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EDITOR'S INTRODUCTION
MY SOUL LOVES FOREIGN LANDS...

This time last year, as I was writing the Introduction to Issue 2.1 of *Translation Matters*, we were undergoing the first Covid lockdown, that most severe of confinements, which left cities deserted and the roads eerily free of traffic.

It was all rather new back then, and – dare I say it? – almost refreshing! The hubbub had suddenly died down and it was as if we stepped outside the matrix and could view it all from afar. The new world actually looked rather sparkling in the Spring sunshine, I recall. Unaccustomed to the silence, we noticed birdsong, and the freshness of the air, and made idealistic predictions about this crisis being an ecological turning-point that would ultimately save the planet. On the personal level, it was an opportunity to take stock, replenish our resources, rethink our values. Many of us wondered why we had been rushing around so frenetically, what we were trying to achieve. For those of us that had not had the misfortune to contract the illness, or to have looked after or grieved for someone that had, confinement almost felt a bit like a retreat, a refuge, even a spiritual awakening.

A year on, the perspective is rather different. The second lockdown in Portugal was neither as complete nor as intense as the first, but it was longer – three months to be precise – and the experience was altogether other. This time, normal life did not come to a standstill because now the structures were in place to enable most of us to continue working from home. The birds were not singing. It was winter and there were still cars on the road. Instead of spiritual renewal, the dominant feeling seemed to be disgruntlement – disgruntlement at being confined to four walls, at having our freedoms curtailed, at having to spend all our waking hours on Zoom. Above all, there was frustration at not being able to travel. Academic tourism, holidays abroad, visiting the family “back home”: these were the things many of us most missed, once we realised that Covid was here to stay. As the weeks of captivity turned to months, those feelings of frustration mellowed to something more poignant, a lingering regret about rights and freedoms we had once taken for granted and which were now lost, mixed imperceptibly with a vague aching for places that we had never known but which now hovered beyond the horizon of our expectations, tantalizingly out of reach.

The Epigraph to this Spring 2021 issue of *Translation Matters* perfectly captures that mood. It is an expression of yearning for the faraway places that we carry with us in our imagination and which we are unable to visit in the flesh. An elegy to elsewhere, it reads (in Guilherme Braga’s sensitive Portuguese translation) like an expression of *saudade* in reverse – a longing not for that place of belonging that we called home, but for some unspecified location that is other than where we are. *My soul loves foreign lands / as if it had no homeland...*

The poem was originally written in Swedish by the Finnish modernist poet Edith Södergran, who died in 1923 aged only 31, of tuberculosis. Indeed, it may well have been

composed while its author was being treated in the sanatorium, an experience which, by all accounts, was not unlike that of being in prison.

What was Edith Södergran longing for when she wrote this poem, I wonder? All those *days and nights lying thinking / of things that never happened...* I imagine she might have been dreaming of somewhere like Portugal, or at least somewhere quite unlike her native Finland, where the sun shines brightly for more than half the year. Perhaps she had read Pessoa. It was, after all, *a foreigner that wrote the strange words on the hard slate of her soul*.

Before commercial travel became widely available, translation was of course one of the routes through which people could visit foreign lands without ever leaving their homeland. In translation, particularly the kind of translation that does *not* attempt to assimilate the foreign to the domestic but pushes the reader up against the sharp edges of an alien tongue – *the great stones on which my thoughts repose?* – words echo strangely, invitingly, beckoning us out of ourselves.

I imagine Edith Södergran lying alone in the bare sanatorium in Finland reading Fernando Pessoa in translation and dreaming of coming to Lisbon to visit him. Of such connections great works are born. *Deus quer, a mulher sonha, a obra nasce*.

* * *

Let me begin the more academic section of this Introduction by pointing out that it is highly unlikely that Pessoa was ever translated into Swedish during Södergran’s lifetime. There were few historical links between the two cultures that might have justified such a mutual interest, and neither language was sufficiently central in the world system of languages (Heilbron, 2010) to have generated a translational dynamic of its own. Even today, Guilherme Braga is a very rare creature in being able to translate directly from Swedish into Portuguese, and translators working in the reverse direction will certainly be similarly few and far between.

Given this traditional absence of connection, it is surprising, therefore, that the two articles that open this issue continue the Scandinavian theme introduced in the Epigraph. The first by **Nina Havumetsä**, from the University of Eastern Finland, concerns a Russian bestseller (a work of political non-fiction by Mikhail Zygar whose title can be literally translated as “All the Kremlin men: A short history of contemporary Russia”¹) in Finnish, Swedish, and English translation. The three versions are analysed in order to determine the extent to which information has been omitted, added or changed. Assuming information change to be a deliberate translation strategy (as theorized by Chesterman, 2000 and Pym, 2016, amongst others), she finds that the Finnish and the Swedish translations are considerably closer to the source text than the English. Reflecting upon the dynamics at work in the latter case, she concludes that the changes have mostly been made for

¹ Вся кремлевская рать: Краткая история современной России.

pragmatic reasons in order to improve cohesion and readability, or to tailor the content to the new target reader, perhaps with an eye on commercial sales. This would seem to suggest that Venuti's (1995) claims about the prevalence of a domesticating translation strategy in the UK and US still hold firm, bringing additional ideological implications in the light of English's now incontrovertible status as the lingua franca of the globalized world.

The next article, by **Anabela Valente**, looks at the literary genre (or subgenre) known as Scandinavian crime fiction, or "Nordic noir", in Portuguese, focusing on the phenomenon of indirect translation. Hypothesizing that Portuguese, in its European and Brazilian variants, and the Scandinavian source languages (Swedish, Danish, Norwegian) are all too peripheral in the world system of languages (Heilbron, 2010) to have generated much direct translation, she undertakes a complex bibliographic survey designed to trace the various transit routes taken by the most successful Nordic Noir novels published in Portugal and Brazil in the period 1965 to 2019. While confirming the prevalence of English as the mediating language for indirect translations, the study also produces some unexpected results: for example, the rise in the number of indirect translations in relation to direct ones after 2005 (the year of the all-important "Stieg Larsson phenomenon") seems to contradict the "clear and irrevocable tendency to move from indirect to direct translation when contacts between peripheries intensify" indicated by Ringmar (2015, p. 155). Her findings therefore make an interesting contribution to the burgeoning literature about indirect translation.

Indirect translation also plays a role in the next three articles, suggesting that, in the Portuguese context, it is particularly prevalent.² **Maria António Hörster** and **Cornelia Elisabeth Plag**'s paper concerns the very first Portuguese translation of Freud, a version of his 1905 text *Drei Abhandlungen zur Sexualtheorie*, which came out in November 1932 under the title *Sexualidade*. Through a detailed analysis focusing on features such as modalization, hedging devices and denotative shifts, the authors show not only that the Portuguese text tends to make the normally cautious and tentative Freud much more assertive than he was in German, but also that this tendency has clearly been imported from a French mediating text that had come out shortly before. Thus, the Freud that is brought into Portugal in this translation is imbued with an aura of positivism, something that was clearly acquired in its passage through French.

Imren Gökce's article also concerns indirect translation, specifically the Turkish translation of a picturebook by Portuguese Nobel laureate José Saramago, which was mediated by a Spanish version. However, in addition to being an indirect translation, this work has the particularity of also being a repurposed text, extracted from a work that Saramago had originally intended for an adult readership and reworked into a stand-alone illustrated children's book. The fact that the original full-length work had also been translated into Turkish directly from the Portuguese by a different translator gives Gökce the opportunity to compare the two Turkish versions with a view to exploring how

² This fact has already been amply demonstrated by Pieta (2012) and Assis Rosa (2017), amongst others.

repurposing affected the translation. Amongst other things, she finds that the narrative presented in the picturebook version sounds much more poetic than the other one, a characteristic that she believes is due to the way the text is presented visually in the Spanish picturebook, spread across the pages in verse-like format.

The Turkish picturebook studied by Gökce is, strictly speaking, not only an indirect translation but also a retranslation, since Saramago’s text already existed in Turkish. Retranslation is the central focus of the next article by **Tiago Cardoso**, which begins by revisiting Antoine Berman’s “retranslation hypothesis” of 1990³ and the more recent theoretical explorations of the phenomenon that have come in its wake, before homing in on a particular case study: two Portuguese translations of J. D. Salinger’s 1951 novel *The Catcher in the Rye*. The fact that the first (by João Palma Ferreira, 1962) was written in the Estado Novo regime, while the other by José Lima (2005), was produced in democratic Portugal allows him to compare the changing societal values as manifested in the two translations, focusing on issues such as religion, the family, sexuality and politeness mechanisms.

Ana Rita Brettes’ article, which follows, sets itself a similar goal, in this case comparing two Portuguese translations of Oscar Wilde’s *Picture of Dorian Gray*, the first (by Januário Leite) published in 1943 in the context of the Salazar dictatorship, and the second in 1998 (by Margarida Vale de Gato) in the democracy. Given Wilde’s reputation as a representative of a lifestyle that would have been considered abhorrent to the Salazar regime, it is perhaps surprising that his novella should have been published at all. However, Brettes finds not only that Januario Leite’s 1943 translation actually went through five editions during the dictatorship and several more after it, but also that it was supplemented by seven other translations (two during the dictatorship and five after), suggesting a particularly avid interest in the work.⁴ Through a study of the lexical choices relating to the issue of hedonism, she shows that this theme was treated quite differently in the two versions analysed in detail: while Leite portrays the central character of the work as an effusive but attractive dandy, Vale de Gato opts for a lexical set suggestive of Faustian Romantic decadism, (perhaps influenced by the horror films that were prevalent during the period when the translation was done, Brettes suggests).

From the Portuguese dictatorship of the mid-twentieth century, we pass to the Spanish one, with **Sofía Monzón Rodríguez’** article about the reception of Sylvia Plath during the Franco regime. Monzón Rodríguez starts from the assumption that the writings of Sylvia Plath, with their strong feminist content and frank treatment of matters such as sex and bodily functions, would have been anathema to this regime. She combs the Spanish censorship archives in search of evidence of attempts to publish Plath’s work in Spanish, and indeed finds censors’ reports certifying to various failed applications to translate her

³ According to this, given the inevitably incomplete nature of any translation, and its propensity to age, retranslations are not only desirable but also essential: the more the better, Berman advocates, in order to cumulatively allow the reader to get as close as possible to the original work.

⁴ This confirms my own findings with regards to the translation of Wilde’s play *Salome* into Portuguese, which also went through seven translations between 1908 and 1992 (Bennett, 2003).

novel *The Bell Jar* between 1967 and 1982. Curiously, though, the censors did not present any objection to the importation of the English original, or indeed to an Argentinian translation, which might indicate (she surmises) “either self-censorship on the part of Argentine translator or publisher, or a less stringent application of censorship standards towards books imported in relatively low numbers”. As for Plath’s poetry, though there was an unsuccessful attempt to import her most famous collection, *Ariel*, in 1968, it seems that a bilingual anthology of her poetry was actually authorized and published in 1974, perhaps reflecting the (widely testified) lenience of the censors towards what was seen as a niche genre, accessible only to an educated elite.

Andreia Sarabando returns us to Portugal with her article about the Portuguese translation of Patricia Grace’s *Potiki* (1986), a Maori novel characterised by a linguistic hybridity that has a strong ideological charge in the source culture. Sarabando is concerned with the translation’s controversial decision to include paratextual apparatus (in the form of a glossary and footnotes) to clarify the meaning of Maori words and expressions. The work thus gives her an excuse to examine the role of linguistic hybridity in New Zealand culture and to engage with the ongoing debates about how such phenomena should be dealt with in translation.

The final article, by **Sabrina Martinez**, takes us away from the almost exclusively literary concerns of all the other articles in this issue to discuss audiovisual translation research, with an emphasis on subtitling. Since 2010, there have been significant developments in the field, she tells us, not least with the application of eye-tracking and (more recently) heart and brain monitoring technology. The article is essentially a review of these and other changes and the debates they have provoked, focusing on three technical parameters – reading speed, segmentation and shot changes. The aim is to identify developments that could eventually be used to update the guidelines used in the subtitling industry, something that is particularly relevant for a country like Portugal, she concludes, where a subtitling culture prevails.⁵

With this conclusion, Martinez quite conveniently brings us back to the linguistic frame that has dominated much of this issue of *Translation Matters* – Portuguese. It is often difficult for an editor to find points of contact between the various articles in a general issue, and as a result, the links forged might sometimes seem rather contrived and artificial. However, in this case, all the articles, with the exception of those by Havumetsä and Monzón Rodríguez, are concerned with Portuguese, sometimes as a source language (in the case of Gökce), but mostly (Valente, Hörster and Plag, Cardoso, Brettes, Sarabando, and now, indirectly, Martinez) as a target language. This is appropriate because, as well as testifying to the traditional importance of translation in this country, and to the wealth of

⁵ She quotes Gottlieb (1998) in identifying different audiovisual translation cultures: in addition to the subtitling culture that prevails in Portugal, there are dubbing cultures (e.g. Spain and Italy), voice-over cultures (e.g. Poland) and countries where no translation is required because they are source language countries that rarely import foreign films (e.g. Britain and the United States). Brazil, she points out, might be considered a mixed culture, since foreign-language content on the national television networks is dubbed, while material for cable and satellite television, like cinema films, is subtitled.

Bennett, K. – Editor’s Introduction

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translational research that is being done as a consequence, it reflects this journal’s provenance and signals its continuing (though not always exclusive) loyalty to its place of origin.

Karen Bennett

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EPIGRAPH

De främmande länderna

Min själ älskar så de främmande länderna,
som hade den intet hemland.
I fjärran land stå de stora stenarna
på vilka mina tankar vila.
Det var en främling som skrev de sällsamma
orden
på den hårda tavla, som heter min själ.
Dagar och nätter ligger jag och tänker
på saker som aldrig hänt:
min törstiga själ har engång fått dricka.

Edith Södergran

Terras estrangeiras

Minh'alma ama as terras estrangeiras
como se não tivesse pátria.
Em terra longínqua erguem-se as grandes
pedras
nas quais meus pensamentos repousam.
Foi um estrangeiro que escreveu as
estranhas palavras
na dura tábua chamada minh'alma.
Dias e noites passo deitada pensando
em coisas que nunca ocorreram:
minh'alma sedenta outrora bebeu.

Tradução de Guilherme da Silva Braga

A COMPARATIVE STUDY OF INFORMATION CHANGE IN TRANSLATION OF NONFICTION LITERATURE

Nina Havumetsä*
University of Eastern Finland

ABSTRACT: The present paper compares translations from Russian into Finnish, Swedish, and English of a work of political non-fiction, *Вся кремлевская рать: Краткая история современной России* (*lit.* All the Kremlin men: A short history of contemporary Russia) by Mikhail Zygar (2016a) and investigates the use of information change as a translation strategy. Information change covers addition and omission of non-inferable content, used either separately or sequentially (i.e. addition following omission resulting in substitution). De Metsenaere's and Vandepitte's (2017) notions of addition and omission are applied. The study shows that the translations into Finnish and Swedish exhibit similarly infrequent use of information changing strategies while the English translation appears more liberal in their use. Possible reasons for the additions, omissions, substitutions, and their effects are discussed, as is the potential impact of the English translations on translation norms.

KEYWORDS: Translation Strategy, Information Change, Addition, Omission, Nonfiction Literature

1. Introduction

The purpose of this study is to examine present-day use of the information changing strategies of omission, addition, and substitution in the translation of nonfiction literature by comparing different language versions to the original book and to each other. The research material consists of three translations into three languages of a volume of political nonfiction. The original Russian-language book is called *Вся кремлевская рать: Краткая история современной России* (*lit.* All the Kremlin men: A short history of contemporary Russia) by Mikhail Zygar (2016a), which became a bestseller in Russia and was subsequently translated into several languages. This original book and its translations into Finnish (Zygar, 2016b), Swedish (Zygar, 2018), and English (Zygar, 2016c) were chosen as material for this study to examine how, if at all, the translations differ on the level of the information that they contain. What reasons might there be for an eventual use of information changing strategies in translation? In the book, the author, a professional Russian journalist, gives an account of how the current Russian president came into power and how politics at the highest level has been conducted in Russia since the turn of the 21st century until about 2015. The book was originally written for a Russian audience so, naturally, it contains references to recent Russian history, politics, and social reality, which in many respects are different from the target cultures of the translations. Such references presumably present some difficulty in translation because (1) they may contain culture-bound terms, (2) if translated literally, they may require more cognitive effort to be understood by the target-culture readers due to differences in background knowledge, and (3) they contain information that may be regarded as either irrelevant or insufficient to readers outside Russia. Such potentially problematic sections of the source text may

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motivate the use of information changing strategies (see, for instance, Leppihalme [2001] on translation solutions for culture-bound terms and Dimitriu [2004] on omissions). In the present study, I examine the translation strategies that have been used in translations into the target languages to add or remove information, or to substitute it by first removing a section of text and then adding non-translated target-language information in the same place. The genre under investigation is political nonfiction which includes subgenres such as politicians' memoirs, biographies, accounts and analyses of historical or present-day events in domestic and international politics. To my knowledge, there are no similar studies comparing contemporary translations of nonfiction literature aimed at least three different target cultures.

2. Information change as a translation strategy

The term information change is used by Chesterman (2000, pp. 87-116) to denote, among other strategies, addition and omission. Chesterman divides translation strategies into the linguistic categories of mostly syntactic, mostly semantic, and mostly pragmatic local strategies. The word "mostly" implies that there are no strict boundaries between the categories. Chesterman sees strategies as problem-centred and potentially conscious. The strategies that are relevant to this study are those that are mostly pragmatic, "often the result of a translator's global decisions concerning the appropriate way to translate the text as a whole" and that "primarily have to do with the selection of information in the TT, a selection that is governed by the translator's knowledge of the prospective readership of the translation" (Chesterman, 2000, p. 107). Of the 10 strategies included in this category, information change refers to "the addition of new (non-inferable) information which is deemed to be relevant to the TT readership, but which is not present in the ST, or the omission of ST information deemed to be irrelevant" (Chesterman, 2000, p. 109). Another pragmatic strategy, visibility change, refers to "a change in the status of the authorial presence, or to the overt intrusion or foregrounding of the translatorial presence" (Chesterman, 2000, p. 112) through, for instance, translator's notes. Whether the translator's visibility changes is not the focus in this paper, but translator's notes may constitute added information and therefore information change.

As referred to above, Chesterman mentions knowledge of the target audience as a source of guidance that the translator uses when deciding on information change. Also, Pym (2016) brings up reasons for using content-change strategies that take into consideration the target readership and situation. Pym's (2016, pp. 219-242) approach to translation solutions is pedagogical and, as such, provides decision-making guidance for the translation process in situations where the translator can choose between alternative solutions. Pym's translation solutions move gradually from copying the smallest linguistic units to changing perspectives and to adding, omitting, or moving content. In Pym's tentative typology, the lines between strategies are not watertight and a strategy may be categorized differently depending on the interpretation of the situation. He presents three basic kinds of solutions for the "bump mode" of translating, i.e. when a translation problem

arises: “you can copy something that is there, you can change the way it is expressed or you can change what is there” (Pym, 2016, p. 221). The first category refers to copying words and structures such as idioms, or sentence and paragraph division. The second category (Pym, 2016, pp. 224-231) covers a wide range of changes of expression, e.g., transforming passive voice into active or changes in register, and dealing with issues concerning cultural correspondence. Also included in this category are placing the translation in a new textual location, translator’s notes, and explicitation and implicitation. Pym’s (2016, pp. 231-232) third category is called text tailoring or content change. It is very close to Chesterman’s (2000) information change strategies, and it covers adding content (such as notes and glossaries, which can also be categorized as instances of using the strategy of new place in text [Pym, 2016, p. 229]) or omitting content “not pertinent to the translation purpose” (p. 232), as well as correcting, updating, or censoring information. In the present study, information change covers a combination of some of the solutions of strategies described above, namely, addition of information (in footnotes or elsewhere), omission of information, and substitution (i.e. first omitting and then adding different information in the same place). Omitting or adding information seems at first glance to be an uncomplicated object of analysis. Some researchers place addition under pragmatic explicitation (see Klaudy, 1998, p. 83), or regard implicitation, or stylistically motivated changes that reduce redundancy, as a subcategory of omission (Dimitriu, 2004). In the following section, an attempt will be made to distinguish more clearly between adding or omitting information or content and making information more explicit or implicit.

3. Explicitation and implication vs addition and omission

“Information” in information change can refer to meaning of any size that adds to or diminishes the non-inferable information (content or “semantic material”, as in Pym, [2004, p. 99]) available to the reader from the translation as compared with the original. For a more explicit definition, De Metsenaere’s and Vandepitte’s (2017) account of explicitation, implicitation, addition, and omission is utilized.

Explicitation has been studied extensively, and for a long time, in Translation Studies (see Englund Dimitrova, 2005, p. 33ff. for an overview). Some forms of explicitation may be resorted to unconsciously in the process of translating and be something that all translators tend to do, as posited by the explicitation hypothesis (introduced by Blum-Kulka in 1986 [2000]; see Becher [2010] for an analysis of concrete reasons for explicitation/implicitation), or, in accordance with the asymmetry hypothesis, have a preference for (Klaudy and Károly, 2005). Also, De Metsenaere and Vandepitte (2017) provide a review of several scholarly accounts of explicitation and implicitation and suggest a definition of what exactly is meant by inferring, what constitutes explicitation and implicitation, and how they differ from addition, omission, and substitution. They focus on the variety of explicitness change that is not prompted by differences in the language systems but by pragmatic reasons (De Metsenaere and Vandepitte, 2017, p. 390). Applying relevance theory, they define explicitation as:

the result of encoding developed or inferred *conceptual features* from the *explicatures* and/or *implicatures* of utterance A in a new utterance, thus producing utterance B, some of whose assumptions can be shown to be *more explicit (less implicit)* than the assumptions of utterance A, given that utterances A and B refer to the same state of affairs when produced in a similar communicative situation. (De Metsenaere and Vandepitte, 2017, p. 402, emphasis in the original)

When implicitation takes place, such conceptual features inferable from the linguistic encoding of the utterance or from the context are toned down or removed. Addition, on the other hand, refers to:

the result of encoding *conceptual features* that were not in any way inferable from utterance A or its context in a new utterance, thus producing an utterance B, given that utterances A and B refer to the same state of affairs when produced in a similar communicative situation. (De Metsenaere and Vandepitte, 2017, p. 405, emphasis in the original)

In De Metsenaere and Vandepitte's (2017, pp. 405-406) account, the opposite information changing strategy, omission, means excluding conceptual features of the source text although they are not inferable from the target text or its context. Substitution takes place when "conceptual features such as action/event/state, person, time, place, or reason are deleted and added simultaneously" (pp. 405-406), resulting in the target text referring to a state of affairs that is different from the source text. De Metsenaere and Vandepitte (2017) stress that the context of communication should play a major role in attempting to distinguish between, for instance, explicitation and addition. For the authors, the contextual features, whether they are explicatures (assumptions that are linguistically encoded or directly inferable from the immediate context) or implicatures (i.e. non-encoded "assumptions that rely on information that is further remote from the immediate act of communication" [De Metsenaere and Vandepitte, 2017, p. 397]) appear to focus in interpreting the text in the source text context, although in translation, the communicative situations and the source and target culture readers' ability to retrieve the intended contextual features are very different. The authors do point out, however, that the translator's interpretation process needs to be taken into account and that cultural background knowledge can be seen as a part of an utterance (.;).

As an explanation of why translators use addition, omission and substitution as well as explicitation or implicitation, De Metsenaere and Vandepitte (2017, p. 407) offer Pym's (2005) concept of risk management: translators' acts are motivated by their willingness to minimize communicative risks. Such a risk, if realized, might lead to, for instance, a misunderstanding or frustration over irrelevant information. A similar notion is included in Chesterman's (2000, p. 69) communication norm which requires the translator to "optimize communication, as required by the situation, between all parties involved." The translator then uses his/her experience, knowledge, and assumptions about the target audience and the parties involved, when deciding on information change.

The concepts of omission and addition presented above place much emphasis on knowing the cognitive needs of the readers and suggest that decisions to omit or add information should be based on the relevance of the information and the purpose of the translation. Also, Dimitriu (2004, pp. 163, 166-167) takes a “descriptive target reader-oriented perspective” and presents a typology of omission that is based on real-life instances of omission and their presumed motivations. She lists implicature, stylistic omissions that are used to avoid redundancy and that focus on grammar instead of meaning, and omissions for the purpose of making a summary, which are not the focus of the present paper. Other reasons for omissions, which Dimitriu (2004, pp. 167-173) suggests, appear to be such that might lead to non-inferable information being omitted in translations. These reasons range from readers’ expectations to political and commercial motives: omission may be the result of information being considered unnecessary, harmful because of cultural taboos or political ideologies, or too extensive based on editorial practices. Additionally, omission may be used to comply with text-type or genre conventions and with target-audience expectations.

In Leppihalme’s (2001, pp. 144-145) discussion of translation strategies for culture-bound terms, omission is mentioned as a strategy that leads to the loss of some details only. Omission is used to avoid translating culture-bound lexical items with another strategy: addition, possibly a lengthy one, to explain the culture-bound word. In her account of translation strategies for general purposes, Leppihalme (2007, p. 372) notes that omission may be a quick fix in certain less-than-ideal circumstances when, for instance, the translator is in a hurry. Translators may also feel they need to omit inappropriate or irrelevant information, or decide to leave out interjections, etc., for pragmatic reasons. According to Leppihalme (2001, 2007), Finnish translators resort to omission rarely and reluctantly.

Similar reasons for justifiable omissions are discussed by Davies (2007). Her account provides additional insight into the reasoning behind a translator’s decision to omit information from the source text. She observes that offensive – and even mildly irritating – content may cause the reader to stop reading, which might be seen as a bigger communicative failure than adapting the translation to the tastes and norms of the target readers (Davies, 2007, p. 63). Such a motivation is ultimately a commercial one, as is omitting text to prevent the translation from being considered too exotic or foreign (pp. 69-70).

There seems to be very little research on addition in translation. This lack may be explained by the fact that adding information requires extra effort from the translator in the form of text production, which would lessen its appeal as a translation solution. Addition is discussed most often as a means of including information to help the readers of translation understand the text and in connection with peritexts like translator’s notes.

Peritext (Genette, 1997), which includes prefaces, notes, glossaries, and other insertions within the volume, is analysed in the present study only as a possible location for additions. Additionally, peritext may be used as a place for translations of culture-

bound terms (Leppihalme, 2001, p. 144) and annotations, “to clarify difficult points, to provide background information, or to discuss specific allusions” (Jianming, 2005, p. 184). In other words, to ensure understanding of even the foreign, the exotic, and the allusive elements of the text. Footnotes and endnotes can be used also for relocating sections of the main text. The strategy of a new place in text results in omission in the original place but not from the point of view of the whole text. According to Newmark (2010, p. 178), “the more scholarly the text, the more justified are detailed translated or supplementary notes in the translation”.

Additions and omissions are closely connected to ethical issues. Especially in non-literary translation, omission and addition are usually regarded as serious errors. Pym (2004, p. 105) stresses the importance of maintaining “the translational status of that which is neither added nor deleted” to protect the authority of the persons involved “to establish relations of equivalence” and to maintain trust. His maxim of representational quantity in translation holds that there should be no significant difference between the quantities of the “start text” and the translation (Pym, 2004, p. 88).

The default setting of translating seems to be, therefore, to produce a translation that has “the same” information as the source text, which is why deviating from that “sameness” should be done for acceptable reasons. Chesterman (2000, pp. 68-69, 175-185; see also Toury, 1995), in his account of the norms and values of translation, sees that the translator forms a relationship of relevant similarity between the source text and the translation. It does not exclude the possibility of using information changing strategies, but the translator is required to uphold the value of truth, to maintain trust, and facilitate understanding between the parties. The ultimate guidelines are the expectations that the parties involved have of translations.

Ethical issues are also discussed by Dimitriu (2004) in her article about omission in translation. She writes in favour of recognizing that there are legitimate reasons for applying omission in translation but also sees potential ethical problems in the possibility of manipulating the content (Dimitriu, 2004, p. 174). It is, however, important to notice that because additions and omissions involve no translating, they can be made not only by translators but also by other parties, such as editors, who have the authority to make such decisions (Pym, 2004, pp. 102-104) and who are responsible for a translation’s commercial success. Editorial influence over translations may be significant depending on the genre, and it should be studied to distinguish between translated language – as it is produced by translators – and final, published texts (Bisiada, 2018, p. 305). In the present study, published texts are examined as they appear to the target readers.

4. Method and material

The focus of this paper is on full sentences because of the size of the material, but other aspects and items (clauses, phrases, lexis, modality, and discourse presentation) will also be considered. Explicitation and implicitation are discussed as phenomena bordering on addition and omission.

The analysis is based on two samples of the original text. First, a non-probability sample was chosen for the investigation. It consists of chapter 1, which seemed most likely to contain first mentions of concepts related to Russian society, politics and history and thus translation strategies that might not be repeated later in the book. The chapter consists of 416 sentences (calculated by hand), excluding chapter headlines. Chapter 1 represents one out of a total of 19 chapters, plus an introduction, and concluding remarks by the author, or 24 pages of a total of 400 pages of the original book (Zygar, 2016a). Second, a probability sample of 15 pages was selected by systematic sampling to make the sample more representative of the material by random selection. Full sentences that begin on each page (sometimes ending on the following page), altogether 245 sentences, were compared with their translations sentence-by-sentence. The research material comprises altogether 661 Russian-language sentences and their translations.

5. Analysis of information changing strategies

5.1 The Finnish translation

The Finnish translation follows the original closely both semantically and on the levels of sentence and clause breaks, sometimes even as to word order. The Finnish word order is fairly free, so such translational precision is perhaps only detectable for someone making close comparisons. The assumed goal of producing a faithful translation appears to have led the translator to some solutions that raise questions about the inferability of the same information in both languages and cultures. This suspicion arises in connection with concepts that are specific to Russian politics and society. Here is an example of a loan translation (transliteration):

(1) [...] Волошин считался убежденным **государственником**, отстаивавшим интересы государства в том виде, в каком он их видел. (Zygar 2016a, p. 14, emphasis added)

[...] Voloshin was considered a committed advocate of a strong state who defended its interests as he saw them.¹

[...] *Vološinia pidettiin vakaumuksellisena **gosudarstvennikkina**, joka puolusti valtion intressejä sellaisina kuin hän ne näki.* (Zygar, 2016b, p. 18, emphasis in the original; faithful translation from Russian)

The word *государственник* is rendered as *gosudarstvennikki*, a loan translation which does not convey the meaning to readers without sufficient background knowledge about Russian politics and language. Such a reader is likely to take the following clause of the translation as an explanation of the word. The word *государственник* (*gosudarstvennik*), however, has a different meaning, “an advocate of a strong state”. Here, an increase in quantity could have transferred more of the information contained in the source text

¹ All translations from Russian, Swedish, and Finnish into English are mine.

word. What happens instead is an implicature close to omission for readers with insufficient background knowledge. The same thing occurs with the word *чекист* (chekist, a member/employee of the security organs; derived from *Cheka*, the Soviet state security organ founded in 1917) rendered as *tšekisti* in Finnish (Zygar, 2016b, p. 20). Only readers who already know about the history of the Soviet Union and Russia are likely to retrieve the relevant explicatures and implicatures.

The omissions found in the Finnish translation are occasional. I discovered only one full sentence that has been omitted: “Для убежденных карьеристов это было убийственно” (Zygar, 2016a, p. 20) [For hard-core careerists this was lethal]. There were three omissions below the sentence level, which did not lead to significant changes of meaning or misunderstandings in their respective contexts. In one instance, the modal adverb *наверное* (“apparently”) is omitted (Zygar, 2016a, p. 401), resulting in a change of the epistemic status of the proposition. One addition was discovered, namely, the Finnish word *Venäjä* (“Russia”) added in brackets after the word *Русь* (“Rus”) (Zygar, 2016b, p. 305). This addition might be categorised as an explicitation if the reader has the corresponding background knowledge and is able to retrieve the meaning of *Rus* from it. There are no other additions and therefore no combinations of omissions and additions, that would result in a change of meaning. There are some cases of explicitation of, for instance, abbreviations as in where “ЦК” (CK, abbreviation of the Russian words for the Central Committee) is rendered as “keskuskomitea” in Finnish (Zygar, 2016b, p. 22).

5.2 The Swedish translation

The Swedish translation has one footnote informing the reader of a list of persons at the end of the volume, and four in-text notes in square brackets with names of Russian political parties in transliterated form. In contrast to the Finnish translation, the Swedish text contains clearly more explicitations and implicatures. Omissions and additions are slightly more frequent: I counted four omitted complete sentences. The first omitted sentence (Zygar, 2016a, p. 9) refers to a person’s frequent use of English words in Russian speech and has the word “agenda” in English. That word is also used in Swedish to mean the same, so it could not have served as an example of a person’s use of English. The Swedish translator may thus have omitted the sentence to avoid the risk of misunderstanding. As there are more examples of the idiosyncrasies of the person quoted, no remarkable loss of information takes place. Another omission could be explained by a wish to avoid repeating information, which appears to have guided the translator in minor omissions as well. The two remaining omitted sentences are more difficult to account for. One of them is an unflattering characterization of the USA as “self-assured, inefficient, and unreasonable” (Zygar, 2016a, p. 10, my translation from Russian) and the other one (Zygar, 2016a, p. 19) describes shortly what happened in the campaign headquarters of an over-optimistic Russian politician who hoped to become president. Together they do not appear to form a pattern of, for instance, avoiding politically sensitive topics. Omission by mistake, or other reasons, is also possible.

Instances of omitted text below sentence level occur on several of the analysed pages of the Swedish translation. Giving exact numbers is difficult because the line between implicitation and omission is not clear. Here is an example of both an omission that could be regarded as an implicitation, and a clearer implicitation:

(2) *Первая в СССР и главная на тот момент в России деловая газета «Коммерсантъ» уверяла, что из-за демарша Примакова Россия потеряла \$15 млрд, которые могла бы заработать в результате подписания подготовленных в Вашингтоне соглашений: «Тем самым премьер-министр России сделал свой выбор – выбор настоящего коммуниста. Большевика, готового полностью пренебречь интересами своей Родины и народа в угоду интернационализму, понятному только ему и бывшим членам КПСС», – **негодовал «Коммерсантъ»*** (Zygar, 2016a, p. 12; emphasis added, superscript as in the original)

[Kommersant, **the first business newspaper in the Soviet Union and the leading one in Russia at the time**, insisted that due to Primakov's demarche Russia lost 15 billion USD that it could have earned had the agreements that had been prepared in Washington been signed: "In this way, the Prime Minister of Russia made his choice – the choice of a true Communist. A Bolshevik who is prepared to completely ignore the interests of his country and people for the benefit of the sort of internationalism that only he and former members of the CPSU can understand," **Kommersant disapproved**. (Omission and implicitation emphasized)]

Den ledande affärstidningen Kommersant hävdade att Primakovs markering hade kostat Ryssland 15 miljarder dollar i uteblivna vinster från de avtal som skulle ha undertecknats i Washington: "Och på samma gång har Rysslands premiärminister fattat sitt beslut som en sann kommunist. Som en bolsjevik, beredd att fullständigt nonchalera sitt Fosterlands och sitt folks intressen för att främja en internationalism som är begriplig bara för honom och andra gamla kommunister." (Zygar, 2018, p. 15; implicitation emphasized)

The omissions are in bold and the phrase that has been implicitated in the Swedish translation is underlined. Omissions present some loss of information for some readers but others, who are familiar with the Soviet and Russian society, the history of the newspaper Kommersant and the status of communists in the Soviet Union, could infer what is not linguistically encoded. "Former members of the Communist Party of the Soviet Union" is translated into a more implicit expression "other old communists", adding, in fact, the word *andra* ("other") for explicitness. The reporting phrase ("Kommersant disapproved" in English) has been omitted, but the paper's stance is inferable without it from the content and the tone of the citation.

Another aspect of interest for the present study in the above example is the omission of modality expressed by the conditional mood in *могла бы заработать* ("could have earned") which is translated as *uteblivna vinster* ("unattained profit"). A similar modality change took place in the Finnish translation as well. They are minor changes quantity-wise, but actually affect the tone and change the certainty of the information given and the level of the author's or the speaker's commitment to it. These examples represent information change of linguistically encoded non-inferable information. Additions in the Swedish text

are small, mostly added words, and often interpretable as cases of explicitation. Only one clause, and explanation of the word *politbyrån* (“politburo”) has been added in parentheses, but that too can be seen as an explicitation.

5.3 The English translation

The English translation differs from the Finnish and Swedish translations in many respects. The most striking difference is the number of omissions. In addition to numerous omitted clauses, phrases and words, seventy-one full sentences were omitted from different places. Most omissions occurred in stretches of one to three sentences. Some of them contained information that may be regarded as irrelevant for readers outside Russia. There was, for instance, a description of an incident in an election campaign, and a reference to someone who was not of interest in the chapter in question. Some omissions, however, deserve a closer look. The largest omission was a 21-sentence-long description of President Putin’s visit to New York, him giving a speech in the UN, and meeting President Clinton (Zygar, 2016a, p. 28-29). The reason for its omission does not seem to be either the difficulty to translate or its relevance for the readers. Another longer omission is a quote from a British newspaper regarding Putin’s then modest financial status compared with the luxuries of the London hotel where he stayed during his visit (Zygar, 2016a, p. 25). Both of these omitted stretches of text can be interpreted as critique of the way the Russian president was received in the two countries or as something that might explain his future behaviour.

The English translation offers ample material for analysing additions. The number of added sentences was twenty-four, which includes those used in substitutions to replace omitted ones. An example of an addition is a sentence added to a quote: President George W. Bush’s famous remark about looking into Putin’s eyes and seeing his soul has been completed with a sentence: “I looked the man in the eye. *I found him to be very straightforward and trustworthy and we had a very good dialogue.* I was able to get a sense of his soul” (Zygar, 2016c, p. 19, endnote referring to an English source removed, addition emphasized). Altogether three quotations from leaders of the USA and the UK have been added to or replaced by longer quotations from English sources that are listed in the endnotes. Such practice makes sure that the information presented is correct regarding the reality outside the translation even if the translation does not repeat faithfully the information of the source text. It also shows an appreciation for the accuracy of information and the convention of using endnotes, which are common also in the scientific genre.

Additions provide further information to the readers, as in the following example:

(3) [...] *he ensured that the presidential election would be held in March instead of June (under the constitution new elections had to be called within three months after the resignation of a president).* (Zygar, 2016c, p. 12; added information emphasized)

The information that is given in the text in bold is inferable only to the most knowledgeable readers, who the target readers are apparently not considered to be – the use of explicitation, for instance, to explain that a person referred to simply as *Буш* (“Bush”) in the Russian original (Zygar, 2016a, p. 27) is “the Republican candidate, George W. Bush” in the English translation (Zygar, 2016c, p. 18) points to the target audience being considered laymen in politics. The material contains several explicitations of mostly the Russian political system, geography, etc., for instance, “Kharkiv *in eastern Ukraine*” (Zygar, 2016c, p. 269, explicitation emphasized). Drawing the line between an addition and explicitation depends on which explicatures and implicatures the readers are assumed to be able to retrieve from the context and background knowledge.

Some additions appear to have been made simply to enhance cohesion, such as the addition of the sentence “But things turned out differently” (p. 12) at the beginning of a new paragraph. In example (4), substitution and addition take place, apparently, to accentuate a meaning but still changing it:

(4) *Александр Волошин действительно был хорошо знаком и со Стробом Тэлботтом, и с Ларри Саммерсом и отлично знал, как выстраивать отношения с командой Гора, если она победит.* (Zygar, 2016a, p. 27)

[Aleksandr Voloshin was actually well acquainted with both Strobe Talbott and Larry Summers and knew very well how to build relations with Gore’s team should they win.]

*Alexander Voloshin got on very well with Larry Summers and **even better** with Strobe Talbott, and he knew how to build relations with a potential Gore administration.* (Zygar, 2016c, p. 18; substitution and **addition** emphasized.)

Yet another motivation for addition appears to be to increase the appeal of the text as a source of interesting information, for instance, by adding the sentence “In 1996 he [Sergei Pugachev] was one of the main sponsors of Yeltsin’s campaign” (p. 13). This piece of information concerns a person mentioned briefly in the text. It is not, in my view, in any way essential for understanding the text, nor does it help to avoid any communicative risk in the context.

The remaining three cases of addition form in fact substitutions. Next, I shall take a closer look at a stretch of text where omissions, additions and other changes take place.

(5) *О политике он предпочитает говорить в сугубо деловых терминах: “Американцы создали у себя огромную, диверсифицированную, восприимчивую к инновациям экономику благодаря жесточайшей конкуренции. Такая же напряженная конкуренция видна в американской политике, в том числе внутри основных политических партий. И благодаря этому они сформировали устойчивую политическую систему, отвергающую крайности. А вот в международной политике Соединенные Штаты после исчезновения Советского Союза стали де-факто монополистами. И в отсутствие конкуренции стали самоуверенными,*

неэффективными, неразумными. Наделали кучу серьезнейших ошибок, нанесли огромный ущерб международной безопасности и самим себе". (Zygar, 2016a, pp. 9-10)

[He prefers to speak about politics in inherently business terms: "Thanks to tough competition, the Americans have created for themselves a huge, diversified economy that is open to innovation. Such intense competition is also visible in American politics, including the key political parties. And thanks to this, they have formed a political system that shuns extremities. In international politics, however, the United States has become de facto monopolists after the Soviet Union disappeared. And without competition, they have become self-assured, ineffective, and unreasonable. They have made a number of grave mistakes and caused a great deal of damage to international security and to themselves."]

On the topic of politics, he prefers to speak on purely business terms: "The United States built the best economy in the world through competition. But it somehow forgot that world politics also needs competition. That's why its foreign policy is a failure." (Zygar, 2016c, p. 4)

Here, as the sections of text are placed next to each other, the quantitative difference (Pym, 2004) is clearly visible. Additionally, the excerpt above is an example of a quote being quite significantly changed in the translation process by substitution of information. This substitution occurs in the very beginning of the book, which may offer an explanation. As Davies (2007) suggests, a reader who is dissatisfied with the content may stop reading, which would lead to communicative failure.

The changes made with regard to quotations is another dimension of information change with ethical considerations. Here, two more examples of quotations are presented:

(6) *Свою главную историческую миссию Волошин, **наверное**, считает выполненной: он обеспечил политическую стабильность и капитализм – **и на покой***. (Zygar, 2016a, p. 9; omissions emphasized)

[**Apparently**, Voloshin considers his main **historic** mission fulfilled: he achieved political stability and capitalism--**and can now rest**.]

Voloshin believes that he has fulfilled his primary mission: "to transfer Russia from a state of permanent revolution to a state of evolution". In other words, before he resigned from the government in October 2003, he succeeded in bringing political stability and capitalism to Russia. (Zygar, 2016c, pp. 3-4; addition emphasized)

In example (6), the translation contains an added quotation. First, however, the modal adverb *наверное* ("apparently") has been removed from the beginning, changing the author's attitude toward the content of the first sentence, as well as the epistemic status of it, which makes it an instance of omitting non-inferable information. In the example (7) below, quotation marks have been added and the pronoun changed from third person singular to first person singular, resulting in a change from free indirect to direct speech.

(7) *Впрочем, об Америке он отзывается хоть и с изрядной критикой, но все же любовно, с неожиданными деталями: там он случайно познакомился с Джемом*

Бушем, а тут увидел старую знакомую Кондолизу Райс, но решил не здороваться.
(Zygar, 2016a, p. 10)

*Despite subjecting America to the occasional tongue-lashing, he does so lovingly, with unexpected details: "...and then I bumped into Jeb Bush"; "...and then I spotted **my** old acquaintance Condoleezza Rice but decided not to say hi."* (Zygar, 2016c, p. 4; emphasis added to indicate addition and substitution.)

In the above example, the narrative point of view changes, removing the narrator's voice, which in free indirect speech co-exists with that of the protagonist, who in this case is an actual person (Alexander Voloshin), and leaving only the latter (see Kuusi 2016 for an account of narrative change in fiction). Such a change can be seen as standardization (i.e. a tendency to make translations conventional and easy to read), or as something that is typical of all mediated discourse (Kuusi, 2016, pp. 6-19). From the point of view of inferability, two changes take place. First, due to the added quotation marks and pronoun change, a reader of the English text is likely to interpret the quote as *verbatim*, and second, to interpret the author as responsible for the wording. This is non-inferable typographically expressed information, present in the translation but absent in the source text.

In another instance, a quote is attributed to a named speaker (Zygar, 2016c, p. 4) although in the original text the source of the quotation are unnamed officials in the Kremlin administration (Zygar, 2016a, p. 10). Quotation-related changes thus take place in the present material in four ways: substitution of the content of the quotation, addition of a quotation, change of attribution of a quotation, and change of the form of reported speech. They attribute the responsibility of the utterance differently than in the original and, ultimately, change the original author's perceived responsibility for the content.

Modality changes have in a sense similar effect: what the original author wrote as being uncertain to a degree turns into a certain statement, thus increasing his commitment to the truthfulness of the information or the possibility of the state of affairs it describes. A change of epistemic modality can easily happen by mistake, which is why the frequency of such changes should be considered and a larger sample used to draw any conclusions.

On four occasions, a section of the text had been moved to a different location not too far from the original place, resulting in no information change. There were three cases where two to six sentences had been transferred from the main text to footnotes. One footnote contained only additional non-translated information. Both types of footnotes were marked similarly with only an asterisk, so readers cannot know whether they are reading the translator's or the author's notes. Square brackets were used once to mark an explicating addition within a quotation (Zygar, 2016c, p. 4). In addition, one subheading had been added to the English text (Zygar, 2016c, p. 8).

6. Concluding remarks

The present study shows that if the number of sentences omitted or added is used to indicate quantitative equivalence, the Finnish translation exhibiting one omitted sentence

and zero added is closest to the original. It seems possible to conclude that Finnish readers received “the same” information as the Russian readers as far as the linguistically encoded conceptual features go; providing, of course, for the translator’s interpretation which is bound to be somewhat subjective. Also, the explicitation strategy was used sparingly. The Swedish translation is in this sense similar to the Finnish one with four omitted full sentences and none added. In contrast, in the process of making the English edition clearly more information change has taken place. The results of the analysis suggest that, just like omission (Davies, 2007; Dimitriu, 2004), addition of information, too, can be motivated by reasons other than a lack of relevant information in the source text and a corresponding risk of communication failure, or “a bump”, in translating. Additional motives might be a wish to improve cohesion, accentuate the message by enhancing contrasts, and simply to provide a piece of interesting information, i.e. commercial considerations. Commercial considerations such as keeping up the readers’ interest may also explain omissions of larger sections of text in the English translation. Smaller-scale but potentially significant instances of information change were found to include an omission of a modal adverb, which changes the certainty of the information given, and quotation-related changes affecting the attribution of the quotation content. This study focused on the translations as they appear to the reader, but research into the process of translating and editing could produce a fuller picture of what motivated the use of different strategies. A comparative study of translations in the genre of political nonfiction might shed light on, for instance, patterns in omitted content.

The method of analyzing a sample instead of a whole text presents some problems for drawing conclusions. A sample may be enough to show differences between translations or to survey the use of different strategies, but it may not reveal large omissions or additions, which may only occur once or twice in a book, or instances where text has been relocated. In addition, for explicit texts, as in the present study, applying De Metsenaere and Vandepitte’s (2017) notions of addition and omission is fairly uncomplicated, but does not completely remove the use of subjective judgement or the problem of drawing a clear line between addition and omission, on one hand, and explicitation and implicitation, respectively, on the other.

