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# Translation Practices of Kalandraka and oqo Publishers and their Multi-local Dynamics: Two Cases of Pride, Profit and Success in Galicia<sup>1</sup>

Miriam Sánchez Moreiras  
Regis University, Denver

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The launch of the publisher Kalandraka in 1998, with its innovative proposal of producing its own children's picture books, followed by oqo in 2005 from an internal split of the company, was a salutary lesson in the Galician publishing market for children's literature. In addition to the excellence of their products, recognized inside and outside of the Iberian Peninsula, both publishers are characterized by the multilingual and international commitment of their respective projects. After pointing, in a general way, to the reasons for their success in the global market with the *glocal* dynamics that govern it, this article will focus on the particularities of the translation practices developed by Kalandraka and oqo and the features that stand out from the rest of the Galician publishing industry. The analysis will be based on the theoretical framework provided by the notions of *pride* and *profit*, as formulated by Heller and Duchêne (2012) from the field of Sociolinguistics, and by the notions of *multi-local* and *cosmopolitan localism* proposed by Manzini (2003, 2013) from the field of Sustainable Design. Its ultimate purpose is to consider the possibility and viability of sustainable models in the Galician publishing translation practices.

*Keywords*

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Children's Picture Book  
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*Palabras clave*

Industria editorial galega  
Álbum ilustrado para crianzas  
Prácticas de tradución  
Internacionalización  
Multi-local

*Abstract*

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## *Resumo*

A irrupción da editorial Kalandraka en 1998 coa súa proposta anovadora de álbum ilustrado de produción propia para crianzas, seguida por OQO no 2005 a partir dunha división interna da compañía, supuxo un revulsivo no mercado editorial galego de literatura infantil. Amais da excelencia dos seus produtos, amplamente recoñecida dentro e fóra da Península Ibérica, as dúas editoriais caracterízanse pola vontade plurilingüe e internacional dos seus proxectos. Tras apuntar, de modo xeral, ás razóns do seu éxito no mercado global coas dinámicas *glocais* que o rexen, este traballo céntrase nas particularidades das prácticas de tradución desenvolvidas por ambas as dúas editoriais e os trazos que as fan destacar do resto da edición galega. A análise realízase a partir do marco teórico provisto polas nocións de prestixio —*pride*— e beneficio económico —*profit*— formuladas por Heller e Duchêne (2012) dende a sociolingüística, así como polas nocións de *multi-local* e *localismo cosmopolita* propostas por Manzini (2003, 2013) dende o campo do deseño sostible. Ao cabo, trátase de considerar a posibilidade e viabilidade de modelos sostibles nas políticas de tradución do sector editorial galego.

*Translation Practices of  
Kalandraka and OQO  
Publishers and their  
Multi-local Dynamics:  
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## Introduction

This article will analyze the success of the Galician publishers, Kalandraka and OQO, in the context of the Galician children's picture books publishing industry. It seeks to demonstrate how one of the main reasons for their success lies in the efficacy of their translation practices when operating in the global marketplace. Special attention will be paid to the external factors that shape these practices. As Luna Alonso points out in her analysis of the history of translation and export of Galician children's literature, some of the economic

and ideological extraliterary factors that must be considered include: the evolution of markets, the institutions and the production structures such as patrons, publishers and media, 'los que deciden la evolución de la literatura y planifican las relaciones intersistémicas' (Luna Alonso 2012: 130-131).

Two main theoretical notions from the fields of Sociolinguistics and Sustainable Design are applied: the *pride* and *profit* tropes, as formulated by Heller and Duchêne (2012: 1-21) from Sociolinguistics; the concepts of *multi-local* and *cosmopolitan localism*, elaborated by Manzini (2003) from Sustainable Design. Through the pride and profit tropes, the paper will address the vertical power relationship, characterized by the dynamics of *glocalization*, as formulated by Robertson (1995: 25-44), to explain the double movement toward the local, on the one hand, and the global on the other in the socioeconomic and cultural exchanges of the contemporary world. The concepts of multi-local and cosmopolitan localism, connected to the *cultural diversity* and *intercultural* notions and ruled by the principle of sustainability, will underpin the exploration of the horizontal, collaborative relationships among the different locals, that is, the many socio-cultural and economic contexts that work at a local level, as a protection strategy from the demands and power of the global market. These concepts could help explain the complexity of the negotiations —especially those dealing with translation— that the independent publishers Kalandraka and OQO, both coming from a minority socio-cultural context such as the Galician one, experience in a glocalized world. The publishers face delicate, balance-of-power forces between the global and the local so as not to compromise the ethics and autonomy of the latter. These concepts could also complement previous research on the Galician children's books industry and, specifically, on the translation dynamics happening there.

Compared to previous approaches to the subject, the translation practices of Kalandraka and OQO are considered here mainly from a theoretical perspective. Our intention is not to offer an exhaustive list of sales figures and number of published volumes, as that task has been accomplished by several studies, such as those carried out by the Bitraga research group (the Galician Translation Library project from the University of Vigo, see for example Luna Alonso 2012; Galanes Santos 2016). Taking the successful translation practices of Kalandraka and OQO as an example, we intend to reflect on models of translation practices in the field of the independent publisher industry. Finally, we also intend to open a dialogue about the future challenges of developing sustainable translation policies by local publishers in the context of the globalized market.

