. He translated Jaume Cabré, Miquel Martí i Pol and Gemma Gorga from Catalan, using “other existing versions, as work tools”. His first experience was with Joan Margarit, as he commented in the interview:

I read the poetry in Spanish and started translating some poems. When I decided to prepare an anthology, I checked the Catalan versions and understood that Catalan syntax translates more naturally into Portuguese and retranslated everything. However, in the case of Joan's poetry, and because the Castilian versions are also his, I always check both poems (Catalan and Castilian) and occasionally use a Castilian solution that seems more effective in Portuguese.

In turn, Diogo Vaz Pinto indicated easy and difficult aspects about translating from Spanish to Portuguese: "It is a more functional work because you get a beautiful result. The languages are very close and there is a large circulation of common terms". However, the existence of "false friends" often makes the job difficult: "It seems easy, but there are many problems. Sometimes this also happens within the same language, because some words become 'false friends', as we no longer use the word in that sense".

Personal tastes of those involved aside, what are the criteria that led to the translation and edition of these specific poets and works? In the introduction of *Poesia Espanhola. Anos 90* (Relógio d'Água 2000), Joaquim Manuel Magalhães indicates that the volume focuses on the Spanish poets "surgidos nos terminados anos 90 do séc. xx" (Magalhães 2000: 8) and that the choice took into account "a qualidade que pensei pressentir face a esses muitos outros que não escolhi" (Magalhães 2000: 8), including poets who seemed to him individually significant, poets "movidos pelas forças da invenção ou da intensidade do que é interior" (Magalhães 2000: 10). In the afterword "A poesia espanhola nos anos 90", José Ángel Cilluruelo compares the anthology published in Portugal with five anthologies published in Spain covering the same period and concludes that "os contrastes são a norma no presente conjunto" (Cilluruelo 2000: 343) and that "nenhum crítico espanhol incluiria no mesmo trabalho, por exemplo, Eduardo Moga e David González" (Cilluruelo 2000: 337). Cilluruelo says that the anthology requires a poetry reader "que esteja disposto a confrontar opções diferentes das suas como se fossem a sua" (Cilluruelo 2000: 345). João Concha, for his part, referred to the interest in sharing the "singular voices" of Jaime Siles and Pablo Javier Pérez López with Portuguese readers.

Referring in particular to *Resistir ao Tempo*, Rita Custódio and Àlex Taradellas alluded to the need to "awaken the interest, among Portuguese readers, not only in the "canonical" poets but also in other voices that occasionally were even cast aside in their country of origin and that we think deserve to be recovered". Miguel Filipe Mochila referred to "the aim of filling what I/we consider to be gaps in the edition of poetry in Portugal". Joaquim Manuel Magalhães (2000: 7) recalled: "Depois de ter passado por outras tradições, tenho nos últimos anos procurado aproximar o conhecimento público português dos poetas espanhóis do nosso tempo". He assumes a particular interest for "poetas mais jovens portugueses", who "ganhariam com o acesso ao que de novo se está a tentar erguer [...], ganhando acesso a línguas que desconheçam ou a essas movimentações distintas que não tenham disponibilidade de atingir mais imediatamente, ainda que possam conhecer a língua em que se produzam" (Magalhães 2000: 8). Historical-

ly, anthologies have had an impact on readers and their literary output. Barbara M. Benedict (2015: 35), writing about this type of book published in the 17th and 18th centuries, highlights that: “Literary anthologies influenced writers as much as readers, and made booksellers participants in the creation of culture”.

We can therefore conclude that the criteria for publishing Spanish poets in Portugal in the 21st century are related to dissemination among the Portuguese public (and, recalling Tarradellas’ words, in Spain), in particular of authors untranslated or nearly untranslated in Portugal. This profile of promoting unknown works (despite their literary value) is part of the general portrayal we can draw from independent publishers. In effect, this is a traditional trait associated with anthologies in various spaces and periods. Barbara M. Benedict (2015: 54) says that the anthologies and miscellanies published in England in the 17th century aimed to educate a mass audience and adds that “Anthologies thus helped to broaden the reading public, to form modern culture, and to cement a fragmented society by supplying shared knowledge”. But let us return to contemporary Portugal. As Miguel Real remarked to Inês Fonseca Santos (2017: 94-95): “[E]xistem pequenas editoras que vivem de e para obras “iluminadas”, sobretudo no campo da poesia. Também estas têm um valor muito estimável. Sem elas, não teria havido a nova geração de poetisas emergentes a partir dos anos 90”. And without them, other possible convergences and dialogues between Portugal and Spain, between poets and readers on both sides of the border, would not take place,¹³ opening new doors to the different Iberian literatures. As Nuno Medeiros (2018: 22-23) writes in *O Livro no Portugal Contemporâneo*: “[E]ditar é intervir na construção da cultura e da ideia de cultura e na formação e transformação dos espaços que a viabilizam e a partir dos quais ela pode circular e ser apropriada, recriada ou rejeitada”. Therefore, the general lack of knowledge about Spanish poetry in Portugal intersects with the specific aim of dissemination by publishers, translators and anthologists.

