

# CATALAN WRITING

# 10

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### More translators needed

We are experiencing a new golden age in the translation of Catalan literature to other languages. This is not strictly speaking a Catalan phenomenon; the entire world is enjoying a golden age of translated literature. Literary traditions have gained permeability; publishers are looking for relevant works of literature from hitherto almost invisible sources, readers accept and even prize works originating in other cultural contexts thus providing new points of view and new ways of narrating or writing poetry. There are more translations than ever into more languages than ever.

This wave of international interest in translation certainly favours international diffusion of Catalan literature. Nevertheless, it does not guarantee it. What I mean to say is that despite the presence of this type of wave, Catalan literature can ride on the crest of it or fall behind. In not all parts of the world has literature been projected in the same measure. Some have scarcely felt the effects of the wave. Thus, at this favourable juncture, other considerations should be taken into account. Catalan literature has assets that clearly act in its favour. First and foremost, an outstanding quality and quantity in production, an extraordinary variety of aesthetics, with the intention of contemporaneity and perfectly exportable. Secondly, a deeply rooted disposition for internationalization. Thirdly, the work that has been done and continues to be done in many sectors, from the PEN to publishers, from governments to academic institutions. We like to think that from the Ramon Llull Institute, in one way or another, we also participate with our work built up over almost ten years and which currently we still carry on. Our present tasks lie not only in the area of cultural projection and support for translation, but also in the coordination of an extensive

network of lecturer positions in more than a hundred universities all over the world. Among other things, this enhances interest in Catalan culture, creates a public, trains translators and acts as a cultural embassy.

We therefore have assets to get onto the wave, and that is why we are here; translations have multiplied, funding for translation has doubled and activities aimed at diffusion and promotion are five times the amount they were eight years ago. Frankfurt was extremely important. However, after Frankfurt, positive progress is being maintained. We are riding the wave, but there is no guarantee we will be on top permanently, unless we adapt to inevitable changes. What should we do to keep up with the wave? For example, diversify the literatures into which we are translated. There is a certain concentration in the western world. Markets should be opened up in Asia, in the Arab world, in ample cultures such as the Turkish. The map should be widened. And that demands efforts of many kinds, but I will stop to focus a moment on just one of them, mentioned previously: more translators will be needed. More competent translators and in more languages. Not only those closest, also those that seem furthest from us right now. In order for there to be translation, there have to be translators. It may seem obvious, but this has to be done. That is why, for example, it is important that new Catalan lecturer positions should be created, like the one in Tokyo that starts this year. That is why we should renew our efforts. More translators. More translations. Into more languages. We stopped being invisible a long time ago. Now we should try to fill the whole scene. With good literature.

VICENÇ VILLATORO

Director of the Ramon Llull Institute

## LITERARY SOCIETY

### Literary adaptation in the cinema. *Pa negre* (Black Bread)

Literary adaptations have been one of the sources from which the cinema has frequently drawn, be it from the novel, from stories or from the theatre. The stylistic resources that characterise literature as such, apparent in the written word, are manifest in cinema through image and action. Metaphors and poetry are portrayed visually. Here lies the great difficulty in adaptation. What is important is that the film should maintain the spirit of the novel, but above all, the film should retain its essence as a film.

In the case of *Pa Negre* (Black Bread), the novel had a leading character, Andreu, the boy who developed in an extraordinary manner and ended up in a harsh, unexpected outcome. What appeared as Andreu's introspection in the novel proved impossible on film, and those delightful dialogues among the group of children, bemused under the plum tree, had to be converted into action, thus the races through the wood.

As most great authors, Teixidor moves repeatedly around the same subject and, from the stories *Sic transit Glòria Swanson* and *El retrat d'un assassí d'ocells* (The Portrait of a Bird Killer), equally good as *Pa Negre* (Black Bread) itself, we took the opening act of the spectacular free fall of the wagon, immediately situating the film in an outstanding category, and the second act in the script which was far more complex as it required events to take place at a non-stop pace to hold the audience's attention.