Nonfiction may often have a significant translational impact by spreading information about different worldviews, important events, discoveries in arts and science as well as new terminology. The findings of the present study suggest that more research into information change is needed on omission and addition in different genres and target cultures. Judging from the media coverage on an instance of information change made in the Russian edition of Yuval Noah Harari’s international bestseller *21 Lessons for the 21st Century* in 2019 (see, e.g. Flood, 2019; Tsoi, 2019), the expectations that readers have regarding the use of information changing strategies, who can make them, and perhaps also regarding marking them to show where information has been added or omitted, requires more study.

It is easy to purchase a book in translation in one's non-native language and expose oneself to a product intended for a different target culture. Such a possibility is perhaps most easily available with English language literature, English being a global lingua franca. Already in 1995, Lawrence Venuti brought up the small numbers of books translated into English in the UK and the US, the popularity of English as a source language of translated literature in many countries, and the large-scale exports of English-language literature from the US (Venuti, 1995, pp. 12-16). Additionally, not only original English-language literature but also literature translated into English is consumed by many people outside the Anglo-American world in the absence of translations into their own languages. In the present study, the English version (Zygar, 2016c) was on the market for two years before the Swedish translation (Zygar, 2018) was published. It follows that products of the Anglo-American translation culture, like Zygar (2016c) in the present case, can have several secondary target cultures, or cultures of reception and consumption, with different norms and conventions of translation. The readers in those cultures are likely to be unaware of any differences, and probably have no influence over the norms governing the translation process (for process norms, see, e.g. Toury, 1995 or Chesterman, 2000). In the long run, this could have an impact on how the expectations of and attitudes toward translations into the domestic languages in the receiving cultures evolve.

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SCANDI-NOIR IN PORTUGUESE: IN PURSUIT OF TEXTUAL TRANSITS

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ABSTRACT: Following the global success of Stieg Larsson's *Millennium Trilogy* (2005), Scandinavian crime fiction has attracted considerable attention from researchers in literary studies and other domains. However, a gap still remains with regard to the translations of this sub-genre in Portugal and Brazil. To address this gap, this article attempts to demonstrate how crime fiction produced in Sweden, Denmark and Norway has been disseminated in Portugal and Brazil by means of a bibliographic survey that traces the various transit routes that exist between these (semi-) peripheral languages. The results indicate that indirect translation continues to play an important role in this process, contrary to some predictions.

KEYWORDS: Interlingual Transit Routes, Translation, Indirect Translation, Nordic Noir, Scandinavian Crime Fiction, Literature, Sub-genre, Peripheral Languages

1. Introduction

Scandinavian crime fiction – or Nordic Noir or Scandi Noir as it is sometimes termed – acquired international recognition with Stieg Larsson's *Millennium Trilogy*, which burst onto the scene in 2005, with over 100 million copies sold worldwide,¹ translated into over 50 languages (Ahlander, 2017), and made into film. Consisting of three novels, *Män som hatar kvinnor*, *Flickan som lekte med elden*, and *Luftslottet som sprängdes* (marketed in the Anglophone world under the titles *The Girl with the Dragon Tattoo*, 2008; *The Girl Who Played with Fire*, 2009; and lastly, *The Girl Who Kicked the Hornet's Nest*, 2009), the trilogy certainly caught the attention of the international readership. Yet, before Stieg Larsson, Scandinavian crime fiction was barely read outside the Scandinavian countries (Broomé, 2014b). The thrilling and intriguing plots, focusing on the unusual central character of Lisbeth Salander, and the crusading albeit flawed investigative journalist Mikael Blomkvist, drew in millions of readers worldwide making it a global bestseller (Kärrholm, 2014). This sparked a global upsurge in the reception of Scandinavian crime fiction abroad (the so-called "Stieg Larsson effect"), leading to a veritable avalanche of works by other Scandinavian authors such as Lars Kepler, Anne Holt, Jo Nesbø, and Camilla Läckberg, which also became bestsellers around the world.

Portugal and Brazil are no exception to this trend, and thousands of copies of works by these and other Scandinavian authors have been sold in both countries since 2005.² However, given the absence of strong historical and cultural ties between the Scandinavian source cultures (Sweden, Norway and Denmark) and the Portuguese-speaking target

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¹ Available at: <https://www.amazon.com/Larsson-Stieg-Girl-Kicked-Hornets/dp/B0184WRWPQ> (Accessed: 2 April 2021)

² According to *Euronews* (21/01/2014), over 160,000 copies of Stieg Larsson's *Trilogy* were sold in Portugal the initial five years after its translation, while in Brazil, 270,000 copies were sold within two years of publication (*Folha de S. Paulo*, 2010).

cultures (Portugal and Brazil), there are likely to be few translators able to work between these languages directly. Hence, we might expect that many of these translations will have been done indirectly via a third language. Therefore, the main aim of this study has been to trace the transit routes taken by Scandinavian crime fiction as they make their way into European and Brazilian Portuguese and determine the possible involvement of intermediary languages. This would help fill one of the gaps identified by Agnes Broomé in her study of Swedish literature in English as regards the “the role of the translator and the processes of interlingual transposition, to which border-crossing literature is almost always subject” (2014a, p. 249).

First, I shall briefly define this relatively new sub-genre and try to determine how it has been disseminated in Portuguese translation. Next, I will describe the bibliographical survey which I have developed in order to trace some of the interlingual transits through which this literature has passed on its way into Portuguese. Finally, I will attempt to come to some valid conclusions with a view to understanding the role of (indirect) translation in the dissemination of Scandinavian crime fiction in Portugal and Brazil.

2. Nordic Noir: defining the genre

Genre is a term used to describe a type or class of literature usually characterised by having the same form, mode and content (Cuddon, 2013). Even though some scholars reject the notion that Scandinavian crime fiction is a genre in its own right (Bergman, 2014; Hansen and Waade, 2017), others affirm that these literary works do in fact share textual similarities and other features that can be considered sufficient for genre formation (Agger, 2008; Broomé, 2014b; Creeber, 2015).

Certainly, works commonly labelled as Nordic Noir do have several features in common: for example, they typically involve very realistic settings and tragic plots, and are mostly known for describing dark, remote, and desolate landscapes. Nordic Noir themes also imply an inversion of traditional values and a certain moral ambivalence, with flawed main characters who struggle with their own vices (Bergman, 2014).

Another common feature of the Nordic Noir genre is the theme of social criticism. As O’Donoghue (2013, p. 46) puts it, “crime is often presented in its social context”. Hence, Nordic Noir narratives show the flaws of Scandinavian societies and revolve around morally complex themes, such as corruption, murder, misogyny, and rape.³

Due to the vagueness and indeterminacy of the term “Nordic Noir”, some scholars consider it a concept or a sub-genre, rather than a fully-fledged genre in its own right,

³ If Nordic detective novels have overwhelmingly around depressing and tragic plots, we might wonder why they have gained such acclaim abroad. The answer may lie in the way in which these novels have fuelled the imagination of readers in other countries, sparking their curiosity with regards to these wealthy countries with what seem to be “perfect” welfare states (Forshaw, 2013). Stougaard-Nielsen affirms that “Scandinavian crime fiction appears to operate as a medium for intercultural communication wherein the recognised Nordicness of the genre plays a crucial role in negotiating social and cultural desires and challenges pertaining mostly to the receiving culture” (2016, p. 1). These desires seem to be related to the romantic notion that international readers have of the Nordic countries.

preferring the broader term “Scandinavian crime fiction” for the purpose of literary analysis. Stougaard-Nielsen (2016, p. 4) goes as far as to claim that “Nordic crime fiction is perhaps only really “Nordic” when viewed or read from abroad”, while Hansen and Waade (2017) regard it as a concept or brand which was purposefully construed to sell books, films and television series abroad, however, other scholars uphold the conviction that it is indeed a literary genre sharing many common features (Agger, 2008; Broomé, 2014b; Creeber, 2015). Nevertheless, some authors, such as Stougaard-Nielsen (2016), and Bergman (2014), use the terms Scandinavian crime fiction and Nordic Noir interchangeably, implying that both are synonymous.

When exactly did this Scandinavian crime fiction (sub-)genre begin? Most authors acknowledge Per Wahlöö and Maj Sjöwall, who were writing in the 1960s, as the founders of the modern Scandinavian crime novel (Bergman, 2014; Broomé, 2014b; Forshaw, 2012). Though there were well-known crime authors before this (such as Maria Lang from Sweden and Stein Riverton from Norway), Wahlöö and Sjöwall introduced a new style of writing, perhaps already realising that there might be a demand for crime fiction containing social criticism in a Nordic setting (Agger, 2008). Thus, many scholars regard their novels as the first of the Nordic Noir sub-genre (Forshaw, 2012; Peacock, 2013; Stougaard-Nielsen, 2016).

However, it was undoubtedly the international success of Stieg Larsson’s novels that gave global visibility to Scandinavian crime fiction, influencing publishers to invest in other Scandinavian writers (Bergman, 2014), and attracting more scholarly interest in the sub-genre (Kärrholm, 2014). For this reason, it will be considered, in what follows, as a pivotal moment in the global reception of the brand.

3. Nordic Noir in Portuguese translation

Historically, Scandinavian and Portuguese-language literary exchanges have been few and far between. However, over the last few years, this seems to have changed, with translations of Scandinavian crime fiction novels now appearing regularly in bookshops in both Portuguese-speaking countries. Certainly, this will have been largely due to the Stieg Larsson effect, felt in both countries.

However, it is not easy to ascertain precise sales figures of Scandinavian crime fiction in Portugal and Brazil. Some Portuguese newspapers actually mention the reluctance of publishers to provide this information (Eduardo, 2005; Marcelo, 2016; Silva, 2016), and thus make only broad claims about Nordic book sales. The only exceptions are the figures pertaining to Stieg Larsson, which are often mentioned in newspaper and scholarly articles (see Introduction above).

Hence, one of the first objectives of this study was to try to determine just which novels had been translated into Portuguese and when, as well analysing the transit routes taken in order to shed more light upon the phenomenon of indirect translation generally.

The Diversity Report 2018 (Wischenbart et al., 2018, p. 14), which analyses translations of literary fiction in Europe, points out that countries with a peripheral position

on the world stage are often more receptive to translations than more central ones. A similar claim had already been made by Heilbron (2010, pp.3-4), with reference to languages rather than countries:

The general principle is: the more central the international position of a language/language group is, the lower the translation rate within that language. So, you have – indeed – low translation rates for the US and the UK: between 2 and 4 % of all published books are translations. The rates in France and Germany are significantly higher: fluctuating between 12 and 18% of the national book production. Higher rates again for the semi-central languages (over 20 %), and the highest rates are usually found in peripheral language groups (Greece and Portugal over 30 %; Scandinavian countries: similar, the Netherlands: 34%: 3 out of 4 translations are translated from English). (Heilbron, 2010, pp. 3-4)

At first sight, it is strange to see Portuguese described as a “peripheral” language; after all, it is the ninth most spoken language in the world⁴ with over 258 million speakers worldwide. However, for Heilbron (1999, p. 433), “the size of language groups is not decisive for their degree of centrality in the language system”; rather this depends on the share it has in the total number of translated books in the world. Indeed, studies by Rosa (2006, 2012, 2017) into the Portuguese system of translations would seem to endorse this assumption. She points out, when referring to Heilbron’s figures based on Unesco’s Index Translationum (2010), that the rate of incoming translations has been as high as 30% of total book sales in Portugal (Rosa, 2017, p. 446), with an average rate of 23.44% for the more recent period of 1985-2015 according to data published by Pordata and the National Library of Portugal (p. 447).

Heilbron (1999) also adds that translations from one (semi-)peripheral language to another (and Danish and Swedish are considered by him to be semi-peripheral languages⁵ – Norwegian is not explicitly mentioned) tend to be mediated through a central language such as English or French. Hence, we might expect that much of the Scandinavian crime fiction translated into Portuguese will have been done indirectly via another language (most probably English, since this has a hyper-central status in Heilbron’s model). This has implications not only for how works are translated but also for what works are actually chosen for translation, since “what is translated from one peripheral language into the other depends on what is translated from these peripheral languages into the central languages” (Heilbron, 1999, p. 435).

4. Indirect translation

Until recently, indirect translation was a relatively neglected area with Translation Studies. However, this situation has now changed with the publication of various works on the

⁴ According to *Ethnologue*. Available at: <https://www.ethnologue.com/guides/ethnologue200> (Accessed: 8 May 2021)

⁵ In relation to these semi-peripheral languages, however, Heilbron (1999, p. 434) insists that they “cannot be separated very clearly from peripheral ones”. Indeed, in a later work, he refers to Scandinavian countries as holding a peripheral position in the translation world market (2010, p. 434).

subject by scholars such as Rosa, Pięta and Maia (2017), Pięta (2012), Ringmar (2007), amongst others.

But what exactly is indirect translation? Yves Gambier, in 1994, broadly defined it as “a translation of a translation”, while for Dollerup (2014, p. 23), it is “a process that comprises an intermediate translation and therefore involves three languages”. However, for Pięta (2019, p. 23), these understandings are rather simplistic, since a great many indirect processes occur that cannot be neatly slotted into the traditional paradigms. The matter is further complicated by the fact that it is discussed under a number of different names, including “second-hand translation”, “relay translation”, “mediated translation”, “bridge translation”, “pivot translation”, “double translation”, etc.

Why does indirect translation occur? A number of reasons have been put forward: lack of available translators able to work directly between the languages in question (often due to an absence of strong historical and cultural ties between those peripheral cultures) (Pięta, 2019); the prestige of the intermediary language and culture (Pięta, 2019; Washbourne, 2013); efficiency: it is sometimes faster to translate indirectly (Marin-Lacarta, 2008); cost-effectiveness: direct translations from peripheral languages are often more expensive than translating from a central language (Pięta, 2019); difficulty in obtaining original text, perhaps because of censor restrictions and/or geographic or temporal distance (Pięta, 2019; Ringmar, 2007). Therefore, indirectness may be motivated by a great many factors, all of which need to be thoroughly considered when determining the interlingual transit routes in any operation.

Finally, we need to consider the possibility that the Stig Larsson phenomenon might have served as a watershed moment in the process of importing Scandinavian crime fiction into Portugal and Brazil since, as Ringmar says, there is a “clear and irrevocable tendency to move from indirect to direct translation when contacts between peripheries intensify” (2015, p. 155). That is to say, if Scandinavian crime fiction started to circulate more intensely on the global stage after the publication of his novels, as many scholars (Berglund, 2017; Kärrholm, 2014; Peacock, 2013) believe, then it is reasonable to suppose that more direct processes will have been adopted as the demand increased.

Following this review of the literature on indirect translation, the following hypotheses were drawn up with regards to Nordic Noir in Portuguese and Brazilian translation:

Hypothesis 1: Prior to the international success caused by Stieg Larsson, most translations of Scandinavian crime fiction into European Portuguese and Brazilian Portuguese will have been indirect, after which more direct translations will have occurred. This is in line with the tendency specifically identified by Ringmar (2015, p. 155) above.

Hypothesis 2: There will probably be a greater number of indirect translations of Scandinavian crime fiction into European Portuguese than into Brazilian Portuguese as a result of there being a larger pool of translators in Brazil able to translate directly (as a result of immigration from Scandinavian countries).

Hypothesis 3: Indirect translations of Scandinavian crime fiction into European Portuguese will have been done primarily via English. According to the Diversity Report 2010 (Wischenbart et al., 2010), which analyses literary translation in current European book markets, translations from English account for approximately 60% in most European countries; it will be interesting to note whether this tendency also occurs in Portugal. Additionally, the fact that English has gradually taken on a more prominent position in Portuguese culture since the 1980s (Rosa, 2017) may have also influenced indirectness.

Hypothesis 4: The delay in translation (that is, the time lapse between the publication of the original text and the publication of the translation) will be shorter after the Stieg Larsson phenomenon in 2005, because of the growing interest in this new literary sub-genre.

5. Methodology

In order to map out the Scandinavian crime fiction novels that have been translated into European and Brazilian Portuguese, and determine the interlingual transit routes involved, a thorough bibliographic survey was carried out, using data from a number of different sites.⁶ This then resulted in the construction of a corpus. The following parameters were used to limit the selection:

a) Time frame (1965-2019)

As described above, Per Wahlöo and Maj Sjöwal's ten Martin Beck novels are considered by most scholars to be the first samples of this sub-genre, starting in 1965 with the novel *Roseanna*. Hence, this has been chosen as the starting-date, with 2019 taken as the cut-off point.

b) Countries of origin (novels from a Scandinavian country)

This study considers only novels produced in three Scandinavian countries (Sweden, Norway and Denmark). The exclusion of Iceland and Finland was based on the relatively small number of works from these countries circulating in Portugal and Brazil and/or translated into their languages.

c) Publication in both target languages and countries (i.e. in Brazil and Portugal) for subsequent textual comparison to be able to occur.

d) Evidence of global success in terms of sales (with regard to the translated works only).

e) Evidence of global success through the winning of Crime Fiction Awards

⁶ These included: Portuguese National Bibliographic Database (PORBASE), The National Library of Sweden (Libris), and Norwegian Literature Abroad (NORLA *Scandinavian crime fiction in English Translation*); Nielsen-Bookscan International sales; Worldcat Identities; Goodreads; Bookfinder; Estante Virtual (Brazil); Index Translationum-Unesco; Virtual International Authority; Books from Norway. With regard to the second part pertaining to subsequent translations, the following sites were used: DITRA – *Dicionário de Tradutores Literários no Brasil*; Docer (Brazil); LinkedIn; Biblioteca Nacional Portuguesa; Biblio.net (Portuguese library); Facebook (Trad.wiki – messaging); Grupo Autêntica (Brazil); Tradutores APT (Portugal); Euro Crime; Google Books; Amazon Books; FNAC Portugal; Wook Portugal. Additionally, official Brazilian and Portuguese publisher websites also provided relevant information.

According to the Diversity Report 2010, global success is often measured by winning awards, since this leads to further translations in other countries. Scandinavian authors that had previously won crime fiction accolades awarded by Scandinavian and international academies (e.g. *The Best Swedish Crime Novel Award*, *The Martin Beck Award*, *Danish Crime Novel Awards*, *The Riverton Prize*, *The Daggard Awards*, *The Petrona Award*) were thus considered for inclusion, provided they also met the above criteria.

The following information was recorded for each text: original author, original title of the first edition (and English translation for the sake of clarity), original language, date of original publication, publisher of original text, translated title in European Portuguese (EP) and Brazilian Portuguese (BP), name of translator, target languages, publishers of translated texts, and publishing dates in target countries. Where there was an intermediary text involved (in the case of indirect translation), the same basic information was recorded for this too.

Without having access to physical copies of the books, difficulties were experienced not only with finding the name of translators, but also with the intermediary language used in the indirect translations. In some instances, contacting the translator or the publishers directly was the only option available, though information about the indirectness of the translations is rarely released, unless it involves a renowned translator.⁶ Indeed, indirectness is often denied (Ringmar, 2015), presumably because of reader expectations, since it is widely acknowledged that the reading public, and critics, often scorn indirect translations on the assumption that they will deviate more from the original.⁷

In some instances, attempts were made to contact the translator for confirmation of the source language. Emails and messages were sent out directly to translators via social networks (Facebook-Trad.wiki – messaging, LinkedIn, private email accounts) for this purpose. From this correspondence, it emerged that the decision to translate via a second language was wholly up to the publisher. According to the scholar Berglund (2017), since 2000, agents and publishers in Sweden have gained more importance in the global market, and there is a possibility that this transfers to some degree to Portugal and Brazil as well. As Pięta (2019, p. 24) reiterates, it might be relevant to question the “influential role played by agents other than the translator(s) who may be involved in ITr (indirect translation) besides the translators”.

With respect to adequately demonstrating delay in translation and how it conceivably shortened after the publication of Stieg Larsson’s books, it was necessary to narrow down the number of books. Hence, 10 were selected from the bibliographical survey using the following criteria: the assurance of a balanced number of authors from all three Scandinavian countries (even though the Swedish authors were prevalent); the inclusion of novels written both before and after the defining point in my research (2005); ensuring a

⁶ This was the case with Steven T. Murray, the translator of Stieg Larsson’s *Millennium Trilogy*, who wrote under the pseudonym Reg Keeland for the British translation.

⁷ There are some signs now of a shift in publishers’ policy in this regard, with most physical copies of novels now mentioning the name of the translator.

balance of intermediary languages so as not to prioritise English; and using different intermediary languages for the same EP and BP translation so as to demonstrate if this affects delay in translation. The list was narrowed down even further by excluding novels that displayed lower sales figures in relation to other novels by the same author.⁸

6. Results

The results show that publishing policies in Portugal, and to a slightly lesser extent Brazil, favour indirect over direct translation in the case of Scandinavian crime fiction novels, as shown in the tables and graphs included in this section. However, before presenting the results, I would like to highlight the fact that this survey is not exhaustive. Attempts were made to provide an accurate and thorough list of all Scandinavian crime fiction authors published in Portugal and Brazil, but precise information from publishers was rather challenging to obtain and confirm.

Table 1 summarizes the general information collected in the bibliographical survey. It contains partial information taken from the survey mostly relating to the authors. In this table, it is evident that Swedish authors hold a leading position with regard to the production of literary works of this sub-genre.

Country of origin	Total translated authors	Total works with EP or BP translations	Authors	Works per author
Sweden	14	35	Anders de la Motte Camilla Läckberg Cilla & Rolf Borjlind Erik Axl Sund Håkan Nesser Henning Mankell Jens Lapidus Joakim Zander Lars Kepler Leif G.W. Persson Liza Marklund Mons Kallentoft Stieg Larsson Tim Davys	3 4 2 1 1 8 1 1 4 1 1 1 4 3 1
Norway	2	17	Jo Nesbø Thomas Enger	16 1
Denmark	5	7	Jussi Adler-Olsen Kaaberbøl & Friis Mikkel Birkegaard Peter Høeg Søren Sveistrup	2 2 1 1 1
TOTAL	21	59		

Table 1. Summary of information gathered from the bibliographical survey.

⁸ This was done using Nielsen Book Services: Bookscan International Sales 2001-2016.

Table 2 contains information gathered from the bibliographical survey about the proportion of direct and indirect translations.

Country of origin	No. direct translation (in both EP+BP)	No. indirect translations (in both EP + BP)	Total translations into EP and BP	No. indirect translations per source, intermediary and target languages
Sweden	25	45	70	SW – ENG – EP = 17 SW – ENG – BP = 23 SW – FR – BP = 4 SW – GER – BP = 1
Norway	10	24	34	NOR – ENG – EP = 17 NOR – ENG – BP = 7
Denmark	5	9	14	DN – ENG – EP = 5 DN – ENG – BP = 2 DN – GER – BP = 2
TOTAL	40	78	118	

BP= Brazilian Portuguese; **EP**= European Portuguese; **SW**= Swedish; **NOR**= Norwegian; **DN**= Danish; **FR**= French; **GER**= German; **ENG**= English

Table 2. Proportion of indirect and direct translations of Scandinavian Crime Fiction into Portuguese.

As we can see, out of a total of 118 translations, 78 were indirect (66.06%). Of these, half were into European Portuguese (50%) and half into Brazilian Portuguese (50%). These included some books from the Harry Hole series by Norwegian author Jo Nesbø (such as *The Bat*, *Cockroaches* and *Midnight Sun*), which had English as the intermediary language.

Figure 1 below provides evidence that the majority of Scandinavian novels translated indirectly into European and Brazilian Portuguese (EP/BP) have been mediated by English.

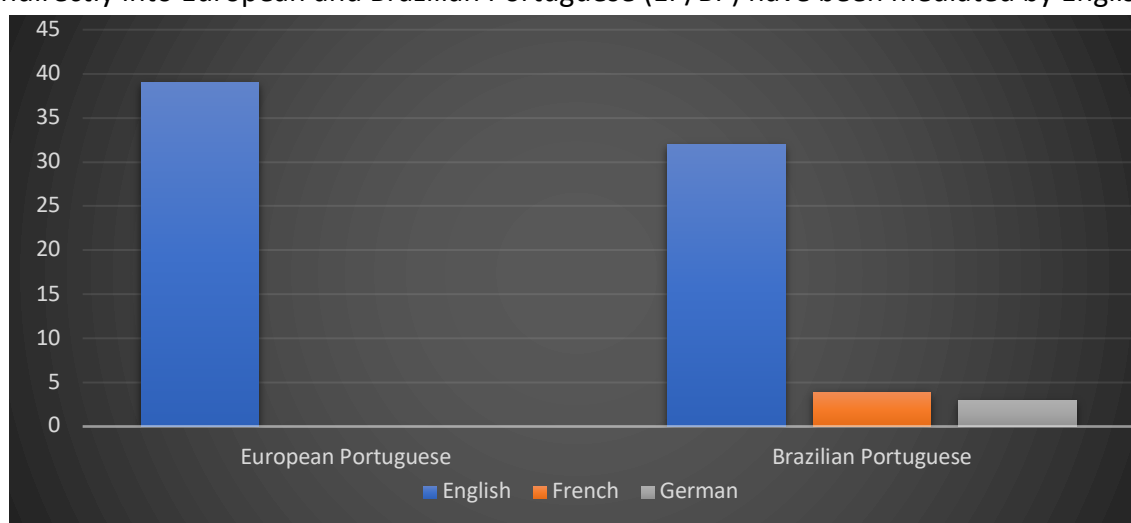


Figure 1. Intermediary languages used for indirect translations into Portuguese (EP/BP).

Figure 2 demonstrates the percentage of direct and indirect translations done before and after the date established as the reference point (2005). We can see that, before 2005, approximately 67% of translations were direct, while after this date the amount decreased considerably to 30.19%, reflecting an (unexpected) increase in indirectness.

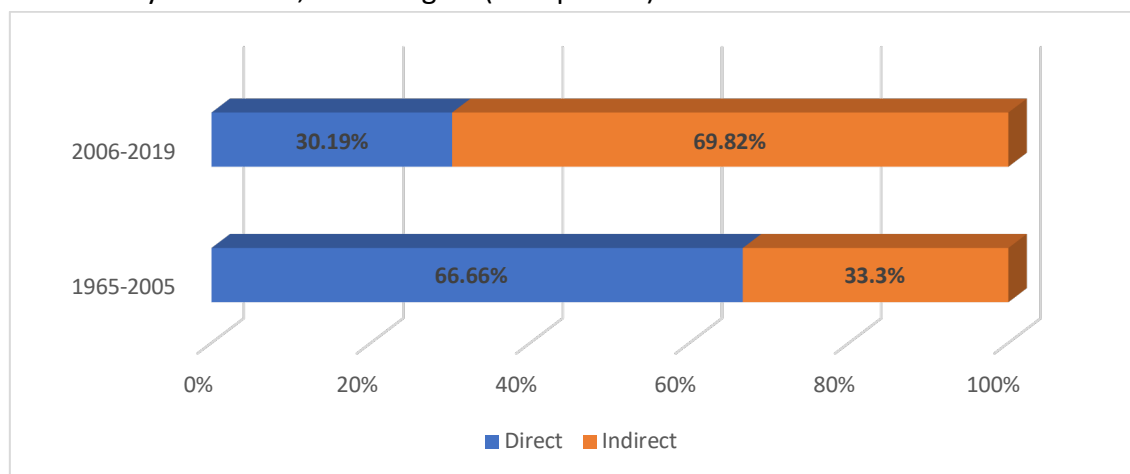


Figure 2. Direct and indirect translations mapped from 1965 to 2019.

One of the cases incorporated into Graph 2 is that of the Swedish author, Henning Mankell. Despite being originally published in the 1990s, the translations of his novels done before 2005 were mostly direct, and after this date, only one of the two translations into EP was direct. Those pertaining to translations into Brazilian Portuguese were always carried out indirectly before the reference date and this tendency continued even after 2005.

Another case concerns the Swedish author Camilla Läckberg, whose works were translated indirectly via English before 2005, a trend that continued even after 2005 when this author became more well-known internationally. To a certain extent the same occurred with the translations of Jo Nesbø's novels. All of them, both before and after 2005, were translated indirectly into European Portuguese. However, the same cannot be said for Brazilian Portuguese; out of 16 novels, 10 were translated directly from Norwegian, while only 6 were translated indirectly. Surprisingly the four more recent novels published since 2018 were all translated indirectly from English editions.

On the other hand, bibliographical data about recent authors Cilla and Rolf Borjilind point in an opposite direction. For example, the Brazilian Portuguese translation of a 2015 publication was done directly from Swedish, although, oddly, a subsequent translation in 2017 was indirect via English.

This table also illustrates that the number of translated works into Portuguese increased after 2005, seeing as there was a total of 106 novels translated after 2005 (before this period only 12 novels were considered in this bibliographical study). There is clearly a discrepancy between the number of novels produced before and after 2005.

In relation to the delay in translation, Figure 3 illustrates the span of time between the production of the original text and the intermediary or final target text in the case of ten chosen novels. The intermediary horizontal axis indicates the year of publication of the translations in an intermediary language. This timeline demonstrates that many

translations of earlier works were largely done after 2005, indicating that publications of Scandinavian crime fiction translations into the Portuguese language before this period were clearly held back. For example, of the 16 Jo Nesbø novels included in this timeframe, 6 were originally published before 2005 and the remaining 10 after this date. However, all were translated into Portuguese after 2005, and 13 of which after 2012.

Figure 3 also shows that works from earlier authors from the 90s (for instance by Henning Mankell and Jo Nesbø) were largely translated into European Portuguese and Brazilian Portuguese only after the year 2000.

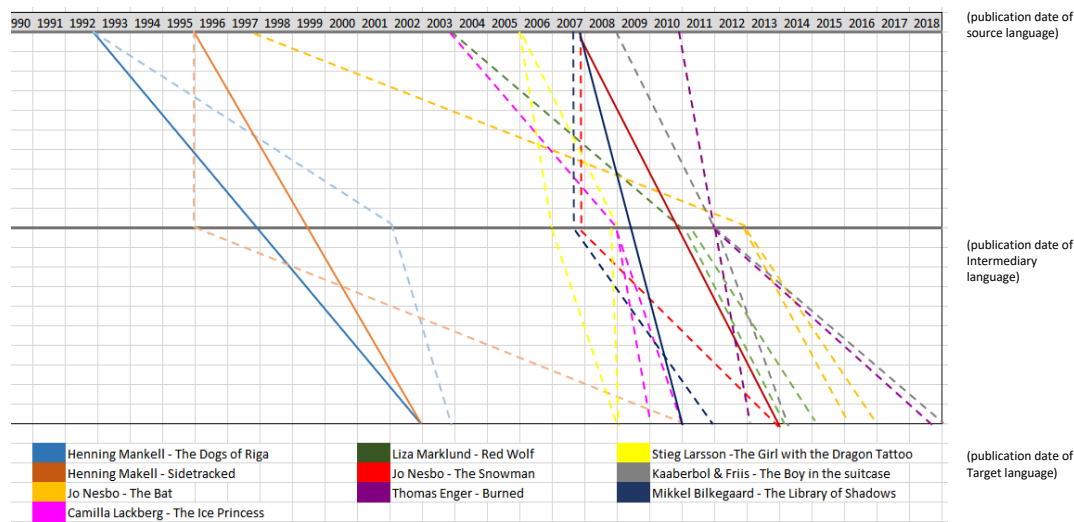


Figure 3. Timeline demonstrating delay in translation in 10 chosen novels (EP and BP) (direct and indirect translations).

— direct translations
 ---- indirect translation

We can see from this graph that there was a considerable delay in the translation of both of Jo Nesbø's novels. *The Bat* was originally published in 1997 and only translated into Portuguese 18 years later, in 2015 (EP) and 2016 (BP). When considering *The Snowman*, which only took 6 years to be translated into EP and BP, it is evident that after 2005, the delay in translation was much shorter.

Another example of a shorter delay in translation is the novel *Burned* by the Norwegian author Thomas Enger, which was translated directly into English merely one year after its first publication in 2010, while its subsequent indirect translations into Brazilian Portuguese only took a further two years.

Another case is that of Mikkel Bilkegaard's novel with the Italian title, *Libri di Lucca*, written in 2007. This was translated directly, after only three years later, into Brazilian Portuguese, and a year after that into European Portuguese.

7. Discussion

After analysing the data collected in the survey and presented it in the above tables and graphs, I will attempt to determine to what extent this data supports my hypotheses.

The first hypothesis predicted that, prior to the international recognition of Scandinavian crime fiction triggered by Stieg Larsson's novels, most translations of this genre would have been indirect, after which more direct translations will have taken place. Upon examination of the information gathered, it seems that some translations of Scandinavian crime fiction after 2005 were direct but most continued to be indirect, which apparently contradicts this hypothesis.

Taking into consideration Figure 2, which shows that indirect translations rose from 33.3% before 2005 to 69.82% after 2005, we can assume that indirectness did not diminish with the increase of literary exchanges between these particular peripheries, and as such is inconsistent with Ringmar's reasoning (2015). Figure 3 also confirms this contradiction since it clearly shows that the majority of the timelines indicating indirectness can be found after 2005. I believe that, in Portugal, this may be down to two reasons: the ongoing shortage of skilled translators of Swedish, Danish and Norwegian, and the cost-effectiveness of translating indirectly from a central language such as English. This rationale will be addressed in more detail below.

Thus, after examining the results obtained from the data previously presented, it seems that research findings generally disprove my initial hypothesis. In fact, a high percentage of translations of Scandinavian crime fiction into European Portuguese and Brazilian Portuguese was indirect before 2005, and the tendency continued after this date too.

The second hypothesis anticipated that there would be a greater number of indirect translations into European Portuguese than into Brazilian Portuguese. My assumption was based on the fact that Brazil is a multicultural country with a tradition of immigration from Europe, including Scandinavian countries, and so in all likelihood, there would be more linguistically competent translators of Scandinavian languages there than in Portugal. The results shown in Figure 2 and Table 2 do not support this prediction given that, of the 118 translations considered in this survey, 78 were indirect, of which half were translated into European Portuguese, and half into Brazilian Portuguese. Yet again, this may be put down to the reasons mentioned earlier.

The third hypothesis concerned determining if indirect translations of Scandinavian crime fiction into European Portuguese would have been primarily mediated via English. Taking into account the data presented in Figure 1, my observations appear to support this hypothesis insofar as 39 indirect translations into European Portuguese were undertaken via English, making up the totality of indirect translations. Moreover, the bibliographical survey indicates that 91% of the novels translated into Portuguese (EP/BP) were done indirectly via English, which is also established in Figure 2.

Until the 1950s, French functioned as a *lingua franca* and occupied an important position in Portugal (Rosa, 2017). Consequently, there were a great many indirect translations done via this language. Since then, English has slowly gained ground in relation to French as it acquired status worldwide. Ringmar (2015) and Muñiz (2016) mention that in indirect translation, the choice of an intermediary language is largely motivated by its

status and literary forms. Thus, in Portugal, where English language, literature and culture have been a part of the school curriculum since the 1980s, there are more translators available from this language than from any other. Hence, English is the source language for many translated works (Rosa, 2017).

Historically there have been minimal literary exchanges between Portugal and the Scandinavian countries and the consequent scarcity of translators may be a result of this. In fact, Pięta (2019, p. 27) questions if the reasons behind indirectness in translation in peripheral countries like Portugal might be due to the “complete lack of or temporary unavailability of translators who have the competences necessary to produce a direct translation”.

Some scholars (e.g. Ringmar 2007) have put forward the idea that the decision to translate indirectly could be due primarily to cost-effectiveness. In the end, it is the publisher who decides if the translation is to be direct or indirect, and they may frequently base their decisions on cost-effectiveness. Pięta (2019) tells us that it is generally less costly to translate from a central language, like English, than from a peripheral language. However, we still have to determine as to whether this is also common practice in Portugal and Brazil with regard to Scandinavian crime fiction. Subsequent analysis of the rationale behind the selection of translators who carry out indirect translations will need to involve contacting and interviewing Portuguese and Brazilian publishers and translators.

Finally, let us examine the last hypothesis relating to delay in translation. First and foremost, this timeline of 10 chosen novels (Figure 3) illustrates that there is undoubtedly a discrepancy between the number of novels translated before and after 2005. However, unexpectedly, we also see that this trend had already started earlier in the year 2000, something that was perhaps generated by scholarly attention promoted by Scandinavian universities and academies (Agger, 2008), as well as television and film adaptations of Scandinavian crime fiction in the UK, even before the Millennium novels (Kärrholm, 2014; Peacock, 2013). In addition to this, it is possible that the attribution of awards to some Scandinavian authors, such as Henning Mankell, Peter Høeg and Jo Nesbø, even before the year 2000, also played an important part in this increasing tendency. In fact, Jo Nesbø's novels were published and translated into Portuguese mostly after 2012, after having achieved global acclaim and winning several awards, the first of which being the Riverton Prize in 1997 for his first Harry Hole book *Flaggermusmannen (The Bat)*.

Nonetheless, most Scandinavian crime fiction novels published after 2005 of authors such as Thomas Enger and Mikkel Bilkegaard were translated indirectly over a much shorter period of time, sometimes only 2 to 4 years as opposed to 10 to 15 years before this time. Clearly, translations into European and Brazilian Portuguese now take less time to be translated which, in my opinion, is primarily due to the Stieg Larsson effect.

8. Conclusion

This study has demonstrated that indirect translation is crucial to the dissemination of Scandinavian crime fiction in Portugal and Brazil. Contrary to what many scholars have

affirmed, indirect translation, in the transfer of Scandinavian crime fiction into Portuguese has, in fact, increased. The reasons behind this shift towards indirectness, even after the adopted reference point, will need to be thoroughly investigated.

This research has also determined that translations of Scandinavian crime fiction into European Portuguese and a Brazilian Portuguese now take less time, a clear indication of the recent success of this literary sub-genre.

The findings of this study should give rise to further research and form the point of departure for further in-depth analysis and interpretation of this sub-genre, as well as promoting a deeper understanding of translation practices that influence the interlingual transit routes in the dissemination of Scandinavian Crime Literature in Portugal and Brazil.

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THE FIRST TRANSLATION OF FREUD IN PORTUGAL

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ABSTRACT: The first translation of Freud published in Portugal appears to have been a version of the 1905 text *Drei Abhandlungen zur Sexualtheorie*, which came out in November 1932 named *Sexualidade*. Published by the *Ática Press* in a collection entitled *Scientia Vitæ*, the translator's name – Osório de Oliveira – was, surprisingly, displayed in a prominent position on the title page. A comparison between this translation, Freud's original and a French version by Blanche Reverchon, that had come out shortly before, shows that it was a case of indirect translation, which reproduced many of the characteristics of the intermediary version. For example, while Freud's original enables the reader to follow the thought processes behind his hypotheses and scientific conclusions, both of the translated texts are much less tentative. This paper explores the circumstances surrounding the production of this Portuguese translation at that moment, the translational options made, and the effect of both on the text's reception. Particular attention is given to the domain of lexis – creation of neologisms, terminological consistency and coherence – and modalization, and whether the terminological options caught on and were reproduced in subsequent translations and commentaries.

KEYWORDS: Freud, Translator's Visibility, Manipulation, Vocabulary Creation, Translation Norms

1. Introduction

Sigmund Freud is undoubtedly one of the most important figures in the first half of the 20th century. This study of the first translation in Portugal of one of his works has been undertaken out of a desire to stimulate a field of research that is yet to be explored in this country,¹ and which has become particularly pressing in the light of the so-called “return-to-Freud” movement first instituted by Lacan.²

The very first translation of Freud to be published in Portugal was a version of the 1905 text *Drei Abhandlungen zur Sexualtheorie*. It came out in November 1932 under the

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¹ Freud's work came out of copyright and into the public domain on 1 January 2010, giving rise to multiple editions and translations into a variety of languages, including many critical and/or commented editions. In Brazil, which has a much more intense tradition of psychoanalytic practice than Portugal, there was a broad movement in the first decade of this century, led by Luiz Alberto Hanns, to translate Freud into Portuguese with the aim of producing versions that satisfied contemporary criteria. Hanns refers back to the international discussion that took place in the 1970s: “At that time, the criticisms centred on the psychoanalytic terms used in James Strachey's prestigious English translation, the so-called *Standard Edition, The Complete Psychological Works of Sigmund Freud*, which had established a standard for international terminology” (Hanns, 2005, p. 202). See also the account by Birman (2005), who locates the start of the debate a decade later. The English translations are the responsibility of the authors.

² Arguing that Freud's radical insights had been universally betrayed by the International Psychoanalytic Association working with poor translations, Lacan (1977) advocated a return to Freud's original texts and to the essence of his work. In the light of this, see the positions taken by the French translator Gillibert (1983) and by Grubrich-Simitis (1993) in a work suggestively entitled *Zurück zu Freuds Texten: Stumme Dokumente sprechen machen*, translated into English in 1997 as *Back to Freud's Texts: Making Silent Documents Speak*, as well as Hanns (2005), mentioned in Footnote 1 above.

title *Sexualidade*, in a collection entitled *Scientia Vitæ* published by Ática.³ Surprisingly, the translator's name – Osório de Oliveira – is displayed in a prominent position on the title page.

Let us begin by trying to understand why this work was published on this date. The catalogue of Portugal's national library (Biblioteca Nacional, or BN) reveals that in France there was a succession of translations of isolated works by Freud throughout the 1920s and 30s. At the BN there is one copy of a French version by Blanche Reverchon, entitled "Three essays on the theory of sexuality"⁴ (our translation) published by *Nouvelle Revue Française / Gallimard*, which had already been through 23 editions by 1925.⁵

At that time, Portuguese intellectual and editorial circles were very receptive to French culture,⁶ and so it would have been natural for there to have been interest in such a successful work. Most probably, the Portuguese translation was undertaken precisely because of the warm reception that the work had had in France, raising the expectation of profits from sales. The initiative probably came from the publisher, *Ática*, as indeed is suggested by the opening sentence of the preface, "Nota explicativa da intenção do tradutor":⁷

Many would perhaps have been content to merely mention a publisher's commission as a justification for undertaking the translation of a book of this kind. (...) But reasons of a practical nature are not enough, no matter how pressing they might seem, for anyone with a sense of intellectual morality. (Freud, [1905] 1932)

This preface deserves more attention. Far from seeking invisibility, the translator – who liked to espouse worthy causes – is here clearly marking an ideological stance, an attitude of condemnation and repudiation of Freudian pansexualism, which he considered to be "against our spiritual conception of life, which is the child of Platonism, of Christianity and Romanticism (Freud, [1905] 1932). So, if he found Freud's work so offensive to his feelings and moral convictions, why did he accept the commission? Realistically, financial concerns were probably not absent from his decision. However, they may not have been the only reason. At the end of the 1920s, Osório de Oliveira wrote a regular column in the militant magazine *Seara Nova* entitled "Cultura estrangeira" which bore the motto "É preciso

³ Colophon: "Acabou de se imprimir este livro, edição da "Editorial Ática", Rua do Crucifixo, 102 – Lx^a, durante o mês de Novembro de mil novecentos e trinta e dois, nas oficinas gráficas da empresa do Anuário Comercial, Praça dos Restauradores, 24 – Lisboa".

⁴ Original title: *Trois essais sur la théorie de la sexualité*.

⁵ In a note to this edition, the French translator says: "This translation has been done from the text of the fifth German edition. We give below the two prefaces that Professor Freud used at the start of the third and fourth [1920] edition" [La présente traduction est faite d'après le texte de la cinquième édition allemande. Nous donnons ci-après les deux Préfaces que le Professeur Freud mit en tête de la troisième et de la quatrième [1920] édition.] (Freud, [1920] 1925, p. 7).

⁶ With regard to the various languages that have nurtured Portuguese cultural heritage over the centuries and on the various languages/cultures that have simultaneously or alternately influenced our cultural universe (see Hörster, Verdelho, and Verdelho, 2007).

⁷ Henceforth we will indicate only the page number when quoting this work.

europizar Portugal”.⁸ Translating Freud was perhaps one of many attempts to put this motto into practice. In his preface, Oliveira took care to present as a motive for his intervention as a translator the need to disseminate the truth:

Although Freudian theories, and particularly those concerning child sexuality, go against our moral sensibility, causing hurt and offence, we must acknowledge that they clearly contain a grain of truth. Many will argue that we do not need to know all truths, nor are there advantages in it. We, on the other hand, believe that all truths are useful and necessary. (Freud, [1905] 1932)

Who was this translator? José Osório de Oliveira (1900-1964) was the son of writers Paulino de Oliveira and Ana de Castro Osório; his mother was actually one of the first authors of children’s literature in Portugal and a prominent feminist. He himself was a man of letters and a cultural mediator, promoter and disseminator *par excellence*. Self-taught, he entered journalism at the age of 17, and became active in the domain of letters, publishing criticism and essays in the most reputable magazines and newspapers of the period.⁹ He created, directed and copyedited, contributing to numerous literary magazines, journals and supplements, and editing anthologies of poetry, fiction and essays. He wrote a well-known history of Brazilian literature (*História Breve da Literatura Brasileira*), and passionately promoted Iberian cultural dialogue and Luso-Brazilian exchange, giving special (pioneering) attention to the arts and literatures of the Portuguese ex-colonies. He also wrote prefaces for many books, gave talks, made radio programmes and organized cultural events. Though his background was in French culture⁹ and he knew no German, he was interested in German literature, which he encountered through French, and actively participated in the reception of Rilke, Goethe and, later, Kafka in Portugal.¹⁰ In short, he was, in today’s terms, a man of *Lusofonia*, though also a firm devotee of Europeanism. In addition to this activity as a cultural disseminator, he also wrote poetry and fiction, though recognised rather sadly that he did not have the spark of genius.

He also engaged in translation, but without marking out a specific field (such as a particular author, literary genre or thematic area) for himself. Particularly in the 1930s and 40s, he translated historical and adventure novels, classics, and essays, particularly left-wing political essays. He seems to have responded to publishers’ solicitations from all sources, and this may have been the case with the work that concerns us here. The fact

⁸ Cf. *Seara Nova*, nº 130, 27 September 1928, p. 195.

⁹ As well as contributing to cultural journals like *Contemporânea*, *Seara Nova*, *Clairidade* (Cape Verde), *Revista de Portugal*, *Quatro Ventos*, *Rumo* and *Cadernos de Poesia*, Osório de Oliveira was a copyeditor, administrator and general editor of *Descobrimto*, copyeditor for *Atlântico*, copywriter for *O Século*, director of *Diário Ilustrado*, frequent freelance contributor to *Diário de Lisboa* and *Diário de Notícias*, and correspondent for *El Sol*, for which he wrote “Letters from Portugal”, to mention only some of the many publications to which he contributed.

⁹ In the 1953 text “O que a França me deve”, he describes “o francesismo da minha formação cultural” (Oliveira, 1957, p. 62).

¹⁰ On 23 December 1956, he published, for example, “Peça em um acto para ser lida” entitled “A visita inesperada”, in which he transported the tragedy of Faust to 1950s Portugal (Hörster, 1985). Concerning his reception of German authors like Rilke or Kafka, see also Hörster (2001, pp. 32-45; 2003).

that his name figures on the title page of *Sexualidade* reflects the prestige that he enjoyed in Portuguese literary circles.

Thus, it is easy to deduce that Oliveira would have translated Freud from French.¹¹ As often occurs with second-hand translations, this one also reproduces most of the denotative shifts in the intermediate version, including some resulting from the translator's interventions in the target text.