*Translation Practices of  
Kalandraka and oqo  
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Multi-local Dynamics:  
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## **Galician Children's Literature in the 21<sup>st</sup> Century and the Children's Picture Book**

The high esteem in which both Kalandraka and oqo are held by public institutions and the sector industry at a Galician, Spanish and international level is proven by the many awards and recognitions that both have received since their foundation. Although Kalandraka and oqo represent a milestone in the Galician publishing world of children's picture books, their success is accompanied by the good health that Galician children's literature is experiencing recently, despite the crisis affecting the book sector in general, as diverse studies have shown (Muñoz Carroble 2006: 85-92; Roig-Rechou 2008; Gracián 2011).

The children's book writer and scholar Gracián (2011) refers to the increasing consolidation of children's literature and the quality of its products, pointing to several efforts made by the publishing industry, such as the opening of new book series and the commitment to local authors, the high demand of the market, the investment in updating school libraries, the creation of literary awards and campaigns to encourage reading. She also notes the increasing interest that the mass media, cultural fairs, new study plans and diverse public discussion forums show for this particular literary genre. Additionally, the industry has witnessed the development of several groups and lines of research in the field of children's literature.

The genre of children's picture books, in particular, allows for text and illustration to complement each other and have the same creative importance, to the point where their products can be considered artistic objects. It is relatively recent in Galician literature and has led to new book series and innovative proposals by Galician publishers. Its development is largely a result of the launch of Kalandraka, which since its foundation in 1998, has revolutionized the publishing industry beyond regional and national borders.

From an internal split of the company in 2005, the publisher oqo emerged, specializing also in children's picture books. As a further step in its effort to consolidate, innovate and improve the picture book genre, Kalandraka created the International Compostela Prize for Picture Books in 2007 in collaboration with the Santiago de Compostela City Council. In addition to Kalandraka and oqo, other Galician publishers are relying on the publication of picture books with different editing qualities, such as Galaxia (with its series of picture books of Galician authorship and illustration) and Xerais (with the 'Merliño' series), followed by other publishers such as Do Cumio, Embora, Baía, A Nosa Terra and Sotelo Blanco (Gracián 2011).

Discarding collaborations with large national and international publishers (e.g. Xerais with the Anaya group), of the twenty-one publishers consulted that appear in the 2018 catalogue of the Galician Association of Books for Children and Young Adults (GALIX), only Kalandraka and oqo hold a consolidated, independent multilingual project. The remaining publishers either work exclusively in Galician or combine the publication of books in Galician and Spanish, as is the case of Embora and Bululú.

As it will be analyzed in detail later, some reasons may explain why Kalandraka and oqo stand out above the rest of Galician children's literature publishers. Among them, their commitment to an independent, multilingual and multicultural project of international projection; their commitment to the normalization of the Galician language; their

publication of high quality, innovative picture books; the production of a good part of their own translations into other languages; an effective promotional campaign that includes being present at important international book fairs; their productive collaboration with other publishers within and outside of the Iberian Peninsula; a significant sale of copyrights; their support of Galician creators as well as of Galician translators, some of them prize-winning professionals such as Moreiras (Plácido Castro Award 2010), Almazán (National Translation Award 2014) and Veres (Realia Award 2017).

Both publishers offer successful business models to be followed by other Galician independent publishers, whose features bring them closer to the profile of resilient and sustainable models, as Manzini conceives them from the field of sustainable design. For Manzini (2013), the rigid and vertical organizational models dominant in industrialized societies are being replaced by fluid and horizontal models characterized by four adjectives: small, local, open and connected (SLOC). The new SLOC scenario opens the door to developing and implementing sustainable translation policies by the publishers of minority languages, in line with the *translation ecology* proposed by Cronin, defined as ‘a translation practice that gives control to speakers and translators of minority languages of what, when and [...] how texts might be translated into and out of their languages’ (Cronin 2003: 167), in order to simultaneously ensure distinctness and relatedness; cultural diversity and cultural collaboration (2003: 172). In the case of Kalandraka and OQO, their flexibility to adapt translations to respect cultural diversity and their protection of local professional translators can be considered examples of sustainable translation practices.

### **Linguistic Normalization, Spanish Projection and the Need for Translation**

The consolidation that Galician children’s literature is experiencing in the 21st century is the result of a development process initiated in the 1980s, thanks in large part to the Law of Linguistic Normalization, enacted in 1983 by the Galician Government. The purpose of this law was to protect the Galician language. Among other measures, it made teaching Galician a requirement in schools. Scholars such as Kenfel and García (2007), Roig-Rechou (2008) and Gracián (2011) point out the importance that the educational sector, with its new demand for school readings in Galician, had in boosting the market for the translation of children’s literature in the 1980s and 1990s. Because the catalogue of Galician children’s books was not robust at the time, publishers had to resort to translations from other languages to cover the market demand. The great majority were translations of Spanish versions of universal and contemporary classics of children’s literature. At that time there was a proliferation of indirect translation, mainly rendering books into Galician from an intermediate Spanish version instead of translating from the source text, because of the lower fees charged for this language combination. This practice resulted in a decrease in quality (Kenfel and García 2007: 97-121). In 2010, the controversial ‘Decreto do Plurilingüismo para o ensino non universitario’ completely changed the scenario because it considers English, Spanish and Galician as languages of equal status and states that one-third of the academic subjects in schools and high schools must be taught in each of the

three languages. A consequence of the decree was an increased demand for school readings in English. As will be seen later in this article, Kalandraka and oqo benefited economically by their English translations of books.