The treatment of language has been a key factor in *Pa negre* (Black Bread). In cinema, the language used by the actors has to be verisimilar. How to make the words of peasant children in the depths of the nineteen forties credible? This was one of our obsessions and we got round it by going out and looking for the youngsters in the villages of Osona, so that language would be as it is spoken there, without ornamentation or archaisms. I believe this to be one of the things that our audience has valued most, and it is one of the enticements in Teixidor's novels, the wealth of language.

At first we thought that the success of *Pa negre* (Black Bread) was due to the concern felt by the Catalans in the Principality for the subject. Proximity in fiction is an indisputable value, but the film was a sell-out in Valencia and the Balearic Islands too, which meant a new commercial dimension for our cultural and linguistic market. In the Catalan Countries we have earned three quarters of the showing profits, Spain has awarded us nine Goyas and France has released the film in Catalan with subtitles in forty towns most successfully. The film has been sold to China and Japan and sales continue.

*Pa negre* (Black Bread) has turned into a phenomenon, a before and after in Catalan cinema, for reasons unrelated to historical vicissitudes from other periods when Catalan cinema was massively consumed as a novelty after the repression of Franco's regime. By means of *Pa negre* (Black Bread), cinema in Catalan, with the aim of explaining ourselves as a collectivity, has entered an era of NORMALITY. Normality is to start from very localized stories about human emotions, which are always universal.

Good films and the impact they create on the media are the best presentation to the world a country can have, and the Catalan public has understood this and responded, thus opening up a glimmer of hope for the last branch of Catalan culture in need of normalization, the seventh art, the cinema.

ISONA PASSOLA

## INTERVIEW

### Five Leaves - Books on Catalonia in the UK

"The only way to make a small fortune in translating anything is to start with a large fortune".

Despite the multiple translations from English into Catalan, few modern novels are published in translation in Great Britain. And very few from Catalan, though in recent years there has been a small spurt: Sánchez Piñol's *Pandora al Congo* (Pandora in the Congo) and *La pell freda* (Cold Skin) with Canongate, this latter in a censored version -the protagonist's previous life as an IRA man was considered too risqué for English-language readers-; Quim Monzó's *La magnitud de la tragèdia* (The Enormity of the Tragedy) with Peter Owen; *Sota la pols* (Under the Dust) by Jordi Coca with Parthian; two crime novels by Teresa Solana with Bitter Lemon; and *Pedra de tartera* (Stone in a Landslide) by Maria Barbal with Peirene. Except for Canongate, all these are small, literary publishers, inspired perhaps by the focus on Catalan literature at the 2007 Frankfurt book fair.

Another small publisher, Five Leaves ([www.fiveleaves.co.uk](http://www.fiveleaves.co.uk)), has not just picked up one book (or two) it liked, but has launched a list under the heading 'Catalonia'. The first three came out a few years ago: two books by UK authors, *Catalonia, History and Culture* by John Payne and *Barcelona* by Michael EAUDE. They were accompanied by Joan Fuster's idiosyncratic classic, *Diccionari per a ociosos* (Dictionary for the Idle) and a collection of three modern plays by women. In 2011, Five Leaves brought out another play, *Trueta* by Àngels Aymar (in a dual-language edition) and *Where Rivers Meet*, translations and essays on Jesús Moncada, edited by Kathryn Cramer.

We interviewed Ross Bradshaw, founder-owner of Five Leaves.

#### What do you enjoy in publishing?

What I like is publishing material that would never have seen the light of day without my involvement. I commission virtually everything so most of the books are my idea. Less so with the Catalan books.

#### You're based in Nottingham, outside the metropolis. What are the advantages/disadvantages of being a small publisher outside London?

I've lived here since 1978. Life would be so much easier if the press was based in London -all those networking and bookstall opportunities... On the other hand, I am very involved in the local literature scene and everybody knows everybody else. Mostly that is a plus point.

#### For a small publisher, you publish a lot of books. On your list, you have Nottingham books, left-wing books, Jewish books. What are your criteria? Books you like? Books you think will sell?