3. The anthologies

One of the practical results of the outlined context is choosing to build and publish anthologies. They are original anthologies, not translations of other anthologies published in Spain, which implies an enormous amount of work and intense dedication. In this context, we should emphasise that an anthology corresponds to

13. With regard to this issue, we would like to highlight a project that, while outside the scope of poetry, has these objectives and is realized in a particular way: the collection “Confluências” [Confluences] by the publisher Kalandraka, which includes Portuguese titles translated into Spanish and published in Spain together with Spanish titles translated into Portuguese and published in Portugal. This is therefore an Iberian collection published simultaneously in both countries, although aimed at different audiences. The topic was discussed in the following article: BRANCO, Isabel Araújo (2021). “Minotauro and Confluências: Two Portuguese Series Dedicated to Literature from Spain in the Twenty-First Century”. In: GIMENO UGALDE, Esther; PINTO, Marta Pacheco; FERNANDES, Ângela (eds.). *Iberian and Translation Studies. Literary Contact Zones*. Liverpool: Liverpool University Press, p. 267-287.

a collection of selected passages of poets or prose writers (1998: 831) and has its origin in Greek literature. Writing about anthologies, Paul Lauter (2004: 20-21) highlights:

- The importance of literary and cultural history, that is, viewing texts and authors in relationship with one another, in time and over time.
- The usefulness of seeing texts within the historical and social contexts in which they were first produced, distributed, and consumed.
- The desirability of examining the conditions of textual production at different moments, including our own.
- The need for widening the lens to include a richer selection of genres.

Claudio Guillén (2005: 375) underlines that creating an anthology implies that one reader rewrites or reworks existing texts by inserting them into a new collection: “Reading is the beginning and the aim since the author is a reader who arrogates the direction of other people’s reading, intervening in the reception of multiple poets [...]. A second-level writer, the anthologist is a first-level super-reader”. According to the critic, anthologies present a number of choices and varieties: the anthologist is interested in the past or the present; the anthology is collective or corresponds to only one author; the anthologist suppresses historical time or relies on a chronology to order the presentation; the anthologist may or may not be limited to one national culture, a genre or theme; anthologies are usually conservative since they tend to constitute a model for the future; the selection criteria may vary; the singular elements of an anthology may be well or poorly integrated into the whole; and the anthologist can simultaneously take on the role of critic: “The anthologist does not merely reflect the past, but expresses or practices a literary idea, defining genres, highlighting models, affecting a reader’s present and, above all, orienting them towards the future” (Guillén 2005: 378). In this sense, the anthologist qualifies and selects (as a critic) and orders the elements and updates contemporary systems (as a reader).

Àlex Tarradellas and Rita Custódio – who organized and translated *A Cidade Longínqua*, by Màrius Torres, and the aforementioned *Resistir ao Tempo. Antologia de Poesia Catalã* – explained in their interview why they chose this model:

It is a good format to present an overview. However, this does not mean that we want to present an absolute vision. Our intention is to generate interest, so that in the future we can translate entire books of poetry by authors who, in many cases, unfortunately, have not yet been translated into Portuguese. If we lead a reader to discover new poems and new voices, that for us is already a reason for satisfaction.