The import of translations in Galician children's and youth literature, together with the decisive and innovative role played by Kalandraka and oqo, with the introduction of new repertory models to the market, have already been analyzed by Isabel Mociño (2015: 105-26). In her study, Mociño explains the predominant import of Iberian literatures, mainly from Castilian and Catalan, in the 1980s and 1990s, as well as the import of well-known universal and contemporary classics. Two examples of the dependence of the Galician children's literature system on the Castilian and Catalan ones offered by Mociño are the series 'O Barco de Vapor', coedited by Galaxia with SM, which included the winners and finalists of El Barco de Vapor Award; and the four series that Sotelo Blanco coedited with the Catalan Edicions de L'Abadia de Montserrat. This dependence on the Castilian and Catalan systems changes at the beginning of the 21<sup>st</sup> century when Kalandraka, followed by oqo, introduced works from new Galician authors and universal and contemporary classics from other European literatures in its series 'Demademora', 'Maremar' and 'Tiramillas'. Even Kalandraka's publication of well-known universal classics in its series 'Os Contos do Trasnó Comodín' is an improvement over previous editions carried out by other Galician publishers because of the quality of both the picture book and the translation, always done directly from the source language.

In her analysis of intra-translations (translations made from other languages into Galician) and extra-translations (those made from Galician into other languages), Galanes Santos (2016: 153-75) does not hesitate to place the current Galician children's literature in the autonomous stage of translation. This term, coined by the publisher Lema (2009: 120-35) from Bourdieu's notion of literary field, refers to the stage of translation characterized by a balance between imports (from the Spanish and international fields to the Galician one) and exports (from the Galician field to the Spanish and international ones), and liberated from conditions alien to those of the literary field. An important part of this balance between import and export in the Galician children's literature field is a result of the exchanges that take place among the four official languages of Spain, through the collaborations among nation-state publishers, as well as the entry into the Galician market of the large Spanish publishing groups. Following the example of the SM publisher's imprint Xerme in Galicia, different companies create 'nuevos sellos para publicar en las lenguas propias de las distintas comunidades' (Luna Alonso 2012: 135). In the field of Galician children's literature, the majority of exports and extra-translations happen, then, at the Spanish level and are destined for the other co-official languages of Spain. Hence, at a general level, we can speak of a consolidation of the Spanish projection of Galician children's literature rather than of an international one. To better understand the consolidation of Galician children's literature at a Spanish level, although not at an international one, it is necessary to point out that beyond the legitimate discourse on autonomy, the Spanish market cannot be considered a 'foreign' market. Hence, Galician publishers will have fewer economic and administrative complications to translate and sell in the Spanish territory than in the rest of the world. In the same way, a Spanish publisher will have fewer difficulties to establish or collaborate with the Galician market than

*Translation Practices of  
Kalandraka and oqo  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

2

Bourdieu's distinction is used by Luna Alonso to explain the situation of the Galician publishing industry, torn between the cultural project, 'que arriesga, procura textos renovadores y defiende las identidades culturales y lingüísticas', and the commercial project (the field of large production), 'que compite dentro y fuera de su espacio económico' (Luna Alonso 2012: 137).

a foreign publisher would have for the same economic and administrative reasons. This distinction calls into question the previous statement made by Galanes Santos about the autonomy of Galician children's literature and it allows for valuing any effort of internationalization on the part of the Galician publishing sector to a greater extent.

In his overview of Galician children's literature, Muñoz Carrobles (2006: 85-92) considered that the internationalization and access to foreign markets would present future challenges. More than ten years later it can be said that the challenge has been tackled only by Kalandraka and oqo, with their offer of a multilingual project of international projection that export titles worldwide.

### **Kalandraka, oqo and their Successful Multilingual Publishing Projects**

In their study 'Pride and Profit. Changing Discourses of Language, Capital and Nation-State', Heller and Duchêne (2012: 1-21) analyze the new state of affairs that minority languages have been experiencing since the late 1990s. Using primarily the example of French in Canada until the mid-1990s, they argue that the assistance of the Government, with its policies of funding cultural and linguistic activities, was of vital importance for the survival of the minority languages, as well as of other public institutions. However, from the second half of that decade, discourses emerged that treat minority languages in economic terms and focused on their capability to generate profit. Minority languages, bilingualism and multilingualism became, in this way, added values for economic development. The new discourse of the language as *profit*, Heller and Duchêne explain, does not replace the previous discourse that, first of all, considers language as a political and national question, a question of cultural identity or *pride*, but complements it in a complex way:

We argue that the dominant discourse and ideology of language as whole, bounded system inextricably tied to identity and territory is central to the legitimation of the nation-state as a particular historical mode of regulation of capital [...] we argue that we find ourselves now at a particular moment in this process that we can call late capitalism, and that stretches the system of national regulation of markets to and possibly beyond its limits. The resulting tensions in the nation-state regime give rise to new discursive tropes in which language plays a particular central role not only because of its place in regulation and legitimation of political economical spaces but also because of the emergence of the tertiary sector as a defining element of the globalized new economy. (Heller & Duchêne 2012: 3)