This year Five Leaves will publish 28 books -never again! We'll steadily drop to a more realistic twelve a year. I've always vainly thought that if I was interested in a particular subject or title there must be enough people out there who'd also like it to make the book economic. Mostly I find that is the case. I'll keep silent about those where I was wrong.

#### Now you're publishing books on Catalonia and have taken over the Anglo-Catalan Society list of books. How did that come about?

I'd published a book on William Morris by John Payne. He'd had a disaster years earlier when he wrote a book about Catalonia that was pulped on publication when the big publisher involved changed hands. I persuaded him (or he persuaded me) we should publish a revised edition. Then there was the book on Barcelona. Then the Anglo-Catalan Society asked if I was interested in taking on their titles. The Society is a group of academics, from various disciplines, who are interested in everything Catalan. Their previous publisher was taken over and closed many of their specialist lists. So far we've brought out four books (see above).

#### What's next?

I'm hoping to publish a book of Catalan short stories with the Anglo-Catalan Society and will see what happens beyond that.

#### Apart from the Anglo-Catalan Society books, are you going to publish other books in your Catalonia series?

It has got much harder to sell this kind of book. The UK book market is in a mess so we're hanging on in there, waiting for better weather. Like everyone else.

#### Are you able to get these books into Catalan bookshops?

Frankly, we struggle to get the books into Catalan bookshops. We have an agent, Iberian Book Services, who does its best but I guess that the whole peninsula's book trade has its own financial worries too.

#### Is there a public for books in English on Catalonia and/or translations of Catalan books?

As to whether there is a future for the books, Britain is famously limited in its reading of books in translation. One of the best independents that focused on translation, Harvill, has been swallowed up by Random House. Serpent's Tail has published a lot of Catalan and Spanish fiction over the years. They've recently merged with a bigger independent and I hope their translations will continue. I suspect, however, that the only way to make a small fortune in translating anything is to start with a large fortune. It would help if the airport bookshops and the Spanish bookshops would stock a wider range of translations for tourists who want to dig a bit deeper. I should say though that the Catalan government, through the *Institut Lluís*, is very supportive of publishers translating books from Catalan.

MICHAEL EAUDE





# ON POETRY

Jordi Sarsanedas (1994-2006). Poet, narrator, translator and professor. His literary voice is characterized by essential subjects such as dream, allegory, or the crisis in social and moral values.

Outstanding works in Sarsanedas' poetic production are *A trenc de sorra* (Breaking by the Sand, 1948), *Algunes preguntes, algunes respostes* (Several Questions, Several Answers, 1956), *Postals d'Itàlia* (Postcards from Italy, 1968), *Cor meu, el món* (My Heart, the World, 1999), *L'enlluernament, al cap del carrer* (Dazzlement, along the Street, 2001) or *Silencis, respostes, variacions* (Silences, Answers, Variations, 2005).

Among numerous distinctions, he presided the PEN Català from 1983 to 2001.

## TROPHY

*to a sculptor friend*

The wind asks. Deep in the wind's lair  
a pebble answers,  
wedged among wisps of straw and darkness.  
Observe this smooth, pulsating cheek as the lark  
takes to the skies in uninterrupted song.

The wind answers.  
Tall, masterful, treading on claws that tear.  
In birdlike cape, above the bramble thicket  
night lifts a dogmatic anchor.  
So straight, so black, observe the mariner  
slip unerringly between dawn's petals.

Absence of the landscape. Everything is known,  
compressed, issues in muscular embrace,  
abandoning of eyelids.

But, on the skyline,  
skyline on skyline throbbing at our wrists,  
at a day's edge and every day's  
like a dead weight, the last, of the last air,  
swags of fruit and colours profiting  
what justice or what tenderness?

As thought,  
marble and bronze, hips and hindquarters,  
the sun's caress should now or never draw  
itself erect, and a shadowy counterpoint  
of deep-toned notes and ink were to embody  
the secret of some lofty victory.

