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Special issue on Translation Studies

Guest Editors Anthony Pym *and* Alexandra Assis Rosa

Número especial sobre Estudos de Tradução

Editores convidados Anthony Pym *e* Alexandra Assis Rosa

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New Directions in *Translation Studies*

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"We need more visibility for Translation Studies in Portugal!", or so at least was the cry as we thought we heard it. And who could fail to respond?

The discipline of Translation Studies might appear to be under threat in some particular circumstances. Basically this concerns traditional academic divisions that want literature in one place, linguistics in another, and each language in its own compartment. If the pigeonholes are like that, then we might appear to be threatened. And one might respond to a feigned plea.

At the same time, however, those are merely administrative divisions. They are found in traditional universities (and, by the way, in the European Reference Index for the Humanities, somehow controlled by a traditional academic). Those distinctions have nothing to do with the actual production of knowledge, with the stimulation of debate, or with the capacity to attract students and funding, and they have much less to do with the pursuit of employment or the exercise of an ethical social function. By virtually whatever yardstick you choose to use, European Translation Studies has amply demonstrated its capacity to energize a significant part of the humanities, along with maintaining healthy numbers for the students, the funding, the publications and the other contributions we make to the dynamic functioning of our multilingual European societies (and well beyond). There is no longer any real need to apologize for a Cinderella status, or to lodge noble complaints about marginalization, minoritization or discrimination. We are not really under any significant threat.

We have responded nevertheless. We have gone in search of Translation Studies in and around things Portuguese. And here is what we have found.

Translation Studies is actually in quite good health in Portugal. That much should be clear from the range and breadth of the Portuguese articles herein, many of them reviewing whole swathes of Portuguese research. Then again, the work that has been done does not necessarily constitute anything like a specifically Portuguese Translation Studies, and it would be wrong to take this volume as a sketch for such an entity. As should be clear from most of the articles, the research done in Portugal is in almost all cases very consciously part of an international discipline, within which some regional concerns may be more or less prominent. For that very reason, we have not sought to restrict this volume to Portugal or to things Portuguese: the collection contains a number of articles from other parts of the world, mostly in areas where work could still be done in Portugal (hence Reynaldo José Pagura on the history of interpreters in Brazil, Ignacio García on research on translation technologies, or Cecilia Alvstad on translation anthologies). This is not a sample of Portuguese Translation Studies; it is more like a few slices from a Translation Studies cake, where Portugal is a particularly juicy layer.

In seeking and selecting the papers for this volume, we have also attempted to cover a wide range of modes of translation and types of research methodologies. We are trying to show the space of a discipline in which many cross-overs, cross-sections and cross-references are constantly possible. In that sense, we are riding roughshod across any number of the "turns" periodically announced for Translation Studies: cultural, performative, creative, social, sociological, technological, professional, and so on. Each number in the Dewey decimal system could potentially be proclaimed as a turn for Translation Studies. Here we are more inclined to announce a "no-turn" turn, a view of Translation Studies as an inclusive humanistic discipline, able to address a wide range of social and intellectual problems, and able to do so with a shared collection of methodological tools and dispositions for intellectual exchange. To read these articles as a growing whole, and to see them as representatives of a wider growing whole, is to see Translation Studies as a discipline that has no need to keep turning, no need to be apologetic, and no particular need to fear threats from the past.

Anthony Pym
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LITERARY TRANSLATION

Trusting Translation

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Trusting Translation

1. Introduction

Let me start out by asking an odd question: what makes translation possible? I am not hinting at the *process* of translating in the sense referred to by I. A. Richards as "the most complex type of event yet produced in the evolution of the cosmos" (Holmes 73). Rather, my question takes translation to be, first and foremost, a *social* fact, involving production, transmission and consumption under specific circumstances and by specific agents. It could thus be more precisely and extensively rephrased as follows: translation is part of our daily lives; we are unable to imagine the world as we know it properly functioning in the absence of translations, yet the exact nature of the relationship between source text and target text appears to be opaque, even mysterious.

Concepts such as "transfer" and "equivalence" have often been used in order to describe it; however, we remain pretty much in the dark as to the mechanics of what they really describe, that is, of what their referential content really is. According to the neat definition put forward by Lawrence Venuti,

> [t]ranslation is a process by which the chain of signifiers that
> constitutes the source-language text is replaced by a chain of
> signifiers in the target language which the translator provides
> on the strength of an interpretation. (17)

It sounds accurate enough, but in fact nothing is said about what empirically happens in the process of replacement other than naming its agent, the translator-as-interpreter, thus leaving Venuti with little more than a post-structuralist version of Friedrich Schleiermacher's "irrationality of languages" (see Robinson 40).

While the notion of interpretation may turn out to be of some use for the discussion I am about to set in motion, my initial question still

holds: what makes translation possible? Both the question itself and the issues underlying it have been tackled by scholars in the field of Translation Studies and I shall cite some of them as I go along; the answer I shall be attempting to come up with in this paper, though, is premised on the belief that we will not be able to fully account for the social possibility of translation as long as we focus on it as primarily a textual-linguistic phenomenon. Although this is a position readily taken and a principle acknowledged with little dissent by most scholars today, the fact is that many theories of translation are still grounded in textuality, that is, in language transfer from source to target text. Maybe this is unavoidable, given the nature of the empirical object of translation theory; it has, however, consequences. On the one hand, the metalanguage of translation is bound to replicate the dual make-up of its object by engaging in the construction of binary structures of thought; on the other, it sheds little light on what makes translation socially possible.

I will argue in this paper that, because the social circulation of translation is based on a presumption of equivalence that for the vast majority of consumers of translated texts can never be empirically checked, a kind of collective pact is needed, grounded on *trust*. With the help of Anthony Giddens' sociology, I will further claim that binary structures in translation — which have shown an extraordinary resilience — belong squarely to the discourse of the *expert* and its stock-in-trade toolkit, whose purpose is to legitimate the pact and keep up trust in translation.

2. Transparency, invisibility and illusion revisited

In his book *Descriptive Translation Studies and beyond*, Gideon Toury pointed out that "when a text is offered as a translation, it is quite readily accepted bona fide as one, no further questions asked" (26). From the ordinary reader's point of view, this may sound rather trivial, like stating the obvious, but on second thoughts it helps to pin down a most extraordinary situation: translation circulates through society with an apparent lack of any *objective* guarantees as regards its reliability, which goes unquestioned by those who use it as if they were engaging in an act of faith. In order to elucidate this strange deal in which faith asks for no counterpart,   I   want

to consider a threefold, real-life scenario. In the first one, two chiefs of State at war decide to negotiate a peace treaty; none of them understands the other's language, so they must rely on the services of an interpreter. After many hours of talks, both publicly announce that they have reached a settlement and the war is over. In the second scenario, a music-lover goes into a shop and purchases a sophisticated hi-fi set. On getting home, he unpacks it and meticulously follows the instructions laid down in the booklet translated from Japanese; he goes through all the required procedures, after which the hi-fi operates perfectly. One could certainly ask all sorts of questions about the degrees of fidelity and equivalence involved in these two instances of interlingual transfer, however, from the perspective of those who benefit from them, they would appear to be totally irrelevant; what is at stake here are pragmatic considerations rather than the technicalities of contrast: the two nations ended their war and the music-lover finally managed to listen to his favourite operas, so the proof of the pudding is in the eating.

Let us now look at the third scenario: I enter a bookshop to buy a copy of one of Orhan Pamuk's novels translated into Portuguese; since I have no knowledge of the Turkish language, what assurances do I get that the translator faithfully represents the original? None at all, I can only presume that a bona fide transaction has taken place. Seen in this light, a plain fact such as this is bound to strike us as amazing precisely because it unveils the paradox underlying the social circulation of translations: I am reading Pamuk, so I say, but not a single word that I am reading was written by him. According to Theo Hermans in his article "The Translator's Voice in Translated Narrative", the fact that this paradox is not usually noticed is due to a convention that governs the production and consumption of translations and which he calls the illusion of transparency and equivalence (24; see also *Conference* 18-25). It means, basically, that the reader of a translation in a situation where he or she is not in a position to compare source and target texts believes that the language of the translator is identical and coincides with the language of the original, indeed it is conjured away like magic, as if the original had been written in the language of the translator. We cannot opt out of the convention, even when the translator's blatant editorial intervention flies in the face of this illusion. I am still reading Pamuk in Portuguese, although I *know* from my scholarly expe-

rience that all translation is manipulation, that representation is always misrepresentation, or that the relationship between source and target texts is of the order of difference rather than identity. It might be germane to my argument to cite at this point Lawrence Venuti's famous concept of the "invisibility of the translator"; but if it is true that Venuti argues very much along similar lines as Theo Hermans does, nevertheless his claim that a translator can resist transparency and fluency and thus make himself or herself visible by "foreignizing" translation seems to me wholly unwarranted for reasons that will become clear soon.

To quote Theo Hermans again, "[o]nly a Translator who speaks 'under erasure' can be trusted not to violate the original. The loyal absence of the one guarantees the primacy and aura of the other" ("The Translator's Voice" 44). A few comments are called for here before we move forward: firstly, there is no alternative for the translator, no either-or, unlike what appears to be implicit in the quotation; it lies not in the translator's power to choose whether or not to "erase" himself or herself, because visibility is not an option when texts are taken up by a lay reader, that is, a reader who has no knowledge of the source language, and for the simple reason that the binding force of the convention of transparency does not promptly allow for the discrimination between resistant and fluent translations, as is abundantly documented in the history of translation. My Pamuk "foreignized" would not cease to be Pamuk at least for my purposes and from my position as a lay reader. Secondly, and pretty much for the same motives, it is not up to the translator to decide upon whether or not the original should be granted "primacy and aura"; the authority of originals has long been deeply entrenched in our culture as part of an ideology that privileges private initiative by supposedly free and creative subjects. This topic has been widely glossed within Translation Studies, particularly in the form of a persistent critique of the dominant view that regards translation as a secondary and derivative activity. There is no purpose in going through this issue here, except to use it as theoretical background to point out that the translator's "loyal absence", as Hermans puts it, cannot be countered by something like a "disloyal presence". The translator is materially present while ethically and ideologically absent, and this contradiction, rather than the opposition loyalty vs. disloyalty towards the original, is the discursive structure that underpins my reading of Pamuk and which I am unable to unpack. Finally,

and most importantly, Hermans hits upon the reason why this should be so, indeed the crux of the matter, when he touches on the "trusted" translator.

In what follows, I shall attempt to show that the whole enterprise of producing and reading translations would be, to say the least, puzzling without taking centrally into account the category of *trust*. Trust first and foremost in equivalence, which, regardless of how the concept is defined, constitutes the terrain that makes translation socially possible. Equivalence may very well be "proclaimed, not found" (Hermans, *Conference* 6) but does this mean that readers of translated texts all fall under the spell of an illusion ready to be dispelled by an enlightened elite? To call equivalence an illusion — not unlike the now discredited notion of ideology as false consciousness — in fact contributes nothing to our awareness of how and why translation functions in society. As Anthony Pym tersely and rightly points out, borrowing from Bourdieu, "illusions are not illusory", adding that "[i]t is one thing to argue that substantial equivalence is an illusion, but quite another to understand why anyone should be prepared to believe in it" ("European" 165). This paper is intended as a contribution to such an understanding.

3. Trust in the translator

There is, however, one sense in which trust in translation is often taken up that must be critically addressed before my discussion sets out. We can observe it at work in the following quotation from Anthony Pym's *Method in Translation History*:

> [T]ranslating is a process constantly plagued by doubt and corresponding trust. Not only are translators engaged in relationships of trust with respect to foreign texts but they themselves must constantly seek to be trusted by their clients or receivers. More to the point, since the non-translators who rely on translations have trouble controlling the work of translators in any close way, translators often have to be trusted because there is no other way of establishing a working relationship with them. (185-86)

"Trust with respect to foreign texts" may be contextually more univocal and assertive than trust "not to violate the original", but both Pym and

Hermans share the same conception of trust, namely an *individual* bond that ethically and psychologically connects a professional to a client or a reader. On the one hand, it is of course beyond dispute that a professional must be trustworthy in his or her particular field of expertise; this is a self-evident or "weak" sense of trust, which runs parallel to trust in the truth-value of reporting on factual matter by news agencies and the media, another "weak" sense (see Bielsa and Bassnett 117-32). On the other hand, when Pym suggests that non-translators have little choice but to trust translators because they are in no position to monitor the quality of their output, then we are facing a "strong" sense of trust, one that goes a long way towards discarding any psychological framework to the relationship. When I realize that the translator of my Pamuk's novel is not, and probably will never be, a personal acquaintance of mine, that for me he is just a name on a page, and, in addition, that I have no means to ascertain whether or not he was loyal to the original, what sense does it make to say that I trust him or, for that matter, distrust him? In a professional setting, trust may very well be an "interpersonal value" of prime importance, as Andrew Chesterman reminds us (153). One wonders, however, what kind of *personal* relationship can be established with a translator whose function is to become invisible, a ghostly mediator whose imaginary absence is a prerequisite for "direct" contact with the original.

I want to argue now that trust, in the strong sense, is the condition of possibility of translation, but I can only do so when it becomes clear, as I hope it has, that the individual translator is definitely not staked out in the social *regime* of translation. In other words, what concerns me here is not the body of translators, to use Anthony Pym's symptomatic figure (*Method* 161), although we are all aware how translators across history have suffered in their bodies for just doing their job, but rather the web of social relations that *institute* translation. In the regime of translation-as-institution, individual agents act out their parts according to pre-established rules and conventions which they are not at liberty to change, even though, under certain circumstances, they can experiment with them; and of course they also can, and do, engage in personal and professional relationships where trust plays an important role. However, there is another sense of trust which has a direct bearing upon the institution of translation; I might call it *foundational*, in the wake of Niklas Luhmann's claim that "trust […]

makes the formation of systems possible" (*Social Systems* 129). I shall proceed to discuss it in some detail by means of a brief introductory digression.

In the late 1980s Raymond van den Broeck came up with an interesting analysis of translation as a speech act. In his view, translation behaves like a specific type of performative called commissive, in line with J. L. Austin's terminology (157-58). To label a text "translation" does not constitute a mere denotative or descriptive gesture, but more precisely signifies that an act of commitment has taken place or is about to take place, and which presupposes the following implicit sentence:

> The translator commits himself to (a) respecting the communicative intention of the original author, (b) preserving the basic design (or structure) of the text he translates, and (c) meeting the wants (or demands) of the recipients of his target text. (Van den Broeck 61)

In short, the translator makes a promise not to violate the original. For John Searle (60), the preliminary condition of a promise is sincerity, meaning that the felicitous accomplishment of the speech act depends on belief in the good faith of the subject, that is, on his or her intention to keep the promise and, hence, on trust. It is easy to see, though, that the problem I was dealing with in relation to Theo Hermans' statement crops up again: you can only bring intentionality into the speech act picture because the institutional fact of promising precedes it both socially and logically. In the same way as Wittgenstein (108) famously pointed out that learning how to play chess is only possible because the game of chess with its rules is already in place, so as regards promising: you must learn how to play by its rules, and if you do, sincerity is just the final judgement passed on your proficiency in that particular language game. Intention in this process functions like the translator's black box, of which one knows nothing except its outcome. Thus, whether individual promises are broken or kept, the institution of promising does not become for that reason open to discussion.

4. Trust in the social institution of translation

Let me now get back to my main topic by asking the question: what does it really mean to trust in translation if not primarily to trust in the

translator? In what follows, my answer will greatly benefit from the help
of Anthony Giddens' sociology, specifically his theory of trust as first
expounded in his book *The Consequences of Modernity* (1990), followed
up by *Modernity and Self-Identity* (1991). I shall be drawing at length on
Giddens' narrative of modernity in the hope that it will highlight the
particular issue I have been pinpointing in my paper, although about
translation he has nothing to say whatsoever.

   According to Giddens, one must clearly distinguish between the
pre-modern condition of the world and modernity (or high modernity).
This distinction is central to his argument, although it hardly allows for
consideration of time-lags in the development of societies, for under-
standing why so much of pre-modernity still persists today, therefore, to
my mind, his sociology does not entirely break free from teleology. But
of course this is not the place to go into any detailed criticism of Giddens'
theses. It suffices, for my present purposes, to pin down the nature of the
distinction, which consists in modernity's immense dynamism stemming
from an unprecedented and constantly increasing acceleration in (a)
the separation of time and space, (b) the development of disembedding
mechanisms, and (c) the reflexive appropriation of knowledge.

   As to the first feature, Giddens draws attention to the historical
fact that:

> In pre-modern societies, space and place largely coincide,
> since the special dimensions of social life are, for most of the
> population, and in most respects, dominated by "presence"
> — by localized activities. The advent of modernity increasingly
> tears space away from place by fostering relations between
> "absent" others, locationally distant from any given situation
> of face-to-face interaction. (*Consequences* 18)

Time-space differentiation occurs, then, once events having an impact
upon localized social relations take place elsewhere, in absentia, and the
two main factors contributing to this development are the "emptying of
time" and the "emptying of space". In Giddens' idiom, the two phrases
refer respectively to the measurement of time in accordance with abstract
units rather than the cycles of nature, and to the "representation of space
without reference to a privileged locale" (*Consequences* 19). The clock and
the map are the two path-breaking artefacts consequent to this process;

more important, however, is its cultural significance, in that the emptying of time and space provides a vantage point independent of place and thus universal in scope because void of any localized contingencies. Time and space units can henceforward function as mathematical symbols, unceasingly replaceable and employable in further time-space separation. This is presented as the "prime condition of the processes of disembedding" (Giddens, *Consequences* 20), to which I now turn.

Since I find it difficult to improve on, and useless to paraphrase Giddens' own definition of "disembedding", I limit myself to quoting it in full: "By disembedding I mean the 'lifting out' of social relations from local contexts of interaction and their restructuring across indefinite spans of time-space" (*Consequences* 21). There are basically two kinds of mechanisms at work in this process of "de-localizing" social relations: symbolic tokens, the most far-reaching of which is money, and expert systems. I shall skip the first one, given that its conceptual import for what I am driving at is negligible, and concentrate on the second. Expert systems are what Michel Foucault might have called "dispositifs", structured apparatuses of technical knowledge and professional expertise that rule over and organize most of our daily lives; they bracket time and space, are self-regulating, independent of their users, transferable from individual to individual, and subject to continuous change owing to self-reflexivity. It is precisely these characteristics that turn them into powerful vehicles for disembedding social relations, which in our time tend increasingly to spread out across the globe driven by technology that is less and less within reach of the lay consumer.

Crucial to Giddens' theory is his claim that societies governed by expert systems are liable to be subject to varying degrees of uncertainty and risk, therefore at almost all moments and in almost all circumstances they demand from individuals an attitude of trust in the reliability of these systems, a sort of leap into faith (see *Modernity* 19) whose rationale lies in most people's ignorance with respect to the technical knowledge grounding their own lives (see *Consequences* 88). Here is a representative passage from *The Consequences of Modernity*:

> Simply by sitting in my house, I am involved in an expert system, or a series of such systems, in which I place my reliance. […] I know very little about the codes of knowledge

used by the architect and the builder in the design and construction of the home, but I nonetheless have "faith" in what they have done. My "faith" is not so much in them, although I have to trust their competence, as in the authenticity of the expert knowledge which they apply — something which I cannot usually check exhaustively myself. (27-28)

From this short exposé one can easily conclude that at the roots of modernity lies trust and its counterpart, risk, which may range from minor computer glitches to major ecological catastrophes. This widely discussed theme in contemporary sociology, though, need not concern us here. I would like instead to focus on the almost passing remark that trust is bestowed on "the authenticity of the expert knowledge" rather than on the experts themselves, who, incidentally, remain most of the time anonymous to clients, users or consumers, at best a name on a page. Giddens is unambiguously straightforward on this matter: "Trust […] is vested, not in individuals, but in abstract capacities" (*Consequences* 26), or, to put it differently, although we consciously believe that in our everyday transactions we trust persons, in actual fact we trust the largely impersonal institutions which trained them and thus guarantee their skills and competence. In this context, it is a small step to say, with Giddens, that "*[a]ll* trust is in a certain sense blind trust" (*Consequences* 33), or with the French translator Nicolas Froeliger, that trust is fabricated "with the unknown" (*avec de l'inconnu*) (52).

At this stage I shall put off for a while dealing with the third source of modernity's dynamism, the reflexive appropriation of knowledge, because the issues just uncovered tie in directly with what was earlier argued about translations and promises and must be addressed without delay. The drift of my argument should be clear by now: the regime of translation functions as an expert system in ways that tally neatly with the general theory proposed by Anthony Giddens, namely it fosters time-space distanciation, thus adding to the process of institutional disembedding, and for that reason rests on faith, that is, on the no-questions-asked stance of the lay actors situated at the receiving end of the system. I am aware that at this point it may be objected that translation, unlike, say, natural philosophy or public transportation, is hardly distinctive of modernity, whose origins Giddens historically locates "in post-feudal Europe" (*Modernity* 15). However, he also stresses that "what is characteristic of

modernity is not an embracing of the new for its own sake" (*Consequences* 39), that is to say, there are no clear-cut discontinuities here, and while it goes without saying that translation pervades pre-modern societies, it already constitutes a powerful means of expanding time-space separation. In this light, we can see translation, as distinct from interpreting, to be wholly predicated on the invention of writing, that world-historical event that shifted oral cultures decisively towards disembedding social relations.

It is perhaps worth recalling, before moving on, the terms in which an early document of western culture raises this question. I am referring to the well-known passage in Plato's *Phaedrus* where Socrates tells the mythical story of the invention of letters in ancient Egypt by the god Theuth. As Theuth presented and defended his invention before Thamus, the king of the Egyptians, saying that it would improve their memories and thus make them wiser, Thamus countered that his enthusiasm was misplaced. "Trust in writing" (*pístin graphes*) would lead to the opposite effect of producing forgetfulness in people's minds by discouraging the use of memory. He added, significantly, that written words behave like paintings: ask them questions and they remain silent; let them loose in the world and they are unable to discriminate to whom they should speak or not to speak; when attacked, they always need their father to help them (Plato 563-69). What Plato is highlighting here, albeit negatively, is the risk factor involved in writing's power to create distance, to engender social relations beyond the immediacy of co-presence ruled by orality, in sum, to place *absence* in the heart of society. Against this backdrop, it can be argued that translation functions by double absence, at a double remove from face--to-face oral communication sharing the same cultural and linguistic code. But Plato's anathemizing of letters, I submit, stems also from another source of the threat that goes with time-space distanciation. Written words "cannot defend themselves by argument", which I take to mean, with the help of Anthony Giddens' theoretical apparatus, that the philosopher is intuiting, and at the same time shying away from the inescapable role of writing in fostering reflexivity. And this brings me to the third source of modernity's dynamism, "the reflexive appropriation of knowledge", in Giddens' terms.

In pre-modern, traditional societies, reflection on knowledge is still mostly concerned with revalidation of past procedures and how they can

be brought to bear on the present, as well as help anticipate the future. In modern, post-traditional societies, reflexivity is built into their very fabric, in the production and reproduction of social relations. By the concept of reflexivity (and self-reflexivity, or knowledge about itself), Giddens points to the element of instability that is introduced in the practices of expert systems when they "are routinely altered in the light of discoveries which feed into them" (*Consequences* 39). In other words, not only is ongoing knowledge always open to revision, but revision itself becomes the driving force of society's structure of knowledge and techniques, the embodiment of Reason, as it used to be put after the Enlightenment. Unlike traditional societies, modernity is geared towards a future that can never be safely predicted, thus, to the extent that further quest for knowledge is response to knowledge ever liable to be considered defective or deficient, it thrives spirally on uncertainty and risk.

Reflexivity in the translation system has a centuries-old discursive history, dating back to St. Jerome, who in turn was drawing on Cicero to compose his celebrated *Letter to Pammachius*. From Jerome to Luther, most of this reflexive discourse carried out a self-legitimating function; from Étienne Dolet in the sixteenth century to Alexander Fraser Tytler in the eighteenth, to Schleiermacher in the nineteenth and beyond, discourse on translation was mainly attempting to prescriptively influence, or critically reflect upon the practices of translators, thus reaching a higher degree of abstraction. But it was only after the emergence of the discipline of Translation Studies, in the 1970s, that the metalanguage of translation started to resemble something like what we gather might be part of a full-fledged institutionalized expert system.

I am dealing with discourse now, a topic largely absent from Giddens' concerns. This will be the last issue to be addressed in this paper, but on my way to approaching it in relation to reflexivity in translation, I need to qualify the statement that "all trust is blind trust". In fact expert systems command authority and to a certain extent are able to appear trustworthy because they have built-in mechanisms for self-regulation. The faith of the receivers is backed up by a host of institutions designed to train and certify experts, by professional associations that watch over standards of quality and organizations that uphold consumer protection. In the case of translation, we have to include copyright laws and criticism, among others,

as regulatory agencies. In addition, what Giddens calls *reembedding* must be taken into account here; this notion refers to those instances that give provisional access to abstract systems where the personal meeting of expert and client takes place, such as a doctor's appointment, for example (see *Consequences* 83-85). Reembedding is supposed to renew trust in abstract systems via the intimacy, even friendship, with their representatives that emerge out of personal encounters, something that in translation is not normally the case. What comes nearest to reembedding in the institutional regime of translation is coming across the experts' accounts of their own expertise in the form of translators' prefaces, essays, or interviews, that is, of a particular self-justifying type of discourse. On this note, then, I shall turn to examining discourse on translation.

5. Binary structures and the discourse of the expert

Anthony Pym once more allows me to pin down the links that I want to emphasize:

> [T]ranslators are ideologically represented and institutionalized in such a way as to dispel mistrust and doubt. The entire discourse on fidelity, which had a certain basis in the translation of sacred texts, was thus dragged across into the secular domain. (*Method* 186)

Although the connection is not clearly spelled out in the quotation, it is nonetheless easy to infer that trust in the translator — and metonymically in translation — rests entirely on the notion of fidelity. While this finding sounds trivial enough, its implications, however, go a long way towards highlighting the role played by discourse in self-reflexively shoring up the whole abstract system of translation. Fidelity to the source text, or equivalence, constitutes, of course, the prime ideological device on which the trusting relation between translation and its receivers rests, a relation whose authenticity — as mentioned above — receivers are not usually in a position to check, but which the system has to find ways of constantly controlling and guaranteeing. In order to bring them to light, one must go back to where they were first articulated, in St. Jerome's *Letter to Pammachius*: "Now I not only admit but freely announce that in translating from the Greek […]

I render, not word for word, but sense for sense (*Non uerbum e uerbo sed sensum de sensu*)" (Robinson 25). Here we discover the oldest, simplest, and still serviceable conceptual scheme to talk about translation, a binary opposition, which, from its matrix in St. Jerome, never ceased replicating itself throughout history up to the present time under diverse terminological guises. Fidelity to the letter or the words vs. fidelity to the spirit or the sense, this was the vocabulary for centuries mobilized by the metalanguage of translation, to the exclusion of almost everything else, to account for the relation between source and target texts as well as the task of the translator. As might be expected, from the Romans to the Romantics there was slight variation in the semantics of the discussion, with the exception of John Dryden, who, by the end of the seventeenth century, gave a nice Greek twist to the opposition by reshaping it as "metaphrase, or turning an author word by word, and line by line" and "paraphrase, or translation with latitude, where [the author's words] are not so strictly followed as his sense" (Robinson 172). German Romanticism introduced a richer array of terms and phrases but still they fell short of abandoning binary thought, as famously illustrated by the essay "On the Different Methods of Translating" (1812), where Friedrich Schleiermacher dresses the opposition letter/sense up in less formal and more pragmatic clothes: "The translator either disturbs the writer as little as possible and moves the reader in his direction, or disturbs the reader as little as possible and moves the writer in his direction" (Robinson 229). It would no doubt be exceedingly tedious to pile up names and quotes, so I will just offer a kind of road-map — one that is, moreover, well known to experts in the field — to recent binary thought in translation. Eugene Nida, in the heyday of the "science" of linguistics, distinguished formal from dynamic equivalence: the former calls attention to the form and content of the source message, while the latter, aiming at naturalness of expression, strives to achieve the same effect as the source text, that is, to relate the target receivers to their cultural environment in much the same way as the receivers of the source text were related to theirs (159). For Peter Newmark, semantic translation renders as closely as possible the contextual meaning of the original by following its semantic and syntactic structures; communicative translation, like Nida's dynamic equivalence, attempts to produce sameness of effect on target readers (39). James Holmes, generally

considered the founding father of Translation Studies, in a 1971 article on the translation of poetry, opposed exoticizing to naturalizing translation: while the former retains linguistic, literary and socio-cultural elements of the original, which, when transplanted to a different soil, is bound to look exotic, the latter replaces those elements by matching ones in the target context (47-48). Gideon Toury proposes that translation is governed by a set of norms among which figure adequacy, when the translator adheres to the norms of the original work, as opposed to acceptability, when the translator subjects himself or herself to the norms of the target culture ("The Nature and Role of Norms" 88-89). For Juliane House, overt translation means that the target text does not attempt to pass for an original because it is tied to the source language community and its culture; covert translation, in contrast, is that which, since it bears no formal marks of being a translation, seeks to be seen as an original in the target culture, as if the original author was writing in the language, the time and the place in which the translation was produced (66-70). Christiane Nord, in turn, distinguishes what she calls documentary from instrumental translation: the first aims at reproducing in the target language the communicative interaction between source sender and source addressee; the second functions as a tool for a new communicative interaction between source sender and target audience (47-53). Lawrence Venuti (1995) contrasts a domesticating translation, which, by means of a strategy of fluency, engenders an illusion of transparency that fully assimilates the foreign text to the target culture norms and values, to a foreignizing translation, which resists assimilation by preserving some measure of the Other's linguistic and cultural difference. To this — long though incomplete — inventory of binary thought in translation should be add a final example, culled from the pages of the journal *Target*, where Andrew Chesterman and Rosemary Arrojo (2000) manage to squeeze the epistemological many-sidedness of the discipline of Translation Studies into the clear-cut opposition between empirical and post-modern approaches.

I want to claim now that these pairing concepts cover roughly the same referential ground as the classical letter vs. sense opposition, regardless of whether their (sometimes overlapping) definitions are couched in more functional or more formal terms. But this helps raise the question that has

been begging to be asked for some time: how can we account for the resilience of such a model which, primitive though it may seem, has kept translation riveted to binary structures even when contemporary historical-descriptive methodologies, for instance, have shown, in theory and in practice, that one does not need originals to study translation? In the light of the argument that has been unfolding here, a workable answer is as follows: binary oppositions are the stock-in-trade of the *discourse of the expert*. They constitute the key instrument available to the subjects of the abstract system of translation which allows them to regulate the production and reception of translations, thus enabling trust that makes translation possible to be continuously generated. Binary thought may be primitive, as noted, but there is a lot that goes in its favour: it is easy to apply in virtually all situations and therefore became the stuff that translation criticism feeds on; it gives enough leeway to the individual translator in that he or she can always claim to be either scrupulous to the letter of the source text or faithful to the soul or spirit of the original author. In addition, and most importantly, the historical and pragmatic success of binary thought stems from the fact that it appears to spontaneously emanate from the very reality of translation, like a natural offshoot of the co-presence of two texts in a transfer situation, hence its ability to act as self-representation of translation rather than as one analytical paradigm among others. Binary thought, furthermore, is designed to exclude lay readers, the vast majority who, having no access to the source language, find themselves in no position to *compare* and therefore are not entitled to appropriate for themselves the discourse of the expert. To be able to discriminate translation of the letter from translation of the sense means to possess the skill to manipulate a knowledge apparatus that grants its subjects the power to evaluate, normalize and authenticate all through the abstract system of translation. And so I, a lay reader, can sit back in trust and enjoy the words of Orhan Pamuk, none of which in fact was written by him. In this context, to brand equivalence an illusion has no consequences whatsoever for my pleasure in reading but can now be seen for what it is: another outcome — arguably more sophisticated — of the expert system's deployment of binary thought in the production of critical self-reflexivity.

I would like to conclude on a quick post-structuralist note: Michel Foucault once pointed out that fiction threatens the world with the danger

of an unlimited and unchecked production of meaning, which society reduces by submitting it to the authority of an author (158-59). Theo Hermans, in turn, calls attention to the risk of "proliferation and dissemination" involved in translating, adding that the controlling factor consists in the ideology of transparency and the translator's absence ("The Translator's voice" 44), as well as in the "oppositions by means of which we traditionally define translation" ("Translation" 64). This may be just fleshing out Luhmann's (*Trust and Power*) well-known statement that trust is a major mechanism for reducing social complexity but it makes one wonder about the strange condition of both originals and translations, ultimately sharing the same fate of having to be socially disciplined into trustworthy discourses.

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Abstract

From its very beginnings, Western translation discourse has been ruthlessly governed by binary structures, of which St. Jerome's *uerbum e uerbo* vs. *sensum de sensu* may be said to constitute a primary model. It can easily be shown that for centuries, down to present-day theories, the metalanguage of translation has hardly ceased to replicate the early polarity, albeit recycling it into different vocabularies.

My paper will be concerned with briefly describing the historical contours of this binary paradigm, focusing on what can account for the extraordinary resilience of conceptual polarities in translation. I will argue that, because the social circulation of (literary) translation is based on a presumption of equivalence that for the vast majority of consumers of translated texts can never be empirically checked, a kind of collective pact is needed, grounded on *trust*. With the help of Anthony Giddens's sociology, I will further claim that polar oppositions in translation belong squarely to the discourse of the *expert* and its stock-in-trade toolkit, whose purpose is to legitimate the pact and keep up trust in translation.

Keywords

Trust, binary oppositions, disembedding, expert systems, equivalence.

Resumo

O discurso sobre a tradução no Ocidente foi, desde sempre, ferreamente organizado por estruturas binárias conceptuais, tais como a que se pode considerar o modelo matricial, em S. Jerónimo: *uerbum e uerbo* vs. *sensum de sensu*. É possível demonstrar que, ao longo dos séculos até às mais recentes teorizações, a metalinguagem da tradução pouco mais fez do que replicar essa polaridade, ainda que sob diferentes terminologias.

Este artigo propõe-se descrever sumariamente os contornos históricos deste paradigma binário, com especial incidência nos eventuais motivos que subjazem à extraordinária resistência da polaridade conceptual em tradução. Argumentar-se-á que, devido ao facto de a circulação social da tradução (literária) se basear numa pressuposição de equivalência cuja averiguação não está ao alcance da vasta maioria de leitores de textos traduzidos, é necessária uma espécie de pacto colectivo, fundado na *confiança*. A partir da sociologia da Anthony Giddens, tentar-se-á, além disso, sustentar que as oposições polares em tradução são parte integrante do discurso do *perito* e do seu equipamento técnico, cuja função consiste em legitimar o referido pacto e ancorar a confiança na tradução.

Palavras-chave

Anthologizing Latin-American Literature:
Swedish Translative Re-imaginings of Latin America 1954-1998 and Links to Travel Writing

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Anthologizing Latin-American Literature: Swedish Translative Re-imaginings of Latin America 1954-1998 and Links to Travel Writing

1. Introduction

Stressing the adaptive and transformative dimensions of anthology-making, this article has three objectives: 1) to demonstrate that geographically delimited translation anthologies produce not only images and ideas of literary works and authors, but also a re-imagining of the region as a whole, its history, its geography, its literature, its people and their conditions of life; 2) to indicate the similarities between geographically delimited translation anthologies and travel writing, another kind of textual production that typically produces images of foreign regions; and 3) to show that the construction of Latin America(n literature) that takes place in these anthologies is related both to the agendas of individual editors and to ideological changes in the target culture.

A total of nine translation anthologies have been edited in Sweden with an explicit claim to being anthologies of Latin American literature. All nine are analyzed in this article.[1] Anthologies that only contain literary works of one author, one country or a specific region are left out of the analysis, as they do not claim to anthologize "Latin America" but only part of it. The nine anthologies address an adult readership, i.e. they are not intended for school use. In this article I will present the anthologies chronologically in order to demonstrate how they vary in their presentation of Latin American literature. The first anthology, published in 1954, is narrowest in scope and includes only five authors from three countries,

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[1] Inspired by Pforte, Helga Essmann defines a translation anthology as "a selection and compilation of texts by one or more foreign authors" (154). In the present article this is what is meant by a translation anthology.

whereas Lundgren's 1963 anthology is the most comprehensive, with 38 authors from all over the continent. Six different anthologists produced the nine anthologies, meaning that three of them produced two anthologies each. In some anthologies the main focus is on the continent's dramatic nature, while in others it is on the aesthetic refinement of Latin American literary works or their revolutionary impetus. Translations have thus served very different purposes in the Swedish target culture.

The re-imaginings of Latin America and Latin American literature that the six anthologists produced can be studied at three levels: 1) through the selection of texts and authors they include in the anthology; 2) through their presentation texts, such as forewords and blurbs; and 3), through the actual translation decisions concerning the transposition of the literary text from one language/culture into the other. The third level applies in a strict sense to only some of these editors, since not all of them translated the texts themselves, but in any case they presumably exercised a certain control over the textual make-up, as they may have commissioned the translator and/or edited the texts before their publication.

In the following analysis I am principally concerned with the second of these three levels, that is, with how Latin America and its literature is presented to the Swedish readership through covers, titles, prefaces and blurbs — what Gérard Genette refers to as the paratext (*paratexte*) of a literary text. I follow a methodology similar to the one I have proposed elsewhere (Alvstad, *Är det bara*), but here I add a historical perspective. In addition to studying the paratextual discourse, I will briefly touch upon the selection of authors and texts that are included in the anthologies. The selection contributes to the Swedish construction, which would certainly have been different if other sources had been given priority. However, space limitations preclude a full-fledged analysis of what has and has not been translated,[2] and editorial decisions regarding the linguistic and textual make-up of the translations will also be left out of the analysis. It would nevertheless be interesting to link the observations presented here to the actual textual and linguistic decisions made by the translators.

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[2] See Alvstad 2011 for a proposal of how such a study can be conducted with attention to introducers rather than bibliographical data.

Before presenting the anthologies, I will first discuss why it is worthwhile studying translation anthologies, comment on how and when Latin American literature reached Sweden, and highlight the interesting links between literary translation and travel writing.

2. Why literary anthologies matter

Anthologies are a privileged locus for studying a target culture's construction of a specific source culture and literature, as the editors of anthologies generally present the authors and literary texts in forewords or afterwords. Editors furthermore tend to justify their selection in the paratext. The ostensible reasons presented may not be the real reasons that actually motivated the editor (Lefevere 40), but paratexts nevertheless display the editors' ideas of what kinds of motivations prospective readers find acceptable.

The paratextual overviews provided by anthologists are almost always celebratory, their principal purpose being, in the words of Bolaños, "to popularize and assess the literary production of a given geopolitical and geographical area and/or period"(24). Despite being *literary* overviews, they also concern the society in question:

> These literary commentators […] assemble popular and widely available critical overviews […]. These exhibitions and appraisals of such representative selections amount to a definition of the respective people's cultural capabilities, which in turn frequently defines both the cultural profile and the social organization that allows for the existence of the literary production under scrutiny. Since these scrutinies are usually carried out with the intentions of memorializing intellectual prowess (hardly any literary survey is done to denigrate the literature of a region), this celebration also affects the cultural, social, and political contour of the society in question. (Bolaños, 24)

Anthologies may influence the future reception of a specific kind of literature, even when print runs are small in terms of number. The overviews provided in them are likely to guide readers to other translations from the same area, and furthermore, as noted by Schulte (135), other translators

and publishers read them and they may therefore have considerable impact on future translations and publications.

That anthologies tend to have a foreword or afterword justifying and framing the selection adds a unifying "voice" to the multiple "voices" of the literary works by the different authors included in the anthology. This unifying voice is always authoritarian, in the sense that it dominates the other voices and that its tone implies that the agent behind the voice, the editor, knows more about the topic than the prospective reader does. The authoritarian voices of the anthologies examined here belong to three literary authors (Martin Rogberg, Artur Lundkvist and Sergio Stuparich), one literary/academic author (Arne Lundgren), one academic author (Sverker Arnoldsson) and one filmmaker (Göran Skogberg). This presentation of their "professions" is reductive, a proof thereof precisely being their activity as anthologists, and they were or are all professionally active in other ways as well. To take but one example, Artur Lundkvist was active as a poet, novelist, translator, travel writer (about India, Africa and Latin America, among others) and cultural journalist (who in that capacity mainly wrote on and reviewed non-translated and translated foreign literary works). It is noteworthy that not only were (or are) all six poly-professional, but five of them were or are in fact also authors in their own right (with the sixth, Skogberg, being a filmmaker). This tallies with a hypothesis formulated by Pym (252), according to which the making of translation anthologies tends to be a particularly authorial activity, despite the status of the author tending to be regarded as weak both in translations and in anthologies.

2.1. The introduction of Latin American literature in Sweden

In 1941 Latin American literature was still largely unknown in Sweden. When the prestigious literary magazine *Bonniers litterära magasin* (Bonnier's literary review) for the first time published Latin American literary material, the editor, Georg Svensson, used the expression "terra incognita" in his editorial:

> South American literature is *terra incognita* for most Swedes. What has been published in Swedish of and about such literature is minimal. […] You would be hard pressed to find

anyone in this country who could compose a reliable overview of Latin American literature. We are far better informed when it comes to the culture of the ancient South American peoples and the Indians than when it comes to the South American peoples' modern contribution to Western culture.[3]

"Terra incognita" is a geographical metaphor for something to be explored, or even colonized. The unknown land in this 1941 issue is exemplified by poems by Gabriela Mistral, translated by Hjalmar Gullberg, a Swedish poet who at the time was a relatively new member of the Swedish Academy. When, four years later, Mistral was awarded the 1945 Nobel Prize for Literature by the Swedish Academy, she was the first Latin American Nobel Laureate ever. Gullberg's translations and Mistral's Nobel Prize are signs of an awakening interest in Latin American literary works, and it is clear that her Nobel Prize further stimulated literary contacts with Latin America. Until 1950 only two books of Latin American literature had been published in Sweden, but Mistral's visit to Stockholm triggered an interest in Latin American literature. Among the people she met we find the Swedish author Artur Lundkvist, who was to become one of the most influential introducers of foreign literature in Sweden in the twentieth century. According to Lundkvist's autobiography, Mistral supplied him with introduction letters to well-known South American poets, letters that he used a few months later when he traveled to Latin America, where he met authors such as Carlos Drummond de Andrade, Jorge de Lima, Jorge Luis Borges and Pablo Neruda (Lundkvist, *Självporträtt* 186-89).

From 1950 and onwards, translations of Latin American books became more common on the Swedish book market. According to the titles presented by Enkvist (203-12), about 140 first editions of translated Latin American literature were published in Sweden between 1950 and 1987.

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[3] When quotes have been translated from Swedish for this article, the original text is provided in notes. "Den sydamerikanska litteraturen är terra incognita för de flesta svenskar. Vad som finns tryckt på svenska av och om den är minimalt. […] Någon som skulle kunna prestera tillförlitliga översikter av latinamerikansk litteratur torde heller inte stå att uppdriva här i landet. Vi äro betydligt bättre underrättade när det gäller de sydamerikanska fornfolkens och indianernas kultur än när det gäller de sydamerikanska folkens moderna insats i den västerländska odlingen" (Svensson 678-79).

One of the ways this previously unknown literature was introduced to the Swedish readership was through literary anthologies. In terms of numbers, the anthologies do not dominate the book market of translated Latin American literature, but their importance should not be underestimated. Anthologies often present new authors who are later translated in volumes of their own, and they may therefore heavily influence what is later translated from the source literature in question. Other anthologies bring together authors and texts that have already been published in the target culture, thus contributing to the consecration of these authors and texts as typical of the source culture.

3. Literary translation and travel writing

Translations of Latin American literature were thus a relatively new form of Latin American-Swedish contact, and no models existed in the target culture for how to present those translations. However, the fact that Latin American literature was practically unknown in Sweden before World War II does not mean that Latin America itself was unknown. Other kinds of cultural and commercial contacts had existed for quite a while. In the quote above, Georg Svensson alludes to Swedish familiarity with the cultural expressions of native Americans, and Swedish travel writing on Latin America can be traced back to the early nineteenth century and Karl August Gosselmann, who for example wrote about a voyage to Colombia in 1825-26. His accounts were to be followed by many others during the nineteenth and twentieth centuries. Nineteenth and early twentieth-century Sweden was furthermore marked by important waves of emigration, mostly to the United States but also to Latin America, from where Swedish migrants wrote home about their experience (see Alvstad *Transatlantic Transit*). This means that the editors of the anthologies did not write their forewords in a complete vacuum, but could build on already existing models for travel writing when writing their paratextual presentations.

In her seminal book *Imperial Eyes: Travel Writing and Transculturation*, Mary Louise Pratt describes three centuries of European re-imagining of Latin America. The most frequent discourses she identifies in imperial travel writing from the eighteenth and nineteenth century are 1) the Linnaean labelling discourse, 2) the Humboldtian prose of natural

science, and 3) the Victorian "monarch of all he surveys" discourse. Very similar discourses appear in the Swedish anthologists' paratextual presentations — it seems as though the editors recurred to travel writing as the rhetorical model for how to present the continent. I am not arguing that they intentionally used travel writing as a standard, but rather that it was a way of writing about the foreign continent, a model that was readily available to them, especially as three of the six anthologists (Rogberg, Arnoldsson and Lundkvist) actually also authored and published travel writings of their own.

4. An unknown literature (1954)

The first Latin American anthology published in Sweden contains literary work by five authors, all from Cono Sur, the southern part of Latin America: Horacio Quiroga from Argentina/Uruguay; Eduardo Mallea, Jorge Luis Borges and Manuel Mujica Lainez from Argentina; and Francisco A. Coloane from Chile. This anthology was published in 1954 by Martin Rogberg (1896-1966), who in the same year also published a book on Swedes in Latin America.[4] Both the blurb and the preface emphasize that Latin American literature is unknown in Sweden and that the anthology's main objective is to introduce this unfamiliar literature to the Swedish public:

> The objective has been to present some of the most prominent prose writers from the Latin American cultural sphere, with works typical of their authors, and to display a literature practically unknown to us, with stress neither on exoticism nor information but on universality, accessibility and the pleasure of reading.[5]

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[4] All the anthologists' years of birth and death are taken from the library catalogue Libris.

[5] "Avsikten har varit att presentera några av den latinamerikanska kulturkretsens främsta prosatörer med för sina upphovsmän typiska alster och att ge prov på en rik, för oss så gott som okänd litteratur med tonvikten lagd inte i främsta rummet varken på exotism eller information utan på allmänmänsklighet, lättillgänglighet och läsnöje" (Rogberg 5).

To a certain extent, Latin American literature comes across as unknown not only to the presumed reader of the volume but also to the editor himself. For example, Rogberg admits not knowing much about Jorge Luis Borges, and says that he himself was introduced to Borges' work in a rather haphazard way.

Rogberg presents the five authors in the foreword. The presentations are characterized by a tension between literature as narrative art and literature as documents or pieces of information about Latin America. The tentative formulations give priority to the latter, with for example Horacio Quiroga being said to be of interest "to us Swedes" as he spent an important part of his life in "Misiones, the province in the north of Argentina to where Swedes have emigrated and where our countrymen have done — and are still doing — important pioneer work as colonizers".[6] In this quote, which bears obvious similarities with travel writing, the editor sounds like an informed observer who is familiar with the region and imparts this knowledge to the reader. The word "colonizers" is used with conspicuously positive overtones, in a way in which it could hardly be employed a few decades later.

Rogberg presents Latin America predominantly in terms of its dramatic nature ("the topics stem geographically from subtropical and Antarctic regions")[7] and the way nature is poeticized resembles not only travel writing in general but in particular the Humboldtian discourse described by Pratt (111-43). In the passages about one of the volume's other authors, Francisco A. Coloane, the editor recounts similarly how Coloane was born at the fifty-third parallel, in Punta Arenas, the southernmost town in the world, and speaks about his love of adventure. He also claims that the short story selected for the anthology possibly shows "a certain lack of artistic balance".[8] Some parallels to authors writing in English are made. Coloane, for instance, is said to be related to Jack London but "naturally

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[6] "Misiones, den provins i norra Argentina dit en svensk utvandring ägt rum och där våra landsmän gjort — och fortfarande gör — en betydande pionjärinsats som kolonisatörer" (Rogberg 6).

[7] "… geografiskt har ämnena hämtats från både subtropiska och antarktiska regioner" (blurb).

[8] "…en viss brist på konstnärlig balans" (Rogberg 8).

at a distance from Conrad and Kipling — with whom patriotic Chileans willingly compare him".[9] The editor thus acts as an arbiter of artistic values, and knows better than the Chileans themselves how to rightly appreciate their literary heritage. The discourse is reminiscent of what Pratt calls "relation of mastery predicated between the seer and the seen" (204), especially typical of Victorian travel writing. Also, it seems that the story was chosen for its depiction of nature rather than its literary value.

The Latin American literature in this volume is thus presented as "art" but not as art at the level of European masterpieces. Latin America's dramatic nature is discussed at greater length than the more literary features. Indigenous people are not mentioned at all, and political comments are kept to a minimum.

5. Spanish-America as an alternative construction (1956)

The blurb of the 1956 anthology edited by historian Sverker Arnoldsson (1908-59) begins with what appears to be an eyewitness account of Latin American nature:

> The tropical countries' aroma of sun-baked adobe walls, of hot spices, sugar cane liquor and hot blood — the painfully thin, snowy air of the Andes — the smell of the Pampas' oily soil and steaming herds of cattle leap out towards us from the Spanish American poems.[10]

Slightly further down, the reader is told that the editor, "associate professor Sverker Arnoldsson", has in fact spent a year in Spanish America. The foreword has a very different style, which seems to suggest that the blurb's travel-account tone may be intended to provide the anthologist with double authority as both a scholar and someone who has actually been to Latin America.

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[9] "…på självfallet avstånd från Conrad och Kipling — med vilka lokalpatriotiska chilenare gärna vill jämföra honom" (Rogberg 8).

[10] "Tropikländernas doft av solstekta adoboväggar, av starka kryddor, sockerrörsbrännvin och hett blod — Andernas smärtsamt tunna snöluft — pampans odör av fet mylla och ångande boskapshjordar stiger emot oss ur spanska Amerikas dikt" (blurb).

In the foreword, Arnoldsson explains that some of the best-known Latin American authors are not included in the anthology, as his idea has not been to give a historical overview of Latin American literature, but that he has enjoyed interpreting poetry that in various ways has spoken to him. He refers readers who would like to have a more detailed background to three widely recognized titles available in English and French. This gives this foreword a scholarly presence amidst an otherwise surprisingly informal and personal style. The personal nature of this foreword is more similar to anthologies published after 1986 than those from the 1950s and 1960s.

Arnoldsson's 1956 anthology differs from the other anthologies in further interesting ways. For example, the expression Spanish-America(n) is employed more frequently than Latin America(n). The anthology thus explicitly excludes Brazilian writers (who are only *implicitly* excluded from some of the other anthologies, such as the 1954 one). In other words, it presents an alternative construction of (part) of the same region. But an even more striking difference is that it includes poetry originally written in the indigenous languages Quechua, Ayacucho, Naua, Tarasco, Zapoteca, Maya, Tzotzil, Papago and Navajo. These had been translated by Arnoldsson via Spanish and to some extent via English, but he points out that he has had access to the original poems and thus been able to check that the metrics reflect the originals. In this very comment lies another important difference: aspects that have to do with translatorial intervention are brought to the fore. The editor-translator even presents his translational motto, saying that he has "tried to follow the Spanish sixteenth-century humanist Juan de Valdés's advice to translators: the best way to express what a poet has intended to say is not to pay attention to the words but the meaning".[11] A further difference is that this is the only anthology published before 1988 that includes female authors (Alfonsina Storni, Juana de Ibarbourou and Elsa Wiesell). Such differences indicate that the changing conceptions of Latin America and Latin American literature produced in the paratexts are not only related to the era of publication but also to the anthologist's personal vision.

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[11] "Jag har försökt följa den spanske 1500-talshumanisten Juan de Valdés' råd till översättare: man uttrycker bäst vad en poet velat säga om man inte ser till orden utan meningen" (Arnoldsson 10).

6. Latin American literature as verbal art (1962, 1963, 1964)

The three anthologies published in the 1960s also present Latin American literature as an unknown quantity, but the introductions are less tentative than the one from 1954. As a consequence, Latin American literature does not come across as unknown to the editors themselves, only to the presumed readers. Another difference with respect to the 1954 volume is that they all clearly portray Latin American literature as verbal art. Aspects that are reminiscent of travel writing, such as descriptions of the landscape, history and politics, are here subordinate to the literary approach. However, this literary line of attack still shows some resemblances to travel writing, most conspicuously to the model identified by Pratt as Linnaean discourse, concerned with description, labeling and structuring according to an already pre-established European model.

Artur Lundkvist's 1962 anthology *Kondor och kolibri* (Condor and humming-bird) includes the work of five poets from the interwar period (Huidobro, Vallejo, Hidalgo, Borges and Carrera Andrade). In the preface, Lundkvist (1906-91) introduces not only the poets included in the anthology, but also Latin American poetry in general, from Rubén Darío onwards. He appears as the informed observant of the literary scene he describes. As in the Victorian travel writing described by Pratt, he verbally paints the scene he "discovers" for his Swedish readership. Like a labeling Linnaean, Lundkvist defines literary contacts both within the continent and with Europe, affirming that Latin American poetry is enriched by the work of contemporary French and Spanish poets, especially by Lorca and Alberti. Further, Lundkvist acts as a literary arbiter in a way that is reminiscent of the discourse in the preface to the 1954 anthology: we find the relation of mastery "between seer and the seen", which Pratt marked as one of the characteristics of Victorian travel writing.

If Lundkvist's discourse bears similarities to both Linnaean and Victorian travel writing, the Humboldtian aestheticizing of nature is, in contrast, largely absent. The focus is on the literary expression, although nature is not completely absent — rather than being described in itself, however, nature is employed rhetorically to describe some Latin American authors, as in the following description of Pablo Neruda:

> He breathes with the ocean and peers down into its hidden
> depths, he broods with the cliffs and seems able to follow the
> veins of minerals and water as though they were his own
> neural pathways. A flower that struggles in the wind or a bird
> that glides beneath the clouds are for him as close and familiar
> as an object in his hand, smooth from wear.[12]

Although the focus is on the literary, this does not mean that the preface
is exempt from exoticism, as the following description of Nicolás Guillén's
poetry illustrates:

> He combines the Spanish heritage with the African, willpower
> with blood, thought with instinct. Drums and naked feet,
> stomping and dancing, infuse his poetry with their rhythms.
> The revolutionary pulse is there, quick and alert.[13]

Although exoticizing, Lundkvist's presentation notably differs from
Rogberg's in that blacks, mulattoes and indigenous people are part of
the display.

Similarly, the 1963 anthology edited by Arne Lundgren (1925-) is
mainly concerned with presenting the aesthetic context of the authors and
their work, this time with particular reference to the genre of the short
story. This volume features a constant comparison with authors consecrated
in Europe, for example when Lundgren states in his introduction that the
later short stories by Machado de Assis reach the heights of the French and
Russian masters. The introduction subsequently claims that Machado de
Assis's style is akin to those of Anatole France and Laurence Sterne, and
that other authors are influenced by Poe, Maupassant, Kipling, Chekhov,

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[12] "Han andas med oceanen och skådar ner i dess fördolda djup, han ruvar med klipporna
och tycks kunna följa mineralens och vattnets ådror som om det vore han egna
nervbanor. En blomma som kämpar i vinden eller en fågel som svävar under molnet
är honom lika nära och förtrogen som ett nött föremål i hans hand" (Lundkvist,
Kondor 13-14).

[13] "Han förenar det spanska arvet med det afrikanska, viljan med blodet, tanken med
instinkten. Trummor och nakna fötter i stampande dans drar sina rytmer genom
hans dikter. Den revolutionära pulsen finns där, snabb och vaksam" (Lundkvist,
Kondor 14).

Conrad, Kafka and Huxley. Ricardo de Palma is the only Latin American predecessor mentioned, and his work, Lundgren contends, reminds us that indigenous narrative traditions existed before the arrival of the Spanish *conquistadores* and that the oral tradition, also vitalized by African influences, has been important for the genre. But the emphasis lies on European influences, and the way these are traced simultaneously credits and slights the authors: on the one hand, the implied message is that the authors are well acquainted with what the editor considers to be the era's best literature and that their writings match or *almost* match it; on the other hand, the problem resides precisely in this "almost" and the fact that the literature consecrated in Europe is unquestionably the implicit yardstick.

The rhetorical moves become especially strange in a line of argument concerning the short story as genre. At first, Lundgren claims that the short story is not as difficult to master as the novel and that it appeals to "Latin Americans' inclination for closed form".[14] Therefore, when Lundgren subsequently adds that the short story "is a form of expression that lives a much richer life in America than in the Old World, and that the pattern of this art form in its Latin American version is considerably more complicated, substantial and alive",[15] he has already diminished what would otherwise have been unreserved artistic recognition. Instead it comes to mean that Latin Americans are better at something that is not especially difficult.

The preface also includes some interesting remarks about the continent and its people, depicting Latin America and Latin Americans as different and to a certain extent exotic:

> It is very easy to find something that is tempting to characterize as catastrophe literature, short stories with a violent culmination and strong melodramatic effects. But it must be remembered

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[14] "Novellen låter sig bättre överblickas än romanen och tilltalar mycket latinamerikanarnas böjelse för sluten form" (*Latinamerikanska* 8).

[15] "Novellen är emellertid en uttrycksform som lever ett långt rikare liv i Amerika än i den Gamla världen, och mönstret för denna konstform i latinamerikansk tappning är åtskilligt mer komplicerat, innehållsrikt och myllrande" (*Latinamerikanska* 9).

that what is mirrored here is a reality with considerably more glaring, more brutal accents. Already the background, the intense coloring of the ground, is bright, and when a Latin American writer is tempted to color it further, the effect may appear a little too dazzling in our eyes. It is other temperaments and a more intense feeling for life that are being expressed.[16]

This passage exemplifies not only an exoticizing remark, but also how this anthology introduces literature as a mirror of reality. Furthermore, the two ideas are related, as it is claimed that Latin American literature is exotic precisely because its reality and its people are also exotic.

Part of the passage quoted above was quoted in a review of the anthology that another of our anthologists, Artur Lundkvist, published in 1963. Interestingly, Lundkvist's reading of this passage differs radically from mine. Instead of perceiving it as exoticizing, he quotes it as an example of how Lundgren seems to absolve his Latin American authors of "brutal manners" (*brutala fasoner*) (Lundkvist, "Grymhet" 498).