The identification of the pride and profit tropes by Heller and Duchêne not only allows for a new reading of Robertson's concept of *glocalization*, but problematizes the distinction established by Bourdieu (1992) between restricted production and large production, because the symbolic capital held by the local minority languages can now be a generator of profit.<sup>2</sup> It is important to take into account the dynamic of reciprocal feedback between local and global in late capitalism, the mutual necessity between pride and profit, in order to understand the protection of minority languages and the defense of multilingualism that happens in

the contemporary world. As Heller and Duchêne note, in the Modernity Age the discourse of a hegemonic language and the consequent repression of minority languages assured the idea of the nation-state and the kind of economic system to which it was linked: 'Being a proud citizen of a country, or member of a nation, and treating its symbols (flag, language, literature, map) with respect, are essential dimensions of inhabiting nation-state versions of what Bourdieu referred to as "habitus"' (Heller & Duchêne 2012: 5). Nevertheless, in the global, capitalist system, multilingualism is precisely the generator of profit. The diversity inherent to glocalization, to this double aspect —global and local— that the term incorporates, and the profit that the local brings as a differentiated brand of prestige and authenticity, is advantageous for minority languages and, consequently, for peripheral cultures.

Therefore, one of the global economy engines is the existence of the authentic, the need for creating unique, original commodities that happen in the local sphere and that the global market will be responsible for exploiting: a new dynamic that can also be seen in the case of the Galician language and culture. Several works have analyzed Galician cultural practices from a glocal and transnational perspective, highlighting the increasing presence of Galician culture at an international level (Hooper & Puga Moruxa 2011; Romero 2012; Losada & Sampedro 2017; Colmeiro 2018; Rábade Villar 2018). Hooper and Puga Moruxa (2011: 1-18) refer to the historical marginalized and limited position of Galicia with respect to Spain and how Galicians seek to develop new ways of articulating and experiencing their nation's relationships so that its literature, culture and identity are not only an adjunct to Spain but a vital contributor to a global system of cultures. It is in this transnational context that we must situate the multilingual publishing projects of Kalandraka and oqo and their translation practices, which can be considered also an act of language policy because they go beyond the limits of the Spanish national territory by targeting a broader Iberian market, which includes Portugal. Kalandraka's chief editor Ballesteros explained it in these terms:

Desde nuestro nacimiento hemos apostado por ofrecer a los lectores de los países que conforman la península la posibilidad de leer en su propia lengua los mejores títulos que fuésemos capaces de publicar. Lo hacemos porque respetamos la diversidad cultural y deseamos contribuir a la normalización de todas las lenguas ibéricas. (Babar 2014)

As for the complex relationships between centre and periphery in the Galician case, a good example is the national literary awards that, to a great extent, are the donors of legitimacy and prestige (Mociño 2015: 122-124). In the case of Kalandraka, we refer to the recognition that awards such as the Spanish National Illustration Award or the Spanish Award for the Best Cultural Publishing Work provided.

The centre-periphery opposition was recently challenged by Rábade Villar (2018), who critiques the reductionist understanding of the dialectic between the global and the local as a tension between centre and periphery. Starting from the TAR topographies such as the actor-network theory by Latour (2008), characterized by its resistance to any vertical articulation and its emphasis on connectivity, Rábade Villar proposes a conception of Galician culture that is more attentive to heterogeneity than to unity and



*Translation Practices of  
Kalandraka and OQO  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

3

The sources of the information provided below are Kalandraka's and OQO's webpages (www.kalandraka.com, www.oqo.es), the presentations delivered by representatives of both publishers, Castro and Mejuto, at the Facultade de Filoloxía e Tradución of the University of Vigo in September 2011, and personal communications with Pérez Tato from Kalandraka and Administración OQO through 2018 and 2019.

4

The title of the book is offered in English when the English version is available; otherwise, the title is offered in Galician if a version is available and in Spanish if it is not.

less dependant on the standardization of cultural repertoires than of the possibilities of mutation in its journey through different spaces.

Heller and Duchêne insist on the complexity and the relation of necessity between the global and the local in the current economy in reference to the role that language is playing today, 'tied to the commodification of national identities in the form of the marketing of authenticity; on this terrain, the trope of profit appropriates the trope of pride, in ways that are often rife with tension' (Heller & Duchêne 2012: 10). The authors identify five interconnected processes in this complex discourse: (1) Saturation of markets, which leads to the creation of a distinct, personal product different from the majority; (2) expansion as a result of the saturation of markets, which leads to the hunt for new markets and cheaper sources of goods and labor; (3) distinction (or added value), which occurs in different ways and focuses on what makes a set of consumers distinctive, adding material or symbolic value to products. Both goals can be achieved through the use of identity symbols that make it possible to define symbolically distinctive goods and niche markets; (4) tertiarization, or the development of the tertiary sector, centred on information, services and symbolic goods. The tertiary sector owes its growth to the necessity of managing global networks of production and consumption; (5) flexibilization, or the capability to quickly shift sites and modes of production, niche markets or sources of distinction, because of market requirements. We will discuss how these five processes, with the tensions between 'profit' and 'pride' implied in them, are present in the way that Kalandraka and OQO work in order to explain the success of their publishing and translation policies.<sup>3</sup>