He was, therefore, no invisible translator (Venuti, 2008). In addition to the preface mentioned above, which he ostentatiously took advantage of for ideological purposes, he also inserted various translator's notes, sometimes using them to manifest a personal position. For example, when the Freudian text claims that "some of the most notable men were inverted, and even, possibly, complete inverts"¹² (Freud, [1905] 1932, p. 80), he comments in a footnote: "Only thus can we understand the cases of Oscar Wilde and André Gide, to name only the two most well-known, prominent and regrettable cases of our time. (Freud, [1905] 1932, p. 9).¹³

Let us now analyse the translation with reference to both the original and to the mediating French version. This should allow us to glean a better idea of Oliveira's translation tendencies and provide us with data to enable us to answer the questions laid down by Gideon Toury (1995, p. 3) in the context of Descriptive Translation Studies (DTS) (see Section 6 below). Our analysis will be restricted to three aspects: terminology, modalization processes, and certain ideological markers contained in the target text.¹⁴

2. Terminology

As regards terminology, we will limit ourselves to a few examples, focusing on the following aspects:

¹¹ Evidence of this occurs, for example, in the context of translation of the Freudian term "Verdrängung". In a footnote, Oliveira explains that he chose "compressão", justifying it as follows: "We believe this to be the best way of translating what in French is called «refoulement» and which is also known internationally by this name." (Freud, [1905] 1932, p. 42). Another example is the translation of "Schaulustige", for which Osório de Oliveira proposed "voyeur", alleging: "We cannot see any way of translating what the French word expresses so well except by paraphrasing" (Freud, [1905] 1932, p. 46).

¹² From the original: "einige der hervorragendsten Männer [...] Invertierte, vielleicht sogar absolut Invertierte waren" (Freud, 1905)

¹³ When Freud speaks of contact with buccal mucosa, saying that "it has acquired a high sexual value amongst many people, included the most civilized" [Eine bestimmte dieser Berührungen, die der beiderseitigen Lippenschleimhaut hat ferner als Kuß bei vielen Völkern (die höchst zivilisierten darunter) einen hohen sexuellen Wert erhalten (Freud, [1905] 1932, p. 12)], Oliveira adds in a footnote: "Let us be permitted to note here that the Japanese people, who are also civilized, do not practise kissing and do not make use of it in love." (Freud, [1905] 1932, p. 23). When Freud inserts a two-line quotation from *Faust*, also translated into two lines in French, Oliveira not only extends the quotation to six lines, but also adds a footnote: "Quotation from *Faust* by Goethe. We use here Castilho's translation, as is only right." (Freud, [1905] 1932, p. 28). There is another case where he recognises a literary quotation in the French text without being able to identify its source, introducing the following note: "This is evidently a literary quotation, though we do not know its source." (Freud, [1905] 1932, p. 39). The reading of the German text shows us that this is also a quotation from *Faust I*, verse 239ff., 1988.

¹⁴ Following van Dijk (1998, p. 8ff.), "ideology" is here understood to refer to the knowledge, beliefs and value systems of an individual and the society in which that individual operates.

- 1) concepts that were central to Freudian theory, such as “Abweichung”, “Trieb” and “Verdrängung” (cf. table below);
- 2) examples of terminological creation, required by the newness of the area, such as “libido”, “erotogéneo”, “neurópata”, (cf. table below);
- 3) inconsistency in the use of many of these terms, such as “Abweichung” and “Trieb” (cf. table below).

In many cases, all three of these aspects can be found in a single term.

The following table, which shows the terms chosen by various translators, gives an idea of the extent to which Oliveira’s options caught on. The first column gives Freud’s term or expression (1905); the second, the intermediate version by Reverchon (¹1923, 1925); the third, Oliveira’s options (1932); in the fourth and fifth, subsequent Portuguese versions by Fonseca (1966) and Busse (2000) respectively; in the sixth, the most recent Portuguese version, translated directly from the German by Batalha (2009); and finally a seventh column, with the terms that appear in Laplanche’s *Vocabulário de Psicanálise*, translated into Portuguese with an appendix by the Portuguese Psychoanalysis Society (1985).¹⁵

Freud (1905)	Reverchon (1925)	Osório (1932)	Fonseca (1966)	Busse (2000)	Batalha (2009)	Laplanche (1985)
Abirrungen (p. 1)	aberrations (p. 17)	aberrações (p. 1)	aberrações (p. 22)	aberrações (p. 17)	aberrações (p. 15)	x
Abweichungen (p. 1)	déviations (p. 20)	desvio (p. 4)	desvios (p. 24)	desvios (p. 18)	desvios (p. 15)	x
Abweichungen (p. 4)	tares (p. 24)	taras (p. 9)	desvios (p. 29)	desvio (p. 20)	desvios (p. 18)	x
Ansatz (p. 75)	jeu (p. 174)	jôgo (p. 151)	jogo (p. 185)	começo (p. 112)	instauração (p. 96)	x
Ansätze (p. 12)	tendances (p. 38)	tendência (p. 22)	germes (p. 46)	rudimentos (p. 31)	adições (p. 25)	x
Ansätze (p. 69)	directives (p. 161)	directivas (p. 135)	directões (p. 172)	pontos de partida (p. 105)	pontos de início (p. 88)	x
erogene Zonen (p. 26)	zones érogènes (p. 64)	zonas erotogéneas (p. 48)	zonas erógenas (p. 72)	zonas erógenas (p. 48)	zonas erógenas (p. 39)	zona erógena
Knabe (p. 9)	jeune garçon (p. 33)	rapaz (p. 17)	homem (p. 37)	rapaz (p. 26)	rapaz (p. 23)	x
Knabenlieber (p. 9)	recherchait l’adolescent (p. 33)	procurar o adolescente (p. 17)	procurava o adolescente (p. 38)	amante de rapazes (p. 26)	amar rapazes (p. 23)	x
Libido (p. 1)	Libido (p. 19)	l í bido (p. 3)	l í bido (p. 23)	l í bido (p. 17)	libido (p. 15)	l í bido <i>f</i>
Libido (p. 2)	désir (p. 22)	desejo (p. 6)	l í bido <i>f</i> (p. 26)	a l í bido (p. 19)	a libido (p. 16)	l í bido <i>f</i>
Libido (p. 3)	la Libido (p. 23)	o “l í bido” (p. 7)	l í bido <i>f</i> (p. 27)	a l í bido (p. 19)	a libido (p. 17)	l í bido <i>f</i>
Lust (p. 12)	plaisir (p. 39)	prazer (p. 22)	prazer (p. 12)	prazer (p. 31)	prazer (p. 25)	desejo, but Lustprinzip:

¹⁵ These examples use Oliveira’s spelling, though the emphasis (underlining) is ours.

(continues)

						princípio do prazer
Neigung (p. 16)	tendance (p. 46)	tendência (pp. 29, 33)	tendência (p. 55)	tendência (p. 37)	tendência (p. 30)	x
Neigung (p. 18)	désir (p. 49)	desejo (p. 32)	desejo (or tendência oposta) (p. 57)	desejo (p. 39)	tendência (p. 31)	x
Nervenkrankheit (p. 3)	névropathes (p. 23)	neurópatas (p. 8)	nevropatas (p. 28)	peçoas que sofram de doenças nervosas (p. 20)	doentes nervosos (p. 17)	Neurose = neurose
Neurotiker (p. 22)	névropathes (p. 57)	neurópatas (p. 40)	nevrosados (p. 65)	neuróticos (p. 44)	neuróticos (p. 35)	Neurose = neurose
Nervöse (p. 22)	névropathes (p. 58)	neurópata (p. 42)	nevrosados (p. 66)	neuróticos (p. 44)	nervosos (p. 36)	x
Reiz (p. 50)	excitation (p. 120)	excitação (p. 98)	excitação (p. 133)	estímulos (p. 83)	estímulo (p. 67)	x
Reizung (p. 55)	(cet) excitant (p. 132)	(esse) excitante (p. 109)	excitante (p. 143)	estimulação (p. 87)	estímulo (p. 73)	x
Sexualhemmung (p. 34)	diques de la sexualité (p. 80)	diques da sexualidade (p. 61)	inibições sexuais (p. 60)	inibições sexuais (p. 57)	inibições sexuais (p. 46)	x
Tasten (p. 17)	impressions tactiles (p. 47)	impressões tácteis (p. 31)	tocar, contacto (p. 55)	contacto (p. 37)	tocar, toque (p. 30)	x
Tasten (p. 17)	attouche-ment (p. 47)	contacto prévio (p. 30)	impressões tácteis (p. 55)	tocar (p. 38)	toque (p. 30)	x
Trieb (p. 1)	instinct (p. 19)	instinto (p. 3)	instinto (p. 23)	pulsão (p. 17)	instinto (p. 15)	pulsão (SPPA: instinto ou impulso)
Trieb (p. 25)	désir (p. 62)	desejo (p. 46)	impulso (p. 70)	pulsão (p. 46)	instinto impulso (p. 25)	pulsão (SPPA: instinto ou impulso)
Triebe (p. 7)	tendances (p. 31)	tendências do carácter (p. 14)	impulsos (p. 34)	pulsões (p. 24)	instintos (p. 21)	pulsão (SPPA: instinto ou impulso)
Überschreitungen (p. 12)	transgressions (p. 39)	transgressões (p. 23)	transgressões (p. 47)	extensões (also estender-se) (p. 32)	extensões (p. 26)	x
Überschreitungen (p. 14)	transfert (p. 43)	transferência (p. 26)	transgressão (p. 50)	extensões (p. 34)	transgressão (p. 28)	x
unbewußt (p. 23)	obscur (p. 59)	ininteligível (p. 43)	escondidas no inconsciente (p. 66)	inconsciente (p. 45)	inconsciente (p. 36)	inconsciente

(continues)

verdrängen (das Normale) (p. 20)	écarter (la vie normale) (p. 55)	afastar (a vida normal) (p. 39)	afastar (a vida normal) (p. 62)	desalojar (p. 42)	expulsar (a normalidade) (p. 34)	(recalcar)
verdrängen (Sexualziel) (p. 17)	détourner (l'acte sexual) (p. 48)	afastar (do acto) (p. 31)	desviar-se (do acto) (p. 56)	suplantar (p. 38)	suplantar (p. 31)	(recalcar)
Verdrängung (p. 23)	refoulement (p. 58)	compressão (p. 42)	recalcamento (p. 66)	recalcamento (p. 45)	recalcamento (p. 36)	recalcamento ou recalque

Table 1. Overview of the translations of key terms in selected versions.

As can be seen in many cases, terms have been suggested that are very different from Oliveira's,¹⁶ the most obvious being "Verdrängung", which is usually translated today by "recalcamento".¹⁷ The word "Trieb", for its part, continues to arouse heated debates. Osório de Oliveira proposed three solutions: "instinto", "desejo" and "tendências de carácter". In the language of psychoanalysis, the term "pulsão" has tended to prevail, as it is the most used in Brazil but, surprisingly, the appendix of the Portuguese Psychoanalysis Society has proposed "instinto" or "impulso". The table also shows terminological fluctuation well exemplified in the case of "Trieb". Finally, as a consequence of that fluctuation, the internal relations between the various phenomena and mechanisms are largely contrived and distorted as, on the one hand, the same German term leads to various solutions in Portuguese, while a single Portuguese term is used to translate various German ones.

3. Freud's scientific attitude: modalization and other aspects

Freud's text offers an interesting example of scientific thinking in a still inchoate and flexible form. His discourse is carefully hedged, moving from observation to the formulation of hypotheses. Indeed, the hypothetical nature of the claim is often emphasised. One sign of this caution is the frequent use of modal verbs, such as "sollen", "müssen", "können", "pflegen" and "scheinen"; the subjunctive mood; modal adverbs and particles such as "wohl" and "vielleicht", and intensity adverbs and particles like "völlig". Freud also made express reference to specific clinical cases, which he used to support his reasoning process. In the Portuguese text, however, many markers of modalization (such as adverbs and phrases of frequency or intensity) are often modified or even eliminated. When we

¹⁶ We should, however, be careful with the scientific appropriation of the works of Freud. Condemning the autonomization of psychoanalysis, Gillibert (1983, pp. 1243-1246) criticises the tendency to make totalizing conceptualizations, which he believes fail to do justice to Freud's literary use of language.

¹⁷ Freud himself discusses the problems raised by the German term "Lust", acknowledging that it fuses two overlapping moments, desire and satisfaction, which in other languages are expressed by distinct terms: "'Lust' ist doppelsinnig und bezeichnet ebensowohl die Empfindung der Sexualspannung (Ich habe Lust = ich möchte, ich verspüre den Drang) als auch die der Befriedigung" (Freud, 1905, p. 83, Note 21).

compare this with the French text, we find that in most of these cases, the tendency derived from there:¹⁸

sollen

Die populäre Meinung macht sich ganz bestimmte Vorstellungen von der Natur und den Eigenschaften dieses Geschlechtstriebes. Er soll der Kindheit fehlen (...). (Freud, 1905, p. 1)

O vulgo tem certas idéias preconcebidas sôbre a natureza e os caracteres do instinto sexual. Assim, está estabelecido que a infância não tem êsse instinto (...). (Freud, [1905] 1932, p. 3)

L'opinion populaire se forme certaines idées arrêtées sur la nature et les caractères de l'instinct sexuel. Ainsi, il est convenu de dire que cet instinct manque à l'enfance (...). (Freud [1905] 1923, 1925, p. 21)

The epistemic dimension of “sollen”, with which the speaker relegates responsibility for the content of his utterance to third parties, disappears, producing a formulation in Portuguese that not only eliminates the epistemic dimension but also introduces an assertiveness that leaves no room for doubt.

müssen

Wenn sie [die Perversionen] eine Analyse – Zersetzung – zulassen, müssen sie zusammengesetzter Natur sein. (Freud, 1905, p. 21)

Essas perversões resistem à análise e são de natureza complexa. (Freud, [1905] 1932, p. 40)

Supportant l'analyse, elles sont de nature complexe. (Freud [1905] 1923, 1925, p. 56)

While the German presents the claim as the result of a deductive process (the second clause is a response to the condition expressed in the first), the Portuguese text makes two distinct claims that are independent of each other.

This example also shows one of the occurrences of denotative shifts introduced in the passage from French to Portuguese: “zulassen” is translated by “resistir” through a misinterpretation of the French “supportant”. This actually distorts the clinical practice, as it suggests that these perversions are resistant to analysis, undermining Freud's whole argument.

können/scheinen

Daß die Sexualerregung in beachtenswertem Grade unabhängig von der Produktion der Geschlechtsstoffe sein kann, scheinen die Beobachtungen an männlichen Kastraten zu ergeben (...). (Freud, 1905, pp. 59-60)

¹⁸ Our commentaries focus upon the aspect under analysis without considering other issues. The numbers in brackets indicate the pages of the editions quoted. Quotations are reproduced in the following order: 1. German source text; 2. Portuguese target text; 3. intermediate French version.

O que prova que a excitação sexual é, num grau apreciável, independente da formação dos produtos genitais, são as experiências feitas sobre os castrados machos (...). (Freud, [1905] 1932, p. 116)

Ce qui prouve que l'excitation sexuelle est, à un degré appréciable, indépendante de la formation des produits génitaux, ce sont les expériences faites sur les châtres mâles (...). (Freud [1905] 1925, p. 140)

Freud uses two different modalizing verbs to mark the hypothetical character of his claims: “können” (to be able) and “scheinen” (to seem). Once more, the translation converts the hypothesis into a fact: “could be” becomes “is”.

Verbal moods signalling modalization

Die Klinik hätte uns so auf Verschmelzungen aufmerksam gemacht (...). (Freud, 1905, p. 21)

A observação clínica revela, também, novas *fusões* (...). (Freud, [1905] 1932, p. 40)

L'observation clinique fait aussi connaître des *fusions* nouvelles (...). (Freud [1905] 1925, p. 56)

The imperfect subjunctive used as a hedging device is translated by the present of the indicative, which leaves no margin for doubt.

Elimination/alteration of modal adverbs and particles, intensity and frequency markers

Die Allgewalt der Liebe zeigt sich vielleicht nirgends stärker als in diesen ihren Verirrungen. (Freud, 1905, p. 21)

A onnipotência do amor não se manifesta \emptyset nunca tão fortemente como nesses desvarios. (Freud, [1905] 1932, p. 39)

La toute-puissance de l'amour ne se manifeste \emptyset jamais plus fortement que dans ces égarements. (Freud [1905] 1925, p. 55)

Here, the modalizing adverb “vielleicht” (perhaps) is simply eliminated, which also occurs in the French text.

Bei diesen Quellen der Sexualerregung ist wohl die Qualität der Reize das Maßgebende. (Freud, 1905, p. 50)

O que importa é \emptyset a qualidade da excitação (...). (Freud, [1905] 1932, p. 98)

C'est \emptyset la qualité de l'excitation qui importe (...). (Freud [1905] 1925, p. 144)

The careful insertion of a hypothesis indicated by the use of “wohl” is thus transformed into a simple affirmation.

Intensity markers

Wir haben aber allen Grund (...). (Freud, 1905, p. 1)

Nós temos ∅ razões (...). (Freud, [1905] 1932, p. 3)

Nous avons toutes les raisons (...). (Freud [1905] 1925, p. 20)

Auch wer die inzestuöse Fixierung seiner Libido glücklich vermieden hat, ist dem Einflusse derselben nicht völlig entzogen. (Freud, 1905, p. 68)

Aquele que evitou fixar a escolha do objecto por um «lívido» incestuoso, não fica, por isso, ∅ liberto da influência dêste. (Freud, [1905] 1932, p. 133)

Celui qui a évité de fixer le choix de l'objet par une Libido incestueuse n'est pas, par cela même, ∅ libéré de l'influence de celle-ci. (Freud [1905] 1925, p. 159)

In both cases, intensity markers are suppressed in the Portuguese text.

Frequency markers

Die Grenze dieses Ekels ist aber häufig rein konventionell (...). (Freud, 1905, p. 13)

Mas os limites dêsse sentimento de repugnância são ∅ muito convencionais. (Freud, [1905] 1932, p. 25)

Mais les limites assignées à ce sentiment de dégoût sont ∅ souvent conventionnelles. (Freud [1905] 1925, p. 41)

Bei näherer Prüfung zeigt sich stets, (...). (Freud, 1905, p. 16)

Um estudo mais profundo mostra ∅ que (...). (Freud, [1905] 1932, p. 30)

Une étude plus approfondie montre ∅ que (...). (Freud [1905] 1925, p. 47)

Freud uses the frequency marker “häufig” (often) to hedge the claim, and “stets” (always) to intensify it, but both were eliminated in the Portuguese version.

Another way in which Freud's discursive tone is altered is through the production of simplified summaries and interpretations:

Es gibt nur ein Mittel, (...) gründliche und nicht irre leitende Aufschlüsse zu erhalten (...). (Freud, 1905, p. 22)

Não há senão um meio de chegar a conclusões úteis (...). (Freud, [1905] 1932, p. 40)

Il n'y a qu'un moyen d'arriver à des conclusions utiles (...). (Freud [1905] 1925, p. 57)

Die nächste Vermutung (...) ist nicht nur an sich sehr unwahrscheinlich, sie wird auch hinfällig, (...). (Freud, 1905, p. 58)

Essa hipótese não pode, porém, ser aceite, (...). (Freud, [1905] 1932, p. 114)

La première hypothèse qui se présente (...) ne peut être acceptée (...). (Freud [1905] 1925, p. 137)

These alterations result in a discourse that is more superficial, more assertive, more positivistic and therefore less humanistic. With the suppression of nuance and the adoption of a less cautious, and therefore more radical, stance, the Portuguese text undoubtedly becomes more controversial. In each case, the tendency is present in the French mediating text but has been intensified even more in the passage into Portuguese:

(...) ist nach unseren früheren Ausführungen unstatthaft. (Freud, 1905, p. 6)

(...) o que sabemos não ser possível. (Freud, [1905] 1932, p. 12)

(...) ce qui, d'après ce que nous savons, n'est guère possible. (Freud [1905] 1925, p. 28)

In addition to the ideological dimension reflected in these changes of modalization, other cases of ideological implication deserve attention.

4. Other alterations with ideological implications

We have already mentioned how Freud generally tried to be objective in his discourse, carefully hedging his scientific claims. This does not mean his texts were entirely free of ideological markers. However, the translations introduce new value judgments, motivated by the mental environment of the target cultures at the time, and thus tend to be patriarchal, misogynist, homophobic and socially discriminatory:

(...) Analogie mit dem Akt beim Weibe (...). (Freud, 1905, p. 14)

(...) o acto praticado normalmente sobre a mulher (...). (Freud, [1905] 1932, p. 26)

(...) l'acte normalment accompli sur la femme (...). (Freud [1905] 1925, p. 42)

(...) auf Grund der Versicherung dieser Personen [die Klasse der absolut Invertierten]. (Freud, 1905, p. 5)

Essa afirmação fundamentava-se nos testemunhos dos próprios enfermos. (Freud, [1905] 1932, p. 10)

(...) on s'est fondé sur le témoignage des malades eux-mêmes (...). (Freud [1905] 1925, p. 25)

Die Erfahrung lehrt, daß man bei diesen letzteren keine anderen Störungen des Geschlechtstriebes beobachtet als bei Gesunden, ganzen Rassen und Ständen. (Freud, 1905, p. 11)

A experiência ensina-nos que, nesses casos, as outras perturbações do instinto sexual não são diferentes das dos normais. Além disso, encontram-se aqueles extravios em raças inteiras e em certas classes sociais. (Freud, [1905] 1932, p. 20)

L'expérience nous apprend que, dans ces cas, les autres troubles de l'instinct sexuel ne sont pas différents de ce qu'ils sont chez les normaux, et que ces perturbations se retrouvent dans des races entières et certaines classes sociales. (Freud [1905] 1925, pp. 36-37)

Amongst the ideological markers, there seems to be some reservations in the target text as to the curative efficacy of psychoanalysis. Look, for example, at how the French and Portuguese hedge the following claim:

Die Psychoanalyse beseitigt die Symptome Hysterischer (...). (Freud, 1905, p. 22)

A psicoanálise pode fazer desaparecer os sintomas da histeria (...) (Freud, [1905] 1932, p. 42)

La psychanalyse peut faire disparaître les symptômes de l'hystérie (...) (Freud [1905] 1925, p. 58)

5. Denotative shifts

Mention should also be made to some cases of manifest shifts of a denotative nature, some of which actually alter the scientific content. For example, "(...) mit unheimlicher Häufigkeit" (Freud, 1905, p. 11) is translated by "com uma frequência deplorável" (Freud, [1905] 1932, p. 20), which literally reproduces the French "avec une fréquence déplorable" (Freud [1905] 1925, p. 37).

In the following example, there is a claim that is completely inverted in translation:

(...) [Triebe] welche man als *pervers* (im weitesten Sinne) bezeichnen würde, wenn sie sich ohne Ablenkung vom Bewußtsein direkt in Phantasievorsätzen und Taten äußern könnten. (Freud, 1905, p. 24)

(...) instintos que deveriam ter o nome de *perversos* (em toda a extensão da palavra) se pudessem, sem pôr de parte a consciência, encontrar uma expressão em actos imaginários ou reais. (Freud, [1905] 1932, p. 45)

(...) d'instincts qui devraient être nommés *pervers* (au sens large du mot) s'ils pouvaient, sans être écartés de la conscience, trouver une expression dans des actes imaginaires ou réels. (Freud [1905] 1925, p. 61)

When Freud writes that when there is no interference from the consciousness ("ohne Ablenkung vom Bewusstsein" (i.e. when the instincts escape the control of the consciousness), the instincts may be manifested in the form of fantasies and acts that could be classified as perverted. In Portuguese we read "sem pôr de parte a consciência" (Freud,

[1905] 1932, p. 45). Therefore, while the original sees the consciousness as able to prevent manifestations of the perverse, in the translation “consciousness” seems to actively support those perversions.

6. Translation norms

This analysis enables us to respond to some of the questions that Toury ([1995] 2012, p. 81-85) laid out in his programme for DTS, namely the question of translation norms governing the habitual behaviour of translators in specific periods and contexts. As regards the preliminary norms,¹⁹ Oliveira clearly adheres to the norms of the target language and culture, producing a translation that Toury would classify as “acceptable”: in fact, on both the stylistic and ideological levels, the translator has sought to adapt his text to the expectations, values and conventions of the target culture.

Textual comparison has confirmed the hypothesis that this was a mediated translation, proving unequivocally that Oliveira had used a French text as a source. However, we have no concrete information about another preliminary norm, namely the translation policy (i.e. the agents and criteria determining the selection of texts to translate). We presume that the impulse to translate would have come from the publisher as a result of the great success of the work in the French context.

Finally, as regards the operational norms,²⁰ we could say that under the category of matricial norms, Oliveira generally respects the integrity of the text, maintaining all the chapters and paragraphs. The subtitles are also kept, though some of the margin notes (which aid reading by summarizing the main text) have been eliminated. The endnotes have also been changed into footnotes and supplemented by some additional observations which, in some cases, serve as explicit vehicles for the translator’s ideological positions.

As for the second set of operational norms, the linguistic and textual norms, Oliveira follows the French text’s example and produces a text that is rhythmically and syntactically elegant, couched in exemplary Portuguese. From the lexical point of view, his translation reveals some insecurity as regards the specific language of psychoanalysis, which is comprehensible given the innovative nature of the material, and contains many neologisms, some of which are still part of the lexis of the field today, though others failed to make a mark on the discipline.

¹⁹ These have to do with the existence and nature of a definite translation policy and directness of the translation (Toury, 2012, p. 82).

²⁰ Toury (2012, pp. 82-85) divides these into “matricial norms” (i.e. “the modes of distributing linguistic material in the text”) and “linguistic and textual norms” (i.e. the textual makeup and verbal formulations as such).

7. Conclusions

There do not appear to be any other editions of this Portuguese version, which suggests that it did not make a great impact or was deliberately silenced.²¹ A later version by Fonseca (1966), published under the title *Três ensaios sobre a teoria da sexualidade*, seems to have been more warmly received.²²

To conclude, then, we could say that at the time this translation was produced, there would have been no clear awareness in Portugal of the impact that Freud's work would have. There was no real perception of its revolutionary potential or of the vast range of applications that it would go on to have in so many scientific and cultural fields, beyond medical practice.

From the perspective of translation theory, there was, at the time, little theoretical awareness beyond the rather hackneyed and empty ideal of "fidelity", and the practice of indirect translation, via French, was perfectly commonplace and acceptable. Moreover, Oliveira had no training in the field of psychoanalysis,²³ although, as a man of letters with a solid command of French and a great deal of experience in writing, he complied with the demands of the period. He might therefore have appeared to be the ideal translator. The Portuguese version does indeed reveal an excellent command of language, and adheres

²¹ The volume *Sexualidade* went completely unnoticed by *Seara Nova*. This is as surprising as the magazine gave great publicity to this author, and published a review of his work *Diário Romântico* in precisely the same year that *Sexualidade* was published. Neither are there any references to this translation in the 1932 and 1933 issues of the *Diário de Lisboa*, to which Oliveira and other members of his family contributed, nor in *República*. The journal *Descobrimento*, edited by his brother João Osório de Castro, reproduces the preface discussed above in its winter issue of 1931 (pp. 599-600).

From 1933 onwards, censorship became official and fully institutionalised in Portugal. A book bearing a title such as *Sexualidade*, although circulating as a piece of science, was bound to be viewed with some degree of mistrust.

²² There were at least eight editions of this translation between the 1950s and 90s.

²³ After claiming that "Freud is a writer and sometimes a poet who tries to endow the new science of psychoanalysis with a dimension of *parole*, speech, in which literary inventiveness is in the foreground" [Oui, Freud est un écrivain et quelquefois un poète qui tente de donner à la nouvelle science psychanalytique une dimension de parole, de langage, où l'inventivité littéraire est au premier plan.], Gillibert, director of the *Revue Française de Psychanalyse* and himself a translator of Freud, makes a curious observation in his introduction to an issue entitled "Traduire Freud? Le 'Witz'" ["Translating Freud? The 'Witz'"] about the skills required to translate the works of the Viennese neurologist: "Marthe Robert, the first, said that to translate Freud it's necessary to be a Germanist. I am not a "Germanist" but knowing German, I have always thought her right (...) We believed that with Freud, psychoanalysis had created, invented "new" concepts and that all psychoanalytical science should highlight the scientificity of those concepts. Sheer idiocy! The semantic history of the "words" used by Freud only have meaning through the semantic career that they have in German scientific, medical and philosophical language" [Marthe Robert, la première, avait dit que pour traduire Freud il fallait être germaniste. Je ne suis pas "germaniste" mais connaissant l'allemand je lui ai toujours donné raison, ne serait-ce que dans le faux débat pulsion-instinct. On assiste depuis une trentaine d'années à une pseudo-autonomisation de la psychanalyse en science spécifique et régionale qui aurait cependant son mot à dire sur toutes les autres sciences humaines... Cette parfaite prétention relève non seulement des narcissismes exacerbés des psychanalystes, mais encore des idéologies "conceptualistes" ambiantes à notre époque. On a cru que la psychanalyse, avec Freud, avait créé, inventé des "nouveaux" concepts et que tout de la science psychanalytique devait relever de cette scientificité des concepts. Totale idiotie! L'histoire sémantique des "mots" utilisés par Freud n'a de sens que par la carrière sémantique qu'ils ont dans la langue allemande, scientifique, médicale et philosophique.] (Gillibert, 1983, p. 1244).

closely to the French text,²⁴ reproducing not only its textual conventions, graphics and terminology, but also the syntactical alterations introduced, with a frequent displacement of the emphasis.

Overall, the tendency of the Portuguese text is, rather surprisingly, to make the normally cautious and tentative Freud much more assertive (though there are some examples of the opposite tendency, when some of Freud's certainties are hedged). Comparison of the original and mediating versions show that this tendency has come from the French, where it will certainly have been due to the climate of positivism that predominated there at the time, which would have expected firm incontestable claims from science (see Bourguignon, 1983).

Another important result is that the terminology is still tentative, imprecise and inconsistent, with the frequent use of ad-hoc formulations, as can be seen in the table above. This reflects the fact that this was a scientific area under development, and may be one of the reasons why the text seems to have aged, relatively speaking. Oliveira was treading unknown ground here, a potential minefield. The translation of Freud continues to raise problems for specialists today, as in many cases it is impossible to find a single uncontested solution.²⁵ The choices made are inevitably controversial, depending upon the school of medical thought and on whether the emphasis is placed on the scientific dimension of the text or on Freud's humanistic origins, in accordance with the 'return-to-Freud' movement mentioned above.

In our first analysis, we believe that this translation's failure to make a mark upon the Portuguese culture was due to the characteristics of the text itself. However, the main reason may lay in the socio-political environment of the time. The text appeared at a time when the right-wing dictatorship was affirming and consolidating its ideological edifice, with its tripartite slogan of "God, Fatherland and Family". Even the republican sector was very prudish in the sexual domain. In such a climate, a work such as this would have been simply unacceptable.

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²⁴ Beyond the insertion of some translator's notes, deviations from the French text are rare.

²⁵ See e.g. Venuti (2008, pp. 20-25).

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REPURPOSED TEXTS AND TRANSLATION: THE CASE OF JOSÉ SARAMAGO'S *EL SILENCIO DEL AGUA* IN TURKISH

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ABSTRACT: This article focuses on the Turkish translation of a picturebook by Portuguese Nobel laureate author José Saramago, first published in 2012 after the author's death. The source text for this translation was a Spanish picturebook for children, *El Silencio del Agua*, created by the Barcelona-based publisher Libros del Zorro Rojo in 2011 by publishing an excerpt from the Spanish translation of Saramago's book *As Pequenas Memórias* (*Las Pequeñas Memorias*, 2007) as an illustrated stand-alone children's book. This represents a repurposing of the work since both *As Pequenas Memórias* and *Las Pequeñas Memorias* targeted an adult readership. The Turkish picturebook, translated from the "original" Spanish picturebook, was published with the same illustrations by Manuel Estrada. Meanwhile, the Portuguese work *As Pequenas Memórias* had also been translated into Turkish, much before the publication of the picturebook, by another translator directly from Portuguese. In this study, the two Turkish translations (the Turkish picturebook and the equivalent passage from the Turkish translation of the ultimate source text) are compared to find out how repurposing a text originally written for adult readership as children's literature influences its translation. The case of *El Silencio del Agua* in Turkish also raises interesting questions about how the cultural status of author and translator affects translation, as well as touching on current debates taking place in the spheres of children's literature, retranslation, indirect translation, and reception studies.

KEYWORDS: Repurposed Texts, Retranslation, Indirect Translation, Picturebook, Children's Literature

1. Introduction

The 1998 Nobel Prize in Literature winner, Portuguese author José Saramago, is not known as a writer of children's literature. In the first paragraph of *A Maior Flor do Mundo* (2001, p. 1), the only work he wrote for children published with illustrations by João Caetano, Saramago actually admits that he does not know how to write children's stories because "the stories for children should be written with very simple words" and he lacks the patience to do so.

Nevertheless, only seven months after the death of Saramago in 2011, the picturebook¹ *El Silencio del Agua* [The Silence of the Water] with illustrations by Manuel Estrada, was published in Spanish by the Spanish publisher of illustrated books, Libros del Zorro Rojo. This 28-page-long large-format (21 x 28 cm) picturebook, with a hardback cover and large fonts, contains a childhood memory of Saramago, extracted from his book *As Pequenas Memórias* published in 2006. The text, spread in verses across the pages, describes the day Saramago almost caught a big fish in the river when he stayed with his grandparents as a child (Figure 1). The fish breaks the fishing rod, and Saramago,

¹ This term is used in this study because in *El Silencio del Agua* the story is told "mainly with images, and the words have a secondary role" (Shulevitz in Oittinen, 2020, p. 15). This is despite that the fact that it does not fully comply with 32-page format typical of picturebooks (Billman, 2002, p. 48 in Oittinen et al, 2018, p. 17), and by having a higher word-image ratio.

determined to catch the fish, runs back home to mend the rod, before returning to the riverside where he stays until evening. In the end, he fails to catch the fish, but somehow feels satisfied because the fish “has his mark on it”.



Figure 1. A page from the picturebook *El Silencio del Agua*.

As Pequenas Memórias was translated into Spanish by Saramago’s wife Pilar Del Rio and published by the Spanish publisher Editorial Alfaguara in 2007 with the title *Las Pequeñas Memorias*. It was from this translation that the excerpted text was taken. Since the publisher Libros del Zorro Rojo is the copyright holder of the picturebook, it has served as the ultimate source text for translations and publications in other languages that have been done or might be done in the future. On the copyright page of the Portuguese version *O Silêncio da Água*, which was published in the same year as the Spanish picturebook, the readers are informed that the text was taken from *As Pequenas Memórias*, while the illustrations copyright is held by Libros del Zorro Rojo. The Portuguese version is not included in the analysis in this study because it is not one of the source texts used for the translations into Turkish.

The analysis of this excerpt and its translations is quite interesting in that, although the text within *As Pequenas Memórias* was written and published for an adult readership, its picturebook version in Spanish has a quite different character. Firstly, the narrative voice changes through the inclusion of Manuel Estrada’s illustrations in the Spanish picturebook. While, in the Portuguese book, it is the adult José Saramago who is talking about his childhood, in the picturebook, the illustrations imply that we are hearing a child talking about the day he went fishing in the river, and we experience the story through his voice. Secondly, the picturebook is listed in the *infantil* catalogue, and not in the *juvenil/adulto*

catalogue, of the publisher Libros del Zorro Rojo,² which indicates that it was intended for a young child readership. Bookstores also list this book in the children’s section.³ Nevertheless, the story was directly transferred from Pilar del Rio’s Spanish translation of *As Pequenas Memórias*, without any sort of simplification, adaptation and/or modification for the child reader, but with only a one-word addition to clarify the subject of a sentence. Table 1 demonstrates the first sentence of the text excerpted from the ultimate source text *As Pequenas Memórias* (hereinafter referred to as “the Portuguese book”), its Spanish translation *Las Pequeñas Memórias* (hereinafter referred to as “the Spanish book”), and the picturebook *El Silencio del Agua* (hereinafter referred to as “the Spanish picturebook”), where the one-word addition can be seen. Apart from this addition, the texts in the Spanish book and the Spanish picturebook are exactly the same.

<p>Portuguese book <i>As Pequenas Memórias</i> José Saramago (Editorial Caminho, 2006)</p>	<p>“Tinha eu ido com os meus petrechos a pescar na foz do Almonda, chamávamos-lhe a «boca do rio», onde por uma estreita língua de areia se passava nessa época ao Tejo, e ali estava, já o dia fazia as suas despedidas, sem que a bóia de cortiça tivesse dado sinal de qualquer movimento subaquático, quando, de repente, sem ter passado antes por aquele tremor excitante que denuncia os tenteios do peixe mordiscando o isco, mergulhou de uma só vez nas profundas, quase me arrancando a cana das mãos.”</p>
<p>Spanish book <i>Las Pequeñas Memórias</i> (Translation by Pilar del Rio) (Alfaguara, 2007)</p>	<p>“Había salido con mis pertrechos a pescar en la desembocadura del Almonda, lo que llamábamos la «boca del río», donde por una estrecha lengua de arena se pasaba en esa época al Tajo, y allí estaba, ya el día hacía sus despedidas, sin que la boya de corcho hubiera dado ninguna señal de movimiento subacuático, cuando, de repente, sin haber pasado antes por ese temblor excitante que anuncia los tientos del pez mordiendo el anzuelo, se sumergió de golpe en las profundidades, casi arrancándome la caña de las manos.”</p>
<p>Spanish picturebook <i>El Silencio Del Agua</i> (Libros del Zorro Rojo, 2011) *Taken from <i>Las Pequeñas Memorias</i> Illustrations: Manuel Estrada</p>	<p>(1)“Había salido con mis pertrechos a pescar en la desembocadura del Almonda, lo que llamábamos la «boca del río», donde por una estrecha lengua de arena se pasaba en esa época al Tajo, (2) y allí estaba, ya el día hacía sus despedidas, sin que la boya de corcho hubiera dado ninguna señal de movimiento subacuático, (3) cuando, de repente, sin haber pasado antes por ese temblor excitante que anuncia los tientos del pez mordiendo el anzuelo, la boya se sumergió de golpe en las profundidades, casi arrancándome la caña de las manos.”⁴</p>

Table 1. Excerpts from the Portuguese ultimate source text, its Spanish translation, and the Spanish picture book.

The editor of the Spanish picturebook, Alejandro García Schnetzer (2012) reports that in his picturebook projects, he usually takes, as a starting point, works aimed for an adult audience, which he moves to the world of young readers through illustrations because he thinks that “the child and youth categories are fluid”.⁵ Schnetzer’s choice of keeping the

² Available at: <https://www.casadellibro.com/libro-el-silencio-del-agua/9788492412501/1828944> (Accessed: 19 October 2020).

³ On the other hand, in Portugal, the Portuguese picturebook is in the national reading list for the fifth graders.

⁴ The numbers indicate the page division in the picturebook.

⁵ My translation.

original texts untouched, without adjusting them to the needs of child readers and attracting the child audience only through illustrations brings to mind, at first glance, crossover literature (Beckett, 2009) and crossover picturebooks (Beckett, 2012 in 2018), i.e. works that are meant to be read by readers of all ages.⁶ However, in the case of our Spanish picturebook, an excerpt of a book originally written for adult readership gains another readership through being republished with illustrations as children’s literature. In other words, this text functions separately in the adult literary system (where it addresses the adult readership intended by the ultimate source text, the Portuguese book) and in the children’s literary system (where it addresses a child readership as a picturebook). Although picturebooks for children are usually intended to be read aloud by adults to young children (Oittinen et. al., 2018 in Oittinen, 2020; Sezzi, 2010), thus targeting a type of dual readership, the main addressee is actually children.⁷ Besides, as Oittinen (2020) suggests, being read-aloud can bring about some challenges to the translator’s work such as rhyming. This fact, and how this text has crossed into children’s literature, are important to understand the factors influencing the choices of translators and translation of children’s literature.

Therefore, this paper compares two Turkish translations of this childhood memory (one contained in the stand-alone picturebook and the other in the Turkish translation of the Portuguese book) in order to show how reusing a(n) (excerpt of) work with a different purpose and for a different readership affects the translation and the translator’s choices. It also discusses the terminology to be used to describe the crossing-over process of the text and its position as a source text, as well as analyzing the case from the viewpoint of indirect translation and retranslation. Finally, it offers a glimpse of the way the picturebook was received in Turkey.

2. The story *el Silencio del Agua* in Turkish

The Portuguese book was first translated into Turkish by the translator İnci Kut and published by the publisher Can in 2008 with the title *Küçük Anılar: Çocukluk ve İlkgençlik Anıları* (Little Memories: Memories of Childhood and Early Adolescence). On the copyright page, the readers are informed that the book was translated from the portuguese original. Ten years later, in 2018, the same translation was republished by the publisher Kırmızı Kedi. Henceforth this book will be referred as “the Turkish book”.

The Spanish picturebook, on the other hand, was translated into Turkish from Spanish by the translator Pınar Savaş and published with the same illustrations by Manuel Estrada, under the title *Suların Sessizliği* (The Silence of the Waters) by the publisher Kırmızı Kedi in

⁶ The most well-known example of crossover literature is the Harry Potter series, which actually incited the modern crossover literature fever, although the practice of texts being adopted by adults and young readers at the same time is not new at all (Beckett, 2009).

⁷ On the other hand, Shavit (1986, p. 66), who uses the term “ambivalent texts” to refer to texts that “belong simultaneously to more than one system and consequently are read differently (though concurrently), by at least two groups of readers”, goes on to suggest that in ambivalent texts children are “much more an excuse for the text rather than its genuine addressee” (Shavit, 1986, p. 71) – the adult reader.

2012. Henceforth, this book will be referred as “the Turkish picturebook”. On the copyright page of the Turkish picturebook, the reader is informed that the original title of the book is *El Silencio del Agua* (that is to say, the Spanish picturebook). It is important to mention that this storybook is listed in the children and juvenile section of the publishing house’s catalogue, and on both front and back covers there is the emblem of Kırmızı Kedi Çocuk, the children’s literature branch of the publisher. On the back cover of the picturebook, it reads:

Suların Sessizliği, okumaya yeni başlayan çocuklara edebiyatın keyifli dünyasıyla tanışma fırsatı sunuyor.

[The Silence of the Waters offers children who have recently started to read an opportunity to meet the pleasant world of literature.] (My translation)

This information alone demonstrates that the picturebook has also been published in Turkey with a single audience in mind, namely children. Considering that children start reading at the age of 7 in Turkey at the latest (primary schools actually accept students as early as 5 years of age), this picturebook targets young children. A quick research on the websites of other bookstores also shows that the Turkish picturebook is listed in the children’s literature category, and sometimes in the preschool (6-month – 5-year-old) catalogue.⁸

As mentioned before, in the Spanish picturebook the story was taken directly from the Spanish translation of the Portuguese book and transferred to the new format without any alterations or adaptations. However, in Turkish, the excerpt in question is translated differently in book and the picturebook, by two different translators working from different source texts and source languages. The relationship between the source texts and translations can be seen below in Figure 2.

⁸ Available at: <https://www.dr.com.tr/Kitap/Sularin-Sessizligi/Jose-Saramago/Cocuk-ve-Genclik/Okul-Oncesi-6-Ay-5-Yas/Egitim-Etkinlik-Kitaplari/urunno=0000000416303> (Accessed: 10 April 2021); Available at: <https://www.idefix.com/Kitap/Sularin-Sessizligi/Jose-Saramago/Cocuk-ve-Genclik/Okul-Oncesi-6-Ay-5-Yas/Egitim-Etkinlik-Kitaplari/urunno=0000000416303> (Accessed: 10 April 2021).

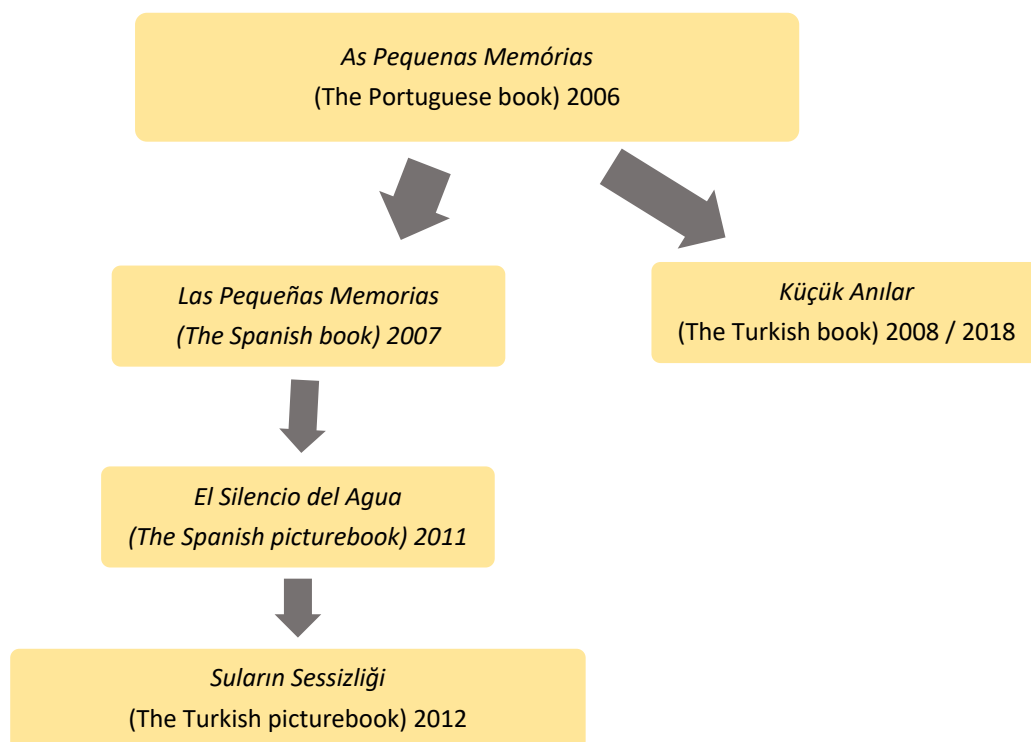


Figure 2. The source texts of the translations in Turkish.

2.1 Comparison and analysis of the translations

In this section, the two Turkish translations (that is, the excerpt in the Turkish book and in the Turkish picturebook) are compared and analyzed in terms of textual structure and translation choices.

The comparison of the first paragraph provides a great deal of information about how the fact of having different source texts, and targeting adult or child readership, influences the translation outcome. As can be seen in Example 1, the first thing that attracts attention is the division of the long first sentence of the story with full stops in the Turkish picturebook.⁹ While the Turkish book follows the structure of the ultimate source text in the Portuguese book, in the Turkish picturebook this long sentence is divided into pages, one sentence for each illustrated two-page spread, just as they are divided in the Spanish picturebook.¹⁰ The Turkish picturebook differs from the Spanish picturebook, however, in terms of the use of full stops instead of commas to divide sentences as in the latter.

Example 1

The Turkish book:

“Elimde balık tutma gereçlerimle **Almonda**’nın öteki suyla birleştiği yere gitmişim, “ırmak ağzı” dediğimiz yerde kumdan dar bir uzantının üzerinden o dönemde **Tejo**’ya geçilirdi, işte orada duruyordum, gün ışığı artık çekip gitmek üzereydi ve oltanın mantarı suyun altında en küçük bir hareket belirtisi göstermemişti, sonra birdenbire, iğneye takılan balığın çırpınışlarını

⁹ The numbers in the excerpts indicate the page division of the story in the stand-alone picturebook.

¹⁰ The source texts can be seen in Table 1.

bildiren o heyecanlı titreyiştten eser olmadan, oltayı neredeyse elimden söküp alırcasına suyun derinliklerine dalıverdi.”

[With my fishing tools in my hand, I had gone to the place where Almonda merges with the other water, in the place that we called “mouth of the river”, over a narrow extension of sand, one would pass to Tejo in that period, there I was standing, the daylight was now about to go away, and the bobber hadn’t shown the smallest sign of movement under the water, then suddenly, without any trace of that exciting vibration announcing the convulsions of the fish caught to the hook, it dived to the depth of the water, almost ripping the rod off my hand.] (My translation)

The Turkish picturebook

(1) “Oltta takımımı kapıp **Almonda Nehri’nin** döküldüğü yere, balık avlamaya gittim, biz oraya, “akarsuyun ağzı” deriz. Hem **Tejo Nehri’ne** de geçilirdi o zamanlar kumdan, daracık bir dilden. (2) Ve çoğunlukla orada, öylece, gün veda edip giderdi, oltanın mantarı suyun altında hareket olduğunu gösteren bir işaret vermeden. (3) Sonra, birden, oltanın mantarı dalıverdi derinliklere, hissetmemişti çünkü daha önce hiç, oltanın iğnesini yutan balığın nasıl çirpindiğini, neredeyse kamışı bile kopartıp alıyordu elimden.”