It would, therefore, be a step further on a long path of reading Spanish poets in Portugal, opening new possibilities. That is why the introduction to *Resistir ao Tempo* opens with a clear statement, enunciating a goal and simultaneously outlining a portrait of the present panorama: “Esta selecção pretende preencher um importante vazio” (Tarradellas 2021: 11). Faced with a similar question, Nuno

Moura explained why Douda Correria chose an anthology when editing Jesús Lizano (*O Engenhoso Libertário. Antologia*, with translation, organization and preface by Carlos d'Abreu): “The author’s work is vast, the publisher has few resources, we chose a selection of the most ‘emblematic’ poems”. Miguel Filipe Mochila – who organized four other anthologies – replicated the same argument: “As these authors are unpublished or hardly published in Portugal, I choose to introduce them with broad representative anthologies, with a clear purpose of dissemination”, he stated, adding that he strives that they are “sufficiently broad and representative of the totality of an author’s work, touching their various styles, themes and voices”. For his part, Diogo Vaz Pinto said that the model interests him a lot as a reader because the format implies criteria and criticism:

An anthology presupposes a selection and criteria, and criteria indicate a kind of reading... One needs to escape the author’s dictatorship. Reading a book written by the same person is less relevant than reading a selection made with propriety in search of a survey the author could not enact. Our golden moments are then harvested. An anthology is about harvesting.

The process of creating anthologies is also interesting, naturally varying from case to case. Referring to *Resistir ao Tempo*, Tarradellas and Custódio recalled in their interview that it was a very meditated process, lasting over five years: “Despite the intermittency, during this time we discovered new authors and listened to many suggestions. For us, presenting a panoramic view of Catalan poetry, as wide as possible, was essential”. Hence, in the aforementioned introduction, Tarradellas stresses that “traduzir é partilhar”, inviting the reader to participate in a path where “a poesia não deixe de palpitar” (Tarradellas 2021: 29). Mochila explained the process of creating anthologies: he reads a poet’s complete works, then selects and translates them. Only then does he resort to critical studies to “relate” with the poems. Reading the specialists is therefore done *a posteriori*, during the process of revision and of a “second translation with new references that can help make decisions. I’ve also redefined the importance of a poem, for example, and included it after reading a certain critical comment that shed some light upon it for me”. Mochila then sends a list of the selected poems to authors and publishers so they can make changes.

Another aspect that stands out is that a considerable part of the poetry books in question are bilingual. In the aforementioned introduction to *Resistir ao Tempo*, Àlex Tarradellas declares that the priority “não é oferecer uma tradução literal, mas sim apresentar em paralelo versões que permitam captar a equivalência semântica e facilitar a leitura em voz alta”, adding that Catalan is a language “mais próxima do português do que de início poderia parecer” (Tarradellas 2021: 29). We have therefore identified another element intended to bridge the gap between the various parts of the Iberian Peninsula, showing that they are closer to each other than is generally thought. Both volumes published by (não) edições, with poems by Jaime Siles and Pablo Javier Pérez López, are bilingual. According to the editor, João Concha, this is ideal:

The relationship with the tone of these poets in their original language enriches the edition and the reading experience. In fact, in the translation of poetry (a very difficult exercise) there are aspects that sometimes are not captured in the translation, due to the characteristics of the writing and/or the translation itself, so confronting the original can be interesting (phonetics, rhythm, semantics, etc.).

João Concha explained that this option is conditioned by financial factors, that is, by the increase in the book's number of pages and consequently its price, an opinion shared by Diogo Vaz Pinto. In fact, when bilingual editions are not possible, *Língua Morta* provides access to the originals on its website. This decision is better understood considering Vaz Pinto's conception of translation: "A good translation always makes conscious choices, not automatic choices. A good translation raises problems for the reader, because it should not be immediate. Resistance, friction, difficulty are important in literature... it suspends the trend of moving forward".

The polysystem theory also recognizes that the producer (in this case, the poets), the market and the public (readers) have fundamental roles (Even-Zohar 1999). Nuno Moura commented that authors feel "honoured and grateful to be translated and edited in a small publisher like Douda". Critical reviews are rare and public reaction "is best when we have public readings". Diogo Vaz Pinto's general appreciation is not much different: "Authors like the editions very much. They have no perception of the Portuguese public because it does not manifest itself much. Years can go by before we get feedback... The public is quite apathetic and that is evident in the criticism and the readers themselves". João Concha lamented the scarce critical reception of poetry in newspapers and magazines, but highlights the public's reception: *O Mistério do Ofício*, by Pablo Javier Pérez López, is almost sold out and *Duas Janelas*, by Jaime Siles, "sold out relatively quickly". João Concha was unsure about the poets' opinions, but believes they welcome the public's receptivity and regret "the lack of attention to translated poetry here; in general and, in particular, to authors writing in Spanish".