### 1. Saturation of markets

Despite the crisis experienced by the Galician publishing industry in general, one reason for Kalandraka's success was recognizing and filling the lack of quality picture books that existed in Galician children's literature, satisfying the need of a particular niche market, mainly formed by the children's educators, as Ballesteros indicates in an interview for the magazine *Crear mundos* (2005). Through the years, Kalandraka was able to put together a unique catalogue, which combines works of its own production, both of universal classics and of new authors —many of them Galician writers and illustrators— together with works purchased from international labels by prestigious authors such as Leo Leoni, Arnold Lobel and Tomi Ungerer. Its biggest bestseller, *A Taste of the Moon*,<sup>4</sup> by Michael Grejniec, has so far printed five editions in Galician and eleven in Spanish, with the publisher owning the copyrights for the entire world.

As for OQO, its catalogue consists only of works of its own production. The company sells copyrights, but it does not purchase them as Kalandraka does, which is one of the main differences between the two companies. Together with the publication of authored works, OQO has the scope to recover traditional stories and legends from different cultures, such as Burkina Faso, Ethiopia, Mongolia, Turkey, Québec, Brazil, Russia and Canada. OQO works with Galician illustrators, but also with illustrators from countries such as China, Israel, Japan and Russia, seeking a more plural aesthetic sense (Mejuto 2011). Opposite to Kalandraka, which focuses exclusively on publishing paper books, OQO fills the market need for digital

*Translation Practices of  
Kalandraka and oqo  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

content with its collection of digital books, available in an interactive format through the library loan platform of the Galician public libraries GaliciaLe. So far, four titles are available in Galician, Spanish and English: *Chocolate*, *Fiercewolf*, *The Thing that Hurts Most in the World* and *Three Wishes*. The digital book model, complementing and in some cases replacing the paper book model in the field of children's literature, opens up an interesting debate about the sustainability of both formats. For Ballesteros (in Lorenzo Gil 2014), it is clear that the physical book is the most sustainable and ecological choice, as well as the most democratic, because of the rapid obsolescence of digital media, which forces a continuous renewal and investment of money. It is worth remembering that in the case of Kalandraka and oqo, exquisitely printed hardcover books with authentic art texts are produced with the intent to stand the test of time. Considered from the context of translation practices, it is interesting to have an account of the different opinions of a professional translator, such as Moreiras, responsible for the translation of Kalandraka's book series 'Inventario ilustrado'. According to Moreiras (2018), who specializes in videogame translation, a field in which the text is permanently revisable, for a book to be authentically sustainable it would have to be in a digital format because the physical format is immovable. Instead of being sold as the current version at the time of purchase, it would have to be sold as a download, so as to have the most updated version possible. Clearly, a variety of aspects must be taken into account by the publishing industry in its commitment to sustainability, a topic that can very well be the subject for another article.

## 2. Expansion

Most of the Galician-language books produced and sold in Galician bookstores, at least until the 1990s, did not belong to Galician publishers but to companies located mainly in Madrid and Barcelona. As Ballesteros explains (in Lorenzo Gil 2014), in its beginnings Kalandraka's owners asked themselves if it would not be possible to produce books in Galicia and sell them abroad. It was a matter of time before they could place made-in-Galicia books on the Spanish, Catalan, Basque and Portuguese circuits, very often through publishers' alliances, such as with the Basque Pamiela and the Catalan Hipòtesi. The territorial boundaries grew and the Portuguese, Latin American, Anglophone and Asian markets joined the Spanish one. The international projection was completed with the creation of the Kalandraka label in Mexico, Brazil and Italy. In the 2018 list of authors' picture books whose copyrights were sold to international publishers, according to the Kalandraka webpage, a total of sixty-six titles can be counted, predominantly sales in Italian, European Portuguese, Chinese and Korean. Other sales were in Slovak, French (including Canadian French), German, American English, Estonian and Japanese. The stars of copyright sales were the titles *Butterfly Ears*, with rights sold in six languages, and *Amelia Wants a Dog*, with rights sold in seven languages.

Although Kalandraka initially published only in Galician, after two years it quickly started opening to other languages until becoming a multilingual project with a self-sufficient translation model. In 2000, the company started publishing in Spanish also, then in Catalan and Basque, followed by Portuguese, Italian and English. It has more than 100 titles published in Galician and Spanish, and more than thirty titles

*Translation Practices of  
Kalandraka and oqo  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

5

*The Little White Rabbit* can be considered the foundational text for several reasons. It is the successful result of the collaboration between Kalandraka and Óscar Villán, a young artist related to the Faculty of Fine Arts in Pontevedra, University of Vigo. In addition, the local is reinforced by the text itself, because it is the adaptation to the Galician language, made by Ballesteros, of a story belonging to the Portuguese oral tradition, opposite to the first publications based on the most well-known children's stories of the universal classics.

were published in Catalan, Basque, Portuguese, Italian and English. Accounting only for the picture books for first readers, listed in the 2018 catalogues available on the webpage, sixty-three titles are in Galician, sixty-one in Spanish, twenty-eight in Italian, twenty in English and sixteen in Basque. In the 2017 Portuguese catalogue forty-nine titles are listed and twenty-three are included in the 2017 Catalan catalogue. The success of the internationalization of its project allows the company to opt for public tenders in Latin America and to be viable without the financial help of the Galician Government or the Spanish Ministry of Culture (Lorenzo Gil 2014), which despite their past support for the book sector drastically decreased any tenders for culture, largely because of implementing austerity measures since the financial crisis that started in 2007.