Artur Lundkvist's second anthology, published in 1964 in the prestigious publishing house Bonnier's series of Aldus paperbacks, is quite similar to the other anthologies from the 1960s but has a stronger focus on literature as "narrative art" than did Lundgren's anthology of 1963. Along with the 1986 and 1998 anthologies, Lundkvist's 1964 anthology probably reached the most readers of the nine anthologies analyzed here. Lundkvist's name features prominently on the cover, in the subtitle "Twentieth-century prose selected by Artur Lundkvist", while the cover art includes the names of the volume's eighteen authors. As in the other two anthologies from the 1960s, literature as verbal art is the foreword's predominant idea, but this literary emphasis is combined with an idea of literature as social

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[16] "Det är mycket lätt att finna något man frestas karakterisera som katastroflitteratur, noveller med våldsam kulmination eller starka melodramatiska effekter. Men man måste komma ihåg, att det som speglas här är en verklighet med åtskilligt grällare, brutalare accenter. Redan fonden, grundkoloriten, är stark, och när en latinamerikansk författare lockas att färglägga ytterligare, ter sig kanske effekten för skrikande i våra ögon. Det är andra temperament och en intensivare livskänsla som kommer till utryck" (Lundgren, *Latinamerikanska* 9).

expression. From a present-day perspective, it is not devoid of exoticizing tendencies similar to those Lundkvist himself criticized Lundgren's anthology for, but they are not as conspicuous. The following two quotes illustrate the focus on literature as narrative art, both as social expression and in its (exoticizing) attention to Latin American nature:

> Prose had enormous tasks ahead of it in Latin America: the overwhelming nature and brutally acute social drama were waiting to be portrayed. The literary models of the time, above all the French and Spanish ones, were hardly suited to the conditions of the South American storyteller, and native tradition was as yet immature, drawn toward the sentimental and the melodramatic.[17]

> Here you will find brilliant wordplay and flights of fancy side by side with social anger, bleeding sympathy and deadly irony. Primitive wilderness meets refined urban life, the dictatorships' regimes of terror are defied by the uprising of the oppressed. In the background may be seen the untouched majesty of primeval forests, mountain chains and river systems, while individual or collective human tragedies unfold. It is fitting that there is much indignation and rebellion in this artful prose, which nonetheless never ceases to nurture the expressive turn of phrase, the intense visualization, the heightened vision and the enhancing effects of stylization. The strong sense of commitment and the artistic wording are to an exceptional degree one and the same in these Latin American storytellers.[18]

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[17] "Prosan hade enorma uppgifter framför sig i Latinamerika: Överväldigande naturförhållande och ett brutalt tillspetsat samhällsdrama väntade på att bli skildrade. De förebilder som gjorde sig gällande, främst franska och spanska, var föga funktionsdugliga inför den sydamerikanska berättarsituationen, och den inhemska traditionen som fanns var alltför outvecklad, dragen till det sentimentala och melodramatiska" (Lundkvist, *Latinamerikansk* 5).

[18] "Här finns lysande ordkonst och fantasiflykt vid sidan om social vrede, blödande medkänsla och dräpande ironi. Den primitiva vildmarken möter det raffinerade storstadslivet, diktaturernas terrorvälden trotsas av de förtrycktas uppror. I bakgrunden

The focus is thus on aesthetic-literary aspects, although both a nature discourse, present in the earlier anthologies, and a social discourse, which is a characteristic of the next anthology from 1982, are also conspicuously present.

7. Latin American literature as political document and method (1982)

It took eighteen years before the next Swedish anthology of Latin American literature appeared, in 1982. This anthology was named *Uppbrott: latinamerikanska berättare* [Departure: Latin American story-tellers] and it was published by Barrikad (Barricade), a small publishing house that mainly dealt with leftist political literature. The afterword to this book is very different from the previous anthologies, not only because it is an afterword rather than an introduction, but also for more substantial reasons. The anthologist, Sergio Stuparich (1943-), was living as a Chilean political refugee in Sweden when this anthology was published, although he has since returned permanently to Chile. This is the first paratext that gives an introduction to Latin America and Latin American literature from within. Stuparich does not write about "them" or even about the "Latin Americans": he uses the first-person "our", in stark contrast to the constant mention of Latin Americans as "them" in the previous anthologies. The targeted reader is clearly the Swedish audience, who is not expected to have much previous knowledge about the topics dealt with. The perspective from within is already established by means of the pronoun "our" in the first sentence of the afterword:

> The Spanish language came to our continent in the sixteenth
> century as the language of the conquerors: full of dreams

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avtecknar sig ständigt i suverän oberördhet urskogar, bergskedjor, flodsystem, medan enskilda eller kollektiva mänskliga tragedier utspelas. Det är som sig bör att det finns mycken indignation och revolt i denna prosakonst, som likväl aldrig upphör att vårda det expressiva uttrycket, det intensiva åskådliggörandet, visionens stegring och stiliseringens förstärkande effekter. Det starka engagemanget och den konstnärliga artikuleringen är i ovanlig grad ett hos dessa latinamerikanska berättare" (Lundkvist, *Latinamerikansk* 7).

>about fortunes, false codes of honor, high-handedness, whips,
>torture, incantations, crosses and holy wars.[19]

It is also noteworthy that this sentence brings in the colonial context and violence, basically unmentioned in the earlier anthologies. The afterword continues to introduce matters absent in the previous anthologies: Simón Bolívar and the wars of independence from the Spanish Crown; the subordinate position of indigenous and black people after independence; the Mexican Revolution; the shanty towns that appear on the outskirts of the big cities; the Cuban Revolution; Chile as a legal and democratic alternative; the military dictatorships that were still governing many countries when the book was published, with their killings and systems for making people "disappear". Considering that this afterword is less than fifteen pages long, it gives a rather substantial social and historical introduction to Latin America, always in connection to the stories and authors included in the anthology. Latin America is not presented as exotic but as a place that exists in reality. The Humboldtian emphasis on the dramatic nature of the continent, which is a characteristic of the five previous forewords, is not to be found here at all. Although matters such as the violent past and present are part of the story, unlike the earlier anthologies they are contextualized and understandable within the logics of the historical frames given, and they are not, as in the 1963 anthology, presented out of their historical context as a "literature of catastrophe":

>*Uppbrott* is an anthology with Latin American authors. In sixteen stories they deal with important themes of modern Latin American literature: the shifting and violent history of Latin America, the social gaps and the brutal repression of the military regimes. With knife-sharp realism and surrealism, a motley image of the life of the continent is drawn.[20]

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[19] "Det spanska språket kom till vår kontinent under 1500-talet som erövrarens språk: fullt med drömmar om rikedom, falska hederskodex, översitteri, piskor, tortyr, besvärjelser, kors och heliga krig" (Stuparich, *Uppbrott* 181).

[20] "Uppbrott är en antologi med latinamerikanska författare. I sexton berättelser tar de upp olika viktiga teman i modern latinamerikansk litteratur: Latinamerikas skiftande och våldsamma historia, de sociala klyftorna och militärregimernas brutala förtryck.

The political positioning present in this blurb and in the first sentence of the afterword, quoted above, is characteristic of the whole volume. It permeates the selection of authors and texts, as well as the references made when discussing them. Instead of being literary, as is the case with all the references to real people made in the earlier anthologies, the references are to Che Guevara, Fidel Castro, Simón Bolívar and the Tupamaros (i.e. members of a Marxist Uruguayan urban guerilla organization).

The connection between society and history, on the one hand, and literature, on the other, is both more clearly emphasized in this anthology as compared to the previous ones, and different in kind. The earlier anthologies do mention some aspects of the surrounding world but always from an external perspective and in an exoticizing manner, with priority given to the dramatic nature of the continent, not its history. Furthermore, in the previous anthologies literature often comes across as a document of the real world (as in the mirror-metaphor in the quote above from 1963). The 1982 anthology is not exempt of the conception of literature as a document, but it presents literature as a literary expression rather than a mirror, a literary expression that furthermore incorporates a power to effect change.

8. The de-politicization of literature (1986)

In 1986, only four years after his first anthology, Stuparich was the editor of a second one, named *Röster från Latinamerika* (Voices from Latin America). It was published by En bok för alla (A book for everyone), which with public financial support published books that were marketed in huge editions at a very low price. According to the Swedish library catalogue Libris, the 1986 anthology is a revised edition of the 1982 volume published by Barrikad, and the anthology's paratexts also state that the selection draws on the 1982 volume but that eight texts have been added. What the paratexts omit to mention is that nine texts were removed. In other words, in spite of appearing as a revised edition, it is significantly different from the 1982 anthology. It would be reasonable to assume that these editorial

Med knivskarp realism och hisnande surrealism tecknas en brokig bild av kontinenternas liv" (Stuparich, *Uppbrott* blurb).

changes were for the sake of introducing previously untranslated authors and texts. This is in fact not the case, however, given that all the "new" texts had been published in Swedish before. Instead, the changes were made seemingly in order to obtain a larger degree of representativeness in the texts and authors, and so that the selection would be less overtly political. This hypothesis is strengthened by the blurb:

> These fourteen authors are to represent the rich literature of the Latin American continent in this anthology of short stories. The variation in terms of topics, settings and literary style is significant. The selection has not been made with the idea of finding a common denominator, but to let the Swedish readership become acquainted with some of the major authors from the native countries of our Latin American immigrants.[21]

To the extent that this is a political blurb, its message is very different from the afterword from the 1982 volume. Nothing is mentioned about the revolutionary impetus of the literary texts; instead they are presented with didactic overtones as a way of learning something about the literature from where "our" Latin American immigrants come from. Note that the "our" here refers to "us Swedes": the conspicuous inside "us" meaning "us Latin Americans" from the 1982 anthology, which made explicit that the anthology was edited by a Latin American and not a Swede, is silently dropped.

A feasible explanation for the obvious differences, and for the fact that this volume was published by En bok för alla (a large-scale publisher), is that Gabriel García Márquez was awarded the Nobel Prize for Literature in 1982, the same year as Stuparich's earlier anthology was published. García Márquez's Nobel speech is the first text of the new anthology. Most probably this Nobel Prize created a demand in the Swedish book market for a new "representative" anthology of Latin American literature. The new

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[21] "Dessa fjorton författare får representera den latinamerikanska kontinentens rika litteratur i denna novellantologi. Variationerna i fråga om ämnen, miljöer och litterär stil är stora. Urvalet har inte gjorts med tanken att finna en gemensam nämnare utan för att låta en svensk läsekrets få stifta bekantskap med några av de stora författarna från våra latinamerikanska invandrares hemländer" (Stuparich, *Röster* blurb).

volume includes an updated and slightly longer afterword. Like the selection itself, this is a new version of the earlier text, with some parts added and others removed. Among the added segments is a reference to Stuparich's own personal history:

> My grandmother used to sing a song about a man who lamented that his woman had stabbed his heart with a knife, and she repeated it over and over again as she once had heard it from her grandmother, Manuela Ortega, who was an Indian chief; she seemed to attach great importance to us remembering it so that we could pass it on to future generations.[22]

This addition not only changes the opening of the afterword, it also adds a biographical tone to the rest of it. The reader now meets the editor's personal history and not merely that of a "continent". Noticeably, the afterword no longer contains the overtly political lines of reasoning, the references to Fidel and Che, and the parts about the Cuban Revolution and military dictatorships. Long stretches of the afterword have remained unchanged, but they are inserted into a new, less politicized, context. This is perhaps partly due to the publishing house, which has a considerably wider readership than the 1982 one, but a more important factor seems to be the changing political climate. Together with the changing political winds, less politicized and more personalized conceptions of literature gain ground.

9. Literary reading as a journey (1988, 1998)

The two anthologies published in 1988 and 1998 employ the metaphor of the journey in the paratexts. The first one presents the 1988 anthology as a journey between Paraná and São Francisco, a journey that offers different literary techniques, wilderness and ruthless reality. The introduction is less

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[22] "Min mormor brukade sjunga en sång som handlade om en man som klagade över att hans kvinna hade stuckit en kniv i hans hjärta, och hon upprepade den gång på gång liksom hon en gång hört den från sin mormor, Manuela Ortega, som var en indianhövding; hon tycktes lägga stor vikt vid att den skulle fästa sig i vårt minne så att vi kunde vidareföra den till kommande generationer" (*Röster* 210).

than a page long, but the main idea is that the volume provides twelve stories that are to be seen as twelve fragments of a mirror; the emphasis is thus on literature as a document rather than as narrative art. The editor is the same Arne Lundgren who edited the 1963 anthology, and the book was printed with the minor publisher Fabians Förlag. As in Lundgren's 1963 anthology, the 1988 anthology emphasizes the geographical landscape in a way that bears similarities to Humboldtian travel writing: "This anthology stops where it starts, in one of the continent's primeval forests, by one of its immense rivers".[23] Female writers are included without any comment, which is interesting, as only Arnoldsson's 1956 anthology had included female writers and also because the editor of the 1998 anthology makes his inclusion of female writers explicit. And in contrast to earlier anthologies, half of the authors included (six out of twelve) come from Brazil.

The blurb and introduction in Göran Skogberg's (1938-) anthology of 1998 is also structured around the travel metaphor. It probably reached many more readers than the 1988 anthology, since like the 1986 anthology it was published by the state-supported En bok för alla. The blurb begins:

> This is an anthology that may be viewed as a narrative journey through a continent that still resists exploration. It starts with a story of Polish Jewish immigrants and their encounter with the city of Buenos Aires, on the Rio de la Plata, where the ocean merges with the even more endless Pampas. The anthology ends, if you will, in Central America in the north, with the ancient Mayan woman who listens to the wind's message of the flood.[24]

The obvious parallels to travel writing are triggered not only by the frequent mention of the words "travel" and "journey", but also by semantically

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[23] "Den här antologin slutar där den börjar, ute i kontinentens urskogar, vid någon av dess väldiga floder" (Lundgren, *Blodiga* 5).

[24] "Det här är en antologi som kan ses som en resa i berättelser genom en kontinent som ännu gör motstånd mot att låta sig utforskas. Det börjar med en berättelse om polska judiska immigranters möte med staden Buenos Aires, vid Rio de la Plata, där havet smälter samman med det än mer ändlösa Pampas. Antologin har sitt slut, om man så vill, i Centralamerika i norr, hos den gamla Mayakvinnan, som lyssnar på vindens budskap om floden" (Skogberg blurb).

related words such as "map", "arrive", "return", "taxi", "airport" and "traffic jam" (on the whole, around thirty cases). The following is a quote from one of the many cases in which the anthology is referred to as a journey:

> During this anthology's journey through the continent, which I had begun to envision at this time, I intended to search for short stories that with various rural and urban themes could depict the reality of Latin America.[25]

Strikingly, this quote is reminiscent of the 1954 anthology, in which the literary texts were presented as having the potential to provide direct insight into the Latin American reality, as an informative document. The editor is also noticeably personal, telling about his first encounter with the Pampas and his past and present journeys to Latin America, and providing the reader with bits and pieces of events he has happened to observe or participate in. We can follow his literary journey through diary notes like the following: "Along with my son André, I arrived here two days ago from Asunción. Already at the airport I was overwhelmed by the memories from thirty years before".[26]

The introduction is about ten pages long but provides only scant information about Latin America and its literature. The emphasis is on the editor's own personal journeys, both his geographical journeys to Latin America and his journey of life. This is consistent with the main idea expressed, that the reader is supposed to engage in a journey and that "one of the ideas of the anthology is that it should also stimulate the readers to make their own literary journeys".[27] Reading is thereby portrayed as a way of developing as a person.

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[25] "På den här antologins resa genom kontinenten, som jag vid den här tiden hade börjat se framför mig, skulle jag söka noveller som med olika teman från landsbygd och stad kunde skildra den latinamerikanska verkligheten" (Skogberg 11).

[26] "Jag och min son André anlände hit för två dagar sedan från Asunción. Redan på flygplatsen översköljdes jag av minnen från trettio år tillbaka i tiden" (Skogberg, 11).

[27] "En tanke med antologin är också att den ska stimulera läsaren att göra sina egna litterära resor" (Skogberg 14).

10. Nine anthologies by six anthologists

In this article I have scrutinized the paratextual presentations of nine Swedish anthologies of Latin American literature, with special attention to the images these anthologies construct of Latin America in the Swedish target culture. In the first anthology, published in 1954, I observed that Latin American literature was presented as an unknown quantity that could be read as a documentation of Latin America. Even though it is not as marked, this view is also present in some of the later anthologies. Five of the anthologies (the ones from 1956, 1962, 1963, 1964 and 1982) clearly present literature as narrative art, contextualizing it within different literary traditions. The way the anthologies from the 1950s and the 1960s present Latin America as a continent is rather exoticizing. The 1982 anthology has a completely different approach, as it provides an internal perspective and is conspicuously political; literature is there presented as a way of being political, i.e. of expressing social change and with a potential to change society. The 1986 anthology, based on the one from 1982 but aimed at a much wider audience, considerably downplays this political perspective.

The two most recent volumes present reading as a form of traveling, and even (in the 1998 anthology) as a personal journey through a continent and through life. This personal perspective is present not only in the 1998 anthology but also in the 1986 anthology, through the references the editors make to their own personal history. From the original 1954 anthology onward, there is a shift from a conception of Latin American literature as a document of information, to one of literature as narrative art, to one of literature as politics, to one that is linked to personal history and personal development. The changing representations of Latin America in the Swedish target culture thus seem to be closely linked to other social and ideological movements in the target culture.

The rhetoric of travel writing is strikingly present in the latest anthologies, but it should be noted that the earliest ones also manifest such features. A feasible explanation is that travel writing was already a well-established form of writing about Latin America and was therefore a readily available model for writing about its literature as well. In the late 1980s and the 1990s, it became easier for Swedes to travel to Latin America as tourists, mainly for economic reasons, but also because the rise of the

new democracies made the continent appear more traveler-friendly. Together with a general development towards a more individualized society in the late 1980s and 1990s, these factors may feasibly explain the many travel metaphors in the latest anthologies.

The nine anthologists all have a strong authoritarian voice in their paratextual presentations. They are all poly-professional men, and neither anthology-making nor translation seem to have been their most important professional activity: they were, or are, all involved with other creative activities such as literary or scholarly writing, film-making, and so forth. This is in line with Pym's hypothesis about anthology-making being a particularly authorial activity, with eight of the nine anthologies being edited by authors (and the ninth by a filmmaker, another creative occupation). At least two of the anthologists, Stuparich and Lundkvist, actively let their anthology-making interact with their own writing: in both his anthologies Stuparich included his own short stories, which thus reached a Swedish readership, together with works by the most famous Latin American authors such as Gabriel García Márquez, Julio Cortázar and Jorge Luis Borges. It is a remarkably clever strategy for a largely unknown author who wants to be read by a larger public. Lundkvist, for his part, did not include his own writings in the anthology, but it is nevertheless likely that his other literary activities added aesthetically to his own work and also to his reputation as an author, and possibly also to having his own literary work translated into other languages.

Something similar occurs with the scholars Arnoldsson and Lundgren, who imbued the works they introduced with a voice of authority, at the same time as the editing of these works enhanced their authority as scholars. At a time when Latin America and Latin American literature was widely unknown in Sweden, it must furthermore have added to the legitimization of the discipline to which they were committed.

Throughout this article I have drawn attention to the fact that geographically delimited translation anthologies produce not only images and ideas of literary works and authors, but also re-imaginings of a region as a whole, and that the way literature and society is described in such anthologies therefore resembles travel writing, another kind of textual production that typically produces images of other regions. The constructions of Latin America and Latin American literature in the nine anthologies

changes over time. I have interpreted some of these changes as being related to general processes in the target culture: the political anthology published in the early 1980s seems to be part of an activist political agenda, one that was typical of the 1970s and that disappeared in the 1980s — notably, the anthology published by the same anthologist in the mid-1980s is depoliticized. But the individuals who edited these nine anthologies clearly also work with their own agendas, and can thus not be analyzed as merely being a part of their time. Proof of this can be found in the differences between the anthologies published by Lundgren and Lundkvist in the early 1960s.

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Abstract

Anthologists who compile literary translation anthologies form imaginings of the theme(s) they set out to anthologize. This article draws attention to such performative dimensions of translation anthologies. Nine Swedish anthologies of Latin American literature published in the second half of the twentieth century illustrates changing representations of Latin American literature and Latin America. Further, the discourse of the blurbs and forewords throughout the whole period is reminiscent of travel writing, another genre that also typically produces re-imaginings of the areas it explores. The analysis highlights the differences between the nine anthologies, some of which are related to the time of the anthology's publication, while other characteristics seem to depend on the preferences and values of the anthologists.

Keywords

Literary translation anthologies, Latin American literature, Sweden.

Resumen

Los compiladores de antologías de traducciones literarias forman ideas de los temas que se proponen antologizar. En este artículo analizamos este tipo de dimensiones performativas de las antologías de traducciones. Llamamos atención sobre las representaciones variadas de América Latina y de la literatura latinoamericana que se presentan en nueve antologías de literatura de América Latina, publicadas en Suecia en la segunda mitad del siglo XX. Demostramos varios paralelos entre el discurso presente en las introducciones y contratapas de las antologías y los relatos de viajes, otro género en el que se crean ideas sobre las área que se retratan. Llamamos atención sobre las diferencias entre las nueve antologías, y argumentamos que en algunos casos estas están relacionadas con la época en la que se publicaron y en otros casos con los compiladores y sus preferencias y valores.

Palabras clave

Antologías literarias, traducciones, literatura latinoamericana, Suecia.

The Intersection of Translation Studies and Anthology Studies

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The Intersection of Translation Studies
and Anthology Studies

There are countless ways to undertake Translation Studies, as demonstrated by the plethora of research projects, Masters programs and doctoral theses, symposia, colloquia, conferences and publications of the last three decades. One particular strand involves an examination of the close if not symbiotic relationship between anthologies and the activity of translation. This research line bore rich fruits in Germany, where the Göttingen group's research led to a series of high quality outputs by scholars such as Helga Essmann, Armin Paul Frank, Harald Kittel, Kurt Mueller-Vollmer and Michael Irscher, which, although predominantly focused on German-language case studies, provided a theoretical framework that could easily be transferred to other languages, cultures and geopolitical spaces. Thus, moving in a westerly direction, we find relevant works by Anthony Pym (himself a Humboldt Fellow at the University of Göttingen in 1992-94), especially *Negotiating the Frontier* (2000), where he studies the Catalan cultural context; continuing as far west as is physically possible within Europe, we find significant ongoing research on the anthology in Portugal, as evidenced by the papers presented at the *6th Conference on Translation Studies in Portugal, International Conference on Translation in 19th- and 20th-century Anthologies and Collections*, held in the Catholic University of Portugal, Lisbon, in May 2010, as well as monographs, chapters and articles by Odber de Baubeta (Odber de Baubeta, *The Anthology*, "Censorship") and others.

Descriptive Translation Studies and Descriptive Anthology Studies (Odber de Baubeta, *The Anthology in Portugal*) coincide in many respects. Just to state the obvious, quite aside from the use of the label "descriptive", the history of anthologies is inextricably bound up with the history of translation, since so many anthologies depend for their contents on

translations of poems, short stories, scenes from plays, or excerpts from essays. Without a predisposition to make — or commission — translations, it would have been impossible for João Gaspar Simões and João Cabral do Nascimento to introduce British and American literature into the Portuguese polysystem in 1940s and 1950s. Victor Palla would have been unable to tantalize Portuguese readers with the mystery and detective fiction he published in *Vampire Magazine* and *Gato Preto*, and numerous Christmas themed anthologies would be somewhat the poorer without the perennially popular tales of Dickens, O. Henry, Selma Lagerlöf and Maupassant. Many notable authors first cross into Portugal through an anthology, only to appear shortly afterwards in a single-author short story collection. Faulkner is a case in point, first appearing in *Os melhores contos americanos* 1ª série, 1943, soon afterwards occupying pride of place in a book of his own, prepared by Victor Palla, *William Faulkner* in 1948.[1] Interestingly, the Portuguese anthology predates Faulkner's own *Collected Short Stories* (1950) and *Selected Short Stories* (1961).

As tends to happen with frequently translated authors, repeated inclusion in anthologies may confer on writers the status of literary land-mark. For example, since Edgar Allan Poe made his Portuguese debut in 1872 in Antero de Quental's *Primaveras Romanticas: versos dos vinte annos (1861-1864) (Romantic Springtime: verses of a twenty-year old)* he proceeded to occupy a significant number of pages in the Bibliotheca Universal de Autores Antigos e Modernos (1889-1901), figured in Fernando Pessoa's plans for a special edition, popped up in assorted detective fiction and science fiction anthologies (see Vale de Gato's forthcoming essay), and continues to be a mainstay of Portuguese publishing, as demonstrated by his recent inclusion in the collection of short stories chosen for their Biblioteca de Verão and given away free to their readers by *Diário de Notícias* throughout the months of July and August, 2011 ("O Barril de Amontillado" ("The Cask of Amontillado"), "A Carta Roubada" ("The Purloined Letter").

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[1] João Gaspar Simões, ed. *Os melhores contos americanos* 1ª série. Lisbon: Portugália, 1943. Victor Palla, ed. *William Faulkner* (Antologia do conto moderno). Coimbra: Atlântida, 1948.

At the same time, the history of anthologies is frequently a key component in the histories of both publishing and reception. For example, research into children's anthologies suggests that the production of juvenile literature in Portugal was undoubtedly stimulated by the translations commissioned and published in anthologies by Editorial Verbo in the 1970s and early 1980s. During that same period, without anthologies of mainly translated works, the Gulbenkian library shelves would have had conspicuous gaps. Nor was it only the "minor genres" that crossed into Portuguese. Canonical works also had their impact on translation anthologies, as demonstrated by the selections made for Editorial Verbo's *Gigantes da Literatura Universal* series (Giants of Universal Literature) (1972). Of the 26 volumes in the series, only six dealt with Lusophone authors, namely, Bocage, Camões, Garrett, Gil Vicente, Padre António Vieira, and Machado de Assis; the remainder were all translations/adaptations of volumes originally written in Italian, French or Spanish, though research reveals that the anthology selections were subject to local modifications.

What, then, from a Translation Studies perspective, are the most pressing questions in the area of Anthology Studies? The inherently circumscribed nature of anthologies undoubtedly encourages close comparisons between source and target texts, either at a particular point in time or over a period of decades, and possibly between different translators as well. However, there are many other routes to fruitful study. Once the contents of anthologies have been duly identified — there is still a genuine need for "archaeology" and "excavation" — potential areas of study might usefully comprise linguistic or sociolinguistic "problems" such as the translation of wordplays and humor, proverbs or address forms; technical matters such as norms and strategies, the dichotomies of domestication/foreignization, adequacy/acceptability, dynamic/formal equivalence, propositional meaning/expressive meaning; or analysis of options selected, compromises accepted and solutions found. Nor should we overlook the so-called "cultural turn" and reception studies, including the topic of intercultural transfer.

A study of children's literature in translation, for example, throws up all kinds of questions about the role of the translator, in particular the

degree of flexibility permitted when dealing with names of people and of places, or the extent to which a translator feels authorized to modify or even delete stretches of text that are deemed excessively difficult, unsuitable or inappropriate for a juvenile readership.

This aspect points us in turn to the issue of censorship, whether state-sponsored and overtly "political", or complying with socio-religious norms and therefore "moral" (a somewhat spurious distinction). Not surprisingly, given the longevity and the entrenchedness of the Estado Novo and its institutions, various studies of censorship and translation in Portugal have been published (Seruya and Moniz, Seruya, Moniz and Assis Rosa). To complement these works, comparative studies of source texts and their Portuguese translations might well shed light on the decisions made by anthologists and translators — often one and the same person — whether to retain or delete elements that could "antagonize" the censors or the establishment, thus demonstrating the existence of a kind of *censura prévia* or self-censorship. A study of anthology contents is also likely to cause some surprise at unexpected acts of forbearance by the censors, as exemplified by the inclusion of short stories by blacklisted authors, Portuguese or foreign, those whose works were officially proscribed by the Estado Novo regime. In effect, there are few discernible limits to the number of investigative lines that may be pursued.

Of course, the relationship between the two disciplines may viewed from an entirely different angle, focusing instead on the reception of Portuguese literature in English translation. Adopting an historical perspective, it becomes clear that works by Portuguese authors, and poetry in particular, rarely reach the English-speaking reader unless through the medium of translation anthologies. This is certainly the case of the medieval Galician-Portuguese lyric and the poems of Gil Vicente as well as one or two other poets, for example Sá de Miranda. With very few exceptions — the canonical quartet Luís de Camões, Eça de Queirós, Fernando Pessoa and José Saramago — single-author volumes of Portuguese literature in translation, whether poetry or prose, neither proliferate nor prosper. Many writers seem condemned to "languish" in their native tongue, beyond the reach of an English-language readership, not because of the quality of their verse, prose or indeed their drama, but due to largely uncontrollable variables such as fashion or market forces.

The *Cantigas* and Gil Vicente's lyrics, on the other hand, seem to have found their niche in nearly a century of single- or multi-author anthologies. Some 59 scholars, poets and professional translators have translated the medieval songs, while a grand total of 62 have tried their hand at Gil Vicente. The collections that contain these translations date back to the nineteenth century, for example Longfellow's *The Poets and Poetry of Europe* (1845). Indeed, Longfellow's translation of "Si dormis, doncella" ("Art thou sleeping, maiden?"), from Gil Vicente's *Quem tem farelos*, is the version that persists in subsequent translation anthologies, for example the Glaswegian publishers Gowans and Gray's *Masterpieces of Lyrical Translation* (1911). Among the nineteenth-century poets, Almeida Garrett has reached us through the translations of John Adamson (1842), Antero de Quental is indebted to Edgar Prestage (1894), and S. Griswold Morley (1973) for his English dissemination, while Paço d'Arcos owes his English after-life to Roy Campbell. A number of short stories only became available to English readers through anthologies such as *The Masterpiece Library of Short Stories* (1920), namely works by Herculano, Rebelo da Silva, Rodrigo Paganino, Júlio César Machado and Teófilo Braga. For many Portuguese authors, their only hope of being published in English translation lies in the anthology, organized by nation, genre or a common theme.

It goes without saying that anthologies have a dark side. First of all, for whatever reasons — the selection criteria are not always transparent or consistent — not all poems or short stories are deemed worthy of inclusion in an anthology and so are never translated into English. Second, once they have come through this Darwinian process, some poems and stories become peculiarly obdurate and resist being dislodged, either from the canon of literature in translation or from re-editions of an anthology. These two factors have the dual effect of excluding works that might otherwise have been showcased for the reading pleasure and wider cultural knowledge of English speakers. Nevertheless, some poems do lay claim to a new translator with each new generation, a lineage that has produced 24 different versions made between 1912 and 2004 of Dom Dinis's "Ai flores, ai flores do verde pino" ("Oh flowers, oh flowers of the green pine tree") and eleven renderings of Johan Zorro's "En Lixboa sôbre lo mar" ("In Lisbon by the sea" (1924 up to 2010). Still, it is very much the case that

compilations of the world's "best" sonnets, in Portuguese and in English, almost invariably include several offerings from Camões, and occasionally one by Sá de Miranda, normally "O sol é grande" ("The sun is great"). The situation of women poets in translation is rather different. Alice Moderno's "Soneto Geográfico" ("Geographical Sonnet") was translated and published by Edgar Prestage in *The Academy* in 1898, but "one sonnet does not a summer make", therefore she has remained largely invisible to English readers. Florbela Espanca is equally marginal, unless we count translations of her poems published by enthusiatic amateurs on the worldwide web.

However, an examination of anthologies — usually, it must be said, of women's poetry — does reveal the recurrence of translations of Soror Violante do Céu, often the object of critical attention because of her religiosity and because she is located within the Spanish Baroque, in addition to her unquestionable literary merit. Her sonnet "Coração, basta o sofrido" ("My heart has suffered enough"), a favorite in Portuguese anthologies, according to provisional data, would fit very well as a translation anthology item, but in fact it is her "Vozes de uma dama desvanecida de dentro de uma sepultura" ("Voice Of A Dissipated Woman Inside A Tomb") we find in translation anthologies and academic works.[2] In this panorama, and looking at translation and anthologies from a Cultural Studies perspective, we are inevitably prompted to question the relationship between gender and anthologies, in much the same way as feminist theorists have considered the relationship between gender and translation (Lotbinière-Harwood, Simon, von Flotow), even adopting their critical tools, where appropriate. Anthology Studies scholars are concerned with the role of women, and the contradictions inherent in the

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[2] *Translations from Hispanic Poets*, New York: Hispanic Society of America, 1938; A. Barnstone and W. Barnstone, eds., *A Book of Women Poets from Antiquity to Now* 2nd revised edition, New York: Schocken Books, 1992: 294; A. Barnstone, *Voices of Light: Spiritual and Visionary Poems by Women Around the World from Ancient Sumeria to Now*, Boston, Mass.; London: Shambhala, 1999; A. Barnstone, *The Shambhala Anthology of Women's Spiritual Poetry*, Boston, Mass.; London: Shambhala Publications, 2002; Gwynn Fox, *Subtle Subversions: Reading Golden Age Sonnets by Iberian Women*, Washington D.C.: Catholic University of America Press, 2008.

anthologizing enterprise: women translate for anthologies, women make anthologies, and women appear in anthologies, and yet they seem to be fewer in number than their male counterparts and to enjoy a lower status (Natália Correia is the flamboyant exception to this rule). As Chatarina Edfeldt has pointed out, a clearly identifiable nucleus of women has been actively involved in literary and cultural production for several hundreds of years but is seldom granted the same prominence or visibility as male authors. Applying the principles and methods of feminist translation theory to Anthology Studies might open up productive lines of research into the processes and the products. Such an approach might explain the prominence of women religious writers like Soror Violante and her highly articulate sisters-in-Christ, Soror Madalena da Glória and Soror Maria do Céu (see Mendes dos Remédios), as contrasted with the virtual invisibility, in the English-speaking world, of Florbela,[3] Agustina and Natália. (Fortunately this does not extend to the field of specialist literary criticism, as proved by the recent collection of essays by Owen and Pazos-Alonso.)

Like Women's Studies, the discipline of Postcolonial Studies has also impacted on Translation Studies. Often employed to expose unequal power relations, subalternity and disempowerment, and the tensions between center and periphery, postcolonial translation theories (Niranjana, Robinson, Bassnett and Trivedi) could also be mustered in a study of a very specific, and numerically significant group anthologies, those written in Portuguese by African authors during the colonial era, the colonial wars and the post-independence period, as well as those collections of stories and poems written within the same time frame on African themes by European Portuguese authors. Although these are not translation anthologies in the strictly linguistic sense, their function as bridge-between-cultures can certainly be problematized in terms of their sociocultural and political positioning. I am thinking particularly of works like the anthology of Cape

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[3] Florbela appears in numerous Portuguese anthologies, therefore it is difficult to account for her absence from translation anthologies. It would be tempting to ascribe this to her turbulent life: illegitimate, a double-divorcée, thrice married, and suicidal. Contrast with the projection given to Sylvia Plath, Anne Sexton, Alfonsina Storni, Alejandra Pizarnik, etc.

Verdian poetry published in 1942, *Contos e poemas de vários autores modernos portugueses*, the *Antologia da poesia negra de expressão portuguesa: precedida de cultura negro-africana e assimilação*, published in Paris in 1958, Pinharanda Gomes's *O Côrpo da Pátria: Antologia Poética sobre a Guerra no Ultramar* (1971), and Amândio César's *Antologia do Conto Ultramarino* (1972). Given their specificity and parameters, it is very difficult to envisage reading these and similar anthologies   in the twenty-first century without recourse to the postcolonial critical theory that would enable us to undertake a more informed exploration of constructions and representations of Africa and Africanity, both in anthologies before and after the Carnation Revolution on April 25, 1974.

From the mid-twentieth-century, we observe Portuguese anthologists like Gaspar Simões and Victor Palla engaged in an "evangelizing" mission to update and renew the Portuguese cultural system by introducing new authors and modes of writing (see Morgado Sampaio, forthcoming). How do these cultural mediators go about making their selections, which criteria do they apply, how do they justify their endeavors? At the same time, the translator who works from Portuguese into English is equally committed to a task, that of promoting and disseminating a peripheral literature. Even if we do not fully subscribe to Itamar Even-Zohar's polysystem theory, first launched on academia in 1976, or if we accept it with certain reservations, it does have the ring of truth as far as Portuguese literature is concerned:

> As unpleasant as this idea may seem to us, since peripheral literatures tend to be identical with the literatures of smaller nations, we have no choice but to admit that within a group of relatable national literatures, such as the literatures of Europe, hierarchical relations are soon established. (Even-Zohar 23)

Arguably, the application of critical theories held in common by Translation Studies and Anthology Studies may go some way towards explaining the dynamics of intercultural transfer. Such an approach clarifies the task of the anthologist, rendering techniques and underlying motivations more transparent, and brings a sociocultural dimension to the study of literature, whether in respect of anthologies destined for a Portuguese readership, or

those intended for a foreign audience.

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Abstract

This article examines the symbiotic relationship between the activities of translating and anthologising. This interconnectedness has already been the subject of important studies focusing on German and Catalan literature; more recently, scholars have shifted their attention to Portugal. Odber de Baubeta argues that without translations, many anthologies would simply never have been compiled; important 20th-century authors and their works would therefore have remained largely unknown in Portugal. Children's literature would have been all the poorer, at least before 1974, and censorship, frequently avoided by anthologists and translators, would have had more pernicious effects. One notable result of the translation anthology has been to promote the canonisation of foreign authors in the Portuguese cultural system. However, this is not a one-way street: significant numbers of Portuguese works, poetry in particular, have also reached a foreign readership, namely through the medium of English translation anthologies. Camões and Pessoa are notable beneficiaries of this process. Finally, the author argues that current critical thinking on postcolonial translation as well as feminist translation are indispensable not only for an understanding of the dynamics of intercultural transfer, but also for an appreciation of the frequently underrated role of played by translation anthologies in opening up horizons.

Keywords

Anthologies, canon, juvenile, feminism, postcolonial.

Resumo

Este artigo debruça-se sobre a relação simbiótica entre as actividades de traduzir e compilar antologias. Esta interconectividade já foi tema de importantes estudos que tiveram como objecto as literaturas alemã e catalã; mais recentemente, a atenção de tais estudos tem vindo a incidir sobre Portugal. Odber de Baubeta defende que sem traduções, simplesmente não se teriam produzido muitas antologias; consequentemente, vários autores e respectivas obras literárias do século XX teriam permanecido maioritariamente desconhecidos em Portugal. A literatura infantil teria sido igualmente mais pobre, pelo menos até 1974, e a censura, frequentemente contornada por antologistas e tradutores, teria exercido efeitos bastante mais perniciosos. Um resultado notável da antologia de obras traduzidas foi promover a canonização de autores estrangeiros no sistema cultural português. Não se trata, contudo, de uma via de sentido único: um número considerável de importantes obras portuguesas, sobretudo poemas, conseguiram também alcançar um público leitor estrangeiro, nomeadamente através de antologias de traduções

José Paulo Paes — A Pioneering Brazilian Theoretician

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1. Life

As Translation Studies becomes more solidly established in Brazil, with a growing number of journals, books, academic congresses, university undergraduate and postgraduate courses, perhaps it is time to reflect on some of the immediate forerunners of the discipline in Brazil. Much has been written on the work of Haroldo and Augusto de Campos — see, for example, Nóbrega, Oseki-Dépré ("Retraduire la Bible" and "Haroldo de Campos"), Bessa and Cisneiros, Nóbrega and Milton — but comparatively little on other recent Brazilian practitioner-theorists (though see Spiry on Paulo Ronai). This essay will examine the writings on translation of the Brazilian translator and essayist José Paulo Paes (1926-1998), who was especially active in Brazil during the 1980s.

Paes' professional background is from outside translation: he worked for many years as an industrial pharmacist. However, he was also an active journalist, publishing in the *Folha de São Paulo*, *O Estado de São Paulo*, *O Tempo*, *Jornal de Notícias* e *Revista Brasiliense*, and came to know important Modernist writers such as Graciliano Ramos, Jorge Amado and Oswald de Andrade. His poetic work was compared to that of the neo--Parnassian Geração de 45, but he also published in an anthology with the concrete writers Haroldo de Campos and Décio Pignatari before they took up the label of concrete, when they were known as "Novíssimos", and Augusto de Campos wrote the Introduction to Paes' second book of poetry, *Anatomias*, in 1967.

In 1963 Paes gave up his job as a pharmacist and began working at Editora Cultrix in São Paulo, and, together with Massaud Moisés, edited the *Pequeno Dicionário de Literatura Brasileira*, published by Cultrix in 1967.

2. Translator

In 1981 Paes retired from Editora Cultrix and began a new career as a translator, translating, among others, the work of Charles Dickens, Joseph Conrad, Pietro Aretino, Konstantínos Kaváfis, Laurence Sterne, W. H. Auden, William Carlos Williams, J.K. Huysmans, Paul Éluard, Hölderlin, Palladas of Alexandria, Edward Lear, Rilke, Seféris, Lewis Carroll, Ovid, Níkos Kazantzákis, and the anthology *Poesia Erótica em Tradução*. He was named Director of the Translation Workshop at the University of Campinas (UNICAMP) and was also Visiting Professor at the Instituto de Estudos Avançados at the Universidade de São Paulo.

His translations were awarded a number of prizes: in 1981, the Prêmio de Tradução, from the Associação Paulista de Críticos de Arte for *Sonetos Luxuriosos*, by Aretino; the Prêmios Jabuti for Translation of Literary Works for *Poemas*, by Konstantinos Kaváfis (1983), *Poemas*, by William Carlos Williams (1988), *Poemas*, by Giorgos Seféris (1996), and for the translation of *Ascese*, by Kazantzákis (1998).

In 1986 Paes published *Um por todos*, which brought together his work up to that date and also in the 1980s he began to write poetry for children. In 1989 he published "A poesia está morta mas eu juro que não fui eu" and continued publishing in the 1990s, despite considerable health problems. Indeed, the amputation of his leg led him to reflect on this fact in his poem "Ode à minha perna esquerda" ("Ode to my left leg"). His last work, *Socráticas*, was published posthumously in 2001, three years after his death in 1998.

This essay is mostly based on his essays on translation, which were brought together in *Tradução: A Ponte Necessária* (Translation: the Necessary Bridge), published by Editora Ática in 1990.

Paes published most of his essays in the 1980s, when Augusto and Haroldo de Campos were still very active, and was seen by some as a counterpoint to the brothers, a translator who worried about meaning as well as form, who took an interest in translating the classical tradition, and who avoided many of the excesses of the brothers.

It was also a time when Translation Studies was just beginning to open up as an academic area in Brazil. Indeed, looking back at Paes' essays is almost like a journey to the origins of Translation Studies in Brazil. This is still a world of amateur literati, where Translation Studies at universities is

still in its birth throes and is virtually unrecognized, where no one as yet has an MA or PhD in Translation Studies, and where there are few works readily available other than those by Nida and Newmark. It was also the pre-Internet era, and books were difficult to obtain in Brazil and were difficult to import, as Brazilian credit cards were not accepted outside Brazil.

As yet, few had a background in translation or Translation Studies. In the Preface to *A Ponte Necessária*, Paes calls translation his "segunda via de criação" ("second creative path") (5). He is the amateur coming into the area from a totally different profession, with an interest in literature, a knowledge of French, Spanish and English, who has learnt to translate by comparing his translations with ones that have already been published, and who has had no teacher other than the dictionary.

3. Pathfinder

I would like to place Paes as one of the key figures and precursors in Translation Studies in Brazil, and I shall attempt to show that in *Tradução: A Ponte Necessária* he introduces many of the topics and themes of Translation Studies which will be developed in future years by Brazilian scholars.

One of them is the Historiography of Translation in Brazil. A number of the strands of my own work and that of other translation historians such as Lia Wyler and Márcia Martins can be found in his essay "A tradução literária no Brasil" ("Literary translation in Brazil"), probably the first time that an attempt was made to write a history of translation in Brazil.

Our attempt to give translation a greater prominence in the history of Brazilian literature finds an echo in Paes' essay. He initially remarks on the negligible number of references in Brazilian literary histories such as the *História da Literatura Brasileira* (History of Brazilian Literature) by Sílvio Romero (Paes, "A tradução literária no Brasil" 9). And when translation *is* mentioned there are a number of somewhat disparaging remarks such as those of Romero: "verdadeiros jogos de paciência inutilmente gasta", or "poesia não se traslada sem perder a mor de sua essência" ("true games of patience which has been uselessly wasted" as "poetry cannot be transferred without losing the centre of its essence") (Paes, "A tradução literária no Brasil" 9).

Paes also points to the nefarious influence of Portugal, since the old colonial power prevented any literary translation market being set up by only allowing a printing press to be established when the Portuguese royal family came into exile in Brazil in 1808. And until way into the twentieth century, translation had a very limited influence on Brazilian literature as just about all the elite, who were both the producers and consumers of literature, knew French and had no need of translations, at least from French.

Paes points to important Brazilian translators and translations: José Bonifácio (1763-1838), statesman, scientist and poet, probably one of the very first Brazilian foreignizing translators, who, in his translations from the Greek (1825), used compound epithets such as "auricomada", "tranciloira" and docerrisonha" (Paes, "A tradução literária no Brasil" 14).

He was followed by Odorico Mendes (1799-1864), whose neologisms in his *Odisséia* such as "olhi-cerúlea" and "crini-pulcra" were called "verdadeiras monstruosidades" ("true monstruosities"), by Sílvio Romero as the translator "torturou frases, inventou termos, fez transposições bárbaras e períodos obscuros, juntou arcaísmos e neologismos, latinizou e grecificou palavras e preposições, o diabo!" ("tortured sentences, invented terms, made barbarous transpositions, joined archaisms and neologisms, latinised and hellinised words and prepositions, the devil!") (Paes, "A tradução literária no Brasil" 15). Odorico's translations have been controversial. As a result of this and other severe critiques, Odorico was a kind of translator *non grata* until the publication of his *Odisséia* by the prestigious Universidade de São Paulo publishing house together with Ars Poética in 1992, with a Preface by Haroldo de Campos and a long and detailed Introduction by Antônio Medina Rodrigues, Professor of Greek at the Universidade de São Paulo (Mendes).

Paes points to the influence of Byron in Brazil, but until the second half of the twentieth century translations of his work were always made from the French, as Onédia Barbosa has shown in her *Byron no Brasil* (Barbosa). Byron also had an enormous influence in Brazil on Romantic poets such as Alúisio de Azevedo.

Paes was possibly the first modern scholar to remind us of the fact that the second Emperor of Brazil, Pedro II, was a keen translator, bringing into Portuguese poems by Gustave Nadaud, Victor Hugo, John Whittier,

Dante Alighieri, Alessandro Manzoni, François Coppée, Félix Anvers, Jean Richepin, Sully Prudhomme, and Henry Longfellow, among many others (Paes, "A tradução literária no Brasil" 18). Recent studies by Marcia Martins and Anna Olga Prudente de Oliveira from the Catholic University of Rio de Janeiro and Sergio Romanelli from the Federal University of Santa Catarina are now analyzing these translations (Martins and Oliveira).

Paes gives details of possibly the first ever professional Brazilian translator, Caetano Lopes de Moura (1780-1860), who, when travelling to France to study Medicine, was captured by the British, and then, on being released, served as surgeon in Napoleon's army. After finishing his course in Medicine, he went to Portugal but was bankrupted by the Civil War of 1834 and survived by translating the novels of Chateaubriand, Fennimore Cooper, Walter Scott, Alexandre Dumas, etc. (Paes, "A tradução literária no Brasil" 18-19).

The late nineteenth century saw an increase in the number of translations of novels from France, published in *folhetins* in newspapers and magazines. The works of Dumas, Feuillet, Aymard and many others were translated almost as soon as they came off the boat in Rio de Janiero (Paes, "A tradução literária no Brasil" 19).

Translation was also of great importance to possibly the major figure in Brazilian literature, Machado de Assis, who in one of his early works, *Crisálidas* (1864) makes a number of different translations of Dumas *fils*, Schiller (from the French), and in *Falenas* he translates poems by Lamartine, Anacreonte, Bouillet and Dumas *fils*. But his best-known translation is that of Poe's "The Raven", published in *Ocidentais*, in which he, perhaps surprisingly, makes Poe's poem into a neo-Parnassian work that virtually ignores the rhythm and other stylistic features of the original. According to Sergio Bellei, this is because Machado wished to use his version of "The Raven" to help establish the new Brazilian literature, which would no longer be dependent on European models (Bellei).

In *Ocidentais* Machado published his translation of Hamlet's monologue "To be or not to be" and Canto XXV of Dante's *Inferno*, which, Paes states, have become "cavalos de batalha" ("battle horses"), sites of contention of translation and retranslation as translators have attempted to produce better translations than their fellow translators and rivals ("A tradução literária no Brasil" 21-22). In "Augusto de Campos e Bruno

Tolentino: a Guerra das Traduções" (Milton) I discuss the heated arguments between Augusto de Campos and Bruno Tolentino over Augusto's translation of Hart Crane's "Praise for an Urn", published in the *Estado de São Paulo* in September 1994. This debate continued for several weeks in the pages of the *Estado* and the *Folha de São Paulo*. And in "Translated Poetry in Brazil 1965-2004" (Milton) I remark on the fact that certain other works such as the poetry of Donne, Baudelaire and Shakespeare have acted almost as a bone of contention between translators. Works by these authors have been translated frequently in Brazil, while the work of other major poets such as Tennyson and Browning remains unpublished.

Paes also points to the increased number of translations being produced in the middle years of the twentieth century, as the rise of a Brazilian middle-class, with a certain purchasing power but without knowledge of foreign languages increased the demand for translated literature, especially novels ("A tradução literária no Brasil" 26-27). Monteiro Lobato was at the centre of the publishing world in the 1930s and 1940s as a publisher, author and translator and was one of the major forces behind the move to translate more from English. In a number of articles (Milton "The Political Adaptations of Monteiro Lobato", Milton and Euzebio "The Political Translations of Monteiro Lobato", and Milton "The Resistant Translations of Monteiro Lobato") I develop a discussion of the ways in which Lobato used translation as a weapon to criticize the Vargas government, and the way in which his adaptation of Peter Pan became a highly political work.

Another important figure in the area of translation mentioned by Paes is Érico Veríssimo, responsible for the Coleção Nobel at the Editora Globo de Porto Alegre, which, together with Editora José Olympio of Rio de Janeiro, was to a great extent responsible for the enormous increase in the number of translations in the 1930s and 1940s, a period that has been called the golden age of translation by Lia Wyler (Ibid: 29, Wyler 2003: 129). Érico Veríssimo as translator is the subject of a 2004 PhD. by Paula Arbex, *Erico Verissimo no contexto da tradução literária no Brasil*.

And finally, Paes brings us up-to-date by mentioning recent developments in the field: the mushrooming number of publications of the translation of poetry, especially the theoretical and practical work of the Concrete poets Décio Pigniatari, José Lino Grünewald and Haroldo and

Augusto de Campos; recent books on translation by such as those by Paulo Ronai, Erwin Theodor, Brenno Silveira and Rosemary Arrojo; the first ever journal on Translation Studies in Brazil, *Tradução e Comunicação*, published by Faculdade Ibero-Americana, now Unibero, which started in 1981; and the regular sections on translation in the *Folha de São Paulo* cultural section, the *Folhetim*. Indeed, Paes' essay was first published in the *Folhetim* on 18 September 1983.

4. Theorist

In "Sobre a tradução de poesia" ("On the Translation of Poetry"), the basis of a course given at UNICAMP in 1987, Paes puts forward his own theoretical position. First, he disagrees with Georges Mounin on the impossibility of translating poetry and, making a similar argument to that made by Haroldo and Augusto de Campos, quotes Roman Jakobson on the poetic function of language (Paes, "Sobre a tradução de poesia" 36), the necessity of recreating a literary text in the foreign language, the correspondences and compensations that are part of Wittgenstein's mathematical equations when transferring material from one language to another (Paes, "Sobre a tradução de poesia" 38), and Octavio Paz's statement (Paes, "Sobre a tradução de poesia" 40) that a poem is made up of non-substitutable and non-removable signs, which can be transposable into another language.

These points are extended in "Sobre a crítica de tradução" ("On the Criticism of Translation"), where Paes says that the translation of a poem is like creating another "máquina de comover" ("machine to emotionally move"), to produce similar effects, through a technique of approximation or equivalence (115). And the concept of transcreation, which refuses a literal and univocal translation, will provide a definitive answer for those who insist on the untranslatability of literary works. Thus, translation will no longer be seen as a reduction or worsening of the original work and will take on a status of equivalence with the original

Paes joins Mário de Andrade in praising Guilherme de Almeida's translations of French poets, which "impõe presença" ("impose their presence") ("Sobre a crítica de tradução" 116), following Pound's "Make It New", in contrast to those of Onestaldo de Pennafort. An example is

Guilherme's translation of "Paralelamente a Paul Verlaine", which "conse-
gue elevar a tradução ao nível das obras originais" ("manages to raise the
translation to the level of an original"), maintaining both the music and
spirit of the original.

However, the key point on which Paes fails to agree with Haroldo
and Augusto is the creation of neologisms. Paes comments negatively on
terms such as the borrowed calque of "checar" ["to check"] in Portuguese,
when equivalents such as "conferir" and "verificar" are readily available.
Paes borrows the term George Steiner uses: "centaur language", the lan-
guage which is half horse and half man, the interlanguage that is halfway
between the original and target language, the foreignizing language so
praised by Friedrich Schleiermacher and used by Friedrich Hölderlin in
his translations from the Latin and Greek ("Sobre a tradução de poesia" 44).
Haroldo's translation of Goethe contains a certain Germanizing of Portu-
guese, with forms like "Conjurogesticulante", "diabigordos", "diabimagros"
(193), "Flamirrompe" (194), and "rubicundos, rubibochechudos" (195).

However, Paes points out that in English and German the noun may
often be used as an adjective, and forms such as Hopkins' "dapple-drawn-
dawn" do not go against the characteristics of the English language, indeed,
such alliterative forms hearken back to Anglo-Saxon alliterative verse,
whereas "mancha-manhã-marcado" seems "extravagante" ("extravagant"),
forced and exaggerated in Portuguese ("Sobre a tradução de poesia"
44-45). Paes also praises the translations of Gottfried Benn by Mario Luiz
Frungillo, as the translator did not attempt to offer a parallel form in
Portuguese to the German word order. Paes calls such hyperbatons in
Portuguese affected or pedantic. And neither does he approve of Eric
Sabinson's translation of Charles Olson's long poem "The Kingfishers"
("Os martins-pescadores"), in which the translator, a North American
national, uses his own uncorrected non-perfect Portuguese which is affected
by his English-language background.

But one area Paes does follow Haroldo and Augusto in is the impor-
tance he gives to translation. Like the poet, the translator of poetry (and
here Paes uses the example of Manuel Bandeira) will be following the
age-old ritual of discovering the materiality of words and the peculiar traits
of poetry, "desvio do sentido lógico do discurso induzido pelos operadores
poéticos" ("deviation from the logical sense of the discourse which is

induced by the poetical operators"), and this is very different to technical language, which reinforces the conceptual elements of words. Thus the poet will produce his or her own idiolect within the sociolect, the language of the group. However, the essential difference here is that the translator will attempt to preserve the idiolect of the original poet, but in another sociolect — that of the foreign language — in which he or she will attempt to find an equivalent idiolect to that of the poet in the original language.

Paes returns on various occasions to the translations of Manuel Bandeira. Similar to Paes, Bandeira's qualifications as a translator are negligible and he admits his lack of knowledge of English, even though he translates Emily Dickinson and other poets writing in English. Paes also emphasizes Bandeira's very practical advice to the translator of poetry ("Bandeira tradutor" 63). The translator should choose what is essential and may omit or change what is merely there through technical necessity. These superficial elements can be taken out, even though they may be pretty. For example, "roses" can be substituted by "lilies" without damaging the essence of the poem (Paes, "Bandeira tradutor" 65). Furthermore, there will be a considerable contrast between the translator and the artist (translator): the translator is an artisan, whereas the artist is a creator. Moreover, like the poem, the translation of a poem can be interpreted in many different ways.

Indeed, much of Paes' work can be seen as a plea for greater respect for translation and Translation Studies, moving out of the *tradutore traditore* mentality, one which saw translation as something of negligible interest, and somewhat minor, to one in which Translation Studies and the translator are much more central to creation and literary studies.

Yet for Paes, moving from one language to another is not an easy job. Though he could read a number of foreign languages, Paes was not a practical linguist. The Modern Greek he taught himself in order to translate poetry was difficult to use in communication. The ease many people have in their daily juggling with a large number of languages, not only in the many multilingual societies in the world such as the many in Africa and Asia but also in the multilingual metropolitan cities of the world, is contradicted by the Humboldtian vision of language he comments on in "Sobre a Tradução de Poesia". This early Whorfian approach, stating that there will be a kind of group subjectivity for each language, results in the

fact that the translator will end up as a kind of schizophrenic, changing character as he or she moves from one language to the other.

Paes' translator is the irascible bookworm, hardly the key professional and scholar who is involved in the interlingual transfer of information and knowledge between cultures, working in a harmonious network of relationships with other professionals. This translator will often have a *genus irritabile* and may well have a Judas complex or syndrome of betrayal (Paes, "Sobre a Crítica de Tradução" 118). In "Sobre a Crítica de Tradução" Paes wonders, like Valéry Larbaud, whether the translator can avoid thinking about his own work and forget his own sins, his betrayal to his own language and culture through possible errors. And criticisms of other translators and translations may well be met by open anger and hostility and seen as an attack on the other translator's honor and considered a serious offence.

Though valuing translation and the translator, Paes seems only to value the translator-poet; he shows little interest for those working in the day-to-day grind of translation. In the same essay we can see that, although he readily accepts the multilingualism of the translator and the centrality of translation, Paes takes a somewhat "apocalyptic" approach to the rapidly growing market in translation. Publishing houses are bringing out more and more books of doubtful quality, particularly bestsellers, which are published quickly by houses which have little or no interest in the quality of the translation, and, indeed, this professional passion mentioned by Larbaud may also be missing (Paes, "Sobre a Crítica de Tradução" 118).

Paes also stresses the role of the translation critic, who should "ressaltar e aferir valores é a tarefa precípua do crítico de tradução" ("underlining and strengthening values is the important task of the translation critic") ("Sobre a Crítica de Tradução" 110). Replying to the metaphor of John Lehman, who says that speaking about a translation is like speaking about the glass covering a painting, Paes replies that the translation critic should highlight and study the refractions of this translation picture to guide reader and to show at which points the rays of light of the original managed to shine through, where they failed, where they were compensated for by an alternative strategy, and where they may even have improved the original ("Sobre a Crítica de Tradução" 110). But the best job for the translation critic would to make a prior analysis of a translation to be published, in the

same way that Manuel Bandeira suggested improvements to Alphonsus de Guimaraens Filho in a 1946 letter, before his translations of the poems of Emily Dickinson were published.

5. Final considerations

The history and historiography of translation in Brazil is a small but growing domain. In order to map the archeology of the area, studies of important commentators, critics and translators are necessary, and I hope this brief study of a key figure that helped to lay the roots of many contemporary studies has made a small contribution to clarifying this architecture.

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ABSTRACT

This essay examines the theoretical writings on translation of the Brazilian poet, translator and essayist José Paulo Paes (1926-1998). It situates Paes as a central figure in the growth of interest in Translation Studies in the 1980s and 1990s and finds in his work many subjects and themes that would later be developed by subsequent scholars in the area.

KEYWORDS

José Paulo Paes, translation in Brazil, Haroldo de Campos, history of translation, translation criticism.

RESUMO

Este ensaio examina os escritos teóricos sobre a tradução do poeta, tradutor e ensaísta brasileiro José Paulo Paes (1926-1998). Situa Paes como figura central no crescimento dos Estudos de Tradução no Brasil nos anos de 1980 e 1990 e encontra na sua obra vários temas que posteriormente serão desenvolvidos por especialistas da área.

PALAVRAS-CHAVE

José Paulo Paes, tradução no Brasil, Haroldo de Campos, história de tradução, crítica de tradução.

Translation and Literature again: Recent approaches to an old issue

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Translation and Literature again: Recent approaches to an old issue

The debates over the status of translation throughout the history of Western culture point to an ambiguous status — between subalternity and artistic merit — and also to a constant but discreet presence of translations in the history of western literatures and cultures. This somewhat paradoxical image is probably intrinsic to cultures of European origin, as Henri Meschonic (32) recalls.[1] It has persisted through our globalized times of institutional, economic and political acknowledgment of translation and Translation Studies, influencing not only the social and economic situation of translators, but also the reflection about translation as a linguistic, cultural, social and political phenomenon.