This comment leads us to another question: why have only these titles of Spanish poetry been published in the 21st century in Portugal? A book is a contextualized object, the product of a series of systems, actors and dynamic relationships, as demonstrated by Even-Zohar. Nuno Medeiros (2018: 24) recalled that the act of editing a book "resulta de relações sociais que acontecem num dado momento histórico". The book is "um objecto autónomo do texto", constituting a "espaço de construção da imaginação e do saber, espaço que é também o da recepção do texto e da sua sucessiva transformação apropriadora e reconfiguradora, nele intervindo uma plêiade de actores e circunstâncias" (Medeiros 2018: 23). Actors such as the translators and editors. Circumstances such as the position of Spanish literature in the Portuguese polysystem. In this work, we did not intend to fully demonstrate this position and the dynamics over time. Suffice it to say that this is a marginal system, despite the geographical, historical and cultural proximity of the two countries. To illustrate this idea, consider *Então, o Quê? A História que (se) Conta é Problemática*, by João Luís Lisboa:

A imagem que se tem do espanhol [in Portugal] é condicionada por todo um conjunto de elementos de identidade que se construíram na oposição a Leão, primeiro, Castela, depois, e finalmente a Espanha, até aos nossos dias (da rivalidade desportiva à dependência económica), com todos os monumentos (de pedra ou de provérbio) que lhe estão associados. De tal forma que, ainda há poucos anos, a propósito do centenário de Filipe II se ouviu de novo brandir a história de uma “usurpação” que não contesta no essencial os factos, mas lhes dá um significado nacionalista que tem mais a ver com o ambiente político e escolar de meados do século XX do que a união dinástica dos fins do século XVI. (Lisboa 2018: 234)

We can say that there is a certain “phobia”, defined by Álvaro Manuel Machado and Daniel-Henri Pageaux as the moment when “a realidade cultural estrangeira é tida por inferior ou por negativa em relação à cultura de origem”, unleashing an “sobrevalorização de toda ou de parte da cultura de origem” (Machado & Pageaux 2001: 61).

4. Conclusion

The dynamism of systems is undeniable, as the polysystem theory demonstrates (Even-Zohar 1979). Everything is subject to change in this constant dance of complex pieces that successively couple and uncouple and thus form new puzzles and new realities. We have seen that, in the case of Spanish poetry published in Portugal, one can find subjective criteria – such as the tastes and interests of translators and editors – and objective criteria – such as the dissemination of little-known poets. But why disseminate?

In the cited introduction to *Resistir ao Tempo*, Àlex Tarradellas recalls that the poet and playwright Jacint Verdaguer helped “consolidar uma consciéncia colectiva” (Tarradellas 2021: 19) by introducing modern Catalan into literature. We know that other figures have played similar roles, such as José María Heredia in Cuba, contributing with his work to develop a “Cuban” consciousness and giving poetic form to the national sensibility emerging in the 19th century. And the present-day edition of Spanish poetry in Portugal? Undoubtedly, it contributes to warding off prejudice and disinterest regarding Spain and its cultural expressions, and cooperates with the construction of another portrayal of the country. Gabriel Magalhães, in “Memoria de la amnesia ibérica”, speaks of a cross-eyed view of the peninsula: “[E]l ojo portugués mira misteriosamente hacia el Atlántico, bizqueando, mientras que la pupila española gira en todas las direcciones de sus múltiples culturas, de su herencia mediterránea, catalana y árabe contrapuesta a su vocación atlántica” (Magalhães 2010). However, this “strabism” is already being replaced by a “mirada lineal que permite ver con claridad qué somos y cómo somos en esta Iberia nuestra: esta búsqueda de lo absoluto a través de la mezcla de todas las relatividades paradójicas de cada tiempo histórico constituye una cara importante del prisma de nuestra identidad peninsular” (Magalhães 2010). The edition of Spanish poetry will certainly contribute to the end of this “strabism”, increasing intra-Iberian proximity and the conscientiousness that the “other” is not so different from oneself.