As for oqo, it began publishing in Galician and Spanish —all the titles in its catalogue are published first and simultaneously in these two languages— but its purpose of internationalization and intercultural encounter soon enabled oqo to develop an important relationship with the Portuguese public, as well as with Portuguese authors, illustrators and translators, to the extent that much of the catalogue is made up of Portuguese illustrators. After three years in the business, oqo tried the French market in 2008, with many publishers interested in buying rights to publish in French, despite being one of the most competitive and protectionist markets in children's literature (Mejuto 2011). After a recent search on its website of the 2018 catalogue of the collection *O*, its main collection of picture books, 126 titles are in Galician and Spanish, eighty-seven in Portuguese, fifty-seven in English and eighty-three in French. No titles are offered in Basque or in Catalan, as opposed to Kalandraka.

### 3. Distinction

Kalandraka's and oqo's success is not just a consequence of the large number of picture books published to fill in the Galician market's demand for children's literature, but of the quality of their books. The recognition by official institutions of the distinctiveness of their books came swiftly. Barely a year after its foundation, Kalandraka was the recipient of the 1999 National Illustration Award, given to Oscar Villán for *The Little White Rabbit*.<sup>5</sup> Taking another step toward its cultural prestige, the publisher is the promoter of the International Compostela Award for Picture Books and of the International City of Orihuela Award for Children's Poetry, both since 2008, giving new authors the opportunity to become known.

Kalandraka's multilingual approach is not only a strategy for profit that allows the company to access a wide range of markets, but also an act of cultural commitment aimed, among other things, at the protection of minority languages. One example of such commitment is its translation into Mayan of Maurice Sendak's classic *Where the Wild Things Are* in August 2016, coinciding with The Indigenous People's Day. The protection of minority languages by Kalandraka exceeds the limits of the Iberian Peninsula as an example of *cosmopolitan localism*, which features the multi-local society and is characterized by the balance between being localized, i.e., rooted in a place and in the community related to that place, and being open to a global flow of ideas, information, people, things and money (Manzini 2003). The multi-local happens when the

local becomes politically conscious, by focusing not only on preserving its own identity but also helping to preserve and give voice to other cultures, often challenging and questioning the demands of the global market and the monopolies. It entails a network of complex relationships regulated not just for profit. It considers prestige, ethical positions, moral values, personal connections, affective and historical relations, respect for the environment, protection of vulnerable communities together with their cultures and languages and social commitment, which includes giving voice to the oppressed. In short, it includes aspects that do not fall under profit, occupying a space between the global and local.

Kalandraka's commitment to inclusiveness and education is exemplified in its series 'Macaquiños', consisting of picture books aimed at children with special needs and made in collaboration with Bata, the association for autism treatment. The controversy between Kalandraka and the mayor of Venice, Luigi Brugnaro, over the censorship of the Italian edition of the picture book *Butterfly Ears*, can be considered another example of Kalandraka's commitment to inclusiveness, the main subject of the censored book. This book was a finalist for the Città di Bella National Award in Italy and one of the forty-nine titles that the Venice mayor withdrew from nurseries and public schools, all of them included in the 'Read without stereotypes' program, developed by the previous local government and aimed at protecting gender difference.

With respect to oqo, the success obtained in the French market should be highlighted because it is a very protectionist and demanding market. The First International Award for Children's Literature awarded in 2007 by the Swiss foundation 'Espace Enfants' to the book *Chocolate* is an example, among many others, of the recognition of the quality of oqo's picture books by the French market. This prize increased oqo's prestige, which has opened the door to other markets.

Another important factor concerning the distinction of Kalandraka and oqo's picture books is a translation policy aimed at ensuring the quality and care of their translations, as both publishers confirmed in personal communications. Regarding Kalandraka's translation policies (Pérez Tato 2018-2019), the company does not prioritize any language over another, although Galician is the main language; and most of the picture books are produced either originally in, or translated into, Galician. The publisher attempts to release all books in Galician, Spanish, Basque, Catalan and Portuguese at the same time. It does not use bridge languages, but professional translators translate from the source language. The communication between translators and authors is fluid, when possible, depending on the language from which the book is translated (Pérez Tato 2018-2019).

The company works with authors and illustrators from many countries and it tries to translate its own production works into as many of the languages offered in its catalogues as possible at the same time, although simultaneous publication is not always possible. On some occasions this is due to catalogue requirements, because not all catalogues publish the same number of new items per year, and on other occasions it is due to distribution issues. There are times when the texts contain very local idiosyncrasies or are rhymed, so their translation takes more time and, in some cases, they are never translated. In the case of rhymed texts, the translations include a high level of adaptation by a translator specialized in children's literature, who is also a writer herself or himself. Some good