[Grabbing my fishing rod set, I went to the place where the River Almonda flows into [the sea], we call there “the mouth of the stream”. Also, there one would pass [passive sentence] to the River Tejo from a very narrow spit of sand. And mostly there, the day would just bid farewell and go without the bobber giving a sign that shows there is movement under the water. Then, suddenly, the bobber plunged into the depths, because it had never felt how a fish swallowing the hook flounders, almost breaking the rod off my hand.] (My translation)

The linguistic structures are also noticeably different between the two translations. In the Turkish picturebook, inverted sentence structures¹¹ are widely used while the Turkish book mostly follows the canonical sentence structure (See Example 2). This syntactical choice enables the story in the Turkish picturebook to gain a more poetic fable-like character, since inverted sentences are commonly used in Turkish poetic language (Küçük et al, 2017).

Example 2

The Portuguese book:

Puxei, fui puxado, mas a luta não durou muito.

The Turkish book:

Oltayı çektim, o da beni çekti, ama bu **mücadele** fazla uzun **sürmedi**.

[The rod I pulled, it also me pulled, but this **struggle** much long **didn’t last**] (word-for-word translation)

[I pulled the rod, it pulled me, too, but this struggle didn’t last long] (My translation)

The Spanish picturebook:

¹¹ In Turkish canonical sentence structure, the predicate is always placed at the end of the sentence. Sentences where the predicate is located other than at the end of the sentence are called inverted sentences.

(3) Tiré, fui tirando, pero la lucha no duró mucho

The Turkish picturebook:

(3) Bir ben çektim, bir o çekti. Ama fazla uzun **sürmedi mücadele**.

[One I pulled, one it pulled. But much long **didn't last the struggle**.] (word-for-word translation)

[I pulled it, it pulled me. But the struggle didn't last long.] (My translation)

Another example in this category can be seen in Example 3 where the two renditions differ greatly both from their source texts and from each other.

Example 3

The Portuguese book:

Imagine-se agora o meu desespero.

[Literally “Now let my desperation/despair be imagined”]

The Turkish book:

Şimdi siz düşünebiliyor musunuz benim ne hale geldiğimi?

[Now can you [pl] think what state I got into?]

The Spanish picturebook:

(4) Imagínense ahora mi desesperación.

The Turkish picturebook:

(4) **varın** siz düşünün nasıl bir umutsuzluğa kapıldığımı.

[come, you [pl] think what kind of despair I got into.]

Whereas both translation strategies aim to engage the reader actively, inviting them to think or imagine the extent of the writer's despair by asking a question in the Turkish book and using the phrase “varın siz düşünün” (come, you think [pl imperative]), the translator's choice of a more vernacular expression in the latter creates a more conversational tone in the storybook.

The difference in the lexical choices used by the translators also catches our attention. First of all, at the beginning of the story, we see that the translator of the Turkish picturebook felt the need to clarify that Almonda and Tejo are rivers by adding the word *Nehir* (River) to provide information and context for child readers that would not have this geographical knowledge (See Example 1), whereas there is no such addition in the Turkish book targeting adult readers.

The second example is related to the translation of vocabulary related to family relations. In the Portuguese book, most of Saramago's childhood memories take place at his maternal grandparents' house. As can be seen in Example 4, Saramago refers to the house as *casa dos meus avós* (house of my grandparents), and it is rendered with its equivalent in Spanish (*casa de mis abuelos*) in the Spanish translation. The translator of the Turkish book, because it is mentioned earlier in the book that they are Saramago's mother's

parents (Saramago, 2014, p. 7), uses the phrase *anneannemlerin evi*. In Turkish *anneanne* means maternal grandmother, and the plural form is used here to refer to the grandmother and the grandfather.¹² On the other hand, in the Spanish picturebook, there is no context enabling the translator to know about these family relations. As a result, the translator chooses to refer to the house as *dedemle ninemin evi* (the house of my grandpa and granny). The translator's word choice for grandmother is also curious because instead of using the words *anneanne* (maternal grandmother) or *babaanne* (paternal grandmother), she opts for '*nine*' which is a neutral word used mostly in tales to refer to grandmothers.

Example 4

The Portuguese book:

Ora, a asa dos **meus avós** ficava a mais de um quilómetro do lugar onde me encontrava, e era preciso **ser pateta** de todo (ou ingénuo, simplesmente) para ter a disparatada esperança de que o **barbo** iria ficar ali à espera, entretendo-se a digerir não só o isco mas também o anzol e o chumbo, e já agora a bóia, enquanto a nova pitança não chegava.

The Turkish book:¹³

İyi güzel de, **anneannemlerin** evi benim bulunduğum yerden bir kilometreden fazla uzaklıktaydı; o bıyıklı **sirozun**, yeni tayını gelene kadar, yalnızca balık yemini değil aynı zamanda iğneyle kurşunu, hatta o arada mantarı da sindirmekle vakit geçirerek beni bekliyor olacağı gibi saçma bir umuda kapılmak için insanın hepten **salak** olması (ya da en azından saf olması) gerekirdi.

[It is good and nice, but, **my maternal grandmothers'** house was more than one kilometer away from where I was; one must have been **fool** (or at least naïve) to be carried away with a nonsensical hope that the whiskered **cirrrosis** (carp) would wait for me there digesting not only the fish feed but at the same time the hook, the sinker and the bobber] (My translation)

The Spanish picturebook:

(7) Pues bien, la casa de **mis abuelos** estaba a más de un kilómetro del lugar donde me encontraba, y era necesario **ser tonto** del todo (o ingenuo, simplemente) para tener la disparatada esperanza de que el **barbo** iba a estar allí esperándome, entretenién dose en digerir no sólo el cebo sino también el anzuelo y el plomo, y ya de paso la boya, mientras la nueva pitanza no llegaba.

The Turkish picturebook:

(7) **Dedemle ninemin** eviyle kıyısında oturduğum ırmağın arası bir kilometreden fazladır. O bıyıklı **sazan** balığının orada kalıp beni bekleyeceği gibi saçma bir umuda kapılmak için

¹² In Turkish, the names or nouns affixed with a plural suffix (-IAr) can be used to refer to a group in certain cases. To illustrate, in this example, if the emphasis was on the grandfather, the translator would probably choose to say *dedemlerin evi* (my grandfathers' house) still referring to the house of the grandparents, or if it was the paternal grandparents' house and the emphasis was on the grandmother, the translation would be *babaannemlerin evi* (the house of my paternal grandmothers).

¹³ In this example, the fish "barbo" (whiskered carp in English) is translated wrongly as "siroz" (cirrhosis) by the translator of the Turkish book while the word should be "siraz". The fish has a few different names in Turkish and "bıyıklı siraz" and "bıyıklı sazan" are two of them. The mistake can of course be a result of a typographical error as well.

tümden **aptal** (ya da sadece saf) olmak gerekir, çünkü ufukta yiyebileceği yeni bir şey görünmediğine göre sadece yemi değil, iğneyi, kurşunu ve hatta mantarı da sindirerek oyalanmazdı ya.

[It is more than one kilometer between the house of my **grandpa and granny**, and the river on the side of which I was sitting. To be carried away with a nonsensical hope to that that whiskered **carp** would wait for me there, it is necessary to be an **idiot** (or only naïve), because given that something new that it can eat isn't seen in the horizon, he wouldn't idle around digesting not only the feed, [but] also the hook, the sinker and even the bobber [exclamation indicating confirmation]] (My translation)

A similar tendency is shown in Example 5 where the translator of the Turkish picturebook chooses to translate *una bestia corpulenta* as *iri yarı bir canavar* (a big and burly monster) while the same phrase *uma besta corpulenta* is translated as *çok iri bir balık* (a very corpulent fish) in the Turkish book, omitting the word *besta*. Again, the use of the word *canavar* (monster) is particularly well suited to the voice of the child narrator in the picturebook.

Example 5

The Portuguese book:

Aquele barbo tinha vivido muito, devia ser, pela força, **uma besta corpulenta**, mas de certeza não morreria de velho, alguém o pescou num outro dia qualquer.

The Turkish book:

O bıyıklı siroz çok uzun yaşamıştı, o kadar güçlü olmasına bakılırsa **çok iri bir balık** olmalıydı, ama eceliyle ölmeyeceği kesindi, günün birinde birisi onu avlayacaktı.

[That whiskered cirrhosis (carp) had lived for long, looking at his being that strong, he must have been a **very corpulent fish**, but it was certain that he wouldn't die a natural death, someday someone would hunt it.] (My translation)

The Spanish picturebook:

(11) Aquel barbo había vivido mucho, debía de ser, por la fuerza que demostró, **una bestia corpulenta**, pero seguro que no moriría de viejo, alguien lo pescaría cualquier otro día.

The Turkish picturebook:

(11) O bıyıklı sazan belli ki çok yaşamış, ömrü gereğinden uzun olmuş, gücünden belli, **iri yarı bir canavar** o, ama eminim ki ölümü yaşlanmaktan olmayacak, er ya da geç biri tutacak onu.

[It is clear that whiskered carp had lived a lot, it's obvious from his strength, he is a big and burly monster, but I am sure that his death won't be of old age, sooner or later someone will catch it.] (My translation)

Finally, another significant detail regarding the lexical choices of the translators is also shown in the Example 4 (given above). The phrase *ser pateta* in the Portuguese book is translated as *salak olmak* while its Spanish translation *ser tonto* in the Spanish picturebook is rendered as *aptal olmak*. The online dictionary of the TDK (Turkish Language Institution)

defines the word *salak* as “someone who is perceived to be ignorant, erratic, and naive based on their clothes, speech, and behaviour” while the word *aptal* denotes “one with lack of intelligence”.¹⁴ Although both translators have opted for stronger adjectives with a more negative meaning than the ones in the source texts, the use of *aptal* in the standalone picturebook is curious since this word would not usually be expected in books addressing young children because of their insulting nature in Turkish.

3. Discussion

3.1 *The picturebook as a repurposed text and its translation*

As explained above, the excerpt studied in this article was originally written for an adult readership and continues to exist in the adult literary system while at the same time being turned into a picturebook targeting child audience. Such processes in children’s literature and picturebook studies are commonly described as *adaptation*, *recycling* and *repackaging* (cf. Beckett, 2009; Coillie and McMartin, 2020; Klingberg, 1986; Korzeniowska, 2020; Kümmerling-Meibauer, 2018; Lathey, 2012; O’Sullivan, 2005), usually disregarding the difference between modified and unmodified texts. However, the concepts *adaptation* and *recycling* include the modification and alteration of essential aspects of the source text in order to tailor it to the needs and expectations of the target audience, system and culture (for adaptation Munday, 2009; for recycling Korzeniowska, 2020). In contrast, the excerpt in our case has been appropriated without any alterations or modifications, which is an important detail. On the other hand, Beckett (2009) uses the term *repackaging* to describe various processes ranging from only changing the title and/or cover to excerpting a text from a larger work and publishing it with illustrations, without differentiating between modified and unmodified texts. Such general use of the notion of *repackaging*, however, undermines the power of illustrations single-handedly to change the voice and narrative at significant levels, which is what happens in our case.

As none of these concepts do justice to the process that led to the creation of the Spanish picturebook, I suggest defining this work as a *repurposed text*, based on the concept of “repurposed content” used in media studies (see Erdal, 2009; Srisaracam, 2019) to describe a way of creating cross-media content by using the same content on different platforms taking into consideration the norms of new platforms and new audiences (Srisaracam 2019, p. 223).¹⁵ In our case, Schnetzer took this piece of text from the Spanish translation of the Portuguese book and repurposed it as a children’s story by printing it as a large-format illustrated picturebook. It is through this repurposing that the excerpt from the Spanish translation and the same text within the Portuguese original exists in two different literary systems, representing two different genres, and targeting two different audiences.

¹⁴ My translation. Source: TDK. Available at: <https://sozluk.gov.tr> (Accessed: 16 January 2021).

¹⁵ Taking screenshots from television clips and placing them alongside text on a news website is given as an example of such a practice (Srisaracam, 2019, pp. 195-196). In a different context, Sallis (2015) describes how he repurposed a research text (an ethnodramatic play written for his doctoral dissertation) by performing it for a new audience.

Being read-aloud brings about certain readability constraints to writing and translating picturebooks such as repetitions, alliterations, onomatopoeias, line-breaks and a general rhythm (Oittinen et al, 2018, pp. 71-73). Although the text in the Spanish picturebook does not have such read-aloud characteristics, it is spread across the pages in verse-like format. This spread of the text in the Spanish picturebook together with the illustrations seems to have influenced the translator's choices. When the Turkish picturebook is read aloud, the narrative indeed sounds more poetic and tale-like with the translator's syntactic and lexical choices as shown in the examples. In a personal communication, the translator herself told me that she remembers having tried to create rhymes because there were rhymes in the source picturebook.¹⁶ However, considering it has been a long time since she translated the book, it is possible that she misremembers this detail, and that her choices actually resulted from targeting a child audience.

Nevertheless, as the examples demonstrate, targeting a child readership has not led the translator to try to adapt the language to the linguistic needs of the targeted audience, which is a quite young age group as explained before. The translator's use of a more vulgar word (*aptal*) to render *ser tonto* is the most visible part where we can see it. The translator of the picturebook told me that she does not think the language should be softened for the child reader. According to her, children already use slang and bad words, so they do not need to be protected from such expressions. However, the below quote suggests that the translator did not know or did not consider that the source text was actually a repurposed text originally aimed for adults:

(...) çok büyük bir yazarın çocuk kitabını gördüğü gözle görmeye çalıştım sanırım. Yani Saramago aptal'ı anlayacaklarını düşünüyorsa ben kim oluyorum da başka bir sözcük seçiyorum gibi bir duygum da var tabii.

[(...) I guess I tried to see from the viewpoint of a very great author as he sees the children's book. I mean, of course, I also have a feeling like if Saramago thinks they will understand (the word) "idiot", who am I to choose another word.] (My translation)

The translator claims that she used only the Spanish picturebook as the source text of her translation. Although she says that the author's being a Nobel laureate did not influence her decisions, her defining Saramago "a very great author" and, in a sense, choosing to be loyal to the author cannot be separated from the fact that Saramago has a canonized status as a Nobel prize winner.¹⁷ Therefore, we see here that the translator's decision not to comply with the norms of children's literature in Turkey such as by avoiding complicated sentence structures, words, or slang (see Dönmezler, 2019; Elçin, 2018; Erten, 2012; Karagöz, 2018; Meral, 2016; Sağlam, 2009; Yazıcı et al, 2018) results from the

¹⁶ WhatsApp communication with the translator of the Turkish picturebook, Suların Sessizliği, on 13 April 2021.

¹⁷ Saramago's status in Turkey is shown by the fact that 19 out of the 27 books by him published in the country had already been translated into Turkish by the time the Turkish picturebook was published.

author's prestige, rather than from a consideration of an all-ages readership as might occur in crossover literature (Beckett, 2009; Kümmerling-Meibauer, 2018).

This attitude on the part of the translator also seems to be in tune with the editorial policy. The editor of two other picturebooks of Saramago from the same publishing house (*A Maior Flor do Mundo – Dünyanın En Büyük Çiçeği* and *O Lagarto – Kertenkele*) said in an interview:

Çocuk kitabı çevirilerinin diğer çevirilerden çok farkı yok aslında. Orijinal metne sadık kalarak Türkçeleştiriyoruz. Sadece çok küçük yaş grubunda daha kısa ve sade cümleler, günümüzde kullandığımız kelimeler ve doğru cümle yapıları kullanmaya özen gösteriyoruz. (Özalp, 2020)¹⁸

[Translation of children's books does not actually differ from other translations. We Turkify the texts being loyal to the original text. Only for very young age groups, we pay attention to use short and simple sentences, contemporary words and correct sentence structures.] (My translation)

In the above given statement, *Türkçeleştirmek* (Turkify) can be seen as a keyword that signals an approach towards creating adequate, rather than acceptable, translations (Toury, 2012) for all readers. This practice contradicts some scholarly opinions that intermediary agents, such as translators and publishers, tend to be more careful about the difference between the adult author/translator and the child reader (O'Sullivan, 2015), and that publishers may opt for not publishing a work if it is believed to fail the expectations of target readers, who are children in the case of children's literature (Erten, 2012). Considering the prevalent intervening attitude towards the children's classics in Turkey (Neydim, 2006, 2020), this unusual attitude may result from the author's prestige.

3.2 A curious case of retranslation and indirect translation

Having two translations of the same text, and two source texts in different languages, retranslation and indirect translation are two other concepts that deserve to be discussed within the framework of this case.

Retranslation (both product and process) refers to a new translation of a text that already exists in a particular target language (see Koskinen and Paloposki, 2010; Tahir Gürçağlar, 1998), while indirect translation is considered in this study as translating from an ultimate source text in a source language into an ultimate target language to create the ultimate target text through the mediation of a text in a language different than the ultimate source and target languages (see Assis Rosa et al, 2017; Pieta, 2019). According to these definitions, the Turkish picturebook is an indirect retranslation.

It is curious to see that the Turkish publisher has opted to retranslate this repurposed text instead of using the existing direct translation in the Turkish book just as the Spanish publisher took the excerpt from the Spanish translation of the Portuguese memoir

¹⁸ This interview was given after this editor stopped working with the publisher of the picturebook. The editor of the picturebook *Suların Sessizliği* did not want to talk about her editorial choices because she does not work there anymore, although the picturebook continues to be reprinted under her name.

targeting adult readers. The reason for this seems to have to do with copyright concerns. First, the copyright of the Spanish picturebook belongs to the Spanish publisher Libros del Zorro Rojo, which means that the work is treated as a separate original rather than as its source text. Secondly, the copyright agreement held by the current publisher Kırmızı Kedi states that Saramago's books must be translated from Portuguese originals or from Spanish translations done by Saramago's wife, Pilar del Rio.¹⁹ Hence, although theoretically this case is an example of indirect translation (motivated by both the repurposing of a text for another audience and the copyright issue), the copyright agreement for Saramago's works also seems to have influenced the Turkish publisher's perceptions regarding the directness of the translation. It signals that the Spanish translations are deemed higher status and/or more trustworthy than translations in other languages because of the translator's symbolic capital (Bourdieu, 1989) as the author's wife. Hence, the Spanish picturebook may not have been perceived as a translation at all by the Turkish publisher, which means it is treated as an original work, with the translator del Rio treated as an (co)author.

Furthermore, although the indirectness of the translation does not seem to have had an influence on the target text in the Turkish picturebook, the lack of a wider context shows itself in this short excerpt when the translator needed to translate the word for grandparents (*abuelos*). In the Turkish book, because the translator has the full context, she knows that Saramago is referring to his mother's parents and uses the word *anneanne* to render it, whereas the translator of the Turkish picturebook uses a neutral word, *nine*. Therefore, this situation also hints that repurposed texts taken out of their wider context may be challenging for translators. In such situations, turning to the ultimate source text and/or existing translations may ease the work of the translator. More research on similar cases is clearly needed to observe the challenges of the translation of repurposed texts.

3.3 Reception of the Turkish picturebook Suların Sessizliği

Although the main focus of this study is not reception, it would be incomplete if it left out an account of how this storybook has been received by Turkish readers. Therefore, I looked into online resources such as social media and reader platforms²⁰ to find evidence of Turkish readers' response to the work.

Twenty-five comments collected from various platforms²¹ and one website article on the Turkish picturebook, show that most readers think that Saramago himself wrote this story directly for children. Six readers think that it is not suitable for young children at all, mostly because the sentences are difficult for young children to understand. While most of the other readers think that it is a good book to introduce literature to children, they do not seem to agree about what age group the book is for. Some readers say it is suitable for

¹⁹ Written interview through e-mail communication with editor Mert Tanaydın on 2 November 2020.

²⁰ Readers play an active role in shaping other readers' opinions by sharing their opinions on these platforms (see Işıklar Koçak, 2017; Işıklar Koçak and Erkul Yağcı, 2019)

²¹ 1000kitap.com, eksisozluk.com, kitapyurdu.com, hepsiburada.com, insanokur.org, Instagram with #sularinsessizligi, Facebook with #sularinsessizligi.

4-7-year-old children, while others argue that it is appropriate for over 6-year-olds, and one commenter writes the book is for children over 12. The comments show that these readers have bought the book because they simply like reading Saramago's books, so in the first place it was Saramago's name that made them buy and read the book themselves or with their children. Some readers also question if the difficult-to-understand inverted sentences may be the result of the translator's choices. The comparison and analysis of the two Turkish translations demonstrates that this is indeed the case.

4. Conclusion

This case study demonstrates how the process of turning an excerpt from adult literature into a picturebook for children influences the translation choices. In order to describe this process, "repurposing" and "repurposed texts" are suggested as alternatives to "adaptation", "repackaging" and "recycling" to prevent conceptual confusion, and to offer researchers and translators a better understanding of what they are dealing with. The current case also suggests that handling a repurposed excerpt published with illustrations as a picturebook targeting small children causes the translator to create a more poetic, tale-like translation compared to the translation of the same excerpt within the book targeting adult readership. On the other hand, the decision by the translator of the picturebook to create an adequate target text that deviates from the norms of the children's literature in Turkey for that age group is shown to be related to the author's prestige. The case study also offers new perspectives for the reasons for retranslation and indirect translation. It shows that factors such as the translator's symbolic capital and copyright ownership are behind the decision to opt for an indirect retranslation of the repurposed excerpt analyzed in this study. Finally, a glimpse of the reception of the picturebook in Turkey demonstrates that the author's prestige has caused the readers to buy the picturebook for their children, though most readers do not think that the linguistic aspects are adequate for the small children that the book is marketed for.

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HARVESTING NEW REALITIES IN PORTUGAL: LITERARY RETRANSLATION AND J. D. SALINGER'S *THE CATCHER IN THE RYE*

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ABSTRACT: Retranslation – in this case literary – is a practice that, despite existing for centuries, only started to be discussed in Translation Studies in the 1990s. Indeed, its very definition has proved problematic. With the purpose of contributing to the debate on this subject, this article aims to explore the reasons behind the retranslation of literary works, showing at the same time how it can be observed in practice. To achieve this, a comparison will be made of two Portuguese translations of J. D. Salinger's novel *The Catcher in the Rye* (1951a): one of them by João Palma Ferreira (1962), written during the Estado Novo regime, and the other by José Lima (2005), produced in more recent democratic Portugal. The differences found illustrate the idea that when a country goes through several transformations at the sociopolitical and cultural level, translations are susceptible to change too.

KEYWORDS: Estado Novo, Literary Translation, Portugal, Retranslation, *The Catcher in the Rye*

1. Introduction

Though retranslation has not yet been explored as much as we might expect (Susam-Sarajeva, 2003; Vanderschelden, 2000), in the sense that deeper and more rigorous theoretical studies into the subject only began around 30 years ago (Berman, 1990; Pym, 1998), retranslation is not a new nor recent phenomenon (Haj Yasin, 2016). In fact, it has been present since the Middle Ages (Van Poucke and Gallego, 2019, p. 10) and has been object of debate by Goethe (Mîndreci, 2014, p. 359), amongst others. As time goes by, the act of retranslating occurs ever more frequently, far more often than we notice (Al-Shaye, 2018; Mîndreci, 2014), particularly in the case of political and philosophical texts (Van Poucke and Gallego, 2019, p. 11), religion, and literature (Feng, 2014, p. 70; Sá, 2017, p. 10).

But what does it mean to retranslate? This is a question for which there is no consensus, which is why Gambier (1994) asserts that it cannot be reduced to one single explanation. However, a working definition might be the one provided by Koskinen and Paloposki (2010, p. 294), namely, “a second or later translation of a single source text into the same target language”. We can further add that retranslation might only encompass certain parts of a text and that it can occur by resorting to the original work or a previously existing translation (or translations). In this case, there are two types of retranslations: direct and indirect¹ (Jianzhong, 2003).

The purpose of Section 2 is to identify the reasons why certain works are retranslated and how that happens, first taking a brief look into Berman's Retranslation Hypothesis²

¹ In short, “direct retranslation refers to the translation for the second or more times from the original,” while indirect retranslation “refers to the translation not from the original but from the other language translation(s) translated from the original” (Jianzhong, 2003, p. 193).

² This is a term later used by Gambier (1994) and Chesterman (2000) to refer to Berman's argument.

(1990), which has canonical relevance for this area of Translation Studies. Section 3 then demonstrates the importance of retranslation in practice through the study of two Portuguese translations of J. D. Salinger's *The Catcher in the Rye*.³ To this end, the article outlines and debates the differences found between the translations by João Palma Ferreira (1962) – the first in Portugal, though it is a second edition (the first edition was published in 1951, immediately after the release of Salinger's work in the United States; see 'Salinger traduzido', 2010) – and by José Lima (2005), produced in two very different historical time periods. Finally, Section 4 provides brief final remarks on the importance of (literary) retranslation.

2. Retranslation: how and why?

2.1 Berman's Retranslation Hypothesis

In 1990, the French journal *Palimpsestes* decided to dedicate its fourth volume to the study of retranslation, for which Paul Bensimon and Antoine Berman were responsible. Their goal was to let the public know what this concept stood for – for Berman (1990) it was every translation produced after the first (see Sá, 2017, p. 11) – and the reasons why some works were retranslated, literary ones in particular. Berman's (1990) ideas and proposals stood out and became amalgamated into an approach known as "Retranslation Hypothesis".

With this approach, Berman (1990) asserts that, in general, all translations hold a degree of imperfection, "a failure that makes itself felt both as an 'incapacity' and a 'resistance' to translate" (Gürçağlar, 2009, p. 233) and is mostly present in the first translation, thus appearing as an "incomplete act" (Berman, 1990, p. 1; see also Dastjerdi and Mohammadi, 2013, p. 174). In order to tackle this incompleteness, Berman (1990) defends the principle of the more retranslations the better, as this is the only way to truly get closer to the original text. As Goethe (1992, p. 61) put it, the more we translate, the closer we are to attaining "[a] perfect identity with the original". It can thus be stated that more recent translations tend to be closer to the source text, and in this way symbolise progress (see Al-Shaye, 2018; Chesterman, 2004, p. 8).

Bringing forward a text that is closer to the original work without however neglecting its "otherness" (see Al-Shaye, 2018, p. 37) is fundamental for Berman (1990). Translations that stand out and can survive the passing of time are considered "great translations" (Berman, 1990, p. 2) and, like the original, they remain young and timeless (Berman, 1990; see Sá, 2017).

With regard to the need for retranslation, Berman (1990) specifically highlights the idea that translations get old, as do their interpretation and reception. In Al-Shaye's (2018, p. 70) words, "translations produced in a particular time and place may later become unsuitable for the new generation," as not only values and ideas but also language evolve, bringing in their wake the need to update the vocabulary in use (Sá, 2017).

³ The English version used throughout this article is the 2010 Penguin Books edition, which contains Salinger's work in its entirety.

However, this principle is not always active, since we can also have several retranslations in a short period of time. Berman's logic thus requires more investigation, particularly in the case of literary retranslation (Albachten and Gürçağlar, 2019; Cadera and Walsh, 2017; Saeedi, 2020; Van Poucke and Gallego, 2019; see Koskinen, 2018).

2.2 Behind the desire and need to retranslate

Ageing and interpretation are, as pointed out by Berman (1990), very simple aspects that justify the need for retranslation, though they are not enough by themselves. Thus, this need is deserving of further examination. After Berman's contribution to Translation Studies, other scholars have also played a role in the knowledge we have of this field. This section will therefore introduce other names that should not be overlooked and demonstrates how and why retranslation occurs. In this regard, three aspects stand out: editorial policies; error correction and new interpretations of the source text; and shifts in societal values. In order not to disregard other aspects that are just as important, I grouped them together under the subheading "Other Aspects".

2.2.1 Editorial policies

The reason why we retranslate is not always connected to the nature of the previous translation(s). We forget that, at times, the initiative to retranslate does not always begin with the author or translator (Feng, 2014); it also happens that publishers, their policies, and the entire market behind book sales are incredibly powerful agents when it comes to the decision to retranslate certain texts (Milton, 2001).

Besides the interest in literature, it is undeniable that commercial factors are involved (Koskinen and Paloposki, 2003). Throughout history, books have been treated by publishers as marketable commodities, the source of financial profit, as well as of cultural status and projection. It is therefore the publishers that tend to benefit most from retranslations (Sá, 2017, p. 32; Sironen, 2016, p. 10).

One motive has to do with their affordable production costs (Van Poucke and Gallego, 2019, p. 12). Considering the fact that publishers are recycling texts instead of selling new ones, production costs are reduced (Koskinen and Paloposki, 2003; Sá, 2017, p. 32), making this a low-risk investment (Lee and Liao, 2018).

Retranslations also remind the public of certain classics or books that might otherwise have been forgotten (Dastjerdi and Mohammadi, 2013, p. 175; Vanderschelden, 2000), which attracts some customers and plays in the publishers' favour.

2.2.2 Error correction and new interpretations

One of the reasons that a new translation is undertaken in the first place is often because the last one is viewed as unsatisfactory and/or of low quality (Dastjerdi and Mohammadi, 2013; Lee and Liao, 2018). Though this may have to do with linguistic lapses and imprecision in the depiction of the source text (Sironen, 2016, p. 5), what "low quality" might also suggest is a need for a new interpretation of a given work. This results from the

“impermanence” of the original (Sironen, 2016): translations age and may not be as well assimilated by the most recent generations, both in terms of their form and content (Lee and Liao, 2018).

In short, this subsection deals with feelings of discontent as regards a previous translation, resulting from a sense that it is unsatisfactory in terms of comprehension (Vanderschelden, 2000, p. 4) and/or because the translator has a different understanding of the work (Sá, 2017, p. 18). There is a final mission that consists in setting free the “truth” encoded in the source text (Brisset, 2004, p. 41), a truth that stems from the act of correcting and perfecting the mistakes made in previous translations through the recovery of certain stylistic and semantic aspects which the translator finds indispensable (Kruijthoff, 2013, p. 8; Sá, 2017, p. 17).

2.2.3 Shifts in societal values

As time passes, the sociopolitical and cultural reality of a given region inevitably changes and with it the values at its core: the “target norm” (see Lee and Liao, 2018) keeps changing and therefore there is a “changing target culture” (Mathijssen, 2007, p. 17). When translating a literary text, it is important to pay attention to this aspect because whether it is evident or not, it is always present. Therefore, it can be argued that to achieve a faithful portrayal of the ideas conveyed in the original work, “not only [is it] justifi[able] but actually necessary to have new translations” (Almberg, 2001, p. 928; see also Massardier-Kenney, 2015). We can then claim, quoting Susam-Sarajeva (2003, p. 5), that retranslation perhaps has more to do with “the needs and attitudes within the receiving system than any inherent characteristics of the source text which make it ‘prone to’ retranslations”.

In this way, we can understand that changes in language and culture (see Sironen, 2016) are crucial to the practice of retranslation. In this sense, the translator’s goal becomes “to interpret the source text according to a different set of values so as to bring about a new and different reception for that text in the translating culture” (Venuti, 2008, p. 100).

2.2.4 Other aspects

There are a few other aspects that also help explain why we retranslate. These are summarised below:

- Unfamiliarity with previous translations: this is assumed by scholars to be a very frequent occurrence – the translator is unaware of other translations that might have come before (Feng, 2014; Lee and Liao, 2018; Sá, 2017). A translation that is undertaken in such circumstances is, in Pym’s (1998) words, a “passive retranslation”.
- The competition factor: in all areas of the job market we find competitive workers and the world of translation is no exception. Sometimes, the newest translation may have been produced to prove itself superior to the ones produced before (Kruijthoff,

2013, p. 8), and a rivalry might start: this translation, according to Pym (1998), is an “active retranslation”.

– The evolution of science and technology: in the domain of non-fiction (Sironen, 2016, p. 9), new translations help build a more accurate and factual translation largely thanks to technological devices which allow us access to new information. It is observable that, from the moment we make use of translation memory tools and updated critical bibliographies (Sá, 2017, p. 18), our intention is to improve a translation that was undertaken before such means were available.

– Strengthening the authority of institutions: retranslation may also help reinforce the power of certain institutions such as academic, feminist, and religious ones (Dastjerdi and Mohammadi, 2013, p. 175), in the sense that they assert their influence through the reiteration of an institutionalised interpretation of a canonical work. For instance, “in religious institutions, retranslations help to define and inculcate orthodox belief by inscribing canonical texts with interpretations that are compatible with prevailing theological doctrine” (Venuti, 2008, p. 97).

– Personal desire: finally, this is an aspect all translators can relate to – the urge to translate an already translated work without any specific motive (Sá, 2017, p. 19), that is, the translator takes on this task simply because he or she feels the desire to do so (Feng, 2014, p. 72).

3. Retranslation in practice: an analysis of two Portuguese translations of *The Catcher in the Rye*

Let us now take a look at how all of this takes place in practice. To that end, a comparison will be made of two Portuguese translations of J. D. Salinger’s *The Catcher in the Rye* (1951a). One is from 1962, therefore prepared during the Estado Novo regime, by João Palma Ferreira; the other is by José Lima and was produced in the 21st century, more precisely in 2005.⁴ In order to compare and analyse them in the light of what has been discussed in Section 2, I will especially focus on subsection 2.2.3, with the aim of underlining the differences between the two translations at this level. To do so, I will first briefly characterise the Portugal of the Estado Novo and that of the 21st century, later moving onto

⁴ To the best of my knowledge, João Palma Ferreira and José Lima were the only translators to publish translations of *The Catcher in the Rye* in Portugal. Several editions of both works have been published (Lima, 2005, 2010b, 2011, 2014; Palma Ferreira, 1951b, 1962, 1971, 1981, 1983). In this article, Lima’s first translation (2005) is used; regarding Palma Ferreira, the work here considered is the one published in 1962, as at the time I wrote this article I was unaware of Palma Ferreira’s 1951 translation, and believed his first translation of Salinger’s work had been produced and published in 1962. While out of the scope of this article, it would be interesting to see what kind of changes were made in all of Palma Ferreira’s translations, from 1951 to 1983, as to understand Portugal’s transition from dictatorship to democracy. It is also interesting to note that Lima’s 2010 and 2011 translations were published within a one-year span, but with different publishers.

aspects that will be examined more meticulously: religion, family, affective and sexual intimacy, and, finally, good manners associated with language.

3.1 A general sociocultural perspective of Portugal: from the Estado Novo to the 21st century

When António de Oliveira Salazar became *Presidente do Conselho* (today's prime minister) in 1932, the liberal ideals linked to the First Republic came crumbling down. In their place and to replace them, five principles now aimed to command the everyday life of the Portuguese: they were God, Fatherland, Authority, Family, and Work (Reis, 1990, p. 333). Their utmost importance is confirmed and made official in the Government Gazette:

Deve ser objeto de justificação e glorificação tudo quanto se tem feito através dos oito séculos de História de Portugal, no sentido de fortalecer os seguintes factores fundamentais da vida social: a *Família*, como célula social; a *Fé*, como estímulo da expansão portuguesa por mares e continentes e elemento de unidade e solidariedade nacional; o *Princípio de Autoridade*, como elemento indispensável do progresso geral; a *Firmeza do Governo*, espinha dorsal da vida política do País; o *Respeito da hierarquia*, condição básica da cooperação dos valores; a *Cultura literária e científica*....Tudo quanto, pelo contrário, tem sido elemento de dissolução nacional, de enfraquecimento da confiança no futuro, falta de gratidão para com os esforços dos antepassados deve ser objecto de censura. (*Diário do Governo*, 1932, p. 625)⁵

We can therefore consider Salazar's regime – known as “Estado Novo” [New State] – as fascist, based on a solid nationalism (Mandić, 2018, p. 5). This background, as also highlighted in the previous block of text, does not allow one to truly benefit from cultural freedom, a freedom that is linked to the practice of translation. Surveillance and censorship were not only found in the political spectrum; rather, they were engraved in the private and social life of citizens: This is the so-called “Política de Espírito” [Policy of the Spirit] (Xu, 2018, p. 8).

From the time Salazar got to government until his death (even though slight changes at a sociocultural level started to be felt around the late 1960s and early 1970s), Salazar saw culture as a means for propaganda and used it to praise the nation; everything that went against the country or encouraged revolt and obscenity was prohibited (Figueiredo, 1975, p. 151). For this reason, “creative automutilation” (Xu, 2018, p. 10) was a recurring practice in the translations produced throughout the Estado Novo as a way to escape censorship.

In the Portugal that followed the revolution of April 25, 1974, and namely in 21st century Portugal, we can assert that the ideals previously discussed no longer apply (see Vala, Cabral, and Ramos, 2003). After 40 years since the “Revolução dos Cravos” [Carnation Revolution], the perspective that follows characterises, in general terms, the country today:

⁵ Decreto n.º 21.103, de 17 de Abril de 1932. *Diário do Governo*, Ministério da Justiça e dos Cultos. Available at: <https://ler.letras.up.pt/uploads/ficheiros/6460.pdf>, p. 352 (Accessed: 13 April 2021).

A sociedade portuguesa tem vindo a conhecer um significativo processo de modernização, traduzido em domínios tão diversos como a transformação das estruturas económicas e empresariais, o desenvolvimento da ciência e da tecnologia, a escolarização das novas gerações e a recomposição socioprofissional, a feminização e progressiva terciarização do trabalho, a urbanização da população e dos espaços, a alteração dos padrões demográficos e de vida familiar, a democratização das estruturas políticas, a mediatização do espaço público e o alargamento do acesso tecnologicamente suportado à informação. (Cardoso, Da Costa, Coelho, and Pereira, 2014, p. 5)

This shift in sociocultural values had an undeniable impact on (re)translation: but how? To answer this question, I will use as illustrative examples the two already mentioned Portuguese translations of *The Catcher in the Rye* with the aim of exploring how two different sociopolitical and cultural backgrounds that are more than 40 years apart have an influence on the practice of translation and the values that emerge in both.

3.2 Comparing societal values in the two translations

3.2.1 Religion

Even though there was a formal separation between State and Church, Catholicism was recognised as the “traditional” religion of the Portuguese under the Estado Novo (Pintassilgo and Hansen, 2013, p. 31). It was part of the everyday life and all other forms of religious practices were forbidden; in this way, the freedom to worship always played in favour of Catholicism (Simpson, 2012, p. 98). At school, for instance, the authority of religion was ingrained in the students, as pointed out by Grilo (2011, p. 202): “A boa conduta levada a cabo pelos heróis, chefes e líderes... não podia deixar de ter sido movida pela sua Fé, pela sua crença em Deus e nos valores cristãos”. Despite the fact that an opposition to the church started forming during the 1950s and intensified in the 1960s (Hamann and Christopher Manuel, 1999), the truth is that religion was still deeply rooted in the Portuguese society of the time.

With this in mind, it is not surprising that the passage “I said Jesus probably would've puked if He could see it – all those fancy costumes and all. Sally said I was a sacrilegious atheist. I probably am” (Salinger, 2010a, p. 149) was translated to “E eu respondi que o Bom Deus, se regressasse à Terra, vomitaria as entranhas só de ver aquelas parvoíces. A Sally disse que eu era ateu, e provavelmente não se enganou” (Palma Ferreira, 1962, p. 157). We can see that “Jesus” is now “o Bom Deus” (“the good God”), which emphasizes His figure: not only is He God, but also a good one. The expression “regressasse à Terra” (“came back to Earth”), which was added in the target text, also validates this approach: it is almost a confirmation that God did in fact exist, because if He had not, He could not come back. Regarding “sacrilegious atheist,” it now simply reads “ateu” (“atheist”), which tones down the original message – Holden is still an atheist, but no longer a sacrilegious one: that would go against the doctrine of the regime even more.

Lima’s translation (2005, p. 150), on the contrary, conveys Salinger’s message without altering its parts or meaning: “Eu disse que se o amigo Jesus visse aquilo era capaz de vomitar – aquelas roupas de Carnaval e tudo. A Sally disse que eu era um ateu sacrílego.

Provavelmente sou”. Unlike Palma Ferreira’s translation, here “Jesus” was not translated to “Deus” (“God”) nor “Bom Deus” (“a good God”), but it is curious that Lima decided to add the word “amigo” (“friend”). When it comes to “sacrilegious atheist”, we see that its translation – “ateu sacrílego” – conveys Salinger’s intention with precision. Lima’s translation thus reflects the changes inherent to the place of religion in 21st century Portugal that began after the Revolution, especially in the mid-1980s.

In this decade, the mentality regarding the position of religion in society started to change. The 1986 Education Act (*Lei de Bases do Sistema Educativo*) illustrates this idea well, since it allowed students from public institutions to choose whether they wanted to take religious education classes or not (Pintassilgo and Hansen, 2013, p. 31). Around the time of the publication of Lima’s translation, there was a generalised decline in religious practice in Portugal, as in the rest of Europe (Da Silva, 2011, p. 159). In Portugal, in the last few years younger people have abandoned religion more often than older individuals, in contrast to what happened in the Estado Novo where both younger and older people held strong religious beliefs (Da Silva, 2011, p. 160).

This perspective allows us to understand another extract about religion in *The Catcher in the Rye*:

He was telling us all about what a swell guy he was, what a hot-shot and all, then all of a sudden this guy sitting in the row in front of me, Edgar Marsalla, laid this terrific fart. It was a very crude thing to do, in chapel and all, but it was also quite amusing. (Salinger, 2010a, p. 18)

Two aspects in this paragraph that go against the ideals of the State can be underlined: one of them is the word “fart”; the other, the fact that this took place in a “chapel.” As previously discussed, behaviours that strayed from what were considered good manners were strongly repressed by the Salazar regime. It is therefore understandable that Palma Ferreira (1962, p. 26) chose to replace the offending term “fart” with the Portuguese word for “burp”: “Contava-nos ele que era um tipo todo fixe quando, de súbito, o rapaz que estava sentado mesmo na minha frente, Edgar Marsalla, deu um tremendo arrote. Foi uma coisa horrível, ali na capela, mas, mesmo assim, foi divertido”. Even though the word “arrote” (“burp”) is not something the Estado Novo would take kindly to, it is nevertheless softer than “fart”. In this way, the disrespect for the chapel and, consequently, religion, is attenuated in the 1962 translation (which could always be subject to censorship). Were the translator to have retained Salinger’s wording, it is likely that the officials responsible for censoring books and other foreign works would have removed this part of the narrative (for more on translation and censorship in the Estado Novo see Marques, 2009 and Seruya, 2018).

When we get to Lima’s translation (2005, p. 26), the scene created by Salinger is transported much more faithfully into Portuguese:

Estava a contar-nos o gajo bestial que ele era, o manda-chuva que era e tudo, quando de repente o tipo sentado na fila à frente de mim, o Edgar Marsalla, mandou um peido do caraças. Foi uma coisa bastante grosseira, na capela e tudo, mas também bastante divertida.

With these two passages, it is possible to identify a bigger respect for religious authority in Palma Ferreira's translation and an openness regarding the individual's behaviour in Lima's, with both translations mirroring the status of religion at the time they were published.

3.2.2 Family

We now move onto another societal value that holds substantial significance in the Estado Novo: family. With the comparison that follows of the notion of "family" in the Estado Novo and 21st century Portugal, I do not intend to state that nowadays family does not matter; rather, I aim to emphasise that it was one of the cornerstones of society in Salazar's time and had more influence on the individual's life than it does today.

The importance of family to Salazar can be found in the several measures that were taken with the purpose of strengthening its value. Among these we find the creation of the "Código de Família" [Family Code] in 1939 – with the goal of addressing the demographic crisis – and the Child Benefit in 1942 (Pereirinha, Arcanjo, and Carolo, 2009). After the State, the family was the institution that most symbolised order and power, in which ruled the father's authority held supreme. As for women, they were discouraged from working outside the home (Mandić, 2018; Mendes, 2010, p. 46) and expected to devote themselves to raising children and doing household chores (Freire, 2016, p. 74).⁶

This traditional role of women and the importance of family members can be detected in Palma Ferreira's translation. For example, the phrase "She looked like she might have a pretty damn good idea what a bastard she was the mother of. But you can't always tell – with somebody's mother, I mean. Mothers are all slightly insane" (Salinger, 2010a, pp. 59-60) is rendered "Possivelmente sabia que o filho era um idiota chapado. Mas nunca se sabe o que pensam as mães. São quase sempre palermas" (Palma Ferreira, 1962, p. 70), which softens the insult, since "palermas" ("silly") is not at all as strong as "insane". With this choice, it is as if the respect for family is reinforced, given that the offence was less harsh.

Lima (2005, p. 67), on the other hand, opts to keep all the power of the original passage: "Tinha ar de quem podia saber muitíssimo bem o cretino que tinha como filho. Mas nunca se sabe – com uma mãe, digo eu. As mães são todas ligeiramente loucas". We then go from "palermas" ("silly") to "loucas" ("insane"), which represents an increase in the weight of words used.

⁶ To reinforce this role, initiatives were organised such as "Obra das Mães pela Educação Nacional", "Assistência Social da Legião Portuguesa", "Jornadas das Mães de Família", and the "Instituto Maternal da Subsecretaria da Assistência Social", designed to educate mothers into the desired role (Mendes, 2010, p. 47).

As touched upon initially in this subsection, this does not mean that the union and respect among family members is lost nowadays; rather, it shows that family does not have the same sacred value that it did during the Estado Novo (see Pinto, 2011).

3.2.3 *Affective and sexual intimacy*

Whereas religious and family values were celebrated in the Estado Novo, there were some issues that were anathema, such as affective and sexual intimacy (Mendes, 2010, p. 47). Until the Revolution, sensuality was not viewed favourably, and that is captured in the following excerpt:

Genericamente, até finais de 1960, organizações do estado, Igreja, família, escola e media convergem na missão de aconselhar crianças, jovens e mulheres adultas (solteiras e casadas) para o escondimento do corpo, o apagamento da sensualidade, a proibição do erotismo e a diabolização do prazer. (Freire, 2016, p. 74)

This situation can be further understood when taking into account the fact that Portugal and the Portuguese were isolated from the European cultural scene due to the censorship in place, which did not allow for the dissemination of new ideas and the formation of an informed public opinion on the matters presented above (Figueiredo, 2001, p. 25).

The Catcher in the Rye is full of sexual expressions, so I thought it would be interesting to see how the two translations differ from one another in the passage that follows: “Most guys at Pencey just talked about having sexual intercourse with girls all the time – like Ackley, for instance – but old Stradlater really did it. I was personally acquainted with at least two girls he gave the time to” (Salinger, 2010a, p. 51). Unsurprisingly, Palma Ferreira chooses to weaken the promiscuous tone of the last sentence: “A maioria dos rapazes estava sempre a falar de casos sexuais com raparigas. Ackley, por exemplo. Mas o Stradlater era dos que não falavam, mas fazia tudo isso. Conheci pessoalmente duas raparigas, pelo menos, com quem ele tivera coisas” (Palma Ferreira, 1962, pp. 61-62). We can observe that we go from an explicitly sexual mental picture – “gave the time to” – to a less powerful depiction of Salinger’s words through the expression “tivera coisas” (“had things with”).

By 2005, the way in which the human body and sexual relations were perceived was totally different, and Lima’s (2005, p. 59) translation corroborates this statement: “A maior parte dos gajos de Pencey andavam sempre a dizer que tinham tido relações com miúdas – como o Ackley, por exemplo –, mas o amigo Stradlater tinha mesmo. Eu conhecia pessoalmente pelo menos duas miúdas que ele comeu”. Lima decided to just use “relações” (“relations”) instead of “relações sexuais” (“sexual relations”), which might have to do with the fact that this is no longer such a sensitive topic; on the other hand, “que ele comeu” (“that he banged”) is much closer to Salinger’s choice of words than Palma Ferreira’s “tivera coisas”, with the former keeping the verbiage of the source text.