JORDI SARSANEDAS

(Translated by Anne Crowe, *Light of water, XXV Catalan Poems 1978-2002*, Manchester, Carcanet, 2007)

# WORK IN PROGRESS



**MAITE CARRANZA** author, scriptwriter for television and university professor of Script Writing. She holds a degree in Anthropology and is a writer of novels for young people and adults since 1986. A very well-known author and highly appreciated by youngsters, she has published forty-five books and has received the following literary prizes: Serra d'Or, Folch i Torres, Joaquim Ruyra, EDEBÉ, Protagonista Jove (Young Protagonist) and El Temple de las Mil Puertas (The Temple of a Thousand Doors). Her books have been translated into twenty-six languages. Readers from many countries of her fantasy trilogy, *La Guerra de les Bruixes* (The Witches' War), have brought her great international popularity. Carranza's latest novel, a thriller entitled *Paraules Emmetzinades* (Poisoned Words), has received praise from the critics and has been awarded five literary prizes.

## *La Lola*\* by Maite Carranza

Extract from chapter 3, «The Scar»

The raw coloured scar hurt her eyes like the slash of a knife.

A cropped rose, thinks Lola immediately, as she imagines the absence of the tiny clitoris and compares it -it's not really the same, it bears no comparison and she knows it- to the emptiness she felt last summer when Oriol cut her yellow rose.

"Where's my rose?," she asked him immediately.

"In the rubbish bin."

Oriol hadn't cared about the glow of yellow on the terrace during the May evenings, the burst of joy, the feel of the velvet petals.

The death of the rose hit her hard. She imagined it shrinking back from the fish bones and peach skins, impregnating the food remains with its heavy scent of sickly sweet syrup.

A clitoris isn't a rose she brooded, as her white hand gently feels the black belly of the young girl.

It had all happened by chance. A few minutes before, a mother had entered her paediatric surgery, filling it with a stunning African presence, pushing a pram and accompanied by a skinny adolescent who contemplated the world with a woman's eyes.

"It hurts her down here, when she wees."

A relatively simple diagnosis, most probably a urine infection. But she has decided to examine her to make sure it isn't caused by anything else, it could be vulvitis because, while consulting her case history, she has noticed it isn't the first time this has happened. The girl has refused to lower her panties and fear haunts her eyes. All the more reason, she says to herself, to insist. She probably wants to avoid all contact because of the pain.

She is wrong; her vulva is terse, pink and healthy, with no inflammation, slightly reddened around the urethra, that's all. But it isn't whole. The excised clitoris is missing.

Excision has an aseptic, neutral connotation, even that of cleanliness. It is simply an arbitrary word, she repeats to herself in silence, almost like a chant.

She's getting distracted.

She wants to concentrate on the young Gambian girl's diagnosis, she wants to think only about the pain she feels when urinating, of her slight feverishness, but she can't understand why her blasted memory keeps recalling over and over again her lost rose, in association with the absence of Oriol and the absence of the girl's clitoris. A lump came to her throat each time she tried to find it, and she strained against admitting it was no longer there. The rose would never be found there again. Left in its place was an amputated stem. A useless stem.

Once more she feels her eyes prickling uncomfortably and she fears that any moment now an uncontrollable tear will slide down her cheek and betray her. She feels light-headed. She suspects that since their separation, her body is acting with a will of its own, without asking her permission.

"Am I hurting you? If I do, give me a yell," she says to her.

She must understand. She must be at school and speak fluent Catalan. But the girl doesn't answer. She lies stretched out and motionless on the spotless examination couch, her t-shirt rolled up above her navel and the rest of her body bare. She probably reached maturity a couple of years ago; she has a woman's pubis, a young girl's breasts and rounded hips. At a glance, she thinks she must be about fourteen. She's still a child, though. Her eyes are unusually gaping, wide open, and as she looks more carefully, she notices her tense fingers gripping the sides of the couch. She is scared to death, or perhaps she feels vulnerable. Nakedness is a kind of vulnerability.

Her dark, gleaming skin is almost black and it trembles at the touch of her hands. Her supple muscles strain ready to leap like a panther. Suddenly, without warning, the girl closes her legs and her mother scolds her in an unknown language.

"Could you help me hold her still, please?," Lola asks her.