The profound changes that occurred after World War II promoted a generalized awareness of the role of translation in the contemporary world. The surge of Translation Studies in the second half of the twentieth century and its epistemological and institutional recognition as a research area and an academic discipline emphasized the importance of translations and translators in the development of cultures and in economic and political relations, originating a proliferation of centers for training translators and for research on translation.

In Portugal, the acknowledgement of the role of translation, almost inexistent until 1974, started in the 1980s, when Portugal joined the European Community. This became visible with increasing publishing

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[1] "L'Europe est née de la traduction et dans la traduction. L'Europe ne s'est fondée que sur des traductions. Et elle ne s'est constituée que de l'effacement de cette origine toute de traduction. Ce qui vaut pour ses textes fondateurs, deux de ses deux piliers, le grec pour sa science et sa philosophie, l'hébraïque pour la Bible, Ancienne Alliance comme Nouvelle Alliance".

activity, the creation of translation companies and the foundation of professional associations (APT, APET).

Although academic interest in translation issues already existed for quite some time in the Faculties of Arts and other education institutions involved in language studies,[2] it is mainly since the 1990s that Translation Studies has spread and begun to strengthen its position as a research area in Portuguese higher education institutions.

Despite the fact that training and research activities in translation nowadays cover the most varied areas — from scientific and technical translation to audiovisual translation, including interpreting and editorial activity — in this paper we will deal mainly with some of the changes linked to research in Literary Studies or originating from them.

The creation of the Portuguese Association of Comparative Literature (Associação Portuguesa de Literatura Comparada — APLC), at the end of the 1980s, stands as a fundamental landmark in the development of the research on translation in Portugal. Since the beginning, the predominant research trend of translation in the Association was linked to the "cultural turn" proposed by Bassnet and Lefevere (Bassnett and Lefevere),[3] aiming at studying the role of translations in the history of cultures, as well as the norms ruling intercultural relations, in line with the polysystem theory of Even-Zohar and Gideon Toury (Even-Zohar) and with Descriptive Translation Studies (Toury).

In this essay, I intend to address concisely some of the aspects of the evolution in perspective introduced by Translation Studies in the research on literature and culture in Portugal, based on a few factual examples of works that point to innovative trends and ways of approaching literature, and also of studying the role of translation in society and in cultural

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[2] Research in translation has existed in the Faculties of Arts since the 1970s or even before that, namely in the Germanic or Romanic study areas, linked to literature or linguistics subjects (cf. for example Almeida Flor).

[3] Evidence is in the contributions of Maria Alzira Seixo (Seixo), José Lambert (Lambert "Translation Studies and (Comparative) Literary Studies") and Lieven D'hulst (D'hulst) to the first APLC congress and Susan Bassnett's essay ("Taking the cultural turn in Translation Studies") in one of the first issues of *Dedalus* (Bassnett).

practices. I consider these cases merely as *representatives* of many other research works and as the starting point for a reflection on some of the views that seem to be involved in Translation Studies (in Portugal), especially when we consider translation and literature. I will consider three current trends in Translation Studies that seem to have been adopted by translation researchers in Portugal over the past decades: descriptive and polysystemic approaches, postcolonial approaches, and literary and philosophical approaches.

Among the works published in Portugal, I shall begin with some examples of historiographical or sociological studies developed from polysystem theory and Descriptive Translation Studies. These works are devoted to the study of translations and translators and their status within the Portuguese society, aiming at analyzing the norms governing cultural exchanges and the work of translators. The example presented here — a research project on the role of translation in the history of Portuguese literature — addresses a great variety of case studies comprising several periods of the history of Portugal, from the Middle Ages to contemporary times. (Seruya *et al.* "Notes for Cartography").

Next, I shall refer to approaches arising from a view of translation as a "central metaphor of our times, a keyword of our contemporariness", in the context of "cultural translation" — as it is studied in different domains, specifically in anthropology and in cultural and post-colonial studies (Ribeiro 178, and Duarte, "Para uma crítica", *Cultura entre tradução e etnografia*).

Finally, I shall discuss some of the issues of literary and philosophical approaches. Notwithstanding the integration of the aforementioned reflections, they are concerned, above all, with *reading* and *interpreting* literary texts, whether translated or not, with the relationship of individual translators with "their" text or "their" author, with the translation writing process, the translation methods and the *poetics* of literary translators (Barrento, *Poço de Babel*).

Although these three perspectives intersect each other and overlap quite frequently, they respond to the concerns, methodologies and concepts coming from different areas of the humanities and the social sciences, and end up by clarifying different and complementary aspects of the "translation" phenomenon and of "Translation Studies".

They seem therefore to confirm Translation Studies as a product of the "contemporary knowledgescape" — to use the term coined by João Ferreira Duarte, Alexandra Assis Rosa and Teresa Seruya (Duarte *et al.*) ensuing from the theory developed by Arjun Appadurai in "Disjuncture and Difference in the Global Cultural Economy" about the different "landscapes" that form "the global cultural flows" in contemporary societies (Appadurai 295-310):

> We propose therefore that we call […] *knowledgescape* […] the migration of ideas, concepts and methods across disciplinary bounds that inceasingly characterize the field where research in the humanities is staked out today. In this light, Translation Studies could very well be seen as a product of the contemporary knowledgescape, not a discipline, not even an interdiscipline, but rather a principle of flux, of unceasing intersections and realignments, an interfacing domain where thought becomes nomadic, where a multiplicity of language-games can coexist, clash, intermingle and cross-fertilize: in short, a ghost-like presence to haunt us out of enclosures and rigidities". (Duarte *et al.* 4)

1. Sociocultural and descriptive approaches

"Notes for a cartography of literary translation history in Portugal" presents the provisional conclusions of a research project on Literary Histories and Translations. Representations of the Other in Portuguese Culture a project developed in Portugal between 1998 and 2005 (Seruya *et al.*, "Notes for a Cartography" 58-71). The authors present the project as "an attempt at describing briefly the past and future of literary translation studies in Portugal". [4]

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[4] This project, undertaken by a team of researchers from several Portuguese universities, was coordinated by Teresa Seruya at the Portuguese Catholic University (Universidade Católica Portuguesa); it constituted, as far as I know, one of the first projects by inter-university teams in this area, gathering contributions from researchers that worked individually scattered around the country.

In this essay, the authors follow the methodology of Descriptive Translation Studies (Toury) and the subsequent work in this area, as well as the methodology proposed by Anthony Pym for the historiography of translation (Pym *Method*). They analyze five "excavation sites", that is, five historical periods which are relevant to the study of literary translation in Portugal. They outline some of the traits that help define the dominant translation norms of each period, the position of translated literature in the history of Portuguese literature, and the dominant viewpoints in Translation Studies in Portugal.

This research project, the first (or at least one of the first) to study a broad corpus of texts from different periods and to identify historical trends and characteristics of the norms of reception of foreign literatures in Portugal, is also fundamental in the sense that it opens up new ways for historiographical research on translations. Furthermore, it opens up perspectives that contribute to a different way of looking at the history of national literature and at its relations with foreign literatures.

In the concluding chapter, the authors argue the need to introduce the study of literary translations into the teaching of Portuguese literature and history of literature (Seruya *et al.*, "Notes for a Cartography" 66-68). They also acknowledge that both the author and the source text are still the primary reference in many approaches to translated texts. Furthermore, they state there is still insufficient knowledge about the modes of literary transfer. They conclude that there is a need to synthesize and to think globally about the scattered works that still exist; they also propose the production of more ambitious works on a large scale, such as the publication of a dictionary of translators, a general history and a sociology of translation in Portugal, so as to promote the understanding of the functions of translated literature throughout history. From this global, systemic and historiographical perspective, the authors seem to refute an individual poetics of translation:

> We should move away from predominantly researching translators who were acknowledged authors at a given time. If we persist with this approach we are reaffirming the paradigm of authorship against other cultural phenomena such as translations and rewritings in general. We also need to shift our perspective from author to translator, since the vast

> majority of translators were not "authors" in the traditional sense. Thus, should we preserve the myth of authority, we will be perpetuating the silence that surrounds translators and barely contributing with anything new to what we already know about any given time. (67-68)

It is obvious that the broadening of the subjects and objects being studied is central for a global understanding of the historical and sociocultural translation process. However, it does not seem to me that we are dealing with absolute and mutually exclusive alternatives in this area. In my opinion, only by articulating and integrating different approaches will we be able to fully "understand the functions of translated literature". Nonetheless, the research proposals for the future enunciated in this essay, as well as the awareness of the need to contextualise "global overviews", represent a major step forward in this critical articulation between the general and the particular that is essential in Translation Studies.

The need to study translation from the viewpoint of the target system has become increasingly visible not only in publications of individual case studies, but also in broader studies of repertoires.[5]

Since the 1990s, several research projects on specific translated literary repertoires have been conducted in Portugal, such as the studies on the translation of theater repertoires by Christine Zurbach and Paulo Eduardo Carvalho, or on publications of collections and anthologies (Seruya, *Estudos de Tradução em Portugal I*, *Estudos de Tradução em Portugal II*). Translations from specific periods of Portuguese history have also been studied, e.g., the publications about censorship during Salazar's regime (Seruya and Moniz, *Traduzir em Portugal*, Seruya *et al., Traduzir em Portugal*). There were also many studies — post-graduation dissertations, articles from journals and papers presented at conferences — on translation by individual authors, on translators and texts from different periods, on specific kinds of texts, from different perspectives (historical, sociocultural, linguistic, philosophical, political). To a lesser extent, we find

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[5] Cf. The collections of studies published in the scope of this project (Seruya, *Novos Contributos*; Seruya and Moniz, *Histórias Literárias Comparadas*; Lopes and Oliveira)

case studies about the reception of Portuguese literature in other cultures. We would like to point out, especially at the post-graduate level, the interest of studying translation and re-writing connected to audiovisual translation for subtitling/dubbing, animated cartoons, or the adaptation of literature to visual languages — such as cinema, cartoons, or graphic novels.[6]

The studies already published in this area enable us to examine more thoroughly the acknowledgement of diverse aspects of the Portuguese history of literature and culture, not only concerning the reception of foreign works in Portugal — the political and ideological conditions of translation and the publication of foreign books, the reasons involved in the choice of the books to be translated — but also the specific criteria and cultural preferences of the audiences — the status of translators in the literary system, the percentage and criteria of editorial guidelines, the reception of translated works by the audience and by criticism, among others.

There are very relevant contributions on the characterization and understanding of the norms that preside over both modes of translation and the criteria underlying the publication and production of literary texts, whether translated or not, in the Portuguese cultural system and in its relationship with the dominant cultural systems.

However, as José Lambert reminds regarding the history of translations, "an authentic historical research on translations in/from Portugal […] cannot be restricted to a juxtaposition of cases or files by particular translators, of specific genres, of means or moments" (Lambert, "Traduction, Littérature, Societé" 13). In other words, it is essential to articulate them with other stages of analysis, no matter how broad as they might be, capable of overcoming the limitations from a strictly individual, partial and national view.

In this context, the recent debates and proposals that have been developed in Translation Studies have been summoning contributions from other domains of the humanities and social sciences — sociology, cultural

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[6] See the comparative literature database, the website of the Centre for Comparative Studies — TradBase — Bibliografia Portuguesa de Estudos de Tradução (Portuguese Bibliography of Translation Studies); CecBase — Comparative Bibliography in Portugal; see also the Universities Repositoria on Master and PhD theses.

studies, post-colonial studies, gender studies — in order to map more rigourosly the spaces of translation and the understanding of how these "intercultural" spaces (Pym 1999), these "transculturation" phenomena (Wolf)[7] work, both locally and globally, over time, as well as what might be the connections and distinctions between "sociological" and "cultural" concepts and approaches. [8]

The most recent "sociological turn" (Merkle) of Translation Studies has enriched the central role of the translator in intercultural relations. As Anthony Pym remarks, "although frequently sidelined as a technical problem of interest only to linguistics, the activity of translators should be a privileged field for the problem of how cultures interrelate" (Pym *Negotiating*).

Bearing this in mind, Yves Gambier suggests that we pick up the idea of "socio-traduction", already mentioned by James S. Holmes at the beginning of the 1970s:

> Between a 'cultural' and a psychological approach, there is room for a socio-translation, previously mentioned by James S. Holmes in 1972 […]. The goal is to understand how the power of norms is integrated and acted upon, how translators (whether literary or not) conform to what is expected of them or, in other words, how they use self-censorship to respond to those expectations, until they become effective craftsmen, punctual, invisible, flexible. How do they accept that symbolic violence (Venuti 1996)? And what do they obtain in return? […] The envisaged socio-translation has two main guidelines: one that focuses on translators (their profiles, their careers),

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[7] According to Michaela Wolf, "[t]he designation 'transculturation', coined in 1940 by Fernando Ortiz in a Latin American context, describes dynamic cultural phenomena by encompassing the various phases of the transition processes between cultures […]. Here, the key issue is attention to the repercussions on the cultures involved in these often violent cultural overlaps, since it promises to reveal the inclusion and exclusion mechanisms of the various interconnected articulations, practices and positionings" (Wolf).

[8] On these debates, see Pym *et al.* and Duarte *et al.*

and the second one that deals with translations, as one of the
modalities of intercultural communications. (Gambier 39)[9]

The broadening of the study of translated literature to the macro-structural
constraints of its production and reception, and to the understanding of the
process, socio-economic and political conditions, motivations, criteria and
relationship with cultural norms taken upon by the human agents of that
process — namely the translators — determines a change of perspective, a
change that is less concerned about a strictly textual and aesthetic *reading*
of the translated works than with their usage and action on the social level.

This situation entails in some way a decentralization of the place of
translated or untranslated literature in the cultural system, since nowadays
it competes with many other cultural products. The trend is to take over
the translation of literature as an element of a wider system that comprises
all translation and re-writing types practiced (and consumed) in a certain
society, and the connections they establish among themselves and with the
remaining systems, not only in the social sphere but also in relationships
with other cultures. The will to understand how translations work in the
context of the cultural habits and practices of society leads to studies with
a sociological character that do not refer to particular texts anymore, but
to the analysis of the role that all translated cultural products have in a
society's set of cultural choices and practices. Notice, for example, what
Alexandra Assis Rosa writes in "Does translation have a say in the history
of contemporary linguacultures? Some figures on translation in Portugal":

> This paper attempts to present a provisional collection of data
> in order to contribute to the assessment of the current
> importance of translation as intercultural activity in Portugal.
> We, therefore, aim to appraise the degree of interference of
> other cultures in the contemporary linguistic and cultural
> input of the Portuguese repertoire. […] To do this, we might
> consider: what is borrowed from Public Libraries, what is
> published, what is bought and potentially read most, what is

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[9] Amid the bibliography about the sociology of translators and their relationships with
the cultural norms see, for example, Chesterman, "Questions" and "The Name and
Nature", Pym, "The Social and the Cultural" and Pym *et al.*

> published in periodicals, broadcast in television, cinema, radio, theatrical and opera performances, home video, music, video games, the internet, etc. (Rosa, "Does Translation Have a Say" 79)

These systemic and historiographical approaches promote a critical view of the literary phenomenon in general, from the way of reading the texts to the way we consider the history of literatures and literary canons, which largely outnumber both the scope of Literary Studies and that of Translation Studies, and question positivist and nationalist approaches to literature. As a consequence, they allow for alternative readings of the national canon in Literary Studies.[10] They also open a space for Portuguese translators to reflect on and question the international canon, its historicity and (relative) instability, as well as the modes, functions and cultural implications of their translations.[11]

2. Cultural Translation and self-reflexivity

The broadening of Translation Studies, to a perspective that is no longer merely textual but clearly social and cultural, implies, as we noticed before, a constant dialogue with other areas of the human sciences, some of which use the term and the concept of "translation" in senses different from those used in Translation Studies. This happens, for example, in Social

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[10] On this subject, see the recent "history of Portuguese compared literature" by Hélio Alves, who, taking over the "migrant condition" and also the plural aspect of literature, proposes a radically different reading from that of the Portuguese canon: "This book doesn't tell a story of endogamies — of the homeland, of nation, of language, of some lusophone "essence", whatever that may be — but a hard and difficult story of migrations. Because that is what the history of (Portuguese) literature really is" (14). Some of the issues raised and developed in the book: "what language did Gil Vicente write in? Is Gil Vicente's Portuguese more important than Spanish? Do Jerónimo Osório's Latin and Fernando Pessoa's English define any national literature? Didn't Camões have a glimpse at the homeland from the same distance as his emigration? Where was Damião de Góis's place, but to wander in Europe?" (13-15).

[11] About the reflections and debates of Portuguese translators of the literary canon, see the aforementioned translator's prefaces and the analysis made by João Barrento (Barrento, "Traduzir o cânone").

Ethnography and Anthropology, in Cultural Studies and in Postcolonial Studies, implying a widening of the idea of translation, prone to be "diffuse and polysemic" (Ribeiro 78) but also productive and stimulating for Translation Studies. The notion of translation will serve mostly to address human and social processes of mobility and displacement, no longer being confined to textual processes.

Sousa Ribeiro, in an essay on translation in the context of the contemporary theories of globalization, does not hesitate to claim that translation is nowadays a "keyword of our contemporariness, a core metaphor of our time" (78), in a very comprehensive definition that encompasses languages, cultures, contexts and social and political practices:

> Potentially, every situation in which one tries to find meaning from a relationship with difference, may be described as a transferred situation. In this broad meaning, the concept of translation points towards the way in which not only different languages, but also different cultures and social and political contexts and practices may be linked, so that they become mutually intelligible, without sacrificing difference for the sake of an assimilation principle. In other words, the question of translation ethics and the politics of translation became much more pressing nowadays. (79)

In a globalized world, where the image of monolingual universalism and homogeneity actually hides heterogeneity, fragmentation and multi-lingualism, translation represents, for Sousa Ribeiro, the interaction and the relationship with what is different, a condition of culture in the sense of Bakhtin — a place of power and counter-power:

> There is culture where there is interaction and relationship with what is different, what Bakhtin calls the participative autonomy of all cultural facts, that is, the concepts of a dynamic, not static culture, which is heterogeneous and not homogeneous. On the other hand, to think about the internal heterogeneity of cultures means, naturally, to understand translation not simply in relation with intercultural interactions, but with connections established on the intracultural domain. (80-81)

This generalization of translation to situations not necessarily demanding interlinguistic interaction, this metaphorization of the notion of translation, came from the social sciences. It has created some polemics in Translation Studies. Criticisms are fundamentally directed towards an abusive usage of the concept of *translation* implicit in the notion of *cultural translation*, frequently used in Cultural Studies and Postcolonial Studies, specifically after the publication of *The Location of Culture* by Homi Bhabha. They underline the lack of knowledge of the contributions that Translation Studies has been making for several decades to the reflection on translation and culture. João F. Duarte remarks:

> Bhabha uses translation to name the process which, in situations of colonization and diaspora, in borderline spaces, leads to the production of new subjects and objects, hybrids, localized 'in-between', as he mentions over and over again. The first problem appears when we refuse definition, a shared absence as mentioned before. Even in the cultural background that nowadays dominates Translation Studies, to translate always involves the relationship between a source culture and a target culture mediated by actions of language manipulation. [...] translation in Homi Bhabha is placed alongside what seems to be a succession of synonyms: "negotiation", "displacement", "rearticulation", "transmutation", "dissemination", "differentiation", "transvaluation", etc. I wonder what is new to the notion of translation, when so many alternatives are available, and I can only conclude that, in this context, translation is a mere ornament… (95)[12]

In *Exploring Translation Theories*, Anthony Pym sums up these problems at the end of his chapter on "Cultural Translation":

> Many of the theorists we have cited here freely recognize that they are using the term "translation" in a metaphorical way. They are drawing ideas from one area of experience (the things translators do) to a number of other areas (the ways

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> cultures interrelate). This can be productive and stimulating for both fields involved. On the other hand, the generalized productions of metaphors may risk expanding the term *translation* until it becomes meaningless (Duarte 2005) or indeed of losing track of the original referent. Michaela Wolf points out the risk of developing *a sociology of translation without translation* (Wolf 2007: 27) […] Perhaps the problem is that they have become dead metaphors, images that somehow we accept as self-evident truths. The more conscious metaphors of "cultural translation" may thus help us think more critically about all kind of translations. (Pym, *Exploring* 159)

Although Pym critically emphasizes the dangers of generalizations that end up erasing what constitutes alterity in Translation Studies and in studies about culture in general, he considers the "cultural translation paradigm" to be a relevant and innovative contribution to Translation Studies in several ways:

> it introduces a human dimension, seeing translation from the perspective of the (figurative) translator; it concerns translation as a cultural process rather than a textual product; its focus on hybridity undoes many of the binary oppositions marking previous translation theory; it relates translation to the demographic movements that are changing the shapes of our cultures; it can generally operate within all the critiques ensuing from the uncertainty paradigm". (Pym, *Exploring* 159)

Michaela Wolf (2008) also develops several of these points when she examines the contributions of Postcolonial Studies to a change of perspectives in Translation Studies. She considers that "the expansion of the concept of translation […] above all has articulated a clear rejection of ethnocentric or national-culture variants of *translation*, accompanied by a reinforcement of the attribution of socio-political relevance to the agents involved in the translation process, first and foremost the translators themselves (Wolf). This interdisciplinary articulation "has meant more recognition of translation's significance for a deeper understanding of the power relationships and relations of alterity that form the basis of every

translation" and it means "first and foremost expanding the perspectives of the field of research and elaborating transcultural viewpoints that also encompass self-reflexive elements".

The considerations that Postcolonial and Cultural Studies have introduced into Translation Studies have indeed contributed to a new epistemological reflection, leading to the questioning and redefinition of a series of concepts usually thought of as "facts" or "truths". Sousa Ribeiro outlines the questions these theories raise about the concept of originality and the priority of the original, about the vision of translation as a way of negotiating differences and of making differences evident, about translation as a phenomenon that is not merely intercultural but also intracultural, and about translation as a condition of the self-reflexivity of cultures (Ribeiro 86).

Works like *Translation Studies at the Interface of Disciplines*, edited by Duarte, Rosa and Seruya in 2006, as well as the more recent compilation of texts edited by Duarte on the concept of "cultural translation" (2008) — *Culture between translation and ethnography (A Cultura entre tradução e Etnografia)* contribute to this search for epistemological rigor.

Other approaches can be developed, however, and were actually the first to be adopted in Portugal. This is the case of the poetics of translation, to which we now turn.

3. Poetics and translators

Translation analysis is traditionally based, as we know, on binary comparative studies of "original" texts and their respective translations. In Literary Studies, these case studies frequently deal with texts from the literary canon translated by writers, poets or professional translators whose work is acknowledged in the literary target system. Many of the case studies published in Portugal, namely in the scope of Comparative Studies, still analyze literary translation from this perspective. However, they broaden the analysis by integrating the critical contributions of Translation Studies, Cultural and Postcolonial Studies, deconstruction or discourse analysis, aiming at a more rigorous knowledge of the literary text, at the analysis of the enunciatory process of literary translation, and at the definition of the poetics of translators. The quantity and diversity of these literary and

poetic approaches is quite visible in Comparative Literature. We just need to run through the databases on the website of the Centre For Comparative Studies — *TradBase* — *Bibliografia Portuguesa de Estudos de Tradução (Portuguese Bibliography of Translation Studies)*, *CecBase* — *Comparative Bibliography in Portugal*[13] — the journals and publications of the research centres in the Humanities,[14] or the proceedings of Comparative Literature congresses. [15]

In this context, I would like to emphasize *O Poço de Babel — para uma poética da tradução literária* (*The Babel Well — toward a Poetics of Literary Translation*) by João Barrento, a set of essays that raises the main questions asked when reflecting on the poetics of translation. From the very beginning of his book, Barrento proposes to present thoughts on translation from three viewpoints: "as a translator, as a professor of literature and as a researcher, aiming at defining some of the core problems in the process of translating literary texts and [his] points of view about it, documented with examples from [his] own experience" (12). Some questions stand out from this book. Although based on an individual experience in an area that claims to be specific — literary translation, and essentially the translation of poetry — the issues tackled in these essays are common to other research on literary translations and in Translation Studies in general.[16]

Bearing in mind the specific complexity of literary language,[17]

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[13] www.comparatistas.edu.pt

[14] Cf. Among others, the journals *Dedalus* (APLC Lisbon); *Cadernos de Literatura Comparada* (ILCML Porto); *Diacrítica* (CEHUM Braga); *ACT* (CEC Lisbon).

[15] Between 1990 and 2010, five volumes of the proceedings of APLC congresses were published, two of which are online.

[16] Cf. for example the proceedings of many congresses of Comparative Literature or the proceedings of other meetings about the translation of literature.

[17] "In the literary text, most of the times the word is not displayed as a block of neatly defined contours, but rather, it is an oscillating reality, a gesture, a tone of voice, an 'interjection' … It is the game, and not merely the form, that confers literary characteristics on the literary text (Wittgenstein calls it 'aesthetic expression'), although neither one nor the other can be completely dissociated" (Barrento 17).

Barrento defines literary translation as

> …a unique process of reading-writing in which a text is read
> and reconstructed in another code, as a complex polyphonic
> structure in which the deconstruction can be done layer by
> layer, but in which the re-writing must make evident (as in
> the original) the simultaneous behaviours of that verbal
> polyphony. (23)

Translation is thus defined as a "very particular way of reading" (Barrento 89) dealing with the indeterminism and with the significant potentialities of source texts, recreating in the target texts the ways of meaning of the "oscillating and unstable reality" in the literary text. According to Barrento, this process creates a "translation's own voice that speaks in the translated text" (106-122), which is not exactly the voice of the source text's author, nor the translator's, but a "third voice" that, although the result of the (unconscious) memory of the language (the translator's) and of their poetic tradition, is essentially a "homeless voice" (Barrento 109-110).

This concept of a "third voice" that, in the spirit of Walter Benjamin and Jacques Derrida, situates translation in an interstitial space, "in-between-texts", is shared at least in part with notions coming from Postcolonial and Intercultural Studies such as the concepts of *hybridity* and *third space*, describing contemporary intercultural situations of mobility (Bhabha); or Anthony Pym's concept of *interculture* that characterizes the borderline spaces where the translation activity occurs (*Method*, *Negotiating the Frontier*, "Intercultures").[18] Whether it refers to literary translators, migrants or border traders, this image of a "mediating space"

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[18] "The term 'interculture' here refers to beliefs and practices found in intersections or overlaps of cultures, where people combine something of two or more cultures at once (Pym, *Method*). As such, interculturality is not to be confused with the fact that many cultures can be found within the one society or political unit—the term for which might be 'multiculturality'—, nor with the fact that various national societies can belong to the same cultural group—such were 'intercultural communities' in the sense used by Durisin (1989) —, nor indeed with the fact that things can move from one culture to another — which could be referred to as 'cross-cultural' transfer". (Pym, "Intercultures" 1-11).

implies, to say the least, a contamination of the homogeneous "national" systems and the absence of any "pure" or monolithic cultural (and literary) space.

As far as literary translation is concerned, this situation determines the "poetics of translators", their specific ways of working in this "border" space, which derive not only from the readings of the source text and from the images of that *other* culture, but also from the interactions of translators with tradition and with the practice of their own language, with the literary system they belong to and with the functions they attribute to their translation work.

These translators can address several questions regarding their condition or position as authors and mediators in the target system, determinant of the status of the texts translated in this system. The "translator writers" (according to João Barrento's expression) establish particular connections with the texts they translate that can change the reception both of translated foreign literature and of their own work; they thus influence the development of the literary system.[19] These relationships not only emphasize the multiple and unfinished character of literary readings, but also the conflicting character of the different languages, cultural traditions and personal projects or convictions confronted in the translation. Some of the most enriching and stimulating reflections on literary reading and translation are by writers and poets.[20]

However, in the context of literary systems, translator-writers or translator poets are both a minority and an exception: most of the translated literature is produced by an immense variety of translators who are fairly invisible in the literary system and whose criteria, purposes and conditions are still rather unknown. We are not even aware of what types of relationships exist (if any) between these two "sub-groups" of literary translators — either in terms of influences, hierarchies, change of status (from the translator's invisibility to visibility in the literary system, for

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[19] On the different poetics of Portuguese translator writers see, for example, Keating.

[20] See, for instance, the preambles to the translations of Homer, Dante, Francis Ponge or Shakespeare, respectively, by Frederico Lourenço (Lourenço), Vasco Graça Moura (Graça Moura), Manuel Gusmão (Gusmão) and António Feijó (Feijó).

example) — or as far as the poetics of translation are concerned.[21] The complexity of the communicative situation created by a translated literary text[22] nonetheless seems to justify further research on literary translators — both "authors" and "anonymous" — as well as their objectives and strategies.

In conclusion, we may say that several paths have been opened up and developed by Translation Studies in Portugal in the last decades. In what might seem an over simplistic way, we might say that the research in Translation Studies, which spread to the majority of Portuguese universities from the 1990s onwards, started from a linguistic approach and was followed by the "cultural turn" of Translation Studies. More recently, contemporary reflection in Translation Studies has introduced the historical, sociological, deconstructionist and postcolonial approaches.

The quantity and diversity of projects, essays and case studies developed in Portugal in the past 20 years, but also many other kinds of translation — from audiovisual to scientific and technical translation, and more recently interpreting — have considerably broadened the scope of the Translation Studies.

The "sociological turn" that Translation Studies have been undergoing for several years allows for a better understanding of the norms, contexts and conditions of translation. There is, however, much work to be done, particularly on translators and on how these studies should be placed

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[21] I am not familiar with any studies about these anonymous professional translators that aim to analyze their "poetics of translation"; the perspective is systematically a sociological one and concerned about the possibility of generalization: the actual literary approaches seem to be reserved for the translators who are already renowed in the literary system.

[22] On the complexity of the communication situation created by a translated literary text, see Alexandra Assis Rosa's essay "Defining target text reader — translation studies and literary theory".

[23] In a recent interview, Anthony Pym (Interview, 1) points out a certain "blurred focus" in sociological approaches to translation: "The recent calls for sociologies of translators are, I think, worrying in political and intellectual terms. This is mainly because we are mostly not thinking about sociology from the perspective of intercultural communication".

in the context of intercultural communication (Pym, Interview).[23]

These developments question the centrality of literary translation, both in the overall translating activity and in the set of cultural activities. On the other hand, they show the privileged potential of literary texts to raise pertinent questions for a more in-depth understanding of the role of translation in the cultural and political practices entailed in interactions between cultures. It is thus foreseeable that, in the open atmosphere of critical self-reflexivity displayed by Translation Studies today, literature will continue to stimulate debate.

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Abstract

This essay proposes an overview of the development of Literary Translation Studies in Portugal over the last 30 years, addressing some of the aspects of the change in perspective introduced by Translation Studies in the research on literature and culture in Portugal.

Three main current trends in Translation Studies are analyzed, based on major Portuguese works published during this period of time: on the one hand, a descriptive and polysystemic approach; on the other hand, a postcolonial approach; and finally, a view of translation which is more specific literary and philosophically.

As far as literature is concerned, the evolution of Translation Studies in the last decades shows both a weakening of the traditional centrality of literary translation in the process of reflecting about translation and on the translating activity itself, and in cultural activities in general; simultaneously, it stresses the privileged potential of literary texts in the understanding of the role of translation in the cultural and political practices entailed in intercultural relations.

Keywords

Literary Translation Studies, Portugal, Descriptions, Postcolonial, Poetics.

Resumo

Este estudo apresenta uma abordagem global do desenvolvimento dos Estudos Literários de Tradução em Portugal nos últimos 30 anos, identificando os principais aspectos da mudança de perspectiva introduzida pelos Estudos de Tradução na investigação sobre literatura e cultura.

A partir de um conjunto de trabalhos nesta área publicados em Portugal neste período, definem-se 3 tendências fundamentais nos Estudos de Tradução em Portugal: por um lado, uma perspectiva descritiva e polissistémica; por outro, uma abordagem pós-colonial; e, ainda, uma perspectiva mais especificamente literária e filosófica da tradução.

A evolução dos Estudos de Tradução em Portugal nas últimas décadas, no que à Literatura diz respeito, aponta para um claro questionamento da centralidade da literatura na reflexão sobre tradução e na produção de traduções, assim como nas práticas culturais em geral; simultaneamente, salienta as potencialidades privilegiadas dos textos literários para uma melhor compreensão do papel da tradução nas práticas culturais e políticas decorrentes das relações interculturais.

Palavras-Chave

Estudos Literários de Tradução, Portugal, Descrições, Pós-colonial, Poéticas.

Under the Sign of Janus: Reflections on Authorship as Liminality in Translated Literature

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Under the Sign of Janus: Reflections on Authorship as Liminality in Translated Literature

1. Avant Propos

> Translation is irreducible: it always leaves loose ends, is always hybrid, plural, and different.
>
> Theo Hermans

Paratexts have always played an important role in the history of literary translation. Much attention has been devoted to what translators — often renowned translators, i.e., those who had previously or subsequently distinguished themselves in other intellectual fields — have had to say about translating, its nature and place in the architecture of the arts. Following this tradition, readers of translation history tend to focus exclusively on prefaces or preface-like material.[1] While undeniably crucial to the understanding of the symbolic and marketplace value of translation at any given period of time, prefaces are but one of the many instances of the emergence of the translator in or around the translated text, and often not even the most challenging. Regardless of what the translator *actually* did, prefaces and preface-like material are constrained by the accepted discursive practices applicable to the format: historically, "[p]refaces and dedications tend to a posture of self-deprecation and to understating the translator's personal sense of achievement" (Hermans, "Literary Translation" 96).[2]

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[1] See, for example, Lefevere, Schulte and Biguenet, Vega, García, Pais, Robinson, Pinilla and Sánchez, Venuti, and Weissbort and Eysteinsson.

[2] Many exceptions to this posture come to mind, notably the paratextual material produced by the proponents of the *belles infidèles* in seventeenth and eighteenth--century France. However, a measure of defensiveness seems to be akin to preface-like texts. Even the over-confident assertions by Nicholas Perrot d'Ablancourt or Antoine Houdar de la Motte show signs of anxiety concerning authorship.

More than expressing individual conceptions of translation, prefaces and dedicatory epistles have historically presented an ingratiating trait, and, while this renders them useful to better understand a period and its conceptions of authorship and translation, it is often a rather poor indicator of the strategies employed by translators. Furthermore, prefaces tell of conscious intentions, and intentions may unconsciously go awry in the text or may even be a masquerade, mimicking positions that are not followed through in the text, for the sole aim of the preface is to save the translator from social disgrace and/or make a given translatory practice acceptable by paradoxically denying it.

If Theo Hermans is right in assuming that "[i]n any given translation there is a latent gesturing towards additional possibilities and alternative renderings" (Hermans, "Translation" 61), I would argue that paratexts are the latitude where such gesturing is most obviously harbored. However, prefaces, postfaces, dedicatory epistles and, above all, footnotes and endnotes, glossaries, titles, intertitles, inscriptions — and, more recently, the overflow of public epitext — constitute the liminal space (the text *outside/inside* the text which *discusses* the text) that simply cannot be disregarded — it is right in the *heart* of the text as it constitutes the locus of a second narrative and points to a new agency of authority within the written text: the translator. Footnotes are, I would like to suggest, the clearest manifestation of the Janus-like presence of the translator in the text: while acknowledging the past/origin of the text, the footnote and other paratextual material also assert the translator's present reading/ rendering while pointing to other (future?) possibilities of reading the text. Paratextual sites are, as Genette so aptly put it, a threshold,

> a zone between text and off-text, a zone not only of transition but also of *transaction*: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that — whether well or poorly understood and achieved — is at the service of a better reception for the text and a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies)[3]. (2)

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[3] I am well aware of the fact that Genette does not consider paratexts in translation. In *Paratexts. Thresholds of Interpretation*, the author only discusses the effects and

I would, therefore, like to argue that it may be more rewarding to more fully consider the gesture and the contents of footnotes and endnotes, as well as postfaces,[4] should one be searching for traces of a new author in translation. Margins are not exempt from power relations, and liminality usually goes unscrutinized as long as it does not call attention to itself. Footnotes tend to do exactly that. By purporting to be a sign of the translator's failure to achieve full equivalence, they open up possibilities for the expression of a new authorship, one that often gets by unchallenged, precisely because it plays on the unquestioned expectations of accuracy and fidelity.[5]

Hence, the paradoxical circumstance of authority in translation: paratexts, those no man's lands more often than not disregarded as literature,[6] create new layers of meaning around the text, which are anything but innocent. Certainly, paratexts in translation offer information and supplement the loss of meaning in puns and wordplay, but often also question authority discreetly or openly, evincing all the while *one* other presence, *one* other voice. In a nutshell: *one* other author(ity). Margins below and after the text appear to be inconspicuous or are, at least,

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functions of paratexts in so-called original texts. However, much of what he says finds echo in translatory paratexts, and his work is, therefore, of import for the present reflection.

[4] Footnotes, endnotes and postfaces share one common characteristic that distinguishes them dramatically from prefaces, for instance: they constitute a less prominent site. Most editors prefer translators to make use of the space in the margins *of* or *after*, rather than *before* the text. Geography is never guileless.

[5] Traditionally, footnotes are the expected locus of intrusion (a different "voice" interrupting and disrupting) and defeat (a contrite "voice" appearing whenever unable to render the text adequately, i.e., invisibly). Readers expect and, to a certain extent, welcome footnotes in translations, because the former signal a will to showcase the translator's fidelity. While the interruption may be an irritant, it nevertheless warrants precision as it purportedly seeks to pay homage to the absolute singularity of the text. However, it is precisely the expectation of exactitude that makes room for a measure of authority of the margins.

[6] See Genette's opening of *Paratexts*: "A literary work consists, entirely or essentially, of a text, defined (very minimally) as a more or less long sequence of verbal statements that are more or less endowed with significance" (1).

considered to be innocuous — the ideal geography for transgressing accepted notions of authorship. (Textual) geography is indeed destiny for translators.

What I propose, therefore, is a heterodox reading of paratexts by looking at them not as instances of failure (of 'indebtedness' in Eco's words) but as the apparent locus of authorship in a translated text.[7] The 'skyscraper of footnotes' stands, in my view, as the most visible monument to the new (and often ultimate) authorship/authority of a text in a given culture — that of the translator. Regardless of what the translator may think or even purport.

2. Author(s), Authoredness & Authority: Ghosts of an Absolute Past

> [A] book, like any work of art, is a series of illusions, and however convinced you are by them, however much you see yourself in the characters and their dilemmas, there is another character behind all the others. This is the concealed author who is everywhere and nowhere, the dreamer himself, the trickster who played the trick, with whom you also identify.
>
> Hanif Kureish

The infatuation of Western culture with the trickster is both unquestionable and the source of multiple readings and misreadings.[8] In fact, "we read the text on the assumption that it is authored, that it is the work, however mediated, of at least one, almost certainly human, mind" (Attridge 101). Whether one likes it or not, the assumption of authoredness pervades every

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[7] The orthodoxy alluded to above is mainly that of the common reader, as well as that of publishers and reviewers. Even if postmodern and postcolonial discourses have engendered a change in expectations regarding paratextuality, the reading protocols of the Western culture still tend to look at footnotes in translated texts as a locus of loss. Theo Hermans (1996) has made an important contribution to a new understanding of the footnote as a place where the translator's voice emerges more clearly. He does not, however, address it as a stage for struggling over power and authority.

[8] The concept is, of course, Harold Bloom's, but I would like to subject it to a further act of misreading in order to extend it to include the average reader's encounter with texts. In a way, every act of reading is a misreading, since readers' expectations elicit questions and answers that could not have been foreseen by the author (see Jauss, Iser, Rorty). As Milan Kundera puts it, "great novels are always a little more intelligent than their authors" (158).

act of reading, perhaps even of imagining. Even if one recognizes that "[a]uthoredness arises not from communion with the creator, but, like all aspects of the work's meaning, from the social and cultural context within which art is received" (Attridge 101), the fascination remains. The author — the physical author — lingers on in the imagination, offering and precluding interpretation(s). Of course, *this* author is as much a figment as every narratological category created to circumvent the difficulty of dealing with authors who have bodies. Being a *persona* more than a person does not, however, prevent the author from being meaningful, i.e., producing meaning and value. This is all the more obvious when one reads translations.

A translation is a text that circulates in a given culture as a mediation of another text, another author, another culture. The wound of difference lies at its heart. Translation as "the locus of difference" (Venuti, *Rethinking* 13), translation as reported speech (Folkart), translation as negotiation (Eco), translation as quotation (Hermans) — all point to an essential alterity that inhabits the translated text and/or to the foreignness of its authoredness. Translators write on behalf of authors, write as authors would have written had they been native speakers of the target culture, so the illusion goes. Readers read translations as if they are reading foreign authors: "While reading translated fiction, readers are normally meant to forget that what they are reading is a translation" (Hermans, "Voice" 26). The illusion is all the more necessary because it counteracts the fear that translation may actually equal counterfeit: "all my professional life, I have felt that translators are in the business of spinning an illusion. The illusion is that the reader is reading not a translation but the real thing" (Bell 59). Suspension of disbelief, then, plays an important cultural role when discussing translation because it assuages the fear of inauthenticity, while creating at the same time a space for sacredness. In a significant non--metaphorical way, translation is an act of the imagination: the actual text matters much less than the imagined original one believes oneself to be reading. And, of course, translation is always a misreading of sorts.

> Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to

be received there. The foreign text, then, is not so much communicated as inscribed with domestic intelligibilities and interests. (Venuti, "Translation, Community, Utopia" 468)

As such, translation is always already a *different* text, as well as one inhabited by *difference*. Therefore, it takes an illocutionary act to create a translation out of a text purporting to be a rewriting of another's work, and "if the speech act has its intended perlocutionary effect, it changes a text into a translation, and thereby converts it into that other 'work' (in Genette's sense) which is the original" (Hermans, *Tongues* 91). Transforming a text into a translation is an act of faith: readers implicitly accept valuing sameness over difference, thereby ensuring translated texts are read as equivalents of the source text and occasioning the social disappearance of the translator.

Choosing to privilege coincidence and transparency between languages and texts over difference has a threefold manifestation in Western culture.

First, translators are expected to act as unpolluted channels[9] — prophets in the service of a foreign god. This conception certainly entails a measure of implicit trust, however, it also robs translators of any trace of singularity: the words they write are not their own but an echo of somebody else's. Therefore, they are nothing but artisans, forever repeating the original creative gesture. Ideally, translators would be nothing but ghosts: voiceless, bodiless, weightless.

Second, singularity is — culturally, ideologically — ascribed not to creativity but exclusively to that perceived as original, giving voice to a nostalgia by replacing a site left void: "the eclipse of the messianic"

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[9] Reflection on translation and translators is — it should be remembered — still very much a quirk of a handful of academics, who are not always taken seriously by fellow researchers in adjoining fields, or practitioners who tend to see it as a nuisance, or by reviewers who all too often review a translated text as if it had been originally written in the receiving language. Reviewers usually only notice/take notice of translators if they do not like the translation. As a result, translation is mentioned only when the task is perceived to be wanting. No wonder, then, that translation is commonly viewed with suspicion, as well as distrust. For an updated view on how translators view these expectations, see Wilson, Grossman and Bellos.

(Steiner *Grammars* 7),[10] a result of the disappearance, one might argue, of the Absolute from contemporaneous life. As George Steiner puts it,

> the postulate of a 'singularity', of a beginning in and of time […] necessitates the concept of creation. Is this postulate incised in human mentality? Is it possible for us, at the level of intuitive immediacy, to imagine, to apprehend substantive meaning, existence without origination? (*Grammars* 14)

It would seem not.

Third, the refusal to acknowledge singularity in/to translation has had the collateral (and creative) effect of producing subtler, grayer, but not unsuccessful areas of authoredness and authority in the public space. Walking the tightrope of illusion, translators — as Anthea Bell paradigmatically shows in a predictable text that reproduces most of the commonplaces on translation — may wish to be invisible but rarely are: "Translators may try to keep themselves out of the end product entirely, but something will almost inevitably slip in" (59). To begin with, I would suggest their singularity "slips in". And that of their language and culture and time. Paratexts, it seems, become the proper geography for the chiaroscuro of experience.

3. Chiaroscuro: Authorship in Translation as Liminality

> Each voice is alone and unique, and it is against the heart of others that it, vertiginously, reverberates.
>
> Agustina Bessa-Luís

In the beginning was the translation: unlike authorial paratexts, most notably prefaces and notes, the emergence of allographic paratexts may have been "closely tied to the humanist practice of publishing and translating the classic texts of the Middle Ages and classical antiquity" (Genette 263). Allographic paratexts — in the form of footnotes, glossaries, as well as the odd translator's note — are to be examined here in an attempt at allocating authority to translated texts.

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[10] Again, Messianism has a Janus-like quality, as the roots of the future promise lie deeply buried in the past.

It should be obvious that any lengthy study of the manifestations of authorship in translation should begin in the actual text, for it is there that authoredness manifests itself most unabashedly and creatively:

> A translation is different from an original in that it also contains the translator's voice which is in part standing in for the author's and in part autonomous. This voice creates a privileged relationship with the readers of translation, part mediational, part straightforward. (Schiavi 3)

However, expressions of authorship inside the text are seldom evident for two main reasons: first, readers of translations are rarely in a position to be able to, and generally do not much care to, compare them with the source texts; and second, translation as an article of faith implies the above discussed suspension of disbelief, and this, in turn, tends to erase suspicion that translation is anything but the reproduction of the so-called original.

More intriguing is, therefore, the set of authored assertions known as notes, be they footnotes, endnotes (usually in the form of a glossary) or opening notes. These notes are conventionally acknowledged to be the territory of the translator; they even usually carry some form of signature in Portuguese editorial tradition: "N.T.", i.e., "nota do(a) tradutor(a)" (translator's note). Maria Tymockzo summarizes the taken-for-grantedness of such paratextual material in translation:

> In the form of introductions, footnotes, critical essays, glossaries, maps, and the like, the translator can embed the translated text in a shell that explains necessary cultural and literary background for the receiving audience and that acts as a running commentary on the translated work. (22)

Thus, the traditional inscription of the function of paratextual material in the receiving audience: however much the readers desire it, they know that "perfect homology is impossible between translation and the source" (Tymockzo 23). In instances when it is impossible to maintain the illusion, the translator is offered a perfect geography to admit failure, and proclaim their indebtedness to the author(ity): the liminal space — the margin below — of footnotes or endnotes. I would now like to suggest that it is this common perception of the translator's fragility that makes room for the manipulation of "more than one textual level simultaneously, in order to

encode and explain the source text" (Tymockzo 22), which, paradoxically, allows the translator to appear as an authoritative voice.

In order to showcase the multiple uses of paratextual material in translated narrative, I will now discuss four different paratexts in translated fiction: Rui Viana Pereira's 2004 rendering of James Rollins's *Map of Bones*; Carla Lopes' 2008 translation of Jay McInnerney's *The Good Life*; Paulo Faria's two translations (2004 and 2010) of Corman MacCarthy's *Blood Meridian*; and Alice Rocha's 2011 rendition of Charlotte Brontë's *Jane Eyre*. As the list hopefully shows, my purpose is to assemble a sample of different texts written at different times and places by different authors, presenting different difficulties. In a longer study, it would be relevant to consider each work and its place in the literary system of both the source and the target cultures. This will not be attempted here, as the goal is rather to display and discuss the emergence of authority in translated texts.

Important is the fact that all four translations were published in the last decade, since, in recent times, I have been struck, as a reader of translations, by the sometimes overflowing presence of paratextual material, most notably footnotes. I have divided the four texts into three categories: (1) the translator as encyclopedia; (2) the translator as enthusiast; (3) the translator as priest.

3.1. The Translator as Encyclopedia

> I want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternity.
>
> Vladimir Nabokov

This category includes two very distinct texts and renderings: James Rollins's *The Map of Bones* and Charlotte Brontë's *Jane Eyre*. Besides being narrative texts, these two novels have little in common. Everything separates them: time, geography, gender, ascribed value, target audience.

Moreover, *O Mapa dos Ossos* (2008) and *Jane Eyre* (2011) have had to contend with different audience segments and, consequently, different readership expectations. From what I can surmise from the scraps of data available, the two translators come from different backgrounds. Rui

Viana Pereira describes himself as a "sound engineer, translator, lover of writing but too lazy to pursue it"[11] (1) and has translated a great many books, mostly by second-rate authors such as Sarah Micklem and Alma Alexander. Alice Rocha has an MA in Cultural Studies, works as a freelance translator, and has translated Doris Lessing, Virginia Woolf, Charlotte Brontë, Henry James, Rudyard Kipling, Ken Follett, Nicholas Sparks, and Leonard Cohen. Nothing would seem to justify looking at them together. However, when one looks into the way they choose to represent themselves in the paratexts of *O Mapa dos Ossos* and *Jane Eyre*, one notices that Rui Viana Pereira and Alice Rocha have a shared trait as authors of footnotes: they represent the erudite translator.

3.1.1. The Irreverent Translator

James Rollins is a best-selling author who writes thrillers and adventure books, often set against a historical background. Such is the case of *The Map of Bones* (2005). The book opens up with a paratext vouching for the accuracy of the data:

> The precision of any fiction is a reflection of the facts presented. As such, fiction must always have a foundation of truth. To that end, all the artwork, relics, catacombs, and treasures described in this story are accurate. The science at the heart of the novel is based on current research and discoveries. (Rollins n.p.).

It could be argued that the average reader who buys and reads *The Map of Bones* may not be primarily concerned with the truth of the events narrated or objects described. Not so the translator. Rui Viana Pereira cares about truth, even if it means exposing the author's banality and ignorance. *O Mapa dos Ossos* presents twenty-six footnotes, and most of them are sites of a new and unmistakable authority.

Of the twenty-six, half are conventional translator's notes, providing explanations about either the cultural or military background of the novel.

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[11] Irreverence extends to the image used on the blog: the photograph of an unidentifiable man, presumably Rui Viana Pereira, unidentifiable because he has a blue scarf covering his head and part of his face.

The other half, however, offer interpretations, show perplexities (and at times exasperation[12]) and suggest corrections, in no unclear terms.

> **Example 1**: "Rachel stepped through into an odd Kafkaesque chamber" (Rollins 60).

> Parece evidente que o autor concebe o termo "kafkiana" de uma forma estritamente visual. Embora este termo tenda no leitor europeu a suscitar muitas outras referências contrárias à intenção narrativa do autor, decidimos manter o original. (Rollins/Pereira 72)

> It seems obvious that the author understands the term "Kafkaesque" in an entirely visual way. Even though the term brings forth many other references in the European reader, which contradict the narrative intention of the author, *we have decided to keep the original expression*.[13] (my italics)

> **Example 2**: "It's a phrase attributed to Plato", "'As it is above, so it is below'" (Rollins 338)

> Não é costume atribuir esta frase a Platão, mas sim ao fundador clássico da alquimia Hermes Trimegisto, de origem egípcia. (Rollins/Pereira 343)

> It is unusual to attribute this sentence to Plato, as its author is rather the classic founder of alchemy, Hermes Trismegistus, who was of Egyptian origin.

> **Example 3**: "The word *magi* comes from the Greek word *magoi*, or 'magician'" (Rollins 87)

> *Mago, magia, mágico*, têm origem na palavra persa antiga *mago* (= sacerdote), chegando até nós, como o autor diz, através do grego. Aliás, da mesma origem persa, de há mais de 3000 anos, vêm-nos muitas outras palavras a que acabámos

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[12] On pages 216, 302 and 367, the translator uses only one word in the corresponding footnote: "*sic*". The translator's disengagement with the narrative voice results from the historical use of the word "scientist", "new science" and an expression in Portuguese in the original: "Tudo bem, Menina?".

por atribuir sentido místico, ou hermético, ou religioso, como: *paraíso* (= jardim em espaço fechado). (Rollins/Pereira 99)

Magus, *magic*, *magician* come from the ancient Persian word *mago* (= priest), and have come down to us, as the authors states, through Greek. Furthermore, many other words come to us from the same Persian origin, words over 3,000 years old, to which we have ascribed a mystical, or hermetic, or religious meaning, such as *paradise* (= garden in a closed off space).

These are but three out of ten examples, which clearly show an understanding of the translator's role as more than a shadow of the author. From the twenty-six footnotes, we may gather that Rui Viana Pereira has an irreverent attitude towards authorship, probably because he is aware of his author's standing in the literary system — translating so-called pseudo--literature may indeed free the translator to take bolder positions, as he knows he probably will not get much attention from editors and/or reviewers. Rui Viana Pereira's authoritative voice deserves more attention, with respect both to textual detail and to the enabling context (publisher, editor, reviewers, other translations by the same translator), as it represents not only a different but also a dissonant voice, one that challenges both the author and his authority.

3.1.2. The Highbrow Translator

Alice Rocha's *Jane Eyre* is a *tour de force*. Not only is Charlotte Brontë's work at the heart of the Western canon, but the book has been rewritten in so many forms and shapes[14] that it is an integral part of the fabric of imagination: the mad woman in the attic, the plain but determined orphan, the larger-than-life Rochester are such stuff as dreams are made of. To further complicate matters, the novel had already been translated

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[13] All crib translations of the different Portuguese rewritings are my own.

[14] There are a handful of adaptations for television (1973, 1983, 1997, 2006), not to mention films, the last of which premiered in 2011, and novels inspired by Charlotte Brontë's work.

into Portuguese at least four times: *Jane Eyre* (1941) by João Gaspar Simões, a leading literary critic of the 1950s and 1960s;[15] *O Grande Amor de Jane Eyre* (Jane Eyre's Great Love) (1951) by Leyguarda Ferreira; *Jane Eyre* (1958) by Fernanda Cidrais; and *A Paixão de Jane Eyre* (Jane Eyre's Passion) (1978) by Maria Aura Costa. Alice Rocha's rendition is, therefore, a retranslation (Pym 82-83) and a lengthier analysis should examine it as such.

For the purposes of the present reflection on authorship, however, the most relevant aspect of this new translation is its 155 footnotes. Much of the information included in the footnotes pertains to the identification and clarification of quotations and references. The translator sees it as her mission to decode many of the instances (though not all) of an intertextual nature, and duly informs the reader about poets, novelists, kings and queens (Thackeray, Fielding, Boadicea), locates quotations, decodes names (Thornfield, Rosemond), explains customs, and translates expressions in Latin and French. All is rather excessive and threatens to weigh down the novel. The textual reader implied in Alice Rocha's text is very different from Brontë's. Not only is (s)he less versant in British history and literature, (s)he does not speak or even understand French or Latin, does not know his/her Bible, and appears to be almost completely severed from the source text expectations regarding literary knowledge, broadly speaking. One may assume Alice Rocha is concerned with the contemporary reader's reduced encyclopedic knowledge of nineteenth-century Europe and lack of erudition, in general — the translator as preceptor.[16]

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[15] João Gaspar Simões's translation has been reprinted recently (2004). There is no reference whatsoever to the original publication on the reprint.

[16] Although research into the translator's idiosyncrasies is well beyond the scope of this article, a cursory look at Rocha's work leads me to believe that, more than an incident, copious footnotes are indeed a trademark of her translation of canonical authors. Her recent rendition of Virginia Woolf's *A Viagem* (*Voyage Out*) (2011) exhibits 56 footnotes of a similar nature. However, footnotes are conspicuously absent from her translation of Nicholas Sparks' *Dear John*, again reinforcing the suspicion that concerns about readership and its encyclopedia are at the center of this ongoing translatory project. A closer look into Alice Rocha's methods and strategies, as well as into the publisher's role and critical perception, is therefore the next step in our work-in-progress.

Rocha's "lecturing" disposition transforms Brontë's novel in a two-fold gesture: by showcasing the text as erudite literature, which needs explanation, and by evincing a certain degree of historicism, i.e., an awareness of the historical distance between the source language/experience and contemporaneity.[17]

Example 1. "Monitor of the first class, fetch the globes!" (Brontë 49)

Embora isso possa ser motivo de estranheza para o leitor actual, em *Jane Eyre*, a primeira classe corresponde à das alunas mais avançadas… (Brontë/Rocha 68)

Although the contemporary reader may find it odd, the first class corresponds, in *Jane Eyre*, to the class of the more advanced pupils…

Example 2. "we interpreted as tokens of 'la belle passion'" (Brontë 197)

"A bela paixão", ou seja, o amor. (Brontë/Rocha 237)

"The beautiful passion", i.e., love.

Example 3. "Here then is a Corsair-song. Know that I doat on Corsairs, and for that reason, sing it 'con spirito' (Brontë 200)

Alusão a "The Corsair", um poema narrativo da autoria de Lord Byron (1788-1824) muito popular numa época em as (*sic*) jovens tendiam a apreciar piratas, salteadores e outros fora-da-lei românticos. (Brontë/Rocha 239)

Allusion to "The Corsair", a narrative poem by Lord Byron (1788-1824), which was very popular at a time when young ladies tended to admire pirates, robbers and other Romantic outlaws.

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[17] For instance, the Portuguese author of *Jane Eyre* does not (cannot?) take Christianity for granted, as did the implied source author, and she duly explains the reference to Beulah in a footnote, saying that "In Isaiah 62, 4, Beulah refers to something similar to the garden of paradise. Christians use this word (Beula) to symbolize the marriage of Jesus to His Church" (Brontë/Rocha 202).

However distracting and controversial — the information seems to cater for the needs of a rather ignorant and lazy reader —, the footnotes do more than "just" supplement the readership's deficit of factual knowledge: Alice Rocha (unintentionally?) erects a monument to rewriting, *her* rewriting, as she takes on the role of guide. Occasionally, the translator's comments have a hint of (unintentional?) prolepsis, which further enhances the distance between the source and target texts — it is as if, on some level, Alice Rocha takes for granted that the readership knows the story, and proceeds to translate as an exercise in style and erudition rather than as a means of making the text accessible to new readers.

> **Example 4.** "from where I stood I could see the title — it was *Rasselas*" (Brontë 52)
>
> *The History of Rasselas, Prince of Abyssinia* é um pequeno romance filosófico que Samuel Johnson (1709-1784) publicou em 1759. O protagonista, Rasselas, um princípe da Abissínia saturado duma vida de conforto e luxo, parte numa viagem pelo mundo destinada a descobrir como vivem as outras pessoas, no decorrer da qual chega à conclusão de que a felicidade é impossível neste mundo e que os seres humanos devem dirigir as suas atenções para a vida eterna. *Como tal, uma leitura muito apropriada a Helen Burns.* (Brontë/Rocha 71, my italics)
>
> *The History of Rasselas, Prince of Abyssinia* is a small philosophical novel published in 1759 by Samuel Johnson (1709-1784). Rasselas, the protagonist, is a prince of Abyssinia who, tired of a life of comfort and luxury, sets out on a voyage around the world with the purpose of finding out how other people live. During his travels, the prince concludes that happiness is unattainable in this world and that human beings should focus their attention on eternal life. *As we can see, a very appropriate reading for Helen Burns.*
>
> **Example 5**. "That was only a lady-clock, child, 'flying away home'". (Brontë 279)
>
> Alusão a uma tradição popular inglesa, de acordo com a qual,

sempre que uma joaninha (*lady-clock*, na versão de Charlotte Brontë, ou *ladybird*) nos pousa na mão, devemos dizer-lhe: "Joaninha, voa para casa/Que ela está a arder e os teus filhos fugiram todos." *Esta citação remete também para o destino de Thornfield Hall*. (Brontë/Rocha 329, my italics)

Allusion to a popular English custom, according to which, whenever a ladybug (*lady-clock* in Charlotte Brontë's language or *ladybird*) settles on one's hand, one should say: "Ladybird, ladybird fly away home,/Your house is on fire and your children are gone." *This quotation also refers to the fate of Thornfield Hall.*

Many more examples could be adduced. I shall, however, end this brief reflection on Alice Rocha's rendering of *Jane Eyre* with two further instances, which break through and with the transparency illusion. The voice of authority emerges from the text, and it is clearly not the source author's.