Though it is true that the affective and sexual principles endorsed by the Estado Novo lost strength by the end of the 1950s, by 1962 the mentality in this respect had not yet suffered significant changes, as Freire (2013, p. 56) observes: “Até à Revolução dos Cravos, a contestação da moral sexual e de género é lenta, pontual e circunscrita a certos setores sociais”.

In the mid-1970s, the study of sexuality and mixed-gender education shook all previously known norms, and today sexual education in Portuguese schools is part of the curriculum (Pontes and Ribeiro, 2015). Indeed, from the 1980s onwards, policies aimed at repressing affective and sexual intimacy were starting to be taken more lightly (Freire, 2013, p. 56), as shown in the figures brought by Pontes and Ribeiro (2015, p. 6): “Nos anos 1960, 80% dos jovens portugueses consideravam a sexualidade pré-conjugal perigosa e repreensível, o que só acontecia em cerca de 18% nos anos 1980; a concordância com o planeamento familiar passa de 30% nos anos 1960 para 90% nos anos 1980”.

With Lima’s (2005) translation, we observe how affective and sexual intimacy in the 21st century is no longer a taboo subject and can be a socially accepted topic of conversation (see Ramiro, 2013).

3.2.4 *Good manners associated with language*

As demonstrated, being a virtuous individual with good manners is extremely important at the time of Palma Ferreira’s translation, and it is not only behaviour that needs to be exemplary; vocabulary too. Salinger’s work defies the spheres of religion, family, and intimacy, and language is not an exception (see Schmitz, 1998, 2012).

An example that can frame the previous paragraph concerns the use of the expression “fuck you” in the source text: “I sat down for a second, and then I felt better. But while I was sitting down, I saw something that drove me crazy. Somebody’d written ‘Fuck you’ on the Wall” (Salinger, 2010a, p. 216). As might be anticipated, this part is softened in Palma Ferreira’s (1962, p. 223) translation: “Sentei-me durante alguns segundos e senti-me melhor. Mas quando estava sentado vi uma coisa que me deixou varado. Alguém escrevera na parede: ‘Vai à merda’”. This does not have the same power as Salinger’s; the harshness of the original passage has unquestionably decreased. However, it is true that the insult was not omitted, which was a bold move on the translator’s part when we take into consideration the censorship established. We might even consider this act rebellious, but when the expression “Fuck you” reappears this idea falls short: “I went down by a different staircase, and I saw another ‘Fuck you’ on the wall. I tried to rub it off with my hand again, but this one was scratched on, with a knife or something. It wouldn’t come off” (Salinger, 2010a, p. 217). In order not to repeat the obscenity and, in this way, not undermine the importance of good manners, this time Palma Ferreira (2005, p. 224) chooses to use “novos palavrões” (“new swear words”) instead: “Desci por outra escada e voltei a encontrar novos palavrões pelas paredes. Tentei apagá-los, mas estavam gravados a canivete. Não saíam da parede”.

Comparing these two instances in the 1962 translation with the 2005 translation, we see that Lima does justice to Salinger’s vocabulary and clearly avoids weakening its impact, both in the first instance – “Sentei-me por um segundo, e senti-me logo melhor. Mas quando estava ali sentado, vi uma coisa que me ia deixando doido. Alguém tinha escrito na parede ‘Vai-te foder’” (Lima, 2005, p. 214) – and in the moment Holden comes across the expression again: “Desci por outras escadas e vi outro ‘Vai-te foder’ na parede. Tentei também apagá-lo com a mão, mas este estava gravado, com um canivete ou coisa assim. Não saía” (Lima, 2005, p. 215).

Despite this situation, there are two occasions in which it is possible to highlight the presence of a few words that could have been deemed offensive in the Estado Novo. The first example, which can be found in the translation of “Life is a game, boy. Life is a game that one plays according to the rules. ‘Yes, sir. I know it is. I know it.’ Game, my ass” (Salinger, 2010a, p. 9), and that was transported into Portuguese by Palma Ferreira (1962, p. 17) as “– A vida é um jogo, rapaz. A vida é um jogo que só se pode praticar segundo as regras. – Sim, senhor, eu sei. Eu sei muito bem. ‘Um jogo, grande asno!’”. The last part, “grande asno!” (“what a buffoonery!”⁷), is interesting in two ways: On the one hand, it represents a distance from the harsher “my ass”; on the other hand, this is a mental response to what Holden’s teacher had told him, and given that teachers were extremely important and authoritarian figures it is curious to note that, although the expression was toned down, it is still there. It could also be that “grande asno” is not a very offensive thing to say or that, if it is rude after all, those responsible for the proofreading failed to notice and censor this part of the text.

Surprisingly, we could expect to find in Lima’s (2005, p. 17) text a literal translation of “my ass”, but that is not what happens: “– A Vida é um jogo, meu rapaz. A Vida é um jogo que se joga segundo as regras. – Pois é, senhor professor. Eu sei que é. Eu sei. Um jogo, uma ova”. The translator has opted for a functional translation that is much softer in its effect. What might explain this decision may have to do with the idea of “political correctness”, which in 2005 and especially nowadays is something taken into consideration quite often.

The “politically correct” is present in another of Lima’s (2005, p. 127) translation: “E a mãe da amiga Sally Hayes, Deus me livre. Essa, a única maneira de ela andar por aí a pedir esmola com um cestinho na mão era se todos lhe lambessem as botas quando davam alguma coisa”. Indeed, the saying “lhe lambessem as botas” (“lick her boots”) does not get close to the image depicted in the original text, as the action created by Salinger (2010a, p. 123) is figuratively more explicit: “And old Sally Hayes's mother. Jesus Christ. The only way she could go around with a basket collecting dough would be if everybody kissed her ass for her when they made a contribution”. What we could perhaps anticipate from Lima’s text is, again surprisingly, found in Palma Ferreira’s (1962, p. 133) words: “E a mãe da Sally

⁷ Please note that the expression “grande asno”, at least in European Portuguese is, to the best of my knowledge, not used nowadays. Therefore, “What a buffoonery” was the closest set of words I could think of.

Hayes! Meu Deus! Só consentiria em fazer um peditório com um cesto de Natal se em paga lhe beijassem o rabo!” Despite holding a proverbial connotation, Palma Ferreira still generates a mental image that is far stronger than Lima’s, who discouraged the use of an expression that could result in negative stereotypes (see O’Neill, 2011).

4. Final remarks

Retranslation, a phenomenon that is still under research, is a field that keeps growing. Throughout the last 30 years, significant advances have been made in this area of Translation Studies, especially since the publication of Berman’s Retranslation Hypothesis (1990). Regarding literary retranslation in particular, Cadera and Walsh (2017) have gathered several studies in their book *Literary retranslation in context* very recently.

The two Portuguese translations of *The Catcher in the Rye* help us understand not only the sociocultural evolution of Portugal from a country under dictatorship – with Palma Ferreira’s translation (1962) – to one led by democracy – with Lima’s (2005) – but also how the depiction of societal values such as, for instance, religion and family, may move closer or further away from the ideas in the original work depending on the time period in which a translation is undertaken. Indeed, one year after the publication of Palma Ferreira’s (1962) translation, Brás (1963, p. 194) commented: “Boa tradução de João Palma Ferreira, que conseguiu transpor para a nossa língua o estilo propositadamente ingramatical de Salinger, embora com o senão de ter atenuado certas expressões bem mais fortes no original”.

Curiously – and though Lima’s (2005) work was praised for staying true to the intensity of Salinger’s novel and retaining the harshness of the vocabulary (‘Rebelde por uma causa’, 2005 and Naves, 2005) – neither Palma Ferreira nor Lima have their names on the covers of their translations. On that note, we might wonder whether the study and practice of (literary) retranslation could also function as a catalyst for the recognition of the work done by translators across time and space? In an ever-globalised world, one would very much hope so.

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A TRADUÇÃO DO HEDONISMO EM *O RETRATO DE DORIAN GRAY*: O DÂNDI DE JANUÁRIO LEITE VS O FAUSTO DE MARGARIDA VALE DE GATO

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RESUMO: Pretende-se com este trabalho interpretar a noção de hedonismo em *O Retrato de Dorian Gray*, o único romance escrito por Oscar Wilde, no texto de partida e nos dois textos de chegada com maior número de edições em Portugal: a tradução de Januário Leite e a de Margarida Vale de Gato. Num primeiro momento, é analisado o conceito geral de hedonismo e o significado deste para Oscar Wilde, bem como exemplos concretos relacionados com tal doutrina filosófico-moral no texto de partida. Num segundo momento, é abordado o estatuto do autor no sistema de partida e no sistema de chegada, através de um breve estudo da sua recepção literária. Para avaliação da fortuna literária da obra em Portugal, procedeu-se adicionalmente a uma pesquisa atenta do histórico das mais de 30 publicações no nosso país, desde a primeira tradução feita no Brasil e posteriormente publicada em Portugal. São também esclarecidas as razões que levaram as editoras a apostar em várias edições e reimpressões dessa tradução da obra. Num terceiro momento, são dados a conhecer os perfis dos tradutores em foco, e, por fim, é feita uma comparação entre os dois textos de chegada. Procura-se pôr em evidência em que medida o tradutor, como leitor e intérprete do texto de partida, o transforma, condicionado pelas suas vivências, pelo público a quem se dirige e pela época em que se insere. Por último, o presente estudo visa encontrar a resposta para a questão: de que forma o hedonismo de Wilde foi transfigurado, ao sabor dos tempos, das vontades das editoras, dos tradutores e dos leitores, na época do Estado Novo, com a tradução de Januário Leite, e, no final do século XX, com a de Margarida Vale de Gato.

PALAVRAS-CHAVE: Tradução Literária, Oscar Wilde, Recepção em Portugal, Hedonismo

1. Introdução

1.1 Hedonismo e identidades em *The Picture of Dorian Gray*

“A vida imita a arte muito mais do que a arte imita a vida.”

Oscar Wilde¹

Os valores éticos e morais da sociedade ocidental, e mesmo mundial, estão a ser postos em causa. A importância dada à beleza (veja-se o florescimento da cirurgia estética), à moda e à ostentação de bens materiais como espelho do *status* social e económico, marcam o hedonismo dos nossos tempos. O atual problema de saúde à escala global dissipa as diferenças entre países, raças, credos, *status* social e financeiro, na luta única e conjunta contra um inimigo pandémico invisível comum. Em consequência, somos forçados a olhar através de outra lente para um mundo em que o capitalismo, o materialismo e o consumismo são palavras de ordem. Repensamos as nossas prioridades, direitos e deveres como cidadãos, numa redefinição social que nos faz voltar a refletir sobre o verdadeiro sentido da vida, a relação entre a felicidade individual e a felicidade coletiva, a importância do prazer nas nossas vidas. Será este hedonismo moderno a resposta para a felicidade e o equilíbrio que tanto buscamos?

¹ Wilde, Oscar. (1905) ‘The Decay of Lying’. *Intentions*. New York: Brentano’s, p. 55.

Nestes tempos difíceis em que vivemos, o hedonismo, a intemporalidade da ideia de prazer máximo, momentâneo e efêmero, tal como o encontramos em *The Picture of Dorian Gray*, afigura-se cada vez mais relevante.

No *Dicionário Priberam da Língua Portuguesa*, “hedonismo” define-se como uma “doutrina filosófica que faz do prazer um bem supremo e objeto da vida.” Por sua vez, no dicionário de filosofia é descrito como a “moral do prazer”, uma “tendência para evitar o que é desagradável e atingir o que é agradável” (Lobo, 1989, pp. 80-81). Enquanto doutrina filosófico-moral, o conceito de hedonismo surgiu na Antiguidade Clássica, mais propriamente na Grécia, pela mão de Aristipo de Cirene, que o apresentou como o caminho último para a felicidade humana. Na dicotomia entre dois estados de alma, o prazer e a dor, o sentido da vida encontrava-se na busca do aumento do prazer e na diminuição da dor. “Hedonismo”, originário do grego *hedonikos*, significa prazeroso, tendo origem na palavra *hedonê*, que significa prazer. Wilde dá uma nova roupagem ao conceito, enquadrando-o numa época em que o Esteticismo se erguia contra certos ideais vitorianos.

Em *The Picture of Dorian Gray*, romance publicado em 1890, Wilde enfatiza os princípios veiculados pelo Esteticismo, articulando-os com a ideia de que a beleza e o prazer são importantes, mas perigosos, já que podem conduzir à degradação moral e à regressão intelectual pela sua possível futilidade:

The Aesthetic Movement advocated the concept of “art for art’s sake” in a form of modern Epicurianism which originated in Bentham’s hedonism. For the aesthetes, a thing or event is valuable from an aesthetic point of view if it evokes pleasure and the pursuit of beauty is the most important aim in life.

In Oscar Wilde’s view, the Aesthetic Movement in fin-de-siècle England emphasized the idea of creating the maximal amount of beauty and pleasure in one’s life and Dorian Gray seems to promote this philosophy. But Wilde also warns that unrestrained aestheticism may lead to self-absorption, lack of remorse and intellectual regression and consequently suggests a more restrained aestheticism. (Simion, 2015, p. 56)

O prefácio a *The Picture of Dorian Gray* inicia-se com a frase “The artist is the creator of beautiful things” (Wilde, 1890, p. 9) e termina com “All art is quite useless” (Wilde, 1890, p. 10). Esta beleza e inutilidade da arte, no hedonismo de Wilde, representam a ligação entre a arte e a vida, o retrato de Dorian e o próprio Dorian.

A obra aborda a transformação psicológica da personagem principal, Dorian Gray, quando o seu melhor amigo, Basil Hallward, pinta um quadro com a sua imagem. Ao espelhar a beleza idílica de Dorian, o retrato levanta a problemática da efemeridade da vida e da própria beleza que, não sendo eterna, pode ser eternizada no quadro. Esta visão hedonista do mundo é apresentada por *Lord Henry* que, ao funcionar como advogado do Diabo, incita o ciúme de Dorian Gray relativamente à beleza imutável do quadro e desafia-o a desejar a inversão de papéis, ou seja, que seja o quadro a envelhecer e não ele. O cumprimento do seu desejo marca o início da sua ruína moral e psicológica.

Em vários momentos daquele que é o seu único romance, Wilde vai dando pinceladas no seu quadro hedonista. No segundo capítulo, nas primeiras conversas tidas entre *Lord*

Henry e Dorian Gray, encontramos o despertar de Dorian para a finitude da vida. Esta superficialidade do ser belo origina uma mudança fatal no retrato de Dorian Gray. A sua beleza vê-se transformada numa expressão maléfica, que piora à medida que Dorian se destrói moralmente ao longo da narrativa. Os sentimentos de ciúmes e inveja são a consequência do elo inequívoco criado por Wilde entre o Hedonismo e o Esteticismo. Para se ter prazer na vida há que ser belo. Dorian afirma ter ciúmes do retrato por este manter a juventude e ele envelhecer com o passar do tempo. O olhar do outro como a confirmação última da nossa identidade e essência está retratado na personificação do quadro como alguém que o iria olhar com escárnio pela sua beleza perdida. Wilde coloca à prova a definição de identidade na obra, em que a personagem principal define o seu “Eu” pelo olhar do “Outro”. Daí podermos também estabelecer uma relação entre as noções de Hedonismo e de Identidade, quando Wilde critica a sociedade como veículo de aprovação não só da existência do indivíduo, como de permissão para ser feliz.

A relação intensa que Dorian estabelece com o seu próprio reflexo no quadro leva-o por caminhos cada vez mais obscuros, culminando no crime que comete ao assassinar o pintor do quadro, e seu melhor amigo, Basil Hallward, no capítulo 13. O amor transforma-se em ódio. A forma como a cena é descrita revela a intenção de Wilde de mostrar quão perigosa pode ser a futilidade humana. A luta interior da personagem principal conduz o leitor à cena final, a de purificação dos males praticados por Gray ao tentar destruir o quadro, provocando a sua própria morte.

A reminiscência de um Fausto, de Goethe, no *Dorian Gray* de Wilde, é inevitável quando é revelada a decadência do espírito humano que se deixa seduzir pelo mal, levando à morte da personagem principal (Simion, 2015, p. 58).

2. O estatuto do autor e da obra nos sistemas de partida e de chegada

2.1 Sistema de partida: as primeiras publicações

The Picture of Dorian Gray tem dois momentos de publicação: em Julho de 1890, numa revista, e em 1891, em formato de livro. A primeira publicação resulta de uma encomenda do editor Joseph M. Stoppardt para a versão americana e britânica da revista de crítica literária americana *Lippincott's Monthly Magazine*. A intenção deste pedido é a de esclarecer os ideais do Esteticismo defendidos na altura por alguns escritores. O texto é alvo de censura por parte dos editores, que retiram cerca de 500 palavras antes da sua publicação, visto recearem ofender a sensibilidade moral dos críticos literários britânicos, que já tinham acusado Oscar Wilde de violar as leis da moralidade pública (Toffoli, 2013, p. 11). Segundo Tânia Toffoli (2013, p. 13), na sua dissertação de mestrado *O Retrato de Dorian Gray: um romance em três tempos*, esta publicação teve duas respostas antagónicas. A publicação americana foi aclamada e esgotou, enquanto a inglesa foi muito mal-recebida pelos críticos, que a consideraram imoral, sendo mesmo retirada das bancas. Para se defender desta má receção da crítica literária britânica, Wilde escreve várias cartas que justificam as suas posições estéticas (Toffoli, 2013, p. 13). O autor advoga na sua obra que é importante ser objeto de conversa e que é bom ser-se alvo de crítica, seja ela positiva

ou negativa: “there is only one thing in the world worse than being talked about, and that is not being talked about” (Wilde, 1986, p. 12). Contudo, a pressão social contra as mensagens transmitidas pela sua escrita leva o autor a escrever várias cartas que explicam a sua posição estética, e a fazer igualmente algumas alterações à versão ampliada que publica em livro, em 1891, na qual acrescenta o prefácio que justifica a intenção de crítica social e cultural presente na obra.

A resposta negativa da sociedade britânica à crítica de Wilde à hipocrisia da classe média inglesa, criou anticorpos que contribuíram para levar o escritor à prisão, na sequência do processo que lhe foi movido, em 1895, pelo marquês de Queensberry, que o acusou de ter um caso amoroso com o seu filho, *Lord Alfred “Bosie” Douglas*, o que constituía um crime de atentado ao pudor, pelo qual Wilde é preso e condenado a dois anos de prisão e trabalhos forçados.

2.2 Sistema de chegada: recepção da obra em Portugal por via da tradução

The Picture of Dorian Gray é uma obra que gozou, e goza, de uma boa recepção em Portugal, não só na versão original, em inglês, mas também nas suas várias traduções em português. Com nove traduções² e numerosas reedições e reimpressões (ver Figura 1), o peso cultural e a fortuna literária³ da obra na língua de chegada são significativos. Note-se que, e reforçando a relevância desta obra no sistema literário e cultural português, nem todas as edições e reimpressões estão incluídas no catálogo da Biblioteca Nacional de Portugal, nem na base de dados de referência *Intercultural Literature in Portugal 1930-2000: A critical bibliography*, que pretende catalogar todas as traduções de obras literárias publicadas em livro no período entre 1930 e 2000.⁴ Nesta última, apenas se encontra o registo de uma tradução, a de Januário Leite, de 1958, já o catálogo da Biblioteca Nacional de Portugal (Figura 1), e tal como já referido anteriormente, não conta com a totalidade das várias edições e reimpressões, sendo exemplo disso mesmo a ausência de reimpressão, em Fevereiro de 2019, da tradução de Januário Leite pela editora de livros de bolso 11x17.

² Januário Leite (1943), Rodrigues Tocha (1944), Artur Parreira (1971), Margarida Vale de Gato (1998), Maria de Lourdes Sousa Pina (2000), Doris Goettens (2016), Rui Santana Brito (2016) e dois títulos com o tradutor não identificado (1975 e 2018).

³ Entende-se por *fortuna* “a expansão da obra de um grande escritor estrangeiro numa literatura ou numa cultura.” (Machado e Pageaux, 2001, p. 67).

⁴ Elaborada pelo Centro de Estudos de Comunicação e Cultura da Universidade Católica Portuguesa (CECC) e o Centro de Estudos Anglísticos da Universidade de Lisboa (CEAUL/ULICES). <http://www.translatedliteratureportugal.org/eng/index.htm> (Acesso: 27 mar. 2020).

Período	Tradutor	Título	Edição	Editora	Ano
Estado Novo	Januário Leite	<i>O Retrato de Dorian Gray</i>	1ª edição	Portugália Editora	1943
	Januário Leite	<i>O Retrato de Dorian Gray</i>	2ª edição	Portugália Editora	1945
	Januário Leite	<i>O Retrato de Dorian Gray</i>	4ª edição (*Ausência no catálogo da 3ª edição)	Portugália Editora	1958
	Januário Leite	<i>O Retrato de Dorian Gray</i>	5ª edição	Portugália Editora	1969
	Januário Leite	<i>O Retrato de Dorian Gray</i>		Círculo de Leitores	1971
	Rodrigues Tocha	<i>O Retrato de Dorian Gray</i>	1ª edição	Gleba	1944
	Rodrigues Tocha	<i>O Retrato de Dorian Gray</i>	2ª edição	Gleba	1945
	Artur Parreira	<i>O Retrato de Dorian Gray</i>		Verbo	1971
Pós-Ditadura	Tradutor não identificado	<i>O Retrato de Dorian Gray</i>		Amigos do Livro	1975
	Tradutor não identificado. ⁵ (tradução revista Pedro Reis)	<i>O Retrato de Dorian Gray</i>		Amigo do Livros	1977
Década de 1990	Januário Leite	<i>O Retrato de Dorian Gray</i>		Círculo de Leitores	1990
	Januário Leite	<i>O Retrato de Dorian Gray</i>	2ª edição (*Ausência no catálogo da 1ª edição)	Estampa	1990
	Januário Leite	<i>O Retrato de Dorian Gray</i>	3ª edição	Estampa	1995
	Margarida Vale de Gato	<i>O Retrato de Dorian Gray</i>		Relógio d'Água	1998
2000-2010	Maria de Lourdes Sousa Pina	<i>O Retrato de Dorian Gray</i>		Controljornal	2000
	Maria de Lourdes Sousa Pina	<i>O Retrato de Dorian Gray</i>	1ª edição	Vega	2000
	Margarida Vale de Gato	<i>O Retrato de Dorian Gray</i>		Público Com. Social	2003
	Margarida Vale de Gato	<i>O Retrato de Dorian Gray</i>		Relógio d'Água	2009
	Januário Leite	<i>O Retrato de Dorian Gray</i>	1ª edição	D. Quixote	2003
	Januário Leite	<i>O Retrato de Dorian Gray</i>	1ª edição	QuidNovi	2008
	Januário Leite	<i>O Retrato de Dorian Gray</i>	1ª edição	11x17	2009

⁵ Esta é uma tradução indireta do francês, traduzido primeiramente pela *Éditions Ferni*. A tradução portuguesa inclui a tradução da nota do editor francês Albert Demazière, mas não refere o nome do tradutor da versão portuguesa, em nenhuma das edições (1975, 1977).

(continua)

2010-2018	Januário Leite	<i>O Retrato de Dorian Gray</i>	reimpressão	Estampa	2012
	Januário Leite	<i>O Retrato de Dorian Gray</i>	3ª edição (*Ausência no catálogo da 2ª edição)	11x17	2013
	Margarida Vale de Gato (et al)	<i>O Retrato de Dorian Gray; O Crime de Lorde Arthur Savile e outros contos; Seis peças de Teatro</i>		Relógio d'Água	2014
	Margarida Vale de Gato	<i>O Retrato de Dorian Gray</i>		Relógio d'Água	2016
	Januário Leite	<i>O Retrato de Dorian Gray</i>	reimpressão	11x17	2014
	Januário Leite	<i>O Retrato de Dorian Gray</i>	reimpressão	11x17	2015
	Doris Goettens	<i>O Retrato de Dorian Gray</i>		Compasso dos Ventos	2016
	Rui Santana Brito	<i>O Retrato de Dorian Gray</i>		Guerra&Paz	2016
	Alêtheia Editores	<i>O Retrato de Dorian Gray</i>		Alêtheia	2018

Figura 1. Traduções, reedições e reimpressões de *O Retrato de Dorian Gray* publicadas em Portugal – Catálogo da Biblioteca Nacional de Portugal.

A primeira versão em português do único romance de Oscar Wilde foi publicada no Brasil, em 1911, no jornal brasileiro “A Noite”, e editada em livro em 1923, pela Livraria Garnier, com tradução de João do Rio. A segunda versão traduzida para português de *The Picture of Dorian Gray* é publicada em 1926, pela editora Anuário do Brasil. O poeta e tradutor Januário Leite escreve-a no Brasil, país onde teve uma breve passagem. Existem seis publicações posteriores, em três editoras brasileiras diferentes, entre 1926 e 1962. Apesar de ambos os países, no período correspondente ao Estado Novo, terem Censura, não foram encontradas evidências de que a obra tivesse sido censurada quer no Brasil quer em Portugal (Alvim, 1992). Duas décadas mais tarde, em 1943, a Portugália Editora publica pela primeira vez em Portugal a tradução de Januário Leite, mais exatamente uma adaptação póstuma para português europeu do texto editado anteriormente no Brasil. Inaugurada em 1942, a Portugália Editora importou do Brasil um considerável número de traduções de autores canónicos, entre eles Oscar Wilde: “João Gaspar Simões é o primeiro diretor literário da Portugália Editora, traçando em 1943 um programa editorial onde preponderavam os autores traduzidos, em linha, de resto, com a generalidade do sector, onde havia um clara dominância das traduções” (Medeiros, 2010, p. 242).

Das 30 publicações registadas no catálogo da Biblioteca Nacional de Portugal, metade são de Januário Leite (Figura 2). Importa referir que estas 15 publicações ocorreram entre 1943 e 2015.

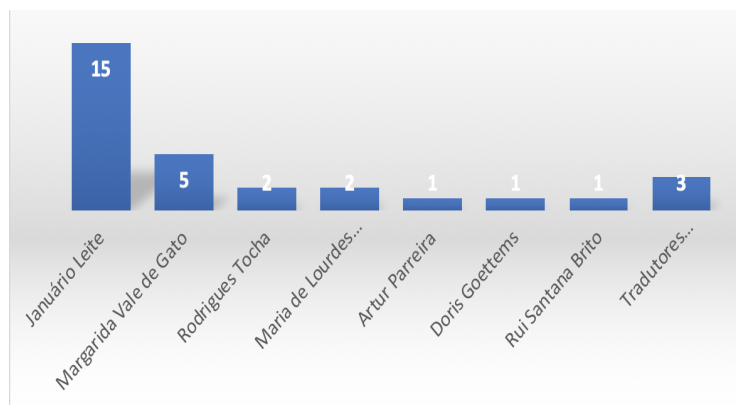


Figura 2. Número de edições das traduções de *O Retrato de Dorian Gray* em Portugal entre 1943 e 2018 por tradutor.

Nesta secção, pretende-se compreender o percurso de *O Retrato de Dorian Gray* em Portugal, desde a primeira tradução de 1943, editada pela Portugália Editora, até à data. Reflete-se, igualmente, sobre duas questões adicionais: em que períodos a atenção dada a esta obra foi mais incisiva e qual a possível razão para que isso tivesse acontecido.

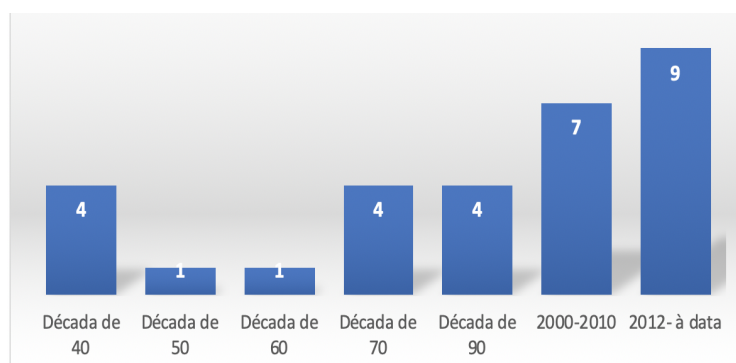


Figura 3. Cronologia das 30 edições em Portugal de *O Retrato de Dorian Gray* registadas no catálogo da Biblioteca Nacional de Portugal.

Durante o Estado Novo foram publicadas três traduções da obra (entre 1943 e 1971) efetuadas por Januário Leite, Rodrigo Tocha e Artur Parreira. Neste período, a editora que maior interesse revelou em publicar esta obra foi a Portugália Editora, ao publicar quatro reedições da tradução de Januário Leite.

Desde 1998 até à data, a obra contou com cinco novas traduções, de Margarida Vale de Gato, Maria de Lourdes Sousa Pina, Doris Goettens, Rui Santana Brito, e uma publicação da Alêtheia Editores, sem identificação do nome do tradutor. A editora Relógio d'Água, que elege a tradução de Margarida Vale de Gato para a publicar pela primeira vez em 1998 e reeditá-la quatro vezes (em 2003, 2009, 2014 e 2016), é uma das editoras que mais publica a obra no século XXI. A que se deve o interesse por parte das editoras nestes dois períodos?

No momento da sua publicação inicial, em 1891, *The Picture of Dorian Gray* recebe uma resposta negativa por parte dos críticos, vendo a obra não só como um atentado aos

valores morais da sociedade, mas também como um ataque à classe média vitoriana, quando Wilde (1891, p. 174) escreve:

The middle classes air their moral prejudices over their gross dinner-tables, and whisper about what they call the profligacies of their betters in order to try and pretend that they are in smart society and on intimate terms with the people they slander. In this country it is enough for a man to have distinction and brains for every common tongue to wag against him. And what sort of life do these people, who pose as being moral, lead themselves? My dear fellow, you forget that we are in the native land of the hypocrite.

Já em Portugal, aquando da publicação da primeira tradução desta obra, vivia-se numa ditadura cujo aparelho censório reprova 3550 livros durante o regime de António Salazar e Marcelo Caetano (Seruya, 2018, p. 112).

Durante a Ditadura, verifica-se uma forte presença de obras traduzidas no mercado, facto que gera opiniões diversas, dependendo do interesse de cada agente:

Publishers and booksellers complained of the scarcity and low quality of domestic production (...), a judgement which was, incidentally, shared by Salazar himself, who deplored the lack of national artistic talent (...). Writers and critics, in contrast, more often regarded translation as a means of internationalizing Portuguese literary life and taste. (Seruya, 2010, p. 122)

A década de 40 é designada como um período de *epidemia de traduções* pelo jornal mensal o “Ocidente”, denunciando-se assim a desnacionalização da literatura (Seruya, 2010, p. 122), facto que pode justificar as quatro publicações da obra neste período — sendo duas delas segundas edições, com tradução de Januário Leite e Rodrigues Tocha, das editoras Portugália Editora e Gleba, respetivamente. A publicação de 1945 pode ser justificada pelo lançamento mundial do filme norte-americano *O Retrato de Dorian Gray*, em 1945, de Albert Lewin, enquadrado no género de filme de terror/drama, o qual foi galardoado com o Óscar de Melhor Fotografia.

As obras literárias mais traduzidas em Portugal entre os anos 40 e anos 60 têm origem em Inglaterra e EUA, apresentando-se estas como culturas centrais, tal como define Itamar Even Zohar na sua teoria dos polissistemas (Even-Zohar, 1998). A preocupação do regime de Salazar e dos críticos literários da época prende-se com o possível perigo de desestabilização popular que o regime vê no fácil acesso das massas a obras canónicas através da sua tradução.

Apesar de a taxa de alfabetização nacional ser baixa, as traduções permitiam ao público leitor um acesso direto a autores que, até então, eram apenas lidos na língua original pelas elites. De acordo com o interesse dos leitores, as temáticas mais vendidas eram livros de aventuras, ficção científica e mesmo romances (*novels*), como é o caso de *O Retrato de Dorian Gray*. Não é por acaso que 40% dos livros traduzidos no Estado Novo eram literatura de ficção, representando um menor risco de censura e, conseqüentemente, um menor risco comercial para as editoras que os publicavam:

(...) genres such as detective and adventure stories, science fiction and the sentimental novel saw very high percentages of translations; in the case of science fiction, even 100 per cent for a long period. The main source culture for translations, in quantitative terms, was Spain, followed by Britain and the US, a somewhat surprising fact, as the common perception, even at the highest political level, was that France was the epitome of culture. (Seruya, 2010, p. 139)

Apesar de *O Retrato de Dorian Gray* abordar o tema da homossexualidade não explícita entre *Lord Henry* e *Dorian Gray* e fazer uma crítica social à classe média vitoriana, dois temas sensíveis, a obra não esteve no espectro de livros proibidos pelo regime português:

Throughout the decades, the three main areas attracting the censors' attention never really changed (...) These were "politics/ideology", "morality/sex" and "religion". They were feared as the most dangerous and, if treated in ways that did not suit the regime, they were labelled as topics which encouraged 'social dissolution'. (Seruya, 2010, p. 132)

Uma razão possível para que as várias traduções de *O Retrato de Dorian Gray* não tenham sido alvo de censura⁶ poderá residir no facto de nem todas as obras estarem na mira dos censores:

Unlike the press, books were not subject to pre-publication censorship, so they reached the Commission after publication through the active collaboration of the political police PIDE/DGS (who 'visited' bookshops, for example), the Post Office and, occasionally, the regular police (PSP). Sometimes, publishers and authors themselves would present their works, more or less willingly, to the Commission. (Seruya, 2010, p. 129)

Os livros apenas eram alvo de análise após a sua publicação, o que representava um risco para as editoras, que poderiam ver o investimento deitado por terra caso esta fosse apreendida:

As for publishers, the absence of pre-publication censorship on books meant it was quite a risk to order translations in certain fields or by certain authors. Publishing houses did take the risk, however: after all, the police could not always be everywhere. (Seruya, 2010, p. 138)

Já no Estado Novo se criticava a crescente preferência do público por outras formas de lazer que não a literatura, como eram os casos do cinema, futebol e televisão (Seruya, 2010, p. 123). Este interesse do público leva as editoras a acompanhar o lançamento de filmes com a publicação de obras nas quais os filmes se baseiam. No caso da obra de Wilde, temos vários exemplos ao longo das décadas (ver Figura 1) que explicam a data de publicação das traduções de *O Retrato de Dorian Gray*: o lançamento, em 1970, do filme com o mesmo nome, realizado por Massimo Dallamano, justifica as publicações entre 1969 e 1971 de três diferentes editoras portuguesas; o lançamento do filme *The Picture of Dorian Gray*, em

⁶ Informação confirmada nos arquivos da Torre do Tombo, a referir: Comissão do Livro Negro sobre o Regime Fascista, (1981) *Livros Proibidos no Regime Fascista*. Lisboa: Presidência do Conselho de Ministros.

1976, de Pierre Boutron, justifica as publicações portuguesas de 1975 e 1977; as publicações de 2003 podem dever-se ao lançamento mundial do filme *Dorian Gray - Pacto com o Diabo*, de David Rosenbaum, em 2004; por último, o lançamento do filme *Dorian Gray*, em 2009, e que só chegou a Portugal em 2010, pode justificar a antecipação das duas publicações em 2009.

Entre 2012 e 2018, das nove edições da obra, apenas três são novas traduções, sendo as restantes reedições e reimpressões dos textos de Januário Leite e Margarida Vale de Gato.

Visto a primeira publicação de *The Picture of Dorian Gray* ter ocorrido no ano de 1890, as duas publicações da tradução *O Retrato de Dorian Gray* em 1990, ambas de Januário Leite, pelas editoras Estampa e Círculo dos Leitores, poderão ser justificadas pela celebração do centenário da obra.

A forte presença da obra de Wilde no sistema literário português da literatura traduzida, mais especificamente da tradução da obra em análise, com mais de 30 edições e reimpressões, 7 tradutores, envolvendo 16 editoras diferentes, e os vários lançamentos em Portugal de filmes baseados na obra, demonstram a receção positiva no território nacional.

3. Análise comparativa de duas traduções

Januário Leite e Margarida Vale de Gato são os tradutores com mais edições da obra *O Retrato de Dorian Gray*, com 15 e 5 edições respetivamente, como se pode verificar nas Figuras 4 e 5. Esta é a razão pela qual os seus textos foram escolhidos para análise.

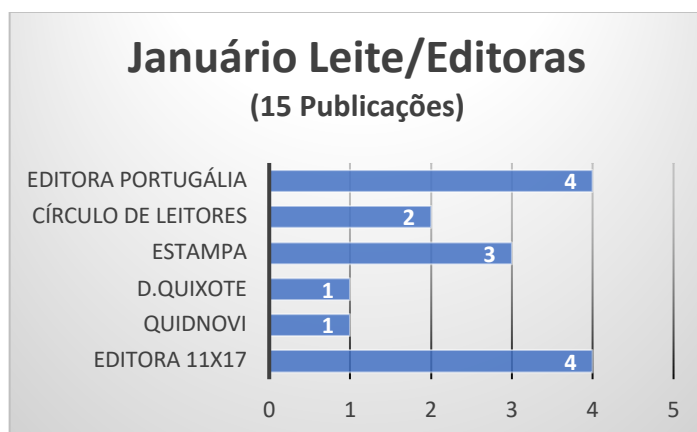


Figura 4. Publicações em Portugal da tradução de Januário Leite de *O Retrato de Dorian Gray*, presentes no catálogo da Biblioteca Nacional de Portugal.

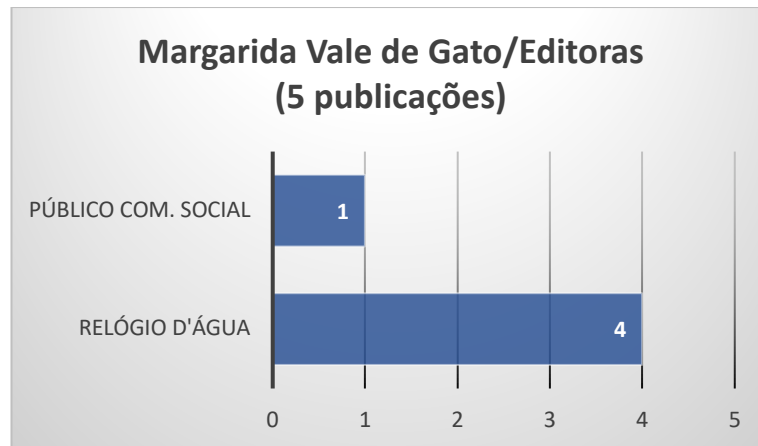


Figura 5. Publicações em Portugal da tradução de Margarida Vale de Gato de *O Retrato de Dorian Gray*, presentes no catálogo da Biblioteca Nacional de Portugal.

Nesta secção é analisada comparativamente a metamorfose da definição de hedonismo de acordo com a época e a cultura alvo de cada texto de chegada, de 1943⁷ a 1998⁸. Assim, justifica Gideon Toury no seu estudo *Descriptive Translation Studies and Beyond* (1995, p.73) que:

The notion of (one) target language would have to be modified, in view of the fact that languages undergo constant changes, the need for such modification would become all the more urgent as the intervals between the translations grew longer.

Recuperando a definição de hedonismo como uma doutrina filosófica que faz do prazer um bem supremo e objeto da vida, lembremos que Oscar Wilde transporta para a sua obra e para as suas personagens a sua identidade como homem e autor. A noção de prazer conferida pela contemplação do quadro é uma das passagens da obra em que, mais uma vez, Leite é mais permeável ao hedonismo de Wilde, utilizando o substantivo “prazer” presente nos dois exemplos referidos no quadro abaixo, mesmo em passagens do texto onde não era a intenção do texto original. Observemos os dois exemplos abaixo, em que Oscar Wilde não usa a palavra “pleasure”, mas sim o verbo “delight”, no primeiro exemplo, e o adjetivo “delightful”, no segundo exemplo. Estes termos encontram uma opção tradutória mais próxima na tradução de Vale de Gato, que optou pelo verbo “encanta”, no primeiro exemplo, e pelo adjetivo “maravilhoso”, no segundo exemplo.

⁷ A primeira edição da tradução de Januário Leite é de 1943, contudo, a edição alvo de comparação será a de 1945.

⁸ A primeira edição da tradução de Margarida Vale de Gato é de 1998, contudo, a edição alvo de comparação será a de 2016.

(Wilde, 1986)	(Leite, 1945)	(Vale de Gato, 2016)
"I must admit that I delight in it" p. 70	"(...) embora eu tenha ciúmes do retrato por ser um mês mais novo do que eu, devo convir que me dá prazer" p. 75	"(...) embora eu tenha alguns ciúmes do retrato por ser um mês inteiro mais novo do que eu, devo admitir que me encanta ." p. 67
"It was delightful to watch it" p. 72	"Era um prazer observá-lo" p. 77	"Era maravilhoso observá-lo." p. 69

O dândi que há em Wilde é espelhado na personagem principal, Dorian Gray, sendo a intenção do autor clarificada logo no prefácio. Esta dimensão torna-se mais visível nas escolhas tradutórias de Januário Leite⁹ do que nas de Margarida Vale de Gato. Seguem-se, na seguinte tabela, alguns exemplos:

(Wilde, 1986)	(Leite, 1945)	(Vale de Gato, 2016)
"A new Hedonism-that is what our century wants. You might be its visible symbol." p. 34	"Um novo hedonismo: eis o que ao nosso século é preciso. O senhor poderia ser o seu símbolo visível ." p. 39	"Um novo hedonismo, é disso que o século precisa. Você pode ser o seu símbolo tangível ." p. 36
"I thought you dandies never got up till two, and were not visible till five". p. 44	"Pensava que vocês os dandies , se não levantavam antes das duas e só eram visíveis depois das cinco." p. 52	"Pensava que vocês, os elegantes , nunca se levantavam antes das duas da tarde e não se davam a ver antes das cinco." p. 46

Quando se refere à noção de novo hedonismo, Wilde vê a personagem Dorian Gray como "its visible symbol", que Leite traduz como "o seu símbolo visível", e Vale de Gato escreve "o seu símbolo tangível". Tais opções tradutórias espelham a intenção, por um lado, de Leite salientar a importância do que é visível, sendo a imagem o mais importante, enquanto Vale de Gato opta por um adjetivo quase sinestésico como "tangível". Num outro momento da obra, quando Wilde refere a sua percepção de "dandies", Leite usa o estrangeirismo em itálico "*dandies*", enquanto Vale de Gato interpreta o ser "dandy", como alguém que é elegante. Tal facto confirma, mais uma vez, a maior aproximação do texto de Leite à noção social de *dandy* e aos valores hedónicos presentes na obra, em contraste com Vale de Gato.

O ser "filistino" como aquele que tem apenas interesses materiais é uma escolha de Januário Leite, como tradutor, de vincar a crítica à superficialidade e à importância dada ao fútil, aproximando-se da intenção do texto de partida. Já Margarida Vale de Gato escolhe "tacaño" como sinónimo de mesquinho, velhaco, o que lhe confere um significado que se afasta da noção de hedonismo.

⁹ É usada nesta comparação a edição de 1945 de Januário Leite e não a de 1943, apenas pelo facto de o livro de 1945, existente na Biblioteca Nacional de Portugal, estar em melhores condições de ser manuseado, por não estar tão deteriorado como a cópia de 1943. Contudo, verificou-se que entre as duas edições não há diferenças no texto. A publicação de 1945 é apenas uma reedição da versão original de 1943.

(Wilde, 1986)	(Leite, 1945)	(Vale de Gato, 2016)
"Oh, Basil is the best of fellows, but he seems to me to be just a bit of a Philistine ." p. 70	"o Basil é o melhor dos homens, mas parece-me um bocadinho filistino ." p. 75	"...o Basil é uma ótima pessoa, mas a mim parece-me um pouco tacanho ." p. 67

Leite desvenda um hedonismo mais marcante nas personagens e na história em contraste com uma linguagem de cariz mais gótico, que contribui para uma imagética de terror mais clara, por parte de Margarida Vale de Gato, claramente mais visível não só ao longo da obra, com a alteração da imagem do quadro em paralelo com a alteração da conduta de Dorian Gray, mas também em momentos descritivos como:

(Wilde, 1986)	(Leite, 1945)	(Vale de Gato, 2016)
"A cold rain began to fall, and the blurred street-lamps looked ghastly in the dipping mist." p. 273	"Começava a cair uma chuva fria , e os candeeiros bruxuleantes zebavam o nevoeiro de clarões fantásticos." p. 235	"Começou a cair uma chuva gélida e os pálidos lampiões da rua tremeluziam sinistros por entre o nevoeiro húmido." p.191
"Was the face on the canvas viler than before?" p. 123	"Estaria a cara pintada na tela mais hedionda do que antes?" p. 155	"O retrato que estava na tela estaria mais perverso do que antes" p. 128

Ao analisarmos as relações tradutórias entre os pares, i.e., texto de partida e texto de chegada, observamos que a escolha de cada tradutor dita o tom da tradução; as equivalências presentes¹⁰ em cada um dos dois textos de chegada espelham o universo literário em que Leite e Vale de Gato se inscrevem.

A opção da tradutora Margarida Vale de Gato por uma linguagem mais gótica pode ter origem na interpretação da tradutora de um Fausto de Goethe espelhado no Dorian Gray de Wilde. Uma personagem principal e uma história com características em que ecoam reminiscências do *Sturm und Drang*,¹¹ uma versão do texto de partida de Wilde mais decadente, onde Gray, como Fausto, se deixa seduzir pela superficialidade da vida, pela aparência social, e sucumbe a atos imorais para fazer prevalecer a sua imagem perante a sociedade, a sua beleza e juventude.

Observemos, por isso, e de acordo com o afirmado anteriormente, as diferentes escolhas de Leite e Vale de Gato. Onde o primeiro opta por "superficial", "curioso", "hediondos" e "delicioso" como indicativos de hedónico, Vale de Gato seleciona os termos

¹⁰ Cf. Toury (1995, p. 86): "(...) the notion of equivalence may also facilitate the explanation – in reverse order – of the entire network of translational relationships, the individual coupled pairs (...) and the textual linguistic representation of the translational solutions, which has made them into (surface) translational phenomena, in the first place".

¹¹ O movimento literário alemão dos finais do século XVIII, *Sturm und Drang*, exalta a natureza, o sentimento e o individualismo humano. Goethe, um dos escritores mais proeminentes deste movimento, desafia em *Fausto* (1808) uma das obras de bandeira deste movimento, a existência humana e as noções dicotómicas entre o Bem e o Mal.

“frívolo”, “estranho”, “grotescos” e “aberrante” como indicativos do decadentismo faustino¹² e de ideais presentes nas temáticas góticas:

(Leite, 1945)	(Vale de Gato, 2016)
“–Julga-me de uma natureza superficial ? (...)Meu caro amigo, só os deveras superficiais é que amam uma vez na vida” p. 67	“Julgas-me assim tão frívolo ? (...)Meu caro rapaz, as pessoas realmente frívolas são as que só amam uma vez na vida.” p. 61
“pessoas banais é que não julgam pelas aparências.” p. 39	“pessoas frívolas é que não julgam pelas aparências” p. 35
“Empolgou-me uma curiosa sensação de terror.” p. 18	“Acometeu-me uma estranha sensação de terror...” p. 21
“Henry arregalou os olhos” p. 12	“Henry arqueou as sobrancelhas” p. 18
“Degeneramos em hediondos bonecos , (...) obsidiados pela recordação das paixões de que nos arreceámos de mais e das sensações deliciosas a que não tivemos a coragem de ceder.” p. 40	“(…) Degeneramos em grotescos fantoches , atormentados pela memória das paixões que tivemos tanto medo de perseguir, e das aberrantes tentações a que não tivemos coragem de ceder.” p. 36

Na escolha de vocábulos e descrições escritas por Januário Leite transparecem as definições de hedonismo e dandismo presentes no texto de partida, quando comparadas com as opções tradutórias de Margarida Vale de Gato, correspondentes a um claro entendimento do texto de Wilde como gótico e mesmo faustino. Onde Januário escreve “superficial” e “banal”, Vale de Gato escolhe “frívolo”; “curiosa sensação” é, para Vale de Gato, uma “estranha sensação”; Leite traduz “hediondos bonecos” o que são “grotescos fantoches” para a tradutora; e “sensações deliciosas” são “aberrantes tentações”; o “arregalar de olhos” teatral e dramático de Leite é um “arquear as sobrancelhas”, próprio de um filme gótico, para Vale de Gato.