The mother has stood motionless at the top of the couch. She is wearing colourful clothes, a long patterned tunic down to her toes that she wears elegantly, her skin is taut and her teeth are white. Lola thinks how attractive and sensible she is, and she is grateful to her for not interfering. The woman moves to her side and takes charge of her daughter's right leg, pulling it open little by little.

From outside the surgery, the sound of crying and loud voices can be heard, made by the people waiting. Lola ignores it. Years of experience have taught her not to rush and to make the most of the hard earned intimacy behind the thin walls. Within the four flimsy walls time stands still and the miracle occurs. The patients listen to her; they look into her eyes with devotion and wait expectantly for her words. Magic. The more time she devotes to them, the wider the smile on their faces.

"What's your name?"

It makes no difference, she doesn't answer. She asks the question so as to get the girl to relax and open her legs again. She wants to inspect that mutilated body a little more. She wants to examine the scar in the hope of finding herself mistaken, of having made a human error.

She examines her thoroughly.

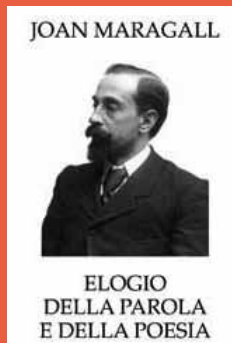
She holds down the left leg firmly and scrutinises the wound.

There is no doubt. An excision. The clitoris has been removed, just like that, cut out from deep down, she realises with a sinking heart. As if it were a useless object, a kind of unneeded appendix not worth saving.

Most likely, the person who performed the excision had done it three or four years ago, she deduces. The amputation had probably been carried out by an elderly woman, using an unsterilized knife, a piece of broken glass or a rusty razor blade. What's more, she had also probably done it with no anaesthetic, helped by other women who firmly held apart the girl's legs, in much the same way as she and the mother were doing now. And she shudders as she imagines the screams of pain, the blood flowing down her legs and the tiny fragment of her body cut out and thrown away in the rubbish.

\* Lola is the diminutive for Dolors, a very popular woman's name. (Translator's footnote)

# PUBLISHING NEWS



Joan Maragall

*Elogi de la paraula, Elogi de la poesia, Cant espiritual (Eulogy of the Word, Eulogy of Poetry, Spiritual Chant)*

Tullio Pironti Editore

Translated into Italian by Nancy De Benedetto

A modern intellectual and poet-thinker, Joan Maragall was a contemporary of Matisse, Klimt, Gide, Valéry, Nietzsche, Conrad, Freud, Einstein and Mahler among others. Like them, he redefined a series of concepts that had become lacking in content towards the start of the 20th century, such as beauty, art, inspiration, words, song and rhythm. The Joan Maragall Year is currently being held to commemorate a hundred and fifty years since his birth and the centenary of his death (1861-1911). The Maragall Year has enabled the celebration of the First International Congress of Joan Maragall at the University of Barcelona, the publication of several studies of his work, the organisation of an exhibition and many more popular activities all over the country. It has also been possible to advance a great deal in the critical edition of his *Obra*

*Completa* (Complete Works), which will begin publication in the coming year. In the context of the internationalisation of the figure of Joan Maragall, this outstanding book from the Italian publishers Tullio Pironti includes two fundamental essays in the work of Maragall and one of his most emblematic poems. This publication has an introduction by the specialist Francesco Ardolino.



Lluïsa Cunillé

*Barcelona, mapa d'ombres (Barcelona, a Map of Shadows)*

Éditions de l'Amandier

Translated into French by Laurent Gallard

If there is a literary genre that enjoys good health in the field of translation in Catalonia, it is drama. One generation of Catalan playwrights succeeds another and the quality of their work and the singular personality of their authors remains. In this context, Lluïsa Cunillé (Badalona, 1961) dazzles in a special way. *Barcelona, mapa d'ombres* (Barcelona, a Map of Shadows) is one of the most well-known and award winning plays by the author. It was first staged in 2004, it was distinguished with the City of Barcelona Award and, in 2007, the film director Ventura Pons adapted the play for the screen under the title of *Barcelona (un mapa)* (Barcelona. A Map). The plot: one summer night, an elderly couple talk to each of the sub-lessees that live in their home, a flat in l'Eixample in Barcelona, with the intention of getting the tenants out in order to be alone for the time there is left to be together. Everyone, the leasers and the sub-lessees, are trying