Example 6. "nor do I mean to torment you with the hideous associations and recollections of Thornfield Hall — this accursed place — this tent of Achan…" (Brontë 226)

[After identifying and explaining the Achan allusion, the translator makes the following observation:] O apedrejamento também era (é, infelizmente, nalguns pontos do globo) o castigo aplicado ao adultério. (Brontë/Rocha 395)

Stoning was (and still is, unfortunately, in some regions in the world) the punishment applied to adultery.

Example 7. "Remember the fate of Dives…" (Brontë 465)

Evangelho segundo São Lucas, 16, 9-31. O rico que, juntamente com o pobre Lázaro, é mencionado nesta parábola bíblica, não tem nome. Trata-se certamente dum lapso da autora. (Brontë/Rocha 548)

> Gospel according to Lucas, 16, 9-31. The rich man who, besides poor Lazarus, is mentioned in this parable, does not bear a name. This is most probably a mistake of the author's.[18]

One could conclude with the famous assessment by Ezra Pound that "[i]n the long run the translator is in all probability impotent to do *all* of the work of the linguistically lazy reader" (92), even if I suspect that Alice Rocha tries too hard and underestimates her readers significantly. Be that as it may, her understanding of the translator's task seemingly includes interpretation, commentary and explanation — this implies at times the superposition of the erudite and reflective voice of the author of the translated text over the source author's.

3.2. The Translator as Enthusiast

> It gave me real pain, anguish even, to see books that in Greek were filled with elegance, delight, and a certain fathomless beauty, defiled and disfigured in Latin by the worst sort of translationese.
>
> Leonardo Bruni

Carla Lopes' translation of *The Good Life* by Jay McInnerney can only be fleetingly approached as it has much larger implications than I can focus on here. Simply put, Lopes's rendition is inadequate on many levels, and the 177 footnotes are clear evidence of this inability, and more than a matter of translator's authority. However, the inclusion in these considerations on translation and authoredness is relevant, because Lopes' reduced encyclopedia — how else can one explain the overpowering need to clarify expressions such as "deus ex machina" and "memento mori", as well as discuss what *Sex and the City* and McDonald's are? — does indeed superimpose an image of authority (or lack of it) on McInnerney's novel. The author of the Portuguese text seems to be dazzled by the information load in the source text, and overwhelmed by attempts to explain away every

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[18] Dives is not a mistake of Charlotte Brontë's but a common misconception of Bible translators who have failed to translate "dives" (= rich man), because they took it to be a proper name. Brontë is probably relying on her Bible translation.

nugget of surprise, thereby surprising (and sometimes exasperating) the reader — does the average novel reader really need an explanation of "fatwa"?

Resulting perhaps from a blend of youthful enthusiasm and lack of experience,[19] the copious footnotes reveal a most personal geography of ignorance, fraught with definitions taken verbatim from Wikipedia and other Internet sites (see footnotes on pages 94, 98, 296, 365, 403), or rather puerile descriptions — for example, Mapplethorpe and Ritts are described as "two photographers who were famous for their photographs of naked people" (McInnerney/Lopes 171) —, repetitions (explanations for Glock and Condé Nast Publications appear twice) and a general light-headedness that completely changes the text. Furthermore, as Lopes does not seem to have a grip on the text, a most eloquent, upbeat, never-at-loss-for-words narrator gets transformed into a stuttering, syntax-challenged narrator in Portuguese, one who is aided by an authoritative voice — it has the authority of a signature and the power of interrupting the narration — whose most striking feature is that of cluelessness.

While I certainly do not relish in chastising translators, knowing full well the momentous activity translating is, examining poor translations may have the merit of questioning and uncovering working conditions and the status of translators. It is my conviction, one which will have to go unexamined here, that publishers, proofreaders, reviewers[20] and the

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[19] To be fair, Lopes' profile on the Internet (Lopes 1) suggests experience and qualification. She is, after all, a qualified technical translator, as well as a translator of eighteen literary works of diverse merit. The youthful enthusiasm is, however, well documented in her self-presentation: "Translating is, definitely, my life. My strong will to constantly search and learn, and my perfectionist way of working are my best friends every single morning when I turn on the PC and start working."

[20] When reviewing the novel in translation, Helena Vasconcelos mentions the translation in a note and says: "reconhecendo-se a dificuldade numa tradução onde abundam os termos e o jargão 'locais', é de lamentar alguns erros — um exemplo: "Canal" não é um "canal" mas sim uma rua, 'Canal Street', importante neste contexto porque separa Little Italy de China Town e é uma das delimitações de TriBeCa (Triangle Below Canal Street) — e as múltiplas notas de rodapé, que poderiam ter sido remetidas para um glossário" (Vasconcelos 1)/"while acknowledging the difficulty of translating a text

readership in general may all be participating, wittingly or unwittingly, in the proliferation of unprepared translators and, consequently, unfortunate translations. Research into translation environments (deadlines, payments, requirements) may decisively contribute to change the desertification to which literary translation seems prone.

3.3. The Translator as Priest

> A. imagines himself as a kind of ghost of that other man, who is both there and not there, and whose book is both the same and not the same as the one he is translating.
>
> Paul Auster

The last category to be pondered in this article is that of the reverent translator. The reverential translator is the precise opposite in practice — if not in theory — of the enthusiastic translator. While both are fascinated by the singularity of the author they are translating, the former is often more accomplished, and yet less confident in his/her own ability to translate the revered piece of art. This seeming paradox derives primarily from conceiving literature as an unrepeatable experience, a conflation of creativity with originality, singularity and genius. According to this view, which is Romantic at heart, no translator, however capable, is up to the task, because, as a Portuguese poet of the nineteenth century put it: "[Poetry] is the man and it is the quarter of an hour in which a poem is written" (Quental 119) — poetry (and literature) borders on untranslatability because it is the expression of an absolute singularity.

When deemed possible, to translate means to attempt to reach a mystical communion between languages, cultures and idiolects, as these express identity and experience. Translation becomes a celebratory service, officiated by the translator as servant of the sacred: "Translating *Blood*

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overflowing with local terms and jargon, some mistakes are regrettable — one example: 'Canal' is not a 'channel' but a street, 'Canal Street', important in this context as it separates Little Italy from China Town and forms one border to TriBeCa (Triangle Below Canal Street) —, and the multiple footnotes could have been compiled in a glossary". Needless to say that this is at best a very superficial assessment of the novel.

Meridian is, for me, the supreme ritual celebration" (McCarthy/Faria 7). Coherently, in the preface to his retranslation of Cormac McCarthy's *Blood Meridian* in 2010, Paulo Faria declares his willingness to keep retranslating the novel over and over again: "Until my words and Cormac McCarthy's are one — the ultimate dream of every translator. Until, therefore, I die" (McCarthy/Faria 7).

Paulo Faria is himself one of the most celebrated translators currently working in Portugal. Having translated many different authors (Kerouac, Delillo, Murdoch, Roddy Doyle, William Boyd, Truman Capote, among others), Faria's reputation lies, to a great extent, on his translations of Cormac McCarthy's novels, and his fascination with the author, whom he calls "Master", is limitless. In a recent article, published in June in *Ler* magazine, Paulo Faria narrates his encounter with McCarthy in no equivocal terms. The piece is significantly called "O Dia em que me Encontrei com Cormac McCarthy" (The day I met Cormac McCarthy) and is resonant with candid admiration: "I must admit I am breaking into a cold sweat at the mere possibility of this encounter with the Master" (Faria 34), he writes at the beginning of the article. Further on, when examining the typewritten texts, the translator writes: "There are entire passages cut by McCarthy, who wrote on the margin things like 'too abrupt', 'bad' or even 'awful', but to me they all appear sublime" (Faria 36). When he actually meets the author, his reaction is nothing short of enthused: "[A]s soon as Cormac McCarthy arrives, we share the feeling we have known each other for the longest time" (Faria 39). This is unsurprising, as Paulo Faria has translated a handful of McCarthy's novels — *Child of God* (1994), *The Orchard Keeper* (1996), *Blood Meridian* (2004, 2010), *No Country for Old Men* (2007), *The Road* (2007) — and has been engaging with this authorship for over a decade now.

In many aspects Faria is the epitome of what a literary translator should perhaps be and is often not: someone who engages with one author, exploring that which renders the author singular and attempting to put across this uniqueness into a foreign language and cultural experience, the translator's language and experience: "Cormac McCarthy's prose is elusive and impenetrable. From the very first page, *Blood Meridian* wished to force me to give up. I have not indulged it." (McCarthy/Faria 2004, 7).

This Jacob's struggle is nowhere so clear as in what I would call "the

retranslation imperative". Faced with the possibility of a second edition of *Blood Meridian* seven years after its first publication, Paulo Faria decided to retranslate his work: "New, indeed, for what you, reader, have now in your hands is a translation of this masterpiece done from scratch, a different one from the book that *Relógio d'Água* published in 2004. It is the same translator, a different translation" (McCarthy/Faria 2010, 7). The celebratory tone that pervades the preface to the second translation,[21] highly different from the Translator's Note of 2004, is entirely justified for two main reasons: it is rare that a translator gets to rework a past translation, let alone publish it — this is testimony to the status of *this* translator and his empowerment; it is not often that a translator gets to translate texts and authors (s)he respects (see above, Rui Viana Pereira).

The paratextual apparatus of the 2010 translation includes a preface, a note on the text, and a "(not exhaustive) glossary of *Blood Meridian*", thus enlarging on the translator's note of the 2004 translation. Much of the information included in the Translator's Note (2004) moves into the glossary in the 2010 text.

The 2010 paratext is a double act. It provides an explanation as to why this is a new translation and offers an interpretation of the text, pleading for the beauty of the book and proposing an alternative reading to fight off the perhaps easier approach: this is not a book about violence. Like Matisse, McCarthy uses, so his translator states, black as a color of light and not as a color of darkness. "Words are things (it is judge Holden who says it) and can, after all, beat the darkness" (McCarthy/Faria 2010, 9). Again the religious overtones: what the judge actually says is "He [God] speaks in stones and trees, the bones of things" (McCarthy 116).

Regardless of the six intervening years, every paratext shares a common translator's gesture: a rejection of transparency "in favor of an opposing strategy that can aptly be called resistancy" (Venuti "Introduction" 12). Resistancy in Paulo Faria's project rhymes with reverence. This is clearly formulated in the glossary, when the subject is units of measure:

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[21] The publishing house maintains in the colophon that this is a second edition. This is clear from the indication of copyright: "© Relógio d'Água Editores, June 2004 2nd edition: October 2010".

> **Unidades de medida:** se um tradutor da Bíblia escrevesse que o anel de ouro que o servo de Abraão entrega a Rebecca pesa "dezasseis gramas" em vez de "meio siclo", ficaríamos chocados. Ao traduzir uma obra em cujas páginas perpassa um irresistível sopro bíblico, não me atrevo a cometer idêntico dislate. (McCarthy/Faria 2010, 336)
>
> **Units of measure:** should a Bible translator write that the golden earring which Abraham's servant gives Rebecca weighs "sixteen grams", instead of "half a shekel", we would be shocked. When translating a work through which an irresistible biblical wind blows, I do not dare commit a similar offence.

Again echoes of the sacred resonate in the glossary, that most common of paratexts. In Paulo Faria's case, the (new) gesture of authority reveals itself as a motion to repeat and resist. To repeat the inaugural gesture of creativity — keep and protect the mystery (impenetrability) of the narration; to resist the impulse to paraphrase, to clarify, to dispel darkness, both literal and metaphorical. To translate is to preserve, and preserving, as Friedrich Schleiermacher knew all too well, is to shape the text according to "an enthusiast, a good judge; a person for whom the foreign language is familiar but forever foreign, […] who remains constantly aware, even in his most tranquil enjoyment of its beauties, of its differences from his own native language" (Schleiermacher 231). The impulse to rework the text is an attempt to reconstitute its essential *foreignness*.

> Finally, I explain to him [McCarthy] why in 2010 I felt obliged to translate *Blood Meridian* for the second time: the reason is that, when I did the first translation back in 2004, I did not have the necessary courage to follow some of the indications he had given me in his letters. I let myself be tempted to prefer enlightening periphrases to formulations that were rough and had a touch of impenetrability, closer to the original, and this weakness has tormented me for years. To put it bluntly, I had not plunged into the darkness, as I should have. And he repeats the advice he had given me in one of his letters. "I think it is always better to assume that there is a spark of intelligence in the reader." (Faria 39)

And so does Paulo Faria. His voice — a voice he wishes to be one with the source author — is audible in the text as he (re)creates a landscape that is alien, characters who are strangers and lonely, a darkness of his own.

4. In Praise of Janus — The Uncertain Geography

> It is fatal to love a God who does not love you. A God specifically created to comfort, lead, advise, strengthen, and enlarge the tribal borders of someone else.
>
> Alice Walker

Ideally, this text should be read as part of an ongoing, and still lacunar, reflection on the problem of authoredness in translation. This is an intriguing matter, upsetting many unquestioned assumptions and beliefs, disturbing so many certainties and convictions and uncovering so many areas of grey. Should they have no other purpose, I hope these considerations to have shed some light on the necessity of researching these matters further. They are not, it seems to me, unimportant matters, as, to a large extent, they determine the ways in which we read, both textually and the world at large.

Janus, the improbable god of many tasks — transitions, past, future, doorways, beginnings and ends — seems a fitting representation for the demands on translation.

Four translators, four voices. Four conceptions of translation, readership, authority. All of them in their (conceptual, methodological, ethical) diversity share the Janus-like quality of simultaneously having to look backwards and forwards. Backwards into an immense and plural otherness (*othernesses* really): language, author, text, culture — all wrapped up and transformed by time. Forward into the native language and culture, into a new readership and time. Small wonder that familiarity and foreignness sometimes get blurred. Borders are, after all, mostly immaterial realities, and translators are, of necessity, gamblers on the meaning of meaning (Steiner 1989).

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Abstract

Paratexts have always played an important role in the history of literary translation. Much attention has been devoted to what translators have had to say about translating, its nature and place in the architecture of the arts. Following this tradition, readers of translation history tend to focus almost exclusively on prefaces and preface-like material. The paratextual apparatus, however, comprises many other possibilities, and postfaces, dedicatory epistles, glossaries, titles, intertitles, inscriptions and, above all, footnotes and endnotes — and, more recently, the overflow of public epitext — constitute the liminal space (the text *outside/inside* the text which *discusses* the text) that simply cannot be disregarded as it sets up a space for a second narrative and points to a new agency of authority within the written text: the translator. Footnotes are, I would like to argue, the clearest manifestation of the Janus-like presence of the translator in the text: while acknowledging the past/origin of the text, the footnote and other paratextual material also assert the translator's present reading/rendering and point to other (future?) reading possibilities for the text.

Keywords

Authority, authorship, translator, paratextuality.

Resumo

Os paratextos desempenharam desde sempre um papel crucial na história da tradução literária. O que os tradutores dizem acerca da tradução, da sua natureza e do seu lugar na arquitectura das artes sempre suscitou interesse. Não surpreende, pois, que as antologias de história da tradução se concentrem quase exclusivamente em prefácios e outro material afim. O aparato paratextual, porém, inclui muitas outras possibilidades, e os posfácios, glossários, títulos, subtítulos, inscrições dedicatórias e sobretudo as notas de rodapé e fim de texto — e, mais recentemente, a torrencialidade do epitexto público — constituem um espaço liminal (o texto

fora/dentro do texto que *discute* o texto) que não pode ser esquecido, porquanto institui o lugar de uma segunda narrativa, apontando para um novo agenciamento da autoridade no texto escrito: o tradutor. Defendemos que as notas de rodapé são a manifestação mais evidente da presença do tradutor como Jano no texto: embora reconhecendo o passado/a origem do texto, as notas de rodapé e demais para-textualidade também afirmam a leitura/versão presente do tradutor, ao mesmo tempo que apontam para outras possibilidades (futuras?) de ler o texto.

Palavras-Chave

Autoridade, autoria, tradutor, paratextualidade.

Translated and Non-Translated Spanish Picaresque Novels in Defense of Dominated Languages

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Translated and Non-Translated Spanish Picaresque Novels in Defense of Dominated Languages

1. Introduction

This article explores a nineteenth-century historical example of how translated texts can work for the benefit of a specific target language. The phenomenon we wish to analyze is the translation of Spanish picaresque novels into Portuguese, which in the nineteenth century was going through a moment of instability and facing a threat that Portuguese intellectuals would call *francesismo* ["Francesism"].

Our corpus will include two nineteenth-century Portuguese translations, one of the anonymous *Lazarillo de Tormes* (1554) and one of *Guzmán de Alfarache* (1599-1604) by Mateo Alemán. The reason for the selection of these two source texts is that they are considered creators of the Spanish picaresque genre (Lázaro, Garrido). The reason underlying the choice of their respective target texts is their overall similar translation strategy.

We will begin by discussing the theoretical framework that we used in our argument as constructed by Pascale Casanova in her 2004[1] book *The World Republic of Letters*. Second, we will argue that the picaresque novels in non-translated version worked in favor of the Spanish language, and will then provide a definition of the Spanish picaresque genre. Third, we will focus on our target texts, giving special attention to how they were imported into Portuguese and by whom. Fourth, we will argue that the Portuguese translations of our two source texts took part in the battle for the defense of the Portuguese language against French dominance.

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[1] We are quoting the English translation published in 2004. *La République mondiale des lettres* was first published in 1999.

2. The Role of Literary Products in Defense of Dominated Languages

Pascale Casanova argues that literary products can take part in the defense of dominated languages against dominant languages. In Casanova's words, literary products function both as symbolical capital and as weapons. Casanova conceives the world republic of letters as being divided between dominant and dominated languages that struggle for the maintenance or acquisition of power through the importation and/or invention of literary products. The power of each language depends on the number of texts considered national propriety, on the age of the literary tradition, and on the number of texts that are part of the universal canon. Agents working within dominated languages, aware of the functioning of the world republic of letters, either publish or import literary products both to empower their languages and to weaken the influence of the dominant language. This paradigmatic strategy becomes clearer as we read Casanova's account of past and present battles in the world republic of letters.

Let us remember three key episodes mentioned by Casanova in order to explain how literary products intervene in the struggle between dominant and dominated languages. The first episode is the battle fought by the French Pléiade in the sixteenth century, opposing French, as the dominated language, to Latin, the dominant language. By means of translation, the French intellectuals diverted Latin literary capital into the French language, marking the differences between Latin (the source language) and French (the target language). By means of the production of non-translated texts, namely grammars, dictionaries and treatises on language, the French Pléiade sought to create a mythical image of the French language.

The second episode is the struggle by the German, English, Spanish, and Portuguese Romantics against the dominant language in the eighteenth and nineteenth centuries: French. The strategy of European non-French Romantics dates back to Johann Gottfried Herder's (1747-1803) *Treatise on the Origin of Languages* (1772) (*Abhandlung über den Ursprung der Sprache*), which argued for a definition of the different literatures on which nations based their folklore oral literary traditions. Because Herder's philosophy was followed throughout Europe, similar strategies were undertaken by German, English, Spanish and Portuguese intellectuals. Casanova

calls this phenomenon the "Herder effect" (Casanova 78). These strategies included, on the one hand, the production of Gallophobic writings in an attempt to diminish the power and influence of French language. On the other, they included the recovery and creation of popular languages present in folklore traditions prior to French dominance (Casanova 80).

The third episode concerns the Portuguese language at the beginning of the twentieth century, and it consists of the battle fought by Brazilian Modernists against the dominant language of the former colonizer. First, the Brazilian Modernists were involved in a series of initiatives aimed to diminish the power of European Portuguese, namely by publicly tearing apart a copy of Camões' epic poem *Os Lusíadas* (*The Lusiads*). Second, the Modernists tried to create a clear distinction between Brazilian and European Portuguese through the literary use of oral language. Regarding the latter, Casanova analyzes the role of Mário de Andrade's (1893-1945) work *Macunaíma* (1928). This novel was central to the Modernists' project because it was written in oral Brazilian Portuguese, i.e., in a completely different literary language from the one practiced by the former colonizer and that had been, until then, the norm in Brazilian literary writing.

Based on these three episodes, Casanova stresses that Andrade's strategy was *mutatis mutandis* the same one already employed by du Bellay in the sixteenth century, which had consisted in the refusal to use a literary language that imitates the dominant language and, hence, in the creation of a literary language distinct from the dominant one. As Casanova explains in more detail:

> In rejecting the "slavish" imitation of ancient texts, du Bellay hoped to put an end to the quasi-mechanical addition to Latin capital made by the productions of French poets. The first and chief method that he recommended — one that has been practiced ever since by writers who find themselves in the same structural position — consisted in asserting a difference of language through the creation of vernacular tongue that, by exploiting the literary forms and privileged themes of a dominant tongue, could hope to displace it as the new literary language. (255)

According to Casanova, the paradigmatic behavior of a dominated language struggling for autonomy lies in the use of a vernacular literary language

different from the dominant one. From our point of view, based on the analysis of initiatives undertaken by agents working within dominated languages and attempting to set up a new and distinct literary language, there are other regularities. Namely: the publication of linguistic works, such as the linguistic treatises, grammars and dictionaries published by the French Pléiade and the Romantics; manifestations against the dominant language such as the Gallophobic writings by the Romantics, or the tearing apart of the European Portuguese most canonical literary work by the Brazilian Modernists; and, finally, the literary use of oral language by the Romantics and the Brazilian Modernists.

3. The Role of Spanish Picaresque Novels in Defense of the Spanish Language

The Spanish picaresque novels were first published in Spain between 1554 and 1646, that is, in Renaissance and Baroque Spain. In these periods, Spanish literature was strongly influenced by two dominant literary traditions: Italian and Latin. We believe the picaresque novels were part of a culture plan that aimed to found a national literary language distinct from the dominant ones (Italian and Latin). In order to make this argument, we will first describe the Spanish Renaissance and Baroque context as, on the one hand, being dominated by two foreign literary languages and, on the other, as struggling for the autonomy of Spanish. Second, we will argue that the Spanish picaresque novels might have been part of this struggle.

Historians of Spanish literature have highlighted the existence of two foreign-influenced Renaissance and Baroque styles, both characterized by the use of an ornamental, artificial language rich in foreign words and neologisms. The first one is known as "the Italian style", cultivated by followers of Petrarch such as Garcilaso de la Vega (1501-1536); the second is the so-called *culteranismo*, cultivated by the imitators of Luís de Góngora (1561-1627), which is differentiated by its linguistic obscurity and the use of Latin syntax, namely hyperbatons (Collard).

Against these foreign-influenced styles, some Spanish intellectuals fought for the implementation of a new Spanish literary language purged of neologisms and made easier to understand. This struggle for the autonomy

of the Spanish literary language is visible in the number of writings published against the dominant languages, as well as in linguistic works on the Spanish language.

In the sixteenth- and seventeenth-century Spain, writers took a position against the Italian and the *culturanist* styles through controversial writings and satires. Alberta Gatti gives some elucidating examples in her 2007 essay "Satire of the Spanish Golden Age". Referring to the satirical poems by Lope de Vega (1562-1635), the author explains that a recurrent comic scene consisted in a *culterano* (i.e. a practitioner of *culteranism*) not being able to understand his own writing (94-95) due to the use of ornamental language and Latin syntax. Regarding the Italian style, Gatti states that Cristóbal de Castillejo (c.1492-1550) considered that Garcilaso de la Vega should be denounced to the Inquisition because the corruption he had brought into Spanish with the introduction of the Italian sonnet was similar to the introduction of Luther's Protestantism in Catholic countries (93).

Additionally, there was a considerable number of works published on the Spanish language. Their aim was to convey a Spanish norm and establish a literary Spanish purged of all foreign influence. Among these works were *Diálogo de la lengua* (first published in 1737) (*Dialogue on Language*) by Juan de Valdés (1509-1541), *Del Origen y principio de la lengua castellana* (1606) (*On the Origin and Beginnings of Castilian Language*) by Bernardo José de Aldrete (1560-1641), *Tesoro de la lengua castellana o española* (1611) (*Treasure of the Castilian or Spanish Language*) by Sebastián de Covarrubias (1539-1613), *Vocabulario de refranes y frases proverbiales* (n.d.) (*Vocabulary of Refrains and Proverbs*) and *Ortografía castellana, nueva y perfecta* (1630) (*Spanish Orthography, New and Perfect*) by Gonzalo Correas (1571-1631) (Alvar 375).

Juan de Valdés' *Dialogue on Language* exemplifies the main arguments in defense of the Spanish language by sixteenth- and seventeenth-century Spanish intellectuals. This dialogue is between four different characters: Marcio, Valdés, Coriolano, and Pacheco. Recently arrived from Italy, Valdés had written several letters to the other three characters during his stay. These letters are the starting point for a debate on the origins, grammar, orthography, lexical choices, and style of the Spanish language. From the characters' interventions we can pinpoint the following arguments. The first argument is that Spanish and Latin are equally important

languages. When Marcio asks Valdés to justify some of his linguistic choices in Spanish, Valdés does not take him seriously, because vernacular language is considered too low to be debated, although he would not mind debating his linguistic choices in Latin. Marcio then argues that every speaker is obliged to "illustrate and enrich his natural language, which he sucks from his mother's breast"[2] (Valdés 44). The second argument is that Spanish and Tuscan are equally elegant languages: immediately after, Valdés agrees that the only difference in elegance between Tuscan and Spanish is that the former has been illustrated and enriched by great authors (44). The third argument is that Spanish language rules are to be found in its oral use, especially in proverbs and in (oral) popular literature, where it has not been corrupted by Latin or Italian. Discussing the sources available in Spanish to use in case of doubt, Valdés and Pacheco agree that the only sources they can use are either proverbs or sayings, which, contrary to what Coriolano deduced, are very different from the Greek and Latin ones, or *coplas*, i.e., popular verse (collected in song books).

In other words, while trying to establish a Spanish literary language distinct from the dominant languages (Latin and Italian), popular oral language is considered the most "authentic" and "pure" version of Spanish. This argument is related to a growing interest in popular oral literary forms in sixteenth-century Spain. The first literary product created through a re--elaboration of these traditional literary forms is *Lazarillo de Tormes*. Indeed, it was constructed by the insertion of a number of folkloric oral anecdotes into fictional narrative (Alvar 225).

Picaresque novels such as *Lazarillo de Tormes* and *Guzmán de Alfarache* can be read, from our point of view, as having taken part in the defense of the Spanish language because, on the one hand, they are a product of the re-elaboration of Spanish folklore forms. On the other hand, very similarly to Andrade's *Macunaíma*, they are literary products that are written in the oral popular variety of Spanish. The "oral style" of the picaresque genre has already been commented upon by different scholars,

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[2] "(…) ilustrar y enriquecer la lengua que nos es natural y que mamamos en las tetas de nuestras madres (…)" (Valdés 44).

among whom Mikhail Bakhtin and Fernando Cabo. In "The Discourse in the Novel", Bakhtin distinguishes between "official literary language", only used in literature, and "extra-literary language", present in real life and characterized by its "heteroglossia", i.e., the coexistence and relation of different languages and linguistic varieties with different social status. Bakhtin considers picaresque novels to have been the first to import "extra--literary language" into literature. In his 1992 work, Fernando Cabo devotes a chapter to "the oral style of the picaresque novel". From the analysis of *Guzmán de Alfarache*, Cabo finds the following oral discourse markers in the narrator's discourse: apostrophe, "colloquial tone", sayings, repetitions, asides from the narrator and a paratactic construction, namely the frequent use of copulative conjunctions (103-106).

Furthermore, we believe the Spanish picaresque novel as a literary genre perfectly suits the literary use of oral language, or "extra-literary language". The picaresque novel can be defined as the fake autobiography of a *pícaro* [a rogue], a marginalized character who tells and writes his wanderings while serving multiple masters. The authors of picaresque novels adapted the discourse of the narrator and the style of the novel to suit the identity of its supposed author: the *pícaro*, a social nobody with hardly any education. Since the *pícaro* could not master literary language, his autobiography would be written as it was spoken.

In brief, we have tried to explain that our source texts were first published when the Spanish language was dominated by Italian and Latin. At the same time, there were a number of agents engaged in establishing a Spanish literary language distinct from the dominant ones. This "pure" and "authentic" Spanish language was to be found in oral use, as in proverbs and in folklore literature. The Spanish picaresque novels were literary products that used this new Spanish literary language because they were based on folklore texts, and they applied extra-literary language to literary discourse. For these reasons, we hypothesize that these novels took part in the battle for the defense of Spanish language against the dominant languages, Italian and Latin.

4. The Transfer of the Spanish Picaresque to the Portuguese Readership

Having partially presented the source texts, we will look at the target texts, thus describing how they were imported by the Portuguese literary system and by which agents. The Spanish picaresque novels were first translated into Portuguese in the first half of the nineteenth century. In this period, Portuguese language was dominated by the French, hence the concept of *francesismo*. *Francesismo* is a central, even though ambiguous, concept in Portuguese Romanticism. As Álvaro Manuel Machado explains in his 1984 work *O "Francesismo" na literatura portuguesa* (*Francesism in Portuguese Literature*), the word *francesismo* refers simultaneously to two opposed attitudes by the Portuguese Romantics towards France: an admiring attitude and a Gallophobic attitude. On the one hand, the French ideals of the *Lumières* were admired by Portuguese Romantics, and Paris, the place of exile for many of them, was seen as a mythical place of freedom, culture and progress. On the other, there was a growing Gallophobia based on two phenomena: an overwhelming presence of French cultural products in Portugal, and the interference of French language phrases, words and syntactic constructions in Portuguese.

These two phenomena can be introduced by describing the importation via translation of the Spanish picaresque novels into the Portuguese literary system. With this description we want to show firstly how central the French literary system was in mediating communication between two peripheral systems (in this case, Spanish and Portuguese) and, secondly, that Portuguese was dominated by the French language and culture after the seventeenth century. Finally, by looking at other works published by the agents responsible for these target texts, we will argue that they may have been engaged in the battle against *francesismo*, namely by fighting against the introduction of Gallicisms in Portuguese language.

For this task we will be using the concept of "transfer map" (Pym 91-110), understood as a pictorial or schematic representation embodying two kinds of movements: "object transfers, which basically move texts, and subject transfers, which basically move translators and text seekers" (Pym 97). In terms of object transfers, we will be describing the importation of Spanish picaresque novels in translated and non-translated versions before

the publication of the 1848 Portuguese translation of *Guzmán de Alfarache*; as regards subject transfers we will be focusing on the Portuguese translator of *Lazarillo de Tormes*, José da Fonseca, and the canonical Romantic writer Almeida Garrett, who worked together with Fonseca in one particular literary project.

4.1. Object Transfers

We will organize our findings in two different moments, the first one being chronologically previous to the publication of the translations of our corpus.

The first moment consists in the selling of the Spanish picaresque novels in non-Portuguese versions in the second half of the eighteenth century and beginning of the nineteenth century by Lisbon booksellers, which preceded the importation via translation of our two source texts. From the analysis of fifty-eight Lisbon bookshop catalogues published between 1774 and 1842, we find that twenty contained entries regarding picaresque novels. Even though the sample is rather limited, we find a clear trend in the importation of Spanish picaresque novels by Lisbon booksellers. As we move towards the end of the eighteenth century, more and more Spanish source texts of picaresque novels are replaced by their French translations.

Based on our findings, we can divide the catalogues into two main groups: those published prior to 1780 and those published afterwards. In the first group, we find three catalogues by the bookseller João Bautista Reycend publicizing altogether two editions of *Lazarillo de Tormes*, one from the sixteenth century and the other from the beginning of the seventeenth century, and five editions of *Guzmán de Alfarache* from the first half of the seventeenth century.[3] Still in the first group, there is a 1774 catalogue

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[3] *Catalogo de alguns livros, que tem chegado de novo a JOÃO BAPTISTA REYCEND E COMPANHIA, Mercadores de Livrios de fronte do Calhariz em Lisboa* (1780) includes "Aleman (Matheo) Vida del Picaro Guzman de Alfarache, en 4. Lisboa 1600; Idem en 4 Burgos 1619; Idem en 4 Madrid 1641" (42). *Catalogo dos livros portuguezes, e alguns latinos, francezes, hespanhoes e italianos que João Baptista Reycend e Companhia* (1780) includes "Aleman (Matheo) Vida del Picaro Guzman de Alfarache

by Borel Martin & C.ª advertising a French translation of *Guzmán de Alfarache*.[4]

However, in the catalogues published after 1780, Spanish editions become scarcer whereas the number of the French translations of *Lazarillo de Tormes* and *Guzmán de Alfarache* increases. In the first catalogue in the second group, a 1788 catalogue by Pedro José Rey, we find the following editions: a French translation of *Lazarillo de Tormes*, a French translation of *Guzmán de Alfarache*, and a non-translated 1775 edition of *Guzmán de Alfarache*. In the later catalogues we could only find titles referring to French translations of the Spanish picaresque novels: in two catalogues by Borel & Borel (1822 and 1830) there are two references to the same 1801 edition of a French translation of *Lazarillo de Tormes* and one reference to a French translation of *Guzmán de Alfarache*; in two catalogues by Manuel José Machado (1842 and n.d.) reference is made to two different French translations of *Guzmán de Alfarache*.

We would like to briefly comment on the names of the Lisbon booksellers. Borel, Martin, Rey, and Reycend are not Portuguese family names, but French ones. In eighteenth-century Portugal, the book market was held by French booksellers that had immigrated from Briançon, a commune in the Hautes-Alpes department, France, and has established bookshops, especially in Lisbon and Coimbra (Guedes).

In summary, in the second half of the eighteenth century there was a lack of interest in the picaresque novels in Spanish, followed by an increasing presence of French translations of these novels, commercialized by French booksellers.

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en 12 2 vol; (…) Vida de Lazarillo de Tormes, y de sus fortunas, y adversidades en 8 Milan 1587". *Catalogo de los libros españoles que se venden en la libraria de Juan Bautista Reycend y Compañia en Lisboa* (17--) includes "Aleman Matheo Vida del Picaro Gusman de Alfarache, en 12. 2 vol. Barcelona 1600. Idem in 12 2 vol. Milan 1615. Aleman Matheo Vida del Picaro Gusman de Alfarache, en 8. 2 vol. En uno Milan 1603 (…)" (1) and "Vida de Lazarillo de Tormes, en 12: Mil. 1615" (30).

[4] *Catalogo de varios livros, que se esperão de varias partes da Europa, por todo o mez de Outubro de 1774. E se venderão na logea de Borel, Martin, e Companhia* includes "Vie de Gusman de Alfarache, 3 vol. 12" (36).

The second moment in our transfer map is the publication of the Portuguese translations of *Lazarillo de Tormes* (1838) and *Guzmán de Alfarache* (1848). As far as these object transfers are concerned, we would like to show how the French language, French cultural entrepreneurs, and the city of Paris are constantly mediating the importation of Spanish picaresque novels into Portuguese.

First, these two texts are indirect translations mediated by French texts. *Aventuras e astúcias de Lazarinho de Tormes, escritas por elle mesmo* (1838) (*Adventures and Crafts of Lazarinho de Tormes Written by Himself*) is a translation of the French translation titled *Aventures et espiègleries de Lazarille de Tormès, écrites par lui-même*, first published under this title in 1765. This French version is based on the 1678 French translation by Jean-Antoine de Charnes (1641-1728, commonly known as "Abbé de Charnes") combined with another French translation by P. B. P. Diamo (?-?) (Martino 60-62). *Historia de Gusmão d'Alfarache* (1848) (*Story of Gusmão d'Alfarache*) has as its source text Alain-René Lesage's (1668-1747) 1732 translation, *Histoire de Guzman d'Alfarache, nouvellement traduite et purgée des moralitez superflües* (*Story of Guzman d'Alfarache, Newly Translated and Expurgated of Superfluous Moralities*).

Second, these two Portuguese translations were published and sold by Parisian booksellers. *Lazarillo*'s 1838 translation was published by Beaulé et Jubin; *Guzmán*'s 1848 translation was published by the typographer Pillet Aîné, well known for his *Bibliographie de la France: journal de l'imprimerie* (published since 1811). The publication of these Portuguese translations in Paris is hardly surprising, since between 1800 and 1850 more than 500 books in Portuguese, both translated and non-translated, were published there (Ramos). Beaulé et Jubin published 12 Portuguese titles between 1836 and 1839 and Pillet Aîné published 48 Portuguese titles between 1830 and 1848.

The publication of books in Portuguese in Paris can be explained by the presence of exiled Portuguese intellectuals in the French capital. In the beginning of the nineteenth century, Portuguese intellectuals fled to Paris and started publishing there because of the censorship in Portugal, which would be in force until 1834. In 1808 Portugal was invaded by the Napoleonic troops, an event that led to the exile of some intellectuals suspected of collaborating with the French troops. After 1820, the number

of Portuguese exiles in Paris increased as the result of a moment of instability between the two political factions: the Liberals, who supported the principle of a constitutional monarchy, and the Absolutists, who favored an absolutist monarchical regime. This moment of instability would lead to a two-year civil war. In 1834 the Liberal victory was achieved, so the Portuguese exiles publishing either translated or non-translated works after 1834 in Paris were mainly Absolutist partisans.

Third, we have been unable to find any evidence of these two Portuguese translations published in Paris having been exported to Portugal. We could not find either of these two titles neither in the Portuguese bookshop catalogues, nor in the Portuguese catalogues of private libraries, nor indeed in the catalogues of Portuguese-based lending libraries. Yet many translated and non-translated Portuguese texts that had been published in Paris before 1834 had also been sold in Portugal.

Although we still lack conclusive evidence, it seems to us that by the end of the first half of the nineteenth century, Portuguese books published in Paris were no longer revered by Portugal-based readers. There is one paratextual detail and one historical reason that have led us to this conclusion. The paratextual detail is present in an 1840 non-translated Portuguese novel titled *D. João da Falperra ou aventuras jocosas d'esse célebre personagem escritas por elle mesmo* (*Dom João da Falperra or the Comical Adventures of this Known Character, Written by Himself*). Even though this novel was published in Paris and sold by Beaulé et Jubin, the place of publication and the bookseller identified in its paratext are Lisbon and it is said to be "sold by the most important booksellers".[5] This misleading information suggests that the book would be better received if it were published in Portugal. The historical reason is the Liberal victory in 1834. If we bear in mind that after 1834 the Liberals were in power and political stability was finally achieved in Portugal, an ideological embargo (Duarte 98) on the literary products published by their former political enemies, the absolutist exiles, is likely to have been imposed.

In conclusion, by the end of the eighteenth century, the importation of Spanish non-translated picaresque novels seems to have stopped, and

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[5] "Vende-se em Casa dos Principais Livreiros."

despite the linguistic proximity between the Spanish and the Portuguese languages, the Lisbon booksellers imported French translations of the Spanish picaresque novels. These booksellers were French immigrants or their descendants. Two indirect Portuguese translations of the Spanish picaresque novels, mediated by French source texts, were published in the first half of the nineteenth century. These Portuguese translations were published and sold in Paris by Parisian booksellers.

4.2. Subject Transfers

The person responsible for the 1838 Portuguese version of *Lazarillo de Tormes* was José da Fonseca (1787-1866). José da Fonseca fled to Paris in 1817 and never returned to Portugal. The cause of this permanent exile was his support for the Absolutist regime. He worked in Paris, as did many Portuguese intellectuals, as a journalist, a language teacher, and a translator. His works were all published in Paris and, as far as we could investigate, were published between 1822 and 1853. He died in misery, living on a pension given by King Pedro V (Innocencio).

We believe José da Fonseca's list of published works shows his commitment to the defense of the Portuguese language. The core of Fonseca's work can be divided into three types of publications. The first is connected with his professional activity as teacher of French and Portuguese, and it consists of bilingual conversation guides (in French and in Portuguese), bilingual dictionaries (French and Portuguese), a French grammar and a History schoolbook. The second group of publications comprises his translations, mainly translations of novels, adaptations of novels for young readers and, toward the end of his career, technical books. The third is composed of anthologies and editions of "Portuguese literary classics" and Portuguese language dictionaries. We believe this third group of works might show Fonseca's engagement in defending Portuguese language.

With regard to the anthologies and re-editions of sixteenth- and seventeenth-century Portuguese works, Fonseca organized a six-volume anthology titled *Parnaso lusitano ou poesias selectas dos auctores portuguezes antigos e modernos* (1826-1827) (*The Portuguese Parnassus: Selected Poems by Ancient and Modern Portuguese Authors*), which was preceded by the canonical essay by the Portuguese Romantic author Almeida Garrett

(1799-1854) "Bosquejo da história da língua e poesia portuguesa" ("Outline of the History of Portuguese Poetry and Language"). The sixth volume of this anthology was published autonomously in 1834, under the title *Satíricos portugueses* (*The Portuguese Satirists*). In 1837 he published *Prosas selectas ou escolha dos melhores logares dos auctores portuguezes antiguos* [*sic*] *e modernos* (*Selected Prose Works: a Selection of the Best Works by Classical and Modern Portuguese Writers*). Finally in 1840 he organized a new edition of the Portuguese epic poem titled *Os Lusiadas: poema epico restituido á sua primitiva linguagem* (*The Lusiads*: *the Epic Poem Restored to Its Primitive Language*). With regard to the organization of Portuguese dictionaries, Fonseca published a *Novo diccionario da lingua portugueza* (*New Dictionary of the Portuguese Language*) in 1829 followed by a *Diccionario de synonymos portuguezes* (*Dictionary of Portuguese Synonyms*) in 1833; in 1836 these two parts were republished together.

This considerable output of literary and linguistic works by just one person might also be interpreted as a sign of Fonseca's commitment to defend Portuguese against the dominant language, in this case French. Dictionaries are, on the one hand, an attempt to regulate the Portuguese language; on the other, they display the richness of Portuguese by putting together words and synonyms. Anthologies are a privileged means to accumulate literary capital for the Portuguese language by creating the image of an old and rich literary language, especially through an emphasis on (sixteenth-century) Portuguese classics.

Moreover, the paratexts of these works explicitly inform the reader of their commitment to protect the Portuguese language from French dominance. The following is from the 1840 anthology *Selected Prose Works*:

> Only through the reading and reflection upon our wise authors may the reader know the strength and nature of his language, its richness; contrary to the reading of those foreign work versions, which are filled with hybrid phrases and drawling Gallicisms.
> We should study the Classics, drink their style, copy their phrases and words and imitate their discursive tone and contexture […]. Let us take from Latin various words that we lack in our language, let us use them with good ideas, and I

promise you that, shortly, our Portuguese language will be wealthier and there will be no sign left of *Francesismo*.[6] (Fonseca "Advertência" 333-334)

This verbalizes both the struggle of the dominated Portuguese against French dominance and Fonseca's involvement in it, for it is an exhortation to "enrich" the Portuguese language through the reading of its "classics" and to purify it from all French interference, namely the "Gallicisms" that entered through translations.

Similarly, in the introductory essay to Fonseca's *Portuguese Parnassus*, the Portuguese canonical writer Almeida Garrett explicitly mentions the phenomenon of *Francesismo*. In his essay, Garrett gives an account of the history of the Portuguese language from its origins to the nineteenth century. Garrett considers the existence of a Golden Age of Portuguese language followed by two decadent ages. The Golden Age is situated in the sixteenth century and beginning of the seventeenth century, when Portuguese was used by Portuguese classical writers. The first decadent age took place in the seventeenth century, when Portuguese literature was mainly written in Spanish, as a consequence of the loss of Portugal's political independence (Garrett 25). The second decadent age of Portuguese is considered to be the nineteenth century, due to the increasing number of Gallicisms incorporated into Portuguese language through bad translations (Garrett 35).

These texts by Fonseca and Garrett we have just mentioned are part of a wider group of works published in Portugal throughout the nineteenth century that combine the Gallophobic refusal of French-language interference with a defense of the originality and richness of Portuguese.

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[6] "So lendo, e meditando as producções de nossos sábios auctores, é que, o mesmo leitor, poderá conhecer cabalmente a indole, força e riqueza do seu idioma; e não em versões de obras estranhas (…); versões arripiadas de phrases hybridas, de arrastados gallicismos (…).

Studar os clássicos; beber-lhes o stylo; copiar-lhes frases e palavras; e imitar-lhes o tom e contextura do discurso. (…) Tiremos do latim muitas palavras, que nos faltam; e accommodemol-as a boas ideias, que eu lhes prometto que, em breve tempo, será muito abastada e nobre a nossa lingua portugueza; nem lhe ficará resabio algum de francezismo." (Fonseca 333-334)

These works bring the Portuguese Romantic intellectuals closer to the rest of the European Romantic generations, all being part of "the Herder effect". Following Herder's ideal of a literary nation based on the existence of popular literary traditions and a distinct national language, Portuguese intellectuals were attempting to recover what they now considered to be the "Portuguese classics", the sixteenth-century writers reedited by José da Fonseca and celebrated by Garrett in his essay, as well as to cleanse Portuguese language of Gallicisms.

To summarize, in the first part of this section, by studying the importation of Spanish picaresque novels in non-Portuguese version into Portugal and the way target texts were published and commercialized, we have seen that the French literary system and language dominated the Portuguese literary system and language. In the second part of this section, while studying the works by the Portuguese translator of *Lazarillo de Tormes*, we were able to show that nineteenth-century Portuguese intellectuals like José da Fonseca were engaged in a struggle against the dominance of the French language and for the independence of the Portuguese language. The tasks through which they attempted to weaken French language and empower the Portuguese are not new to the history of the world republic of letters: to claim a long literary tradition and, through linguistic works, to establish a Portuguese norm completely detached from French influence.

5. The Role of Translated Spanish Picaresque Novels in Defense of the Portuguese Language

We believe that both nineteenth-century Portuguese translations of *Lazarillo de Tormes* and *Guzmán de Alfarache* took part in the defense of the Portuguese language. From our point of view, their role is put forward by an anonymous article published on August 12, 1847 in the *Revista Universal Lisbonense* (*Universal Lisbon Journal*) titled "Linguagem vernácula" (Vernacular Language). The author begins his article by longing for the perfection of the Portuguese language achieved by the sixteenth-century classics. By the end of the seventeenth century, the author argues, Portuguese writers began to imitate the French language, thus leading to the decay and corruption of Portuguese language. In this article, translators

are to blame, because Gallicisms are believed to have entered Portuguese through bad literary translations. The author then provides an extensive list of Gallicisms and Portuguese words that should be used instead of them. The author ends up by declaring Portuguese to be a rich language, justifying this by the fact that it has different "dialects" that can be used in literature: the popular, the noble and the poetic. Regarding the popular dialect, the author says:

> [T]he popular, used by the people in their familiar conversations, being unpolished and erratic, is also full of energy, daring and figurative. This dialect, whenever used by a gifted author, can occur in comic plays, satires, heroic-comical poems as well as in those novels that paint the *picaresque* habits [...].[7] (392, emphasis in the original)

Similarly to the Spanish source-texts in defense of Spanish language, our research seems to suggest that the Portuguese target texts took part in the battle against *francesismo* by making a literary use of the "popular dialect".

The two Portuguese translations under analysis show a common translation shift: a stronger presence of oral markers in the target texts than in their French source texts. This is due, on the one hand, to the overall translation strategy of the French translators, who would reduce oral markers in their translations, and, on the other, to the overall translation strategy of the Portuguese translators, who would fill their translations with oral markers.

Here we analyze the presence of two types of oral markers in the Portuguese translations: idioms in the first chapter of the 1838 translation of *Lazarillo de Tormes*, and lexical items classified as "vulgar", "familiar" or "comical and licentious" in a nineteenth-century Portuguese language dictionary, organized by José da Fonseca, in the first chapter of the 1848 translation of *Guzmán de Alfarache*. We have restricted this analysis to the first chapters of these translated novels because previous works on the

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7 "[O] popular, que o vulgo emprega no seu tracto familar, grosseiro sim e irregular, mas energico, atrevido, figurado e que póde ter logar manejado por mão habil na comedia, na satyra, no poema heroicomico, e nas novellas destinadas a pinturas de costumes *picarescos*." (397)

recreation of oral markers in translated texts have shown a higher frequency of these markers in the first chapters of a translated book (Ramos Pinto 89).

To analyze the 1838 Portuguese translation of *Lazarillo de Tormes*, we first collected all the idioms from its first chapter; then we looked for these idiomatic expressions in the first chapter of its source text in order to see if the idiom was a translation of a source-text item or an addition by the Portuguese translator. Our findings are shown in Table 1.

Source text phrase	Target text phrase	Idiomatic expression in the source text	Idiomatic expressions in the target text
je m'en accommodais le mieux du monde	**fiz a vista grossa** [Literally: turn a blind eye; meaning: I made a I-did-not-care look]	No	Yes
et la crainte me fit déclarer	Eu, **tremendo como varas verdes**, respondi [Literally: shaking like a leaf; meaning: shaking very much]	No	Yes
de ne mettre plus le pied dans l'hôtel	de **nunca mais pôr pé no palacio** [Literally: to never again set foot in the palace; meaning: to not enter the palace]	Yes	Yes
La pauvre femme ne voulant pas **jeter le manche après la coignée**	A pobre mulher não queria deixar **tudo por mal cuzinhado** [Literally: to not leave things badly cooked; meaning: to improve things]	Yes	Yes
et se soumit sans murmure	submetteu-se, **sem abrir o bico** [Literally: to keep one's mouth shut; meaning: to remain silent]	No	Yes
Mais, afin de se tirer de misère, et de s'ôter d'entre les mauvaises langues, elle changea de quartier	Vendo-se porém obrigada a buscar algum modo de vida, **para não morrer como o carrapato na lama**, foi assitir [Literally: to not die as a tick in the mud; meaning: to not die in misery, poorly]	No	Yes

Table 1: The presence of idioms both in the source and target texts of *Aventuras*

As we can see in Table 1, we found six idioms in the target text, whereas only two were also present in the corresponding French source text. This is clear evidence of a translation strategy that increases the presence of oral markers.

With regard to the 1848 Portuguese translation of *Guzmán de Alfarache*, we began by collecting all the lexical items that we, as Portuguese native speakers, considered to be extra-literary language. Next, we looked up in an 1848 Portuguese dictionary which of these words were classified as "*chul.*", i.e., comical or licentious, "*fam*.", i.e., familiar, and "*vulg.*", i.e., "vulgar". Before organizing our findings in Table 2, we searched the source--text items in the 1835 *Dictionnaire de l'Académie française* to see if they too were related to colloquial extra-literary language.

Word in the Source-Text	Classified in the 19th-century dictionary as	Word in the Target Text	Classified in the 19th century dictionary as
		Pespegou [to settle something]	Pespegar, *v.a.* (*vulg.*)
Persuader		Carapetão [lie]	Carapetão, *s.m.* (*fam.*)
Soupçon		Moca [lie]	Moca, *s.f.* (*chul.*)
Partie		Chelpa [money]	Chelpa, *s.f.* (*fam.*)
Meubla		Trastejou [to deal with minor things]	Trastejar, *v.n.* (*vulg.*)
		Pança [big belly]	Pança, *s.f.* (*chul.*)
Avisa		Tola [head]	Tóla, *s.f.* (*chul.*)
Regalés	Familier	"abarrotados de opípara comezana" [stuffed with a big meal]	Abarrotar (---) *v.r.* (*chul.*) Comezana, *s.f.* (*famil.*)

Table 2: Lexical items classified as "comical or licentious" (*chul.*), "familiar" (fam.),

As we can see in Table 2, whereas in the source text only one word is considered "familiar" according to the 1813 *Dictionnaire de l'Académie*, we found nine target-text words related to a colloquial extra-literary language. Once again, there is undoubtedly a translation strategy of increasing the number of oral markers.

We believe these translation shifts can be related to the battle against *francesismo*. In the same way as Andrade wrote *Macunaíma* in oral Brazilian Portuguese and the European Romantics exhumed oral folklore literary forms, the Portuguese translators were making use of oral Portuguese in literature. It cannot go unnoticed that oral and popular Portuguese was considered the purest, the least corrupted Portuguese language variety.

In other words, nineteenth-century oral popular Portuguese, like sixteenth-century oral popular Spanish and early twentieth-century oral popular Brazilian Portuguese, was more distinct from the dominant language. Consequently, its use as a literary language was a statement of the independence of the Portuguese language from French.

6. Conclusion

By working with Casanova's theory we have been able to recognize and analyze two other struggles between dominated and dominant languages fought in the world republic of letters. The first battle we analyzed was between the dominated Spanish and the dominant Italian and Latin in sixteenth and seventeenth centuries; the second battle was fought by nineteenth-century Portuguese intellectuals against *Francesismo*, i.e., French-language dominance. These two moments of instability in Spanish and Portuguese display many similarities with the battles analyzed by Casanova, namely the strategies set in motion by cultural agents working within dominated languages.

However, our case study is different from other battles between languages in one particular point. We have the same literary products, the picaresque novels *Lazarillo de Tormes* and *Guzmán de Alfarache*, but used in defense of two different dominated languages, one being the language in which they were written and the other the language into which they were translated, in two different historical contexts.

In our opinion, the adequacy of the picaresque genre to the use of oral language might be related to the fact that it was created in a context of struggle between the dominated Spanish language and the dominant Italian and Latin, in addition to taking an active part in that struggle. On top of that, we hypothesize that the translations of our corpus might have been motivated by the picaresque genre's ability to include oral language in a literary work.

This last concluding consideration could be the starting point for a new article on what appears to be a third use of the picaresque genre in the struggle for the literary independence of a national language. The Brazilian novel *Macunaíma* shows many structural and thematic similarities with the Spanish picaresque genre, as stated by Mário González. We exhort Brazilian literature scholars to update this study on the role of the picaresque novel, either translated or non-translated, in defense of dominated languages.

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Abstract

This article aims to explore a historical example of how translated works can work in defense of a dominated target language. It first considers the role of literary products in the struggle between dominant and dominated languages in the world republic of letters, as argued by Pascale Casanova (2004). Then, it gives evidence that the Spanish picaresque novels took part in the struggle for the autonomy of the Spanish literary language against the dominant languages in the sixteenth century, Italian and Latin. It thereafter argues that the Spanish picaresque novels in translated version took part in the struggle for the autonomy of Portuguese literary language against *francesismo*, i.e., the dominance of French language and culture over Portuguese language and culture. Emphasis is placed on the fact that the same literary products, *Lazarillo de Tormes* and *Guzmán de Alfarache*, were used in the defense of two different dominated languages: the Spanish language in the sixteenth and seventeenth centuries and the Portuguese language in the nineteenth century.

Keywords

Picaresque novel, language domination, *francesismo*, oral markers, transfer map.

Resumen

Este artículo explora un ejemplo histórico que muestra cómo los textos literarios pueden participar en la defensa de una lengua dominada. Empezaremos por considerar el papel que ciertos textos traducidos o no traducidos han desempeñado en las batallas que tuvieron lugar en la república mundial de las letras, según Pascale Casanova (2004). En un segundo momento, intentaremos demostrar que las novelas picarescas españolas formaron parte de la lucha por la autonomía del español como lengua literaria, dominada a lo largo del siglo XVI por el italiano y el latín. Después, argumentaremos que las novelas picarescas españolas en versión portuguesa pueden haber tenido un papel activo en la defensa de la lengua

portuguesa contra el *francesismo*, es decir, la dominación lingüística y cultural de Francia sobre Portugal en el siglo XIX. La aportación central de este artículo consiste en el análisis de un caso histórico en el que los mismos textos literarios, el *Lazarillo de Tormes* y el *Guzmán de Alfarache*, en versión original y traducida, parecen haber actuado en defensa de dos lenguas distintas: el español en los siglos XVI y XVII y el portugués en el siglo XIX.

Palabras clave

Novela picaresca, dominación lingüística, francesismo, marcas de oralidad, mapa de transferencia.

The translation of Great War American narratives in Portugal: the introduction of a new literary canon and the (re)definition of a cultural identity

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The translation of Great War American narratives in Portugal: the introduction of a new literary canon and the (re)definition of a cultural identity

1. Great War narratives in Portuguese translation[1]

Within a broader research project on the Portuguese translations of Great War (i.e. First World War) narratives, we first attempted a "translation archaeology" (borrowing Anthony Pym's terminology) of these texts. The outcome was a corpus of about thirty titles, including novels, short stories, memoirs, and descriptions of battles. Although other texts were not included, either because they were clear propaganda or because they were newspaper articles or essays, they could not be overlooked, since they shed light on the social and political context of the time.

The next task was *explanation*, addressing what Pym refers as the *important questions*: What? When? Who? Why?

What was translated? Most source texts were originally French. In the other significant group were texts by German authors and, in a much more reduced number, texts by Spanish and North-American authors, and one Czech. Most authors were well-known in their own literary systems: Blasco Ibáñez and Fernández Flórez in Spain; Marcel Prévost, Jules Mary, Gaston Leroux, Roland Dorgelès, Claude Farrère or André Maurois in France; Erich-Maria Remarque, Ludwig Renn, Arnold Zweig, Theodor Plivier, Felix Count von Luckner and other navy officers in Germany; Ernest Hemingway and John Dos Passos in the United States. The Czech author is Jaroslav Hašek. However, French was the prevalent language, since most German texts were translated from their French versions.

When were the translations published? Most of them (from Spanish, French and German source texts) were published between 1916 and 1939.

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[1] This is the title, and hence the subject, of our doctoral thesis (2005).

The time lapse between the publication of the source texts and their translations varied from 0 to 5 years. We can state, however, that the moment of publication was directly related to the political objectives and the social context. The texts clearly supporting the Allies were translated almost immediately after they were published in their respective countries. German pacifist authors were also translated shortly after their original publication, triggering much controversy in Portugal as well, as can be seen in the newspapers of the time. On the other hand, the translations of accounts of sea battles by German authors were only released when a clearly pro-German government was established in Portugal.

The interest of the Portuguese readers in many of these narratives cannot be explained without considering the important role played by the cinema, an emerging social and cultural phenomenon (Moniz).

Who translated? In the 1920s and 1930s, we have found only one female translator — Alice Ogando (1900-1981), a prominent name in the Portuguese literary world of the day. The other translators were mostly army and navy officers, which is not surprising considering the type of text in question.

Why were these narratives translated? The translations did in fact meet political, ideological, social and cultural purposes. They helped in the implementation of the political and ideological agendas of the established regimes. In a first period, from 1916 to the 1920s, the translations supported and justified the cause of the Allies, legitimizing the war and the direct participation of Portugal in the conflict. In the early 1930s, the pacifist German authors were in the foreground, vehemently criticizing the absurdity of the conflict. Between 1933 and 1935, with the newly established *Estado Novo* regime in Portugal, a considerable number of German texts were translated, highlighting the qualities of German soldiers as men and warriors, in a clear attempt to improve their image in the eyes of the public.

The volume of these translated narratives increased when the production of national narratives diminished, thus presenting evidence of Even Zohar's idea that translations can compensate for a lack in the national literature.