This has been demonstrated over time by writers, historians and academics from various fields, but the general public is not always aware of it. Publishers of Spanish poetry can play an important role in this process. Because, as Lieven D’Hulst and John Milton have stated (Erll & Nünning 2016: 261), the study of literary editions and translation represents processes of memory reconstruction and preservation. Astrid Erll and Ansgar Nünning (2016: 262) refer to the “role of “literature in cultures of memory” (i.e. the power of literary texts as means of cultural memory and the power of literary genres, forms and metaphors as culturally available standards for codifying historical experience)” and the “role of “cultural memory in literature” (i.e. the fact that literature and literary forms are themselves products of complex processes of cultural memory, ranging from intertextual relations to developing the canon)”. Therefore, in permanent transformation, although, in the concrete case under analysis, attempting to deconstruct discrete or weakened relationships and rebuild solid and dialogic connections. This is also, in fact, the vocation of literature and those connected with literature. We end with a quote from Álvaro Magalhães, in the aforementioned book by Inês Fonseca Santos (2017: 88): “[A] literatura foi gentilmente empurrada para a intempérie, ou seja, para os pequenos e médios editores independentes [...], os quais serão, nos próximos anos, os seus guardiões. Felizmente, temo-los visto por aí. Pode não parecer, mas cabe-lhes a eles, agora, o papel principal”. And in the case of translating Spanish poetry in Portugal, the “guardians” are working actively.

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Appendix. Editions of poetry from the Spanish state in Portugal in the 21st century

Assírio & Alvim

Author	Title and date of the original	Title and date of the translation	Translator
María Victoria Atencia		<i>Antologia Poética</i> , 2000	
Francisco de Quevedo		<i>Poetic Anthology</i> , 2002	José Bento (selection, translation and prologue). Revised and enlarged second edition
Santa Teresa d'Ávila		<i>Seta de Fogo. 22 Poemas</i> , 2010	José Bento (translation, prologue and notes)
Federico García Lorca		<i>Poemas</i> , 2013	Eugénio de Andrade (selection and translation)
Juan Vicente Piqueras		<i>Instruções para Atravessar o Deserto. Poemas escolhidos</i> , 2019	João Duarte Rodrigues and Manuel Alberto Valente. Anthology
Antonio Colinas	<i>Tres tratados de armonía</i> , 2010	<i>Harmonia</i> , 2019	Joaquim M. Palma
		<i>Resistir ao Tempo. Antologia de Poesia Catalã</i> , 2021	Àlex Tarradellas, Rita Custódio and Sion Serra Lopes (organization and translation from Catalan)
Garcilaso de la Vega		<i>Poesia Completa</i> , 2021	José Bento (translation, prologue and notes)

Averno

Author	Title and date of the original	Title and date of the translation	Translator
José Mateos	<i>La niebla</i> , 2003	<i>A Névoa. La niebla</i> , 2006	Joaquim Manuel Magalhães (translation and afterward). Bilingual edition
Diego Doncel	<i>En ningún paraíso</i> , 2005	<i>Em Nenhum Paraíso. En ningún paraíso</i> , 2007	Joaquim Manuel Magalhães (translation and introduction). Bilingual edition
Josep M. Rodríguez	<i>La caja negra</i> , 2004	<i>A Caixa Negra. La caja negra</i> , 2009	Manuel de Freitas. Bilingual edition
Mariano Peyrou		<i>O Discurso Opcional Obrigatório. Antologia Poética</i> , 2009	Manuel de Freitas (translation and selection). Preface by José Ángel Cilleruelo
Amalia Bautista	<i>Estoy ausente</i> , 2004	<i>Estou Ausente</i> , 2013	Inês Dias. Bilingual edition

Author	Title and date of the original	Title and date of the translation	Translator
Pablo Fidalgo Lareo	<i>Mis padres: Romeo y Julieta</i> , 2013	<i>Os Meus Pais: Romeo e Julieta</i> , 2015	Manuel de Freitas
Amalia Bautista		<i>Coração Desabitado</i> , 2018	Inês Dias (translation and selection)
Amalia Bautista	<i>Cuéntamelo otra vez</i> , 1999	<i>Conta-mo Outra Vez</i> , 2020	Inês Dias

Barco Bêbado

Author	Title and date of the original	Title and date of the translation	Translator
María Jesús Echevarría		<i>Poemas da Cidade</i> , 2021	Paulo da Costa Domingos

Do Lado Esquerdo

Author	Title and date of the original	Title and date of the translation	Translator
Gemma Gorga		<i>O Anjo da Chuva</i> , 2021	Miguel Filipe Mochila. Anthology with a selection of poems by the author

Douda Correria

Author	Title and date of the original	Title and date of the translation	Translator
Chus Pato	<i>Carne de Leviatán</i> , 2013	<i>Carne de Leviatã</i> , 2016	João-Paulo Esteves da Silva (translated from Galician)
Jesús Lizano		<i>O Engenhoso Libertário. Antologia</i> , 2015	Carlos d'Abreu (translation, organization and preface)