to survive in a city that turned its back on them long ago. This book also includes the play *La màquina de parlar* (The Speaking Machine) by Victoria Spunzberg (Buenos Aires, 1973), who has lived in Catalonia since 1977. Both texts played a leading role in the cycle *Tanta Explorations* in Paris theatres in the autumn of 2009.



Llorenç Villalonga

*Bearn o La sala de les nines (The Dolls' Room)*

Catalan Literature Series

Dalkey Archives Press

Translated into English by Deborah Bonner

John O'Brien, the publishing director of the North American Dalkey Archive Press, has begun printing the collection Catalan Literature Series. The aim of this collection is to present modern classics of Catalan fiction translated into English, the first volume of which is *Bearn o La sala de les nines* (The Dolls' Room) by Llorenç Villalonga. The editor has also announced the imminent appearance of one of the works of the Majorcan writer Miquel Bauçà. The publishing house intends to print two books a year. In addition, the Dalkey Archive Press has introduced the writer Mercè Ibarz in their anthology *Best European Fiction*, edited by the Bosnian writer Aleksandar Hemon and published once a year (<http://www.dalkeyarchive.com/info?fa=text162>).

The interest shown by this North American company in Catalan literature became clear in 2009, when they brought out the short story anthology *New Catalan Fiction*.



Xavi Sarrià

*Històries del Paradís (Stories from Paradise)*

Txalaparta Editorial

Translated into Castilian by Roger Sarrià

Xavi Sarrià, the young singer and guitarist of the group Obrint Pas from Valencia, made his debut in the literary field with this piece of work, consisting of twenty-two stories set in a series of places all over the world: a terrified youngster in Finland, hiding in a cupboard while one of his classmates fires madly along the high school corridors; a trapeze artist, who hides the bruises made by her husband in their quarrels, balancing up high on the rope that separates her from the abyss. Written in a variety of narrative techniques and driven by a strong social commitment, these stories are designed to have a thought provoking effect on society. The stories share their subject matter with the songs on the disc *Benvinguts al Paradís* (Welcome to Paradise) by Obrint Pas. Xavi Sarrià has two blogs: [www.obrintpas.cat](http://www.obrintpas.cat) and his personal one <http://blocs.mesvilaweb.cat/xavisarria>.



Josep Maria Quintana

*Els Nikolaidis (The Nikolaidis)*

Published by Lagoudera

Translated into Greek by Avgi Sarafi

The writer Josep M. Quintana (Alaior, Menorca, 1950) delves into the story of a family of Greek origin, who settle in Mahon in the 18th century during the British occupation of the island, and how they come to gain wealth and power. Josep M. Quintana has a degree in Law and works as a professional property registrar. It is from his experience in this area that he gave an account of the present great families in Menorca, shaped in the 18th century. At that time, Mahon was a crossroads of peoples and religions, a town in the throes of transformation that turned into the capital of the island. Quintana explains that while researching, he came across the Ladikos family who arrived on the island in the 18th century and, who unlike other families belonging to the Greek colony, stayed on the island, bought up the property of all their fellow countrymen, married a son to a local

girl who helped him become Mayor of Mahon and later a royal senator. In turn, the son of the mayor achieved the position of republican senator and minister in the government of the First Republic. Quintana creates an incredible fictional story of this family. Josep Maria Quintana has a personal blog: <http://quintanapetrus.com>.



Flàvia Company

*L'illa de l'última veritat (The Island of the Ultimate Truth)*

Bloomsbury Verlag, Berlin

Translated into German by Kirsten Brandt

Doctor Prendel is a mysterious, elusive character who no one has known anything about for five years. Pirates had attacked his boat and sunk it. He says nothing about this event that turned his world upside down until he is on his deathbed. For Prendel has been able to live with his secret, but he cannot die with it. With references such as Conrad, Stevenson and Sánchez Piñol, Flàvia Company composes an adventure novel which reaches far beyond this genre, reflecting on construction of identity, on how we act before others and on how much truth there is in everything.

