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Iberian Identity in the Translation Zone

In a previous essay on the politics of reading Iberia,[1] I drew on Spivak's[2] figure of the reader-as-translator to explore the construction of Iberian identity in translation, defending the need for more translational awareness in the teaching of modern foreign languages and cultures in UK Higher Education. The case study included there focused on processes of intercultural translation, examining the way in which the limits of identity are constructed and negotiated in the shuttle between one language and another. It approached the problem of *Reading Iberia* primarily from an inter-national, intercultural perspective, taking arguably one of the most stereotypical figures of Iberia, that of the gypsy flamenco dancer, and analysing the dynamics of identity and resistance brought into play in one particular rewriting, Francesc Rovira-Beleta's 1963 film *Los Tarantos*.[3] Whilst my analysis attended to some aspects of the multicultural and plurilingual space constructed within the film, it did not really address the implications of this intracultural diversity for contemporary cultural analysis. Such questions were formulated more directly in Kathryn Crameri's essay in the same volume, on 'Teaching and Researching the "Other Cultures" of Spain',[4] and have become the focus for considerable debate over the past

1 Helena Buffery, 'The Rat Trap?: The Politics of Translating Iberia', in Helena Buffery, Stuart Davis, and Kirsty Hooper, eds, *Reading Iberia: Theory/History/Identity* (Bern: Peter Lang, 2007), 22–42.

2 Gayatri Chakravorty Spivak, 'The Politics of Translation', in *Outside in the Teaching Machine* (London: Routledge, 1993), 179–200.

3 Francesc Rovira-Beleta, dir., *Los Tarantos* (perf. Carmen Amaya, Antonio Gades, etc.) (Barcelona: DVD. Divisa, 2004 [1963]).

4 Kathryn Crameri, 'Reading Iberias: Teaching and Researching the "Other Cultures" of Spain', in Helena Buffery, Stuart Davis, and Kirsty Hooper, eds, *Reading Iberia: Theory/History/Identity* (Bern: Peter Lang, 2007), 209–25.

decade, particularly within Anglo-American Hispanism.[5] More generally, this debate is framed by increasing questioning of the validity of national models in understanding identity and culture, pointing to the limitations they place on any understanding of modes of cultural representation and reproduction.

Much of this questioning has taken place from within postcolonial and more recently globalization studies, leading to increasing embracement of postnational or 'world' cartographies and a recognition of identities that is relational, responsive and layered. Yet the frame I have found most useful, and which I propose to consider further here, continues to be that of cultural translation, in particular Emily Apter's notion of the translation zone[6] as a space of shifting borders and encounters between different languages, cultures and communities. Indeed, I would like to argue that her formulation is of particular relevance in describing the Iberian space: not only as a space of contact and competition between different languages, cultures and communities, but also in its production of multiple and overlapping views of the relationship between language, identity and space. Apter's reinflection of the map of Comparative Literature in terms of the translation zone, concerned particularly with sites that are 'in-translation', speaks to more recent sociolinguistic research querying the validity of the national language model so prevalent in Western Europe.[7] The perceived self-evidence of a link between language and identity formerly attributed to minority or stateless languages and cultures, has come to be seen as most prevalent in multilingual spaces like those found in the Iberian Peninsula. More than the study of influences or common cultural trends that have become characteristic of Peninsular Comparative Literature, I would here like to propose an approach that attends to the construction of identity in translation, ranging from scrutiny of the processes and products gener-

5 See especially Mabel Moraña, ed., *Ideologies of Hispanism* (Nashville: Vandebilt University Press, 2005).

6 Emily Apter, *The Translation Zone. A New Comparative Literature* (Princeton and Oxford: Princeton University Press, 2006).

7 Eric A. Anchimbe, ed., *Linguistic Identity in Multilingual Spaces* (Cambridge: Cambridge Scholars Publishing, 2007).

ated in the movement from source to target text (in context) to the more metaphorical understanding of 'translational' research as attending to the performative, the in-between and the cross-disciplinary. It is my intention here to present the bracketed inter-relation between these two notions of 'in-translation' as opening a space for critical reevaluation and intervention in debates about the changing relationships between the diverse languages and cultures of the Iberian Peninsula. My analysis will focus primarily on examples related to Catalan culture, but all of them suggest the benefit of such an intracultural lens.