examples are the poems and the rhymed texts of the writer Antonio Rubio. Although his books in the series 'Do berce á lúa' are available in Spanish (twelve), Galician (nine), Basque (eight) and Catalan (six), his book *Almanaque musical* is available only in Galician and Spanish, and his book *Aurelio* is available only in Spanish, its source language, because of the difficulty of preserving the rhyme from the source text. Another example of a translation done by a writer is the book *Os ratos da casa*, by Oli. Written originally in Galician, the writer himself was in charge of creating the Spanish (*Ratones de casa*) and French (*Souris par ci, souris par là*) translations, in this case becoming author-translator or self-translator. We offer an example of rhymed text extracted from the Galician and French versions: 'O monte, / pouquiño a pouquiño, / subindo e baixando, / achega o camiño'; 'La montagne / d'un fil très fin... / dessine le chemin'. In some cases, the adaptation of the text to another language affects even the illustration itself, as it happened with Rubio's book *Lúa* and its Basque version *Llargia*, translated by Olaso. The two syllables of 'lúa' opposite to the three syllables of 'ilargia' forced the illustrator to remove a moon from the illustration of the Basque version in order to fit the number of images to the number of words. The Galician text 'lúa / lúa / lúa / / lúa / lúa / sol', distributed across two pages, is illustrated with three moons on one page and two moons and a sun on the following page; the Basque text 'ilargia / ilargia / / ilargia / eguzkia', also distributed across two pages, is illustrated with two moons on one page and one moon and a sun on the following page.

In the case of OQO (Administración OQO 2018-2019), publications are always made from source texts in Galician or Spanish, although occasionally some editions have also been made from source texts in other languages, such as Portuguese (e.g. *Os mil brancos dos esquimós* by Isabel Minhós Martins), Italian (e.g. *A grande viaxe* and *A caixa dos recordos* by Anna Castagnoli), French (e.g. *Árbores no camiño* by Régine Raymond-Garcia) or English (e.g. *Can de cristal* by Frank Baum). In these cases, no bridge language is used. All are translations from the source text made by professional translators without communication with the authors (Administración OQO 2018-2019). All titles in the catalogue are published in Galician and Spanish. In other languages, only some titles are published, always previously published in Galician and Spanish.

#### 4 and 5. Tertiariation and Flexibilization

The notion of a multi-local society, a network of creative and interconnected communities and places which are, at the same time, open and localized (Manzini 2003), is a useful reference framework to understand and, ideally, to reshape the dynamics that govern the practices and exchanges happening in the tertiary sector; flexibilization being one of its important features. The interconnectivity of the different locals considered in equal terms of collaboration can somehow be found in the way that Kalandraka and OQO work, which is characterized by a constant investment in the development of the tertiary sector. From the beginning, Kalandraka has counted on the complicit support of bookstores, teachers, libraries and mediators. It was with this purpose of collaboration that *Redelibros* was created, based on the conviction that the alliance among social networks is one of the most valuable ways to promote reading

(Gracián 2011). Promoting reading is an essential pillar for Kalandraka. In its bookstore in Vigo, *Libros para soñar*, it offers free storytelling sessions, meetings with authors and illustrators and exhibitions. In addition, Kalandraka's reading promotion team travels to schools and libraries both inside and outside of the country, participating in the national reading programs of Colombia, Mexico, Italy and Portugal.

One of its most iconic campaigns to promote reading is the 'Campaña Municipal de Animación á Lectura' that Kalandraka organizes in collaboration with the Santiago de Compostela City Council, in which schools, families and the city council are involved. Since 2009, the campaign has been based around the winning picture book of the Compostela award with an exhibition of its illustrations. In its XVIII edition (April 2018), the winner was the book *Simon's Vegetable Garden*, by the Argentinian writer and illustrator Rocío Alejandro. Around 4,500 children participated in this campaign and different activities were offered according to age: story telling activities for the youngest children; a meeting with the illustrator Óscar Villán, who showed the illustration process to the first readers; and a creative writing workshop led by Xosé Pérez, the coordinator of the campaign, for children of nine to ten years old.

As for oqo (Mejuto 2011), it also carries out activities to promote reading, collaborating with institutions, universities and libraries in several countries, such as China, Guinea Bisau and Brazil, where the company works with children from disadvantaged backgrounds. The collaboration with Guinea Bisau resulted in the picture book *A sombra dos anacardios*, which addresses the problem of AIDS, affecting a high percentage of the child population in this country. Furthermore, oqo participated in the European project 'Os contos do camiño' with France and Portugal, aimed at exchanging traditional stories in different languages and which resulted in the publication of the book of the same name. Some of the last oqo workshops to promote reading are 'O dedo máxico' (activity carried out at the Instituto Cervantes in Rome in December 2017), where technology, tablets and plastic resources are used in the creation of stories; and 'Coas mans na masa', a workshop in which schoolchildren learnt the process of making bread, creating scenes from the picture book *María* with bread dough and a brush (activity framed within the reading dynamization programme 'Ler conta moito' of the Network of Public Libraries of the Galician Government).