Conclui-se que o texto de Leite é fruto do seu tempo, apesar de continuar a ser reeditado e reimpresso nos nossos dias, sendo mais identificável com a intenção de Wilde de interligação com ideais hedónicos e estéticos. Há, por outro lado, no texto de Margarida Vale de Gato uma maior contemporaneidade, pela escolha de vocábulos que mais se aproximam do Fausto decadente de Goethe e das adaptações cinematográficas da obra de Wilde, feitas ao longo das últimas duas décadas, que se integram no género do drama e terror, o que faz da sua tradução um satélite que gira à volta da interpretação que a tradutora faz do universo gótico wildeano do texto de partida. A análise comparativa aqui apresentada dos textos de Leite e Vale de Gato foi centrada em evidências de unidades lexicais, não tendo sido encontrados outros aspetos de notória relevância para os argumentos apresentados.

¹² À semelhança do que acontece com a personagem principal em *Faust* (1808), de Goethe, a presença de Deus e do Diabo em nós surgem como vozes interiores que brincam com a mente humana e a desafiam na escolha de conceitos morais ou imorais em prol do individual, do sentimental e não do social e da razão; o homem é visto como um ser que, em busca do autoconhecimento, se revela complexo.

5. Conclusão

O hedonismo de Wilde é transportado pelo tempo, por vontade das editoras, dos tradutores e dos leitores, para o tempo do Estado Novo, através da tradução de Januário Leite, e para o final do século XX, com a versão de Margarida Vale de Gato.

Wilde traz para a sua arte a vida de dândi que levava, criticando-a por meio da questionação da hipocrisia que se vivia na era vitoriana, em que se defendiam valores morais e éticos que não eram praticados.

O tradutor, como um leitor muito atento que interpreta o texto de partida, veste o texto com outra roupagem. As correspondências textuais são comprovadas quando fazemos a comparação entre as traduções de Januário Leite e Margarida Vale de Gato, em que encontramos um Dorian Gray que se apresenta dândi em Leite, e um Dorian Gray que representa Fausto em Margarida Vale de Gato, onde o texto original é transformado por um intermediário, o tradutor, que o interpreta e o apropria na sua possível pluralidade de sentidos:

Translation's Other, then, comprises, among other things, the ambivalences and paradoxes, the hybridity and plurality of translation, its "otherness" as "awkwardness" if you like in contrast to the perception of translation as replica or reproduction, as referring, simply and unproblematically (...) to an original. (Hermans, 1996, p. 115)

A boa receção em Portugal da obra canónica de Oscar Wilde é demonstrada pelo rico histórico editorial e cinematográfico desde o período do Estado Novo até aos nossos dias. Tanto o texto de partida como os textos de chegada são produto do seu tempo, com um desempenho literário ao serviço do propósito cultural e social, primeiro do Estado Novo, e depois do final do século XX.

A linguagem apresentada por Margarida Vale de Gato espelha mais claramente a imagística do horrendo, do decadentismo romântico de Fausto, que acompanha a par e passo a categoria dos filmes de Terror/Drama lançados neste século. Sendo um pedido editorial, uma escolha pessoal ou profissional, ou uma vontade de acompanhar tal tendência artística, a tradutora reforça a perspectiva de decadência da personagem principal na obra. Por sua vez, Januário Leite apresenta-nos um dândi Dorian Gray por meio das suas escolhas tradutórias, reveladoras de valores de hedonismo mais efusivos.

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CENSORING POETICS THROUGH TRANSLATION: THE FILTERED RECEPTION OF SYLVIA PLATH IN FRANCO'S SPAIN

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ABSTRACT: In this article I analyze Sylvia Plath's reception in Spain during the Francoist dictatorship. Considering the feminist features that the author and her *oeuvre* present, I examine the conclusions drawn by the Censorship Board when the Spanish publishing houses requested to issue Plath's works in translation. The censorship and import files stored at the General Archive of the Administration in Madrid confirm that several publishers repeatedly applied for permission to translate her only novel, *The Bell Jar*, into Spanish and Catalan from 1967 to 1982; a Spanish compilation of her poems in 1974; and to import her famous poetry collection, *Ariel*, in 1968. Nevertheless, the censors' notes and verdicts reveal that her literary depth was neither admired nor understood by the ones who authorized, censored, or rejected the different editions of her work.

KEYWORDS: Literary Translation, Censorship, Francoism, Sylvia Plath, Archival Research

1. Introduction

Sylvia Plath (1932-1963) is a controversial and widely recognized writer who was posthumously turned into a feminist icon, becoming "one of the leading figures in twentieth-century literature and culture" (Gill, 2008, p. ix). According to most critics, her life and *oeuvre* are closely linked. In A. Alvarez's words: "[Plath made] poetry and death inseparable. The one could not exist without the other" ("Sylvia Plath"). Her only novel, *The Bell Jar* (first published in 1963), is a semiautobiographical work that narrates the experiences of a young female writer in a world in which it is hard for the protagonist to belong and reach a fulfilling personal life and career. Through her protagonist, Sylvia Plath reveals a strong aversion to the customary mid-twentieth-century women's role and explores other controversial topics related to personal liberation and female sexuality. Similar themes can also be found in her poetry, which usually reflect her deepest worries, thoughts, and traumas. David Holbrook (1998) has argued how the author's inner struggles gave birth to a very intimate and complex confessional poetry, in which Plath's own bipolar disorder assumes an important poetic role, making her works extremely unique.¹ Arguably her most popular piece, *Ariel* (1965) was published two years after her death and turned her into a feminist icon of twentieth-century English literature.

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¹ From a psychological approach, David Holbrook (1988, p. 55, emphasis in the original) points out in *Sylvia Plath: Poetry and Existence* that: "From everything her poetry tells of the experience of mental illness and conventional psychiatry, one gains a disturbing sense that 'treatment', based as it is felt to be on *doing* and *impingement* itself, is felt to be based on *hate*". He also explains that "Sylvia Plath's poems are a combination of vision and nightmare ... Plath often manages to combine both dreams and nightmare in her poems ..." (Holbrook, p. 123). For a deeper biographical understanding of Sylvia Plath, also see Anne Stevenson (1989) and Paul Alexander (1991).

Some years after Susan Bassnett's and André Lefevere's ground-breaking volume *Translation, History and Culture* (1990) marked the "cultural turn" in Translation Studies, the first author – a famous name in Translation Studies – published *Sylvia Plath, an Introduction to the Poetry* (2005). Although academically these are certainly two very different pieces, they share a common denominator within this paper. Talking about Sylvia Plath is to talk about language and the translation of the self.² What happens then when we add the layer of a foreign language and a foreign culture to Plath's literary pieces? I believe that in light of the controversial reception that Plath had worldwide, it is interesting to study how her works were received and translated in Spain during the Francoist dictatorship (1939-1975). The reception of her *oeuvre*, which Bassnett (2005, p. 1) describes as being focused on the struggle to live up to the "impossible ideals of womanliness [and] conform to social expectations", will provide an insight into the content that the Francoist censors viewed as appropriate for consumption by Spain's readership and, possibly, their own ideals of womanliness and the social expectations that follow.

Thus, taking as a starting point the notably feminist stance of Sylvia Plath's texts, I will study the reception of her translated works in Francoist Spain with the purpose of determining whether they were affected, expurgated, or remained unaltered by the official printing law.³ Two possible scenarios were anticipated prior to the archival analysis. The first was that Plath's works would not have been welcomed by the Spanish censorial institution: she was already regarded as a consummate proto-feminist writer worldwide by the time the Spanish and Catalan attempts to publish her works were submitted for approval at the censorship board in Madrid. Considering that the censorship measures enforced during the dictatorship were notoriously severe on works perceived to be attacking public morals, the Church or the regime, we might expect that Plath's works would have been expurgated or even rejected outright for publication. The second conceivable scenario was that Plath's works could have been authorized in spite of their characteristics, particularly when one takes into account the increasing flexibility of the system in the sixties due to the passing of the Press Law in 1966, which aimed to liberalize the country (Cornellà-Detrell, 2013, p. 132).

The study of censorship and its effects on translation sheds light on the historical context in which the rewriting was carried out and, by extension, on the culture and ideology of the period. For that reason, the case of Spain during Franco's dictatorship is presented as an ideal context in which to investigate issues such as the manipulation of literature through censorship and patronage, since the cultural production of the country was contingent upon the institutions of the regime. In order to delve deeper into the reception of Sylvia Plath in Spain during the last stage of Franco's regime and determine whether her works were censored or not, I will analyze the archival materials related to the

² As Bassnett (2005, p. 25) puts it, "the feeling [in her works] is very much that of an authentic voice; not because she wrote about her life in the narrow sense, certainly not because she structured her experience, but because she was writing within her life, as part of it."

³ The *Ley de Prensa e Imprenta* was passed in 1966 and remained in force until the end of the dictatorship.

author. The files, stored in the *Fondo de cultura, expedientes de censura de libros/expedientes de importación de libros* [Collection of culture, censorship files for books/importation files for books] at Archivo General de la Administración [General Archive of the Administration] in Madrid, are organized by catalogue number and consist of the official application filed by the publishing houses that applied to publish or import a book, the corresponding comments of the “readers” in charge of determining whether the book represented a danger under the codes of the regime, and the final report where censors authorized or rejected the work. For comparative purposes, I also study the catalogue of the Spanish National Library as a record of all the books that were imported into Spain or printed locally between 1960 and 1980. Hence, in this paper I will address how the censors judged Sylvia Plath’s novel and poems, and whether they allowed any translation of her writings to circulate in Spain.

2. Censorship under Franco

Compelling research by Francesca Billiani (2007), Teresa Seruya and Maria Lin Moniz (2008), Eiléan Ní Chuilleanáin and David Parris (2009), Catherine O’Leary and Alberto Lázaro (2011), and Pilar Godayol and Annarita Taronna (2018), reveals the outreach of censorship in different countries, cultures, and times. As far as the Francoist regime is concerned, these predominantly targeted topics related to political standards, that is to say “obligatory respect for the system and the ideological principles of Francoism”, and Catholic dogma: “the subjection to a conservative Catholic moral code” (Godayol, 2018, p. 104). Hence, the following set of questions would be used to determine whether literary texts should be expurgated or banned for publication entirely:

– Does [the work] attack Catholic dogma? – Morals? – The Church and its Ministers? – The Regime and its Institutions? – The persons who have collaborated with it? – Do the censurable passages designate the whole content of the book? – Other observations. (Lázaro, 2004, p. 27, my translation)

Consequently, many literary works had to wait until the downfall of the regime to be published in Spain, and the translations that did circulate were, to some extent, self-censored.⁴ For that reason, approaching this historical period through the lens of literary translation and reception studies has become, according to Jordi Cornellà-Detrell (2013, p. 129), a “growing area of study that during the last three decades has offered valuable insights into the regime’s determination to oversee and control publishing practices”. Like Cornellà-Detrell, Pintado and Castillos (2019, p. 7) have emphasized that “research into this aspect of Spanish culture, which is taking place at the intersection of the young disciplines of translation, conflict, and memory studies, is still relatively scant”. Indeed, a quick visit to the archives reveals that there is a large volume of censorship files awaiting examination,

⁴ Although the studies that analyze the reception and censorship of foreign authors in Spain under Franco are varied, this trend can be observed in the majority of them. See, for instance, Rabadán (2000), Lázaro (2004), Gómez (2006), Seruya and Moniz (2008), Morales (2010), Godayol and Taronna (2018), and Monzón (2020).

and many questions to be asked regarding the circulation of literature via translation in Spain under Franco.

Franco's dictatorship started when General Francisco Franco was proclaimed "Head of the Spanish Government and the Highest General of the Spanish Armed Forces" (Rioja, 2010, p. 2, my translation) on 29 September 1936, and concluded with his death on 20 November, 1975. As regards the ideological basis of the system, Franco's dictatorship was founded on strong anti-communist and anti-liberal policies, national Catholicism, traditionalism, and militarism (Rioja, p. 3). Although a form of censorship had already been instituted before the end of the civil war that brought Franco to power, the Press Law that solidified censorship policies and was to take charge of spreading the doctrine of the Movement was formally promulgated on 22 April, 1938 (Lázaro, 2004, pp. 22-24). Eduardo Ruiz Bautista (2008) identifies three phases of literary censorship during the Francoist dictatorship: First Francoism (1936-1945), Second Francoism (1945-1966), and Third Francoism (1966-1976). The Third Francoism, which coincides with the initial reception of Sylvia Plath's work in Spain, is known as the *apertura* (opening-up) period, when the regime attempted to embrace certain openness in terms of policy, economy, and culture. Cornellà-Detrell (2013, p. 132) describes how the literary and translation systems were being shaped in relation to the previous stages of the regime: "(...) there were no numerous originals awaiting publication, and this explains why the cultural awakening relied heavily on imported texts (...) The paradox (...) is that this could only be achieved by adapting massive amounts of foreign works".

According to Marta Rioja (2010), this ultimate need for flexibility was equally reflected in the censorship system: the establishment of a new law, *Ley de prensa e imprenta*, passed on 18 March 1966 (see BOE-19-III-66)⁵ by Manuel Fraga Iribarne, the new minister of Information and Tourism. The passing of this law was a turning point in the dictatorship, given that it introduced significant reforms regarding rights such as "freedom of expression by means of forms", "freedom of companies", and one related to "publishing houses" (Press Law, art. 1, 16, 50). Consequently, the amount of translated and imported literature increased during the final years of the dictatorship. In addition, the so-called "prior permission" requirement, previously mandatory, that was established during the first years of Francoism for any book to be published, mutated into a process known as *consulta voluntaria* (voluntary application).⁶ However, this measure was contradictory, since publishing houses "were required to deposit all titles with the censors prior to

⁵ BOE, Boletín Oficial del Estado [Official State Gazette], is the official publication of the Spanish government.

⁶ The first official board, established to deal with censorship, was *Delegación de Estado para Prensa y Propaganda*, founded on 14th January 1937. During the "prior permission" phase, publishing houses sent the book in question to the department. Once there, the descriptive data of the book was included in a file together with a censor's report judging the content. Then a final resolution was attached and ultimately sent back to the publishing house. Afterwards, in January 1938, the National Propaganda Service was created and led by Dionisio Ridruejo, being in charge of all media with the exception of the press. The group of censors was constituted by "sometimes renowned writers ... sometimes intellectual scholars ... some well-known ecclesiastical censors ... or basically civil servants, who were often members of FET-JONS" (Andrés, 2012, p. 18, my translation).

distribution”, and the dynamic remained practically the same: readers examined the book in question and determined whether it could be published or not. What is more, these new guidelines meant that books that had not been presented for voluntary application could be sequestered by the censors which, on occasion, resulted in “administrative silence” (Linder, 2004, p. 159). Thus, a measure that was supposedly designed to open up the Spanish cultural panorama actually made publishers, editors, and censors “far more rigorous than ever before, censoring what they would have approved in previous years” (Pegenaute, 1999, p. 90). This perhaps forced translators to perform a less subtle form of self-censorship.

3. From *the Bell Jar* to *La Campana de Cristal*

The Bell Jar (*TBJ* henceforth) was first published by William Heinemann Limited in London, in 1963, under the pseudonym of Victoria Lucas. Middlebrook explains how after her tragic death, Plath’s novel:

(...) was marketable on both sides of the Atlantic. As a consequence of this flurry, Plath’s British publisher, Faber, brought out a new edition of *The Bell Jar* in September 1966, identifying the author as Sylvia Plath for the first time; between 1966 and 1977, Faber sold over 140,000 copies of *The Bell Jar* in hardback and paperback editions. (cited in Gill, 2008, p. 74)

TBJ is Plath’s sole novel, although in terms of prose, her *oeuvre* also includes several short stories and her own journal. After her death, the novel was published in the United States in 1971 (edited by Harper & Row), where it became a resounding success, immediately selling eighty thousand copies and turning Plath into a feminist icon.⁷ For many critics, *TBJ* presents a clear “relationship between Plath’s own life and experience – specifically her time as an intern at *Mademoiselle* magazine in the summer of 1953, her suicide attempt and her hospitalisation – and the plot of the novel” (Gill, 2008, p. 75). Due to the many parallelisms between the story and Plath’s own life, the novel can be read as a semiautobiographical work in which Esther Greenwood becomes Plath’s *alter ego*, and goes to New York City for a one-month internship in an important magazine after having being awarded a grant before attending university.

Briefly explained, *TBJ* narrates how arduous it is for a young woman with uncommon values and goals to fulfil the feminine role and ideals imposed by a patriarchal society in Cold War America.⁸ Throughout the novel, there are innuendos related to sexual liberation and sexual repression. Correspondingly, the novel depicts the protagonist’s obsession with losing her virginity, her pursuit of a female identity and social acceptance, attempted rape,

⁷ It was not until after her death in 1963, that Plath started to gradually gain “an almost mythical status, inspiring dozens of biographies, critical studies, memories, performances and even, by 2003, a Hollywood film about her life” (Bassnett, 2005, p. 1).

⁸ “Esther seems separated from the world around her, separated from others (again and again, she returns to her difference from the other guest editors, other college girls, other family members, other mental patients), and crucially, separated from herself” (Gill, 2008, p. 78).

the presence of a lesbian character, the promiscuous fellow she admires, and the recurring image of a traditional ex-boyfriend represented as a ghost from which she cannot escape. Soon Esther becomes conscious that her enormous ambition to succeed as a writer is abandoning her, and discovers, through the metaphor of the fig and the tree, the uncomfortable dilemma of being a renowned poet while balancing a family and a personal life.⁹ After leaving New York disappointed and depressed, she returns to her town, where, within days, she unsuccessfully tries to kill herself. On her mother's insistence, Esther is confined to a mental institution because of a manic-depression disorder.

Before presenting all the dates and information pertaining to the reception of *TBJ* in mid-twentieth-century Spain, we should explain the difference between the material collected at the General Archive of the Administration in Madrid: censorship files and import files. Under Francoism, censorship files contained information about the publishers' requests to translate, edit, and print a book in national territory. In contrast, the so-called import files recorded applications by Spanish publishers to import books that had been published elsewhere (usually with the aim of translating them into either Spanish or Catalan). In the case of imported works already translated into Spanish in the Americas, the censors determined whether such works needed further censorship or were ready to be circulated as they were. In the case of *TBJ*, both kinds of requests were made simultaneously by several publishing houses.

The first indication of the reception of *TBJ* in Spain can be traced back to 1967, a year after the novel's publication in London under Sylvia Plath's name. On 16 October, the publishing house Aguilar requested permission to import three copies of the Faber & Faber edition of 1966. This application was authorized on 20 October, 1967 (File 1315-67, no. 66/06485). According to the censorship files on *TBJ* located in the archive, the first attempt to publish a translation of the novel took place on 1 July, 1968 – almost a year after the original novel had been imported – when publisher Seix Barral applied for permission to publish the book in Spanish under the tentative title of *La campana de cristal* (File 5741-68, no. 21/19007). This file contained several reports that had been submitted prior to the final decision. Yet, as there were no fixed criteria for the censors to follow in the process of judging whether a book should be published or not (save the set of questions outlined in the first stage of the regime), the reports filed by the various censors show very different approaches to the novel. For instance, in Report I (6 July, 1968), Reader 35 agrees to the novel being published: "We have found no inconvenience, but we consider that page 174 should be erased due to obvious reasons. Once this suppression is made, the novel may be published" (File 5741-68).¹⁰ However, in Report II (9 July, 1968), Reader 21 writes a somewhat less sympathetic review:

⁹ In *TBJ*, the fig metaphor "represents Esther's paralysis when faced with a multitude of unreachable and indistinguishable opportunities ... [and] plays a crucial role in the narrative" (Gill, 2008, p. 76).

¹⁰ All quotations of the information taken from the import and censorship files presented in this article are my translation.

Despite the character of the editorial and the sexual adventures of the main character in New York, the novel does not present any objection to be taken into consideration. The allusion to the adventures mentioned is brief enough or has no importance. The only thing that may deserve to be suppressed or softened is the comparison to the Pope and the judgement of catholic priests among the selected passages (p. 174), although such sentences are not really important. (File 5741-68)

With regards to the content, both censors seemed determined to erase the mysterious page 174 of the original text from the future Spanish version of the novel. This contained the following passage crossed-out in red ink:

Lately I had considered going into the Catholic Church myself. I knew that Catholics thought killing yourself was an awful sin. But perhaps, if this was so, they might have a good way to persuade me out of it. Of course, I didn't believe in life after death or the virgin birth or the Inquisition or the infallibility of that little monkey-faced Pope or anything, but I didn't have to let the priest see this, I could just concentrate on my sin, and he would help me repent. (Plath, 1966, p. 174)

In addition to the different approaches the censors took to the novel, the reports also point out that the reviews were often rather poor and misleading, as is the case of the summary given by the Reader 21 in Report II, where he/she confuses the period of the internship that the main character is undertaking in the novel, which in fact takes place over a summer:

The novel does not say much. The theme or situation is very hackneyed: the emotional shock experienced by a countrywoman in the big city, and its consequences. In this case, the novel narrates the story of a girl writer who wins an award *for a year-long position in a national journal in New York*. The psychological shock occurs, and she needs to go to a psychiatrist clinic... (File 5741-68, emphasis added)

Finally, Seix Barral was informed on 13 July, 1968, that the novel would be rejected outright for publication in Spanish, unless the problematic passage was deleted: "The presentation of the translated text may be advisable in order to proceed with, if deemed necessary, the opportune amendments" (File 5741-68). There is no evidence in the files of any further application from Seix Barral involving a draft of the translation with the requested amendments. This may either be a case of administrative silence, or may indicate that the publishing house was unwilling to carry out a translation with the mandatory deletions. In any case, no Spanish-made translation of Plath's novel was published in the sixties, and only three copies of the original work managed to make it into the country unscathed.

The next request was presented on February 3, 1972, by the publishing house Nova Terra, in an attempt to publish the novel in Catalan, under the tentative title: *Toc de campana* [File 10-72, no. 73/07928]. However, the application was firmly rejected on grounds of immorality, which is very curious considering that four years had passed since the first application by Seix Barral (which had not been so severely judged), and that the novel was already becoming a big success in the United States and worldwide. As with the

previous application, the two reports on Nova Terra's request are contradictory. In Report I, the censor writes: "in my opinion, having erased what has been crossed out in page 241, the book may be thoroughly authorized." The excerpt highlighted by the censor narrates the scene in which the protagonist is having sexual intercourse for the first time, and describes her reaction after such an event: "A warm liquid was seeping out between my legs. Tentatively, I reached down and touched it. When I held my hand up to the light streaming in from the bathroom, my fingertips looked black" (Plath, 1966, p. 241). Report II, however, takes a more severe attitude:

Simply deplorable. The scenes, without touching pornography, are really hard. The scene about losing virginity (page 236 and followings) and the subsequent haemorrhage is described in detail. But worst of all is the moral aspect. In this sense the book cannot be more pernicious. It is proposed for rejection (File 10-72).

As a result, the Catalan translation was dropped.

Only two months later, on 14 April 1972, the publishers Atheneum and Seix Barral requested permission to again import the original novel (File 434-72, no. 66/06532). In that year, Atheneum imported sixty-seven copies, and all of them were authorized. Months later, Seix Barral – the publishing house that in 1968 had unsuccessfully applied for authorization to translate *TBJ* into Spanish before any other South American publisher had translated it – obtained permission to import one thousand copies of a Spanish translation by Miryam McGee, first published by the Argentinian publishing house Tiempo Nuevo in 1972 under the title *La campana de cristal* (File 1180-72, no. 66/06537).

Interestingly enough, the title of McGee's translation of the novel coincides with the prospective title under which Seix Barral wanted to publish the "Spanish-made" translation four years earlier. In any case, the fact that no translation was ever submitted to the board after the censors ordered the deletions – combined with the fact that no further details are available about that translation, such as the name of the translator(s) – leads me to wonder if, by having seeing a more fruitful path in importing books rather than translating and issuing them locally, the Spanish publishers may have come to an arrangement with the South American publishing house, or even given the translation rights to them. This might explain the inclination for choosing exactly the same words for the title.

Two other imports were made from the Argentinian edition of McGee's translation, *La campana de cristal*. The first one was by Nuevas Estructuras in November 1973, in which twenty-five copies were authorized (File 1768-73, no. 66/06552). The other one was managed by Rodas in January 1974, and was for fifteen copies (File 63-74, no. 66/06555). Subsequently, all imports of the English version of *TBJ* and the first Spanish, Argentinian-made translation, *La campana de cristal*, successfully passed the filter of the Spanish censorship. This, however, did not mean that the Spanish publishers had given the green light to issue, edit, or translate the imported books during the years of the dictatorship. For that, we would have to wait until 1982, when the final application for publishing a "Spanish-made" edition of the novel was submitted by publisher Edhasa, exactly seven years after

the regime's downfall. In this case, the novel was translated by Elena Rius, who, once again, gave it the title: *La campana de cristal*.¹¹ Rius' translation finally contained all the passages that the censors had criticized and tried to erase in the previous attempts to circulate it in the 60s and the 70s.

After having examined the files regarding Sylvia Plath's novel from 1967 to 1982, I conclude that *TBJ* (1963) was repeatedly censored and rejected for publication, since censors encountered some allegedly pernicious passages relating to both sexual content and the Church, which would have had to be erased in order for the novel to be published. All the imports of the English version (1966) and the Spanish translation carried out in Argentina by Miryam McGee, *La campana de cristal* (1972), were completely successful, which makes a stark contrast when comparing it with the efforts to translate the novel in Spanish and Catalan by national publishers. This may indicate that the Argentinian edition was self-censored by the translator and/or the publisher to such an extent that it was able to successfully pass the censors' filters. Alternatively, it may reflect the fact that the censors' standards for imported books (which generally involved low numbers so as not to stoke fears of mass circulation) were much more permissive than they were for applications to translate and circulate the book in Spain.

4. Sylvia Plath's poetic works

As a poet, Sylvia Plath is one of the most prolific 20th century authors writing in English, notwithstanding her premature death; indeed, according to Susan Bassnett (2005, p. 1), "her fame has eclipsed even that of great, world-famous female poets". *The Boston Herald* published her first poem in 1940 when she was only eight years old, and she continued writing poetry until her last days, composing more than one hundred and fifty poems. Most of these are gathered in her two major works, *The Colossus and Other Poems* (1960) and *Ariel* (1965), though she also published several other collections, such as *Crossing the Water* and *Winter Trees* (both from 1971), *The Colossus, Poems by Sylvia Plath* was first published by William Heinemann in London on 30 October, 1960, before being reprinted in 1962 by Knopf in New York and then again by Faber & Faber Limited in 1967. Some critics accused her of imitating her husband Ted Hughes' style, while others have claimed that she was "overshadowed" by his powerful poetry (Bassnett, 2005, p. 1). Jesús Pardo (2003, p. 33) points out in his translated edition of her poems that "[*The Colossus* shows] the

¹¹ To my surprise, after inquiring about the translator who carried out the first Spanish-made translation of *TBJ*, I found out that Elena Rius is merely a pen name, as other scholars have claimed: "According to her professional file with Publisher Trama (2017), Elena Rius is the pseudonym for María Antonia de Miquel, a Spanish scholar, translator, and writer; author of two writing handbooks: *Cómo escribir una novela histórica* (2013) [How To Write a Historical Novel], and *Leer mejor para escribir mejor* (2016) [Reading Better To Writing Better]. Among her translations using Elena Rius's pen name, there is *La campana de Cristal* (2007) [Sylvia Plath's *The Bell Jar*], *Alexias de Atenas: una juventud en la Grecia clásica* (1992), *Las doce moradas al viento* (1985) among others. In addition to being in charge of Publisher Ehdasa, she teaches at Escuela de Escritura del Ateneo Barcelonés and writes on her blog, *Notas para lectores curiosos*, still using a pen name" (Reynoso-Rodríguez, p. 5, my translation). This matter is, however, subject for a new research project in which the two translations (McGee's and Rius') can be compared and contrasted.

culmination of her poetic learning and without it, the triumph of *Ariel* would not have been possible” (my translation). The poem, which gives its name to the title of the book, talks about a deceased figure represented as a large man in black through which she desires to restore the trauma of her father’s loss. The collection includes other famous poems in which maternity and female sensibility are notable themes.

In 1965, two years after her suicide, Faber & Faber (London) published her *magnum opus*, *Ariel*, considered to be her most complex and challenging work. In 1966 the book was also published in New York by Harper & Row, selling almost forty thousand copies that year. It has been said that all American women noticed the work’s reception of *Ariel* and that many of them identified with Plath. Hence, we might wonder if Plath’s poetic reception would have had a similar impact on Spanish women.

With respect to the censorship and import files related to Sylvia Plath’s poetic works, there exists a difference in the number of applications to publish her poetry in relation to the novel. Despite the success *Ariel* had achieved from the very beginning of its publication in 1965, the Spanish publishers did not seem to be very interested in Plath’s poems. According to the book import catalogue, the publishing house Aguilar requested permission to import *Ariel* in Faber & Faber’s 1968 edition (File 1183-68, no. 66/06494), but the application was rejected on religious grounds:

Having considered your petition on 27 July, 1968, and having examined the corresponding works, this Directorate General rejects the import of *Ariel* by Sylvia Plath. This book must be returned to the country of origin due to a commentary against the Vatican on page 46.

The lines the censors refer to belong to the poem “Medusa”, which reads as follows: “Ghastly Vatican. / I am sick to death of hot salt. / Green as eunuchs, / your wishes / Hiss at my sins. / Off, off, eely tentacle!” (Plath, *Ariel*, p. 46).

Plath’s poetry was first introduced into Spain in 1974 in a bilingual compilation published by Plaza y Janés under the title *Sylvia Plath: Antología texto bilingüe. Selección de poesía universal*. This collection, translated by Jesús Pardo, gathers some poems from *The Colossus*, *Crossing the Water* and *Winter Trees*. Plaza y Janés obtained full permission to publish a print run of three thousand copies of the poetry book without any opposition from the censorship board, as shown on the censor’s report: “the content of her poems does not present any objection” (File 5390-74, no. 73/04088). Unlike the files concerning *TBJ*, this file consists of Plaza y Janés’ voluntary application and a single report from one reader.

The fact that the censor authorized the compilation in 1974, after having previously banned Sylvia Plath’s novel in 1968 and 1972, probably shows that the Francoist regime was openly coming to an end and that ideological censorship had softened since then. On the other hand, it is worth mentioning that, for some critics, Sylvia Plath has often been branded as a “difficult poet” to read, perhaps because she:

(...) wrote in a highly individualistic way, developing her own private mythology through the use of keywords and symbols, weaving together themes and images in ways that are not always immediately obvious to the reader. (Bassnett, 2005, p. 2)

Bearing in mind these characteristics of her poetry as opposed to the direct and autobiographical tone that *TBJ* exudes, it is likely that the censors did not take such a critical stand against the translation of her selected poems as they did when judging the novel.

In addition to this, the TRACEp¹² (1939-1978) catalogue shows that the last ten years of the dictatorship experienced an increase in poetry publications, particularly bilingual editions (Lobejón, 2007, p. 7). This might also explain the motivations behind accepting a compilation of Plath's poems in translation (the edition included poems from *Colossus*, *Crossing the Water* and *Winter Trees* – that is to say, most of her poems except for those pertaining to the previously rejected *Ariel*). Nevertheless, what is notable is the lack of insistence on the part of publishers in bringing out a Spanish or Catalan translation of *Ariel*, which, since in the late sixties, was one of the most acclaimed poetry collections worldwide, as well as being one of her most complex and challenging works. A quick look at the Spanish literary canon of the time indicates that, generally speaking, poetry “was generally little read by the censors and the audience” (Hierro, 1998, p. 14, my translation); consequently, it occupied a peripheral position in the editorial market and was not widely disseminated.

The censorship processes clearly operated in a quite different way with regard to Sylvia Plath's poetic works in relation to her novel. *TBJ* was twice banned because it contained immoral fragments and pernicious commentaries about the Pope and was not printed until the arrival of democracy, while the only application to publish a translation of Plath's poetry emerged unscathed from the censorship system in 1974. On the other hand, the import files tell the opposite story. Though all requests to import *TBJ* (the English original and an Argentinian translated version) were accepted unproblematically from 1967 to 1974, the import of *Ariel*, which dates back to 1968, was not authorized due to its critical comments about the Vatican. This inconsistency, despite the fact that both her poetry and *TBJ* dealt with many of the same controversial themes considered as targets for censorship, displays how arbitrary the entire censorship system was during the dictatorship.

5. Final notes

Thanks to the material preserved in the General Archive of the Administration concerning the decisions made by the censorship board throughout the almost forty years of the dictatorship in Spain, it has been possible to study Sylvia Plath's reception during that period (1939-1975). After having examined the relevant files from 1968 to 1982, I conclude that the two scenarios outlined at the outset of this research were both partly correct, despite being contradictory: the final results show that the Spanish and Catalan translations of Plath's famous novel, *TBJ* (1963), were repeatedly censored and rejected until its

¹² Acronym for Poetry Censored Translations.

publication in 1982, whereas a collection of some of her poems, *Sylvia Plath: Antología Texto Bilingüe. Selecciones de poesía universal*, was authorized and published in 1974.

I have shown how the various requests to publish *TBJ* in Spain were rejected due to the presence of allegedly pernicious passages relating to sexual matters or to the Church, passages which would have had to be erased before the novel could be published. However, an inconsistency has been found when examining the import files, since the censorship board did not present any objection to either the English original or the Argentinian translation. This may indicate either self-censorship on the part of Argentine translator or publisher, or a less stringent application of censorship standards towards books imported in relatively low numbers.

Concerning Plath's poetic works, her first collection of poems appeared in a bilingual edition translated and edited by Jesús Pardo. The censors did not raise any objections and so it was published by Plaza y Janés in 1974. The reasons for this may be linked to the regime's attempts to modernize the cultural panorama of the country, as there is evidence of a steady increase in the number of translations produced every year, with as many as 1642 literary translations published in 1975 (of a total of 3870 translations) as opposed to only 61 (of 101) in 1948 (Pegenaute, 1999, p. 93). Surprisingly enough, the archive does not hold any censorship files related to Plath's most renowned work *Ariel*, although in 1968 the publisher Aguilar tried to unsuccessfully import it. One could argue that this might have occurred because poetry had something of a marginal status in the publishing market. It therefore made sense that the censors should give more attention to novels: the general demand was greater, the subject matter more accessible, the readership base larger, and, thus, the consequences of mass circulation would have been much more threatening. This fact, alongside the possibility that poetry may not have been as readily understood or interpreted by the censors, can explain the discrepancy between the reception of Plath's novel and her poetry.

Nonetheless, the literature concerning censorship during the Franco era suggests that the inconsistencies of translating and publishing Sylvia Plath's works in Spain were not unusual. Scholars such as Cisquella (2002) and Morales (2010) agree that the Spanish censors often displayed such contradictory attitudes that their decisions seemed to verge on arbitrariness. This was reflected in the reports of *TBJ*'s rejected voluntary application. The two censorship files contained four quite different viewpoints regarding whether the work complied with the codes of the regime. These inconsistencies, the fact that imported versions were allowed to circulate relatively unaltered, and the consideration that her poetry and novel dealt with largely the same controversial topics and yet were treated differently, underscore just how erratic and arbitrary the Spanish censorship system was.

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POTIKI IN PORTUGUESE: LANGUAGE HYBRIDITY AND THE PITFALLS OF PARATEXT

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ABSTRACT: This article looks at the Portuguese translation of Patricia Grace's *Potiki*, and more specifically at the paratextual elements that it contains, as a response to the linguistic hybridity of its source text. *Potiki* incorporates Māori elements in its mostly English-language text in a way that is common in Māori fiction writing these days, but which was groundbreaking at the time of its release, in 1986. The Portuguese translation's decision to include paratextual information clarifying the meaning of words and expressions, which is absent from English-language publications, can be considered controversial and, moreover, runs counter to contemporary approaches to hybrid linguistic features in fictional texts.

KEYWORDS: Linguistic Hybridity, Literary Translation, Paratext, New Zealand Literature

1. Introduction

In recent times, there has been something of a surge of interest, on the part of Portugal, in New Zealand, arguably largely due to what has been coined “the Jacinda effect”,¹ after the highly charismatic Prime Minister, Jacinda Ardern. As a result, New Zealand has featured more prominently in areas such as politics and international affairs, where its role on the world stage has gained a certain geopolitical projection. Despite this new-found interest, the cultural flows between the two countries are few and far between, and that certainly extends to translated New Zealand literary fiction in European Portuguese.

2. New Zealand literature in Portuguese translation

There is a relatively small amount of New Zealand literary fiction published in European Portuguese translation. Furthermore, within that body of work, there are what seem like obvious omissions and some puzzling choices that are not representative of a national literature which, at the very least, is a lot more diversified than the Portuguese catalogue indicates. Striking absences include, for example, New Zealand's first Booker Prize winner, *The Bone People*, by Keri Hulme (1983), and Janet Frame's autobiographical trilogy, which was adapted to the silver screen to international acclaim by Jane Campion as *An Angel at My Table* (1990). Other works that remain untranslated which had globally acclaimed films based on them are Alan Duff's *Once Were Warriors* (1990) and Witi Ihimaera's *The Whale Rider* (1987). The existence of a single book translated by a Māori author – Patricia Grace's *Potiki* (1986) – is also indicative of serious lacunae in the body of works in translation available to a Portuguese audience, and is not proportional to the amount of works by

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¹ Available at: <https://www.newshub.co.nz/home/politics/2018/07/jacindamania-helped-nz-s-global-influence-index-reveals.html> and <https://www.rnz.co.nz/national/programmes/mediawatch/audio/2018664346/jacindamania-goes-global-the-pm-in-us-at-the-un> for examples of the reach and scope of “The Jacinda Effect”, aka, “Jacindamania”. (Accessed: 18 Jan 2021).

Māori writers in relation to the overall New Zealand literary output. And although these fall outside the scope of this study, it is also noteworthy that no volume of poetry, nor play, by a New Zealand author has been translated. A preliminary survey of authors, titles, translators and publishing houses seems to suggest that there has been no concerted effort to create a consolidated body of work of any author,² school or tendency of New Zealand literature in European Portuguese translation.

One possible explanation for this situation might be the matter of “cultural distance”. In “The Politics of Non-Translation: A Case Study in Anglo-Portuguese Relations”, João Ferreira Duarte (2000) makes a case for the study of the absence of translated texts as indicative of the positioning of the target system in relation to the source system. In this article, Ferreira Duarte theorises that there are seven reasons for non-translation: omission, repetition, language closeness, bilingualism, cultural distance, institutionalised censorship, and ideological embargo. “Cultural distance” seems to apply to the New Zealand situation with relation to European Portuguese: “a highly canonical text or series of texts fail over a more or less lengthy period of time to be admitted into some target system for no other reason than cultural remoteness, which may stem from hostility or indifference” (Duarte, 2000, p. 98). The reasons why this occurs are likely to be diverse, but it is probably a combination of lack of investment on the part of New Zealand institutions with respect to promoting their writers in what is most likely perceived as a small and unprofitable literary market (Portugal), and an indifference, on the part of the Portuguese literary market, towards the literature of a country which is both geographically, and culturally, a distant Other.

In “A history of indigenous New Zealand books in European translation”, Oliver Haag (2013) suggests a number of reasons that make Indigenous New Zealand books more likely to be translated into European languages: being a bestseller in their country of origin, being the recipient of literary awards, being turned into a film, and being successfully promoted at international literary festivals. These are very likely to also be the main reasons why non-Indigenous New Zealand authors would be translated. And while these reasons may go a long way in explaining the choice of authors that have been published in Portugal, they reveal obvious gaps.

Despite the fact that a lot more New Zealand books have been translated into Spanish than into Portuguese, and allowing for the differences between the Spanish and the Portuguese publishing industries, the findings of the study by Paloma Fresno-Calleja (2015), “Reading (in) the Antipodes: New Zealand and Pacific Literatures in Spanish Translation”,

² Three authors are the exception to this rule: Katherine Mansfield, Ngaio Marsh and Robyn Donald. These writers are largely known not as New Zealand authors, but as authors for whom other contexts are far more significant, and very much bound to the genres they became famous for: Mansfield as a major representative of (European) Modernism and the short story; Marsh as a highly successful producer of classic crime novels in the British tradition; Donald as a prolific writer of Mills & Boon (now Harlequin) romance novels. The positioning of these authors in terms of their “New Zealandness” is at times debated and contested, but within the Portuguese literary system they are not seen in terms of belonging to a specific national tradition, but rather to genre traditions.

also seem to apply to the way New Zealand literature is marketed in Portugal. Furthermore, the conclusions that Fresno-Calleja (2015, p. 54) draws relate closely to the Portuguese situation:

My general contention is that New Zealand literature is not being marketed in Spain as a compact or unitary body of works, as the Frankfurt Book Fair appears to suggest; that is, the national or postcolonial label favoured in academic approaches or specialized accounts of New Zealand literature is hardly ever conjured up as a defining feature of the works in question. These translated works actually come to integrate a loosely defined canon of “world literature” available to Spanish readers from a range of different locations.

To this assertion, that New Zealand literature in translation is marketed and received as just another example of “world literature”, it should be added that, in Portugal, it is also sometimes marketed and received as generically Anglophone, which is the definitely the case at least with Katherine Mansfield and Ngaio Marsh.

Nowhere is the issue of translations of NZ authors into European Portuguese more troublesome than in relation to the fact that there is only one book by a Māori author – Patricia Grace's *Potiki* – in an otherwise exclusively Pākehā (a New Zealander of European descent) list. The Portuguese publishing market thus places *Potiki* in a very special position: it is the only work by a Māori author and it is the only work by its author available in European Portuguese. Furthermore, it also exists in the context of a very small pool of works anchored in a New Zealand literary tradition, and therefore lacks a layer of context that might be provided by the existence of a more robust body of works with which it might enter into dialogue. That is, *Potiki* deals with Māori issues, and uses Māori lexical items, identifying itself in a New Zealand context as dealing both explicitly and implicitly with the country's bicultural realities. While these realities may be perceived to some extent by a reader of this book in isolation, as with any cultural environment, they may be perceived even more keenly in dialogue with other books by both other Māori authors and by Pākehā authors, not to mention authors from other cultural flows.

3. Patricia Grace in the context of New Zealand literature

Another context which adds to the responsibility that the translation carries is the absolutely central role Patricia Grace has in New Zealand literature and culture. Since her first volume of short stories in 1975, *Waiariki*, the first book of fiction published by a Māori woman, she has become a household name, to the extent that her work is now included in school curricula. She is part of the canon of Māori writers who emerged during what has come to be known as “the Māori Renaissance”. In literature, the beginning of this “renaissance” is usually taken to be marked by the publication of the first full-length book of fiction by a Māori writer, Witi Ihimaera's *Pounamu*, *Pounamu*, in 1972. Together with Ihimaera, poet Hone Tuwhare and Keri Hulme, Grace has become synonymous with the Māori literary canon (Kennedy, 2016, p. 277). The importance of these writers is widely

acknowledged in New Zealand literary history, and their contribution to New Zealand literature is now considered indisputable, as Lydia Wevers (2016, p. 246) attests:

The advent of Witi Ihimaera and Patricia Grace as published writers not only developed a Māori readership but also fostered the publication of Māori-centred books including those in te reo Māori (Māori language).

Along with literature, the Māori Renaissance was significant in two other interrelated key areas of New Zealand life that are relevant for this study: language and cultural politics in general. In her *A concise history of New Zealand*, Philippa Mein Smith (2005, p. 226) also pinpoints the early 1970s as a turning point in New Zealand history:

Expanding citizenship composed the second part of the greatest rupture in New Zealand history since colonisation, the New Zealand wars, and World War I. Rupture in the very meaning of New Zealandness obliged people to adapt to new ideas about who belonged. The country reshaped its political institutions to reflect that its people and culture had grown more diverse and connected to the world, and to accommodate the concept of biculturalism.

An important feature of this biculturalism was the reemergence of Māori as a language with an important status, after a century of decline and even outright suppression, but also of New Zealand English (NZE) as a variety in its own right, in which the presence of segments – words, expressions – of te reo Māori (the Māori language) is an important and distinctive feature. Language, as an important sphere of cultural politics that was affected by this revival of Māori, is both a catalyst and a consequence of overall change in how New Zealand saw itself and how it chose to present itself to the world. Dianne Bardsley (2013) attributes this re-engaging with Māori to the convergence of three major factors: a concerted institutional effort to revitalize te reo Māori; the blurring of the distinction between rural Māori and urban Europeans as a consequence of mass post-Second World War urban migration of Māori; New Zealand's moving away from its colonially inherited British identity and embracing its identity as a Pacific nation.

This re-engaging with Māori is part of a longer history of contact between the two languages, but the advent of the “Māori renaissance” was both a cause and a consequence of effective changes in policies, and in the discourse around what a New Zealand national identity might be. Whatever it might be, it is certainly related to a strong idea of biculturalism, which the language reflects, as does the literature of the time:

Both Ihimaera and Grace significantly revised the national imaginary, away from the dominant tropes and masculinist modes deriving from literary nationalism and towards an othered narrative representing a politically contested and culturally divided social world”. (Wevers, 2016, p. 248)

An indication of the distinctive nature of this context is that when other related countries were developing local versions of multiculturalism as official policy, the Māori people insisted that New Zealand's official cultural policy had to be that of biculturalism:

Māori could not be considered as simply one ethnicity among many, but had to retain the singular moral and legal position befitting the *tangata whenua* (the people of the land).

The inseparable nature of literature and language issues in the context of the Māori Renaissance can be attested to by the fact that much of the reception of the works by those writers who, like Grace and Ihimaera, used te reo Māori in their books, focuses precisely on their use of language, as these examples show:

The rendition of the Māori vernacular is a singular achievement of Māori fiction, and experimentation with the English language is also integral to the unique Māori idiom and a form of resistance to Anglophone norms. Ihimaera, for example, calls English a “profane” language, open for pillaging and ransacking, while Hulme experiments with language and literary interference, and her texts are peppered with idiosyncratic spelling, word blends, sayings, and borrowings from a wide range of etymologies, languages, and liberal paraphrasing of other writers. As the majority of these early writers were not native or fluent Māori speakers, their inclusion of untranslated te reo and the absence of a glossary appendix were strong political statements. The writers’ refusal to translate Māori language and its corresponding cultural concepts became examples of “writing back” theorised in the newly emerging field of postcolonial studies around this time, with Māori writing at the forefront of this international development in literary studies. (Kennedy, 2016, p. 284)

Of Grace, in particular, the general consensus is that:

Grace’s political purpose, which has been consistent throughout her work, [is] to find a way of talking by and for Māori. Her fiction deploys a narrative voice that has a distinctive register and idiolect. Māori words interleave with her image-rich English, and she makes no concessions to a reader who is not at least minimally acculturated to a bicultural society. (Wevers, 2016, p. 248)

This means that the question of hybridity is not exclusively aesthetic; it is also political, indeed a fact of New Zealand English itself. Since the postcolonial realisation that New Zealand English was not something to be ashamed of, or that attempting to speak with an accent as close to Received Pronunciation as possible was to evidence what came to be known as the “cultural cringe”, New Zealand English has increasingly diverged from Englishes spoken elsewhere. Nowhere is this more apparent than in the accelerating tendency to absorb Māori words in all areas of local discourse, both public and private. New Zealanders are now expected to know and use a substantial number of Māori words and expressions, particularly on public occasions, and this has impacted upon what Māori writers can expect local readers to understand. But this is not simply a practice, it is also a politicised expectation. That is, the extent to which Pākehā are comfortable with te reo Māori lexical items predicts the attitude of speakers towards Māori issues and the nature of bicultural developments. More than knowledge of lexical items, however, the extent to which Pākehā attempt to respect te reo Māori phonology is an even stronger predictor of a range of political positions, of resistance to the increasing profile and role of Māori realities in national conversations. Language, therefore, becomes the front line of the performance of cultural positions.