Looking at the specific case of Catalan identity within the Iberian translation zone, it immediately becomes apparent how processes of translation have been determinant in the construction of Catalan identity, whether in parallel with other European nations and vernaculars, through translation from classical languages, incorporation of the texts of Western European tradition, or through the Herderian readings of national culture associated with the nationalist movements of the late nineteenth and early twentieth century. Indeed, following calls for analysis of the role of translation in the post-romantic revival of Catalan culture in key organs like *Els Marges*, the *Revista de Catalunya* and *Història de la literatura catalana* in the 1980s,[8] there were a plethora of new editions, anthologies and studies of translation, often drawing on descriptive or sociological approaches such as those formulated by Even-Zohar[9] and Toury.[10] As might be expected from a polysystem perspective, these studies revealed how the process of translation was identified by early twentieth-century Catalan writers and intellectuals as key to the achievement of cultural prestige. The text displayed below, for instance, by Josep Carner (1884–1970), responds to the

8 Lluis Cabré and Marcel Ortin, 'Aproximació a Josep Carner, traductor (els anys de l'Editorial Catalana: 1918–1921)', *Els Marges* 31 (1984), 114–25; Joan Fontcuberta i Gel, 'Als cinquanta anys de "L'Art de traduir" de C. A. Jordana', *Revista de Catalunya* 36 (1989), 119–30; Josep Murgades, 'El Noucentisme', in Joaquim Molas, ed., *Història de la literatura catalana*, vol. IX (Barcelona: Ariel, 1988).

9 Itamar Even-Zohar, *Papers in Historical Poetics* (Tel Aviv: Porter Institute, 1978).

10 Gideon Toury, *In Search of a Theory of Translation* (Tel Aviv: Porter Institute for Poetics and Semiotics, 1980).

Biblioteca Popular dels Grans Mestres [Popular Library of Great Masters] enterprise to translate the complete works of Shakespeare in the 1900s in the following utopian terms:

> Perquè el català esdevingui abundós, complexe, elàstic, elegant, és necessari que els mestres de totes les èpoques i tots els països siguin honorats amb versions a la nostra llengua [...]. Perquè la literatura catalana es faci completa, essencial, illustre, cal que el nostre esperit s'enriqueixi amb totes les creacions fonamentals. Com podria ésser sumptuós un palau, sense els hostes!
>
> I certament mai allò que sigui absolut autoctonisme – i per lo tant parcial humanitat – pot senyorejar l'univers [...]. Per fortificar-se un, i viure esplèndidament, necessita quelcom semblant a acaparar la riquesa de la sang agena, convertint-la en estrènua saba personal, multiplicant sempre els esforços per intensificar aqueix exclusivisme heroic i genial de fer afluir a la pròpia essència totes les deus inestroncables de la vida.[11]
>
> [So that Catalan might become abundant, complex, elastic and elegant, it is necessary that the masters of all the ages and all the nations should be honoured with versions in our language [...]. So that Catalan literature might be made complete, essential and illustrious, it is necessary that our spirit be enriched with all the essential creations. How could the palace be sumptuous without the guests!
>
> And there is no doubt that nothing that is absolutely autochtonous – and hence of partial humanity – can rule the universe [...]. To strengthen oneself, and live in splendour, one needs to be able to collect and store the riches of foreign blood, converting it into a strenuous personal sap, and to always multiply one's efforts to intensify the heroic and inspired exclusivism that is to make all the irrepressible springs of life flow into one's personal essence.][12]

11 Josep Carner, 'Del Shakespeare en llengua catalana [1907]', in Iolanda Peligrí and Núria Nardi, eds, *El reialme de la poesia de Josep Carner* (Barcelona: Edicions 62, 1982), 56.