There were no translations of Great War narratives in the 1940s, and only from 1954 onwards do we find a few titles: *O adeus às armas* [*Farewell to Arms*] by Ernest Hemingway (1954); a new translation of *Im Westen*

nichts Neues by Erich-Maria Remarque, *A oeste nada de novo* (1957);[2] *O valente soldado Chveik* [*Dobrý voják Švejk*], from the French version of Jaroslav Hašek's *Le brave soldat Chvéik* (1961); *Três soldados* [*Three Soldiers*] by John dos Passos (1966); *O estilhaço de obus* [*L'éclat d'obus*] by Maurice Leblanc (1970) and *O caminho de regresso* [*Der Weg zurück*] by Remarque (1978).

However, the social and cultural motivations were completely different in these decades. Leblanc's novel, for example, was published as a story of adventure and espionage.

2. American Great War narratives translated into Portuguese

Let us focus on the American authors only. Ernest Hemingway's *A Farewell to Arms* (1929) was translated in 1954, and John Dos Passos' *Three Soldiers* (1920) in 1966. Why were the translations of these two American Great War novels published so many years after their original appearance? Our investigation has led us to a very interesting conclusion: the translations of the two narratives, unlike all the other narratives published until the late 1930s, were not motivated by the war itself. They were instead part of a clear culture-planning strategy designed to establish a new canon, a new literary style and a new cultural identity.

The Second World War was still not very distant but, as stated above, the interest of Hemingway's *O adeus às armas* does not seem to be related to war, even less to the Great War. The purpose was to make known American authors in general, and Hemingway in particular. In 1934 the film with the same title, starring Gary Cooper and Helen Hayes, had been released in Portuguese cinemas. Except for the brief comments included in its advertising — "A thrilling drama, an outstanding direction, an excellent performance" (*Diário de Notícias*, January 30 1934), no other references are to be found, unlike many other films advertised in the same years.

The year 1954 was particularly relevant as far as translations of Hemingway are concerned. Besides *O adeus às armas* [*Farewell to Arms*],

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[2] A first translation was published in 1930, under the title *Nada de novo na frente ocidental*.

translated by Adolfo Casais Monteiro, three other titles were published: *As neves do Kilimanjaro* [*The Snows of Kilimanjaro* (1936)], translated by José Correia Ribeiro; *O velho e o mar* [*The Old Man and the Sea* (1952)], by Fernando de Castro Ferro;[3] and *Fiesta* [*The Sun Also Rises* (1927)], by Jorge de Sena. This sudden interest was no doubt due to Hemingway's 1953 Pulitzer Prize and 1954 Nobel Prize for Literature.

However, from what can be read in the newspapers, opinions about Hemingway were far from unanimous, even when deciding the Nobel Prize for Literature. The national newspaper *O Século* of October 29 1954 reported that eight members of the Academy had voted in favor and five against. The other candidates were the Icelandic Halldór Kiljan Laxness and the Greek Nikos Kazantzakis. Hemingway's "tempestuous" character and "unorthodox life style" inspired some ironic comments:

> The Danish newspaper *Berlinske Tidende* reports that the members of the Swedish Academy hesitated to award the prize to Hemingway because no one could say how the famous writer, war correspondent and bearded hunter would behave in the exquisite milieu of the Nobel ceremony […]. Would he be able, with a jacket on, to sit quiet on a chair during the long hours of the solemn proceedings? (my translation)[4]

It is also told that, when asked about what he would do with the money of the Prize, Hemingway answered he would pay his debts and spend the rest "in the most intelligent way". A journalist at the *Diário Popular* concluded on October 3 1954, that the Nobel Prize had not been awarded to Hemingway alone, but also to his creditors.

Hemingway's polemical personality was praised by some and rejected by others. Carlos Manuel de Azevedo wrote in his doctoral thesis on this author, *Entre o real e a abstracção* [*Between the Real and the*

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[3] A second translation, by Jorge de Sena, would be published in 1956.

[4] "O jornal dinamarquês 'Berlinske Tidende' disse que a Academia sueca teria hesitado em dar o prémio a Hemingway por se ignorar como é que o famoso escritor, correspondente de guerra e caçador barbudo, se comportaria nos meios selectos da festa Nobel… Seria capaz de estar quieto, de casaca, numa cadeira, durante as longas horas da solene cerimónia?" (2)

Abstraction]:

> The fact is that no one can remain indifferent to Hemingway, with his merits and demerits. He often elicits extreme attitudes, as can be proved by the enormous critical apparatus of the last sixty years. If, for example, in Dwight Macdonald's opinion, Hemingway was not even intelligent, to John O'Hara he was the best writer since Shakespeare. (my translation)[5]

An apparently minor detail also shows that Hemingway, admired or not, was nevertheless a reference. The indicated authors of the short story anthology *Lendas de paixão* (1965) are "Ernest Hemingway and other authors". However, the first short story is Aldous Huxley's, who is in fact the author referred in the source text, *The Ambassador: and other Sophisticated Stories of Passion by D. H. Lawrence, Ernest Hemingway, George Bernard Shaw and other Great Authors*.

Hemingway's style, considered "concise" and "objective" by some and "difficult", "raw", "nervous", "unsubtle", "lacking expressive refinements" by others, must have contributed to the divergent opinions. Marques Gastão, in the *Diário de Notícias* of September 8 1954, defined Hemingway as a "reporter-novelist-adventurer", a "difficult writer" whose stories are "like beams of light in the dark night", but "enough to give light to a town struggling in the night".

The other American novel dealing with the Greta War was John Dos Passos' *Three Soldiers*, translated and published in Portugal in 1966 with the title *Três Soldados*. The translator was Luís Pizarro Sampaio. Like Casais Monteiro in the case of *O adeus às armas*, Sampaio was the only translator of *Três Soldados*.

Despite his Portuguese origins, John Dos Passos was not as well accepted by the Portuguese readers as Hemingway was. An article published

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[5] "[…] é certo que Hemingway, para além dos seus méritos e deméritos, não convida nunca à indiferença, estimulando posições não raro radicais, como o vastíssimo aparato crítico de mais de sessenta anos se encarrega de demonstrar: Se, por exemplo, para Dwight Macdonald, Hemingway nem sequer inteligente era, para John O'Hara era o maior escritor depois de Shakespeare." (6)

in *O Século* on July 28 1966 indicates his "excessive political commitment", labeling Passos an "avant-garde, biased and even dangerous" writer.

This 25-year time lapse between the publication of the source text and the publication of its translation in the case of *A Farewell to Arms*, and 45 years in the case of *Three Soldiers*, can be explained by the scant relevance given to American authors in Portugal until the end of the Second World War. Only in the 1950s did the American authors start being read in Portugal, which is not surprising if we bear in mind that this was the decade of the great impact of the United States at the international level. It thus seems logical to explain this sudden interest in American authors in terms of the political, economic, cultural and technological hegemony imposed by the United States from the end of Second World War. The influence of Brazilian authors who were translating American authors cannot be neglected either.

Dazzled by the hegemony of the United States, western Europe willingly accepted all the models and products exported by that country, be it the latest technological advances like cars, electric home gadgets, television, the first silicon pieces, satellites, or cinema, music and other forms of art. Many stars, for example, shone in Hollywood: James Dean, Marilyn Monroe, Marlon Brando, Gary Cooper or even the English film director Alfred Hitchcock. As far as music was concerned, the "new radical jazz" or "bebop" appeared with Charlie Parker or Dizzy Gillespie and *rock'n'roll* was there as the symbol of youth rebellion. The expression "teenager" was coined then and an important social change took place in 1954: racial segregation was constitutionally banned from schools (Moniz and Lopes).

Literature was no exception, and American authors became better known outside their country. Despite having originally been published decades previously, only in the 1950s were many American authors made known in Portugal. The first novels by John Steinbeck (1902-1986), for example, were published in English before the 1930s but the first Portuguese translation of his short stories (*Contos*) was published in 1945. It was also in the 1950s that his most famous novels were translated in Portugal: *The Pearl* [*A pérola*] (1950), *Of Mice and Men* [*Ratos e homens*] (1951), *To a God Unknown* [*A um deus desconhecido*] (1952), *The Grapes of Wrath* [*As vinhas da ira*] (1954), *The Pastures of Heaven* [*Pas-*

tagens do Céu] (1956), *Cannery Row* [*Bairro da lata*] (1958), to mention only a few. Similarly, translations of other American authors were also published at this time: Dashiell Hammett (1894-1961), William Faulkner (1897-1962), Erskine Caldwell (1903-1987) or Truman Capote (1924-1984). Pearl Buck (1892-1973) was one of the exceptions, since the translation of *East Wind, West Wind* [*Vento do Oriente, vento do Ocidente*] was published as early as in 1944. The interest of Portuguese readers in this author was kept alive for several decades. Other writers, however, caught the attention of Portuguese publishers even later: F. Scott Fitzgerald (1896-1940) — *Este lado do paraíso* [*This Side of Paradise*] in 1960, originally published in 1920; Tennessee Williams (1911-1983), whose first Portuguese translation, *A última primavera* [*The Roman Spring of Mrs Stone*] was also published in 1960, or Horace McCoy (1897-1955), whose Portuguese translations appeared for the first time also in the 1960s. However, only in 1971 was *Os cavalos também se abatem*, the translation of *They Shoot Horses, Don't They?* published.

It is thus clear that the political, economic and cultural hegemony of the United States paved the way for the "discovery" of American writers in Portugal.

The intention to introduce a new literary style is clear in the statements of contemporary Portuguese writers, some of them translators themselves. When Hemingway had a car accident, Aquilino Ribeiro (1885-1963)[6] wrote in *O Século* of January 27 1954:

> A country that has made such great material progress would inevitably give birth to its own literature, dissimilar to European literature, if one can be different in this era of universality. […] No one can equal Hemingway in the art of balancing the abstract and the objective. After all, it is this characteristic of the American writers, not only Hemingway but also Dos Passos, Steinbeck […] that made them change our old literary style. European literature, Flaubert, Anatole, Bourget, Dickens

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[6] Prolific Portuguese writer, activist in the revolutionary environment of his time, was forced to live in exile in Paris. He helped in the founding of *Seara Nova*, an important magazine "of doctrine and criticism".

> focused on the leaves and the branches of the tree, more on the blossom than on the sap; more on the bark than on the wood. It cared little or nothing about the ugly roots. American writers, without despising the experience acquired by Europeans and the value of their technique, shifted their attention to the roots of the tree, the tree of the science of good and evil. Its nourishment, its fluxes, its secret impulses, even its morphology came to the foreground of their interest. (my translation)[7]

Paradoxically, the innovative nature of the American authors seems to have been an obstacle to the interest of Portuguese readers. Although Portuguese society was perhaps prepared to accept a new literary style, the change would disrupt the traditional canons. Some prominent Portuguese writers diligently translated American authors. What they had in common, according to Jorge de Sena, was their desire for renewal and their admiration for several sectors of the European vanguard, an attraction to the formal liberties of French Modernism and a certain literary humanism, admitting that the English-language, Italian or German literatures were poorly known or even ignored, except the little that was known through France (Sena *Régio*).

The foreword to *Adeus às Armas* [*Farewell to Arms*] by Adolfo Casais Monteiro is clear about the translator's intentions:

> This is why this famous *Adeus às armas* [*Farewell to Arms*]

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[7] "Uma terra que chegou a grau tão elevado de progresso material teria inevitavelmente que dar origem a uma literatura com fácies próprio, à parte da europeia tanto quanto se pode ser diferente em arte nesta época de universalidade. […] Nisso, em caldear o abstracto e o objectivo ninguém o iguala [a Hemingway]. É, de resto, por esta faceta que os americanos, não apenas Hemingway, mas Passos, Faulkner, Steinbeck… se impuseram ao nosso velho gosto literário. A literatura europeia, Flaubert, Anatole, Bourget, Dickens, concentrava-se na folhagem e nos ramos da planta; mais na flor do que na seiva; mais no córtex do que no cerne. O feio raizame interessava-lhe pouco ou nada. Os escritores americanos, sem desdenharem da experiência adquirida pelos europeus e dos valores da sua técnica, desviaram para ali a sua atenção, para o raizame da árvore, a árvore da ciência do bem e do mal. A sua nutrição, os seus estos, os seus estímulos secretos, a sua morfologia mesmo, passaram ao primeiro plano das suas preocupações." (1)

may seem to many readers less acquainted with, or completely ignorant about, the evolution of the novel in the last thirty or forty years, an extremely "bold", "modern" work, while it is already a classic and a textbook of many North-American schools nowadays. […]

What the reader has to do is adopt an attitude of receptivity and trust. Is it a lack of modesty of mine to try to instill that attitude in the possibly still-bewildered reader? Perhaps so — but I hope this pedagogical intention will not offend readers for whom such explanations are not intended, since those readers are more informed and trained. The fact is that Hemingway's art is, let's say, abrupt, violent, and adverse to "eloquence". And it is my duty to convince the reader more used to the "static" novel that there can be a way of writing novels other than raising, between the reader and what the author intends to show, a veil of preparations and language tricks, whose suppression is one of the characteristics of the new style created by Hemingway. (my translation)[8]

However, this was not a completely new issue, since as early as in 1936 negative comments were made about those who "write long" ("que escrevem comprido"), in an anonymous article published in *O Diabo* on November 22. This article is very interesting because it clearly shows an emerging

[8] "Eis porque este famoso *Adeus às armas* pode parecer, a muitos leitores menos conhecedores, ou de todo ignorantes, da evolução do romance nestes últimos trinta ou quarenta anos, uma obra extremamente "ousada", "moderna", quando é hoje um clássico, e livro de texto dos programas de muitas escolas norte-americanas. […]

O que importa, para o leitor, é colocar-se numa atitude de receptividade e de confiança. Será imodéstia da minha parte pretender incuti-la, a esse leitor possivelmente desconcertado? Será – mas que ao menos esta intenção pedagógica, no bom sentido da palavra, não vá ofender aquele leitor a quem estas explicações não se destinam, pró melhor informado e treinado. É que, de facto, a arte de Hemingway se mostra, digamos assim, abrupta, violenta e adversa à "eloquência". E o meu papel será convencer esse leitor, afeito ao romance estático", de que pode haver outra maneira de fazer romances que não seja erguer entre o leitor e aquilo que o autor nos quer mostrar um véu de pre-parações e de artifícios de linguagem e de construção, cujo desaparecimento constitui uma das características do novo estilo criado por Hemingway." (Hemingway 8-9)

concept of literature, as well as a self-representation of the Portuguese character:

> The Portuguese love prolixity. What could be said in half a dozen words is developed in too many of them, rolling out word after word. And there is an explanation of this that sheds light on our character and discloses one of our incapacities. The Portuguese speak and write long, because they are, as a rule, futile beings who ignore the virtues of the right word. And the worst is this: they also do this on account of a clear inability to express their thoughts with accuracy. […]
> In fact, the disproportionate sentences of those who write long do nothing but steal accuracy from the thought, which becomes less clear, wrapped in circumlocutions. The fundamental virtue of the writer is not so much skeletal concision, but elegant and judicious sobriety. It is somehow offensive to shoot off word after word without improving the expression, rather the opposite. And it can also be concluded that the Portuguese are not very hard-working, as they avoid the painful task of clearly ordering their thoughts. […] See how, from this simple fact of writing long, very curious conclusions can be drawn about this curious kind of people we call the Portuguese. (my translation)[9]

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[9] "O português ama a prolixidade. O que seria bastante dizer em meia dúzia de palavras desenvolve-o em um ror delas, rebolando vocábulo sobre vocábulo. E isto tem uma explicação, que dá luz sobre o nosso temperamento e aponta uma das nossas incapacidades. O português diz e escreve comprido, porque, em regra, é um ser fútil que desconhece as virtudes do justo termo. O pior é isto: é que o faz igualmente por uma acentuada incapacidade em traduzir com precisão o seu pensamento. […]

Realmente a frase desmesurada do homem que escreve comprido é um roubo que se faz à clareza do pensamento, que resulta muito menos claro, embrulhado em longos rodeios. A virtude fundamental do escritor é, já não dizemos a concisão esquelética, mas a sobriedade elegante e envergonhada, porque há um certo desaforo em disparar palavra sobre palavra, sem nada acrescentar à expressão, antes pelo contrário. E daqui se poderia ainda concluir que o português é pouco aplicado, porque evita o doloroso trabalho que é muitas vezes uma boa ordenação do pensamento. […] Vejam pois como, desta simples coisa que é o escrever comprido, se tiram bem curiosas conclusões sobre esse curioso tipo que é o português." (1)

More than new novels, the intention was to introduce a new literary style and an innovative concept of literature. Aquilino Ribeiro also stated in the above-mentioned article:

> Due to this renovation, literary art, with writers of such stature, became a difficult, esoteric activity, within the reach of a few. We could even consider it a laboratory science, considering the required analysis, detail, research, study of the subject matter and of the means of expression. These requirements cannot be met just because one is intellectually gifted or possesses a certain knowledge. Both things are needed: talent and hard-work, content and form, to be a human and an artist […]. The writer simultaneously needs natural intelligence and a high control of will and real training. From now on, no one will become a writer the same way one once became a poet, i.e., through inspiration of the Holy Spirit alone. *Here is the new canon*. (my translation and emphasis)[10]

The social group, including the translators, that was interested in the American authors belonged to the intellectual elite, most of them contributors to *Presença*, a well-known "magazine of art and culture" published from 1927 to 1940: João Gaspar Simões (1903-1987), critic and literary historian; Adolfo Casais Monteiro (1908-1972), poet, critic and essayist; Guilherme de Castilho (1912-1987), another contributor to *Presença*; Mário Dionísio (1916-1993), poet and writer of short stories and novels; Jorge de Sena (1919-1978), poet, critic, essayist and novelist; João Palma-Ferreira (1931-1989), critic, essayist, researcher and novelist; Alexandre

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[10] "Mercê desta renovação, aconteceu que a arte literária, com escritores de tal envergadura, se tornou uma actividade difícil, esotérica, para poucos. Pode até chamar-se-lhe uma ciência de laboratório pelo que envolve de análise, minúcia, sondagem, estudo tanto da matéria a observar como dos meios de expressão. Uns e outros requisitos formam uma suma que não se alcança apenas porque se seja bem dotado intelectualmente ou porque se disponha de certo saber. É preciso uma coisa e outra: talento e aplicação; substância e forma; ser-se homem e artista… Requere-se do escritor, ao mesmo tempo que inteligência nata, um alto sacrifício da vontade e uma verdadeira formatura. Doravante não se será mais escritor como antigamente se era poeta: por inspiração, apenas, do divino Espírito Santo. Aqui está o novo cânone." (1)

Pinheiro Torres (1923-1999), poet, literary critic and essayist, for example. Many of them signed a large number of translations.

In a long article published in the *Diário Popular* on August 25 1954, Jorge de Sena listed the American authors who, in his opinion, deserved his admiration (meaning "worth being canonized", since it would be "of good taste" to quote "the Hemingways and the Steinbecks" the same way "the Tolstoys, the Balzacs" were quoted), nevertheless admitting that the work of some of them was repetitive. However, he eventually considered that repetition, common to "all the great artists", brought "enrichment" and, at the same time, a "depuration of their intrinsic thought" ["depuração do seu pensamento intrínseco"] and a "virtuous unification of their personal style" ["uma unificação virtuosística do estilo pessoal"]. Sena also lists his favorite American novelists, "despite the tired shamelessness with which they repeated themselves without attaining any depth whatsoever" ["apesar da cansada desvergonha com que se repetem sem aprofundamento nenhum"]: Edith Wharton, Sherwood Anderson, Scott Fitzgerald, Thomas Wolfe, James Farrell, Dreiser, Sinclair Lewis, John Dos Passos, as well as Steinbeck and Erskine Caldwell, of course.

Besides the clear intentions to introduce a new literary style, the translations of American authors also met another objective: to introduce a new cultural identity. As Venuti points out, "translation wields enormous power in constructing representations of foreign cultures" (Venuti 67). The aforementioned article by Aquilino Ribeiro clearly shows this aim, referring to "the material greatness, the abundance, the strength, the ambition, the victory and the new trends in the social and moral domain" of the American people, concluding that

> [t]he Americans are not intimidated or blinded by the most daring concepts in the physical or spiritual fields. Audacity and liberty are no vain words for them. Each one thinks and acts according to their own will, without asking permission from anyone. (my translation)[11]

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[11] "[…] O americano não se intimida nem se ofusca com as mais arrojadas concepções no domínio físico ou espiritual. Para ele audácia e liberdade não são palavras vãs. Cada qual pensa e giza como lhe quadra e não pede licença a ninguém. […]" (1)

This representation of the American people is even more interesting when compared to an article published in 1921 in another national newspaper, *Diário de Lisboa*, when an American fleet visited Lisbon:

> The visit of the American fleet to Lisbon may be considered rather informal. In fact, the Americans assault the city, devastating it voraciously, like elegant conquerors, in the markets and shops, exchanging their dollars, they display an adorable as well as significant unconventionality.
>
> […] They arrived, they came ashore, they multiplied themselves, they crowd the typical quarters and avenues, the bullfights and the museums. Everything belongs to them. As they pay, they feel as if they were the masters, […] Besides, the Americans are of the most harmless, sweetest, nicest and most childish nature. They look like children on holidays…
>
> And this is really the term: children. The American race is strong because it is young. Because it is shy. Because it is naïve. Everything in them is graceful, completely different from the old British humor, which is as severe as a judge. Their faces display pure lines, extremely correct, feminine, or rough, caricatured, Indian lines. The two characteristic types that crowd Lisbon correspond to the barbarians, who put on white clothes and embarked a war vessel to civilize the world, and to the Latin civilized man, son of La Fayette's beauty, to whom France granted liberty. The first type is disappearing. If you look carefully, you will see that the Americans do, brutally and intentionally, what the Latin people do. The difference is

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[12] "A visita da esquadra americana a Lisboa é o que se pode chamar uma visita de sem-cerimónia. Com efeito, os americanos tomando conta da cidade, e devastando-a sofregamente, como conquistadores elegantes, nos mercados e nos estabelecimentos, a troco de seus 'dollars', exercem uma sem-cerimónia tão adorável quanto significativa.

[…] Eles entraram, desembarcaram, multiplicaram-se, enchem os bairros excêntricos e as avenidas, as touradas e os museus. Isto é deles. Como pagam, sentem-se senhores. […] Depois, os americanos são tudo quanto há de mais inofensivo, mais doce de manjar branco, mais simpático, mais infantil. Parecem crianças que vieram a férias…

É realmente o termo: crianças. A raça americana é uma raça forte por ser nova. Por ser tímida. Por ser ingénua. Tudo neles é gracioso, de uma maneira diversa do bom

Os americanos

Desenho de Almada Negreiros

that they do it in the childish, primitive and

humor inglês, e que é severo como um juiz. Os seus rostos são de linhas puras, correctíssimas, femininas, ou de linhas rasgadas, caricaturais, indianas. Os dois tipos característicos dos americanos que pejam Lisboa, correspondem ao homem bárbaro, que se vestiu de branco e foi para bordo de um couraçado civilizar o mundo, e ao homem civilizado à latina, filho da beleza de La Fayette, e a quem a França deu a liberdade. O primeiro vai desaparecendo. Se repararem bem, hão-de ver que os americanos fazem tudo o que fazem, brutal e experimentadamente, os latinos, com a diferença única de que eles o fazem com infantilidade, primitivismo, graça dos primeiros dezasseis anos. […]" (3)

graceful way of sixteen-year-olds. […] (my translation)[12]

Figure 1: "The Americans", by Almada Negreiros

This article, signed by Norberto de Araújo, is complemented with a sketch by Almada Negreiros (1893-1970)[13] that illustrates the description made of the two kinds of American sailors visiting Lisbon: on the left, the one who "doesn't look at the women, who drinks champagne, goes to bullfights" and gives dollar bills as tips in order to keep the less valuable coins; on the right, the box fighter and the one who shoplifts watches "either because he didn't agree with the brands or because he had already spent all the dollars on sodas and peanuts" ["ou porque não tivessem concordado com as marcas, ou enfim, porque já tivessem gasto os 'dollars' todos em limonadas e pevides"].

3. Conclusion

The translation of American writers in Portugal in the 1950s and 1960s can be considered a "primary" activity, according to Even-Zohar's polysystem theory. What was aimed at and clearly expressed was the discontinuity of the established models in order to allow the introduction of new elements in the canonized repertoire, i.e., the introduction of a new literary style and a new canon.

A redefinition of American identity was also evident. The definition of the American type in the 1950s and 1960s differs slightly from the one found in the early 1920s, when there was a certain ambiguity in relation to American soldiers. In a series of translations of French newspaper articles, published from 1916 to 1921 in *A Águia*[14] by António Arroio (1856-1934),[15] American soldiers were seen as the materialization of all human and military virtues — handsome, friendly, pragmatic, brave, generous, elegant in their uniforms, rich and able to achieve anything they

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[13] Prominent Portuguese poet and painter, he is a reference in contemporary Portuguese art.

[14] An illustrated magazine of literature and criticism, published between 1910 and 1932.

[15] Engineer, critic of literature, music, painting and sculpture.

wanted. However, the 1921 newspaper article illustrated by Negreiros's sketch suggests a certain admiration but also a patronizing attitude: the American sailors are childish, naïve, and the "civilized" American sailors are of a "Latin" type.

In the 1950s and 1960s, that ambiguity gave way to unconditional admiration. The American people represented everything one could aspire to, the unquestionable evidence that the "American Dream" can become true.

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A Long and Winding Road:
Mapping Translated Literature
in 20th-Century Portugal

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A Long and Winding Road: Mapping Translated Literature in 20th-Century Portugal

1. A Hard Day's Night: Putting a "Shadow Culture" into the Map

Some say research carried out since the 1970s within the interdisciplinary area of Translation Studies has taken us beyond the need to state the relevance of translation for intercultural exchanges, or to state the importance of the latter for any literature, as asserted in Even-Zohar's oft-quoted words:

> There is not one single literature which did not emerge through interference with a more established literature; and no literature could manage without interference at one time or another during its history. It has been substantiated that **interference is the rule rather than the exception, whether it is a major or a minor occurrence for a given literature**. It is only when the invisible processes of interference are discovered that its overwhelming presence can be fully recognized and estimated. (Even-Zohar 59; my emphasis)

However, what Even-Zohar also calls "tendentiously nationalistic literary historiography" (Even-Zohar 57) usually makes invisible the interference from other literary systems, thus deliberately obliterating the quantitatively and qualitatively important historical role of translation for the development of cultures and literatures. As a consequence, "[a]s a social practice, the study of translation, like translation itself, is always overdetermined" (Hermans 48), since it corresponds to the opposite attempt to describe and assert the relevance of a "shadow culture", to quote the expression Armin Paul Frank uses with reference to translation anthologies (Frank 13). To study translation not only means mapping it but also putting it in the map,

thus drawing attention to something in the landscape, for "[m]aps are peculiar instruments of power. They tend to make you look in certain directions; they make you overlook other directions" (Pym, *Method* 3). Putting this shadow culture into the Portuguese map thus amounts to trying to make people look in the direction of translation as important for the study of Portuguese culture and literature (and to consider the relevance of the discipline of Translation Studies for that matter).

Several research centers, projects and researchers have been doing this for some time, either setting up conferences, colloquia, seminars, or applying for the implementation of university postgraduate programs in Translation Studies. This paper aims to describe one such research project: *Intercultural Literature in Portugal 1930-2000: A Critical Bibliography*, initiated 2007 and jointly organized by the University of Lisbon Centre for English Studies (ULICES) and the Centre for Communication and Culture, Catholic University of Lisbon (CECC).[1]

2. A Long and Winding Road: The Initial Project *Intercultural Literature in Portugal 1930-2000: A Critical Bibliography*

As stated by Luc van Doorslaer, making a bibliography (in his case, a research bibliography) "is always based on the need to systematize existing but often fragmented knowledge in a given area" (van Doorslaer 28). Knowledge about translation tends to be not only invisible but also dispersed, which means any researcher in Translation Studies is obliged to start from scratch (or almost), since any attempt to study translation makes it necessary to first map a portion of the territory, i.e. identifying the object: translations.

In one of the most important works for Translation Studies in Portugal, A. A. Gonçalves Rodrigues' five-volume *A Tradução em*

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[1] For further information on this research project, see also Seruya ("Introdução a uma bibliografia") and Seruya ("The Project of a Critical Bibliography"), as well as the introductory text available at: http://www.translatedliteratureportugal.org/. For further information on the University of Lisbon Centre for English Studies, see: www.ulices.org; for further information on the Research Centre for Communication and Culture, see: http://www.cecc.com.pt/index_en.html.

Portugal, published between 1992 and 1999, covers translation from any source language in Portugal from 1495 to 1930.[2] Nevertheless, despite this remarkable work — only preceded, to my knowledge, by Newman and Stradford's 1975 *Bibliography of Canadian Books in Translation*, which similarly does not have any source language limitation —, until very recently, translation in Portugal from 1930s onwards still remained uncharted territory, except for a few individual expeditions.

From the start, the research project *Intercultural Literature in Portugal 1930-2000: A Critical Bibliography* aimed to offer continuity to the seminal work by Gonçalves Rodrigues by producing a database of translated literature published in book form in Portugal, 1930-2000, with a view to contributing to the map of translation in Portugal.

Regarding the first part of the title, the (to some puzzling) designation *Intercultural Literature* is explained by Seruya ("The Project of a Critical Bibliography") as follows: "[t]he translated literary text, once seen as something new — neither a 'slave' to the source original text, nor prone to be confused with a target language original — is really a space for dialogue between at least two linguacultures." Therefore, the object of this bibliography, translation, was identified as a space for interculturality by means of the dynamic interplay of at least two sets of norms and references: those of the source culture and those of the target culture. Still considering the first part of the title *Intercultural Literature*, the aim of mapping translated literary texts involved the problematization of two central concepts that are far from unequivocal: translation and literature. For both, a functional definition was coherently identified as operative: "assumed translation" and, by analogy, "assumed literature". Thus drawing on Gideon Toury's notion of assumed translation, the database was decided to include "publications launched on the Portuguese market as translations [of literary texts] and consumed as such by the readers", as the introductory text reads. This opened up the database to include pseudotranslations, fictitious translations, versions, free versions, adaptations, partial and full text translations, or condensations, among others, whilst also avoiding the problematic identification of literary translations (vs. translations of literary texts), by

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[2] The author had already published in 1951 a survey of foreign novels translated into Portuguese: *A Novelística estrangeira em versão portuguesa no período pré-romântico.*

opting for assumed translations of assumed literary texts. The chronological scope of this bibliography, from 1930 to -2000, is clearly determined by the wish to further Gonçalves Rodrigues venture, though with further limitations also imposed by the sheer volume of translated works published during the twentieth century in Portugal.

Regarding the second part of the title, this is also a critical bibliography, a selective and specialized bibliography, not only because of the limitation to translated literature published in book-form but also because it is based on bibliographical data collected from a selective limited collection set of sources. The main source taken as a starting point was the *Boletim de Bibliografia Portuguesa* ("Bulletin of Portuguese Bibliography"), the first volume of which was about the year 1935. In addition, the information published in UNESCO's *Index Translationum* was also considered, despite the many lacunae it displays, as were several catalogues by booksellers, second-hand bookshops and private libraries. Since the *Bulletin of Portuguese Bibliography* left the years 1930-1934 uncovered, a systematic survey of several periodicals was undertaken, including both newspapers (such as *O Século*, *Diário de Notícias*, *Diário de Lisboa*, *Jornal de Notícias*, *Primeiro de Janeiro*, and *Comércio do Porto*) and magazines (such as *Seara Nova*, *O Diabo*, *Vértice*, *O Pensamento*, *Brotéria*, *Portucale*, *Biblos*, and *Ocidente*) so as to put together a preliminary list of translations of literary texts published in volume form within the intended time-frame. The most authoritative Portuguese bibliographical database PORBASE was also systematically surveyed for the years 1930-1934 (and also used extensively in other stages of the process).[3] Based on this preliminary selective list, drawn from sources of bibliographical information, the initial project identified as its main aim to publish as a series of volumes the bibliography resulting from the consultation of the volumes with a view to completing each entry with the information deemed relevant for a researcher in Translation Studies.

Besides the problematization of the concepts of "translation" and

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[3] PORBASE is the joint online catalogue of Portuguese libraries, making available bibliographical data in the catalogues of the Portuguese National Library and of over 170 other libraries (http://porbase.bnportugal.pt/).

"literature", part of the preliminary work also included the search for similar projects in order to prepare the design of the *Intercultural Literature* project, both with a view to identifying avoidable pitfalls and searching for inspiring examples to follow. To mention only two similar projects, the 1934 Unesco *Index Translationum* was a clear example that data on translation provided by national libraries based on legal deposit legislation is seriously incomplete, for several reasons, making it mandatory that complementary sources be sought (one only has to look at the *Index Translationum* national statistics tool available online to realize that in the years 1988 and 1998-2000. the number of translations published in Portugal could not have been just one).[4] An inspiring example was definitely van Bragt, D'hulst and Lambert's (1995) *Bibliographie des traductions françaises (1810-1840) (BTF)*, for several reasons. Like the French bibliography, printed and digital publication was an aim to be considered for the Portuguese project, whereas the unique source of data (the Bibliothèque Nationale de France) and the lack of a systematic consultation of all volumes were identified as better avoided, since not all information chosen for the *Intercultural Literature* project would be recoverable from the available bibliographical databases (let alone only one). If the thematic comprehensiveness of the general BTF could not be realistically combined with the intended time scope for the *Intercultural Literature* project (1930-2000), neither could this time scope allow this project to include periodicals (which were also excluded by the BTF).

The *Intercultural Literature* bibliography is, therefore, partial in scope because it is selective based on specific criteria, which were also thoroughly considered in the preliminary stages of this project. Consequently, this bibliography is limited:

a) geographically and culturally: it considers publication in Portugal (vs. Brazil);

b) chronologically: it is limited to publications after 1929 and before 2001;

c) thematically: it only includes assumed translations of assumed literary works (it is therefore specialized vs. a general bibliography

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[4] http://databases.unesco.org/xtrans/stat/xTransStat.a?VL1=D&c=PRT&lg=0 (accessed 30 March 2011)

of all disciplines);

d) linguistically: it includes works translated into European Portuguese (this is only an assumption based on the place of publication: Portugal);

e) by medium: it considers printed (vs. audiovisual, electronic media) volumes (vs. periodicals);

f) by mode of translation: it is virtually unrestricted, including self-translation, pseudo-translation, direct and indirect translation, retranslation, among others; and

g) it is both secondary and primary: secondary because all entries result from a prior identification based on a selection of sources of bibliographical information; primary because each entry also results from the consultation of the corresponding volume.

This bibliography is also partial and selective because of its choice of information on each translated literary text to be included in each entry. Another part of the preliminary work for designing the database involved a careful consideration of the entry template to be created, in terms of both inclusion/exclusion of information and order. Consequently, the entry-template was an object of extensive reflection and discussion, especially in terms of including certain searchable information categories whilst omitting others, which might just as easily have been considered (such as format, dimension, number of pages, number of copies, intended reader or subgenre). The way information is organized within each entry, although less difficult to settle, is clearly yet further evidence of this map as "an instrument of power", since the order chosen draws attention to its nature as a bibliography of translated volumes (as does the BTF, for that matter). Consequently, each entry corresponds to a translated volume and, as such, it is information on the translation that is prioritized in the first half of each entry, whereas information on the corresponding source text is presented at the end of the entry.

Selecting and ordering the categories of information to be included in the entry template was not only an important and difficult task for this project but it also proved to be work-in-progress. After initial discussion and several changes and additions during the years of work with the bibliography, it currently includes for the target text: year of publication (either the one printed in the volume, or the legal deposit date, or the date of printing,

or the date mentioned in Porbase, as well as the number of the edition), the title of the volume (including subtitles mentioning literary (sub)genres), the translator's name and date of birth and death, when applicable (in the case of pseudonyms, this involved the very difficult and often impossible task of identifying the real translator's name),[5] place of publication, publisher, collection/series designation, text designation (the actual label for the translated text: translation, adaptation, version, full text translation, etc.), mediating language (for the case of identifiable indirect translations), and literary mode (narrative, poetry, or drama, slightly changing the categorization followed by Gonçalves Rodrigues). For the source text, each entry includes: author's name and date of birth and death, when applicable (in case of a pseudonym, also the real author's name), title of the source text (which is sometimes mentioned in the translated volume, in which case it is signaled in the database), place of publication, publisher, country and source language. In a further cell entitled "Observations", all further information that does not fit the former categories is also included, e.g. in the case of anthology volumes, this cell lists all source and target titles of short stories or poems (and authors) included in the volume. All information regarding the source text identifies the oldest version that can be currently consulted in the national libraries, whose catalogues were used as sources

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[5] Given the inexistence of a dictionary of Portuguese translators (despite the fact that such a project by three research centres has applied for public funding) the main sources concern Portuguese authors: *Dicionário de Pseudónimos e Iniciais de Escritores Portugueses*, by Adriano da Guerra Andrade (1999), *Dicionário de Pseudónimos*, by Albino Lapa e Maria Teresa Vidigal (1980), and *Dicionário Cronológico de Autores Portugueses*. The insufficiency of such sources has made this task particularly difficult, whilst corroborating the importance of the creation of a dictionary of Portuguese translators.

[6] The online catalogues used for this purpose are: a list of national libraries of the world, compiled by the Portuguese National Library (http://pesquisa.bn.pt/bn-mundo/), The British Library (http://www.bl.uk/), National Library of Spain (http://www.bne.es/es/Inicio/index.html), National Library of France (http://www.bnf.fr/pages/catalogues.htm), National Library of Germany (http://www.d-nb.de/), Libraries of Rome and Florence (http://www.bncrm.librari.beniculturali.it/ and http://www.bncf.firenze.sbn.it/), the Library of the University of Indiana (http://www.indiana.edu/libraries/), the New York Public Library (http://www.nypl.org), and the Library of Congress (http://www.loc.gov/index.html).

for this information.[6]

The initial design for this project thus involved problematizing the concepts in the definition of the object: translated literature, identifying similar projects, relevant sources of bibliographical information on translated texts published in Portugal, and relevant sources of information on authors, translators, and source texts, then creating a preliminary list of translated literature published in volume based on a selection of bibliographical sources, and setting it up as an electronic database to be worked with the software program Excel from which to extract the information to be printed in volume.

3. We can Work it Out: Problems and Solutions

However, as research advanced, doubts and problems were met and regularly discussed either among the scientific directors of the project or also in meetings with all researchers involved in gathering the data for the electronic database, with a view to enhancing the potential of the database. Three major problems are worth mentioning.

One of the major problems was **exhaustivity**. Though it was never an aim for this database to be exhaustive, for several reasons, the problem of avoiding possible or even probable gaps was addressed several times, and also pondered in terms of the best methodology for the distribution of tasks among researchers and over time. Initially, the database was organized by year of publication of the translation. Each researcher was attributed a certain number of entries corresponding to one year of publication, with the task of completing the information in each entry by resorting to sources of bibliographical information and to the volume.

Despite the initial design of the project as a critical bibliography, strong doubts began to arise regarding the usefulness of so selective a database and the apparently wasted opportunity to look for further entries for the years distributed in such a way. The solution to this problem was found by reorganizing the preliminary database and by distributing tasks among the researchers in a different way.

The reorganization of the preliminary database was executed by combining two filters: first, sorting it by date of publication of the translation, and second, also sorting the chronologically ordered entries by alphabetical

order of source text author. Once this new reorganization of the data was carried out, the preliminary database was divided into chronological sections (1930-1934, 1935-1950, 1951-1955 and 1956-1965), each corresponding to a different task.

The redistribution of work among researchers was based on each chronological section. For example, for the second task (1935-1950), each researcher was allocated a fraction of that chronological section of the preliminary database corresponding to a given number of source-text authors, and was asked to not only complete the entries but also look for any further translations of source texts by the authors in the preliminary list, within the time frame corresponding to the task, in this case 1935-1950; and so on, for each chronological section. Consequently, instead of just checking and completing information for each entry included in the preliminary database, this project developed into a considerably more extensive search for additional bibliographical records based on the preliminary database, followed by a verification of all volumes corresponding to each entry. This still allowed for the publication of data by chronological sections and the results thus obtained allowed for a much more comprehensive, though as said never exhaustive, database. As expected, the number of entries for 1930-1955 currently nearly doubles the number of entries in the preliminary list collected from the selected initial sources.[7]

Uniformity was a second problem soon identified, since there were innumerable discrepancies in the data entered by a team which so far has brought together over 30 researchers. This was solved by creating a thorough protocol for procedures to be followed by all researchers, volunteers, and collaborators involved in checking each volume and completing each entry in the electronic database, and enabled greater uniformity and consistency, despite the still unavoidable need to submit the data to a final revision before publication.

Publication and distribution was another issue, which involved an overhaul of the initial design. With the example of the work *A Tradução em Portugal* in mind, the initial goal was to publish a series of volumes,

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[7] Future stages might include searching for additional translations by the translators, collections, and publishing houses already represented in the database.

each corresponding to a section of the overall time-frame to be covered by this bibliography. However, not only because of the example of the BTF which was published in electronic format (though not easily usable nowadays) but also because of the incomparable flexibility of search allowed by an electronic database and the possibility of widespread use (and usefulness) by making it available over the internet, it was decided this was foremost an electronically searchable database to be made available online, preferably free of cost, to any researcher in the world interested in the study of translated literature in Portugal. Such a decision entailed the additional need to design the architecture of the electronic online database, the choice of the most flexible set of search possibilities and creating both the contents and the design for the website, available since December 2010 in Portuguese and English at: http://www.translatedliteratureportugal.org/

All the solutions found for the above-mentioned problems involved an extensive overhaul of the initial project. It also entailed the need to reconsider deadlines, because the project more than doubled the work initially envisaged, the need to recruit further members for the team, since the time each researcher could dedicate to the arduous process of checking each entry for discrepancies by consulting the corresponding volume in most cases could not be extended due to prior work and/or research commitments, and especially it involved a reconsideration of the matter of financing this project. This had to be negotiated with the heads of both research centers involved, who were already under severe budgetary constraints and simply could not make the dramatic changes needed. Dependence upon voluntary work as well a serious reconsideration of the time scope to be covered became unavoidable.

After all that, this long and winding road led to an almost dead end when it was suddenly announced that, due to renovation works, the Portuguese National Library facilities would be closed from November 2010 to the end of November 2011. All online searches for bibliographical data and additions to the preliminary list continue, but the verification of volumes came to a standstill since it is predominantly carried out with recourse to the Portuguese National Library.

4. Here Comes the Sun: Potentials

Beyond the problems and difficulties, let us also mention the potentials of the current database. So far, based on a preliminary list of 2,484 entries for 1935-1955, the database currently covers 25 years of translated literature published in volume, 1930-1955, and has a total of 4,446 entries (which also contains data on 34 volumes published before and after this time frame, based on the correction of the publication date of some of the preliminary entries). The task currently underway covers the decade of 1956-1965, based on a preliminary list of some 7,000 entries. It is still a modest database, compared to the 27,759 entries in the general bibliography of *A Tradução em Portugal*, covering 435 years distributed over six centuries (1495-1930), but it is work in progress, already allowing for the identification of a few now quantifiable trends.

The first noticeable trend is the constant increase in the numbers of translated literary works published within this time frame: 1,082 (1930s), 1,681 (1940s) and 1,387 (1950-1955), which suggests there will be a very large increase for the numbers in this last decade once the second half of it is also included in the database. But perhaps the first question that comes to mind is to find out the dominant source language for the translated literature published in Portugal between 1930 and 1955. As Even-Zohar and Polysystem Theory had already suggested, and Pascale Casanova's *The World Republic of Letters* (2004) also underlines, translation takes place in an international literary field strongly marked by power relations between dominant and dominated national languages, literatures and cultures. Within this network, Portugal as an open culture, with Portuguese as a dominated language (to follow Casanova's terminology), would tend to translate considerably[8] and, as expected, from French, the dominant center of the world republic of letters within this timeframe. Table 1 gives the list heads of source languages for 1930-1955.

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[8] In the end of the 20th century, 38% of books published in Portugal 1985-1999 were translations, and 1994-2002 approx. 58% of books in selected bestseller lists were translations, most of them translated novels to be more precise (Rosa "Does Translation Have a Say?").

SL	Total	% of total
French	1413	33.37
English	1173	27.73
Spanish	375	8.86
Unidentified	342	8.08
Portuguese	252	5.95
German	221	5.22
Italian	220	5.20
Russian	114	2.69

Table 1: Source Language List Heads 1930-1955 (Source: *Intercultural Literature*)

The global analysis of the entries in the *Intercultural Literature* database proves that seven source languages represent over 83% of the total number of assumed translations of literary texts. As also expected, French is the predominant source language for these 25 years, representing one third of translated literature volumes published 1930-1955 (33.37%), but it is closely followed by English (27.73%), and (as expected) more distantly by Spanish (8.86%), German (5.22%), Italian (5.2%) and Russian (2.69%).[9] The number of identified pseudotranslations, whose source language is here classified as Portuguese, proves this to be a significant phenomenon. And it may be even more significant than the current percentage of 5.95%. A considerable number of works whose source languages are unidentified (8.08%) correspond to works on which information is lacking regarding source text title, author's name or author's pseudonym, and this makes them predominantly probable candidates for pseudotranslation. Consequently, if we add these two categories together, the percentage of pseudotranslations in the corpus may rise to approximately14%.

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[9] Other source languages with only residual percentages are: Polish, Swedish, Romanian, Catalan, Hungarian, Norwegian, Bengali, Greek, Finnish, Japanese, Chinese, Czech, Danish, Dutch, Latin, Marathi, and several languages corresponding to anthologies.

SL	1930s	1940s	1950-55	s.d.	Total
French	445	546	387	35	1413
English	216	468	471	19	1173
Spanish	41	64	264	6	375
Unidentified	168	77	87	10	342
Portuguese	30	193	19	10	252
German	65	104	50	2	221
Italian	76	92	50	2	220
Russian	19	70	24	1	114

Table 2: Source Language List Heads 1930-1955, organized by decades (Source: Intercultural Literature)

When we look at the counts for the different decades already in this database (as shown in Table 2), it is worth mentioning the chronological re-arrangement of the first two list heads. As the bibliography on translation in Portugal tends to mention, a changing predominance from French to English occurs between the 1940s and the 1950s, and the data under analysis allow for its location in the 1950s. Consequently, contrary to Salazar's affirmation of the maintenance of France's traditional influence over Portugal in the end of the 1950s (in a 1958 *Le Figaro* interview quoted by Seruya 83), according to the data already collected on 1950-1955 this was apparently no longer the case, at least quantitatively. Also interesting is the considerable decrease in numbers of translations from Italian, German and Russian, as well as a remarkable increase of translations from Spanish, already present in the preliminary list (as analyzed by Seruya). Intense damages to publishers and profound post-WWII rearrangements in the international geopolitical map seem to have also conditioned translation choices (whose status as contextual facts are thereby strengthened). As for a shift towards greater importation from American literature, which the bibliography also tends to mention for this time span, the current contents of the database show that the numbers for American literature do increase, but British works still take the lead throughout the three decades,

accounting for 15%, 18% and 24% of translated literary works published in the three decades under analysis, whereas American works represent 3%, 8% and 11% (and other English language works of other provenances show only residual percentages). Pseudotranslations seem to have been particularly prominent (and as such worth special attention and study) in the 1930s and especially in the 1940s, since data on 1950-1955 suggest a probable decrease in this decade.

As for a preference for literary modes in translation, if we join data by Gonçalves Rodrigues (1992-1999) and those already contained in the *Intercultural Literature* database, Table 3 quantitatively indicates the oft-mentioned unequivocal change of epochal taste and preferences. The narrative mode conspicuously gains ground formerly occupied by the remaining two modes, and accounts for more than 48% of all translated literary texts published from the 1800s onwards. This happens especially at the cost of the publication of drama translation, which noticeably loses ground particularly from the 1850s onwards, with poetry translation almost disappearing in the 25 years covered by the Intercultural Literature database.

	A1: Novelística/ Narrative	A2: Poesia/ Poetry	A3: Teatro/ Drama
1700s	100%	0	0
1710s	83%	17%	0
1720s	100%	0	0
1730s	43%	18%	39%
1740s	64%	18%	18%
1750s	32%	5%	63%
1760s	25%	14%	61%
1770s	22%	16%	62%
1780s	33%	22%	45%
1790s	18%	40%	42%
1800s	56%	30%	14%
1810s	52%	39%	9%
1820s	51%	19%	30%

	A1: Novelística/ Narrative	A2: Poesia/ Poetry	A3: Teatro/ Drama
1830s	48%	30%	22%
1840s	64%	25%	11%
1850s	69%	24%	7%
1860s	76%	19%	5%
1870s	80%	15%	5%
1880s	82%	15%	3%
1890s	82%	14%	4%
1900s	84%	10%	6%
1910s	80%	12%	8%
1920s	87%	8%	5%
1930s	82%	0%	1%
1940s	94%	0%	1%
1950-1955	96%	0%	2%

Table 3: Translated Texts for each Literary Mode (1700-1955) (source: Gonçalves Rodrigues 1992-1999 and *Intercultural Literature* Database)

All the above-mentioned data offer a very rough picture of the potential applications of this research project. As soon as one zooms in on these data, the number of questions and possible research projects start to rise, for example on preferences for the canon vs. paraliterature, on most and least translated genres and subgenres (the western, science-fiction, detective novel, historical novel, classical novel, short story), on intended readership (with apparently increasing publications for juvenile readers, as evidenced by collection titles), on trends shown by collections and collection titles, on the different names for translation (which are revealing in terms of primary norms regarding tolerance for direct or indirect translation, of segmentation and condensation), on the main location of publishers, main publishers, number of authors per source culture and language, the status of translators and their (apparently low degree of specialization), the status and role of anthologizers and editors, among many others.

5. Hello, Goodbye: Final Remarks

The most recent trends and directions in Translation Studies seem to favor maps not of translation practice but rather of Translation Studies.[10] However, in Portugal, ongoing work on the project *Intercultural Literature (1930-2000): A Critical Bibliography* and the creation of an online, free, searchable database of translated literature published in Portugal may be considered a new direction of Translation Studies in this country. From the start, it was meant to serve as a springboard for several other individual or collective research projects on translated literature in twentieth-century Portugal. Given the magnitude of this task, one still hopes it will find further team members within its borders, and it will certainly welcome cooperation from other researchers beyond our borders.

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[10] Perhaps starting from Holmes ("The Name and Nature") and later the Holmes/Toury map (Toury *DTS and beyond*), such surveys include: Mona Baker's *Encyclopedia of Translation Studies* (1998), St. Jerome's the *Bibliography of Translation Studies* and the *Translation Studies Abstracts Online* (1998), Javier Franco Aixelá's *Bibliography of Interpreting and Translation* (BITRA) (2001), João Ferreira Duarte's *TRADBASE — Bibliografia Portuguesa de Estudos de Tradução* (2002), Yves Gambier and Luc Van Doorslaer's *Translation Studies Bibliography* (TSB) (2006), the conceptual maps for the discipline discussed by Sonia Vandepitte (2008) or Luc van Doorslaer (2009), Baker and Saldanha's second edition of the *Encyclopedia of Translation Studies* (2008) or more recently Yves Gambier and Luc van Doorslaer's *Handbook of Translation Studies* (2010), Anthony Pym's *Exploring Translation Theories* (2010) or even the "EST-Directory", to name but a few.

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Abstract

This paper profiles the research project *Intercultural Literature in Portugal 1930-2000: A Critical Bibliography* initiated in 2007 and jointly organized by the University of Lisbon Centre for English Studies (ULICES) and the Centre for Communication and Culture, Catholic University of Lisbon (CECC).

The first part of this paper describes (a) the initial project of creating a database of bibliographical records for translated literature 1930-2000, based on three main sources (the *Boletim de Bibliografia Portuguesa*, the *Index Translationum* and several catalogues by booksellers and private libraries) to be published in volume form, as well as the process of selecting data considered potentially relevant for researchers in Translation Studies; and (b) how this project developed into a more extensive search for other bibliographical records based on the initial sources, into a verification of all volumes corresponding to each entry at the National Library of Portugal and into an electronic database to be made available online.

The second part of this paper discusses a selection of problems met by such an endeavor, the main benefits brought about by offering this online resource, and further research suggested by both problems and information so far identified by this project.

Resumo

Este artigo apresenta o projecto de investigação *Intercultural Literature in Portugal 1930-2000: A Critical Bibliography*, iniciado em 2007 e organizado conjuntamente pelo Centro de Estudos Anglísticos da Universidade de Lisboa (ULICES/CEAUL) e pelo Centro de Estudos de Comunicação e Cultura, na

Universidade Católica Portuguesa (CECC).

A primeira parte descreve (a) o projecto inicial de criação de uma base de dados de registos bibliográficos de literatura traduzida 1930-2000, a partir de três fontes principais (o *Boletim de Bibliografia Portuguesa*, o *Index Translationum* e ainda vários catálogos de livreiros e bibliotecas privadas) a publicar em volume, bem como o processo de selecção de dados considerados potencialmente relevantes para investigadores em Estudos de Tradução; e (b) o modo com este projecto evoluiu para uma busca mais alargada de outros registos bibliográficos a partir das fontes iniciais, e se transformou numa verificação, na Biblioteca Nacional, de todos os volumes correspondentes a cada registo e ainda numa base de dados em suporte electrónico e disponível em linha.

A segunda parte discute uma selecção de problemas com que este projecto se deparou, refere os principais benefícios da disponibilização em linha deste recurso e refere ainda outra investigação adicional sugerida por problemas e por informações que o projecto tem vindo a identificar.

<div align="center">Palavras chave</div>

Estudos de Tradução, história da tradução, bibliografia, tradução para português, literatura traduzida.

TECHNICAL TRANSLATION

Translation Companies in Portugal

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Translation Companies in Portugal

1. Introduction

Within the scope of a specific training project in the undergraduate course in Applied Foreign Languages at the University of Minho, the Department of English and North-American Studies, with the cooperation of the Sociology Department of the Institute of Human Sciences and the Portuguese Association of Translation Companies (APET), carried out a sociological survey of some of the major translation agencies operating in Portugal.

Based on the major translation companies currently operating in the Portuguese translation market, the research was carried out during the second semester of 2005. Its aim was to outline a specific socio-professional universe, at the same time as it contributed to academic reflection on the industry's major features, needs and requirements. Besides offering a general view of current market needs, our hope was that the survey findings — a full version of which is to be published soon — would eventually enable university-level training to be adapted to the constraints and demands of the business field.

2. Methodology

The research was mainly based on the quantitative analysis of data collected by means of a closed-question questionnaire, which was based on a multi-stage needs analysis.

In terms of research methods and techniques, I found it useful to apply the three-layered model used by Steyaert and Janssens to contextualize the apparent gaps between language, culture and management (Steyaert

and Janssens). Steyaert and Janssens actually draw a triangle whose three points are culture, language and management. This model clearly shows that translation and language learning are abstract concepts that actually coexist within organizations and organizational culture. This approach thus integrates language-related issues at the level of social organization and the need to adopt an effective interdisciplinary or multidisciplinary approach, aimed at promoting the role of multilingualism and language-associated activities within business organizations.

3. General and specific objectives

Safeguarding from the outset the anonymous and confidential nature of the data, the study was aimed essentially at the people responsible for managing, supervising and running the selected translation companies. It was designed to meet several previously established objectives:

1. To outline the model of a socio-professional universe yet to be explored;
2. To contribute to academic reflection on the sector's features, needs, demands and requirements;
3. To offer a broad view of the current market perspectives;
4. To guide and adapt training at undergraduate level to the constraints and demands of business-oriented settings.

These broader goals broke down into some more specific goals:

1. To draw the prototypical profile of the translation agencies currently operating within the Portuguese market;
2. To outline the socio-professional profile of the major key-players and other parties involved, in terms of human resources and staffing;
3. To identify the sector's basic needs and requirements;
4. To create a specific base typology of the services provided by companies;
5. To establish the size and nature of the translation services currently available on the market;
6. To identify the typical procedures and behaviour patterns for business organisation;
7. To study the key work contexts and frameworks involving the supply of translation services;

8. To analyze the basic organization methodologies and management procedures;

9. To reflect on the quality-control procedures adopted;

10. To analyze the relationship between the translation agencies, their clients and the people in their service;

11. To identify the essential profile skills of a language service provider within a professional-business setting;

12. To list the basic data regarding the technological resources currently available and used on the market;

13. To study current market trends and major market needs;

14. To explore the real expectations and inner motivations of the sector;

15. To detect the major types of behaviors and strategies for making services suitable for the market and how they are adapted in order to improve the services offered;

16. To identify future perspectives and trends designed to diversify and transform the sector.

4. Sample, framework and corpus selection criteria

The initial purpose was to study the major translation companies currently operating on the national market. However, given the size of the market, the extraordinary multiplicity of requests for translation services, the diversity of the supply and the specificity of the demand, together with the sector's instability and lack of control, as well as the whole conceptual and terminological mix-up typical of this field of activity, we decided to focus our analysis on a much narrower, though much more controlled universe in terms of sample reliability.

Bearing in mind that the APET (*Associação Portuguesa de Empresas de Tradução*) showed an interest in supporting the survey, we decided to focus our attention on two complementary phases. First, we focused on the member companies of the APET, which, despite being few in number, are subject to strict selection procedures during their application process. Second, we extended our survey to other companies and translation agencies whose dimension, scope and market intervention are widely known and highly reputed, either because they have been in the market for several years or because they have previously been APET members or are

currently in the middle of some sort or application procedure with respect to the association.

Although we are aware of the terminological distinction between company, agency and translation bureau, as well as the major difficulties involved in setting up a formal and functionally credible corpus, here we will use the term "translation company" as used by the APET to describe a set of companies which, according to the association's by-laws, meet its aims and the respective statutory conditions of entry.

However, this terminological debate leads to the conclusion that there is a clear need to redefine the whole concept of translation company, agency or bureau, especially in light of the directives stipulated in Translation Services Standard EN 15038. Indeed, this standard, approved in May 2006, was one of the major reference documents for our study, since its implementation will ultimately affect the whole concept of professional practice and translation training. As an example, EN 15038 contains a whole redefinition of the conceptual field by introducing the concept of the *Translation Service Provider*, which is "a person or organization supplying the client with the agreed translation services". It also establishes a distinction between "translation service provider" and "translator", the latter being considered another link in a long chain of service provision. However, for the purpose of this study, we chose the conditions of entry established by the APET in Article 7 of its By-laws (Conditions of Entry):

Article 7 (Conditions of entry)
1 – Permanent associate members should meet the following requirements:
a) To be a corporation with a business structure engaged in the provision of translation services as its main and permanent activity;
b) To hold professional civil liability insurance;
c) To be able to offer the client a guarantee of high quality service thus assuming responsibility for errors, omissions or non-compliance with the previously agreed conditions;
d) To be able to ensure that the translation service supplied is duly and adequately supervised by technical staff, namely a translation professional, who is able to perform revision, proofreading, editing and quality control at the same time as providing technical advice and assistance for the translators who require it;

e) To have at least a minimum of three years business experience in the area of translation.

(Source: http://www.apet.pt/site/parameters/apet/files/File/Estatutos.pdf Access date: August 21, 2011)

The survey was sent to 28 companies meeting the above criteria. The number of final respondents was 12.

5. Data analysis and discussion

We have decided to focus on the major variables that are of specific interest to the professional training of translators, by selecting them from a wider analysis whose results were published previously (Ferreira-Alves, "O reenquadramento da formação" and "O reenquadramento da profissão"). We also believe that, although the data is scarce and could become decontextualized, this will allow us to rebuild and outline a certain typology of the major features that define some of the most important translation companies in Portugal.