4. Language hybridity in New Zealand English

There seems to be a consensus among language scholars that the most distinguishable aspect of New Zealand English is “its Māori element” (Deverson, 1991, p. 18). As Bardsley (2013) sums it up in an article about the “English language in New Zealand”, “the incorporation of Māori words – borrowings, blends and compounds – into New Zealand English is one of its most distinctive features, distinguishing it from all other forms of English”. Bardsley also notes that adoption of Māori words occurred at a very early stage of colonizing, as do Degani and Onysko (2010, p. 210):

From the onset of contact, Maori has also exercised some influence on English, mostly on the lexical level. This fact is in line with general findings in language contact theory, which support the view that subdominant languages exert their influence on their dominant counterparts mainly via lexical borrowings”.

Such borrowings were interrupted between the time of the New Zealand wars of the 1860s (when there was stronger separation between Māori and Europeans) and 1970, when Māori words started being used more again, making borrowings and hybrid compounding the main features of New Zealand English that show Māori influence. In “New Zealand lexis: the Maori dimension”, Deverson (1991) also traces loans back to pre-colonial and colonial times (late 18th century to early 19th century). He notes that early loans pertained to the domains of the natural environment (fauna, flora) and indigenous culture, whereas recent borrowings come mainly from the field of Māori society and culture, such as terms designating objects, customs and tribal organization (tikanga Māori). Subsequent corpora-based studies have largely confirmed Deverson’s early observations, with Graeme Kennedy and Shunji Yamazaki’s much quoted “The influence of Māori on the New Zealand English lexicon” adding the following caveat:

But it is also the case that it is the substantial number of tokens of “general” words borrowed from Maori in the last decade, when the corpora [the Wellington Corpus of Spoken NZ English (1998) and the Wellington Corpus of Written NZ English (1993)] were compiled, which have characterized the borrowings. Words for common concepts such as school “*kura*”, language “*reo*”, talk “*korero*”, lake or sea “*moana*”, water “*wa*”, food “*kai*”, good “*pai*”, elderly woman “*kuia*” are among those which increasingly appear nowadays without gloss in spoken and written New Zealand English. (Kennedy and Yamazaki, 1999, p. 41)

Kennedy and Yamazaki’s 1999 study proved that Māori borrowings increasingly permeate all aspects of life covered by NZE, but also that NZE, both written and spoken, used approximately 5-6 Māori borrowings for every 1,000 words. It can safely be speculated that that number has increased over the last two decades, with continued language policies of revitalization exerting an effect on the inclusion of Māori vocabulary in NZE.

Deverson (1991) maintains that these borrowings are part of the active vocabulary of New Zealanders, and that “concessions” such as meanings of words provided in English in parentheses, footnotes or glossaries are increasingly less common (unless the potential audience is international). This is the case because these facilitating strategies are seen as

an unacceptable form of cultural assimilation, and so is the Anglicisation of Māori loans, which Deverson says does not happen on the level of spelling much ever since it was standardised in the early 19th century, but is more prominent on the level of pronunciation. In an attempt to de-Anglicise loanwords, adherence to Māori pronunciation is now the expected practice, whereas in the past mispronunciation was common. Furthermore, an important aspect of recent borrowing has wider cultural implications, and reflects the impetus that the 1987 and the 2016 Māori Language Acts gave to linguistic change in New Zealand:

An important difference to observe here is that while colonial borrowing from Maori was Pakeha-driven, motivated by the European's need to come to terms with a strange world, the recent revival or new wave of borrowing is by contrast Maori-driven, initiated in large part by Maori speakers and writers themselves. It is less a case of English taking from Maori, than of Maori being brought into English, by those who wish to express a Maori perspective and Maori aspirations for general New Zealand consumption. (Deverson, 1991, p. 20)

Studies dealing with familiarity with such borrowings generally show that, whatever the motivation for a specific lexical choice (Macalister, 2007 creates a typology of six motivations), choosing to use a Māori word or an English word is more often than not indicative of a personal political positioning in relation to Māori and the Māori language in Aotearoa New Zealand and/or biculturalism. This symbolic role of Māori borrowings is analysed by Julia de Bres in “Attitudes of non-Māori New Zealanders towards the use of Māori in New Zealand English”, where she posits that it is not just a question of the choice of words, but also of how they are pronounced, suggesting that “perhaps even more than the choice of Māori lexical items, pronunciation of Māori words has become a salient social marker in New Zealand” (de Bres, 2010, 24). De Bres (2010, 12) concludes that “apparent from these results is the potential influence of these behaviours on the development of New Zealand English itself”.

5. Linguistic hybridity in literary translation

The type of linguistic hybridity introduced by Māori borrowings is by no means exclusive to NZE, and as Karen Bennett (2019) reminds us in her introduction to *Hybrid Englishes and the challenges of and for translation*, although it has not always been considered a desirable feature of speech, it has gained currency with the acknowledgement that hybridity, linguistic and otherwise, is a quintessential feature of the contemporary world, if not of all ages, even if, at times, there have been active attempts to suppress it.

Broadly speaking, linguistic hybridity is “the mixing of two or more languages in the same communicative event or artefact, whether through code-switching or the creation of new syncretic structures” (Bennett, 2019, p. 1). In literary texts, in particular, it is increasingly used as a statement that is at once aesthetic and ideological, conveying the accommodation of often-neglected or marginalized languages and dialects into a majority

language. It is an acknowledgement of the central role of local and/or minority epistemologies, and a blurring of stratified conceptions of languages.

In postcolonial literatures, the hegemony of imperial languages has slowly given way to more polyphonic texts, many of which include an increasing amount hybrid features. Paul Bandia (2008, pp. 8-9) draws attention to a shift, in postcolonial studies, from regarding hybridity as a negative consequence of the imposition of imperial languages on colonized peoples to viewing it and even celebrating it as an acknowledgement of diversity that more accurately describes the postcolonial condition. The way in which hybrid elements are woven into the fabric of the texts has changed too:

(...) little by little, those native features [words, prosody markers, etc] started to overspill the inverted commas and italics designed to contain them and crept into the main narrative voice, unsettling not only the language hierarchy but also (through their portrayal of de-centred and hybrid subjectivities) the political status quo. (Bennett, 2019, p. 2)

In dealing with such texts, translation accordingly becomes an “exercise in heterolingualism” (Bennett, 2019, p. 4), rather than a binary process of transposition between two languages. As Bennett (2019) shows in her summary of responses across disciplines, at the intersection of translation and postcolonial studies lies the very pragmatic, but also very practical question of how to go about translating a text that incorporates more than one language. Different responses have emerged which span the range between two completely opposite approaches: on the one hand, “thick translation” (cf. Appiah [1993] 2000), which entails the supply of as much contextualization and background information as possible about the source material, a position that shows a didactic concern for the intercultural aspects of literary translation; and, on the other, no explicitation at all beyond what is provided by the source text, on the assumption that any paratextual device “is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (Batchelor, 2018, p. 142), and can be interpreted as an authorial voice, acting as an inappropriate conveyor of meaning, particularly in the context of oppressed languages and literatures.

This remains a polarizing issue, but at the heart of both responses lies a desire to respond ethically to what is perceived to have been historic wrongdoing whose repercussions continue to be felt in the present. The approach that seems to curry the most favour at the moment is that which leaves “foreign” words untranslated, without providing any explanation. The assumption that the reader is not necessarily monolingual him/herself, and the idea that to provide an explanation is a way of imposing western standards on historically marginalised languages, thus hampering their agency and also destroying the aesthetic force of the original text, supports the view that translation should not reveal that which the original has left unrevealed.

6. The Portuguese edition of *Potiki*

The Portuguese translation is heavy on framing devices, three of which – a subtitle, a glossary at the end of the book, and short translator’s notes scattered throughout the text in the form of footnotes – clearly aim to clarify the text’s universe of discourse to its Portuguese audience. In "Why waste our time on rewrites? The trouble with interpretation and the role of rewriting in an alternative paradigm", André Lefevere (1985) defines translation as a type of rewriting, operating under a number of “constraints”: the original, language, universe of discourse and patronage. According to him, “the universe of discourse very often poses insuperable problems” (Lefevere, 1985, p. 235) due to the fact that, by their very nature, “universe of discourse features are those features particular to a given culture, and they are, almost by definition, untranslatable or at least very hard to translate” (Lefevere, 1985, p. 235). But it is also the case that translators must translate, and those features have to be dealt with, despite the fact that “nobody is quite sure in what form: loan translation, calque, footnote, a combination of the three?” (Lefevere, 1985, p. 235).

The Portuguese *Potiki* (2004) chose to use paratextual paraphernalia to mediate between the universes of discourse of the source text and the readers of the target text. The preface-like translator’s note at the beginning of the book, justifies this decision in this way:

Para uma melhor leitura, inclui-se no final da obra um glossário não contemplado na edição original. O elevado número de palavras em Maori e a sua importância para a compreensão da obra, levou-nos a optar pela sua elaboração. Além deste, em notas de rodapé, o leitor encontrará a tradução das expressões e poemas em Maori. Cabe aqui uma palavra de agradecimento à autora pelo seu precioso auxílio na elaboração do glossário bem como na tradução das expressões e poemas. (Grace, 2004, p. 5)

It is worth noting that, apart from explaining why this is done, this note also indicates that the glossary and the notes were put together with the help of the author, which may go some way towards staving off accusations of domestication, and justify a practice that is often criticised.

6.1 Paratext

When considering paratexts, they are persistently metaphorised as ways in, as avenues to intelligibility, largely indebted to Genette’s (1977) theorization of paratext as *seuils* or thresholds. These extratextual elements are usually described in his work, and in that of others, as liminal, as mediation spaces, as vestibules, fringes, something simultaneously on the margin and part of the text; something that frames it. These frames, as Kathryn Batchelor points out in *Translation and Paratexts* (2018, p. 21), are inseparable from the text itself:

In *Seuils*, through the interrogation of myriad examples of texts and their paratexts, Genette shows that reading of a text never occurs in isolation from the paratext around it, since a

reader never comes to a text, but always to a book; and the book, furthermore, circulates in a context which also affects its reception.

Even if one makes concessions to the fact that a reader may choose not to read translator's notes at the bottom of the page, nor consult the glossary at the end of the text, one immediate paratext which cannot be avoided in the Portuguese *Potiki* is the subtitle, *O Filho Mais Novo*, literally what *potiki* means, which does not exist in the source text. When readers come to the book, an explicitation is immediately forced upon them before there is time to wonder at what the title might mean/reference/allude to.

Batchelor (2018, p. 22) considers Genette's typology of paratexts and concludes that:

The role played by translation in Genette's typology is premised on a view of translation that does not completely ignore the possibilities for meaning-laden decision-making that translation processes offer, but which nevertheless adopts a conservative view of the changes wrought through translation, viewing translations as synonymous with later editions of an original text and involving no change to authorship.

This leads her to posit a new definition of paratext that is operational for translation studies: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (Batchelor, 2018, p. 142).

Batchelor also updates Genette's taxonomy of the function of paratexts, and suggests fourteen functions which, rather than being mutually exclusive, are often accumulative. In her formulation, which is specifically geared towards translation paratexts, and expanded to include multimodal texts, paratexts may serve the following functions: referential, self-referential, ornamental, generic, meta-communicative, informative, hermeneutical, ideological, evaluative, commercial, legal, pedagogical, instructive / operational, and personalisation (Batchelor, 2018, pp. 160-161). This framework will be used to analyse the paratexts in the work under analysis.

6.2 The translator's notes and the glossary

The translator's notes in *Potiki* are mostly informative,³ and sometimes hermeneutical,⁴ as they mostly clarify meanings that the translator believes are inaccessible to readers of the target text, but they also frame interpretative possibilities. There are thirty such notes throughout the text, and although the preface-like initial Translator's Note indicates that "em notas de rodapé, o leitor encontrará a tradução das expressões e poemas em Maori" (Grace, 2004, p. 5), the translator's notes cover more than that comment suggests.

³ "Mediating true empirical data, clarifying internal and external relations and properties of the work, explicitly revealing intentions, removing epistemic obstacles to the reader's understanding, including, in translation contexts, clarifying culture-specific references for a new audience; referring to other helpful information or services" (Batchelor, p. 160).

⁴ "Offering certain cognitive framings, directing attention, exposing certain aspects or qualities, mediating relevant contexts, instructing the understanding or interpretation – i.e., the explanation of the text's characteristics as a result of authorial decisions and actions – and thus widening or restricting interpretative options" (Batchelor, p. 160).

In fact, only 19 out of 30 translator's notes are simply translations of phrases, sentences or poems (e.g. "N.T.: Haere mai te awhina o te iwi. Haere mai ki te kai, haere mai ki te inu ti – 'Vem, amiga das pessoas. Vem comer e tomar uma chávena de chá'" (Grace, 2004, p. 22); "N.T.: Ko James ahau, tou mokopuna, Kia ora koe, e Pa – 'O meu nome é James. Sou seu neto. Saudações, avô.'" (Grace, 2004, p. 117)).⁵ The other 11 notes explain rather than simply define words in Māori (e.g. "N.T.: Tokowaru-i-te-marama – 'Oito pessoas num mês'. O nome faz referência à época em que oito membros da comunidade morreram numa epidemia de gripe'" (Grace, 2004, p. 17); "N.T.: He tangata – 'Pessoas.' Neste caso, o orador quer dizer que apesar de não terem muita comida nem rendimentos, têm pessoas dispostas a apoiá-los." (Grace, 2004, p. 123)),⁶ in addition to providing definitions of words in English left untranslated in the text and/or clarifying aspects of Anglophone and/or New Zealand Anglophone culture (e.g. "N.T.: *Little Dog Turpie* – Um cão, personagem de um conto popular infantil em que são desmanteladas as diferentes partes do seu corpo" (Grace, 2004, p. 18); "N.T.: *court of enquiry* – tribunal que faz inquéritos" (Grace, 2004, p. 76); "N.T.: Zip – uma marca neo-zelandesa de cafeteiras eléctricas" (Grace, 2004, p. 130)),⁷ and even explaining a word in Portuguese ("N.T.: congro – *conger verreauxi*" (Grace, 2004, p. 51)). As these examples show, the translator's notes in *Potiki* do offer more contextualization to the Portuguese reader than simply translating words in Māori.

The glossary in *Potiki* has 82 entries. Most of them read like dictionary definitions of the words and expressions, but not all. There is no source for these definitions, and one can legitimately wonder whether some might have been provided by Grace herself, given the translator's acknowledgement of her help with the making of the glossary. As pointed out above, some entries sound like dictionary definitions, such as "**Aroha** amor, compaixão, afecto, simpatia" (Grace, 2004, p. 174), but others do not, as in the entry for *hongī*, which includes the literal meaning of the word, the social process it has come to enact, along with the local significance of the act: "**Hongī** a palavra significa 'cheirar' e 'saudar', representando desta forma o cumprimento Maori que consiste na mistura da respiração de duas pessoas, com uma ligeira pressão das testas e dos narizes, simbolizando a unidade" (Grace, 2004, p. 174). The glossary is not consistent with its treatment of words that carry significant cultural content, as can be seen by the way it describes, for example, the *haka*: "**Haka** dança vigorosa, acompanhada de cantos e gestos" (Grace, 2004, p. 174). Like the *hongī*, the *haka* is performed in specific contexts and carries specific weighty meanings, knowledge of which is significant enough to form part of the national school curriculum, but here they are left out. There are still other instances where the glossary explains how the word relates to the story: "**Marama** a palavra significa lua ou mês. É também o nome do gato da Avó Tamihana" (Grace, 2004, p. 175), or "**Taniwha** literalmente é um lendário

⁵ These are to be found on pages 22, 32, 54, 56, 60, 117 (x4), 118 (x2), 122, 130, 139, 140, 164, 166 (x2) and 173.

⁶ These correspond to the notes on pages 17, 37, 123 and 166.

⁷ These notes are on pages 18, 76, 101, 103 (x2) and 130.

monstro mítico, criatura estranha das águas profundas e perigosas, mas neste caso refere-se a uma pessoa com qualidades de chefia ou prodigiosa” (Grace, 2004, p. 175).

Genette offers a comprehensive taxonomy of paratextual elements, but never explicitly refers to glossaries, and nor does Batchelor, although one can easily see how they can function as a paratext, guiding interpretation whether subtly or not so subtly, despite their dictionary-like guise of neutrality. Another aspect of the glossary that sheds the illusion of objective description is the variation in identification between the author of the paratext with what is being described. Sometimes the entry refers to Māori specifically as the agents of or participants in whatever is being defined, as in: “**Marae** área sagrada ao ar livre, frente à casa comum, que representa a base da vida comunitária e tribal dos Maoris. É o seu lar, onde decorrem funções oficiais, como comemorações, casamentos, baptizados, reuniões tribais e funerais” (Grace, 2004, p. 175); sometimes an impersonal structure is used (the most common register in the glossary) as can be observed, for example in: “**Paraoa parai** pão Māori, cozido com pouca gordura que se come com manteiga ou marmelada”⁸ (Grace, 2004, p. 175), and there is even an ‘us’ in: “**Turangawaewae** literalmente é o sítio onde se está. O lugar a que se pertence, onde temos o direito inalienável de ficar, falar, e, finalmente ser enterrado [*sic*]” (Grace, 2004, p. 176).

7. Conclusion

The uncompromising use of Māori language in the source text was a strong statement that puts the reader in a position of having to find out, rather than placing the text in a more subservient position of trying to explain itself. On the other hand, Lydia Wevers (2016, p. 254) has said of *Potiki* that “highly critically regarded for its artistry and masterful storytelling, *Potiki* also educated generations of non-Māori readers about Māori spiritual beliefs and how they are connected to the politics of resistance”. It is understandable that the Portuguese translation reveals this need all the more strongly, given that there is not only no identifiable body of New Zealand literature in Portugal, but there is no other Māori work, or widespread knowledge of Māori issues and realities. The translation of this novel thus bears the responsibility of being the only representative of Māori writing in Portugal, along with the heavy weight of the historical importance of *Potiki* and its author for New Zealand literature. Whether that was the case or not, there are implications associated with the decision to depart from the source text’s strategy of not providing a gateway through linguistic, or other, clarification.

What is lost with the inclusion of paratext is also something that can be considered inherent to all literary texts, namely the implication that we can never hope to grasp all that is around us, and that meaning may arise from the gaps in communication, as well as the implicitly political dimension of how readers respond to these gaps. In terms of Māori cultural politics, the reader’s effort to traverse the linguistic gap can emblematisé what is hoped for on a broader cultural level: that the wider New Zealand public will become aware

⁸ This is more likely to be “doce de laranja”.

of their knowledge deficit and will have enough cultural respect to attempt to compensate for that gap. Indeed, such efforts are required for a healthy bicultural society to develop. Although this is a specific desire which does not relate to a Portuguese reading context, the language politics it articulates do gesture towards the acute relevance of interface zones between universe of discourse features in a world in which developing respectful discourses and social practices to deal with difference, and the attendant loosening of certainties that may limit hermeneutic possibilities, are needed by all societies.

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DERRUBANDO PILARES: COMO O RIGOR CIENTÍFICO TRANSFORMOU A INVESTIGAÇÃO EMPÍRICA EM TAV

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RESUMO: A tradução audiovisual (TAV) é hoje uma das vertentes de investigação mais férteis nos Estudos de Tradução. Desde o nascimento da disciplina no âmbito académico nos anos 1990, a TAV passou por quatro viragens principais: a descritiva, a cultural, a sociológica e a cognitiva (Chaume, 2018). Concentrando-se especificamente na modalidade legendagem, este artigo explora as recentes investigações empíricas sobre recepção em tradução audiovisual que, aliadas à tecnologia, transformaram a maneira como a pesquisa em TAV é conduzida. Graças às novas descobertas dessas investigações, diretrizes tradicionais adotadas pela indústria da legendagem estão sendo atualizadas.

PALAVRAS-CHAVE: Tradução Audiovisual, Legendagem, Estudos de Recepção, Segmentação de Legendas, Velocidade de Leitura e Legendas

1. Introdução

No dia 15 de novembro de 2018, a tradução audiovisual (TAV) finalmente ganhou a primeira publicação dedicada exclusivamente a esse campo dos Estudos de Tradução, o *Journal of Audiovisual Translation*.¹ Para os estudiosos da área, tratou-se de um momento histórico, visto que, há menos de duas décadas, a TAV era algo negligenciada pela academia (Díaz-Cintas, 2004). Discutia-se se a disciplina poderia se encaixar no conceito de tradução ou se seria uma espécie de adaptação, dado o seu carácter multimodal. Teorias e conceitos reducionistas de “tradução” e “texto” deixavam de funcionar quando aplicados à tradução audiovisual. Além disso, a dificuldade de obtenção de material (vídeos, listas de diálogo, transcrição das legendas), quase sempre protegidos por direitos autorais, desestimulava os investigadores (Díaz-Cintas, 2004, p. 52).

Em quinze anos, muita coisa mudou. Hoje, a TAV é uma das vertentes de investigação mais férteis nos Estudos de Tradução, a ponto de ser difícil acompanhar todas as publicações da área. O que começou englobando a dublagem, a narração (ou *voice-over*) e a legendagem interlinguística, hoje abrange modalidades como audiodescrição para cegos (AD), legendagem para surdos e ensurdecidos (LSE), interpretação de línguas de sinais (ou gestual), legendagem ao vivo, supralegendagem (*surtitling*) e a localização de videogames, para citar apenas algumas (Szarkowska e Wasylczyk, 2018).

Os anos 90 do século XX marcaram o nascimento da disciplina no âmbito académico. Segundo Frederic Chaume (2018, p. 56), os estudos, em seu primeiro paradigma metodológico, concentravam-se na explicação do processo de tradução audiovisual, de suas características peculiares, como as restrições de tempo e espaço, e do papel dos agentes envolvidos no processo. De lá para cá, ainda segundo Chaume, a TAV se consolidou

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¹ <http://jatjournal.org/index.php/jat>

como disciplina e passou por quatro viragens principais: a descritiva, a cultural, a sociológica e a cognitiva. Esta última, aliada aos avanços tecnológicos, explora principalmente os processos mentais do tradutor e a recepção do conteúdo audiovisual pelo público espectador.

Desde 2010, as investigações empíricas sobre recepção se multiplicam, e a popularização da tecnologia de fato transformou a maneira como a pesquisa em TAV é conduzida. Ela ganhou rigor científico, passou a lançar mão de forma sistemática de instrumentos como rastreadores oculares (e, mais recentemente, eletroencefalografia e monitores cardíacos) que, aliados a métodos tradicionais de coleta de dados, como questionários e entrevistas, possibilitam uma análise muito mais profunda e precisa – além de complexa – do esforço cognitivo exigido dos espectadores e da forma como se processa o conteúdo audiovisual.

Esse maior rigor científico levou alguns dos principais investigadores do ramo a publicarem um artigo no qual propõem uma padronização metodológica para a pesquisa experimental em tradução audiovisual (Orero et al., 2018). Os autores alertam para o fato de que a natureza multidisciplinar e transdisciplinar da TAV, que adota metodologias de disciplinas como a psicolinguística, a psicologia, o cinema e a ciência cognitiva, exige uma implementação mais criteriosa, e sugerem a parceria do investigador com especialistas de outras áreas, como estatísticos, para auxiliar na análise e interpretação da quantidade significativa de dados que a triangulação de métodos de coleta quantitativa e qualitativa pode gerar. Entre as recomendações do artigo estão: requisitos para uma investigação experimental responsável, como considerações éticas, proteção de dados, seleção de participantes e de material e uso de instrumentos e questionários previamente validados; métodos de investigação que devem ou não ser utilizados;² a necessidade de confirmação, replicação e possível generalização dos resultados.

É justamente a falta de sistematização e detalhamento observada nas pesquisas pioneiras que impede sua replicação e confirmação. Diretrizes pétreas da indústria da legendagem, como a “regra dos seis segundos”³ (D’Ydewalle, Van Rensbergen e Pollet, 1987), foram baseadas em algumas dessas pesquisas, que agora começam a ser postas em dúvida graças a investigações mais amplas e rigorosas, conduzidas com um número maior de participantes e por vezes até transnacionais (Perego et al., 2016).

O presente artigo apresentará uma revisão da literatura dos principais estudos sobre recepção em tradução audiovisual conduzidos a partir de 2010, concentrando-se especificamente na modalidade legendagem e em três parâmetros técnicos – velocidade de leitura, segmentação das legendas e mudanças de plano (*shot changes*) –, e abordará ainda a questão do esforço cognitivo exigido no processamento de legendas, para destacar

² A pupilometria, medida que já foi utilizada para investigar a recepção em TAV, é desaconselhada, já que as mudanças na luminosidade da tela afetam o diâmetro das pupilas conforme os olhos exploram partes diferentes do vídeo (Orero et al. 2018, p. 114).

³ Este conceito será aprofundado na subseção 2.2.4.

novas descobertas que podem levar à atualização de diretrizes adotadas pela indústria da legendagem.

2. A pesquisa empírica em TAV

Após um período de investigações experimentais sem muita sistematização e detalhamento (Jensema, Danturthi e Burch, 2000), com pouca preocupação dedicada à validade ecológica dos experimentos, com o uso de material manipulado em excesso (D'Ydewalle, Van Rensbergen e Pollet, 1987) ou de medidas imprecisas de velocidade de leitura, como “mais longas que o habitual”, “mais curtas que o habitual” e “velocidade normal” (Muylaert et al. em Szarkowska e Gerber-Morón, 2018), e da publicação de artigos e livros com orientações de boas práticas a serem seguidas (Díaz-Cintas e Remael, 2007; Ivarsson e Carroll, 1998; Karamitroglou, 1998), que se baseavam principalmente na experiência profissional e no bom senso, a pesquisa empírica em tradução audiovisual vive hoje um momento de consolidação de um arcabouço metodológico comum. Busca-se um rigor científico que garanta a sua integridade, maior credibilidade entre a comunidade científica e contribuições relevantes para o avanço da disciplina e da indústria.

2.1 Contribuições das pesquisas pioneiras

Tudo o que foi exposto acima não equivale a afirmar que as pesquisas pioneiras não tenham dado contribuições importantes para entendermos como se dá a leitura e o processamento das legendas. Várias hipóteses aventadas por essas pesquisas acabaram sendo testadas e confirmadas por estudos mais recentes. Entre elas estão a hipótese da automaticidade (D'Ydewalle e De Bruycker, 2007), segundo a qual olhar para a área das legendas é uma ação pelo menos em parte automática e obrigatória, já que, mesmo quando as legendas (i) estão em um idioma desconhecido pelo espectador, (ii) estão no mesmo idioma do áudio do programa, que por sua vez está na L1 do espectador,⁴ ou (iii) o idioma do áudio do programa é desconhecido pelo espectador, mas as legendas estão em sua L1, o simples surgimento das legendas na tela atrai seu olhar.⁵ Há também a hipótese da eficácia cognitiva (Lång, 2016; Perego et al., 2010; Perego, Orrego-Carmona e Bottiroli, 2016), segundo a qual a legendagem é uma modalidade de TAV tão eficaz quanto a dublagem ou a narração para a compreensão geral do conteúdo, ao menos quando os espectadores têm familiaridade com a leitura de legendas.

⁴ Não há 100% de concordância em relação a esta condição. Apesar de vários estudos a terem observado (como por exemplo D'Ydewalle et al., 1991; D'Ydewalle e De Bruycker, 2007), pelo menos em uma investigação essa conclusão não foi confirmada (Kruger, Hefer e Matthew, 2014), ou seja, nem sempre os participantes olharam para a área das legendas. Uma possível interpretação para a discordância seria que, após a curiosidade inicial com as legendas na mesma língua do áudio, o espectador acostuma-se com elas, percebe a redundância de informação e passa a se concentrar apenas no canal de áudio.

⁵ O que obviamente não significa que o espectador esteja lendo ou processando o conteúdo das legendas. O padrão de leitura e processamento de legendas é uma questão mais complexa, que será tratada na seção 2.2.2.

Outra hipótese já confirmada é que o padrão de leitura de textos dinâmicos, como o das legendas, é diferente do padrão de leitura de textos estáticos. Enquanto no texto impresso o ritmo de leitura é determinado pelo leitor, que pode inclusive voltar para rerefrases e parágrafos, num texto efêmero, que dura alguns segundos e surge sobre um fundo também dinâmico, o leitor precisa adaptar seu ritmo de leitura ao ritmo da apresentação das legendas (Kruger e Steyn 2014, p. 105). E já se sabe que a leitura de legendas se dá de forma fragmentada. Além de o espectador saltar palavras durante a leitura dinâmica, Gambier e Gottlieb (2001, p. xviii) lembram que “[r]eading with constant monitoring gives way to fragmented reading: the viewer jumps from the subtitles to the picture, from one subtitle to another, both running at different speed[s]”.

Também está provado que as legendas interlinguísticas ajudam na aquisição de idiomas estrangeiros (McLoughlin, 2018), que as legendas intralinguísticas auxiliam na alfabetização (Perego, 2016) e que a leitura e o processamento de legendas se dão de forma diferente quando o espectador tem algum conhecimento do idioma do áudio do programa e quando ele depende inteiramente das legendas para entender o conteúdo (Gerber-Morón e Szarkowska, 2018).

Para concluir esta seção, um estudo mais recente que registrou os movimentos oculares de participantes ouvintes, surdos e ensurdecidos revelou uma diferença no processamento das informações (visuais e textuais) por parte do grupo de surdos (Szarkowska et al. 2011, p. 373), o que confirma que as necessidades dos espectadores vulneráveis são diferentes daquelas dos espectadores padrão.

2.2 Os pilares abalados

2.2.1 Segmentação de legendas

Apesar das confirmações abordadas na seção anterior, ainda há pontos polêmicos. O senso comum e as orientações encontradas nos manuais e livros de boas práticas já mencionados na introdução ditam que a estética das legendas, ou seja, a apresentação do texto segmentado tanto interna (distribuição das palavras entre as duas linhas da legenda) como externamente (distribuição das palavras e sentenças entre as legendas) influencia sua leitura. Enquanto a boa segmentação reduziria o esforço cognitivo exigido do espectador (Rajendran et al., 2013), a má segmentação aumentaria consideravelmente o tempo gasto na área da legenda (Díaz-Cintas e Remael, 2007; Ivarsson e Carroll, 1998; Karamitroglou, 1998).

Em um artigo de 2008, Elisa Perego, uma das pesquisadoras mais prolíficas da área, fez uma defesa entusiasmada da importância da boa segmentação interna para uma leitura mais rápida e eficaz das legendas (Perego, 2008). Dois anos depois, a hipótese do artigo de 2008 foi testada pela própria Perego e colegas (Perego et al., 2010) e, surpreendentemente, não se confirmou.⁶ O estudo concluiu que uma segmentação interna

⁶ “I hypothesize that in reading film subtitles – where one repeatedly moves one’s gaze and attention from the action to subtitles and vice versa – it might be important to present coherent blocks of words to film viewers, because linguistically coherent segmentation of text can improve readability” (Perego, 2008, p. 58).

que respeitasse blocos coerentes de significado não teve impacto significativo no processamento das legendas. Os participantes pareceram processar legendas mal e bem segmentadas da mesma forma e com os mesmos resultados (Perego et al., 2010, p. 263).

Apesar disso, estudos mais recentes chegaram à conclusão oposta (Rajendran et al., 2013; Vieira, 2016), como tem acontecido com certa frequência nas investigações sobre recepção em TAV. Um dos motivos fica claro quando analisamos com mais atenção os métodos e materiais utilizados nos três estudos. Em 2010, por exemplo, Perego et al. avaliaram apenas 28 legendas mal segmentadas de um total de 171 num vídeo de 15 minutos de duração. Outra possível razão para as conclusões contraditórias dos diferentes estudos seria que a má segmentação interna das legendas não é um problema tão grave e identificável por leigos quanto a má segmentação externa. E há ainda um terceiro motivo: enquanto Rajendran et al. e Vieira usaram LSE e metodologia diferente da do estudo de Perego et al., a investigação destes últimos utilizou legendas interlinguísticas e participantes não habituados a assistir programas legendados. O fato de os dois estudos partirem de pressupostos diferentes impede a comparação entre ambos e, conseqüentemente, a generalização dos resultados, uma vez que está claro que as necessidades dos diferentes públicos consumidores de legendas não são iguais.

No final de 2018 chegou ao fim o SURE Project (Exploring Subtitle Reading Process with Eye Tracking Technology), que recebeu financiamento do programa de investigação e inovação Horizon 2020 da União Europeia e bolsa Marie Skłodowska-Curie. O objetivo do projeto, de dois anos de duração, “was to experimentally study the subtitle reading process to establish quality indicators on optimum subtitle speed and segmentation” (Szarkowska, 2018, p. 2). Nesse estudo, o mais amplo de que se tem notícia envolvendo a segmentação de legendas, as investigadoras informaram que os espectadores demonstram forte preferência por legendas segmentadas e que participantes de todos os grupos (ouvintes, surdos e ensurdecidos) preferiram legendas de duas linhas e quebras de linha que respeitassem regras semânticas e sintáticas.⁷ No entanto, os dados obtidos através do rastreador ocular não confirmaram que as legendas bem segmentadas são sempre processadas de forma mais rápida, o que poderia ser uma indicação de que, de fato, a segmentação interna não influencia tanto a velocidade de leitura e o processamento de legendas.

A segmentação externa das legendas também já foi investigada. D’Ydewalle e De Bruycker (2007) analisaram os movimentos oculares de adultos e crianças ao assistirem a programas de TV legendados. A hipótese dos investigadores era a de que uma legenda de uma linha, por geralmente envolver exclamações e chamamentos curtos, fornece pouca informação além daquela que pode ser inferida pelo áudio e pela imagem. Por isso, não é necessário lê-la com atenção. Para testá-la, eles compararam o comportamento de leitura na condição legendada (com imagens e som) e na condição regular de leitura (sem imagens e som). Como na condição regular de leitura os participantes levaram proporcionalmente

⁷ Disponível em: <https://www.slideshare.net/agnieszkaszarkowska/where-to-break-up-a-study-on-line-breaks-in-intralingual-subtitling> (Acesso: 18 nov. 2018).

mais tempo para ler uma linha do que duas linhas – ou seja, o oposto do que tradicionalmente se observa na leitura de legendas –, os autores concluíram que os participantes se adaptam ao tamanho das legendas e prestam mais atenção (dedicam mais tempo) às legendas de duas linhas, que contêm informações mais relevantes para o entendimento do conteúdo, enquanto as legendas de uma linha são lidas mais rapidamente (ou ignoradas) por serem muitas vezes redundantes graças ao complemento da informação pictórica (D'Ydewalle e De Bruycker, 2007, p. 202).

Como observa Kruger (2016), esse estudo de 2007 foi além de simplesmente comparar a atenção dedicada à área das legendas ou à área da imagem. Ao tentar determinar se os participantes liam as legendas palavra por palavra, o estudo distinguiu, pela primeira vez, olhar para as legendas e efetivamente lê-las (Kruger, 2016, p. 280). Isso nos leva à próxima seção, que trata da leitura e do processamento de legendas.

2.2.2 Leitura e processamento de legendas

Embora as investigações de cunho psicolinguístico sobre a eficácia da legendagem com o uso de equipamento de rastreamento ocular tenham começado na década de 1980, na Bélgica, lideradas por Géry d'Ydewalle, foi apenas no já mencionado estudo de 2007 que D'Ydewalle e De Bruycker conseguiram distinguir o simples ato de olhar para a área das legendas da ação e o ato de lê-las e compreendê-las, ainda que de forma rudimentar, sem o detalhamento alcançado nos estudos sobre a leitura de textos estáticos (Kruger, 2016, p. 281). Para descobrir se os adultos e as crianças participantes do estudo liam as legendas de uma forma regular, palavra por palavra, os investigadores calcularam “the number of fixations in the subtitle, the fixation duration, the saccade amplitude, the number of regressive eye movements in the subtitle as well as how often the subtitles were completely skipped⁸” (D'Ydewalle e De Bruycker, 2007, p. 197). Nos estudos anteriores (assim como em alguns que vieram depois), a atenção dedicada à área da legenda geralmente era interpretada como sinal de leitura e processamento eficaz do conteúdo, uma inferência equivocada, como ficou provado. Desde então, inúmeros investigadores tentaram medir a eficácia da leitura e do processamento das legendas. No entanto, a natureza dinâmica e multimodal do texto audiovisual dificulta o uso de métodos comprovadamente eficazes quando aplicados à leitura estática.

Em 2014, Jan-Louis Kruger e Faans Steyn propuseram um índice para a medição da leitura de textos dinâmicos (RIDT⁹) numa tentativa de solucionar o problema. Através da

⁸ Patrícia Araújo Vieira (2016, p. 39) explica assim o que são “sacadas” e “fixações”: “[N]ossos olhos fazem movimentos curtos e rápidos em torno de 6-9 caracteres (podendo haver variações) caracterizados como sacadas. Dependendo do comprimento do movimento dos olhos, as sacadas duram em torno de 20-50ms para serem concluídas. [...] Esse movimento dos olhos acontece por meio do estímulo visual que é percebido como um borrão. Durante o movimento das sacadas, consoante Reichle et al. (2003) e Rayner (1998), nenhuma informação visual é extraída, entretanto, entre as sacadas, os olhos têm períodos estáveis que duram alguns milissegundos – fixações. E é somente durante esse período curto de estabilidade que alguma informação é extraída”.

⁹ Reading Index of Dynamic Texts.

utilização de medidas de rastreamento ocular hoje amplamente utilizadas na investigação de TAV, como fixações e sacadas, o índice é “a product of the number of unique fixations per standard word in any given subtitle by each individual viewer and the average forward saccade length of the viewer on this subtitle per length of the standard word in the text as a whole” (Kruger e Steyn, 2014, p. 110). Descrita assim, a fórmula pode parecer complexa, mas a ideia por trás dela é simples: uma pontuação mais alta em relação ao índice médio de todos os vídeos e de todos os participantes do estudo indica um esforço cognitivo maior por parte do participante. A fórmula do RIDT foi testada e validada no artigo de 2014, “providing researchers with a way to test the impact of factors such as line segmentation, word frequency, and font size on the processing of subtitles” (Kruger e Steyn, 2014, p. 119). No entanto, apesar de promissor e recomendado pelos principais investigadores do ramo no artigo “Conducting Experimental Research in Audiovisual Translation (AVT): a Position Paper” (Orero et al., 2018, p. 114), mencionado na Introdução, salvo engano, o índice ainda não foi aplicado a nenhum estudo relevante no âmbito da tradução audiovisual.

O fato é que o caráter multimodal e a heterogeneidade de públicos consumidores de legendas impossibilitam o uso de apenas um método de coleta de dados em investigações empíricas exploratórias, seja qualitativo ou quantitativo, para que se alcance quaisquer resultados que possam ser replicados e generalizados. Somente a triangulação de métodos quantitativos (rastreador ocular) e qualitativos (questionários e entrevistas) para coletar e analisar dados poderá levar a conclusões robustas (Saldanha e O’Brien, 2014, p. 23).

2.2.3 Mudanças de plano

Numa produção audiovisual, a mudança de plano acontece quando o ângulo da câmera muda e uma nova tomada se inicia. A tradição cinematográfica preconiza uma sincronização perfeita entre legendas e tomadas, ou seja, as legendas devem desaparecer, e preferencialmente surgir, de forma sincronizada com os cortes (Ivarsson e Carroll, 1998, p. 75). A justificativa para essa diretriz é que o olho humano nota a falta de sincronia e retorna ao início da legenda por achar que se trata de uma nova, o que perturba a experiência e atrasa a leitura, podendo gerar perda de informação.

No entanto, a edição cada vez mais rápida de vídeos, com tomadas que não chegam a durar nem perto de um segundo,¹⁰ torna impossível e até desaconselhável que essas mudanças de plano sejam respeitadas. Jorge Díaz-Cintas, um dos investigadores mais proeminentes da TAV, chamou a atenção para isso numa entrevista que concedeu ao tradutor Max Deryagin em setembro de 2017:¹¹

Another area that needs more research is shot changes in subtitling, including the idea that when a subtitle crosses a shot change, the viewer might move their eyes back to the beginning of the subtitle and start reading again. (...) I still think you need

¹⁰ A duração mínima de uma legenda, recomendada pela maioria dos grandes clientes de legendagem, é de um segundo (ou 2/3 de segundo, no caso da Netflix).

¹¹ Disponível em: <https://www.md-subs.com/interview-jorge-diaz-cintas> (Acesso: 12 dez. 2018).

to be careful when subtitling around shot changes, but perhaps it shouldn't be as rigid as people believe. With some guidelines, you almost need a PhD to apply them properly.

É necessário aqui fazer um esclarecimento sobre a diferença entre “mudança de plano” e “mudança/corte de cena”. Um problema que parece óbvio é que uma legenda não respeite uma mudança de *cena*. Se um diálogo acontece no interior de um apartamento, por exemplo, e a cena seguinte é externa, a última fala proferida no apartamento não pode “vazar” para a imagem externa. Quando há simplesmente mudanças de *plano* durante um diálogo que ocorre todo no mesmo ambiente, por exemplo, o fato de as legendas serem sincronizadas tomando o áudio como base e não a sequência de tomadas dificilmente perturbará a experiência do espectador. Ivarsson e Carroll (1998, p. 76), no livro *Subtitling*, deixam isso claro: “A soft cut between different camera angles in the same room or environment or between faces during a dialog can very often be accommodated within the same subtitle, but hard cuts involving a change of time or place should definitely always be respected”.

No livro *Audiovisual Translation: Subtitling* (Díaz-Cintas e Remael, 2007), que se tornou referência na área e é até hoje muito citado em teses e artigos acadêmicos – vindo, de certa forma, a substituir e complementar *Subtitling* (Ivarsson e Carroll, 1998), publicado ainda na era da televisão analógica –, Díaz-Cintas e Remael afirmam não ser recomendável que uma legenda permaneça na tela durante cortes. Segundo os autores:

[t]his recommendation is based in studies on eye movement that have shown that if a subtitle is kept on screen when there is a cut change,¹² the viewer is led to believe that a change of subtitle has also taken place and starts re-reading the same onscreen text. (Díaz-Cintas and Remael, 2007, p. 91)

Essa recomendação é mencionada até hoje por clientes de legendagem para justificar a diretriz de que nenhuma legenda deve permanecer na tela durante uma mudança de plano, apesar de o próprio Díaz-Cintas ter mudado de opinião, como revelou na entrevista já referida, e de estudos mais recentes terem demonstrado que essas mudanças de plano não parecem induzir à releitura nem perturbar a experiência do espectador, como veremos.

Em minha experiência como professora de legendagem desde 2006, raras vezes um aluno reparou nesse aspecto como um problema sem que eu chamasse atenção para ele. Além disso, na prática, como o próprio manual da britânica ITC (Independent Television Commission) ressalva, “it is recognised that the frequency and speed of shot changes in many programmes present serious problems for the subtitler” (Ofcom, 1999, p. 12). De

¹² Apesar de o texto mencionar apenas “cut change” neste trecho, que poderia ser traduzido como “mudança” ou “corte” de cena, mais adiante, na mesma página, os autores afirmam que outro estudo da área do Cinema “insists that cut and shot changes must be respected” (Díaz-Cintas e Remael, 2007, p. 91).

fato, dadas as exigências de alguns clientes,¹³ apenas um programa informático com reconhecimento automático de mudança de plano, como o EZTitles,¹⁴ cuja versão básica custa em torno de dois mil euros, é capaz de realizar a marcação de tempo nesse caso, pois é virtualmente impossível sincronizar legendas com tal precisão manualmente. E alguns dos efeitos negativos desse tipo de marcação são legendas com tempo de leitura muito reduzido, que desaparecem repentinamente ou antes do fim da fala da personagem, e muitas legendas curtas, com texto excessivamente fragmentado, o que também exige mais agilidade na leitura.

Uma série de experimentos conduzidos em 1999 com o uso de rastreamento ocular examinou como aspectos específicos de programas legendados afetam a leitura. No experimento dedicado às mudanças de plano, amplamente citado em artigos científicos posteriores como prova de que uma sincronização de legendas que desrespeite as mudanças de plano atrapalha a leitura, De Linde e Kay (1999, p. 66) testaram a hipótese de que um programa com uma alta taxa de mudanças de plano perturbaria o comportamento de leitura e provocaria deflexões¹⁵ frequentes para a área da imagem, mais releitura, maior número de regressões¹⁶ e poderia afetar o número de palavras processadas por fixação. Para testar a hipótese, apresentaram aos participantes um programa com uma taxa baixa de mudanças de plano (1,3 por legenda em média) e outro com uma taxa alta de mudanças de plano (3,5 por legenda em média).

Os investigadores observaram que a duração das deflexões foi superior no programa com muitas mudanças de plano, que também gerou uma leitura mais rápida, com mais palavras lidas por fixação. Em relação às regressões, concluíram que elas pareceram refletir os tempos de leitura (mais regressões no programa com mais mudanças de plano, no qual as legendas foram lidas mais rapidamente; menos regressões no outro programa, com leitura mais lenta) e estar mais associadas ao comprimento das legendas do que às mudanças de plano (De Linde e Kay, 1999, p. 67), o que está de acordo com a conclusão de D'Ydewalle e De Bruycker (2007) de que os espectadores adaptam-se ao surgimento de uma legenda com mais conteúdo e demoram-se mais nela.

Finalmente, o estudo concluiu que as mudanças de plano de fato induzem à releitura. No entanto, como apontam Krejtz e colegas numa investigação mais rigorosa conduzida em 2013, há possíveis problemas metodológicos no estudo de De Linde e Kay. A maior quantidade de deflexões no programa com mais mudanças de plano pode estar ligada ao conteúdo do vídeo, que mostrava como um comercial é feito. Além disso, o número de mudanças de plano por legenda era muito superior ao permitido pelos parâmetros profissionais de legendagem – um indício de manipulação excessiva do material utilizado – e o alto número de deflexões obtido não significa necessariamente que os participantes

¹³ Ver o item 7 (Timing) do documento “Timed Text Style Guide: General Requirements” da Netflix, disponível em: <https://backlothelp.netflix.com/hc/en-us/articles/215758617-Timed-Text-Style-Guide-General-Requirements> (Acesso: 20 nov. 2018).

¹⁴ Disponível em: <http://www.eztitles.com/index.php?page=purchase-online> (Acesso: 24 jan. 2019).

¹⁵ Deslocamento do olhar entre a área das legendas e a área da imagem.

¹⁶ Movimentos oculares regressivos durante a leitura das legendas.

tenham relido as legendas, apenas sugere que eles alternaram o olhar com mais frequência entre a área da legenda e o centro da tela no programa com mais mudanças de plano (Krejtz, Szarkowska e Krejtz, 2013, p. 2).