12 Unless otherwise stated, all translations are my own. Note that my translation of 'la pròpia' as 'one's personal' is not entirely satisfactory, and fails to reflect the more general use of 'pròpia' in contemporary Catalan as connoting attachment to the local identity, whether understood as regional or national. It might equally be translated as 'one's own' or 'our own', 'proper' or 'our proper'. What is important to note is how the notion conflates the individual and the personal with the collective and the communitarian.

Translation here becomes a mode of internationalization, and indeed the choice of Shakespeare, and the particular preeminence claimed for Catalan as a language suited to Shakespeare's genius, becomes a way of distinguishing the Catalan language and culture from the more inward-looking attitude associated at the time by Catalan intellectuals with Castilian centralism.[13] Of course, this is a narrative that can be traced through other figures and motifs right up to the present day, as I myself explored in considering the translation and reception history of *Shakespeare in Catalan*.[14]

Translation has also been viewed as central to the visibility of Catalan culture, as can be seen in the image used for a 2010 exhibition about Catalan literature in translation that was held in Barcelona, 'Ficcions enfora!' [Fictions for Export], based on a photograph of the kind of shipping containers to be found in the city's Zona Franca. Elsewhere, in his groundbreaking study *El malestar en la cultura catalana*,[15] Josep-Anton Fernàndez has investigated how the lack of legitimating mirrors outside Catalonia (especially at the level of the Spanish state media and politics, where he argues there has been little concern with representing the diversity of cultures that share the same geographical space) has contributed to current identity crises. Indeed, as the 2010 exhibition showed, recent cultural critique and policy has proved more sensitive to the role of translation in the processes of recognition and identification that contribute to the formation of identity and community. Empirical studies like that of Arenas and Škrabec[16] explore the landscape of translation from Catalan into

13 A particularly illuminating example is the reading Joan Maragall (1860–1911) makes of *Hamlet* post-1898, in which he associates the Prince of Denmark with the weakness and lack of decision of Spain, whereas his own sympathies lie with Fortinbras. Joan Maragall, 'Hamlet', in *Obres completes. Edició definitiva*, vol. XV (Barcelona: Edimar, 1929–55), 131–6.

14 Helena Buffery, *Shakespeare in Catalan: Translating Imperialism* (Cardiff: University of Wales Press, 2007).

15 Josep-Anton Fernàndez, *El malestar en la cultura catalana* (Barcelona: Quaderns Crema, 2008).

16 Carme Arenas and Simona Škrabec, *La literatura catalana i la traducció en un món globalitzat*, with English trans. Sarah Yandell (Barcelona: Institut Ramon Llull, 2006).

other languages, exposing recent shifts in Catalan cultural policy towards internationalization through book fairs and publishing networks, engaging professional translators, mediators and performers to sell Catalan literary wares. Yet they have also pointed to the 'relative lack of interchange between literature written in the different official languages of Spain', concluding that 'Spanish, a majority language does not work as a bridging language to access other languages via translation'.[17]

An excellent example of this problematic can be observed in the dynamics of translation, and especially self-translation, of peripheral literary narratives within the Iberian space: how different authors travel (or not) within their own space due to both temporal and spatial dislocation. Carme Riera (1948–) is a case in point, also explored by Fernàndez,[18] who reveals how she shifts in self-representation and self-identification according to the language of expression. What he attributes to a process of slippery and deliberate mistranslation and denial of belonging to the Catalan space in order to become more acceptable to a Spanish-speaking audience is, I think, far more complex, revealing the kind of nuanced negotiation of diverse identities that is at the centre of her creative output. If I cite her here, it is because her work helps to reflect the complex dynamics of identity construction within the Iberian space, which itself must be seen relationally, in terms of its geographical borders and international language communities and markets. In her self-translation of *Cap al cel obert* [Towards the open sky],[19] for instance, as *Por el cielo y más allá*,[20] Riera makes quite extensive changes to the content of the book, including the addition of an epilogue especially for the Spanish-language reader. In doing this, as I have argued elsewhere,[21] she reveals the need to explain the cultural and historical context in far more detail to a non-Catalan speaking reader,