We will now give a short list, followed by its respective discussion, of the data obtained in terms of the areas involved in the scope of our survey: human resources, major fields, quality management, necessary skills and requirements for selecting a good translator, hiring and outsourcing policies and procedures, language pairs, additional services, most requested areas and fields of knowledge, customer relations, future trends, the importance of skills in terms of the profile of the future translation service provider, and the need to expand certain areas of training.

6. Results

6.1. Human Resources and Staffing

All the companies have a fixed and stable management or administrative structure. However, they are generally small in size and are run by a few people, often linked by family ties. In fact, the number of people that constitute the hard core of these companies varies between two and ten. The staff's tasks include management and administration, often in addition to translation and proof-reading (linguistic and technical), and even

including computer and secretarial tasks. However, these employees are not the only ones responsible for production. In fact, these companies resort to subcontracting on a regular basis, either by establishing more flexible contacts or through outsourcing. The latter type of employee is therefore covered by the legal regime of service providers, whereas the former have contracts under more rigid contractual regimes.

The average age of the professionals that work in these companies is 35 and there is a predominance of women in terms of both occupation and professional practice. Only in tasks connected with the more technical areas do men exceed the number of women.

	Men	Women	Average age
Part-time	1	1.68	33.29
Full-time	2	3.5	36.08

Table 1. In-house staff

	Permanent contract	Temporary contract	Fixed-term	Part-time	Work for hire
Freelancers					10
Other translation companies					7
In-house translators	11	1	1		2
Linguistic revisers	6				8
Technical revisers	5	1		1	6
Project managers	9		1		4
Interpreters					5
Copy editors	1				2
IT technicians	3				5
Other	1				

Table 2. Contract types — In-house staff

	Men	Women
Freelancers	15.78	26.11
Other translation companies	4.71	
In-house translators	2.17	2.46
Linguistic revisers	2.11	3
Technical revisers	6	4.11
Project managers	1.5	2
Interpreters	6.5	15.75
Copyeditors	5.5	1.5
IT technicians	1.25	0
Others (receptionist)	0	1

Table 3. Staff numbers (in-house and external)

6.2. Major fields

The fields or domains of activity cited as being most requested were Informatics, Economics, Mechanical Engineering, Medicine, Pharmacy, Law and the Automotive Industry. However, from a more general point of view, it is worth stressing the crucial importance of legal translation, followed by the Automotive Industry, Informatics, Economics and Medicine. In fact, all the companies surveyed actually do translations and certifications of official documents. Other important services are interpreting and the areas of software engineering, secretarial work as well as audio/video document transcription.

6.3. Language pairs/combinations

The most frequently requested languages in terms of service provision are, in order of magnitude: English, German, French, Spanish and Italian; and there is also some demand for more exotic languages like Russian, Chinese and Japanese. This follows the pattern of language-pair predominance as offered by the major language degrees and courses, with a special focus on English.

All companies are deeply committed to translating into one's mother tongue. At least, this is what the companies claim to do. However, when sharing and exchanging information with experienced, hard-nosed professionals, the truth is that this "golden rule" is sometimes broken, meaning that translations into languages other than Portuguese can be done by Portuguese native speakers. When we cross-check this data with other information from the field, we come to the conclusion that translation into languages other than Portuguese is actually quite important economically: the companies say they translate more into Portuguese than into other languages, but only by a ratio of 60 to 40%.

The most common languages are priced lower, except for German, which seems to be a little higher than the rest of the languages, apparently because of its difficulty and also due to the lack of specialized translators in the field. This has significant consequences as far as outsourcing is concerned.

6.4. Quality management and skills preferred when selecting future translators

The skills that receive the greatest attention from the contracting companies are linguistic, writing and translation skills. However, research skills, cultural knowledge and capacity for self-criticism are also added value for the potential employee. Some of the people that answered the survey considered it important to have a good level of general and technical knowledge in the specialized areas, to be demanding of oneself, and to have a special taste or flair for translation.

The most common strategy used to find new employees is analysis of the CVs sent to the companies by prospective translators. Third-party recommendation is also a recurrent method, as well as, though to a lesser extent, job recruitment from universities and the Internet. During the process of selection and recruitment, many companies prefer to carry out a practical test designed for selecting potential employees, assessing the potential translator's output as well as their capacity to solve problems.

Generally speaking, the companies said that the new employee's ability to integrate into the current translation market comes from experience in terms of translation practice — the more experienced you

are, the more easily you can get into the business — and through mastery and knowledge of translation software. It is also important to understand the technological resources that are available to support translation practice, together with linguistic, cultural and technical skills in one or more foreign languages. On the other hand, the respondents stressed the importance of having some kind of university qualification in translation, for instance, or even in one specific specialized field such as Medicine or Law. Finally, most companies stressed the need for the future translator to demonstrate other skills of a professional, social, cultural and linguistic nature, in tune with market demands, gained throughout the employee's academic training.

As to the importance of the stages involved in the translation process in order to achieve a high quality end-product, it is worth mentioning that all the steps considered (namely, pre-translation, translation and post-translation, according to Daniel Gouadec's model) are mentioned by the companies as valid, essential and useful for the production process. In fact, in a later question, all the companies included the translator and the reviewer as the most important people involved in the application of the three stages (research, translation and review) in order to ensure the quality of the end-product. According to the results, as a general rule, the other people responsible for the task of applying quality control procedures are the quality manager and the project manager.

	No importance	Little importance	Some importance	Important	Very important
Technical experience			4	6	2
Software and MT			3	3	6
Translation company experience		2	7	3	
Foreign languages			1	1	10
Degree (in translation)		2	2	3	5
Specialized degree (MA)		1	6	2	3
Technical/professional specialization		2	3	2	5
Others					4

Table 4. Most important features required in order to be a good translator

	No importance	Little importance	Some importance	Important	Very important
Cultural knowledge			2	3	7
Technological knowledge			1	6	5
Research skills				5	7
Linguistic competence					12
Writing skills				2	10
Translation skills				2	10
Technical skills			1	4	7
Ability to work in a team			5	3	4
Critical and self-critical			1	4	7

Table 5. Most important features to consider when hiring new translators

6.5. Outsourcing

Outsourcing is a common practice in all the companies surveyed. One of the most important reasons for this has to do with the absence of qualified staff within the companies themselves (at both a linguistic and technical level) to respond to clients' expectations. On the other hand, this situation has to do with a frequent practice that has been institutionalized over the years in the translation market, resulting from a specific legal background in Portugal that, on the one hand, fosters the hiring of external workers and therefore decreases the cost of employment, and on the other hand, allows for much more flexibility, autonomy, freedom and mobility in terms of human resources. However, the major conclusion is that companies simply cannot afford to hire in-house translators, since there is no work that would justify this option due to a highly dispersed and fragmented market. Thus many people answered that they usually resort to subcontracting for obvious management reasons.

Knowing that one of the most important goals of these companies is quality itself, all the companies try to help their freelance staff by always or nearly always providing them with support material, which may vary from glossaries and translation notes to the translation software itself. In addition

to this, all the companies stated that they always or nearly always perform a specific internal review of all the material translated by freelancers.

The in-house proof-reader and the quality manager working inside the company are the main people responsible for quality control, as well as for checking the reliability of translations done by external translators.

	No importance	Little importance	Some importance	Important	Very important
Cheaper				3	5
Faster			3	2	2
Language combination is not in-house	5	5	2	1	
Area knowledge is not in-house	3	6	2	1	
Excessive work in-house	2	1	6	1	
Better quality control	1	1	3	1	3
Others	1				

Table 6. Reasons for outsourcing

6.6. Additional Services

When asked about the kind of additional services they usually provide, all companies list going to notary offices, which is quite understandable since all of them stated that they normally did the translation and certification of official documents. Furthermore, legal translation was one of the most sought-after areas in this field. In terms of additional services, many companies also mentioned urgency rates and their connection with the lack of public awareness of the field of translation, something that contributes to adding an entirely new constraint in terms of this rate being charged as an extra "product". Finally, another issue of important debate for the translation companies has to do with the type of proofreading done by specialists. Bearing in mind the utmost respect for the strictest and most rigorous standards in terms of technical and linguistic accuracy, the purpose of this choice within the companies' policies generally has to do with favoring proofreading done by specialists in each of the specific areas, in

accordance with the diversity and range of clients' requests and demands.

	No importance	Little importance	Some importance	Important	Very important
Delivery to notaries	7	3	2	3	5
Adaptation				1	1
Editing	1		1	1	
Text processing	1		1		
Updating		2			1
Internationalization					1
Globalization					
Database creation		2	2	1	
Aligning TMs		1			
Revision	1	2	2	1	
Turnkey services		1			
Urgent work	2	2	2	1	
Contracting courier services				1	
Subtitling					
Dubbing					
Audio transcription			1	1	3
Other					

Table 7. Importance of additional services provided

6.7. Customer relations

All the companies that took part in this survey usually create tailor-made glossaries, at least for the most regular customers with whom they maintain a solid and strong business relationship based on loyalty and fidelity. Thanks to this approach, the companies are in fact providing a more customized service that is better in quality, since it enables them to manage and more easily personalize the terminology that they normally use with each client.

In order to obtain new clients, all the companies usually gather information about future business opportunities by talking to third-party colleagues and peers, by browsing the Internet or by looking up possible

contacts in the Yellow Pages and other general or specialized directories. Following this procedure, the business contacts are usually made over the phone or via Internet or email, although other means may be used, depending quite often on geographic location. The same thing happens with the kind of strategy used to provide professional follow-up. The companies try to accompany their clients throughout all the stages of the translation process by drawing a customized profile of the clients, identifying their needs, requirements and demands and ultimately by trying to diagnose their demands and preferences so as to be able to solve problems and create some sort of solid and long-lasting business relationship. Usually, clients consider speed and technical and linguistic accuracy as imperative for the service to be provided. These requirements go hand in hand with such important and complementary values as quality, ethics, professionalism and efficiency. Ultimately, all clients want a high-quality service together with high quality in the way in which the service and product are provided. The former means being able to meet the deadlines required, as well as being able to provide a first-class quality service in terms of technical and linguistic accuracy and precision, that is, everything that was previously requested and agreed by the clients.

That said, each company has its own idea of the kind of client it prefers and the type of market segment in which it would rather work. Among these, preference is given to international and privately owned companies. The private sector is the most common kind of client for these companies.

6.8. Future Perspectives

The answer to the question about the areas of knowledge that will be most requested in the future, and ranked in terms of their importance and impact, produced the field of Informatics as the first option, immediately followed by Law. Some of the other areas cited as being of potential interest for the industry were New Technologies, Medical Technology, the Internet, Economics, Engineering and Localization. As future domains of interest for the industry, it is worth mentioning the emergence of areas connected to Management, the Automotive Industry and Information Technologies. We also obtained answers indicating a slight interest in such disparate

areas such as Community Affairs, Tourism, Medicine, Marketing and Publicity and Industry-related issues, namely Electronic engineering, Techno-industrial engineering, Biology, Pharmacy and Research.

In terms of language pairs, no major changes to the current panorama are foreseeable in the near future. English, German, French and Spanish are and will be the most common language combinations on the market, although there may be a slight increase in terms of market demand for languages such as Chinese and the languages of the new EU member states, namely those of eastern Europe. As to the major working languages that might be most requested in the near future, English is still the uncontested market leader, followed by Spanish, Chinese and some of the languages from the new enlarged Europe and, to a lesser extent, German and French.

7. The importance of skills in the profile of the future translator

Another area on which we have decided to focus our attention is the evolution evident in the skills of the future translator. By analyzing the data, we conclude that it will be necessary to strengthen the above-mentioned skills, while at the same time focusing on much more polyvalence and flexibility in the kind of training provided in order to strengthen new areas. It is of the utmost importance to provide university-level training adapted to and consistent with the demands faced by future translators. As stated by the respondents, most recent graduates still have to learn the basic technical and professional skills in tune with the kind of job they are expected to produce, as well as the kind of skills that are considered absolutely essential, *after* they have entered the labor market or by undergoing further training within an employment context. The findings of this survey suggest that there is an absolute need to focus, on the one hand, on some sort of technical specialization and, on the other, on the development of certain skills that should enable the translator to be easily integrated into work teams, as well as to cope with settings that are mainly characterized by project management and quality-evaluation and control. As far as training is concerned, it is worth mentioning the focus placed on the area of information technology as well as translation memo-ries. Finally, the future of training must include integrated and functional

management of all the steps of a specific translation project, from the moment the text is received until the finished product is handed to the client, and all the necessary administrative procedures, entrepreneurship and client contacts. It also seems important to stress other types of skills that, despite having less impact, may concern future areas of interest as far as training is concerned. These include the ability to deal with the various instruments and tools available, the ability to search, investigate and carry out research, as well as availability, self-training and refresher training, good sense, ethics and self-critique.

	No importance	Little importance	Some importance	Important	Very important
Project management		1	3	3	5
Quality management			1	5	6
Administration		3	5	3	1
Technology			1	3	6
Technical skills			1	3	8
Social skills			4	4	6
Cultural competence				6	6
Linguistic competence					12
Translation competence					12
Professional competence				4	8

Table 8. The importance of skills in the profile of the future translator

Annex 1

QUESTIONÁRIO

Perfil das empresas de tradução em Portugal — Estudo Sociológico

Dados da Empresa
      Nome da Empresa
      Ano de Fundação
      Localização geográfica

A empresa é associada da APET?
      – Sim
      – Não

Recursos Humanos
      2.1. A empresa tem uma estrutura directiva ou administrativa fixa e estável?
      – Sim
      – Não (passar para a pergunta 2.3)

      2.2. Em caso de resposta afirmativa, indique os nomes dos membros dessa mesma estrutura e respectivos cargos exercidos na empresa.
      Nome Cargo

      2.3. Preencha o quadro seguinte tendo em conta a situação e caracterização dos colaboradores internos.
      N.º N.º N.º
      Part-time Idade média Sexo: M
      Sexo: F

      Full-time Idade média Sexo: M
      Sexo: F

      2.4. Qual é a situação profissional dos colaboradores da empresa?
      (resposta múltipla no regime contratual)
      Regime Contratual
      N.º CECTCTICTPCTTPSCS
      FreelancersM
      F
      Outras empresas de tradução
      Tradutores internosM
      F
      Revisores linguísticosM
      F
      Revisores técnicosM
      F

Gestores de projectoM
F
IntérpretesM
F
EditoresM
F
Técnicos de InformáticaM
F
Outros. Especifique: M
F

Legenda: CE: Contrato Efectivo (sem termo); CT: Contrato a Termo; CTI: Contrato a Termo Incerto; CTP: Contrato a Termo Parcial (Part-time); CTT: Contrato de Trabalho Temporário; PS: Prestação de Serviços; CS: Comissão de Serviços M: Masculino; F: Feminino

Línguas de Trabalho
3.1. Com que frequência utiliza as seguintes combinatórias linguísticas?
NFPFAFFMF
Inglês → Português
Português → Inglês
Francês → Português
Português → Francês
Alemão → Português
Português → Alemão
Italiano → Português
Português → Italiano
Espanhol → Português
Português → Espanhol
Russo → Português
Português → Russo
Chinês → Português
Português → Chinês
Japonês → Português
Português → Japonês

Legenda: NF: Nada Frequente; PF: Pouco Frequente; AF: Alguma Frequência; F: Frequente; MF: Muito Frequente

3.2. A língua de chegada (LC) coincide com a língua materna do tradutor?
– Sempre
– Quase sempre
– Com frequência
– Raramente
– Nunca

Áreas de Trabalho

4.1. Por ordem de importância, indique quais são as 5 áreas ou domínios de conhe-
cimento mais solicitados? (1 – mais importante; máximo: 5 – menos importante)

– Medicina
– Farmácia
– Economia
– Gestão
– Direito
– Informática
– Indústria automóvel
– Eng.as: mecânica
civil
química
têxtil
biológica
de polímeros
Outras. Especifique:
– Arquitectura
– Publicidade e Marketing
– Comunicação
– Telecomunicações
– Turismo
– Literária
– Outros. Especifique:

Serviços Prestados

5.1. Que tipos de serviços são oferecidos pela empresa? (resposta múltipla)

– Tradução
– Interpretação:
consecutiva
simultânea
conferências
seminários
acções de formação
reuniões
sussurrada
de acompanhamento
– Legendagem
– Localização
– Formação técnica
– Formação linguística
– DTP
– Webdesign
– Criação de conteúdos

– Tradução e certificação de documentos oficiais
– Outros. Especifique:

Gestão de qualidade
    6.1. Quais são as estratégias mais utilizadas para encontrar novos colaboradores? (resposta múltipla — limite de 3 respostas)
        – Anúncios
        – CVs enviados
        – Recomendação de terceiros
        – Internet
        – Páginas Amarelas
        – Recrutamento nas universidades
        – Outras. Especifique:

    6.2. Na sua opinião, para ser um bom tradutor é necessário:
    NIPIAIIMI
    Experiência técnica (ser engenheiro, médico, etc.)
    Experiência com software e memórias de tradução
    Experiência em empresas do ramo da tradução
    Experiência em tradução
    Experiência numa ou mais línguas estrangeiras
    Licenciatura (em tradução)
    Licenciatura especializada (Engenharia, Medicina, etc.)
    Especialização técnica ou profissional
    Outros

Legenda: NI: Nada Importante PI: Pouco Importante; AI: Alguma Importância; I: Importante; MI: Muito Importante

    6.3. Das seguintes características, quais são as mais relevantes para a contratação de um novo colaborador?
    NIPIAIIMI
    Conhecimentos culturais
    Conhecimentos tecnológicos e instrumentais (TMs, etc.)
    Competências de pesquisa e aquisição de informação
    Competências linguísticas
    Competências redaccionais
    Competências translatórias
    Competências técnicas (área ou domínio de especialidade)
    Ser nativo da língua de chegada (LC)
    Capacidade em trabalhar em equipa
    Capacidade de crítica e auto-crítica

Legenda: NI: Nada Importante; PI: Pouco Importante; AI: Alguma Importância; I: Importante; MI: Muito Importante

6.4. Indique, por ordem de prioridade, quais são os métodos de selecção dos tradutores. (1 – mais importante; máximo: 5 – menos importante)
– Testes práticos
– Análise de candidaturas
– Entrevista pessoal
– Contrato prévio/à experiência
– Recomendação de terceiros
– OutrosEspecifique:

6.5. Apesar da utilidade evidente de todas as etapas, indique quais são as 3 mais importantes para a qualidade do produto final.
– Documentação
– Pesquisa terminológica
– Tradução
– Revisão linguística
– Revisão técnica
– Verificação final (correcção ortográfica)
– Edição
– DTP
– Gestão e actualização de Memórias de Tradução
– Outras. Especifique:

6.6. Identifique os principais responsáveis pela qualidade do produto final dentro da empresa e proceda à gradação da sua importância. (1 – mais importante; máximo: 4 – menos importante)
– Gestor da qualidade
– Gestor do projecto
– Gerente da empresa
– Tradutor
– Revisor
– Editor
– Técnico/Especialista da área
– Outros. Especifique:

Software
7.1. Que ferramentas de apoio à tradução utiliza? (resposta múltipla)
– Déjà vu
– MultiTrans
– Trados
– SDLX
– Star Transit
– Wordfast
– LogiTrans
– Systran
– Outras. Especifique:

7.2. Que ferramentas de apoio à terminologia utiliza? (resposta múltipla)
– MultiTrans Termbase
– Trados Multiterm
– Termstar
– Webterm
– Déjà vu Termbase
– LogiTerm
– Term It
– SDLX TermBase
– Outras. Especifique:

7.3. Que ferramentas de apoio à localização utiliza? (resposta múltipla)
– Alchemy Catalyst
– RC WinTrans
– Passolo
– Language Localisator
– Multilizer
– Restorator
– Venona Software Localization Toolkit
– Visual Localize
– SDL Insight
– Outras. Especifique:

Formação
8.1. É dada formação técnica aos colaboradores da empresa?
–Sim
10-50 horas por ano
51-100 horas por ano
+ 101 horas por ano
– Não (passar para a rubrica Outsourcing)

8.2. Em que momentos ou fases do trabalho? (resposta múltipla)
– Quando surgem novas ferramentas CAT
– Quando surgem actualizações de ferramentas CAT já existentes
– Quando surgem novos domínios ou áreas de conhecimento específicas
– Quando surgem novidades na área da qualidade (ex.: norma prEN 15038)
– Na altura da contratação
– Antes de um novo projecto
– Outros. Especifique:

8.3. Que género de formação é fornecida? (resposta múltipla)
– Ferramentas CAT: Ferramentas de apoio à tradução
Software de localização
Ferramentas de apoio à terminologia
– Linguística

– Língua portuguesa
– Revisão editorial
– Terminologia
– Documentação
– Gestão de projectos
– Gestão da qualidade
– Áreas ou domínios de conhecimento (Medicina, Direito, Economia, etc.)
– Outros. Especifique:

Outsourcing (responder apenas em caso de trabalho em regime de subcontratação)

9.1. Por ordem de prioridade, diga quais os motivos subjacentes à subcontratação de colaboradores? (1 – mais importante; máximo: 6 – menos importante)

– Mais barato
– Mais rápido
– Não existe a combinatória linguística na empresa
– Não há ninguém qualificado na área ou domínio de conhecimento solicitado

– Excesso de trabalho na empresa
– Maior atenção ao controlo da qualidade
– Outros. Especifique:

9.2. É fornecido material de apoio aos colaboradores subcontratados?
– Sempre
– Quase sempre
– Com frequência
– Raramente
– Nunca

9.3. Se sim, de que tipo? (resposta múltipla)
– Guias de estilo
– Terminologia/Recursos terminológicos
– Glossários
– Bases de dados
– Documentação
– Memórias de Tradução
– Software especializado
– Outros. Especifique:

9.4. Nos casos de subcontratação, é feita uma revisão interna do material traduzido?
– Sempre
– Quase sempre
– Com frequência
– Raramente
– Nunca

9.5. Identifique os principais responsáveis pelo controlo da qualidade das traduções feitas fora da empresa e proceda à gradação da sua importância. (1 – mais importante; máximo: 3 – menos importante)

– Gestor da qualidade
– Gerente da empresa
– Revisor
– Editor
– Técnico/Especialista da área
– Outros. Especifique:

Preços

10.1. Em média, diria que o preço ajustado para uma página de tradução (incluindo revisão e edição) é:

- € 25€ 26 - € 30€ 31 - € 35€ 36 - € 40€ 41 - € 45€ 46 - € 50+ € 51

Inglês/Francês → Português
Português → Inglês/Francês
Espanhol/Italiano → Português
Português → Espanhol/Italiano
Alemão → Português
Português → Alemão
Russo → Português
Português → Russo
Chinês/Japonês → Português
Português → Chinês/Japonês

10.2. Qual é o critério para a elaboração de preços das traduções praticado pela vossa empresa?

– Preço por página
– Preço à linha
– Preço à palavra
– Preço ao caracter
– Pagamento à tarefa
– Preço considerando full matches e fuzzy matches
– Outro. Especifique:

10.3. Por ordem de importância, identifique os serviços adicionais mais utilizados. (1 – mais importante; máximo: 5 – menos importante)

– Idas ao notário (legalização, certificação de documentos, etc.)
– Adaptação
– Edição
– Processamento de texto
– Actualização
– Internacionalização
– Globalização

– Criação de bases terminológicas
– Alinhamento de Memórias de Tradução (MT)
– Revisão por especialistas
– Turnkey services (DTP, artes gráficas, www,
redacção e publicação de glossários)
– Urgências
– Contratação de estafetas
– Legendagem
– Dobragem
– Transcrição de documentos áudio
– Outro. Especifique:

Clientes

11.1. A empresa costuma criar glossários específicos para cada cliente?
– Sempre
– Quase sempre
– Com frequência
– Raramente
– Nunca

11.2. Normalmente, qual é o método de procura e angariação de novos clientes?
– Anúncios
– Recomendação de terceiros
– Internet
– Páginas Amarelas
– Feiras
– Outro. Especifique:

11.3. Normalmente, como é feita a selecção dos clientes?
– Contacto telefónico
– Contacto por Internet
– Correio
– Entrevista/Reunião pessoal
– OutroEspecifique:

11.4. No acompanhamento profissional de um cliente, qual é o meio preferencial
de contacto?
– Fax
– Telefone
– Correio
– E-mail
– Intranet
– Extranet
– Outro. Especifique:

11.5. Por ordem de prioridade, quais são as exigências mais frequentes por parte dos clientes? (1 – mais importante; máximo: 5 – menos importante)
– Qualidade
– Rapidez
– Especialização
– Fornecimento de um pacote integrado de serviços
– Revisão após a entrega
– Rigor técnico
– Rigor linguístico
– Retroversões
– Inclusão de excertos de última hora nas traduções
– Recursos tecnológicos
– Consultadoria
– Tradução on-line
– Redacção técnica
– Turnkey services (Artes gráficas, DTP, www,
redacção e publicação de glossários)
– Outra. Especifique:

11.6. Considera que a empresa está apta para as exigências feitas pelos clientes?
– Sempre
– Quase sempre
– Com frequência
– Raramente
– Nunca

11.7. Na sua opinião, quais são os 3 motivos principais para os clientes recorrerem regularmente aos vossos serviços?
– Fidelização/hábito
– Rapidez na entrega
– Qualidade do trabalho
– Mais económico
– Simpatia
– Profissionalismo e eficiência
– Profissionais especializados
– Oferta de soluções completas em termos de serviços
– Outro. Especifique:

11.8. Da seguinte lista, nomeie os tipos de clientes com quem a empresa prefere trabalhar. (resposta múltipla - limite de 3 respostas)
– Empresas nacionais
– Empresas internacionais
– Associações/organizações nacionais
– Associações/organizações internacionais
– Empresas privadas

– Empresas públicas
– Organismos privados
– Organismos públicos
– Particulares
– Gabinetes de tradução
– Universidades
– Outros. Especifique:

11.9. Em termos de volume de negócios, diria que os sectores privado e público representam entre:
0 % - 25 %26 % - 50 %51 % - 75 % 76 % - 100 %
Sector Privado
Sector Público

Perspectivas Futuras
12.1. Por ordem de importância, indique quais as línguas que poderão vir a ser mais solicitadas no futuro? (1 – mais importante; máximo: 5 – menos importante)

12.2. Por ordem de importância, indique quais as áreas ou domínios de conhecimento que poderão vir a ser mais solicitados no futuro? (1 – mais importante; máximo: 5 – menos importante)

12.3. Considera as seguintes competências importantes no perfil do futuro tradutor?
NIPIAIIMI
Competências em gestão de projectos
Competências em gestão da qualidade
Competências administrativas
Competências tecnológicas e instrumentais (TMs, etc.)
Competências técnicas (área ou domínio de especialidade)
Competências interrelacionais (trabalho em equipa)
Competências sociais (atendimento de clientes)
Competências culturais
Competências linguísticas
Competências translatórias
Competências profissionais (Ética/Deontologia)

Legenda: NI: Nada Importante; PI: Pouco Importante; AI: Alguma Importância; I: Importante; MI: Muito Importante

12.4. Além das características actualmente exigidas, considera existirem outras que sejam importantes para o perfil do futuro tradutor?
– SimEspecifique:
– Não

12.5. Considera urgente aprofundar as seguintes áreas de formação?
NUPUAUUMU

Gestão da qualidade
Gestão de projectos
Pesquisa terminológica (pré-tradução)
Memórias de Tradução
Revisão
Edição
Localização e respectivo software
Ferramentas de apoio à tradução
Informática/Tecnologia

Legenda: NU: Nada Urgente; PU: Pouco Urgente; AU: Alguma Urgência; U: Urgente; MU: Muito Urgente

12.6. Existem outras áreas de formação que considere serem importantes no futuro?
– Sim Especifique:
– Não

12.7. Que estratégias tenciona utilizar para o desenvolvimento e inovação da empresa? (resposta múltipla - limite de 4 respostas)
– Contratação de novos colaboradores
– Formação contínua dos colaboradores
– Actualização do software
– Construção e manutenção das Memórias de Tradução
– Colaboração com outras empresas do mesmo ramo
– Colaboração com empresas de outros ramos
– Colaboração com universidades
– Criação de parcerias
– Sensibilização da opinião pública para a tradução
– Acções e estratégias de marketing
– Desenvolvimento de website
– Plataformas de interacção com o cliente e os colaboradores
– Outras. Especifique:

12.8. Diga quais são os 5 recursos que a empresa espera utilizar mais no futuro.
– Dicionários: em papel
CD-Rom
On-line
– Glossários: em papel
CD-Rom
On-line
– Gramáticas e/ou livros de estilo
– Espaços de discussão on-line sobre problemas de tradução
– Publicações no domínio da tradução (newsletters, brochuras, revistas, etc.)

– Publicações técnicas e/ou científicas (newsletters, brochuras, revistas, etc.)

– Ferramentas de apoio à tradução
– Ferramentas de apoio à terminologia
– Ferramentas de apoio à localização
– Outros. Especifique:

Projecto de Norma Europeia prEN 15038 sobre serviços de tradução

13.1. Sabe da existência do Projecto de Norma Europeia prEN 15038 sobre serviços de tradução?
– Sim
– Não (terminar questionário)

13.2. Leu ou tem conhecimento do seu conteúdo?
– Sim
– Não (passar para a pergunta 13.4)

13.3. Através de que meio obteve acesso a esse conhecimento?
– Internet
– APET
– Feira
– Seminário
– Congresso
– Publicação no domínio da tradução (newsletter, brochura, revista, etc.)

– Colegas
– Outro: Especifique:

13.4. Está familiarizado com a a nomenclatura e terminologia previstas na norma?
– Sim
– Não

13.5. De que forma pensa que a Norma Europeia prEN 15038 virá a revolucionar o mercado da tradução e o perfil do tradutor em particular?
– Totalmente
– Muito
– Relativamente
– Pouco
– Nada

Nome do inquirido
Cargo desempenhado na Empresa

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Abstract

This paper surveys the Portuguese translation market from the point of view of language service providers, presenting some of the working hypotheses from a research project carried out in 2005. The survey was designed to outline the sociological profile of the members of the Portuguese Association of Translation Companies (APET), although it contextualises the translation industry both at a national (APET) and international level (EUATC) by characterising the sector and the background in which some of the most important translation agencies usually operate in Portugal. The survey provides new insights into market expectations (features, skills and competences, profiles, needs, constraints, requirements and working conditions, among others), and helps build up a better picture of the ideal language service provider.

Keywords

Translation, Translation market, Professionalization, Translator Training, Translation Companies.

Resumo

Tendo por universo de estudo algumas das principais empresas de tradução que operam actualmente no mercado português, e partindo das conclusões resultantes de um primeiro estudo direccionado para a análise do perfil sociológico das empresas de tradução, na sua maioria associadas da APET (Associação Portuguesa de Empresas de Tradução), cujo objectivo consistia em traçar o retrato-modelo desse universo socioprofissional, o presente artigo visa contribuir para uma reflexão académica em torno das características, necessidades e requisitos do sector, bem como dos contextos e enquadramentos de trabalho que envolvem o fornecimento de serviços de tradução. Para além de oferecer uma visão geral do mercado actual,

os resultados do inquérito permitirão, entre outros aspectos, orientar e adaptar a formação universitária aos condicionalismos e exigências do meio empresarial e, em última instância, implicar uma eventual redefinição da própria formação de tradutores através da identificação do perfil e das competências do tradutor em diferentes contextos profissionais.

PALAVRAS-CHAVE

Tradução, mercado de tradução, profissionalização, formação de tradutores, empresas de tradução.

Footprints in the text:
Assessing the impact of translation on Portuguese historiographical discourse

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Footprints in the text: Assessing the impact of translation on Portuguese historiographical discourse

In the current context of globalization, there is growing interest in the negative impact that English is having on other languages. That is to say, in addition to the phenomena of "linguistic curtailment" and "linguistic genocide"[1] (Pennycook 13-14) resulting from the substitution of languages by English in multiple situations and domains, contact with English is also causing other languages to change, not merely at the level of lexis but also as regards grammatical structures and discourse patterns. This has already been documented with regard to German popular science (House "Text and Context", "Global English"; Baumgarten et al.), Italian economics texts (Musacchio) and Swedish novels (Gellerstam), not to mention the numerous studies that exist on the more diffuse influence of English on everyday usage in many different languages (e.g. Anderman and Rogers).

In the academic sphere, there is a current of opinion that views English not as the neutral lingua franca it purports to be but rather as a colonizer, or as Swales puts it, a "Tyrannosaurus Rex" intent on "gobbling up the other denizens of the academic linguistic grazing grounds" ("English as T-Rex" 374). The main problem, Swales argues, is that other languages are under pressure to develop scientific or academic varieties modeled on English, which leads them to neglect their traditional discourses of knowledge. This results in "a loss of registral biodiversity" (378) — or as

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[1] "Linguistic curtailment" occurs when the usage of a particular language is restricted, qualitatively and quantitatively due to the favoring of the dominant language in multiple situations. "Linguistic genocide" refers to the disappearance of minority languages as a result of dominance by a more powerful one (see also Cronin, on this subject).

Santos more graphically terms it, "epistemicide" (266). That is to say, traditional discourses of the academy in other languages are gradually modified until they come to resemble the hegemonic discourse in all respects; and although this is often welcomed by the host culture as a sign of modernization and progress, it has also been seen as a form of "linguistic imperialism" (Phillipson, Pennycook), with the apparent universality of English masking "a drift towards Anglo-Saxon norms" (House, "Text and Context" 354).

If we assume, with the Critical Discourse analysts (Kress and Hodge, Kress, Fairclough, *Language and Power*, *Discourse and Social Change*, Wodak, etc.) that discourses encode ideology in their very structure, then the spread of English academic discourse is indeed a form of cultural colonization that ultimately implies "the imposition of new 'mental structures'" (Phillipson166). It takes place through a process of "calquing", by means of which patterns and structures from the dominant language are crudely imprinted upon the host language, irrespective of the forms of expression habitually used in that language. The term "calque" is of course etymologically related to the Latin word for "heel" (as indeed is obvious in its Romance language cognates), and so these imposed structures might be considered as footprints left by the dominant culture in a text that is otherwise construed according to other discourse norms.

As might be expected, this phenomenon is of interest to Translation Studies scholars who have hypothesized that translation might play an important role in furthering the process of language change (Cronin, *Translation and Globalization*, "The Cracked Looking Glass"; House, "Text and Context", "Global English"; Schäffner and Adab, etc.). That is to say, given the prestigious status of English, we might expect translations from that language to be predominantly source-text oriented, which would greatly increase the likelihood of calques occurring. This is borne out by testimonies such as that of Ieva Zauberga, quoted in Schäffner and Adab (335), who describes how Latvian translators systematically use a source-text oriented approach out of a sense of deference towards the dominant culture ("The Latvian cultural scene is perceived as defective, inferior; translators feel obliged to prove that concepts expressed in major languages can also be expressed in Latvian"). This sense of subaltern status, propitious to calquing, will undoubtedly be experienced in other cultures, with similar results.

Moreover, in many academic fields, much of the new knowledge circulating in the world today has actually been generated in English, which means that terms used in the source text may not even exist in the target language. Calquing is thus often the easiest way to fill a semantic void, as this Arabic science translator asserts:

> As science and technology develop, new English words used to express new concepts, techniques and inventions come into existence […]. This development has brought to Arabic serious linguistic problems of expressing this ever-expanding wave of newly-founded concepts and techniques for which no equivalents in Arabic exist. But while coinage, borrowing, transliteration and other means of transfer made for [sic] a huge bulk of English scientific terminology, translating of [sic] full technical texts from English into Arabic still poses a major intellectual challenge. (Al-Hassnawi, 1)

Although this author seems to be referring exclusively to lexical items, the same principle also applies to grammatical structures (such as nominalizations and impersonal forms, which are core features of English academic discourse but may not necessarily be produced spontaneously in other languages), forms of textual organization (such as the IMRAD[2] model used in scientific research articles) and indeed rhetorical preferences (like the English tendency to explicitly state the topic or theme in first place at all ranks of the text, or the taste for a "plain" rather than highly elaborate academic style). That is to say, calquing may take place at any level and is often the easiest way of dealing with semantic gaps in the target language.

There is evidence that calquing in translation has played a significant role historically in the creation of new discourses. Montgomery describes how the transfer of Hellenistic scientific thought into Syriac, Arabic and Latin tended to involve source-text oriented translation strategies in the early phases:

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[2] i.e. Introduction, Method, Results and Discussion. See Atkinson on the historical development of the research article as a genre.

> In most instances — but particularly that of late medieval
> Europe — highly literal renderings were done first, reflecting
> a clumsy yet ardent allegiance to writing. Such clumsiness had
> many results: its attempted "frozen" qualities helped introduce
> new words, rank corruptions, new syntactic formations, fertile
> deformations, even new grammatical constructions into the
> receiver language. Not all of these introductions survived; in
> fact, most did not. But such clumsiness shows itself to have
> been very much a central part of the nativizing process, a
> revelation of the eager inexpertise and sense of discovery at
> hand. (Montgomery 184)

Indeed, according to Halliday and Martin (12), the first stages of the
nominalization process that lies at the heart of academic discourse in
English today actually took place in Greek, and the results were transferred
wholesale to Latin and then into the vernacular by literalist translators.
Then in the nineteenth century, a similar translation policy seems to have
been responsible for transporting those same features into Chinese (Wright)
— a process that was so effective that, today, "it is hard to find truly
convincing differences" between the discourses of science in English and
Chinese (Halliday and Martin 9).

Of course the process of language change does not occur overnight,
and calqued forms will initially seem very alien to the target culture.
Schäffner and Adab (325) have coined the term "hybrid text" to refer to
translated texts containing features (vocabulary, syntactic structures, style,
etc.) that clash with target-language conventions:

> A hybrid text is a text that results from a translation process.
> It shows features that somehow seem 'out of place'/'strange'/
> '/unusual' for the receiving culture, i.e. the target culture.
> These features […] are not the result of a lack of translational
> competence or examples of 'translationese', but they are
> evidence of conscious and deliberate decisions by the
> translator. Although the text is not yet fully established in the
> target culture (because it does not conform to established
> norms and conventions), a hybrid text is accepted in its target
> culture because it fulfils its intended purpose in the commu-
> nicative situation (at least for a certain time).

These authors go on to suggest that such texts occur either because socio-political changes in a given culture create the need for new or modified text types and/or as a result of the increasing internationalization of communication (325-6). Thus, hybrid texts allow "the introduction into a target culture of hitherto unknown and/or socially unacceptable/unaccepted concepts" and may even constitute "formative elements in the creation of a truly supranational culture" (328).[3]

Contemporary Portuguese historiography contains many examples of hybrid texts, which, while not the direct product of individual translational acts, show signs of having been influenced by contact with English, and may therefore also represent an intermediate stage in a process of linguistic change or colonization. That is to say, despite the existence of a well-defined humanities discourse in Portuguese that is radically different from standard English Academic Discourse (EAD)[4] in style and approach (Bennett, *Academic Writing in Portugal I*, "Ballgame"), calques of English discourse features are now becoming increasingly common in Portuguese history texts, suggesting a gradual approximation to English norms.

In this paper, I present the results of a study designed to test the hypothesis that this change may be due to the impact of translation. That is to say, in the wake of the work undertaken by House ("Text and Context", "Global English") and Musacchio on the influence of translated texts on the discourse of popular science and economics in German/French/Spanish and Italian, respectively, I proposed to examine whether the consistent use of calquing techniques during the translation of history

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[3] Snell-Hornby (108) points out that Schäffner and Adab have redefined a term that has been in use for a long time. In postcolonial studies, "hybrid text" refers to a text written by the former colonial subject in the language of the imperial power, thereby creating a "new language" and occupying a space "in-between". I myself use the term to refer to texts bearing characteristics of more than one discourse (Bennett, "Ballgame" and below).

[4] My claims regarding the characteristics of English Academic Discourse are derived from a survey of the academic style manuals on the market (Bennett, "English Academic Style Manuals"), supplemented by a review of the vast body of literature that exists in the field of descriptive linguistics into how expert academic authors actually do write in practice (cf. periodicals such as Elsevier's *Journal of English for Academic Purposes* and *English for Specific Purposes*, and specialized volumes such as Swales *Genre*

texts from English to Portuguese could be considered responsible for the changes observed in Portuguese historiographical discourse.

Before embarking on a description of this project, however, let us look at just how Portuguese history discourse is changing.

1. The changing discourse of history

I first became aware of the epistemological gulf between the kind of discourse used in the Portuguese and English humanities while working as an academic translator (an activity that I have now been engaged in for some twenty years). Perplexed by the syntactic complexity and high-flown erudite style that I encountered in Portuguese humanities texts, and frustrated by the sheer difficulty of rendering such prose into acceptable English, I embarked on the somewhat ambitious research project designed to establish whether this could in fact be said to constitute a separate discourse, markedly different in style and purpose from the hegemonic English Academic Discourse (EAD).

The project had three separate parts: a) a corpus study of 408 Portuguese academic texts (1,333,890 words) of different genres and disciplines,[5] which were analyzed for the presence of particular discourse features not usually found in EAD;[6] b) a survey of Portuguese researchers in the humanities and social sciences, designed to gauge their perceptions of these differences and find out something about their habits as regards the production of academic texts in English; and c) a review of the (few) academic style manuals existing on the market in Portuguese.[7] The results

Analysis; Hyland *Disciplinary Discourses* and *Academic Discourse*; Flowerdew, etc.).

showed that there does indeed exist a clearly defined discourse of the humanities in Portuguese that not only contains features usually deemed to be unacceptable in EAD, but which also seems to be based on a whole different theory of knowledge. Indeed, this discourse may well prove to be a direct descendant of the grand "Ciceronian" style of rhetoric that fell into disrepute in England during the sixteenth and seventeenth centuries but was perpetuated throughout the Catholic world by the Jesuits in their extensive network of schools and colleges.[8]

One of the history texts included in the corpus was a classic article that had been published in Portuguese in 1968, but was now being translated for inclusion in a bilingual edition. It offers an excellent example of what I call the "Traditional" style of Portuguese academic discourse.

Extract 1. The Traditional style (1968)

Enquanto a Europa se desenvolve até à era quatrocentista, à beira do oceano
While Europe develops up to the era of the fourteen hundreds alongside the ocean

mas sem que a sua vida por ele seja penetrado, e sem que por ele se aventure,
but without its life by it being penetrated and without across it venturing,

ao redor do Índico as diferentes populações vão-se interligando pelas vias marítimas
around the Indian Ocean the different populations go interconnecting by sea routes

e as suas economias não dispensam tais conexões longínquas de navegação;
and their economies do not dispense such distant connections of shipping;

o complexo europeu é predominantemente mediterrâneo e não se abre a poente
the European complex is predominantly Mediterranean and is not open to the West,

onde é merely costeiro: a África setentional liga-se ao complexo mediterrâneo,
where it is merely coastal: northern Africa connects to the Mediterranean complex,

---

[5] These had all been submitted to me for translation during a roughly ten-year period

> a ocidental permanence mole de terra firme sem respiração marinha; em contraste
> *the western (part) remains a mass of firm land without sea breath; in contrast*
>
> o Oriente afro-asiático é oceânico.
> *the Afro-Asian East is oceanic.*

Vitorino Magalhães Godinho, 'O oceano Índico de 3000 a.C até o século XVII: história do descobrimento, navios, rotas, supremacias' in *Ensaios*, Vol. 1. Lisbon.

The extract consists of one single sentence that is 93 words long,[9] and which is organized very differently from what would be expected in English, as indicated by the punctuation. There is deferral of the main topic (if indeed a main topic is discernable), inversions for rhetorical effect ("*sem que a sua vida por ele seja penetrada*"/ "*sem que por ele se aventure*"), poetic effusion ("*mole de terra firme sem respiração marinha*") and the use of historical tenses (that is, present and future tenses to refer to events that occurred in the contextualized completed past).

Many of the same features can be found in my second extract, which was written in 1993 but whose author spoke little English and had no understanding of the different discourse norms in operation.

Extract 2. The Traditional style (1993)

> E, ainda antes de avançarmos, seja-nos permitido relevar, por um lado,
> *And, before we advance, let us be permitted to point out, on the one hand,*
>
> a dimensão do modo de vida dos que não só em Lisboa, como no Porto
> *the dimension of the lifestyle of those who, not only in Lisbon, but also in Oporto,*
>
> e em outras cidades e vilas litorâneas, se dedicavam aos serviços
> *and in other coastal cities and towns, dedicated themselves to the services*

between 1998 and 2008.

[6] These "Differentiating Discourse Features" (DDFs) included: complex syntax; verbless sentences; high-flown or poetic diction; embedding devices; deferred topic; abstractions;

da fretagem naval, bem como ao transporte de encomendas e ao
of naval freight, as well as to the transportation of goods and to

comércio marítimo, a ponto de uma outra <u>carta régia</u>, também de 1414,
maritime commerce, to the extent that another royal charter, also of 1414,

para evitar burocracias excessivas, aceitar como prova dos
to avoid excessive bureaucracies, accepted as proof of

direitos alfandegários o juramento dos mestres do navios reinóis e dos
customs rights the oath of the masters of Portuguese ships and of the

mercadores que fretassem navios estrangeiros; por outro,
merchants that freighted foreign ships; on the other (hand),

registe-se a já crónica dependência nacional em relação ao
let it be registered the already chronic national dependence in relation to

trigo de fora, designadamente ao do Noroeste Europeu e do Mediterrâneo.
wheat from abroad, namely from northwest Europe and from the Mediterranean.

João Marinho dos Santos. Reproduced with the kind permission of the author.

This extract also consists of a single sentence, 106 words long and heavily subordinated. The factual content is not presented directly, but is embedded in a framework that highlights the interpersonal dimension of the reader/writer relationship ("*E ainda antes de avançarmos, seja-nos permitido relevar…*"); and there is also use of the magisterial "we" form for authorial self-reference.[10]

In contrast, Extract 3, dating from 2007, is by a younger author who was very aware of international expectations and had written the text with a view to publication abroad.

historical tenses, and certain uses of the gerund and personal pronouns. General translatability was also taken into account.

[7] The results of the Corpus study and Survey of Portuguese researchers have been published as articles (Bennett, "Ballgame" and "Academic Writing Practices in Portugal"

Extract 3. Modern Style[11] **(2007)**

As Ordens Militares existiram em toda a Cristandade e não apenas na Terra Santa.
The Military Orders existed in all Christendom and not only in the Holy Land.

Em parte, a sua implantação na Península deve-se à necessidade de aplicar o conceito
In part, their implantation in the Peninsula is due to the need to apply the concept

de cruzada, no âmbito das alterações que marcaram a organização social na viragem
of crusade, in the ambit of the changes that marked the social organization at the turn

do 1º para o 2º milénio.
of the 1st to the 2nd millennium.

Neste trabalho partimos da concepção pluralista da cruzada, que a define como
In this work we start from the pluralist concept of the crusade, which defines it as

uma forma particular de guerra santa cristã, penitencial, associada à peregrinação, mas
a particular form of Christian holy war, penitential, associated to pilgrimage, but

que se manifesta em diversos espaços. Assim, é definida pelas suas origens e
which is manifested in diverse spaces. Thus, it is defined by its origins and

características e não pelo seu destino — Jerusalém.
characteristics and not by its destination — Jerusalem.

Paula Pinto Costa and Maria Cristina Pimenta, "A cruzada e os objectivos fundacionais das Ordens Religioso-Militares em Portugal", *Revista Portuguesa de História*. Universidade de Coimbra, No. 40, 2009, 273-284.

respectively), and all three studies appear in a single volume (Bennett *Academic Writing in Portugal*).

Despite being roughly the same length as the previous extracts (91 words), there are now four sentences and two paragraphs, and the structure is simple, easy to read and to translate. The text is also very direct and to-the-point. These are in fact the opening lines of the article, and we can see that the author goes straight to the point, for the military orders, which is the theme of the text, is mentioned right at the outset. As for the verb tenses, references to completed events in the distant past mostly make use of the past tense, rather than the historical present. It is these features that have led me to present it here as an example of the "Modern" style of Portuguese discourse, identical to EAD in all respects.

While this would seem to indicate clearly that a discourse much closer to EAD is now being produced by at least some scholars in Portuguese history departments, the corpus also contains a number of hybrid texts, with characteristics of both types. For example, the article from which the following extract is taken is mostly in the Modern style, employing a factual rather than erudite tone, with short uncomplicated sentences, everyday vocabulary and direct style. However, although historical events are usually rendered in the past tense (that is to say, using the Portuguese equivalent of either the past simple, past continuous or past perfect), the author does revert to the historic present when describing a battle scene, probably to create a sense of vividness and immediacy. It is noticeable, though, that this is not consistently maintained: the third sentence in the following extract lapses briefly back into the past.

Extract 4. Hybrid Style

Ao tomar conhecimento (tardiamente) do desbarato da linha da frente,
Upon learning (belatedly) of the disarray on the front line,

a batalha de Juan I decide avançar, provavelmente a cavalo e acompanhada
Juan I's battalion decides to advance, probably on horseback and accompanied

pelas duas alas. Lopes (que concentra a sua narrativa nesta segunda fase da
by the two wings. Lopes (who concentrates his narrative on this second phase of the

batalha) realça o aparato da arrancada castelhana. Mas as alas depressa
battle) highlights the Castilian display of starting-off. But the wings quickly

ficaram de fora, pois os obstáculos naturais dificultavam o acesso ao planalto.
got left out, as natural obstacles impeded access to the plateau.

Quanto aos restantes, ao aproximarem-se da posição portuguesa apercebem-se de que
As for the rest, in drawing near to the Portuguese position, they realize that

o combate tem de ser travado a pé. Por isso, os castelhanos desmontam e caminham
the combat has to be done on foot. Therefore the Castilians dismount and walk

umas centenas de metros até alcançar os adversários; ao mesmo tempo,
a few hundred meters until they reach the enemy; at the same time,

cortam as suas lanças.
they cut their spears.

João Gouveia Monteiro: "A Batalha de Aljubarrota (1385): uma Reapreciação". Reproduced with the kind permission of the author.

The text also has a more overtly interpersonal dimension than is usual in English history writing, with many references to author and reader (in the form of first-person singular and plural verb forms and pronouns), rhetorical questions (e.g. "*De que fontes dispomos para a reconstituição do combate de Aljubarrota?*" [What sources do we have available for the reconstitution of the battle of Aljubarrota?]) and interpersonal framing devices (e.g. "*Creio, portanto, que é o momento de voltar a chamar a atenção para…*" [I believe, therefore, that it is the moment to once again call attention to…]). There are also some verbless sentences taking the form of detached subordinate clauses ("*Guerra essa que, em 1367, trouxera até à Península Ibérica…os exércitos inglês do Príncipe Negro…*" [War this that, in 1367, had even brought to the Iberian Peninsula… the English armies of the Black Prince]).

   The predominance of such hybrid texts in the corpus (10 of the 19 history texts are in the Traditional style and 9 have been classified as Hybrids) seems to indicate that that Portuguese historiographical discourse is indeed coming under pressure from English, a claim reinforced by the fact that many of the history texts submitted to me for translation since the

corpus was closed have been almost entirely free of the discourse features that characterized the Traditional style. This suggests a growing openness to Anglophone textual conventions on the part of Portuguese history scholars.

It was in the light of these observations that I embarked upon the new project of trying to establish whether these discourse changes could in fact be attributed to the strategies used in the translation of history texts from English into Portuguese. My hypothesis was that, if I could prove that Portuguese historians were exposed to large amounts of academic text translated from English in a "literal" fashion (that is, without the application of what House ["Text and Context" 349; "Global English" 88] calls a "cultural filter"), I would be in a position to suggest that translation has actively influenced the linguistic colonization process in this domain.

Unfortunately, however, the reality has turned out to be somewhat different.

2. The influence of translation on Portuguese historiographical discourse

Unlike the work being carried out by Juliane House and her team at Hamburg University on the influence of English on German, French and Spanish (House "Text and Context", "Global English"; Baumgarten et al.), my primary aim was not to determine *if* Portuguese historiographical discourse is changing — this I have taken as a given — but rather to try to establish whether translation has played a significant role in the process.

However, an initial survey of Portuguese history periodicals revealed little sign of translation activity. A search of the site *Sumários das Publicações Periódicas Portuguesas*[12] ("Abstracts of Portuguese Periodical Publications") hosted by the University of Coimbra yielded a total of 23 journals bearing the words *história*, *histórico* or *histórica* in their titles, whose tables of contents were then perused in an attempt to assess the proportion of translated texts they contained. It was found that, although there were a few articles of foreign authorship in the journals, the policy seemed generally to be one of non-translation; that is to say, the articles

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[8] On Jesuit rhetoric, see Timmermans (122-6) and Conley (152-155).

appeared in the languages in which they had originally been written (more-over, of these, 62.5% were in Spanish, 20.3% in French and only 17.2% in English). Only in one edition of one journal was there any evidence of translation activity at all: the second part of the 2001 volume of *Ler História* (No. 41) is labeled as a bilingual edition, and contains seven articles by authors with English, French, Dutch and Indian names, pre-sented both in Portuguese and in the language in which they were originally written (five in English and two in French). However, this policy is not sustained, for no other editions of this journal are bilingual.

On the other hand, one of the most prominent journals of Portuguese history currently available, the *E-journal of Portuguese History*[13] pub-lished by the University of Porto in collaboration with Brown University in the United States, is entirely in English and appears to make systematic use of translation in the opposite direction. That is to say, many of the articles, which are written predominantly by Portuguese academics, seem to have been translated from Portuguese (indeed, the journal acknowledges a translator/reviser on its home page).

I next turned my attention to the library of the Institute of Social and Economic History in the Faculty of Letters, University of Coimbra, in order to determine the proportion of their holdings translated from English into Portuguese. My aim was, first, to consult the Institute's records in order to compile some statistics about the number of translations contained in the library, and second, to consult those works that have been translated into Portuguese from English to determine the translation strategy used (for which I would use the same method as in the earlier corpus study, i.e. assessing the prevalence of Differentiating Discourse Features in the translated texts).

Of the various history institutes in the Faculty of Letters at the University of Coimbra, the Institute of Social and Economic History was chosen as being the one most likely to contain works of foreign authorship (the others were more focused on specifically Portuguese history and there-fore might be expected to be dominated by Lusophone authors). In February

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[9] This is in fact not excessive by Portuguese standards. The longest sentence in my corpus is 358 words long, and it is common to find extensive stretches of text in which each

2011, when this research was carried out, this Institute had a total of 21,892 works, of which around 9,000 had been acquired since 1985. As this date roughly coincides with Portugal's accession to the European Community, which marked an important opening-up of the country in cultural terms, it seemed reasonable to concentrate my attentions on those more recent acquisitions.

Interestingly, around 35% of the Institute's holdings acquired since 1985 are of foreign (i.e. non-Lusophone) authorship, which is a considerable proportion by English standards. Of these, an astonishing 78% are untranslated (that is to say, the books are in their original languages) and only 22% are translated (mostly into Portuguese, though there are also translations into French and Spanish).

When we look more closely at the languages involved, interesting patterns begin to emerge. Of the untranslated foreign works, only 18% are in English. Over half (58%) are in French, and there is also a significant presence of Spanish (19%). As for the works that have been translated into Portuguese, 57% are from French and only 32% from English. This means that, of the total holdings, no more than 1.8% are translations from English into Portuguese.

So even though the second part of my hypothesis proved correct (the English-Portuguese translations that do exist have generally been undertaken in a source-oriented manner, with very few signs of DDFs that would indicate the application of a cultural filter), there are clearly not enough of them, in either the periodicals or the libraries, to have affected the discourse. Thus, it is impossible to claim from these findings that English-Portuguese translation has had a significant influence upon discourse change in the field of historiography.

Despite this, the results are nevertheless interesting in themselves. In the case of the periodicals, the authorship of the foreign-language texts offers some curious data. For example, the Spanish articles were almost entirely written by people with Spanish names, just as most of the French articles seemed to have been written by Francophones. In the case of English, however, only seven of the 26 articles had authors with English-sounding names; six were Portuguese historians and 12 appeared to be of other nationalities (their names suggested primarily Slavic, Scandinavian and Indian origins). Hence, it seems that English, unlike Spanish and

French, is predominantly being used in this context as a lingua franca by historians who are not native speakers of the language (indeed, the presence of language errors in some of the titles testifies to this).

Another interesting finding was that these Portuguese periodicals also contain articles by Portuguese scholars written in languages other than Portuguese (11 in French; six in English and two in Spanish). This seems paradoxical, given that the journals seem to be aiming for a Lusophone readership and Portuguese is by far the dominant language in them. However, one possible explanation is that the articles may originally have been written with a view to publication abroad (given the far greater prestige attached to international journals), but had for some reason failed to achieve that goal. These journals may therefore represent something of a "last resort" for Portuguese historians — a value judgment that would also have a bearing on the process of language change.

As regards the volumes in the library of the Institute for Social and Economic History, several interesting observations can be made. First, it is clear from the fact that 78% of the foreign texts in the library are untranslated that Portuguese historians (at least those that work in fields that are not specifically focused on Lusophone culture) are expected to be able to function with several foreign languages. This is borne out by the fact that Portuguese history conferences also tend to include papers in those same four languages (Portuguese, English, French and Spanish), often distributed indiscriminately across sessions in the assumption that participants will be able to cope easily with all of them.[14]

Second, the results for both translated and untranslated texts in the library reveal that it is French not English that has had the greatest influence on Portuguese history research. In addition to the quantitative difference in the holdings, there is also a qualitative one; that is to say, the French and English works (translated or untranslated) kept by the Institute are markedly different in nature. While the works of English authorship tend

    sentence is over 70 words long.

to be either classic tomes by high-profile figures (such as Boxer, Hobsbawm and Galbraith) that can scarcely be ignored by historians working in this field, or alternatively, elementary or popular works with a clearly didactic purpose (such as a collection of illustrated books about inventions from the Industrial Revolution), the French works are much more scholarly in nature. In fact, the French holdings are clearly dominated by figures from the *Annales* school of historiography (Fernand Braudel, Phillipe Ariès, Marc Bloch, Jacques Le Goff, Georges Duby, etc.), of whose works multiple editions exist in both French and Portuguese, pointing to a strong influence of this school on Portuguese historical research.

While this clearly does not account for the changes that appear to be taking place in Portuguese historiographical discourse, it may well explain why the traditional discourse in Portuguese has persisted for so long, despite globalization. There are pronounced similarities, in terms of textual organization, style and underlying epistemological framework, between Portuguese humanities writing and that produced in France and Spain, suggesting the existence of an alternative academic discourse community extending across the Romance cultures.

The relationship between these two epistemological paradigms is of particular interest in the light of the debates on linguistic imperialism. Despite the significant challenge to the Anglo-Saxon worldview posed by poststructuralism at the end of the twentieth century, this counter-hegemonic impulse now seems largely to have run out of steam (Anderson). Whether little "niches" of Francophone influence will be maintained in certain restricted academic fields (such as some branches of history, as described here) or whether all will be gobbled up by the insatiable Tyrannosaurus Rex still remains to be seen.

3. Discussion

If translation is not responsible for the changing discourse of history in Portuguese, then clearly some other explanation will have to be found. As Michael Cronin (*Translation and Globalization*, "The Cracked Looking Glass") suggests, the answer is likely to lie in the phenomenon of globalization. That is to say, in today's world, English is so ubiquitous, and mastery of it so essential for professional advancement, that translation

proper may often be by-passed altogether in academic domains. Instead it is "the unconscious imbibing of a dominant language that produces the numerous calques that inform languages from Japanese to German to Irish" (Cronin, "The Cracked Looking Glass" 251).