Por sua vez, o estudo de 2013, referido acima, que rendeu o artigo “The Effects of Shot Changes on Eye Movements in Subtitling”, analisou legendas exibidas durante mudanças de plano e sua possível influência no processo de leitura (Krejtz, Szarkowska e Krejtz, 2013, p. 2). Os autores examinaram os movimentos oculares de 71 participantes surdos, ensurdecidos e ouvintes, que assistiram a trechos de noticiários e documentários. Nos trechos exibidos, todas as legendas respeitaram os padrões profissionais de legendagem, ou seja, permaneceram na tela pelo menos vinte quadros antes e depois da mudança de plano, e todas pertenciam à mesma cena. As medidas de rastreamento ocular analisadas foram: (i) número de participantes que olhavam para o início da legenda antes e depois da mudança de plano;¹⁷ (ii) número de fixações; (iii) duração percentual da fixação; (iv) duração da primeira fixação e (v) matriz de transição (quantidade de transições de fixação dentro e entre as áreas de interesse: início da legenda, restante da legenda e imagem) (Krejtz, Szarkowska e Krejtz, 2013, p. 4).

Embora os resultados tenham indicado mais deflexões da área da legenda para a imagem em legendas que cruzam mudanças de plano dentro da mesma cena, o estudo não registrou evidências conclusivas de que essas legendas são relidas, pois a maioria dos espectadores voltava a ler a legenda de onde havia parado após verificar se houvesse alguma mudança na imagem. Esse pode ser um indício do comportamento adaptativo do público a conteúdos audiovisuais legendados, e a investigação, apesar de ter analisado poucas legendas (um total de apenas vinte), é mais uma que questiona diretrizes tradicionais da indústria da legendagem.

2.2.4 Velocidade de leitura

Talvez o parâmetro de medição mais difícil, a “velocidade de leitura”, seja também – e por isso mesmo – o mais investigado. A infinidade de variáveis que influenciam a agilidade com que cada um de nós lê e processa um texto impossibilita a definição de um parâmetro universal de velocidade de leitura de textos dinâmicos, como é o caso das legendas. Podemos citar, entre as variáveis demográficas e sociológicas, faixa etária, grau de escolaridade, hábito de assistir à programação legendada e grau de conhecimento da língua de partida do áudio do programa. Entre as variáveis técnicas estão sincronização (ou não) das legendas com as mudanças de plano, segmentação interna e externa, tamanho, estilo, cor e contorno da fonte. E, entre as variáveis linguísticas, segmentação do texto entre linhas e legendas, registro, frequência lexical, clareza e qualidade do texto traduzido, por exemplo.

Principalmente por esse motivo, notam-se muitas discrepâncias nos resultados de investigações envolvendo velocidade de leitura, e, se a distância entre os estudos

¹⁷ Em inglês: *subject hit count*.

científicos e as práticas adotadas pela indústria já é grande, no caso desse parâmetro ela é ainda maior. Para atestar isso, basta analisarmos a famosa “regra dos seis segundos”, uma diretriz muito antiga,¹⁸ segundo a qual uma legenda “cheia” (com duas linhas de 32 toques ou batidas) deve permanecer na tela durante seis segundos para que os telespectadores tenham tempo de lê-la por completo. Em caracteres por segundo (cps), a regra traduzia-se originalmente em 10,5cps, velocidade que já não é respeitada pela indústria da legendagem no contexto da língua portuguesa há décadas. Em 2007, Díaz-Cintas recalculou a regra usando 37 toques por linha de legenda, um parâmetro mais atualizado, e chegou a 12cps. Mesmo assim, esse valor ainda não condiz com a realidade da indústria. As velocidades máximas de leitura indicadas atualmente nos guias de estilo dos grandes clientes de legendagem variam entre 15cps e 20cps para adultos e 10cps a 13cps para crianças.

Apesar dessa discrepância, a maioria das investigações envolvendo o parâmetro da velocidade de leitura continua a tomar como base a regra dos seis segundos. Em um artigo de 2014, José Luis Martí Ferriol fez um levantamento dos diferentes tempos de exposição ideais propostos por estúdios de cinema, canais de televisão, acadêmicos e professores de legendagem e mostrou que eles variavam entre 10cps¹⁹ e 17cps. Segundo Martí Ferriol (2014, p. 408, grifo meu): “the ‘6 second rule’ seems to be the most accepted one among viewers”, mas a afirmação não é acompanhada por evidências empíricas.

As dificuldades de medição da velocidade de leitura refletem-se na interpretação de resultados das pesquisas por parte de alguns acadêmicos. Em um artigo de 2017, Jan Pedersen cita estudos que indicariam que, a uma velocidade de 15cps, os espectadores passariam em média dois terços do tempo com o olhar fixado na área das legendas. Se a velocidade aumenta para 16,5cps, eles passariam 80% do tempo olhando para as legendas, o que significa que sobraria apenas 20% do tempo para apreenderem as informações visuais não textuais. Uma das fontes mencionadas por Pedersen é um artigo de Pablo Romero-Fresco²⁰ que, trabalhando com LSE, ou seja, um público que em geral lê mais lentamente do que o espectador padrão, chegou a cálculos um pouco diferentes dos informados por Pedersen. Segundo Szarkowska e Gerber-Morón (2018), quando as legendas são apresentadas a uma velocidade de 120 palavras por minuto, o que corresponde a 10-11cps, os telespectadores passam 40% do tempo na área da legenda e 60% na área da imagem. Com uma velocidade mais alta (17-18cps), a proporção passa para 80% na área da legenda e 20% na área da imagem (Szarkowska e Gerber-Morón, 2018, p. 25).

¹⁸ Num estudo de 1987, que testou e confirmou a regra, os próprios autores admitem que “[n]obody seems to know how the six-second rule was arrived at” (D’Ydewalle, Van Rensbergen e Pollet, 1987, p. 313).

¹⁹ Na Bélgica, país bilíngue que exibe conteúdo legendado em dois idiomas simultaneamente, o que justificaria um tempo de exposição tão baixo. Vale lembrar que foi também na Bélgica que D’Ydewalle et al. calcularam a “regra dos seis segundos”, que acabou por se tornar universal apesar de ter sido definida num país com uma situação tão singular.

²⁰ Não conseguimos obter acesso ao referido artigo.

Numa investigação que comparou a recepção de conteúdo dublado e legendado, e trabalhando com legendas interlinguísticas, os autores observaram que o percentual de tempo dedicado à área da legenda depende da natureza do produto audiovisual e aumenta de acordo com a complexidade do programa (Perego, Orrego-Carmona e Bottiroli, 2016). Desta vez, temos um estudo empírico, que explorou a recepção cognitiva, avaliativa e visual de programas dublados e legendados usando métodos de coleta qualitativa (questionários) e quantitativa (rastreamento ocular) de dados, com detalhamento dos procedimentos e do material utilizados e do perfil dos participantes. No estudo 1, com conteúdo menos complexo (comédia dramática libanesa), os investigadores observaram que o tempo gasto na área das legendas foi de 27,29% do total, ao passo que, no estudo 2, com conteúdo mais complexo (série britânica *Sherlock*), foi de 43,76%. Apesar de o artigo não informar o tempo de exposição das legendas dos dois experimentos,²¹ um dado que sem dúvida afeta a quantidade de tempo dedicado à área da legenda, os autores concluem que “the fact that viewers in both conditions make longer and more frequent fixations on the image area of the screen disproves the idea that the viewers’ eyes spend most of the watching time reading subtitles” (Perego, Orrego-Carmona e Bottiroli, 2016, p. 264).

Como os três últimos exemplos apresentados deixam claro, a metodologia utilizada, o público participante dos experimentos e a própria interpretação dos dados impossibilitam a generalização de resultados.

O já mencionado Projeto SURE também investigou a velocidade de leitura de legendas através de dois experimentos. No primeiro, os participantes (poloneses, ingleses e espanhóis) assistiram a vídeos legendados num idioma desconhecido por eles (húngaro), com legendas apresentadas em três velocidades diferentes: baixa (12cps), média (16cps) e alta (20cps). No segundo experimento, os participantes assistiram a vídeos com áudio original em inglês e legendados em polonês, inglês e espanhol, e duas velocidades de leitura foram testadas: lenta (12cps) e rápida (20cps). Essa investigação ampla e rigorosa, que lançou mão da tecnologia do rastreamento ocular, de questionários e entrevistas com um total de 97 participantes de três nacionalidades, entre ouvintes, surdos e ensurdecidos, chegou a resultados que desafiam algumas das diretrizes baseadas no senso comum que se perpetuaram na indústria da legendagem.

Um deles trata do percentual de tempo gasto na área da legenda. No experimento 1, na condição lenta, os participantes passaram em média metade do tempo lendo as legendas e a outra metade vendo as imagens. Na condição rápida, a proporção passou para dois terços (legendas) contra um terço (imagens). No experimento 2, possivelmente porque os participantes tinham domínio do idioma original (inglês), nas duas condições eles dedicaram metade do tempo à área da legenda (Szarkowska e Gerber-Morón, 2018, p. 25). Esses resultados estão mais próximos das proporções calculadas por Perego, Orrego-Carmona e Bottiroli (2016), e não confirmam os cálculos de Romero-Fresco.

²¹ Os autores apenas informam que usaram as traduções oficiais feitas por profissionais, que não foram manipuladas.

Outro pilar que foi seriamente abalado pelas conclusões do Projeto SURE foi a “regra dos seis segundos”. Ao contrário do que se acreditava, legendas que respeitavam a regra, ou seja, que foram exibidas a uma velocidade de 12cps (atualmente considerada lenta), levaram a mais releitura, o que pode resultar em confusão e frustração. No caso dos vídeos com áudio em inglês e legendas na L1 dos participantes, eles notaram discrepâncias entre o diálogo original e o conteúdo das legendas, o que é natural, já que, para que não ultrapasse o limite de 12cps, o texto precisa ser muito condensado.

O estudo sobre velocidade de leitura concluiu ainda que, quando os espectadores têm proficiência no idioma original do programa, preferem legendas menos condensadas e conseguem acompanhá-las a velocidades consideradas elevadas (20cps). Quando os espectadores assistem a um programa num idioma desconhecido, preferem que as legendas sejam mais condensadas e apresentadas a uma velocidade mais lenta.

3. Conclusão

Com a onipresença do conteúdo audiovisual num mundo digital e cada vez mais conectado, a legendagem ganha relevância e visibilidade. Além disso, novos hábitos de consumo, novos atores que surgem no mercado (Netflix, Amazon Prime) e principalmente novas práticas, como a legendagem feita por fãs (já não tão recente assim), levam-nos a testemunhar um aumento da velocidade de exibição das legendas. As investigações acadêmicas tentam, mas é difícil acompanhar o ritmo das mudanças tecnológicas que ocorrem no âmbito da indústria audiovisual.

Os primeiros resultados de investigações que buscam atualizar parâmetros técnicos que foram calculados e definidos ainda na época da televisão analógica e sem os recursos tecnológicos disponíveis atualmente começam a surgir e, como vimos, alguns deles deram contribuições relevantes para desmistificar algumas crenças que se perpetuam no mercado da legendagem para televisão, Blu-ray e, mais recentemente, o *streaming*. O Projeto SURE, por exemplo, possui limitações, como a manipulação das diferentes velocidades de leitura, o que comprometeu a sincronia das legendas, e o perfil dos participantes (“relatively well-educated and proficient in English”) (Szarkowska, 2018, p. 9). Mas limitações sempre existirão e de forma alguma invalidam as contribuições das pesquisas. O importante é que experimentos detalhados e rigorosos como os conduzidos ao longo do Projeto SURE sejam replicados com outros idiomas, participantes e com material mais variado, longo e menos manipulado.

Com o atual predomínio de pesquisas conduzidas em regiões da Europa consideradas “países de dublagem”, como Itália e Espanha, “países de *voice-over*”, como Polônia, ou “países de língua-fonte”, como Reino Unido, África do Sul, Austrália e Estados Unidos, na nomenclatura de Gottlieb (1998, p. 244), faltam investigações que envolvam os “países de legendagem”, como é o caso de Portugal, ou comparem duas realidades diferentes no contexto de um mesmo idioma, como Portugal e Brasil. Este último pode ser considerado “misto”, uma vez que o conteúdo audiovisual estrangeiro veiculado na televisão aberta é

dublado, ao passo que, na televisão fechada (a cabo ou via satélite) e no cinema, exhibe-se conteúdo estrangeiro legendado e dublado.

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BOOK REVIEW

APROPRIAÇÃO, REESCRITA E RECEPÇÃO CRIATIVA COMO FORMAS DE TRADUÇÃO EM ALGUNS TRÂNSITOS LITERÁRIOS ANGLO-PORTUGUESES

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Anglolusofilias: Alguns Trânsitos Literários, Jorge Bastos da Silva, Porto, Instituto de Literatura Comparada Margarida Losa e Edições Afrontamento, 2018, 196 pp, 14€, ISBN: 978-972-361704-7.

Anglolusofilias: Alguns Trânsitos Literários, obra de Jorge Bastos da Silva publicada em 2018 pelas Edições Afrontamento e o Instituto de Literatura Comparada Margarida Losa, de que é colaborador, reflecte claramente as principais áreas de interesse do autor, identificadas na curta nota biográfica que acompanha o volume: a Literatura e a Cultura Inglesas, a História Intelectual, os Estudos sobre a Utopia e os Estudos de Tradução e Recepção. Docente do Departamento de Estudos Anglo-Americanos da Faculdade de Letras da Universidade do Porto, investigador do CETAPS (Centre for English, Translation and Anglo-Portuguese Studies) e actualmente director da revista *Op. Cit.: A Journal of Anglo-American Studies*, Jorge Bastos da Silva tem vindo a desenvolver investigação consistente nos referidos domínios, revelando um espírito inquisitivo e crítico que o tem conduzido à elaboração de ensaios em que apresenta propostas interpretativas e ângulos de análise inovadores. No âmbito particular dos Estudos de Tradução, os seus trabalhos acerca da tradução em Portugal norteiam-se geralmente por uma perspectiva histórica que se entrelaça com os Estudos de Recepção, orientação que a obra em apreço também segue quando se debruça sobre um conjunto de textos que, na sua fortuna tradutória, sofreram transmutações em diferentes contextos culturais, epocais e discursivos.

Anglolusofilias: Alguns Trânsitos Literários divide-se em nove capítulos, enquadráveis no campo disciplinar dos Estudos Anglo-Portugueses, entendidos como uma avenida para trânsitos nos dois sentidos: Portugal / Grã-Bretanha e Grã-Bretanha / Portugal. Por um lado, encontramos aqui um conjunto de sete ensaios sobre intelectuais portugueses dos séculos XVIII ao XXI que se interessaram por obras (sobretudo) literárias britânicas e nelas beberam temas, motivos, ideias que encontramos retrabalhados em obras de sua autoria (*anglofilias*); e, no sentido inverso, dois dos ensaios debruçam-se sobre a presença portuguesa na obra de escritores de além-Mancha, no caso Thomas More e Mary Shelley (*lusofilias*). Organizados por ordem cronológica, a do tempo em que os autores / pensadores analisados viveram / vivem, constituem um interessante conjunto de estudos que se desenvolvem em torno de fenómenos e processos de apropriação, reescrita,

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recepção criativa e crítico-valorativa, devidamente contextualizados, ao longo dos quais Jorge Bastos da Silva estabelece perspicazes e estimulantes nexos intertextuais.

O ensaio que abre o volume intitula-se “Um Nenhures Cosmopolita: A Emergência do Espectro Semântico da ‘Utopia’ nas Primeiras Traduções da Obra Moreana”. Nele, o investigador trata da circulação internacional e fortuna tradutória de *Utopia*, de Thomas More, nos 120 anos subsequentes à sua primeira edição, em latim, mais concretamente as versões que dela foram publicadas em alemão, italiano, francês, inglês, holandês e espanhol, atendendo aos processos de manipulação a que foram sujeitas; bem como dos diversos sentidos que o termo *utopia* adquiriu e que não derivam necessária e directamente da obra de More, em que um marinheiro português, culto, Rafael Hitlodeu, elevado à condição de protagonista, narra ao próprio More a existência das terras do povo da Utopia.

De utopia se fala igualmente no ensaio que encerra o livro, “João Medina, a Utopia e a Negação da Utopia”. Rebatendo a justeza da afirmação (polémica) de João Medina feita num seu artigo a que deu o título “Não há Utopias Portuguesas”, publicado no volume de 1978-79 da *Revista de História das Ideias*, Jorge Bastos da Silva aponta para a perplexidade que tal avaliação pode causar quando o próprio historiador João Medina tem produção romanesca que se enquadra no género da utopia literária e que é profundamente devedora de fontes literárias britânicas (William Shakespeare, Daniel Defoe, Jonathan Swift). Jorge Bastos da Silva demora-se numa análise interessantíssima das duas obras de João Medina que servem a sua argumentação – *A Ilha Está Cheia de Vozes ou Robinson na Ilha dos Autómatos* (1971) e *Novas Aventuras de Gulliver* (1974) – vistas na sua dimensão alegórica e satírica, tendo Portugal como pano de fundo.

Se o estudo da ficção de João Medina põe em relevo a sua marcante anglofilia, num outro ensaio que integra o volume, “O Anglicismo pouco Assimilado de João Penha”, o investigador reflecte sobre a obra daquele poeta português que fundou e dirigiu o jornal literário coimbrão *A Folha*, órgão oficial do Parnasianismo, para concluir que o anglicismo de João Penha foi ocasional e superficial, mormente no que diz respeito às suas apropriações tendencialmente cómicas de Shakespeare e o seu conhecimento pouco informado e actualizado da literatura britânica.

Os ensaios “Mary Shelley e a Literatura Portuguesa do Renascimento” e “Formas de Antologiar as Brontë” acompanham o contexto de celebração dos bicentenários dos nascimentos das três irmãs Brontë e do bicentenário da publicação de *Frankenstein*. No primeiro, Jorge Bastos da Silva trata de uma parte menos conhecida, quase ignorada na verdade, da obra de Mary Shelley: as resenhas crítico-biográficas que a autora fez para o projecto editorial *The Cabinet Cyclopaedia*, de Dionysius Lardner, mais particularmente as consagradas a autores portugueses do Renascimento (Gil Vicente, Bernardim Ribeiro, Camões e António Ferreira). Estas dão-nos a ver Mary Shelley sob a perspectiva de uma certa lusofilia, especialmente a sua construção de uma imagem de Camões como poeta e herói romântico que Jorge Bastos da Silva aproxima do recorte byroniano. No “Anexo” que conclui este estudo, deparamo-nos com mais um exemplo do labor inquisitivo do autor,

que testa a verosimilhança da atribuição a Mary Shelley de um artigo intitulado “Portuguese Literature” publicado em Janeiro de 1839 na revista londrina *The Monthly Chronicle*, procedendo a um trabalho de cotejo entre o referido artigo e as resenhas crítico-biográficas produzidas por Mary Shelley para a iniciativa editorial de Lardner que aponta para a falta de sustentação de tal atribuição.

No ensaio “Formas de Antologiar as Brontë”, em que aborda o processo de romantização das figuras das três irmãs e respectivas obras a partir de apreciações críticas provenientes de diferentes contextos culturais e temporais, Jorge Bastos da Silva inclui, entre outros, o contexto português. A sua análise baseia-se no “Breve Ensaio sobre a Vida e a Obra de Emily Brontë”, da autoria de Gentil Marques, que antecede a versão portuguesa (1953) de *Wuthering Heights* incluída na colecção “Obras Escolhidas de Autores Escolhidos” das Edições Romano Torres, em tradução de Leyguarda Ferreira. O foco recai no modo como Gentil Marques mitifica Emily Brontë, condicionando assim a leitura do romance.

A tradução e a recepção representam, como temos vindo a ver, duas áreas com que os ensaios da colectânea em apreço profundamente se articulam. Em “John Milton e a Liberdade de Imprensa no Liberalismo Português” é a tradução portuguesa (1810) de *Areopagitica*, panfleto anti-censório de Milton, que constitui o objecto de análise, procedendo Jorge Bastos da Silva a uma desmontagem das estratégias usadas em Portugal, país monárquico e católico romano, na divulgação do texto, com vista a contornar a dificuldade de Milton ser um poeta e político envolvido com o regime parlamentar da Commonwealth e do Protectorado de Cromwell, de credo puritano e supostamente cúmplice do regicídio de Charles I. A fortuna crítica de Milton em Portugal, de sinal positivo, é também avaliada à luz desses mesmos dados da biografia do autor de *Paradise Lost*, no sentido de chamar a atenção para a perplexidade que a admiração lusa pelo poeta inglês não deixa de causar. O investigador volta assim à abordagem da obra de Milton do ponto de vista da tradução, que já havia feito no ensaio “Milton e Pope em Portugal: as Traduções de F. B. M. Targini e o Contexto da Crítica”, incluído no seu livro *Tradução e Cultura Literária: Ensaio sobre a Presença de Autores Estrangeiros em Portugal*, de 2014. Tal recorrência é bem ilustrativa da intenção de Jorge Bastos da Silva em alargar e aprofundar progressivamente a pesquisa acerca de autores, obras e temáticas do seu interesse, consciente de que tal revisitação poderá implicar uma reavaliação de pontos de vista anteriormente adoptados.

De tradução nos fala também o ensaio dedicado à Marquesa de Alorna, “Alcipe Tradutora (Reescritas e Apropriações)”, em que o autor, dando provas de independência crítica, contesta uma ideia há muito cristalizada: a de que seria Alcipe uma precursora do Romantismo em Portugal. Numa argumentação sólida e bem construída, repondera a questão à luz das traduções feitas por D. Leonor de Almeida Portugal de Lorena e Lencastre de poetas britânicos e não só, demonstrando a filiação preponderante de Alcipe em códigos estético-literários dos clássicos greco-latinos e do Classicismo de Setecentos.

Já em “*Ivanhoe* e o Drama Histórico do Romantismo Português (em torno de Alfredo Possolo Hogan – e com uma hipótese sobre o *Frei Luís de Sousa* de Garrett)”, ocupa-se do

impacto e fortuna do romance de Walter Scott na ficção narrativa e dramática de temática histórica do Romantismo português, fazendo uma leitura de pormenor da adaptação cénica de Alfredo Possolo Hogan, *Ivanhoe* (1849), mas passando por várias outras reescritas. Ao abordar a assimilação do modelo garrettiano do *Frei Luís de Sousa* feita por Hogan quando se apropriou da matéria scottiana, Jorge Bastos da Silva descortina um possível ângulo interpretativo que formula sob a forma de conjectura: terá sido *Ivanhoe* uma fonte, não confessada por Garrett, para a elaboração da tragédia *Frei Luís de Sousa*?

Por fim, Shakespeare, poeta a que Jorge Bastos da Silva já dedicou um estudo desenvolvido no seu livro *Shakespeare no Romantismo Português: Factos, problemas, interpretações*, vindo a lume em 2005, é tema central de um dos ensaios, intitulado “Avatares Novelísticos de *Romeo and Juliet*”. Debruça-se aqui o autor sobre um conjunto de apropriações, reescritas e recontextualizações da célebre tragédia shakespeariana, de diferentes épocas, sob a forma de “novelizações” (versões em prosa narrativa com diálogo em discurso directo). No que diz respeito às de origem portuguesa, analisa *A Varanda de Julieta* (1876), de Pinheiro Chagas, *Julieta das Minhocas* (1970), de José Vilhena, *Romão e Juliana: Como é Diferente o Amor em Portugal* (2016), de Mário Zambujal, e uma ainda mais recente, *Romeu e Julieta Contado Tipo aos Jovens* (2017), uma adaptação de Ana Almeida inserida na colecção “Os Livros Estão Loucos” da editora lisboeta Guerra & Paz, em que o grafismo ousado assume um lugar de grande relevo. O *corpus* de novelizações seleccionado permite ao autor constatar a existência de um fluxo de reescritas em prosa narrativa para diferentes públicos-alvo, em que por vezes a matéria trágica é transmutada em comédia e o nome de Shakespeare é dessacralizado. Também neste ensaio Jorge Bastos da Silva nos surpreende, ao colocar-nos perante a possibilidade da existência de pseudo-traduições: novelizações portuguesas que se fizeram passar por traduções de textos franceses.

Com *Anglulofílias: Alguns Trânsitos Literários*, Jorge Bastos da Silva dá assim continuidade a uma obra ensaística que tem vindo a indagar, sob novos e estimulantes prismas, as intersecções e o intercâmbio literário e cultural entre Portugal e a Grã-Bretanha, em que a tradução ocupa um lugar de destaque. Constitui, nesse sentido, mais um importante contributo para um melhor conhecimento da história da tradução e da literatura traduzida em Portugal, o qual vem juntar-se ao já mencionado volume *Tradução e Cultura Literária: Ensaio Sobre a Presença de Autores Estrangeiros em Portugal*, de 2014, e a uma antologia de textos críticos e teóricos organizada pelo autor e publicada no ano seguinte, *O Discurso sobre a Tradução na Literatura Portuguesa (Classicismo e Romantismo)*, que deita luz sobre conceitos, princípios orientadores, práticas e debates no domínio da tradução nos referidos períodos, a que Jorge Bastos da Silva tem vindo a dedicar particular atenção crítica.

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BOOK REVIEW

THE EMERGENCE OF THE CONTEMPORARY TRANSNATIONAL IBERO-AMERICAN BOOK MARKET

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Edición y circulación del libro en Iberoamérica desde el final de la Segunda Guerra Mundial, Daniel Melo e Isabel Araújo Branco (Eds.), Ediciones Trea, 2020, 144 pp, 18€, ISBN 978-84-17987-85-5.

Translation matters for the establishment of the publishing market, book circulation and, broadly speaking, for the dynamics of a transnational cultural field, a term I draw from Pierre Bourdieu's seminal work (1993). Publishers, translators, critics and cultural authorities in general are gatekeepers because they influence the dynamics of the cultural field, regulating book circulation and educating readers. Bourdieu contended that political, social, economic and cultural circumstances determine the structure and evolution of the cultural field, influencing power relations among the various agents involved. As regards the influence of translation in the book market, Johan Heilbron's research (2010) establishes that the more central the international position of a language is, the lower the translation rate within that language, whilst the more peripheral the language is, the higher translation rates in a given book market are, evidence that has less to do with the number of world speakers than with the world book market's strategic decisions, with an impact on the dynamics of the cultural field. Hence, the peripheral position of the Portuguese language influences the fact that the Portuguese book market has been flooded with translated titles, whilst the semi-centrality of Spanish secures a 1-3% of books translated into Spanish in the world book market. On another note, the establishment of network alliances are critical to secure the dynamics of the cultural field and the use of a common language is an important bias in the course of those alliances. The fact that the Ibero-American cultural field operates in less central languages enhances its strategic challenges.

Edición y circulación del libro en Iberoamérica desde el final de la Segunda Guerra Mundial [Book Edition and Circulation in Ibero-America from the end of the Second World War], edited by Daniel Melo and Isabel Araújo Branco, is a timely publication that examines the dynamics of the Ibero-American cultural field, where translation has been critical to shape the rise of publishing industries in South America, including the organization of their book catalogues, insofar as business strategies also intertwine with postcolonial relations

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between South America and the Iberian countries, thus, influencing rates of export of translated titles from the strong Spanish publishing industry. Ibero-America is the research object of this book, but it also constitutes the comparative methodological research tool that enables contributors to discuss the extent to which national cultural fields overlap and develop separately in this territory.

The book is a collection of eight essays, authored by academics based at Argentinian, Brazilian, Spanish and Portuguese universities, and drawing on presentations delivered at the international symposium *Edição e Recepção do Livro na Iberoamérica desde o Pós-II Guerra Mundial até 2000* [Edition and Reception of the Book in Ibero-America between the Post Second World War and 2000], held at NOVA University of Lisbon, in June 2016. They depict the transnational Ibero-American cultural field, with particular emphasis on the action carried out by publishers, public libraries, governmental legislators, and intellectuals. In this respect, these essays make it plain that the transnational Ibero-American cultural field has largely been conducted in Spanish. Brazil and Portugal have been second-level players for historical reasons that have determined that Spain enjoys privileged relations with most South American countries.

The essays written by João Vanderlei de Moraes Filho and Daniel Melo offer insights into the implementation of national policies regarding reading and book publishing in Brazil, Colombia, Portugal and Spain, and the extent to which their dictatorships during the second half of the 20th century hindered mass reading. Whereas Filho examines the effect of the Brazilian policies, comparing them with the Colombian ones, Melo expands the scope of this comparative approach to also include Portugal and Spain. Their essays establish that national reading policies, alongside with the democratization of books, have fundamentally been fostered by private cultural institutions and transnational representative organizations, such as the UNESCO and the Organization of Ibero-American States, having achieved far-reaching results when democracy was implemented, and comprehensive efforts were devised within Ibero-America to make this territory one of the major world book exporters of nowadays. In addition, contextual regional specificities become clear when they are taken into account within Ibero-America. This perspective shows, for example, that the Iberian dictatorships were more interested in enhancing their colonially nostalgic national projects, educating their elites and favouring book exports to their former colonies than in decreasing the levels of illiteracy within their frontiers. In this respect, the Portuguese Estado Novo was less committed to exporting books to South America than on sending books to their African colonies. Although present-day disproportionate number of Spanish exports to Latin America convey the legacy of those projects, they are also manifestations of the issues South America has had to struggle with, despite having endured dictatorships during shorter periods of time: massive rates of illiteracy, multilingualism and widespread lack of means to tackle these issues and accelerate massive reading.

The essays authored by Gustavo Sorá, Fernando Larraz Elorriaga, Isabel Araújo Branco and Rui Beja focus on Ibero-American sector. Sorá's and Elorriaga's essays complement

each other's discussion; while Sorá discusses the emergence of a multipolar publishing industry in South America, with major hubs in Mexico and Argentina, using the history of the expansion of publishers Fondo de Cultura Económica and Siglo XXI to illustrate his arguments, Elorriaga examines the influence of the Spanish publishers exiled in Mexico and Argentina during Franco's dictatorship in the making of their industries. Ideological interests were the cornerstone of a globally united Spanish-language publishing industry in South America that, despite local divergences, were successful in responding to the needs of their businesses and readership, that involved importing translations of world classics and essays and exporting translations of their own authors, essential for their international promotion. In addition, the experience of the exiled Spanish publishers was critical to publishers in South America. At the same time, they ensured the vitality of a secular, Republican, progressive and democratic publishing production that would not have made it in dictatorial Spain but was essential for the boom of Spanish American literature. Branco examines the reception of this literature in Portugal since the 1960s to contend that Portuguese translations have mainly been those of widely appraised bestselling Spanish American authors. The decision to publish these authors was largely influenced by the knowledge and impressions of Portuguese readership about the political and social changes in Latin America. Only at the beginning of this century has the diversity of translated titles widened and, as Branco shows, followed the Spanish American literary canon closer. Rui Beja's essay emerges from his professional experience as chairman of the board of Círculo de Leitores [CL], part of the Bertelsmann conglomerate. The establishment of CL in Portugal took place in the last years of Portuguese Estado Novo and expanded swiftly after the 1974 Revolution, having also later established business in Brazil. Portuguese readership of Latin American bestsellers and other renowned foreign authors was accelerated after 1974. CL's business model, based on the Anglo-American conglomerate business model, played an important role in this expansion because it published titles at more affordable prices, especially to a still flourishing middle-class readership in Portugal and, later, in Brazil.

Maria Fernanda de Abreu and José Horácio Costa are the authors of the two last essays, centered on the translation and reception of Portuguese writers Fernando Pessoa's and José Saramago's works, respectively, in South America. Abreu's essay pays tribute to the work of Fernando Pessoa's deceased translators in the Spanish language, whose work was largely responsible for the promotion of Pessoa's work in Ibero-America from the 1960s, particularly that developed by Rodrigo Alonso and Octavio Paz during the early years of that decade. Alonso's Galician family background facilitated his growing awareness of Pessoa's work, and his critical collections of Pessoa's poems, grounded on the literary criticism by contemporary eminent Portuguese critics, had an impact on South America, far beyond Argentinian borders. Paz was responsible for the promotion of Pessoa's works in and beyond the Mexican frontiers after he came across Pessoa's poems in Paris. Abreu contends that scholarly studies and translation were critical to the nurturing of the transnational interest in Pessoa, thus, encouraging the continuing publication of his work. Costa focuses on the impact of his doctorate research work on Saramago, relatively

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unknown in the US in the mid 1990s and whose literary success preceded interest in academia. His dissertation on Saramago warranted him little recognition by his examination panel at Yale University because the panel believed that, despite his literary worthiness, Saramago was a minor author. Costa's dissertation was published by Editorial Caminho, Saramago's publisher, in Portugal and appraised as groundbreaking research to be published shortly later by the Fondo de Cultura Económica. This shows the extent to which Ibero-America was critical for Saramago's symbolic prestige, strengthened widely after the Nobel Prize.

This volume offers innovative multidisciplinary research that contributes to an all-encompassing understanding of the Ibero-American cultural field, relevant for all those interested in getting a grasp on this entangled field.

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BOOK REVIEW

REDISCOVERING RETRANSLATION IN DIFFERENT CONTEXTS

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Studies from a Retranslation Culture: The Turkish Context, edited by Özlem Berk Albachten and Şehnaz Tahir Gürçağlar, Springer, 2019, 194pp, 96,29€, ISBN 978-981-13-7313-8, 53,49€, ISBN 978-981-13-7314-5.

Since the proposal of the “retranslation hypothesis” (Berman, 1990; Chesterman, 2000; Koskinen & Paloposki, 2003), many Translation Studies researchers have conducted research mainly to test its adequacy to explain retranslation phenomena (e.g. Brisset, 2004, Brownlie, 2006). Although, in recent years, the volume of research focusing on retranslation has increased significantly, most research has been limited to book translation, with literary works at the centre (Koskinen & Paloposki, 2010). This new book contributes to the development of Retranslation Studies by presenting a series of case studies that explore retranslation in different realms such as legal texts and songs, in addition to literary and philosophical contexts. However, this book’s uniqueness results from the fact that it focuses on one particular geocultural region, namely Turkey. Following their previous book *Perspectives on retranslation: ideology, paratexts, methods* (2019), which surveys international methodological approaches to retranslation, the editors, Özlem Berk Albachten and Şehnaz Tahir Gürçağlar now offer readers an opportunity to compare retranslation practices in a different sociocultural and linguistic framework, bringing together chapters that tackle retranslation from various perspectives and use a wide range of methodologies.

In chapter 2, Fatma Büyükkarcı Yılmaz reports on a paratextual survey of various (re)translations of *Gülistan*, a 13th-century literary work originally written in Persian. An important part of this chapter revolves around twelve different terms used to denote (re)translation. Yılmaz’s conclusion that *Gülistan* was not presented as “translation” is in line with the common practice of the time, considering that the Western concept of “translation proper” only started to be established in Ottoman-Turkish literary discourse after the end of the 19th century. Curiously, in chapter 3, A. Handan Konar also demonstrates that even in later periods the terms that refer to “translation” in Turkish were not used to designate many of the intralingual (re)translations of *Hüsn ü Aşk*, one of the latest examples of the classical era Ottoman poetry.

In chapter 4, Y. Tükel Kanra considers the retranslation of philosophical concepts in three translations of Kant’s *Kritik der reinen Vernunft*. Kanra shows how retranslators’

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efforts to adjust the existing translation to the readers' changing needs fail, mainly due to the use of decontextualizing terms that hinder comprehensibility. A similar issue, i.e. retranslations motivated by changing legal and terminological conventions, is dealt with in chapter 5, which is concerned with retranslations of the European Convention of Human Rights in Turkish. Kurme's study focuses on the translations of "detention" and "arrest" into Turkish in the official translation of the Convention and its two independent retranslations which have no official validity and function only as informative supplements to the official translation.

Chapters 6 and 7 shift the focus to ideology and indirect translation – which are considered as possible motivations for retranslation – as well as the tension between publishers and retranslators. İrem Konca's study analyses paratextual elements surrounding five Turkish retranslations of Marx's *Das Kapital*. It centres on different challenges that the agents of these retranslations face when creating a Turkish leftist discourse. To complete the picture, the chapter authored by Muazzez Uslu looks at another work by Marx, titled *Manifest der Kommunistischen Partei* (The communist manifesto). Drawing on the results of textual and paratextual analyses, Uslu traces the tension between the agents of direct and indirect translations, showing that this conflict existed mainly due to political and ideological reasons. The tension between retranslators and publishers is also discussed in chapter 8, where Ceyda Elgöl analyses selected retranslations of Thomas Moore's *Utopia*. While there have been more than thirty retranslations of this work (the first one dating back to 1964), this chapter is dedicated to two 2003 retranslations, which were issued by two different publishing houses (one with leftist and the other with conservative ideology) and aim at two different readerships.

In chapter 9, Şule Demirkol Ertürk examines the motivations behind the retranslations of a Turkish novel, *Saatleri Ayarlama Enstitüsü* (The time regulation institute), into English. Ertürk's work is significant not only because of the rarity of similar cases, but also because it shows how the paratexts and the retranslations were influenced by Orhan Pamuk's writings about this novel and his representation of Turkey. Similarly, in chapter 10, Selin Erkul Yağcı investigates the retranslations of Arthur Conan Doyle's *The hound of the baskervilles* and Alexandre Dumas' *Le Comte de Monte Cristo* into Turkish, focusing on the notion of "popularity" as both a reason and a consequence of retranslations.

Finally, chapter 10 illustrates the factors influencing the deviations between the (re)translation of the famous Spanish song *¿Quién será?* in Turkish. Comparing three different translations of the song produced between 1968 and 2000, Mine Güven shows that the agents creating Turkish versions have rewritten the lyrics in a singable way in the target language, being loyal to the melody and the source performance, but adapting them to the image of the singers and/or expectations of the audience, and the linguistic needs of the target language.

Illustrating examples of retranslational practices within Turkish context, where (re)translation constitutes a significant part of the literary system, this book is both a

valuable contribution to the field and an important resource in terms of methodology and perspectives for researchers and students of Translation Studies.

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About the author: İmren Gökçe Vaz de Carvalho holds BA and MA degrees in English – Turkish Translation and Interpreting Studies, and is currently pursuing a PhD in literary translation at the interuniversity doctoral program in Translation and Terminology coordinated by UNL and UA. Her research interests include literary translation, retranslation, indirect translation, reception studies, the role of the translator/interpreter, and sign language interpreting/translation.

BOOK REVIEW

A LITERATURA HISPANO-AMERICANA NO SISTEMA PORTUGUÊS

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Tradução e edição de obras hispano-americanas em Portugal, Isabel Araújo Branco, Berlin, Peter Lang, 2020, 120 pp, 30,80€, ISBN 978-3-631-81959-3.

Este livro de Isabel Araújo Branco, professora auxiliar na Universidade Nova de Lisboa, surge de uma inquietação perante a escassa representação de autores e obras da literatura hispano-americana em Portugal. A autora, como explica na introdução, sente-se impelida a esclarecer as causas desse desconhecimento e apresenta uma série de perguntas que orientam a sua pesquisa: que lugar ocupa a literatura hispano-americana no sistema literário de Portugal? Que autores e obras foram traduzidos? Que papel tem a tradução na renovação do repertório? Que influência tem o sistema recetor na seleção de autores e obras? Para isso, faz um levantamento representativo de obras traduzidas, editoras, ensaios sobre a América Hispânica e críticas literárias na imprensa periódica desde as últimas décadas do século XX até ao fim de 2011. O objetivo do trabalho é múltiplo: verificar que autores e obras foram publicados, procurar um cânone de obras e autores traduzidos e apresentar um panorama da dinâmica do polissistema português durante o período em análise.

O livro está estruturado em três capítulos bem diferenciados: “A teoria dos polissistemas” (cap. I), “Edição e tradução em Portugal de autores literários hispano-americanos” (cap. II) e “O polissistema português nas últimas décadas do século XX e início do século XXI” (cap. III). Completam estes capítulos uma introdução, uma conclusão e as referências bibliográficas.

O enquadramento conceptual provém da teoria dos polissistemas, formulada por Itamar Even-Zohar a partir dos anos setenta do século XX. A autora completa os princípios polissistémicos do investigador israelita com algumas propostas do professor belga José Lambert, alicerçando, assim, no primeiro capítulo, os pontos metodológicos básicos que aplica à sua investigação. Os tópicos a que faz referência são os seguintes: todos os produtos resultantes de procedimentos tradutórios devem ser encarados como traduções; a literatura traduzida é um tipo de transferência que favorece a interferência entre os sistemas; o polissistema recetor determina os critérios de seleção das obras traduzidas; a literatura traduzida pode ocupar uma posição central na configuração do centro do polissistema, fazendo parte das forças inovadoras, ou ocupar uma posição periférica, que preserva o gosto tradicional e adere às forças conservadoras de uma literatura; a tradução

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funciona dentro de um dado sistema cultural; as traduções dependem, habitualmente, do ambiente político dominante; a tradução é um fenómeno económico, de importação e exportação, que corresponde às relações entre os sistemas e os seus movimentos.

Neste enquadramento, com vista a estabelecer um conjunto de autores de um hipotético cânone das literaturas hispano-americanas em Portugal, a autora analisa, no segundo capítulo, os prémios Nobel da Literatura e Cervantes e ainda três histórias da literatura hispano-americana, elaboradas, respetivamente, por Jean Franco, José Miguel Oviedo e Giuseppe Bellini. Constata que todos os laureados com o Prémio Nobel estão publicados em Portugal: destacam-se Gabriel García Márquez e Mario Vargas Llosa, pelo grande número de edições das suas obras, seguidos por Pablo Neruda, Miguel Ángel Asturias e Octavio Paz; em último lugar aparece Gabriela Mistral, com apenas uma antologia da sua poesia traduzida. Entre os galardoados com o Prémio Cervantes encontramos, além de Octavio Paz e Mario Vargas Llosa, Jorge Luis Borges, Carlos Fuentes, Guillermo Cabrera Infante e Alejo Carpentier. Dos autores citados nas histórias da literatura, sobressai o nome de Isabel Allende, cujos livros foram todos publicados em Portugal. Fora das listagens anteriores, merecem menção especial, pelo êxito editorial alcançado, a mexicana Laura Esquivel e os chilenos Roberto Bolaños e Luis Sepúlveda. A seguir, examina por ordem alfabética os catálogos das editoras portuguesas mais relevantes, a avaliar pelo número de obras editadas: Asa, Dom Quixote, Edições 70, Quetzal e Teorema. Outras editoras pequenas, como Ahab, Livros de Areia ou a Teodolito, têm um papel fundamental na renovação do repertório hispano-americano do polissistema português, cujo centro é ocupado por escritores como Borges, García Márquez, Vargas Llosa, Sepúlveda e Allende. Este facto é corroborado pela análise da coleção “Mil Folhas”, do Jornal *Público*.

Os fatores que influem na seleção de obras e autores hispano-americanos em Portugal são diversos. Em primeiro lugar, o impacto dos processos políticos, caso da Revolução de 1959 em Cuba e do golpe militar de Pinochet de 1973 no Chile, que incentivam a tradução de escritores e poetas como o cubano Cabrera Infante ou o chileno Neruda. Depois, a importância de prémios e galardões nos critérios editoriais, claramente comerciais, e a sua influência junto do público. No mesmo sentido, as adaptações cinematográficas de livros são um meio para promover a tradução e a edição de obras como *O Beijo da Mulher Aranha*, de Manuel Puig; *Antes que Anoiteça*, de Reinaldo Arenas; *O Carteiro de Neruda*, de Antonio Skármeta; ou *Como Água para Chocolate*, de Laura Esquivel. De assinalar ainda que instituições como o Plano Nacional de Leitura, dependente do Ministério da Educação, que recomenda obras de autores consagrados – *Ficções*, de Jorge Luis Borges; *O Velho Gringo*, de Carlos Fuentes; *Pedro Páramo*, de Juan Rulfo; ou vários romances de Isabel Allende – nos diferentes níveis letivos, jogam um papel decisivo na preservação de um repertório canonizado, sem esquecermos o conjunto de resenhas, críticas literárias e prefácios assinados por escritores portugueses conceituados, que ajudam a validar obras de autores menos conhecidos.

Parece-me interessante sublinhar dois aspetos da divulgação da literatura hispano-americana em Portugal: o primeiro é o facto de muitos escritores portugueses lerem as obras hispano-americanas nas versões originais e de refletirem indiretamente essa influência (por exemplo, o realismo mágico) nas suas próprias obras; trata-se de um fenómeno que lembra o bilinguismo luso-castelhano dos séculos XVI e XVII, cuja consequência mais evidente foi a tradução tardia ou mesmo a não tradução de muitos textos. Curiosamente, a comparação que a investigadora realiza de dezoito obras traduzidas com os seus originais revela uma falta de conhecimentos da língua espanhola por tradutores e revisores, o que provoca traduções repletas de falsos amigos e de expressões e estruturas características do espanhol. O segundo aspeto é a forte presença das antologias no polissistema português, vendidas a preços mais baixos, como forma de dar a conhecer uma parte representativa da obra de um autor ou de vários autores e que, segundo a investigadora, reflete o desconhecimento geral dessa literatura.

No terceiro capítulo, esboça-se a dinâmica do polissistema português desde meados dos anos 1960 até ao início da segunda década do século XXI. Para tal, a autora apoia-se nas histórias da literatura portuguesa de António José Saraiva e Óscar Lopes, de Óscar Lopes e Maria de Fátima Marinho e de Carlos Reis, e faz também um levantamento de ensaios sobre a América Latina publicados em Portugal e de críticas aparecidas em revistas e jornais: *Colóquio/Letras*, *Vida Mundial*, *Diário de Lisboa*, *Jornal de Letras e Expresso*. Este capítulo complementa o anterior e vem confirmar o predomínio de escritores como Allende, Borges, Cortázar, García Márquez, Sepúlveda ou Vargas Llosa, cuja nacionalidade não é relevante para a maioria dos leitores portugueses, assim como o interesse das editoras no âmbito ensaístico por certos temas da atualidade hispano-americana, com uma preferência clara pela situação política de Cuba e do Chile, mas também do México. No caso de Cuba, encontram-se, ainda hoje, reflexos no mundo editorial de grupos que apoiam (Caminho ou Avante!) e divergem (Dom Quixote ou Quetzal) do regime cubano. Do ponto de vista do ensino universitário, a autora constata que o estudo das literaturas hispano-americanas é recente em Portugal, resultado da sua posição periférica no sistema. Assim, na transição do século XX para o século XXI, a literatura portuguesa aparece no centro do polissistema português, ocupando também posições preponderantes as traduções das literaturas norte-americana, francesa e britânica.

Na conclusão reúnem-se, de forma sintetizada, as principais considerações que foram desenvolvidas ao longo do livro e que poderiam ser entendidas como as respostas às perguntas formuladas no início. Salientamos as seguintes: a) o número de títulos traduzidos de obras da literatura hispano-americana em Portugal é muito reduzido em relação ao valor absoluto de obras que compõem os catálogos editoriais; b) os autores mais representados são aqueles que gozam de reconhecimento internacional ou aqueles cuja obra interessa ao polissistema português por questões políticas ou sociais; c) as traduções são bem posteriores à publicação da obra original e, por regra, caracterizadas por fraca qualidade; d) nos últimos anos, a literatura hispano-americana tem vindo ocupar um lugar menos periférico, em consequência do trabalho de editoras pequenas ou médias.

O livro da professora Isabel Araújo Branco desenha um panorama representativo da situação das obras hispano-americanas traduzidas e editadas em Portugal desde a segunda metade do século XX até 2011. Entre os méritos do livro, sublinhamos a apurada análise dos abundantes dados e a inter-relação entre os diversos capítulos, tendo como fio condutor a teoria polissistémica e a sua aplicação ao objeto de estudo. A partir de uma recolha seletiva e pessoal de materiais, a autora mostra-nos a receção da literatura da América Hispânica e a posição que esta ocupa na dinâmica do polissistema português. O leitor alcança uma visão global e articulada da tradução e da edição de obras hispano-americanas em Portugal na transição do século XX para o século XXI.

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