17 Arenas and Škrabec, *La literatura catalana*, 77.
18 Fernàndez, *El malestar*.
19 Carme Riera, *Cap al cel obert* (Barcelona: Cercle de Lectors, 2000).
20 Carme Riera, *Por el cielo y más allá*, trans. Carme Riera (Madrid: Alfaguara, 2001).
21 Helena Buffery and Laura Lonsdale, 'Invisible Catalan(e)s: Catalan Women Writers and the Contested Space of Home', in Xon de Ros and Geraldine Hazbun, eds, *A Companion to Spanish Women's Studies* (London: Boydell & Brewer, 2011), 287–300.

whilst at the same time indicating her awareness that she is writing for two different traditions.

The novel tells the story of a nineteenth-century Mallorcan *xueta*, Maria, who travels with her sister to Cuba. Through an elaborate series of cases of mistaken identity, she ends up married to the father of the man to whom her deceased sister had been betrothed; is betrayed by his family who take her for a money-grabbing threat to their inheritance; is accused of treason against the metropolitan government due to a poem she writes in which she self-identifies with Cuba; and is either executed or escapes with a suspected white slave trader in a rather flamboyant 'balloon of romance'. More important than Maria's story, however, is the mirror the novel sets up between the two island landscapes and between the parallel struggles for different degrees of self-determination in Cuba and Catalonia. Through this frame the reader is able to observe how the complex layerings of affiliation and identification accumulated and inscribed in Maria's writings and on her body become prone to simplistic manipulation by competing nationalist politics.

In many ways, the Spanish-language epilogue serves to confirm certain readings of the novel, such as that of Fernando Valls,[22] which see its primary critique to be directed against the identity politics of a contemporary Catalan nationalism perceived to be excessively exclusive. Indeed, in some ways the epilogue might be read as singling out the Iberian periphery's role in colonial domination, as opposed to that of the metropolitan centre:

> Con *Por el cielo y más allá* intento pagar una deuda con mi abuela y con la isla de Cuba, a la que tantos mallorquines emigraron hasta bien entrado el siglo XX. También trato de reflexionar sobre la historia de nuestro pasado y las contradicciones de nuestro presente, que nos abocan a la más absoluta desmemoria. No hace tanto que fuimos emigrantes y también negreros. La Cataluña *rica i plena* y el industrializado País Vasco, por ejemplo, se forjaron, en gran parte, con capital proveniente de los ingenios esclavistas, y aunque no nos guste, quizá el hecho de reconocerlo nos permitirá

22 Fernando Valls, 'Primera lectura de *Cap al cel obert*', in Lluisa Cotoner, ed., *El espejo y la máscara: veinticinco años de ficción narrativa en la obra de Carme Riera* (Barcelona: Destino, 2000), 305–17.

> ser más generosos y tolerantes con los inmigrantes, con cuantos son diferentes o, simplemente, no piensan lo mismo que nosotros.[23]
>
> [With *Towards an Open Sky* I try to repay a debt to my grandmother and to the island of Cuba, to which so many Mallorcans emigrated until well into the twentieth century. I also try to reflect on the history of our past and the contradictions of our present, which lead us to total amnesia. It's not so long since we were emigrants and in some cases slave traders. The Catalonia *rica i plena* [rich and complete] and the industrialized Basque country, for example, were built, to a great extent, with capital from mills run on slave labour, and though we might not like it, perhaps if we recognized it we could be more generous and tolerant towards immigrants, and towards those who are different to, or who simply think differently from ourselves.]

However, the use of first person plural forms throughout this excerpt makes such simplistic constructions of identity far more difficult to justify. Instead, it might be argued that the epilogue brings all of these different identities – Catalan, Basque, Mallorcan – into a shared space that includes the Spanish-language reader. It all depends on how we read the 'nosotros' and 'nuestro' here – who is the us, who the them? – drawing attention once more to the process of construction of identity in translation. Ultimately, Riera's decision to make her message about the ambivalent legacy of nineteenth-century nationalism so much more explicit for the Spanish-speaking reader indicates that she is aware that they might not make the connection otherwise, due to ignorance of the Catalan cultural landscape.