Língua Morta

Author	Title and date of the original	Title and date of the translation	Translator
Antonio Hernández	<i>El mundo entero</i> , 2001	<i>O mundo inteiro</i> , 2012	Inês Dias
Claudio Rodríguez	<i>Don de la ebriedad</i> , 1953	<i>Dom da ebriedade</i> , 2013	Diogo Vaz Pinto
Joan Margarit		<i>Misteriosamente feliz</i> , 2015 and 2020	Miguel Filipe Mochila Anthology
Blas de Otero		<i>Anjo ferozmente humano</i> , 2015	Miguel Filipe Mochila Anthology
Ángel González		<i>Para que eu me chame Ángel González: uma antologia</i> , 2018	Miguel Filipe Mochila (selection, translation, prologue and notes)

Author	Title and date of the original	Title and date of the translation	Translator
Luis Alberto de Cuenca		<i>A vida em chamas: uma antologia</i> , 2018	Miguel Filipe Mochila (selection, translation, prologue and notes)
Claudio Rodríguez		<i>Sem epitáfio</i> , 2019	Translated by Miguel Filipe Mochila. Selection by Sergio García García. Bilingual edition (Portuguese/Spanish)
Pablo Javier Pérez López		<i>Dicionário de garças e de melros e outros textos</i> , 2020	João Moita
Luis Cernuda	<i>Ocnos</i> (1942, 1949 and 1963)	<i>Ocnos</i> , 2021	Miguel Filipe Mochila (translation and presentation)
Miguel d'Ors		<i>O Fiasco Perfeito</i> , 2021	Luís Pedroso (selection, translation, prologue and notes). Anthology. Co-edition with Livraria Poesia Incompleta

Licorne

Author	Title and date of the original	Title and date of the translation	Translator
Ponç Pons	<i>Pessoanas</i> , 2003	<i>Pessoanas</i> , 2011	Manuel de Seabra. Prologue by Perfecto Cuadrado

Maldoror

Author	Title and date of the original	Title and date of the translation	Translator
		<i>As causas perdidas: antologia de poesia hispano-americana</i> , 2019	António Cabrita (selection and translation)

não (edições)

Author	Title e date of original	Title and date of the translation	Translator
Pablo Javier Pérez López	<i>El misterio del oficio</i> , 2013	<i>O mistério do ofício</i> , 2015	Ricardo Marques Bilingual edition (Portuguese/Spanish)
Jaime Siles		<i>Duas janelas. Dos ventanas</i> , 2014	Nuno Júdice Bilingual edition (Portuguese/Spanish) Anthology

OVNI

Author	Title and date of the original	Title and date of the translation	Translator
Joan Margarit	<i>Casa de Misericòrdia</i> , 2007	<i>Casa da Misericórdia</i> , 2007	Rita Custódio and Àlex Tarradellas Bilingual edition (Portuguese/Spanish)
Màrius Torres		<i>A Cidade Longínqua</i> , 2010	Rita Custódio and Àlex Tarradellas (organization and translation)

Quasi

Author	Title and date of the original	Title and date of the translation	Translator
Juan Carlos Reche	<i>Carrera del fruto</i> , 2006	<i>Carreira do fruto. Carrera del fruto</i> , 2007	Pedro Santa María de Abreu
Antonio Gamoneda	<i>Descripción de la mentira</i> , 1977	<i>Descrição da mentira</i> , 2007	Vasco Gato
Antonio Gamoneda	<i>Arden las perdidas</i> , 2003	<i>Arden as pedras. Arden las pérdidas</i> , 2004	Jorge Melícias Bilingual edition (Portuguese/Spanish)
Pablo del Barco	<i>Los ángeles del no</i> , 1997	<i>Os anjos do não. Los ángeles del no</i> , 2004	Cecília Pereira
Jesús Losada	<i>Huerto cerrado del amor</i> , 1995	<i>Horto cerrado do amor. Huerto cerrado del amor</i> , 2002	Ana Maria Caldas da Costa Bilingual edition (Portuguese/Spanish)
		<i>Felizes os que então viverem!: estados unidos da ibéria, uma eucronia federativa de Joaquim Maria da Silva</i> , 2006	Maria da Conceição Meireles Pereira (Introduction and notes)

Relógio D'Água

Author	Title and date of the original	Title and date of the translation	Translator
Joaquim Manuel Magalhães		<i>Poesia Espanhola. Anos 90</i> , 2000	Joaquim Manuel Magalhães (translation and introduction). José Ángel Cilleruelo (afterward)