MONTSERRAT SERRA

# NARRATIVE ON STAGE

The history of cinema is plentiful in narrative adaptations for the screen. Many great works from universal literature have undergone such transformation, which as a result has opened up access to a far greater public. We have frequently seen how the adaptation of a novel for the cinema has converted it into a best seller. This may not be so habitual in the theatre, but we cannot overlook the fact that there have been equally valuable and popular narrative arrangements for the stage.

Catalan literature has enjoyed good adaptations of major narrative sources, carried out with the greatest respect, thus contributing to the diffusion of the authors and their production or simply offering a different perspective to reading. A contemporary work which has been adapted for the theatre twice in a relatively short space of time is the novel *Pedra de tartera* (Stone in a Landslide), Maria Barbal's first book and the most outstanding *long seller* in Catalan contemporary literature. Over a period of twenty five years, the novel has been through 60 editions and has renewed its reading public across generations. Six years after it came out, in 1991, the novel underwent its first transformation for the theatre by Joaquim Vilà-Folch, published by Edicions 62, and has been continuously performed ever since by a variety of amateur theatre groups. As recently as last April, the play was staged in Germany for the first time, at the Meiningen Festival, translated by Heike Nottebaum and directed by Jan Steinbach.

In Catalonia, as a tribute to the 25th anniversary of the novel's publication, The National Theatre of Catalonia programmed its staging last winter, in a new dramatised adaptation written for the occasion by Marc Rosich and directed by Lourdes Barba. The success it received from enthusiastic audiences prolonged its performances in The National Theatre, and in spring it was restaged at The Romea Theatre in Barcelona. Currently on tour, it is still booked to play in thirty different theatres throughout Catalonia. The respect given to the essence of the novel in both adaptations is the characteristic of the two versions, one quite different from the other, and this has contributed to making a fundamental work of Catalan literature known to audiences who are sometimes not readers. *Pedra de tartera* (Stone in a Landslide) has been translated into 15 languages and in Germany alone it has been reedited a number of times and sold over 200 000 copies.

CARME ARENAS

# ON LINE Literature & Audiovisuals

## Four years later

<http://www.buchmesse.de/en/>

A look at the digital heritage from the presence of Catalan culture as guest of honour at the Frankfurt Buchmesse in 2007.

## A web-sum-up

<http://www.frankfurt2007.cat/@eng/home>

The vastly extensive programme of activities, exhibitions and guests of Catalan culture at the Frankfurt Fair in October 2007, has been compiled on a specific web-memorandum. Available in Catalan, Spanish, English and German.

## 800 years on Internet

<http://cultura.gencat.net/ilc/literaturacatalana800>

Audiovisual exhibition that offers a panoramic summary of the history of Catalan literature, with specific versions in eleven different languages.

## The writers speak

<http://www.vilaweb.tv>

VilaWebTV hosts (in open) the series *La Paraula Viva* (The Living Word), around twenty recorded interviews with some of the most outstanding Catalan writers who were guests at Frankfurt.

## What has been translated? (TRAC)

[http://www.llull.cat/\\_cat/\\_eines/trac\\_cerca.cfm?seccio=eines&subseccio=trac#](http://www.llull.cat/_cat/_eines/trac_cerca.cfm?seccio=eines&subseccio=trac#).

ToNhbevgy4

The Ramon Llull Institute web holds the TRAC database, which enables agile consultation on what books and authors in Catalan literature have been translated and into what languages. Available in Catalan, Spanish and English.

## Què llegeixes? (What are you reading?)

<http://www.quellegeixes.cat>

*Què llegeixes?* (What are you reading?) is the most important initiative for the promotion of reading currently functioning in Catalonia. It has over 10 000 participants and works as a digital space, created within the programme of preparation and accompaniment for the Catalan presence at the Frankfurt Fair.

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