A similar issue can be found in the, I would say, 'failed' translation of Albert Boadella's *Trilogia catalana* comprising *Ubú president, els últims dies de Pompeia*, *La increïble història de Dr Floit i Mr Pla* and *Daaalí* – for the Spanish-language Cátedra edition of 2006, put together by Milagros Sánchez Arnosi.[24] Here, in the introduction and notes especially, can be seen the way in which translation can be used to define, construct and fetishize difference through the drawing of boundaries and the reproduction and confirmation of stereotypes. Of course, satire (like humour more

23 Riera, *Por el cielo*, 442.

24 Albert Boadella, *Trilogía catalana*, ed. Milagros Sánchez Arnosi (Madrid: Cátedra, 2006).

generally) is notoriously difficult to translate due to its dependence on spatially and temporally contiguous cultural knowledge (and hence to its rootedness in a cultural and linguistic community). However, the footnotes in the Cátedra edition are particularly instructive about the ways in which peripheral identities are construed through translation into Spanish. In the examples that follow, for instance, we can see the process by which the critique of Jordi Pujol central to the satirical and political effect of *Ubú president* is generalized to include all Catalanists, who are always described as Catalan nationalists within the edition, and – ultimately – all Catalans. The proverb, 'de fuera vendrán y de tu casa te echarán', for instance, is explained without citing any sources to be a:

> Lema xenófobo, racista y fascista en contra de la inmigración. Hay que recordar que Pujol hizo unas polémicas declaraciones sobre los inmigrantes en las que alertaba a los catalanes del peligro que suponía el mestizaje con la llegada masiva de los inmigrantes. Además, su esposa los criticó por vivir en Cataluña y los acusó de imponer sus costumbres y religión.[25]
>
> [Xenophobic, rascist and fascist saying against immigration. It should be remembered that Pujol made some controversial declarations about immigrants in which he warned Catalans of the dangers of miscegenation with the arrival of mass migration. Furthermore, his wife criticized them [i.e. immigrants] for living in Catalonia and accused them of imposing their customs and religion.]

On the same page, reference to a television company called 'Telestrés' is glossed as a reference to TV3, the Catalan channel inaugurated in 1983, before adding the more ideologically-motivated interpretation that '[e]s un canal favorable a los nacionalistas y en el que Pujol apareció constantemente durante doce años'[26] [it is a channel that is favourable to the nationalists and on which Pujol appeared constantly for twelve years]. Further on, the Catalan writer Francesc Puigpelat is identified as a 'Spanish' novelist, whose obsession with Boadella's satire of Catalan nationalists

25 Boadella, *Trilogía*, 92.
26 Boadella, *Trilogía*, 92.

led him to write an article criticizing the dramatist.[27] The significance of the Catalan flag, the *senyera*, is downplayed in another footnote by citing its provenance to be that of the kingdom of Aragon,[28] whilst a satirical reference to J. B. Pulla is glossed as denoting J. B. Culla, described as a 'catedrático de historia contemporánea que forma parte de aquellos historiadores dedicados a la búsqueda de razones científicas que justifiquen el catalanismo nacionalista'[29] [a contemporary history professor who forms part of that group of historians dedicated to finding scientific proof to justify nationalist Catalanism].

Alongside the tagging of all manifestations of Catalan cultural identity as nationalist, Sánchez Arnosi, in her notes to *Ubu presidente*, systematically corrects this 'erroneous' sense of difference by ethnotyping all Catalan artists, writers, journalists and politicians cited in *Ubú president* as Spanish, as in the case of Puigpelat above. The systematic downplaying and ridiculing of any Catalan sense of difference within the edition ultimately means that the footnotes contribute to map the space of Catalan identity as an artificially 'constructed' one, with no basis in reality.