Another aspect to highlight is the publishers' promotional work, whether publicizing themselves through their respective webpages, mass media or with their attendance at international fairs. A good example of the former is the launching of a digital television channel by Kalandraka ([www.kalandraka.tv](http://www.kalandraka.tv)) in 2018, with specialized information content in the field of children's and youth literature. Its purpose is to contribute to the promotion of the genre and to be a training tool for creators and professionals linked to books and reading. The publisher's participation in prestigious international fairs, such as the Bologna International Children's Book Fair, the Frankfurt International Book Fair, the Guadalajara Book Fair and the Buenos Aires Book Fair, allows the company to promote its books internationally, carrying out important trade agreements and instigating collaborations with other publishers, resulting in co-editions, where the role of translation is key (Villarino Pardo 2016: 73-92). In Kalandraka's case, one of its best trades was the recovery of the bibliographic legacy of the North American author Maurice Sendak. The Galician publisher also has a strong presence

in some of the main Latin American book fairs, with the help of publishers like Ediciones Iamiqué in Argentina and Polifonía Editora in Peru, which act as mediators and distributors of Kalandraka's books in their respective countries. Thanks to Kalandraka's promotional work worldwide, the books of Galician authors can be read in a variety of languages.

OQO also attends international fairs, where it sells many copyrights and begins collaborations with publishers from other countries, such as the Italian publisher Logos Edizioni or the Polish publisher Tako, which currently offers twenty-five titles from OQO's catalogue, such as *Maryna*, *Kukuryk (Cocorico)* or *Mama bobatera (A nai do heroe)*. These publishers do the translations into their languages, while OQO handles composing the books in Pontevedra. OQO also shares a catalogue with the Basque publisher Txalaparta, whose series 'TXO!' is the Basque sister of OQO and publishes children's literature in Basque with titles such as *Azazkalo (Camuñas)* and *Tonino*. It also collaborates with the large Brazilian publisher Positivo, which specializes in education and uses famous writers as translators, increasing the prestige of the Brazilian market. Some examples are the titles *A princesa Maribel* and *A máscara do leão*, translated respectively by the well-known Brazilian writers of children's and youth literature Leo Cunha and Adriano Messias. It is pertinent to bring up here the reflection that Rábade Villar (2009, 2011) makes about the spectrality of the author's translation in the Galician literary field. As she explains, from the 1980s and following the process of cultural normalization and planning, translations done by professional literary translators would come to replace translations done by writers as the type of translation desirable by cultural agents, so the commercial project (profit, exchange value) is privileged over the cultural one (pride, use value): 'Ou, por formulalo en termos da socioloxía marxista, a tradución profesional converte en valor de cambio o que na tradución de autor era valor de uso' (Rábade Villar 2011: 160). However, in the case of the Brazilian book market, the pride implied by the author's translation is, simultaneously, profit; a case that should be added to others showed earlier where the discourses of pride and profit feed back instead of opposing each other.

Several examples of external conditioning factors of translation are offered by Eva Mejuto (2011), such as the fact that Belgian publishers asked for the version in English instead of French for marketing purposes. As for the Hispanic American market, it needs to adapt the Castilian Spanish translation (the one following Spain's standard variant) to the Spanish standard variant of the country where the book is going to be published; in fact, using the local variant is a requirement in Mexico and Argentina when working with public institutions. Furthermore, presence in the US-American and Canadian markets is complicated because the product becomes more expensive as a result of transportation and customs costs. Regarding the effort to enter the United Kingdom market, Mejuto points out that the more experimental aesthetics of OQO's books do not suit the aesthetics of the British market, seemingly too sophisticated and 'continental' for the public, distributors and booksellers, who also consider that the hardcover picture books take too much space on their shelves. The English translations experience much success, however, in the Spanish, French and Portuguese markets focused on language teaching.

In some cases, censorship also acts as an external conditioning factor of translation, such as that experienced by some of Kalandraka's books in the US-American market (Pérez Tato 2018-2019). In the concrete

*Translation Practices of  
Kalandraka and oqo  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

case of the book *12 poemas de Federico García Lorca*, its sale of rights to the US-American publisher HMH (Houghton Mifflin Harcourt) also implies permission to remove any reference to 'death' from the text, a subject considered inappropriate for the US-American youth reader. Censorship affects parts of the biographical introduction as well as in the poem 'Despedida', which was eliminated. The title would then become *11 poemas de Federico García Lorca*.

### Conclusion

Considered from a glocal, vertical perspective, the success of Kalandraka's and oqo's translation practices is a result of the delicate and complex balance between two elements closely interconnected. On the one hand, the elaboration of a high quality product that has its origin in a very localized sphere, on which the 'pride' of the product depends, i.e. the distinctiveness which its minority status adds; and on the other hand, the placement of the product in circulation in the several settings provided by the global market, on which the 'profit' of the product depends. If the high quality of their product gives publishers the recognition of the experts, their investment in a multilingual project of international dimension capable of filling and adapting to the market's needs assures their economic profitability. From a multi-local and horizontal perspective, other factors have to be considered as reasons for their success as well. Among them, the publisher's willingness to collaborate with other Spanish and international publishers can be noted: their commitment to linguistic normalization, minority languages, education, reading promotion, cultural diversity, inclusiveness, sustainability; as well as their support of local professional translators. All of the above makes Kalandraka's and oqo's translation practices a successful commercial and cultural project. They offer a valid model to be considered by other independent publishers, while opening a dialogue on the possibilities and future challenges of implementing sustainable translation policies by the publishing industry.





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*Translation Practices of  
Kalandraka and OQO  
Publishers and their  
Multi-local Dynamics:  
Two Cases of Pride, Profit  
and Success in Galicia*  
Miriam Sánchez Moreiras

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*Translation Practices of  
Kalandraka and OQO  
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