This does not, however, invalidate the hypothesis that translation is fundamental for language change. Rather, it would seem that translation has ceased to be the exclusive province of professionals, and instead has become a far more diffuse practice that often takes place inside the heads of authors that have intensive contact with a language that is not their own. This is partly supported by the responses given by Portuguese humanities and social science researchers in the Survey mentioned above (Bennett "Academic Writing Practices in Portugal"). Those that wrote directly in English for the purposes of publishing abroad were asked if they consciously altered their discourse when doing so, and 95% replied that they did (they described their English as more succinct, logical and linear than their Portuguese, more oriented to the outside world, more objective; clearer and less verbose, and plainer in terms of diction) (Bennett, "Academic Writing Practices in Portugal" 202-3). It is therefore conceivable that authors that write first in Portuguese and then have their texts translated, or who present those papers at conferences where there are foreign delegates present, may also, consciously or unconsciously, alter their writing style in anticipation of English norms. If so, then the changes that appear to be taking place in Portuguese history discourse may well be due largely to a form of authorial self-censorship, tightly linked to perceptions of linguistic prestige.

It should be pointed out, however, that not all Portuguese researchers view the dominance of English as a good thing. Although many of the respondents in the survey appreciated the clarity and precision of English and the opportunities that it offers for international exposure, others considered EAD to be reductionist and semantically impoverished, and complained of its incapacity to do justice to qualitative or philosophical approaches. The survey also revealed a keen awareness among Portuguese researchers of the consequences of hegemony: respondents complained of the standardization of thought that it entails, the subalternization of work produced by other linguistic communities, the exclusion of non-English-speaking scholars from the international scene and the curtailment of Portuguese as an academic language (e.g. "*desincentivo à criação de um*

corpo lexical próprio em português" ["disincentive to the creation of a specialized lexis in Portuguese"] (Bennett, "Academic Writing Practices in Portugal" 197). Most pertinently, there was also an awareness of the way in which the Portuguese language is being affected by English, with one respondent specifically mentioning how English "colonizes other languages with a jargon that ends up not being translated into the mother tongue" ("…*coloniza as outras línguas com jargão que acaba por não ser traduzido para a língua maternal*") (197).

The extent to which English is in the process of taking over academic production in the humanities is thus of great concern to Portuguese academics, as well as to linguists and translation scholars elsewhere in the world. As we have seen, the phenomenon not only refers to the replacement of Portuguese by English in conferences and publications, leading to linguistic curtailment in certain domains, it also involves the modification of the traditional mode of construing knowledge through repeated calquing. And although this does not appear to be caused by translation proper (which is largely unnecessary in a country where educated people are expected to be fluent in several languages), the authorial self-censorship systematically practiced by Portuguese academics in the pursuit of international recognition seems to be causing the traditional Portuguese discourse of humanities to gradually lose its specificity and become a "mirror-image" (Cronin "The Cracked Looking Glass" 251) of EAD.

In the interests of epistemological diversity, that is something very regrettable indeed.

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Abstract

With its penchant for complex syntax, poetic effusion and high-flown diction, Portuguese historiographical discourse has always been notoriously difficult to translate into English, often requiring extensive reformulation to make it acceptable (or even intelligible) to an Anglophone readership. However, there are now signs that it is changing, with younger scholars producing a prose that is clearer, simpler and more concise — in short, more like the hegemonic discourse familiar to English historians.

As academic writing tends not to be formally taught in Portugal, this shift may be due in part to the pressure exerted by translated texts upon historiographical discourse in Portugal. That is to say, in the present context of globalization, translators working from English into Portuguese are unlikely to feel the need to extensively domesticate the text as do their counterparts operating in the opposite direction. Instead, the textual organisation, sentence structure and even vocabulary are often calqued from the original, leaving "footprints" in the Portuguese text. When these are systematically reproduced in the original writings of Portuguese historians, the result may be a wholesale shift in the norms governing the discourse, with epistemological, as well as stylistic, repercussions.

This paper describes the results of a survey of English historiographical texts in Portuguese translation, focusing upon the nature of the translated material (i.e. text-type and speciality), translation strategy used and potential influence that such texts might have upon the writing style of younger historians.

Keywords

English, Portuguese, historiography, translation, discourse, calque.

Resumo

Com a sua propensão para a complexidade sintáctica, as efusões poéticas e os registos eruditos, o discurso historiográfico português foi sempre muito difícil de traduzir para inglês, requerendo reformulação extensa para o tornar aceitável —

ou mesmo inteligível — para um público anglófono. Todavia, há sinais de mudança, com investigadores mais jovens produzindo uma escrita que é mais clara, mais simples e mais sintética — em suma, mais parecida com o discurso hegemónico utilizado por historiadores anglo-saxónicos.

Uma vez que a escrita académica não é, geralmente, ensinada em Portugal, é possível que tal mudança se deva em parte à pressão exercida por textos traduzidos sobre o discurso historiográfico em Portugal. Quer isto dizer que, no contexto de globalização, os tradutores que trabalham de inglês para português não deverão sentir muito a necessidade de domesticar o texto, ao contrário dos seus homólogos operando no sentido contrário. A organização textual, a estrutura sintáctica e mesmo o vocabulário são, muitas vezes, decalcados do original, deixando "pegadas" no texto português. Quando estas são reproduzidas na escrita original de historiadores portugueses, o resultado poderá ser uma mudança radical nas normas que regem o discurso, com repercussões epistemológicas, além das estilísticas.

Neste artigo, apresentam-se os resultados de um levantamento de textos historiográficos ingleses traduzidos para português, com especial ênfase na natureza da matéria traduzida (ex. género de texto e especialidade), na estratégia de tradução utilizada e na influência potencial que tais textos poderão ter sobre o estilo de escrita de historiadores mais jovens.

Palavras Chave

Inglês, português, historiografia, tradução, discurso, decalque.

A brief history of postediting
and of research on postediting

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A brief history of postediting and of research on postediting

1. A brief history of postediting

The history of postediting in the twentieth century, like that of MT, was marked by the famous ALPAC report of 1966, to which we return below. Prior to ALPAC, there was a period of inception characterized by pioneering enthusiasm tempered with a realistic understanding of contemporary machine limitations: research had a strong theoretical approach with a military/defense/intelligence focus. After ALPAC there was a period of latency, with postediting linked to real-world MT deployment within the few corporations and institutions that could afford the resources: research was then done mostly by practitioners and based on workplace observations. This second period was punctuated first by the personal computer era, then by the rise of the internet.

2. 1950-1966 — Inception

Postediting was a surprisingly hot topic in the late 1950s and early 1960s. The first chapter in the history of postediting, and of MT (or *mechanical* translation, which was then the preferred term), is that of administrators and researchers with a clear vision of what language and machines could achieve together, well before the machines were ready to support that vision. They had foresight, but in an age of mainframes and punch cards lacked the material conditions for success.

The rendering of 49 Russian sentences — a total of 250 words and just six grammar rules — convinced the CIA and the US Department of Defense to further pursue the "mechanical" avenue for translating Soviet scientific publications of interest. The Georgetown experiment signaled the start of large-scale funding in the US, as in several other countries,

including not surprisingly the USSR. This was the climate that saw the foundation of the journal *Mechanical Translation* in March 1954, just two months after Georgetown. The first issue was devoted to compiling abstracts of the already-published literature on MT, commencing with the 1949 Warren Weaver memorandum and a lengthy treatment of the First Conference on Mechanical Translation in 1952 (proceedings published in Locke and Boot, 1955).

From the outset it was assumed that MT would require assistance, with the concepts of pre-editing and postediting both already mentioned in pre-*Mechanical Translation* literature. Hutchins ("Bar-Hillel" 303) cites Bar-Hillel in 1951 explaining how the aim of postediting was "to produce out of the raw output […] a readable translation in a fraction of the time it would take a bilingual expert to produce a translation with the conventional procedure". In these early days the protagonists knew they were laying theoretical groundwork and that they would be obliged to wait until the technology caught up — if it ever did. *Mechanical Translation's* editor Yngve stated contemporary expectations plainly in issue one: MT was a "dream", and "a machine may never be able to produce a perfect translation" ("About Mechanical Translation" 1). However, he recognized that MT output could be "satisfactory for some purposes", such as flagging whether an article merited proper translation. He envisaged that "the wide use of imperfect but useful mechanical translation may actually increase the demand for human translators" ("The Machine and the Man" 21) and he believed MT would create many other new jobs as well.

At that time, the position of posteditor was only likely to be filled in sponsored MT research departments. The first documented "real-world" implementation was at the RAND Corporation, as described in Edmundson and Hays. There, the "the posteditor" (note the first recorded absence of hyphen) "must know both the English grammar and the subject matter of the article", with knowledge of Russian required only from the "linguists" involved in the "text preparation" prior to entering the text into the machine and the "linguistic analyses" that would come after postediting (Edmundson and Hays 12). A "Manual for Postediting Russian Text" was published in November 1961, but the MT program at RAND was discontinued soon after.

Most of the developmental impetus came from US government

interest and money. According to the ALPAC report (ALPAC 107-113), from 1954 to 1966 over $20 million (in dollars of the time) had been spent on machine translation research. However, ALPAC was the very review that signaled the end of this large-scale funding.

Language and machines — Computers in Translation and Linguistics was the actual title of this Automatic Language Processing Advisory Committee (ALPAC)'s 1966 report, which proved the high-water mark for MT — and of postediting, as the only way to make its output useful. The committee was set up in April 1964 by the US National Academy of Sciences to advise funding bodies on research and development in mechanical translation. ALPAC referred to outside studies, but also made its own evaluations, and these had a dramatic impact.

At the time, there were only two implementations of postediting. The US Air Force's Foreign Technology Division (FTD) had begun operations in February 1964 using IBM Mark II translation equipment and the Phase II translation system. It employed 43 people (including posteditors) and aimed at translating 100,000 Russian words per day. The other was Euratom, installed in 1963 in Ispra, Italy (Hutchins "The (In)famous Report" 4).

Critical of what it saw as the waste of the Foreign Technology Division's generous funding, the ALPAC committee found human translation of the same amount of words would have been "faster and for at least than half the price" had it been done by the Joint Publications Research Service (JPRS), a major government agency for translation. It was therefore "at a loss to understand why" the Foreign Technology Division kept using postediting: "We wonder why the Air Force pays more for translations made by FTD than superior and prompter JPRS translations would cost" (28, 43-44).

ALPAC found that "mechanical translation" was not working and not needed: "There is no emergency in the field of translation. The problem is not to meet some nonexistent need through nonexistent machine translation" (16). Moreover, MT could not work without postediting, an assertion that the report illustrated with paragraphs of raw output from four representative systems. Postediting, the report clearly stated, (a) required more time than traditional means, (b) produced lower quality, and (c) was more difficult to perform.

While ALPAC saw no point in funding MT to help with the actual translation process, it did support what it would call "machine-aided human translation" such as it was carried out at the Federal Armed Forces Translation Agency in Mannheim. A study included as Appendix 12 showed that translators using electronic glossaries could reduce errors by 50% and increase productivity by over 50% (26, 79-86).

The ALPAC report meant an end to large-scale MT funding and, more significantly — as Hutchins (Hutchins, "The (In)Famous Report" 7) notes —, left the scientific community believing MT to be a total failure. The fate of its namesake journal illustrates this. *Mechanical Translation* was dropped by its sponsor, the Association for Machine Translation and Computational Linguistics (AMTCL) soon after the association itself suppressed the "MT" from its own name in the summer of 1968 to become the ACL. Reference to MT was something to be avoided in funding applications.

To recall the tenor of the times, (human) translation was first hand-written, then corrected, then typed. Experimental data from ALPAC Appendix 14 showed time averages of 63% for translating, 13% for editing and 24% for typing (the translator typing speed was 18 wpm, well below that of professional typists). Dictaphones might be used instead of longhand if the source was suitable (with few graphics or formulas): according to a Washington agency cited in the report (36), a translator's daily output could be doubled to about 5,000 words by using dictation.

3. 1967-1999 — Latency

Following the ALPAC report, MT and postediting lost the high profile they had enjoyed in the early years of excitement and discovery. They did not disappear entirely: in a sense they retreated into more propitious environments where they were quietly pursued by institutions and enterprises that were beginning to computerize their operations.

Despite ALPAC's impact on government funding, some projects continued in the US, with the focus gradually shifting from Russian scientific texts to commercial translation, to serve the needs of corporations and institutions. Systran was founded in 1968, with the Foreign Technology Division as its first client; other clients would soon be General Motors and

Caterpillar and, from 1976, the European Commission. Logos and METAL appeared soon afterwards.

Outside the US, efforts continued in Canada, France, the USSR and Japan. Canada's METEO system for translating weather reports from English into French (begun in 1976) was the first major successful MT deployment, using a very restricted vocabulary and syntax. By the 1980s, the Pan-American Health Organization had developed a reasonably successful system for English-Spanish.

The technology had made a leap: mainframes used silicon devices instead of vacuum tubes, keyboards and screens replaced punch cards, and word processing largely eliminated dictation. By the 1980s, typewriters were yielding to the PC. Inputting data was no longer a skill on its own. Raw machine output was becoming useful enough in certain situations to allow what in the US would be called *light* postediting (already in use with at the USAF and at METEO in the 1970s) and Europeans would refer to as *rapid* postediting. MT and postediting were finally being used for purposes that actually made economic sense at large corporations and governmental and inter-governmental institutions.

From the mid 1980s, postediting would be done on screen, with the original and the translation displayed side-by-side, with posteditors thus required to gain new skills, from "key proficiency" to "cursor positioning" (the mouse and graphical user interfaces still being several years away). Efforts were made to exploit word-processing features that could help the postediting task, such as find and replace functions and the use of macros — signaling the starting point for the field of automated postediting (Vasconcellos, "Post-Editing").

The advance of computer power bore fruit in the early 1990s with a new if short-lived development: PCMT, or PC-based MT products (see for example Vasconcellos, "The Present State"). The best known of the many offerings were PC-Translator by Linguistic Products, Translator Assistant by MicroTac and Globalink GTS. But if the 1980s were marked by keyboards, screens and the word processor, the 1990s were the decade of email and the World Wide Web.

If in the 1980s a few American corporations started using Systran, first General Motors and Caterpillar, then Xerox and others, by the 1990s MT (and postediting) was also deployed by corporations in Europe, with

Siemens and SAP first using METAL in preference to Systran. With email and then the web facilitating the management of translation tasks between decision-makers, posteditors and end users, MT plus postediting became a more economically viable proposition. Lueke, for example, would record that the use of METAL at SAP was envisaged to increase from the initial two posteditors and two million words in 1992, to seven posteditors and six million words for 1995.

The use of postediting services also grew at the European Commission, from 30,000 pages in 1990 to 180,000 in 1995. From 1996, and after a formal call for tenders, most postediting was outsourced, done by freelancers — who would know what degree of postediting was required via diskettes with samples — supported by a Help Desk and a postediting service (*post-edition rapide*). Feedback was on the whole positive, with the negative coming mostly from those who accessed the postedited translation but were not directly involved in requesting or actually using it. The texts considered suitable for postediting only would be those needed with urgency and not destined for publication, with the process initiated by a requester who was given several options to chose from: full quality translation, rapid postediting, or oral or written summaries, with the completed work bearing the heading "Rapidly revised machine translation" (Senez).

The deployment of the MT system at the Pan-American Health Organization was described by Vasconcellos (Vasconcellos, "The Place of MT"). This case was unique because its MT system was designed and built in-house, rather than outsourced from an organization such as Systran. Thus its development and implementation ran in parallel in the same environment, with engineers and posteditors working together. This meant that feedback could frequently result in swift improvements. By the end of the 1980s, postediting was performed on three quarters of all the organization's translation tasks (80% into Spanish, 60% into English), encompassing a variety of subject matter and quality levels, including translation for publication.

The 1990s saw a greater number of conferences and journals with a focus on MT. While a passing reference to postediting was almost manda-tory as soon as someone dealt with MT in use or in evaluation, postediting was far from being a priority. For the most translators and translation buyers, translating from scratch was preferable to postediting. During the

1990s they had acquired a new tool that would assist them in gaining productivity: translation memory. Yet this would all change in the following decade, with a change that starts precisely with the merging of both technologies via the MT plug-in added to the translation memory editor.

By the end of the 1990s, the web's impact on MT had resulted in something entirely new — Free Online Machine Translation (see for example Somers et al.). The advent of Free Online Machine Translation can truly be considered epochal: it supplanted personal-computer-based machine translation and exponentially expanded the use of MT, which now reached average users of the web instead of just defense analysts or readers of manuals. Most importantly, much of the output was viable for light postediting, or could even be consumed "raw".

The end of the twentieth century provides fitting closure for this first historic account of MT and postediting, with the technology having reached a point that would have vindicated the mid-century visionaries.

4. A brief history of research on postediting

The way research into postediting was conducted can be also demarcated by the first two principal periods of MT and postediting development. During the inception period, it was largely empirical, being carried out by theorists who were establishing fundamentals that would await the arrival of adequate technology. In the latency period, investigation was essentially of a practical bent, performed by large institutions that could begin to identify opportunities as the technology developed.

4.1. Empirical/academic research

The first in-depth posteditor profile was presented by Yngve (Ingve, "The Machine and the Man"). Posteditors could be people "skilled in the output language but who may be entirely ignorant of the input language", although he conceded that bilingualism was an advantage. He observed that "the post-editor is better able to do his job if he is an expert in the particular field of knowledge". How productive "he" will be would depend "upon how perfect a translation the machine makes and how perfect a translation is desired", this in turn depending "upon the ultimate purpose for which

the translation is being made" (21). Current proponents of the *Skopos* approach might be surprised to find it stated in 1954, in all but name.

Thus, by the mid 1950s, and before any practical implementation of postediting had taken place, its main traits were already mapped. There was even debate on what kind of person a posteditor should be. The assumption in these early times was that pre-editors would be experts in the foreign (original) language while posteditors would be experts on the subject matter, but not necessarily conversant with the source language at all. In assessing quality, fitness for purpose rather than literal equivalence was the yardstick.

Empirical research into postediting largely drew from efforts at MT evaluation. The pioneers here were Miller and Beeve-Center who introduced three methods for evaluation in 1956: subjective scaling, which involved rating samples based "the opinion of several competent judges"; comparing the test translation with "a translation of granted excellence" by a variety of statistical indices; and asking reading comprehension questions based on the original to people who had read only the machine-translated version. Pfafflin continued this line, but using the multiple-choice format rather than open reading comprehension questions, with sentences judged for clarity of meaning only, not for grammatical or stylistic accuracy.

Carroll wrote his research in the context of the ALPAC investigations — an earlier version had appeared as Appendix 10 of the ALPAC report. He aimed at developing "a relatively simple yet accurate and valid technique for scaling the quality of translations" (55), considering the previous two efforts too laborious. He had sentences ("translation units" he called them) translated by three translators and three machine engines, and presented in random order to be rated in terms of intelligibility and fidelity, this latter measured for the "informativeness" of the original in relation to the translation. We can see in his work the starting point for the development of evaluation metrics for MT in the past decade, both automated (e.g. BLEU) and based on human judgment (e.g. HTER).

Carroll selected one group of raters based on subject-matter expertise but without knowledge of Russian, and another for Russian expertise without subject-matter knowledge. The first group compared the text with the published translation, the second with the Russian original. Participants recorded the time it took to read and rate each sentence. Monolinguals

attained greater reliability in their ratings, while for both groups, the inter-rater variance was smaller for the intelligibility scale. There was correlation between results and times. Bilingual readers recorded slightly (but significantly) longer task times, although it was unclear whether they were hampered by their knowledge or Russian or the subject matter. The research thus showed that monolinguals could differentiate quality better and faster than bilinguals.

Research on postediting proper starts with Orr and Small. They used multiple-choice questions to rate the usability and comprehensibility of Russian text translated by traditional means, and after postediting of machine output. Participants were students in the areas tested — physics, earth sciences and electrical engineering. The published human translation was compared with the raw MT version and the postedited version. Results for accuracy and speed clearly showed that in all fields, for all participants and all types of questions (direct answer, paraphrase, inference) human translation performed consistently better than postediting, while MT plus postediting outdid MT alone.

The differences between human translation and postediting were statistically significant, but not as extensive as those between postediting and raw MT. However, even though the differences between human translation and postediting were minor, "information external to this study suggests that the post-editing process is a very demanding and expensive process" (9), prompting the authors to suggest that, rather than use posteditors, it could be more efficient to train users (monolinguals) to read MT output by themselves. (This certainly represented an advance on ALPAC's advice to "go learn Russian").

The next study appeared as Appendix 14 in the ALPAC report ("Translation Versus Postediting of Machine Translation", no author's name, 91-101). It required 23 participants to translate a text, to postedit the raw MT output of another, and to complete a questionnaire. Only one participant indicated that he seldom had to refer to the original; eight found the machine version useless, obliging them to translate mostly from the original. Eight participants (correlating to "rapid" translators) thought postediting more difficult, another eight (the "slow" translators) considered it easier.

On average, the speed for human translation and postediting was

the same (8.7 wpm). But while the fastest translator beat the slowest by a factor of 5, the fastest *posteditor* was just 3 times quicker. Many had postediting experience (10/23), but recorded lower mean speeds (8.6 wpm) than those who did not (8.8 wpm). The overall finding was that postediting hampered fast translators (the top four attained 16.3 wpm when translating, but only 10.4 when postediting), but the rest could find it useful (the four slowest translated at 5.3 wpm, but managed 8.5 when postediting).

That would mark the end of empirical academic research for some decades, with one exception — the 1979 report by Van Slype to the European Commission following its adoption of Systran. The results here showed intelligibility for the raw MT at 78%, as against 99% for the source text, while both the revised human translation and the post-edited MT scored 98%. Some 88% of end users would consider the raw MT output acceptable ("under certain circumstances").

The postediting was performed by two separate groups: professional translators and revisers, and bilingual engineers and end-users. On average, the first group required 22 minutes to process 100 words, while the second required eight minutes, both groups achieving a final intelligibility rating of 98%. The correction rate was 36% for the first group and 31% for the second (as opposed to 12% when revising a human translation). The professional linguists did not seem to benefit from machine assistance as much as the subject-matter experts did. The author recommended that pilot schemes should be prioritized in order to break down the translators' (as opposed to bilingual engineers') "innovation barrier" (89).

5. Practitioners' research

We have seen that, while the principles of postediting MT drafts had been laid, understood, and even made to work (albeit labor-intensively), the technology could not produce raw output of enough quality to make the process cost-effective. The 1970s particularly were an empty decade for research, as MT and postediting awaited the technology they needed. The hectic collegiate activity of the 1950s and 1960s (the first 1952 conference being followed by conferences, symposiums and other research meetings in 1956, 1957, 1960, 1961 and 1963), stopped. Conference activity did

not start to heat up until Aslib introduced their annual Translating and the Computer conferences in 1978. Research on postediting resumed in the 1980s, associated with the implementation of MT at some large corporations, the European Commission and the PanAmerican Health Organization.

Research was now more corporate rather than collegiate, performed by practical interest groups rather than academics. This pragmatism was reflected in an investigative approach that obeyed essentially corporate thinking: case studies and examples of best practice instead of formal hypothesising and experimental design.

The practicalities of postediting were revisited. Ruffino, referring to the deployment of Systran at Xerox, noted the dependence on systematic use of controlled English and the need for tools to assist posteditors to work directly on the computer monitor. At General Motors (Canada), Sereda argued that, while a translator could deal with 800-1,500 words per day, the output of the posteditor could be three or four times higher if it avoided "a waste of excessive amounts of time in purely stylistic changes" (122).

Postediting logically entailed an upfront implementation cost, just as the computing systems required to generate the MT output did. Later in the decade, Schneider, referring to the training of posteditors at Siemens, warned that during the first months of operation, productivity would actually decrease. However, "[a]fter this initial period, which may vary from a few months to more than a year, users have reported considerable gains in productivity and a decrease in turn-around time. It appears that under favorable conditions a productivity gain of a factor of 2 to 3 is a realistic goal" (136). This was not the three to four times Sereda had estimated, but a good outcome nevertheless.

For Green, who gives the first account of MT deployment at the European Commission, fixing postediting errors was not dissimilar to what text revisers did. Green distinguished between simple "minor" corrections (e.g. of articles or prepositions), time-consuming "major" (i.e. grammar and syntax), and "grey" ones, those errors for which "sympathetic" posteditors could quickly make acceptable (even if sacrificing some quality for speed) but which posteditors "unsympathetic with MT" would linger over, making the process uneconomical. He recommended the use of postediting

with repetitive text, with a representative batch postedited first so that most common errors could be fixed in advance, in that way minimizing translators' "coefficient of annoyance" (103).

The process was clearly far from perfect, even for such a reasonably cognate language pair as English and French. Based on data collected since 1981, Wagner noted that even after some training, when given the option of using MT output — by postediting their corrections on the printout, or using it as a basis for dictation — most French translators preferred to ignore it altogether.

The introduction of word processing made editing of all kinds much less onerous, facilitating *rapid* postediting. By making judicious compromises on quality, real gains were now achievable in speed and cost. The onus on whether to use rapid postediting was placed on the requesters, to whom the concept (with some samples) was explained. Only those translators willing to accept postediting would be used. Wagner clearly pointed out that even if the final quality of rapid postediting was low, this did not mean posteditors could be less skilled: on the contrary, great proficiency was needed to perform the job to the required level in the recommended time (204).

With the focus thus shifting to *rapid* postediting, Laurian, also referring to the use of Systran at the European Commission, re-classified editing according to practical priorities. "Necessary changes" were those required to make a sense of the text; "possible changes" related to adapting the source to the presumed reader; "superfluous changes" reduced processing speed for inadequate overall return. For Laurian, (*rapid*) postediting was a new specialization: "Post-editing is not revision, nor correction, nor rewriting", she wrote. "It is a new way of considering a text, a new way of working on it, for a new aim." Predating studies on MT translatability, Laurian assembled an eleven-point error classification system that anyone "with a short training in linguistics" (237) could use to quickly decide if a text was suitable for postediting.

Writing on the MT implementation at the Pan American Health Organization, Vasconcellos ("SPANAM") asked whether the ideal posteditor would be a subject-matter expert or a professional translator. While advocating the latter, she acknowledged that a translator's personal attitude

towards MT would be the most critical factor. With Schneider, she also considered there was a learning curve involved in postediting. In the case of the Pan American Health Organization, Vasconcellos estimated its translators took around thirty days (involving the postediting of some 100,000 words) to complete their in-house postediting training (145). The fact that they had already been trained to assist in dictionary updating was an added advantage — and indeed constituted another (lexicographical) dimension which would emerge more strongly as data-base management eventually permeated the translation profession in general.

In a study on the reception of the postedited text, Vasconcellos indicated there was resistance by some clients at the Pan American Health Organization, yet the degree of overall satisfaction was 85% when postediting was employed compared to 78% for human translation, with actual complaints at 2.3% for MT and 2.5% for human translation (Vasconcellos, "The Place of MT" 159).

6. Back on the agenda

This short review shows that the pioneers of MT and postediting had a very modern vision of what humans and machines were expected to achieve together. The first 50 years of research and practice are still surprisingly current on key issues such as *when* to postedit, and ways of gauging the translatability of a text and its suitability to for machine processing; *how* to postedit, and whether to aim for publication quality or gisting, according to the purpose of the translation; and *who* the posteditor should be, whether a professional translator or a bilingual (even monolingual) subject-matter expert.

Today, postediting is practiced extensively in both the commercial language industry and the broad area sometimes called "volunteer" translation. Experimental research into postediting began to reappear in the 1990s with the work of Krings (completed in German in 1994 and published in 2001), with more studies following in recent years, now with the assistance of new instruments such as keyboard logging, screen recording, eye tracking and even magnetic resonance imaging. However, as we have seen, postediting was being performed and thought about as long as sixty years ago. Traditional studies of postediting can be complemented with this empirical

approach, now that our technology is attaining the same sophistication as the initial groundbreaking thinking from the previous century.

Machine translation development no longer involves mainframe computers and punch cards, but rides now on powerful computer processing and connectivity; translators no longer rely on dictation and typewriters, but on translation-memory software that can be supported by machine translation (and/or speech recognition, bringing back the dictation). Now, as we progress into the decade, not just translation buyers but everyone who translates will have to consider whether postediting is the option — and that decision should be well informed by research.

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Abstract

Postediting emerged sixty years ago as a concomitant to machine translation. It is the process whereby humans amend machine-generated translation output to achieve an acceptable final product. While this definition is outwardly simple, the questions of what qualities make a 'posteditor', and what characterizes viable raw machine output and final acceptability are complex, and dependent upon the needs and resources human and technological of the time. Many of these questions were raised and substantially answered by the early pioneers, whoestablished a strong theoretical basis even though implementation was limited by resources at the time. Now, with the requisite technical capability finally appearing, and the future of the multilingual web hinging on machine translation, postediting becomes relevant again. By exploring the Machine Translation Archives, this article shows how industry, practitioners and scholars dealt with postediting in the first decades of MT, from 1950 to 1999. It is hoped that the topics and methodologies identified will help current researchers to focus their inquiries, building on the past as we advance into our post-2000 web-enabled world.

Resumo

A pós-edição surgiu há sessenta anos, concomitantemente com a tradução automática. Trata-se do processo correspondente a uma correcção humana do *output* da tradução automática com o objectivo de alcançar um produto final aceitável. Embora esta definição seja aparentemente simples, suscita questões complexas relativas à identificação das qualidades que fazem um 'pós-editor', ao que caracteriza o *output* não corrigido da tradução automática e, por último, à definição de aceitabilidade final. Estas questões dependem das necessidades e dos recursos humanos e tecnológicos do momento considerado. Muitas delas foram

suscitadas e substancialmente resolvidas pelos pioneiros iniciais, que estabeleceram uma base teórica forte apesar de a implementação ter sido limitada pelos recursos então disponíveis. Actualmente, com o requisito da capacidade técnica a aparecer finalmente e com o futuro da internet multilingue a depender da tradução automática, a pós-edição torna-se novamente relevante. Ao explorar os 'Machine Translation Archives', este artigo demonstra o modo como a indústria, os profissionais e os investigadores lidaram com a pós-edição nas primeiras décadas da tradução automática, entre 1950 e 1999. Espera-se que os tópicos e as metodologias identificadas contribuam para ajudar os investigadores contemporâneos a concentrar as suas indagações, construindo sobre o passado, à medida que avançamos para um mundo de novas capacidades oferecidas pela internet pós-2000.

INTERPRETING

Conference Interpreting in Brazil: A Brief Historical Overview and Some Future Trends

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Conference Interpreting in Brazil: A Brief Historical Overview and Some Future Trends

1 A Brief Historical Overview of Conference Interpreting in Brazil

International conferences seem to have arrived in Brazil after the Second World War. In August and September 1947, Brazil hosted the Pan-American Conference promoted by the Organization of American States, when a treaty for Pan-American cooperation was signed and became known as the Rio Treaty. Among those present were the American President, Harry Truman, and his Secretary of State, General Marshall. Latin American countries sent top representatives. Argentina, for instance, was represented by its well-known First Lady, Eva Perón. With three languages involved — Portuguese, Spanish, and English — some kind of interpreting was obviously needed. Apparently, interpreting between the three languages was provided only by Vernon Walters, at the time an assistant military attaché at the American Embassy in Rio, following a sort of unwritten tradition in interpreting in which military officers usually acted as interpreters in contexts in which there were no professional conference interpreters (Walters 144-149). Walters had been a liaison officer between Brazilian and American troops in Italy, during the Second World War and, throughout his life in the military and as a diplomat, acted as an interpreter between English, Spanish, Portuguese, French, and Italian for American dignitaries all over the world.

In 1948, following a tendency started with the good-neighbor policy of the United States during the Second World War, Rio de Janeiro hosted an international conference on hospital administration sponsored by the Pan-American Health Organization, known as PAHO. Once more, interpreters were needed and it was this conference that fostered the beginning of conference interpreting as a profession in Brazil. Conference organizers had IBM simultaneous interpreting equipment brought to Brazil; this was

of the type used in Nuremberg and in the beginning of the United Nations meetings. Robert Taves, a well-off and well-related businessman was in charge of finding interpreters and he asked his acquaintance Carlos Peixoto de Castro, who knew several languages, if he would like to give it a try. Thus, Castro — now affectionately called by his colleagues the doyen of Brazilian interpreters — began his career, which continues, albeit at a slower pace, until these days. Not long after the PAHO conference, the famous Casino-Hotel Quitandinha, in the mountains of Rio de Janeiro State, hosted an international microbiology conference, when Castro was joined by Erick Charles Drysdale, a Briton then living in Brazil, and Edith van de Beuque — a Brazilian of French origin who had trained as an interpreter at the program then operating at Georgetown University — to work as interpreters. With this, an informal group of interpreters was formed. Robert Taves continued, for some time, to act as conference organizer, but eventually he decided to pursue different endeavors and Edith van de Beuque became a kind of informal group manager, in part due to her many social contacts in Rio, at that time the capital of Brazil. For the next two decades, this informal group practically dominated conference interpreting all over Brazil and van de Beuque's name became synonymous with interpreting all over the country, informally giving her name to this group of interpreters, known as "Dona Edith's group". As there were no Spanish interpreters initially, Argentine interpreters were called from Buenos Aires when needed and, by the same token, the Brazilians worked in Argentina when a Portuguese booth was needed there. Castro also mentions a series of Food and Agricultural Organization conferences in Brazil, where the group worked with several languages, with equipment rented from Phillips, in Europe (Castro[1]).

In the mid 1950's the group was joined by another young man, Sérgio de Campos Mello, who had received part of his education in the United States while his father worked as an economist at the United Nations headquarters in New York. He began his career at an international medical conference at the Rio de Janeiro Public Servants Hospital, at a time when most other interpreters from the traditional group were working

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[1] This and all other interviews cited are unpaginated.

at a large conference in Buenos Aires and Edith van de Beuque found herself without experienced colleagues. He was introduced to her by a common friend, Mark Berkowitz, a Russian-Brazilian, who was already part of her informal group. Van de Beuque is said to have been totally faithful to her group and to call them for conferences respecting their seniority but, to a certain extent, she demanded the same faithfulness. Both Castro and Mello went on working in this informal group, which was eventually totally controlled by van de Beuque, who abhorred the idea that anyone could work as a conference interpreter in Brazil if it were not under her supervision, according to Mello, who now lives and works in Europe, often as a freelance interpreter at the European Parliament.

In part due to her strict respect for the seniority of the interpreters in her group and in part because of her hegemony over the Brazilian market, van de Beuque is said to have denied many budding interpreters a chance to join her group. In hindsight it is easy to see that many of those would eventually help one way or another, to break the hegemony of her group. Among those is Maria Candida Bordenave, also a Georgetown graduate, who would eventually be in charge of putting together the first interpreter training program in Brazil, at the Pontifical Catholic University of Rio de Janeiro, starting in 1969. Also refused by van de Beuque was Ulla Schneider, a Geneva graduate, who would go on to become the driving force behind the *Associação Paulista de Intérpretes de Conferência* (APIC, the interpreters association of São Paulo), inspired by the, *Association Internationale des Interprètes de Conférence* (AIIC), and which eventually became the Professional Association of Conference Interpreters in Brazil. The association now brings together interpreters from all over the country, many of them also members of AIIC, the international organization founded in Paris and now headquarted in Geneva. Under Schneider's presidency for the first two terms, the association would be a major force in breaking van de Beuque's hegemony over the Brazilian conference interpreting market. The course offered at the Catholic University in Rio would, little by little, produce new interpreters in Rio, who would start working outside van de Beuque's control (Bordenave, Schneider). Many of these interpreters would eventually join AIIC and APIC. Van de Beuque was responsible for introducing the AIIC in Brazil but went on to disagree with AIIC positions and eventually turned against it. Still, Keiser (601)

considers van de Beuque responsible for introducing conference interpreting as a profession in Brazil.

Going back to the 1950s, the year 1954 would become a milestone for conference interpreting in the country. It was in this year that the city of São Paulo celebrated its 400th anniversary and several international events were scheduled in the city to commemorate the date. This was the beginning of the interpreter careers for Jacqueline Branco and Renata Hammoud, who would eventually join Ulla Schneider and others to form APIC, as mentioned above. Branco, the daughter of a French diplomat, was born in Argentina and raised in Paraguay, before the family moved to Brazil during the Second World War, when she was 16. She was raised as a bilingual, speaking French at home and Spanish in school. To those two languages, she would add Portuguese, after moving to Brazil, and English as a passive working language. Both Hammoud and Branco taught French at a language school and were invited to interpret at the events of the 400th Anniversary of São Paulo. Branco says that when Hammoud mentioned interpreting to her, she replied: "And, for all practical purposes, what is that?[2]" She would be another "sink or swim" interpreter, like many other pioneers of the profession all over the world. Branco reports having worked 137 days as an interpreter in 1954, in the now-defunct Odeon Theater in São Paulo, where the ubiquitous IBM equipment had been installed. Says Branco: "This was my school. You can't imagine how I looked in awe when other people began to appear, coming from training in Geneva" (Branco).

Another future APIC founder who also worked at these events in 1954, albeit not at the same venue as Branco, was Ingrid Orglmeister, who had planned to get her training at the Heidelberg school in Germany, but who ended as another "sink or swim" interpreter. While waiting for classes to start in Heidelberg, she decided to spend some time in Switzerland and was "discovered", by mere chance, by a Brazilian delegation in the city for an international conference. She worked for three weeks for them, mostly between English and Portuguese but also from German to Portuguese. Instead of going to Heidelberg as planned, she was hired to work as an

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[2] This and all other verbatim quotes from interviews were translated from Portuguese by the author.

interpreter at a convention center in Mackinac Island, in the State of Michigan, United States. Upon returning to Brazil from the United States, she was advised to look for van de Beuque, in Rio, who refused to try her. Back in São Paulo, she joined the budding interpreters working for the 400th Anniversary of the city, mainly at sports events. She eventually met Jacqueline Branco and they began to work together in the few international events happening in São Paulo in the late 1950s and in the 1960s (Orglmeister).

In the early 1970s, with Rio no longer the capital of Brazil, São Paulo started to become the powerhouse it is today, and more international events begin to head its way. International events mean interpreting, of course, and several of the interpreters refused by van de Beuque joined together and, under the encouragement of Ulla Schneider, inspired by the AIIC model, founded the "Associação Paulista de Intérpretes de Conferência" in 1971 which, as already mentioned, eventually became the national association of interpreters in Brazil. Of the founding members — Ulla Schneider, Jacqueline Branco, Ingrid Orglmeister, Suzana Mizne, Renata Hammoud, Cecilia Assumpção, Geneviève Pelisson, and Nikolaus Karwinsky — only the first four are still alive. Schneider has been living in Germany for many years and often free-lances in the Portuguese booth at the European Parliament from English, German, and Swedish. Branco, due to frail health, has practically retired. Both Orglmeister and Mizne continue to work actively in the Brazilian conference market both as interpreters and team organizers. The organization founded by these pioneer interpreters has grown to a membership of 133 in April 2011 (www.apic.org.br).

Many of these interpreters, mainly those living in the city of São Paulo, have gone through the training program set up by another Brazilian pioneer, Angela Levy, at a Brazil-United States binational center named "Associação Alumni". Levy had interpreted at some events in São Paulo in the 1950s and 1960s and, at the same time, taught English at "União Cultural Brasil-Estados Unidos", another binational center in São Paulo, besides raising a large family. In the mid-1960s her sister, together with other former students of American universities, was one of the founders of "Associação Alumni", an association meant to advise Brazilians who wanted to study in the United States. In order to provide money to support

this service, these founders decided to start teaching English and, soon after, to train translators and interpreters. In the beginning, the association had strong support from the American consulate in São Paulo, from which some of the interpreting jobs came. Also, the wife of one the consular officers, who had been a UN interpreter, was instrumental in promoting, with Angela Levy, the start of interpreter training at the institution. The course went on to become a landmark on the São Paulo market and has successfully existed since its inception, being today one of the most prestigious programs in the country (Levy).

The interpreting profession grew by leaps and bounds in the 1980s and 1990s and into the twenty-first century, with the Rio de Janeiro and São Paulo interpreters working all over the country, since many international conferences began to be held in Brazil. The Northeastern states of Brazil, with their endless beach resorts, are a major magnet for international conferences. Also, with the building of Brasilia to be the capital city in the center of the country, many international conferences began to head that way. Besides these international conferences, there obviously was intense diplomatic activity in the city, and Rio and São Paulo interpreters began to work often in Brasilia. Today, however, several interpreters are based there, many of which members of APIC and/or AIIC. Still, when large international events are held in the capital city, interpreters from both Rio and São Paulo join forces with those based there. Porto Alegre, the capital city of Brazil's southernmost state, also has a thriving group of interpreters, who have considerable work due to the number of industries in the area, which attract a large number of events. Still, when large conferences are held, interpreters from São Paulo and/or Rio have to supplement their southern colleagues, as in Brasilia and everywhere else in the country.

As of the 1990s, some large international events were held in Brazil, requiring the work of most interpreters living in the country and with some further interpreters being brought in from overseas, depending on the language combinations needed. In July 1992, the UN Earth Summit was held in Rio, bringing together UN interpreters from New York and Brazilian interpreters from both Rio and São Paulo, under the coordination of Simone Troula, a member of both APIC and AIIC. In 1997, a conference

sponsored by the Free Trade Area of the Americas (FTAA) was also held in Brazil, requiring the work of 72 interpreters. Many Spanish-speaking interpreters had to brought in from neighboring countries such as Argentina, Bolivia, Chile, Ecuador, and Peru. Once more, the interpreting team was organized by Simone Troula. In June 2004, 34 Brazilian interpreters joined forces with UN interpreters for the 11th United Nations Conference on Trade and Development, held in São Paulo. Troula once more was in charge of the liaison between the Brazilian group and the UN group. In 2005 the Brazilian government sponsored a summit of South American and Arab countries, and Troula was once more hired to organize the interpreting team with Portuguese, English, Spanish, French, and Arabic booths. For the Arabic booths, interpreters were brought in from Cairo, Egypt, since "it was less expensive to hire Arabic interpreters in Cairo than in New York and Geneva", according to Troula. In 2006, Troula was again called to put together a large team of interpreters: this time she was in charge of coordinating 128 interpreters for the Second Conference of African and Diaspora Intellectuals, held in the city of Salvador, in the Northeastern state of Bahia. Once more, she had to bring in interpreters from Argentina, Chile, and Peru, for instance, for the Spanish booth. "After all", says Troula, "we don't have that many [Spanish "A"] interpreters here!"

Also held several times in Brazil in the 2000s was the World Social Forum, which claims to be an anti-globalization forum to counter the Davos World Economic Forum. Most Brazilian conference interpreters have worked at this Forum in at least one year. For the 2005 Forum, held in Porto Alegre, in southern Brazil, the organization decided that interpreting would be done by volunteers rather than professional interpreters as part of their political militancy. According to many reports and discussions, this decision almost brought the meetings to total chaos; in 2007, at the next Forum held in Belém, in northern Brazil, professional interpreters, mostly from São Paulo and Rio, were once again hired for the main sessions, with volunteers in charge of reception and liaison interpreting to accompany non-Portuguese speaking delegates around the area.

2 Some New Trends in the Brazilian Interpreting Market

2.1 The Intermediaries

The interpreting profession has clearly grown exponentially from its small improvised beginnings. With this growth, however, several hard-earned positions won in past decades seem, according to many interpreters, to be threatened. However, as in several other parts of the world, some new trends seem to be here to stay. These trends are somewhat more difficult to spot in Brazil since the interpreting market is wholly comprised of free-lance interpreters, from whom data is much harder to glean than from those working for international organizations in Europe and, to a lesser extent, in the United States and Canada. The tendencies discussed in the following paragraphs are the result of observations and comments made by practicing interpreters in Brazil, mostly in São Paulo, doubtless the strongest market in the profession, both in number of events and, consequently, of interpreters. The first issue that stands out when interpreters talk shop seems to be the role played by intermediaries, such as translation agencies and event organizers.

In the interviews that we carried out, most interviewees raised the issue. It is rare nowadays for an international conference to be held without the sponsoring organization hiring a professional organizer who, in turn, takes care of all conference details, including interpreting, following the business concept known as "one-stop shop". For these intermediaries, what matters most is the cost and interpreters are usually chosen based on the lowest bid. This practice was hotly debated by a panel of interpreters from all over Brazil, at the 3rd International Congress of Translation and Interpretation, held by ABRATES, the Brazilian Association of Translators, in the city of Porto Alegre, in southern Brazil, in March 2010. Cláudia Chauvet, an interpreter based in Brasilia, the federal capital, mentioned the existence of what she called "an oligopoly in Brasília, where all interpreting work falls in the hands of five or six translation agencies, charging fees ranging from R$ 75.00 to R$ 1,500.00". Still according to her, "the market can hardly distinguish between the level of proficiency of the interpreters they hire" (Chauvet). In the same panel discussion, Ayrthon Farias, representing interpreters from northeastern Brazil, stated that "inter-mediary translation agencies adopt predatory practices, charging random

fees, making it difficult for established interpreters to keep the positions they've worked hard to conquer." Most agreed that the issue goes beyond prices, affecting working conditions such as the commonly accepted practice that simultaneous interpreters always work in pairs, to prevent exhaustion. Also, many complained about the use of rudimentary equipment, making the interpreter's job more difficult than it already is.

Lúcia Helena França, a very active interpreter in São Paulo, addressed in her interview to us:

> We used to provide interpreting services for a traditional client, who hired us directly. Now this client has decided to hire an event organizer to take care of all their conference details, including the interpreters. The client no longer has any contacts with us. If the organizer decides to hire us, wonderful! If not, we've lost our long-time client, because they decided to adopt the "one-stop shop" concept. The worst thing is that many times these so-called organizers are tourism or marketing businesses, who don't understand what interpreting involves. Negotiations with them are difficult because they are intermediaries. But they are part of the game now. Each year there is something different coming up!

AIIC and/or APIC members all over Brazil usually charge similar prices and demand the same working conditions, but there are a large number of interpreters who do not belong to a professional organization, many of them beginners, and who accept work through agencies which do not respect standard working conditions and reasonable fees. Up to a certain point, of course, it is quite normal and understandable for beginners in any profession to receive pay below seasoned professionals. After all, this becomes their competitive edge when starting a career. Also, one cannot say that because they are beginners they are necessarily worse. Actually, we know some budding interpreters who are quite good. What is difficult to believe, however, is that once these budding interpreters become better known on the market they will go on subjecting themselves to much lower fees or to inadequate working conditions, such as working alone in the booth for a large number of hours. Also, many agencies pay fees based on hours or even fractions of hours, which goes against the tradition inter-preters have established long ago to receive a fixed fee for a block of hours,

traditionally six hours. As interpreters have claimed for many decades, a payment per hour or fraction disregards all the preparation time an interpreter has to put in for a conference, which is the same regardless the number of hours he or she actually spends in the booth. Being strangers to the interpreting world, many agencies tend to disregard this fact completely. Many interpreters consider that, to a large extent, the end client is to blame. Carlos Peixoto de Castro, the doyen of Brazilian interpreters mentioned above, stated in his interview with us that "the market is lost… everybody wants to pay as little as possible, and few people are interest in quality… What they [the clients] want is some kind of noise coming out of the booth!"

Still on the issue of agencies, it is a relatively new interpreter in the market, Susanna Berhorn de Pinho, who brings up an interesting distinction.

> There are two types of agencies: the ones belonging to serious colleagues… these are serious businesses belonging to professionals who know the market and organize events; they provide correct contracts and obey the standards set by APIC/AIIC, such as not working alone, charging clients for overtime, supplying preparation materials to interpreters, etc. They do not ask interpreters to pay them commissions; when the conference is a big one, they charge the client for the coordination. … Then there are the other agencies of the "translation supermarket" kind… Those sent to coordinate the event don't even know what simultaneous interpretation is and say things such as "oh my, two interpreters are needed?" or "yes, it's simultaneous: you stand next to the speaker and repeat what he says in German". They often don't know the pricing system: "But how much do you charge per hour?" and always ask for a discount. During the event, they send a project manager who sits by the booth and whose function has always been a mystery to me! All they do is to make sure that the interpreter doesn't hand out business cards to their clients! I worked twice for agencies like this in the very beginning of my career: once, my booth "colleague", totally unable to interpret, told me after the event that she had never done that kind of thing (that is, interpreting), but thought it

was fun! The client had asked that she be replaced before the conference was over.

All in all, with its many cons and possibly some pros, the situation seems to be here to stay, as most interpreters believe. They all talk about a "commoditization" of the profession and agree that there must be a limit to it, lest the profession become banalized and the quality of interpreters work is lost. It is clear that there is a client for every kind of service provided, since some accept cheaper work done by less experienced interpreters hired to "translation supermarket" agencies, as mentioned by Pinho above, while others continue to pay the usual rates charged by interpreters belonging to professional association, who usually refuse the lower fees paid by this type of intermediary but still continue to thrive in the profession and are joined by younger colleagues, as Pinho mentioned. Many of those develop their own contacts and/or pool their efforts together to be able to refuse this kind of deal.

2.2 The Use or Dominance of a Single Language — English

Another new trend in the profession is that of events dominated by a single language — mostly English — or in which interpreting is provided only in the local language and English, ignoring the languages spoken by delegates who do not belong to the host country or to an English-speaking community. This seems to be an international tendency that is becoming more and more commonly adopted in Brazil. In 2010, the International Association of Conference Interpreters (AIIC) started a campaign whose motto is "**Global English is not enough for global business**" As early as 2008, AIIC's president, Benoît Kremer, published an open letter on the association website, called *AIIC and multilingualism*, in which he states:

> […] we must be careful to make sure that behind the commendable objectives [linguistic diversity in the European Union], the promotion of multilingualism does not conceal hidden, less desirable goals, such as the creation of a brave new world in which professional language intermediaries are "unnecessary" because everyone "speaks languages". […] we know better than anyone to what extent approximate communication is not real communication and does not lead

> to genuine understanding. […] [we] contribute something
> that a more-or-less well-spoken *lingua franca* could never
> contribute.

The advice seems to go increasingly unheeded in Brazil. In order to save
money and because "everyone understands English", there are many
international events for which no interpreters are hired, not even to
interpret from English and Portuguese. On these occasions, Brazilians and
all foreigners alike are expected to communicate in English only. To what
extent all participants really understand nuances and subtleties is not really
known. In a society in which English must be spoken by all professionals,
rare are those who admit they are not able to understand a conference.
Even when there are interpreters working, many conference participants get
the receivers and earphones from the reception but keep them hanging
from their necks rather than listening to the interpretation coming through
them. It seems that not wearing the earphones shows other participants
that they understand English enough without depending on the
interpreters. One of the interpreters we interviewed mentioned that

> […] in the business world, I feel there is a sort of pressure
> for everyone to speak English, mainly in multinational corpo-
> rations. This limits the participation of certain people. In the
> business environment everyone pretends to understand, even
> if they don't very well, but this happens less in the scientific
> and academic fields. (Domingues)

Hoffman also mentions the issue in her interview, saying that interpreting
may be on the way back to its origins, in a reference to the first experiences
with simultaneous interpreting at the International Labor Organization in
Geneva in the 1920s, when it was tried because many labor union leaders
could not communicate in either English or French, which were the only
languages used at the League of Nations. According to Hoffman,

> in medical events they are not hiring interpreters for many
> conferences because the best doctors speak English, the most
> important people speak English, or at least think they do.
> Even today I was told about one of those, which will be held
> without any interpreting whatsoever because they all can
> speak English. … Many may speak English, as in Europe, but

it is not true English. I think interpreting will continue to exist while I'm still working, but not much longer. In technical and scientific fields in the future English will be a lingua franca, spoken by all, excepting hand laborers. Simultaneous interpreting began for them and looks like it will finish just for them.

Lúcia Helena França, already mentioned above, adds the following comment:

In some events in which I have worked, I noticed that the need for interpreting was small. Our listeners were just a few people. I think this is a sign! I don't know how long the profession will continue as it exists today. There are events in which almost everything happens in English and we translate just for a few people who can't speak English. Or, sometimes, it's the opposite: everything happens in Portuguese and we translate only for a few international guests or even for one, who don't understand Portuguese. In training meetings we sometimes look from the booth and see that very few people are wearing earphones. Or some put it on one ear and listen to the English original with the other, only putting on both earphones when they can't understand something. Sometimes, of course, it's a sort of professional pride, and they want to show that they understand English — sometimes they don't understand what is going on but don't want to show it. But it's difficult to foresee what will happen to the interpreting profession in the future! (França)

It seems the tendency is clear: whenever possible international conferences are held only in English all over the world and, in Brazil, when there is interpreting this is done only between English and Portuguese, ignoring other languages such as French and Spanish. Brazilian interpreters working from these two languages, often complain that their working days have been greatly reduced. Even the Organization of American States seem to have eliminated Portuguese from its events, since most Brazilian delegates "get by" in Spanish or English, according to another interpreter we interviewed (Junqueira). In Brazil, when a conference has many Spanish-speaking participants, interpreting is often offered into Spanish, since they

often claim not to be able to understand Portuguese. But the reverse directionality, from Spanish into Portuguese, is often not offered any more. This is definitely one more trend that seems here to stay.

2.3 Interpreting from a Distance

Another new trend that interpreters are having to adjust to is that of remote interpreting and video conferences. Again, this is not a Brazilian issue only; it is happening all over the world and Brazil is just following the general tendency. With the advance in communication technology and the better quality of voice and picture over the Internet, technical limitations are minimized every day. Once more, financial factors come into play here. However, this can be viewed both ways: with remote interpreting, conference organizers have a vast array of interpreters to hire from, from anywhere in the world, but interpreters can also offer their services worldwide. The savings in travel expenses can also be significant, not only with respect to interpreters, in the case of remote interpreting, but also regarding delegates, who can make ample use of video conferencing. One major issue for interpreters here is the cognitive processing that goes on in the interpreting act itself. In an important article on this topic, Barbara Moser-Mercer, possibly the most important researcher on the cognitive aspects of inter-preting today, discusses the question of "presence", which is significantly reduced when the interpreter works remotely, and that of the need the interpreter has to adapt or adjust to this new situation:

> While I agree that interpreters do adapt successfully for a
> limited period of time, they also seem to be paying for it in
> terms of increased fatigue. The process of simultaneous
> interpreting is highly complex. Even an accomplished expert
> faces multiple challenges. Using a new machine, or a new tool,
> flying a new type of plane, all require retrofitting work
> processes. But it appears that in all these examples experts have
> some margin, they can re-deploy resources that are no longer
> required for carrying out the new task. Interpreters working
> remotely, however, need to continue carrying out the task of
> simultaneous interpreting without being able to change either
> the input (speakers) or the output (performance quality), yet

> having to face the additional challenge of "retrofitting the process" in order to overcome deficiencies created by the new environment. (Moser-Mercer 736)

Carola Junqueira, a seasoned interpreter based in São Paulo, comments on the issue of video conferences, including, in different words, some of the difficulties and limitations mentioned by Moser-Mercer:

> I think the [interpreting] market has changed a lot. I used to travel with delegations, something I don't do any more. We do a lot of video conferences today, which is quite difficult, since we have no personal contact with the speaker, we can't talk to them before and ask, for instance, if they are used to being interpreted simultaneously. … Then there is the question of the screen — in the beginning it was something awful, we could hardly make out the picture of the person on it. Today the picture is better, but still it's something totally impersonal, the person is far away, many times reading a text that you [the interpreter] don't have, it becomes very difficult, the challenge is bigger each day.

On the issue of remote interpreting itself, Junqueira recalls that there is a group of interpreters based in the southern states of Brazil who offer simultaneous interpreting through the Internet, which is what we typically label "remote interpreting". The meeting may happen at a specific venue where speakers and audience are, while the interpreters interpret from home. This, of course, can cut costs for the organizers and even be more time-effective for interpreters, but the difficulties and limitations mentioned above must be taken into consideration. Even the United Nations made some experiments with this mode of interpreting some years ago, in which interpreters worked from headquarters in New York while the conference was held in Buenos Aires, Argentina, and another one when interpreters in New York interpreted a conference in Geneva, Switzerland (AIIC, videotape).

This also seems to be another trend that is here to stay. It is impossible to predict all the possible implications that it will have on the Brazilian interpreting market — and all over the world, for that matter. Usually, most interpreters are not very comfortable with it and complain of technical difficulties, as mentioned above. But we must also remember that consecutive interpreters rejected and complained about simultaneous interpreting in

the second half of the 1940s when it was adopted by the United Nations and its family of institutions, but today it is the simultaneous mode that dominates the world of international conferences everywhere.

In Brazil, as in most other countries, these new tendencies are definitely here to stay — be they intermediary agencies, events in only one language (usually English) or with reduced interpreting options, video conferences, or remote interpreting. The interpreting profession has grown, and growing pains, apparently, cannot be avoided.

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Abstract

This article provides an overview of conference interpreting in Brazil, from its beginnings in the 1940s, through the first decade of the twenty-first century. It also discusses some new trends in the profession, which seem to affect the Brazilian market and which are the concern of most practicing conference interpreters in Brazil, as well as in most of the world. In this respect, Brazil seems to follow a general tendency of what happens in the international scenario. Most information in this article is gleaned from interviews carried out between 2007 and 2007 by the author for his doctoral research.

Keywords

Brazil, conference interpreting, historical overview, new trends, oral history.

Resumo

O presente artigo pretende dar uma visão panorâmica da interpretação de conferências no Brasil desde os seus inícios, na década de 40 do século passado, até a primeira década do século XXI. Discute também algumas novas tendências no mercado de interpretação do Brasil, que despertam o interesse da maior parte dos interpretes de conferência que nele atuam. Nesse aspecto, o Brasil parece seguir as tendências gerais do que acontece no mercado internacional. A maior parte das informações foram extraídas de entrevistas realizadas pelo autor para sua pesquisa de doutoramento, entre os anos de 2007 e 2010.

Palavras-Chave

Brasil, interpretação de conferências, panorama histórico, novas tendências, história oral.

AUDIOVISUAL TRANSLATION

Audiovisual Translation in Portugal:
The Story so Far

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Audiovisual Translation in Portugal: The Story so Far

Even though it has been with us since the origins of cinema, audiovisual translation (AVT) has only asserted itself as a research field since the 1990s. This is when a more professional perspective, mainly concerned with the stages and specificities of audiovisual translation, gave way to the discussion of the semiotic nature of the audiovisual product and the context in which translation choices are made.

Together with its remarkable growth as a professional activity, mostly due to the developments of the digital era, AVT has also undergone a boom in its scope, both in terms of the different translation modes nowadays taken as audiovisual translation and the genres and media involved.

In this article I present an overview of AVT as a discipline, the challenges it faces, and the research that has been developed, with particular attention to the situation in Portugal.

1. What is Audiovisual Translation?

Gone are the days when every book or article on AVT would start by mentioning the lack of information and research. Much is still to be done and some of the terminology still deserves discussion, but AVT can with no doubt today be considered a research field in its own right within the broader area of Translation Studies, and not just as a subgroup within literary studies along other fields such as cinema translation or film translation.

As Diaz Cintas pertinently points out, one of the misconceptions underlying the many discussions of where to 'place' audiovisual translation is the tendency to consider AVT a genre and not a text type encompassing several genres. I would agree that AVT modes are "not merely variants of literary, drama or poetry translation, but rather […] translational modes belonging to a superordinate text type — the audiovisual one — that

operate[s] in contradiction to the written-only and the spoken-only types" (Díaz Cintas, *New* 6). This discussion can be traced in the terminology, and the indecision and variation it denotes is a clear sign of the path taken. If the first studies in this field used terms like 'media translation', multimedia translation' 'cinema translation', 'film translation', 'audiovisual versioning' or 'screen translation', it is nowadays more common to use 'audiovisual translation' in order to include the different genres and mediums. In Portugal, the discussion has known the same degree of indecision, and terms like 'tradução para cinema', 'tradução para TV', 'tradução fílmica' or 'tradução para ecrã' have given way to the broader term of 'tradução audiovisual'. Any of the former terms nowadays seem too restrictive, given the widening of the scope.