To my surprise, this strategy seemed to be far more arbitrary and haphazard in the annotation of the final play in the trilogy, *Daaalí*, leading me to explore whether there was any underlying pattern to the way in which epithets were applied. Closer analysis revealed that more 'universal' writers and artists, such as Velázquez and Lorca, did not seem to require 'location' in terms of identity at all. In the notes to this play, furthermore, the reappearance of the identity category of Catalan, denied to the figures cited in the earlier plays, was limited to certain artists only, and is generally used to distinguish them as inferior, provincial and 'putrescent':

27 Boadella, *Trilogía*, 93.
28 Boadella, *Trilogía*, 93.
29 Boadella, *Trilogía*, 109.

Figure	Description	Translation	Page
Gaudí	arquitecto español (1852–1926), representante del modernismo catalán	Spanish architect, representative of Catalan Modernism	94
Arturito Mas*	Diminutivo irónico para referirse al político español	Ironic diminutive to refer to the Spanish politician	96
Font i Sabaté**	Danza popular catalana [...]. Su autor fue Josep Font i Sabaté: compositor español (1903–1964)	Popular Catalan dance [...]. Its author was Josep Font i Sabaté: Spanish composer (1903–1964)	
Fortuny	Pintor catalán (1838–1874) de escenas costumbristas ambientadas en el siglo XVIII [*sic*]	Catalan painter (1838–1874) of costumbrista scenes set in the eighteenth century [*sic*]	359
Josep Pla	Escritor español (1897–1981)	Spanish writer† (1897–1981)	378
Tapioles	Boadella ha caricaturizado el nombre del pintor informalista catalán ...	Boadella has caricatured the name of the informalist Catalan painter [Tàpies]	394
Salvador Espriu	escritor español (1913–1985)	Spanish writer‡ (1913–1985)	403
Miró	pintor catalán (1893–1983) [...]. Para Dalí, la mayor parte del arte catalán era putrefacto	Catalan painter [...]. For Dalí, most of Catalan art was putrescent	414

* Artur Mas is the current President of the Catalan Generalitat.

** This figure is mentioned in a footnote about the *sardana* (Boadella, *Trilogía*, 105).

† Pla, of course, if controversial, is one of the most emblematic and canonical Catalan writers.

‡ Of the writer most commonly associated with Catalan cultural resistance to Franco.

Accumulatively, it becomes apparent how in the process of translation from Catalan to Spanish here, Catalan identity is both marked as different and redefined as subordinate. This strategy is justified in a later note, appealing to Dalí's own attitude to relations between Catalonia and Spain: 'Dalí dejó como heredero universal al Estado español y no a la Generalitat de Cataluña, a pesar de los intentos de Pujol, por el que, por cierto, Dalí no tenía demasiado simpatía'[30] [Dalí made the Spanish state the universal heir of his work and not the Catalan Generalitat, in spite of the endeavours of Pujol, of whom, as it happens, Dalí was not particularly fond].

Of course, Boadella himself is a particularly controversial figure today, who does not shy from publicly attacking Catalan linguistic and cultural policy, presented as a threat to the kind of bilingual, antinormative space celebrated within many of his works with Els Joglars. However, the case discussed above reveals the ways in which Boadella's self-avowed 'counter-cultural' stance depends on the construction of the kind of impermeable intersubjective limits that do not fully reflect the everyday flow between diverse bodies and languages characteristic of the contemporary – globalized – Catalan landscape. Indeed, the theatrical landscape of Barcelona itself, for many years criticized for its lack of openness to non-Catalan productions,[31] has become increasingly sensitized to the diversity of its audiences. The first decade of the twenty-first century has seen a proliferation of spaces dedicated to new practitioners and practices, the fostering of theatre and performance networks at regional, inter-regional, European and transnational levels, and imaginative attempts by publicly-funded theatres to engage with the diversity of audiences that inhabit contemporary urban space. Finally, I would like to take a brief look at ways in which representation of Iberia as a plurilingual and multicultural landscape is coming to affect how we might view identity in translation in the multilingual city

30 Boadella, *Trilogía*, 467.

31 Lourdes Orozco, *Teatro y política en Barcelona: 1980–2000* (Madrid: Publicaciones de la ADE, 2007).

space of Barcelona today, and with the increasing influence of what Marvin Carlson would call a 'heteroglossic' stage.[32]

The play with which I would like to end this discussion – *V.O.S.* (short for Versió Original Subtitulada [Subtitled Original Version]) – was devised by director and dramaturg Carol López (1969–) from a series of improvised sessions with actors around a skeleton scenario. Supported by the Teatre Lliure, which itself has spent the past decade exploring its relationship with multiple and diverse theatre audiences in Barcelona, Catalonia and networks involving other Spanish and European theatres, it was first performed in the Espai Lliure in January 2005. Like a number of other plays produced over the past decade (including many directed and/or devised by López herself), *V.O.S.* overtly sets out to explore multilingual spaces, revealing the different processes of intersubjective negotiation produced in the translation between languages. In López's published diary of the creative process,[33] which itself shifts between Catalan and Spanish, she reveals parts of the intertextual map underlying the play: from the workshops, readings, shows and sensations she experienced on a training course in Buenos Aires in August 2004 to the relationships developed with her actors and production team during rehearsals in Barcelona. The basic premise of the play is the impossibility of lasting love, the paradox of contemporary relationships: '[C]uando no se tiene se echa de menos y cuando se tiene se echa de más'[34] [when you don't have one you miss it, and when you have one it's too much]. But this is merely used as a base from which to explore the different performative possibilities such a scenario presents, through interaction with the different actors – Àgata Roca, Paul Berrondo, Andrés Herrera and Vicenta N'Dongo – and their and her different ideas, thoughts, desires and languages, in a palimpsest that constantly re-inscribes their shifting and responsive individual versions onto the same space.

32 Marvin Carlson, *Speaking in Tongues. Languages at Play in the Theatre* (Ann Arbor: University of Michigan Press, 2006).

33 Carol López, 'Notas en versión original', *Documents de dansa i teatre* 5 (2005), 46–57.

34 López, 'Notes', 46.

> Improvisación escena de enamoramiento de ANDER y CLARA: él le regala algo que ha escrito. Le regala sus palabras. Me parece muy romántico. Contaremos la historia de amor a través de una libreta.
>
> ¿Y si ANDER está escribiendo la historia que estamos viendo? CLARA recoge mesa mientras le comenta que la historia no se entiende porque no la está contando de forma lineal. Lo que hemos visto hasta ahora es lo que CLARA ha leído.[35]
>
> [Improvisation of scene where Ander and Clara fall in love: he gives her something he's written. He gives her the gift of his words. I find this very romantic. We'll tell the story of their love through a notebook.
>
> What if Ander is writing the story we are seeing? Clara clears the table, saying that the story isn't clear enough because he's not telling it in a linear fashion. Everything we've seen until now is what Clara has been reading.]

The final script was produced as a result of further feedback from open rehearsals, producing a polyphonic and plurilingual comedy that moved between Catalan, Spanish, Basque and English, and incorporated a wide range of local, intracultural and global cultural references: from Barcelona street names to Basque football chants to games based on contemporary Hollywood cinema in translation. López's primary concern with the process rather than the story or scenario – 'Que se vea el proceso en el montaje. ¿Cómo enseñar que lo importante es el proceso?'[36] [Let the process be seen in in the staging. How to reveal the importance of the process?] – provided a particularly compelling window on to the fluid and performative nature of identity, one that clearly connected with contemporary audiences, becoming the major hit of the 2004–5 season.[37] Instead of fixing and fetishizing the limits between different Iberian cultures, contemporary plays like that of López explore the diverse processes of cultural negotiation between language, identity and space: '[L]a idea de que todos los espacios convivan en uno y cada cual tenga el suelo que necesita configurando un mosaico de diferentes suelos es algo que tenía en mente'[38] [the idea that

35 López, 'Notes', 53–4.

36 López, 'Notes', 49.

37 It was also awarded the Premio Butaca for Best Short Play, Best Director and Best Actress in a Supporting Role for Àgata Roca.

38 López, 'Notes', 47.

all spaces are contained in one space and that everyone has the space they need, configuring a mosaic of different spaces is what I had in mind]. They reveal the translation zone that is contemporary Iberia.

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