The concept of Audiovisual Translation no longer encompasses subtitling and dubbing only, but also surtitling, subtitling for the deaf and hard of hearing, voiceover, audiodescription, and consecutive and simultaneous interpreting (Gambier, "Multimodality"; Díaz Cintas, *New*). Here we briefly look at each one of these modes.

2. Subtitling modes

2.1. Subtitling

Subtitling involves the production of a written text presented on the screen giving an account of the spoken dialogue or other linguistic elements that are part of the source text (elements such as signs, *graffiti*, letters, music or banners). The text usually appears on the bottom of the screen in white, but other locations are possible, as are other colors. We can have intralingual subtitles (source and target texts in the same language) or interlingual subtitles (source text in one language and target text in another). A full and detailed account of the different technical possibilities of subtitling can be found in Luyken, and Díaz Cintas and Remael. Subtitling started in cinema and afterwards on TV. Nowadays, we also need to consider the DVD, and the development of the internet has made it a constant presence on websites. Even if the promoter of the website does not provide subtitles, devises such as "close-caption" (intralingual subtitling) and "subtitling" offered by DotSUB (http://dotsub.com/), Google or YouTube show us that subtitling is an important mode and will gain more presence in all these

new media[1]. The following screenshots were taken from a website explaining how users can produce and include their subtitles on YouTube videos:

Figure 1: Examples of close-caption on the internet and the menu available to the viewer with the different possibilities. From http://www.google.com/support/youtube/bin/answer.py?hl=en&answer=140174

In websites such as "Your Local Cinema" (http://www.yourlocalcinema.com/) we can find invitations like the following for people to subtitle movies clips into other languages, thus making the website accessible to non-English speakers:
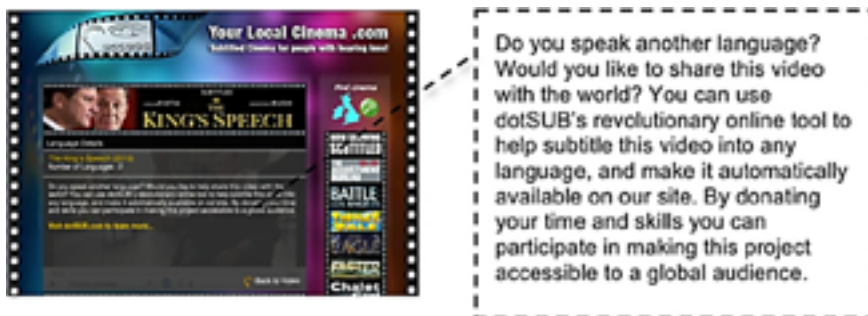

Figure 2: Screenshot of the invitation to amateur subtitling on the website "Your Local Cinema".

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[1] There is even an online-petition "Support Universal Subtitles — Allow Everyone to Watch Online Videos!" (http://www.thepetitionsite.com/takeaction/255/964/088/).

2.2. Surtitling

Surtitling follows the same principles as subtitling, as it also involves the production of a written text giving an account of the spoken dialogue or other linguistic elements part of the source text. Nevertheless, bearing in mind that surtitling is mainly used with theatre performances, the main difference is that the target text is not presented on the bottom of the screen together with the source text, but on a screen (either projected or on a digital screen) above or to the side of the stage. Another important distinctive element is the fact that the spotting (process of decision of the in and out times of surtitles) is made live, in opposition to subtitling, where the spotting is predefined before the broadcast. Even though surtitling was for several years only used in opera performances, nowadays it is becoming more common in theatre performances in general, public speeches and in several other situations (film festivals for example) in which it is not possible to introduce the subtitles overlapping the source text.

2.3. Dubbing

Dubbing involves replacing the source text soundtrack enclosing the spoken dialogue with a target language recording of the spoken dialogue, making sure that good synchronization and expressiveness lead viewers to believe the individuals on screen are actually speaking in the target language. It is the main translation mode in countries such as Spain, France, Italy or Germany.

2.4. Voice-over

Voice-over involves overlapping the source-text soundtrack with a target-language recording while lowering the sound of the source text to a minimum auditory level. The viewer thus has access to both the source and the target texts. This mode is mainly used for documentaries, but in countries such as Poland it is used for films and other TV programs as well.

2.5. Interpreting

Interpreting for audiovisual products involves the simultaneous or consecutive live translation of audiovisual products in which the target text appears either in the form of voice-over or subtitles, using speech-recognition software that converts the spoken words of the interpreter into written subtitles. It is a different process from normal interpreting because the interpreter has to give instructions to the program concerning punctuation, where to break the subtitles and spotting. This is mostly used in film festivals where there is not much time (or no time at all) to make the subtitles before the screening of the film, but there are also channels like the French-German channel ARTE that use interpreting with live programs.

3. New practices concerned with accessibility

The concern for catering for the needs of a growing sensory-impaired minority — either deaf and hard of hearing or blind and partially sighted — has led to the development of three other translation modes: subtitling for the deaf and hard of hearing (SDH), audiodescription, and sign-language interpreting. According to Neves, between 1% and 5% of the population of any country is deaf or hearing-impaired, a number with a predictable future growth as an aging population will present a growing number of cases of hearing impairment. It is expected that by 2015 there will be 90 million adults affected by hearing loss (Neves, *Audiovisual* 79). Visual impairment is another age-related disability with great impact in today's society. The Word Health Organization estimated that in 2002 close to 2% of world population had a significant visual disability and that 0.6% were blind.

Subtitling and audiodescription are the two main modes to make audiovisual products (not just on TV, but also in theatres and museums) accessible to deaf, hard of hearing, blind and partially-sighted people. Even though these two modes have been available since the 1970s, in Europe a special effort has been made since 2003, the European Year of People with Disabilities, to raise awareness and promote change to improve the living standards of people with disabilities. English-speaking countries seem to be

leading the way in this respect and, in Europe, the UK is probably the country where more audiovisual products are made accessible — SDH is nowadays ever more common on television and in cinema rooms, theatres or museums. All TV programs broadcasted by the BBC have SDH and 20% have audiodescription, including BBC iPlayer. ODEON cinemas and most of the theatres have now a few sessions per film/play with SDH and audiodescription available. Other countries like Belgium, Sweden, Canada and the Netherlands have already established targets to provide SDH to the total number of programs on television.

In Portugal, SDH and audiodescription are far from being offered widely across the television channels and the challenges have been many in terms of the training necessary for this type of subtitling and the lack of interest and investment by television broadcasters, theatres and museums. For further details on the characteristics of SDH and audiovisual as well as the challenges it faces in Portugal, see Josélia Neves in this volume.

4. New subtitling genres

Just as there are different translation modes besides subtitling and dubbing under the umbrella of AVT, there are also different genres. Even though we tend to think mainly of the translation of films and television series when talking about AVT, there are many other genres that nowadays deserve our attention. A few minutes spent watching television or a DVD or a quick search on the internet lead us to include in our list programs like sitcoms, cartoons, documentaries, docudramas (documentary featuring dramatized re-enactments of actual historical events), fly-on-the-wall docudramas (documentary where events are seen candidly and the presence of the camera is as unobtrusive as possible), corporate videos, commercials, trailers, websites, video clips, video games, news, political speeches, interviews and many others. New technological developments and the spread of ipods and smart phones have also lead to the development of the mobisode, a new format into which audiovisual products can be transformed in order to be read in smaller screens like the ones we can find in smart phones and ipods. The size of the screen and the fact that viewers will most probably be watching mobisodes in the most varied situations bring new challenges to subtitling. We also can no longer consider audiovisual translation just as

subsuming products 'on screen', as different mediums such as theatres or museums have to be considered as well.

The advent of all these new genres and media seems to have led to the development of subtitling rather than dubbing. Subtitling is cheaper, faster and can be received in a silence-area where no distracting noises are allowed or, on the other hand, in a noisy area where it is not possible to hear what the actors in the film are saying. Subtitling thus seems to be the ideal solution for websites, museums and broadcasts in public spaces.

5. New Technologies and Audiovisual Translation

Digital technology has already conquered a place in the history of AVT as one of the big motors of change. Its development has implications both on production and the reception, as well as the type of research developed.

At the production end, digital technology has multiplied the opportunities for translation. The number of channels has grown exponentially and the same broadcasting company can have many different channels. Companies like the BBC have myriad channels, leading us to consider the change as being from 'broadcasting' to 'narrowcasting', as channels are becoming more and more specialized. On the other hand, it is possible to have different translation media — television, DVD, internet — requiring more than one translation of the same product.

The DVD, nowadays one of the main forms of distributing audiovisual products, has increased its memory capacity, allowing for the inclusion of much more material — value added material (VAM) — that equally requires translation: producer's edits, false takes, interviews and other related bonus materials. DVDs can also store as many as 32 subtitle files in different languages or for different audiences, and eight dubbing files. Some DVDs are already including audiodescription files as well.

In traditional dubbing countries, subtitled versions are now being released in DVD or shown in cinemas and theatres for more select audiences. A good example is the play *Sabine Freire* by Manuel Teixeira, recently performed in Portuguese with subtitles in Castilian at the *Teatro Bellas Artes* in Madrid (2-6 February, 2011). In Poland, a traditional voiceover country, it is becoming common for feature films to be subtitled for their cinema release (Bogucki). The same thing is happening in France, a tradi-

tional dubbing country, where several cinema sessions present the film with subtitles and DVDs are being commercialized with both the dubbed and subtitled versions in French.

In Portugal, RTP and SIC are leading the away in this respect with channels such as RTP Memória, RTP Internacional, RTP Africa and RTP Norte, or SIC Notícias, SIC Radical, SIC K, SIC Mulher and SIC Internacional. DVDs are nowadays widely sold in several stores and supermarkets and films such as *Shreck* or any of the Harry Potter films are shown in cinemas both in a subtitled version (for adults) and a dubbed version (for children).

At the reception end, the main revolution might be the fact that digital technology has changed the profile of the viewer, who is now much more in control of the language combinations and is more aware of the translation process. The change from analogue to digital broadcasting also meant a change from linear to interactive reception — viewers now have a more active role concerning when and how they watch the audiovisual product. In addition to television, it is now possible to watch virtually any program on a computer or smart phone, giving the viewer the freedom (including on television with digital video recorder) to decide when to watch a given program and whether to watch with subtitles or not. The fact that remote controls nowadays have buttons such as 'subtitles', 'stop', 'pause', 'play', 'forward' and 'rewind' seems to be symptomatic of this new reality. Easy access to different subtitling and dubbing files allows the viewer to compare translations and to have a more critical view of the translator's work.

By making the subtitling process much easier for non-professionals, digital systems have led to a growing number of viewers doing their own translations. Fan-produced audiovisual translation is here to stay and is growing in terms of number and quality. A new terminology has come with it: currently it is possible to distinguish between fansubbing, fandubbing, fanvoicing (fan-produced subtitling, dubbing and voice-overs), and webtoons (fan-produced animated cartoon distributed via the internet).

There are very few studies on fan-produced audiovisual translation, but it is possible to mention a few focused on the phenomena of fansubbing such Díaz-Cintas (Díaz-Cintas, "Modalidades", *New*), Ferrer Simó, and

Kayahara. The first striking feature revealed by these studies is the number of people involved in the process[2], the second would be that in many cases fansubbing helped disseminate products that otherwise would not have been accessible to a wider audience. A clear example of this was Japanese *anime* which were not broadcast on western TV channels but which came to be distributed through the internet. Nonetheless, once *anime* series became better known in western countries, questions of legality emerged. In the beginning it was assumed by anime producers that fansubbing had a positive impact on the promotion of anime series (Solomon), but nowadays fan-produced audiovisual translation is seen by many as a clear infringement of copyright laws and another example of piracy. Fansubbing is, however, in a dubious situation regarding legal status and copyright laws, which are based heavily on geographical location. Fansubbers, for example, tend to not see themselves as pirates since the work is not done for profit, but opinions are divided (Bertschy). In terms of the translation strategies promoted by fans, it is undeniable that they are more creative. Ferrer Simó lists the key features that define fansubs in comparison to professional subtitling:

– Use of different fonts in the same program
– Use of different colors to identify different characters
– Use of subtitles with more than two lines
– Use of notes and glosses to explain a given cultural reference
– Placement of the subtitle in different areas of the screen
– Karaoke subtitling for songs
– Introduction of information regarding the fansubbers
– Translation of the opening and closing credit information.

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[2] Díaz-Cintas and Muñoz Sánchez (39-42), for example, mention the involvement of raw providers (responsible for providing the source material), translators, timers people responsible for the spotting of the subtitles), typesetters (responsible for defining the font styles), editors and proof-readers, encoders (responsible for producing the subtitled version by using an encoding program).

It is also undeniable that some of the innovations assumed in fansubbing have already filtered into the profession, especially in television channels or DVD productions targeted at a younger generation used to reading (and, in many case, used to including in their own translations) non-standard language, colors, smilies and (a more extreme example) pop-up notes with information on the cultural context. These have also started to influence film production. A good example is the series *Sherlock*, a BBC remake of Conan Doyle's classic placed in the twenty-first century, where Sherlock's thoughts appear written on screen and move with the image.

Figure 3: Screenshots of the episode 1: "A Study in Pink" of the first series of *Sherlock* (2010), BBC productions.

The mono-modality of these screenshots does not allow a full grasp of what is involved in the scenes — the written text not only appears in the centre of the screen in different directions but also appears gradually, expressing a live and progressive thought process. How should the translation of these scenes be done? In the case of dubbing, should we manipulate the image and introduce a new written text in the target language, or leave it there, running the risk of incongruity? In the case of subtitling, should we introduce traditional subtitles at the bottom of the screen, or place them together with the written source text, following the different directions in

which it appears? If nothing else, these television series seem to announce the challenges translators might be faced with in the future.

In Portugal, research has already pointed to the fact that private television broadcasters such as SIC adopt more innovative translation strategies regarding the use of substandard language, in part because they feel less responsible for upholding the standard language and they associate modernity to the use of features of non-standard discourse (Assis Rosa, "Centre"; Ramos Pinto, "Important", *Translating into a Void*). In the case of subtitling, where the source and target texts appear simultaneously, translators can never escape the fact that there is always someone, nowadays a large majority of the viewers, who understands the source language, leading to the risk of what Gottlieb called the "feedback effect", (Gottlieb, "Subtitling: diagonal" 105). If the inclusion of oral or sub-standard features in writing can lead to the risk of the translation being considered a bad translation (Lefevere 70), the contrary is nowadays equally valid: viewers who understand the source text are normally very critical of subtitling that does not present specific discourse features. SIC Radical is introducing innovative elements such as expressive punctuation marks, colors and smilies, in order to captivate a younger audience used to a more dynamic translation practice and who, in fact, criticizes and calls for it on online forums.[3] So the question is now: can we afford to keep subtitling in the traditional way? Should we not include some of these 'new conventions' in order for the subtitles to be acceptable? At the same time, however, given that fans keep trying new strategies, how can we keep up to date without jeopardizing the understanding of the subtitles by viewers not used to those same conventions?

One thing is certain: new generations to whom the Internet and subtitling were always there not only are more aware of the translation process and more comfortable with digital technology, but also have better developed reading skills regarding subtitles and the audiovisual product in general. They seem to be able to assimilate more information and faster. Besides the pop-up notes with cultural references, taken for a long time as

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[3] A good example is the website Naruto-pt, available at http://www.naruto-pt.com/T%C3%B3pico-Naruto-na-SIC-Radical?page=5 (04.03.2011)

impossible to read, subtitles are gradually becoming longer and faster, as viewers become accustomed to them.

This is, however, due not just to the viewer having better developed reading skills, but also to technological advances that bring a higher level of precision to subtitling and other possibilities such as an array of colors and symbols, exact placement of the subtitle anywhere on screen, and proportional subtitling. Proportional subtitling ended up defying one of the most traditional characteristics attributed to subtitling — the limitation in number of characters. The subtitle is not built in terms of number of characters anymore, but in terms of the space defined as optimal for reading. There is now a direct correlation between the number of characters and the type of letter used, the space available and the size of the characters used. For example,
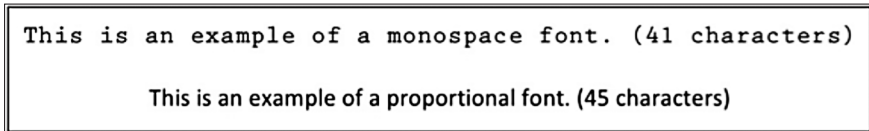
```
This is an example of a monospace font. (41 characters)
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This is an example of a proportional font. (45 characters)

Figure 4: Screenshots of the episode 1: "A Study in Pink" of the first series of *Sherlock* (2010), BBC productions.

The digital era is thus a time of change where all assumptions regarding subtitling are being challenged. A direct consequence of this is a noticeable change in the profile of translators and of what is expected of them. A few years ago, subtitling required mainly translation, spotting and revision; nowadays, the translator is often expected to encode audiovisual material, convert from one video format into another, re-conform the subtitle file with new timing reviewed,[4] export and import subtitle files in

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[4] The translator is nowadays frequently asked to translate into another language subtitles already organized and cued. Nevertheless, the cueing might need to be readjusted if subtitles in the target country follow a different reading-speed rate or if the file was prepared for cinema screening (with 24 frames per second) and it is now going to be presented on television (with 25 frames per second).

different formats, and create a final single document with the video material merged with subtitles.[5] Bearing this in mind, audiovisual translators need to be very well acquainted not only with subtitling programs (which are growing in number[6] and constantly include more features) but also with video encoding and processing programs. The new features nowadays available are also making the process more precise and faster. It is now possible to take advantage of features such as sound and cut detection, automatic spotting, voice recognition, machine translation,[7] and adaptive extraction of dialogue from scripts.

Finally, another challenge being faced by subtitling and production companies is 3D subtitling, which we will certainly seem more of in the future. The first ever movie to include 3D subtitles was Charles Dickens' *A Christmas Carol* starring Jim Carrey and released in the UK in November 2009. 3D subtitling presents a new set of problems: first, the use of 2D subtitles in a 3D movie will impoverish the 3D experience, as the subtitles will constantly be with a depth equal to the screen of the cinema where the movie is projected; second, an incorrect placement of the subtitles will lead to considerable discomfort.

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[5] Normally, the subtitling file is sent to the film distributer or to the television station as an independent file, but translators are often being asked to merge two files and send the client a video file with the subtitles already in it in order to facilitate its use by non-professionals.

[6] A growing number of subtitling programs are becoming available on the Internet. Some of the most frequently used by professional translators are WinCaps, SPOT Software, FAB, Poliscript, EZTitles, Titlevision, Swift, FAB, and Screen Subtitling. There are also free programs available on the Internet that are mostly used by amateurs, as they offer fewer tools and are not always fully functional: SubtitleWorkshop, Subtitle Creator, Aegisub, GNOME Subtitles Sub, etc.

[7] There are various projects working to improve the integration of machine translation into subtitling software. A few examples are MUSA (http://sifnos.ilsp.gr/musa), ETitle (www.etitle.co.uk) and SyncNow(www.sync-now.com).

6. Applied research in Audiovisual Translation

In the 1960s and 1970s most of the articles on AVT adopted a professional perspective. They were essentially concerned not with audiovisual translation as a cultural phenomenon but mainly with the stages of translation and the differences between subtitling and dubbing. The concept of "constrained translation" introduced by Titford in 1982 influenced many authors who could not see beyond the limitations of the medium. Here we do not give a full review of everything that was written in the field and how it developed, but it is important to recognize the late 1980s and 1990s as the turning moment in which the first articles from a markedly Descriptive Translation Studies perspective came to light. The discussion then turned to the semiotic nature of the audiovisual products and the implication the multiple signs and channels have in dubbing and subtitling strategies. In this respect, it is important to mention Delabastita, one of the first scholars to study the implications of translating the multiple signs and channels at play in the audiovisual product, as well as Lambert's contribution on the power of the mass media and the way audiovisual productions can be manipulated by ideological forces.

Due to their omnipresence and influence in today's society, audiovisual products have been studied in research fields as different as Sociology, Conflict Studies, Cultural Studies or Discourse Analysis. Translation Studies has also broadened its scope of research and AVT has received much of the new attention. As Díaz-Cintas puts it

> […] given the power exerted by the media, it is not an exaggeration to state that AVT is the means through which not only information but also the assumptions and values of a society are filtered and transferred to other cultures. (Díaz-Cintas, *New* 8)

This broader perspective, coupled to the assumption that AVT products are cultural products, is having a significant impact on current research. The field has called for much more attention both from academics and professionals, and more systematic research has been carried out. The focus is now not so much on making comparisons of value between different audiovisual modes, but more on understanding each of these modes and their specific translational practices. Several conferences solely on the

subject have been organized in different countries, and several universities around the world support doctoral research projects on the subject and offer Masters and undergraduate courses on subtitling, dubbing, voiceover and accessibility to the audiovisual media. The rapid increase in the number of training programs in audiovisual modes, even though not entirely surprising given the omnipresence of audiovisual media in our daily life, is promoting some calls for caution and has already led scholars such as Kelly to talk about "saturation". According to Gottlieb (Gottlieb, "New"), the first courses on subtitling and dubbing were offered by the University of Lille in the 1980s. However, Lille appears to have been almost alone in this respect until the mid 1990s, with the big boom coming at the turn of the millennium.

Parallel to the development of training courses and the growing numbers of translators, several associations of audiovisual translators were formed to facilitate the sharing of information, to set prices, and to try to develop a shared code of practice: AIDAC (Italy), ATAA (France), ATRAE (Spain), AVtranslators (Nordic Countries), SUBTE (United Kingdom).

In Portugal, a similar movement can be seen. Not so much viewed as a technical practice anymore, AVT has gradually been gaining more attention from the academy, who, without abandoning research on the specificities of subtitling (Cordeiro, Fernandes, Veiga, "Subtitling"), is nevertheless opening its scope to the discussion of the sociocultural dimension. The growing interest shown in the late 1990s led to a boom of publications after the year 2000. Research on AVT is nevertheless still in its first steps in Portugal, and the number of published studies solely dedicated to audiovisual translation is low. Attention has been paid to the challenging translation moments that Leppihalme calls "cultural bumps", which are of pragmatic and semiotic significance in the text and gain meaning from the relation between linguistic forms and sociocultural aspects. Research has focused on the translation of linguistic variation (Assis Rosa, "Centre", "Features"; Cavalheiro; Ramos Pinto, "Important", *Translating into a Void*), humor (Campos, Veiga "Humor") and taboo words (Gomes and Veiga, Xavier *Esbatendo*, "Functional"). Translation for the Deaf and Hard of hearing, as well as audiodescription, has been the focus of Josélia Neves's work ("Language", *Audiovisual*, "Interlingual"), making

her one of the leading scholars on the subject.

There is also ongoing research in the context of PhD projects focused on the translation for children (Rita Menezes, University of Coimbra), the subtitling of scientific documentaries (Cláudia Ferreira, University of Aveiro), audiodescription in Museums (Cláudia Martins, University of Aveiro) and the subtitling of taboo language (Catarina Xavier, University of Lisbon).

The boom in the last two decades has had a positive impact on universities, which are now more involved not just with research but also with training. Undergraduate degrees, MA and PhD programs have been developed in both public and private universities, as training moves from the workplace to the universities, thus narrowing the gap between professional translators and academics.

Table 1 shows the Translation degrees offered in Portugal in 2010.

Looking at the degrees, we can conclude the following:

– Even though not all the universities offer teaching in AVT, it is available in seven universities, both private and state-sponsored;

– There is a noticeable concentration in Lisbon, although modules on AVT can be found in universities in the North (Braga and Porto), Centre (Coimbra and Lisbon) and South (Algarve);

– AVT seems to be taken as specialized field, given that it is not offered at BA level at any university except the University of Lisbon. It is, however, offered at MA level and, most often, as a postgraduate[8] or "specialization" degree.

A quick look at the universities' websites shows three elements that deserve special attention. First, all AVT modules were offered for the first time in the last five to seven years. Second, that most of them have a close relationship with the translators' community and advertise modules taught (only partially in some cases) by professional translators. As paradoxical as it may seem, this situation might come from the fact that universities do not have, within their staff, academics specialized in audiovisual translation.

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[8] The term "Pós-Graduação" (Post-Graduation), still in use in Portugal, stands for a degree taken after the BA in order to specialize in a specific area.

Institution	Degree in Translation/Audiovisual Translation	Module in Audiovisual Translation
Autonomous University of Lisbon	Post-Graduation Degree in Translation	No module in AVT
	Post-Graduation in Media Translation and Communication	Module: " Audiovisual Translation"
	Post-Graduation in Literary Translation	No module in AVT
Catholic University (Lisbon)	MA in Applied Foreign Languages: Specialisation in Translation	No module in AVT
	Post-Graduation in Translation for the Media	
IPL - Instituto Politécnico de Leiria (Leiria)	BA in Translation and Interpretation: Portuguese/Chinese - Chinese/Portuguese	No module in AVT
ISAI - Instituto Superior de Assistentes e Intérpretes (Oporto)	BA in Translation and Interpretation	No module in AVT
	Post-Graduation degree in Subtitling (12ª edition)	
ISLA - Instituto de Línguas e Administração (Lisbon)	MA in Legal and Business Translation	No module in AVT
	Post-Graduation degree in Legal and Economic Translation	No module in AVT
New University of Lisbon	BA in Translation	No module in AVT
	MA in Translation	No module in AVT
University of Aveiro	BA in Translation	No module in AVT
	Ma in Specialised Translation	No module in AVT
University of Algarve	MA in Translation	Module: " Audiovisual
University of Coimbra	MA in Translation	No module in AVT
	PhD in Translation Studies	Module: " Audiovisual Translation
University of Minho (Braga)	MA in Translation	Module: " Audiovisual Translation"
University of Lisbon	BA in Translation	Module: "Translation for the media"
	Specialization degree in Audiovisual Translation	
	Specialization degree in Translation Tecnologies	Module: "Audiovisual Translation"
	MA in Translation	Module: " Audiovisual Translation"
University of Lusophone Humanities and Technology	BA in Translation and Creative Writing	No module in AVT

Table 1: Translation degrees offered in Portugal (data collected in January 2010).

Third, particular attention is given to subtitling because Portugal is a traditionally subtitling country.

This confirms that audiovisual translation has only recently received attention from the academic community. At the same time, however, audiovisual translation is understood as a highly specialized type of translation, requiring the specific technical knowledge that professional translators are most likely to have. The technical aspect of subtitling also promotes this close relationship between universities and professional translators in the sense that it is an area in constant change: the risk of outdated teaching is probably greater in the case of audiovisual translation than in any other type of translation.

Since a growing number of translators will have degrees in translation, future translators will be fully aware of the challenges facing their activity and the theoretical thought it promotes. In addition to making translators more aware of the possible ways of translating one same passage, as well as of the outcomes of their options, this change might also encourage a narrowing of the gap between researchers and translators, both in terms of a better sharing of their difficulties and the terminology used. In a few years' time, it should be interesting to conduct a study of the impact this change might (or not) have had on the practice of translation.

The constant evolution of audiovisual media clearly brings specific challenges to universities, given that audiovisual translation, and subtitling in particular, has a very close relationship with technology. Digital technology and the development of subtitling programs able to run on common computers[9] have made it possible for universities to acquire and sometimes develop their own subtitling programs.[10] At the same time, the technologies that universities need to acquire and keep updating are expensive and, in many cases, might represent an insurmountable obstacle, especially in the current climate of budget restraint.

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[9] Not so many years ago, subtitling required the use of specific equipment that was either too expensive or too specialized for the common user or universities.

[10] Universities such as the Institut Supérieur de Traducteurs et d'Interprètes (ISTI) in Brussels and the Universitat Autònoma de Barcelona (UAB) have developed their own subtitling programs, adapting them to their needs and educational purposes.

The greater involvement of universities and academics in general in the teaching of translation has led to a new area of research — the didactics of translation. Studies are being carried out both on how to teach audio-visual translation and on the possible uses of translation in language learning. I would call attention to the final report of the *Study on the Use of Subtitling: The Potential of Subtitling to Encourage Foreign Language Learning and Improve the Mastery of Foreign Languages* requested by the European Commission, as well as to two published volumes on the matter: *Training for the New Millennium* and *The Didactics of Audiovisual Translation*. There have been very few studies on the use of audiovisual translation for language learning. Nevertheless, the research shows evidence of the benefits of using subtitling for foreign language learning, as discussed by authors such as Araújo, Ivarsson and Carrol, Danan, Díaz-Cintas and Fernández Cruz, D'Ydewalle and Pavakanum, Gambier, Neves, and Pavesi and Perego. Although more research is needed, the authors seem to agree that subtitling allows students to better visualize what they hear and to make associations between word and image. This seems to help them memorize and remember vocabulary and become more aware of contextual language use and idiomatic expressions. An important step for the understanding of the use of subtitling in language learning was the funding attributed by the European Commission to the projects *Study on the Use of Subtitling*, previously mentioned, and *Learning via Subtitling*, finished in 2008 and available at http://levis.cti.gr. This second project main objectives are to "develop educational material for foreign language learning based on the idea of film subtitling" and to further develop the already existing software through which "the student is asked to add subtitles to a film thus engaging in active listening and writing tasks and real life communication awareness, in a way that integrates existing multimedia capabilities."

Another successful project is Book Box (www.bookbox.com), developed following a project developed in India by Kothari, Pandey and Chudgar in 2004. BookBox applies same-language subtitling (SLS) and interlingual subtitling to synchronize the text, audio, and visual media to create an educational and entertaining reading experience for children. The screenshots in Figure 5 give a better idea of the output:

Figure 5: Screenshots of the book *Santa's Christmas* by Lavina Tien in BookBox Format. The first screenshot shows the book in its English version and the following the same book accompanied by the translation in three different languages: French, Spanish and Hindi.

Allowing children to relate phonetic sounds with visual subtitles, BookBox aims to accelerate children's reading skills as well as to promote their proficiency in foreign languages. In Portugal, the place of audiovisual translation in universities and its use for language learning has been studied by Alexandra Assis Rosa ("Tradução"), Josélia Neves ("Language") and Maria Conceição Bravo.

The European Commission has been an important actor in research on AVT through the funding of programs like MEDIA (http://ec.europa. eu/culture/media/programme/index_en.htm), focused on the study of current practices in the field of dubbing and subtitling in 31 countries. It

is also worth mentioning the Lux Cinema Prize (http://www.luxprize.eu/
v1/) created in 2007 and organized every year. Having as its main objective
to disseminate European cinema throughout the European Union countries,
this prize finances the distribution and subtitling of the winning film in 31
languages.

7. The future of audiovisual translation

When pondering the future of AVT, few things seem certain, given
how fast the area has changed in the last few decades and how numerous
the challenges are. We can nevertheless expect to witness an exponential
growth of subtitling when compared to other AVT modes; more attention
being given to making audiovisual products available to everyone (including
the deaf and hard of hearing, the blind, the elderly, tourists, immigrants
and children); the development of new genres along with the development
of other audiovisual media/devices; the presence of more automation and
memory tools in the process of subtitling, both by amateurs and professional
translators; and a greater presence of non-professional subtitling on the
Internet.

AVT is a fast growing area both in terms of production and research,
as we can see from the growing number of conferences, university programs
and books published. However, this might also be its biggest challenge, in
the sense that academia might not be able to keep up. This might have
implications at different levels: on the one hand, teaching and research
could be running the risk of always being two steps behind the professional
translation market; on the other hand, there might not be enough time for
the terminology to be discussed and established. Some of the terminology
is still not uniform among researchers, and the dominant presence of
English is, in many cases, not allowing for the discussion to be carried out
in other languages, leading to a lack of terminology.

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Abstract

In the last two decades, developments such as digital TV, DVD and Blue Ray DVD as well as theatre subtitling and interactive museums, together with a higher concern with accessibility, has led to a considerable boom in the audiovisual industry, only parallel to an ever-higher demand for the different modes of audiovisual translation (AVT). Even though our first thought when thinking of audiovisual translation goes to subtitling and dubbing, other translational modes have to be taken under consideration, like audiodescription or voice-over, as well as different mediums like screen, theatre or museums, etc.

The widening of scope has led to a development of audiovisual translation as a research field with new challenges, and, consequently, to the call of new adapted research methods. Parallel to the fact that the different AVT practices are now understood as different "translational modes belonging to a superordinate text type — the audiovisual one" (Diaz-Cintas, 2009), the field of AVT is nowadays to be taken, not within Literary or Adaption Studies, but as an autonomous field within the broader domain of Translation Studies.

It is the intention of this article to present a) an overview of the different audiovisual translational modes, as well as b) a diagnosis of the academic research that is being undertaken on the subject, giving a special focus to the situation in Portugal.

Keywords

Audiovisual Translation, Audiovisual Translation in Portugal, latest developments.

Resumo

Nas últimas duas décadas, desenvolvimentos como a TV digital, o DVD e o DVD Blue Ray, assim como a legendagem em teatros e em museus interativos, juntamente com uma maior preocupação com a cessibilidade destes produtos, levou a um crescimento exponencial da indústria audiovisual, paralelo apenas ao interesse crescente pelos diferentes modos de tradução audiovisual. Embora normalmente pensemos apenas em legendagem e dobragem, hoje outros modos têm de ser tidos em conta, nomeadamente a audiodescrição e o voice-over, assim como diferentes meios como o ecrã, o teatro, o museu, etc.

Este multiplicar de modos e meios, conduziu a um alargamento da tradução audiovisual enquanto campo de estudo agora com novos desafios e, consequentemente, como novas metodologias. Assim como diferentes práticas tradutórias são entendidas como "translational modes belonging to a superordinate text type — the audiovisual one" (Diaz-Cintas, 2009), também o campo da tradução audiovisual deve hoje ser entendido não dentro dos Estudos Literários ou de Adaptação,

Audiovisual Translation
for Accessible Media in Portugal

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Audiovisual Translation for Accessible Media in Portugal

Persons with disabilities include those who have long-term physical, mental, intellectual or sensory impairments which in interaction with various barriers may hinder their full and effective participation in society on an equal basis with others. (UN 7)

1. Introduction

Despite its recent history and slow progress, audiovisual translation for accessibility purposes has now found solid ground in the Portuguese context, thanks to a close interaction between legislators, providers, researchers and the intended addressees. The hesitant start in 1999, when the occasional television program had sign-language interpreting or teletext intralingual subtitling, has now developed into a variety of accessible communication services within and beyond the context of public television. Prerecorded and live subtitling for the deaf and hard of hearing (SDH), sign language interpreting (SLI) and audio description (AD) can now be found both on television and in other contexts such as live performances, religious services, museums and educational settings, to name just a few. Initially addressed as instances of audiovisual translation, accessible communication services are now pushing boundaries as they move away from the screen, touch on multisensory modes, and take on a multidisciplinary approach. This shift in scope allows us to address accessible communication in Portugal with optimism, despite what might be taken as a less productive moment in conventional media.

Nonetheless, while these new areas are stimulating research and development in accessible communication in Portugal, progress in accessibility in conventional media such as television, cinema and DVD

appears to have come to a standstill. The dynamics that characterized the turn of the century have given way to a decline, in both the quantity and quality of SDH and AD on all Portuguese television channels. The hope that accessibility would be adopted for cinema screenings or that the profusion of DVD would stimulate accessibility in audiovisual media at large did not materialize. In general terms, Portugal has followed the global trend in the audiovisual market: accessibility services have never been central and this in turn has contributed to the current decline in interest. Despite the gloomy outlook in this domain, this "pause" might be seen as an opportunity for reflection and provide an impetus for change and creativity. Thus, it could be worthwhile to draw a picture of who our audiences with special needs really are, so as to arrive at a better under-standing of their profiles and requirements. It also seems appropriate to look back and write a short history of the most significant turns in accessible communication in this country. Finally, it is important to have a general understanding of the present situation in order to establish a viable path for future development.

2. Disability – more than figures

It is difficult to define the exact number and profile of the Portuguese population with a disability, partly because of the lack of official figures and partly due to the diversity and complexity of the concept itself. According to the 2001 census, 6.1%, or some 634,408 of Portugal's total population of 10.3 million, declared they were disabled. Of these, 84,000 listed themselves as being deaf and 165,000 declared they were blind. These figures downplay those obtained in a survey conducted in 1994 by the INIDD (National Inquiry on Disabilities, Deficiencies and Disadvantages), which revealed that, of a population of 9.8 million, 905,488 (9.16% of the population) were disabled.

These earlier figures seem closer to those provided for Europe, which indicate that 10% of the population is disabled. According to the European Commission (EC), one in every six people in the European Union — close to 80 million — has some sort of disability, ranging from mild to severe, and more than a third of the population over the age of 75 has a degree of disability that restricts activity. The European Commission maintains

that these figures are set to increase, given the demographic growth in the aged population. Similar numbers are put forward by the United Nations (UN) at a global level: 10% of the world population, close to 650 million people are said to be disabled. Of these, 80% live in developed countries. In this context, we are no longer looking at functional impairments caused by illness or accident, as was the case in the twentieth century, but at disabilities that come with longevity, i.e. age-related impairments.

Even if there are no more recent surveys to confirm these figures — the 2011 census did not include objective questions about disability — it seems plausible to take the estimate of 10% as being applicable to the Portuguese population at the present time. This figure appears significant enough to show just how necessary accessible communication services are. If we assume that most accessible services are also used by non-impaired people, for reasons that may or may not be registered (e.g. noisy environment, dim lighting or multitasking), and that they are frequently used for purposes other than those for which they were originally intended (e.g. education), then further support is provided to the arguments regarding needs and cost-effectiveness of those who believe that communication should be available to all for purposes ranging from education, to information, to simple entertainment. In short, at a time when cost-effectiveness is essential and when scope of services and audiences is equally important, accessibility services should be based on the principles of universal design, so that they can be utilized in as far-reaching a manner as possible.

In his recent report *Making Television Accessible*, Looms (Looms, 7-10) sees accessibility in this new light and places within its scope issues related to age (from early childhood to the elderly with hearing impairment and poor vision), language (multicultural/linguistic contexts), specific functional impairments (cognitive, sensory or linguistic) and literacy. He further draws attention to the relative impact of these criteria; comparing them with the personal and general aids (conduction loops, hearing aids and other assistive devices) people use to access the media. Bearing all this in mind, the figures seem to say very little about the diversity of viewer profiles that could be in need of accessibility solutions. And yet, it is within the restricted realm of disability that accessible communication is still addressed.

3. Of laws and regulations

Portugal is known as a liberal state, with a long history of intercultural relations and openness to difference. The Portuguese Constitution (paragraph 1 and 2 of article 71) clearly states that people with disabilities are full citizens with equal rights and duties and that the State must guarantee national policies that ensure the integration and respect of such citizens. These overriding principles are further enforced through specific laws and regulations pertaining to diverse areas such as Health, Labor, Education and the Media, to name just a few.

Communication is pervasive to all domains of human interaction and is thus an area that deserves special attention when disability is at stake. Accessible communication services have become particularly important in educational and cultural contexts and the media play a very important role in providing information and entertainment to all. In this area, laws and regulations at the national and international levels clearly state that the media must deal with disability with respect, that people with a disability have the right to free speech, and that measures should be taken to guarantee that people with disabilities have access to media content of all types. In compliance with international trends, Portugal undersigned the European Parliament and the Council of the European Union's *Audiovisual Media Services Directive* (2010/13/EU), which clearly states in Consideration 46 that:

> [t]he right of persons with a disability and of the elderly to participate and be integrated in the social and cultural life of the Union is inextricably linked to the provision of accessible audiovisual media services. The means to achieve accessibility should include, but need not be limited to, sign language, subtitling, audio-description and easily understandable menu navigation.

By placing the emphasis on the social environment rather than on personal inability or handicap, the 2006 UN *Convention on the Rights of Persons with Disabilities* (CRPD), to which Portugal subscribed in 2009, leads to a paradigm shift and makes society responsible for creating solutions that are inclusive and accessible to all, regardless of each person's

special needs. In practice, this call for action implies a proactive attitude towards better accessibility services in the media. However, not much has been done in Portugal since the 2003 impulse to improve accessibility standards on all media, particularly on television.

The general laws and regulations in force in Portugal, particularly those pertaining to the media, clearly call for the provision of special services for people with disabilities. Law 38/2004 of 18 August 2004, on the prevention, habilitation, rehabilitation and participation of persons with disability determines, in article 43, paragraph 2, that:

> os órgãos de comunicação social devem disponibilizar a informação de forma acessível à pessoa com deficiência bem como contribuir para a sensibilização da opinião pública, tendo em vista a eliminação das práticas discriminatórias baseadas na deficiência.

> [social communication providers should present information in an accessible way for people with disabilities as well as contribute towards shifting public opinion so as to eliminate discrimination on the basis of disability (my translation)].

Since 2002, the Portuguese Television Law has included a provision on accessibility services on television for disabled viewers. Its most recent version (April 11, 2011) includes the Regulatory Board for Social Communication (ERC), requiring television operators to meet and establish pluri-annual plans for the gradual increase of audio description, sign language interpreting and subtitling for the deaf and the hard of hearing, or other techniques found adequate for providing accessibility on all free-to-air television channels. In fact, this new version of the law enforces previous regulatory actions that were not as successful as initially envisaged. A number of deliberations and bilateral agreements among television broadcasters have been issued[1] by various regulatory bodies, determining

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[1] 2001, March 28 — Deliberation on the access of citizens with special needs to Digital Terrestrial Television. Available at: http://www.aacs.pt/bd/Deliberacoes/20010328a.htm.

2002. September 12 — Deliberation on the proposal to set up a television channel for the exclusive purpose of providing accessible contents for viewers with disabilities.

the type and amount of accessibility services to be offered both by the public broadcaster (RTP) and the commercial broadcasters (SIC and TVI). However, all the measures have proven unsuccessful for reasons that range from the costs involved to the technical constraints of distribution. At the time of writing, the latest of these deliberations — Deliberação 5/OUT-TV/2009, April 28, 2009[2] in which ERC set out the obligations that television providers were to comply with from July 1, 2009 to December 31, 2012 — is being strongly opposed by the commercial broadcasters, a matter that has brought slow progress to a complete standstill.

        This brief overview might convey the impression that, in many ways, Portugal is far more progressive and proactive than most other European countries in that its government is bent upon guaranteeing accessibility services not only on public television but on commercial television as well. Nevertheless, the question remains as to how effective laws and regulations are when the main stakeholders do not share common interests or see reasonable advantages in providing services that appear to be directed to a very small portion of the population. This has become a focal issue once again at a time when broadcasters and the government are addressing the granting of new licences and both sides are finding it difficult to reach an agreement.

4. Toward a brief history of accessible media services in Portugal

Any account of accessible media services in Portugal finds itself limited to little more than television. One could expand beyond conventional media to look at accessible communication in different contexts such as education,

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Available at: http://www.aacs.pt/bd/Deliberacoes/20020913e.htm.
2003, February 26 — Deliberation on the issue of access to the media. Available at: http://www.aacs.pt/bd/Deliberacoes/20030227a.htm.
2003, August 3 — Auto-regulation protocol (full text available at: http://www.gmcs.pt/index.php?op=fs&cid=284&lang=pt).
2005, February 15 — Adenda to the protocol (full text available at: http://www.gmcs.pt/ index.php?op=fs&cid=710&lang=pt).

[2] Full text available at: http://www.erc.pt/index.php?op=downloads&lang=pt&Cid=34&onde=34|0|0&disabled=disabled&ano=2009.

museums and cultural events, but this would require separate analyses of each. Even though such instances will be mentioned here, the main focus will be placed on television, because of both its reach and its impact on people's daily life.

Accessibility services on television in Portugal are mainly limited to (teletext) intralingual subtitling for the deaf and hard of hearing, sign-language interpreting, and audio description. With the introduction of web and mobile broadcasting, a set of new services are being tested, including speech-to-text and text-to-speech transfer. However, web-based accessibility solutions are still very scarce, despite their enormous potential for the provision of low-cost, pull-based, "tailor-made" services.

4.1. Public broadcaster — Rádio e Televisão de Portugal (RTP)

In many ways, the national public broadcaster RTP has been central in the provision and advancement of accessibility services on Portuguese television; it has made special progress in providing solutions for viewers with a hearing impairment. The first attempt to provide SDH on Portuguese television occurred on April 15, 1999, thanks to an agreement between the Portuguese government, RTP and APS, the Portuguese Deaf Association, who worked together for the introduction of teletext intralingual SDH on RTP1 and 2. This was even before there was any legal obligation to do so. The new partnership was launched with a benchmark of 15 hours of teletext subtitling per year, a figure that was exceeded in the first year. According to newspaper reports at the time (*A Capital*, April 13, 2000, p 31), in the first year viewers were offered 800 hours of teletext subtitles on information programs, comedies, series, documentaries and soap operas.

Even though the launch was promising, quantity and quality were slow to progress. During the first few years, viewers complained about the choice of programs and the time of airing, the poor reception (some television sets failed to show all the characters and had poor-quality teletext reception) and very often about the quality of the subtitles themselves. With time, overall quality improved but standards are still considered rather low (cf. Neves *AVT* and Ferreira). At present, RTP provides pre-recorded SDH on close to 3% of its programs and is experimenting with automatic speech-to-text subtitling for news bulletins and live talk-shows.

However, with RTP utilizing totally machine-based subtitles, quality is still rather poor. Still in the name of accessibility, RTP offers football fans special (teletext) subtitles with a brief commentary on the main moves and details on reactions both inside and outside the football field.

Side by side with SDH, sign-language interpreting has also found its way onto national public television. Unlike SDH, which is called up via specific teletext pages (888 and 887 for prerecorded teletext and 886 and 885 for live teletext), SLI has always been available in open format only. This imposition on all viewers was initially received poorly by many and seen as unwanted screen pollution. The interpreter is neatly packed into a confined box that is kept as small as possible to take up only a small portion of the screen. The fact that SLI has always been open to all has contributed to the social acceptance of the Deaf community and the dissemination of sign language. However, the Deaf community itself is very critical of the service: it is unhappy about the small size of the SLI box and the poor visibility of the interpreter's facial expression and finer finger and hand articulation.

Mainly for technical reasons, AD was introduced to Portuguese television much later. Here too, RTP took the lead, launching AD on a trial basis on December 1, 2003. It used the dual-media distribution format with RTP broadcasting the film and RDP (Antena 1) radio broadcasting the AD on medium wave. This format, which is far from effective or convenient, has been used since then to provide AD in Portugal. It will continue to be used as the exclusive means of AD on open-to-air television until digital switchover is complete.

4.2. Commercial free-to-air television channels (SIC and TVI)

Unlike RTP, which commenced services even before they became mandatory, commercial broadcasters have only responded to those regulations that are mandatory. The 2003 bilateral protocol "Novas Opções para o Audiovisual"(New Options for the Audiovisual), to which SIC and TVI agreed, led to the introduction of two hours of SLI and five hours of SDH per week on both these channels. On October 6, 2003, SIC introduced SDH on a Brazilian telenovela and TVI followed suit, introducing SDH on a Portuguese telenovela on November 30, 2003. Ever since, both

broadcasters have been providing SDH via teletext (888), mainly on this particular type of program, and have expanded their offer of SLI to morning and afternoon live talk-shows, thus complying with the minimum requirements set by ERC.

Unlike SDH and SLI, AD has never been offered on commercial television channels, even though ERC's 2009 Deliberation required them to provide one and a half hours of AD per week. This non-compliance has been attributed to the lack of technical and economic means to provide the service, a situation that is bound to be overcome with the introduction of digital television.

4.3. Pay-TV

Pay-TV operators have, to date, been excluded from rules, regulations and deliberations on accessibility and have had no incentive to provide accessible formats. This situation is presently being addressed by legislators because cable television is becoming more and more popular in almost all parts of the country, and many families are now viewing free-to-air channels via cable. The digital switchover is bound to take this trend further still. Even though they have officially been left out of the ongoing accessibility debate, cable television providers have nevertheless played a dual role, both promoting and hindering accessibility services.

In a voluntary endeavor to position itself in the market with a unique profile, the cable TV channel Lusomundo Gallery introduced AD in 2004 and kept up the service for a few years. This contribution was impressive. For a few years Lusomundo provided audio description once a month for a new film, covering a range from the classics to new releases. This service was recently suspended and at present audiences can only access AD on a few films on TVC2 and 4 (VOD pay-per-view channels). Despite the high quality and number of AD productions provided by Lusomundo, the service was used by a very small portion of those who could have benefited from it. In order to use the service, viewers had to pay for a special set-top box and learn how to activate it. In practice, a service that could have been a huge step forward and an important contribution towards greater accessibility for vision-impaired citizens turned out to be of little interest, both for the provider and the end-user.

In fact, cable television viewers have even less access than audiences using simple aerials and analogue technology because the teletext signal carrying SDH is lost and subtitles cannot be retrieved. This issue is of great importance because it is hindering viewers from accessing a service that is already in place.

4.4. Digital switch-over and media convergence

Digital television has always been looked upon as the opportunity to make true progress in terms of accessible media. The possibility of a new channel, exclusively dedicated to issues pertaining to disability and offering full accessibility, has met with a mixed reception. Those in favor see such a solution as the best means to put an end to the long-standing feud over obligations and needs; they see it as the best solution for providing truly accessible television content. Those against the idea see a dedicated channel as positive discrimination, when all that disabled people really want is to gain equal access to what is given to non-disabled viewers.

Greater opportunities are still to be found in media convergence and the web. In Portugal, television providers have only recently started investing in web- and mobile-TV and have not yet tapped the great potential of these media with regard to accessible communication. The flexibility and ease with which data can now be exchanged and retrieved can take accessibility a step forward, finally removing it from the sphere of disability to one of universal design where the notion of "all" is replaced by one of individuality. If one adds "Anybody" to the "Anything, Anytime, Anywhere and on Any Device" paradigm, and places emphasis on the users and their needs, then accessible communication is automatically guaranteed and additional accessible services might not even be needed since they are inherent in the concept. Catering for the needs of an extremely diversified audience is a challenge that individual countries, in compliance with European norms, will have to meet when establishing criteria for the release of broadband licenses. Portugal seems to be aware of this turning point and, at present, ongoing discussions are bringing together legislators and regulatory bodies, telecommunication companies, broadcasters and the civil society at large in formal and informal discussions around the digital switchover and new formats. An informal study group

has   been   set   up
by the Board for Social Media (GMCS) involving some of the leading
institutions[3] and persons dealing with accessible communication in
Portugal, with the aim of raising awareness and drawing attention to the
opportunities for change.

4.5. The cinema and DVD markets

Accessibility issues have barely touched the cinema and DVD markets in
Portugal and, taking global trends into consideration, there is little reason
to believe that progress can be expected in this domain.

Most films shown in Portuguese cinemas are screened in English
with interlingual subtitles. Family films and animation are sometimes
dubbed, and these solutions seem to be considered sufficient for non-
impaired and impaired viewers alike. Portuguese films seldom make it to
commercial cinema screenings and those that do are simply shown in their
original format, with no accessibility solutions. In a nutshell, accessibility
services are not available in Portuguese cinemas. There have been occasional
screenings in special sessions for the launch of accessible DVDs, where AD,
SDH and SLI have been made available. However, these remain the
exception, special "gifts" for a disabled public that traditionally does not go
to the cinema simply because it cannot enjoy the occasion as a form of
entertainment. With no specially equipped cinemas and no accessible
content, there is no expectation that accessible cinema screenings will soon
be made available in Portugal.

As with cinema screenings, most DVDs sold in Portugal come with
interlingual subtitling. DVDs for younger viewers and Disney productions
in particular usually have dubbed and subtitled versions "for all". These
solutions seem to satisfy viewers in general, and neither distributors, cinema
operators or audiences appear to be aware that common interlingual
subtitles at the cinema, on TV or DVD are not adequate for hearing-
impaired viewers, who need extra information on sound effects, music and

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[3] GMCS (www.gmcs.pt), ERC (www.erc.pt), UMIC (www.umic.pt), INR (www.inr.pt),
ANACOM (www.anacom.pt), RTP (www.rtp.pt), ACAPO (www.acapo.pt) and FPAS
(www.fpasurdos.pt), among others.

speaker identification, and vision-impaired viewers who would benefit from audio description and audio subtitles (in the case of foreign films with subtitles in Portuguese). Those DVDs that are originally in Portuguese tend to be distributed with no subtitles or AD tracks. Very few Portuguese DVDs have been released with SLI, SDH and/or AD[4] and only a handful of films for young audiences have been distributed with a SLI track[5].

Here, too, video-on-demand and web-based distribution are bound to replace DVD, and many of the solutions to be used on television are set to satisfy the needs of this changing market.

4.6. Other audiovisual media

As mentioned above, there are areas outside conventional audiovisual media that are also being used to make information available to disabled citizens. Taking the lead alongside some well-established European museums such as the Imperial War Museum in London or the Museo Thyssen-Bornemisza in Madrid, a few Portuguese museums are now providing audio- and videoguides with audio description, sign language and subtitles on their video materials. In 2010 and 2011 respectively, two museums[6] introduced multimodal and multisensory devices to make their permanent exhibitions accessible to national and international visitors. Other museums have followed suit and should soon be providing similar solutions for both impaired and non-impaired visitors. Further developments are also to be found in live performances that are gradually introducing sign-language interpreting and audio description for plays, dance and even rock music concerts.

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[4] As far we know, only three DVDs have been released with AD, SDH and SLI: in 2003, *O Nascimento de Cristo* (*Nativity Story*) in 2003, *Atrás das Nuvens* in 2004; and 2005 *Aventura no Ártico* (*Artic Tale*), in 2005, all with Portuguese sound tracks and distributed by Zon-Lusomundo.

[5] *O Quebra-nozes e o Rei dos Ratos* (*The Nutcracker and the Mouse King*), *Valiant — Os Bravos do Pombal* (*Valiant*) and the series *Bob o Construtor* (*Bob the Builder*).

[6] Museu Nacional do Azulejo (mnazulejo.imc-ip.pt) and Museu da Comunidade Concelhia da Batalha (www.museudabatalha.com).

5. The contribution of research towards accessibility services in Portugal

The short history of accessibility services in the Portuguese context drafted above is closely linked to applied research in audiovisual translation. In most cases, researchers, providers and end users have worked together on research projects that have allowed for the testing of new formats, improvement of standards and for sustaining positions whenever lobbying is in order. An instance of an action research project that played a major role in the domain of accessibility services in Portugal is that described in Neves' PHD thesis on SDH. That particular piece of work helped to standardize norms and practices and empowered the Portuguese Deaf community, who gained visibility and lobbying force both within the context of television broadcasters and that of politics. Other applied research projects have taken place since in a variety of contexts (schools, libraries, churches, museums, parks, theatres, among others[7]) and have always resulted in the introduction of new accessibility solutions or the improvement of those who were already in place.

A major outcome of the above mentioned applied research are two sets of guidelines, published in the guise of easy-to-use booklets — *Vozes que se Vêem* (Neves VQV) and *Imagens que se Ouvem* (Neves IQO). These can now be addressed as descriptive norms that simultaneously derive from and mould current approaches. These guidelines are particularly significant because, in a market as small as Portugal's, the provision of written guidelines is not very common in the context of audiovisual translation in general. Newcomers to the field of mainstream audiovisual translation — interlingual subtitling, voiceover, dubbing — are most often introduced to the system by more experienced professionals and it is not an exaggeration to say that many of those presently working in the field still belong to the first generation of audiovisual translation professionals. This means that, even though there are quite a remarkable number of newcomers to the market, there has never been a real need for formal

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[7] A detailed account of many of such projects may be found at www.iact.ipleiria.pt.

(published) guidelines[8]. In the case of accessible communication services things have been rather different because research has gone hand in hand with each new development. This does not mean that all that is being offered is based on research. Much is also being done by professionals in other fields of audiovisual production such as interlingual subtitlers, dubbing professionals, script writers and actors, who bring their personal experience and expertise to this field and adapt them to the new demands. They are renowned for their commitment to establishing basic professional norms that encapsulate what is taken to be "competent professional behaviour" (Chesterman 8). It has been found, however, that even such professionals often turn to academic publications and research-based guidelines to enrich their own knowledge and improve their output.

Even though this close interaction between research and the actual provision of accessibility services could be seen as an asset, and an important contribution towards implementing new products and improving quality standards, it has also led to a situation where such services are regarded as an "extra" that should be available but should not necessarily be paid for or provided by professionals. The move from this academic or research-oriented approach to an exclusively professional one needs to be made, so that accessible communication services can become a regular part of any artistic audiovisual production, rather than an exception or a another instance of an academically driven case-study.

6. Concluding remarks

Although the overall situation may seem bleak, those of us working in accessible communication in Portugal truly believe that our efforts will soon bring returns. In many ways, Portugal is in no worse a position than its European counterparts. If one is to take the British experience as a reference, Portugal is lagging behind; however, in many ways, it is on equal grounds or in an even better position than countries like Germany, Italy or even Belgium. The demand for accessible communication is a European

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[8] Companies and broadcasters usually have in-house guidelines that are not widely known or shared with professionals outside the particular context.

issue rather than a national one (cf. *European Declaration on Media and Disability*) and, and there is good reason to believe that Portugal will be among those countries that will shoulder their responsibility in making the United Nations' convention a living fact.

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ABSTRACT

Accessible communication in Portugal goes hand in hand with audiovisual translation. Recent years have witnessed a growing interest in subjects such as Subtitling for the Deaf and hard of hearing (SDH), sign language interpreting (SL) and audio description (AD), both in professional and academic spheres. When SDH and SL were introduced on Portuguese national television in 1999, no norms or guidelines were available and accessibility solutions were offered within the tradition of interlingual open subtitling and pure common sense. In 2003, when accessibility services were introduced on commercial television, research and practice worked together towards stabilizing norms and arriving at guidelines to be used by professionals in the field. AD was introduced in 2003, and here again, practice and research joined forces to find the means to provide effective communication services. The introduction of accessibility services in other audiovisual and multimedia contexts — cinema, DVD, real media and live performances has since taken place, but Portugal is still, in many ways, far from being on the way to true inclusion.

KEYWORDS

Audiovisual translation, accessibility, Subtitling for the Deaf and Hard of Hearing, audio description, sign language.

RESUMO

A comunicação acessível em Portugal segue a par e passo com a Tradução Audiovisual. Em anos recentes tem crescido o interesse em matérias como a Legendagem para Surdos, a Interpretação em Língua Gestual e a Audiodescrição, tanto ao nível profissional como académico. Quando, em 1999, se introduziu a legendagem para surdos e a língua gestual na televisão estatal, não existiam parâmetros de acção e o serviço prestado seguia as normas da legendagem interlinguística e simples bom senso. Em 2003, quando apareceram soluções de acessibilidade nas televisões privadas, investigadores e profissionais uniram-se para estabilizar práticas e chegar

a um conjunto de normas a serem adoptadas por quem trabalha na área. A audio-descrição seria também introduzida em 2003, e mais uma vez, a investigação juntou-se à prática, na busca de soluções para uma comunicação mais efectiva. A introdução de serviços de acessibilidade noutros contextos multimédia — cinema, DVD e espectáculos ao vivo —, tem vindo a surgir desde então, mas Portugal continua longe de ter práticas de verdadeira inclusão neste domínio.

PALAVRAS-CHAVE

Tradução audiovisual, acessibilidade, legendagem para surdos, audiodescrição, linguagem gestual.

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