

Portugal

In brief



🇵🇹 **POR** *Portugal*

◀ origins

According to José Pedro Machado's *Dicionário Onomástico e Etimológico*, the name Portugal derives from the Latin *Portucale*, which was the original designation of the city of Porto. *Portucale* is the result of the agglutination of *Portu-* + *Cale-*, from the accusative "Portum Calem", the vernacular form of "Cales Portus". According to this lexicographer, "Cales" was a village (of obscure, perhaps Celtic, origin) situated near the Douro river. ([Ciberdúvidas](#) da Língua Portuguesa).

☰ abstract


In this brief journey through the history of translation in Portugal, we will highlight the predominant areas of translation, namely literary, from the late Middle Ages to the 20th century. Only a few relevant translational phenomena in each period (largely traced from literary

history) shall be mentioned, namely those that entailed changes to Portuguese culture, reading habits, publishing, and institutions. Various agents of translation will be noted, in accordance with their relative importance: translators, publishers, and institutions.



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Entry



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Introduction

It would make little sense to begin a history of translation in Portugal before the accepted existence (in parallel with the vernacular of spoken Portuguese), of a written “language”, which takes place at the end of the 12th century. It is worth remembering that the recovery of the territory from Muslim occupation (the “Reconquista”) and the Christian recolonization rendered Lisbon, halfway through the 12th century, into an area of multilingual communication, where Arabic, Hebrew, Mozarabic, English, the languages spoken in France and, of course, Latin, might be heard. Several of these languages would endure as source languages for translations of very diverse texts, pragmatic in nature, such as doctrinal summaries or historiographical syntheses, which fed into a lexicon of their own, which was inter-linguistic and intercultural in nature.

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¶ Middle ages



King Dom [Dinis](#) (1279-1325), who mandated the exclusive use of Portuguese in all royal decrees, replacing Latin, is considered a decisive figure in the establishment of Portuguese as a distinct language of the Portuguese kingdom. However, the first use of “Portuguese” to name the language is attributed to the illustrious translator [Dom Pedro](#) (1393-1449), in the introduction to his translation of Cicero’s *Books of Offices* (1430), dedicated to his brother Dom Duarte (cf. Neves 2021: 148ff). This was therefore the possible beginning of the history of translation in Portugal, much earlier than that implicitly proposed by Rodrigues (1992) in his bibliography *A Tradução em Portugal*, whose first volume begins in 1495, with the translation of Ludolph of Saxony’s *Vita Christi*.

Pedro de Portugal, 1st Duke of Coimbra, one of the first Portuguese translators.

[\[Source\]](#)

We should also note the great “fluidity of boundaries between different types of texts” in the Middle Ages. The copying of manuscripts led to a “diverse panoply of intexts [...] from marginal glosses [...] to intra-lingual paraphrases and even detailed commentary [...] or didactic and ethical precepts (...)” (Bernardo 2001-2: 21). Therefore, there are

both direct translations, such as the above-mentioned, from Cicero, which Sabio and Fernández (1998: 29) consider “the first full [translation] of a classical Latin author in Portugal and the only one preserved to this day”, but also others, from various sources, attributed nonetheless to Portuguese authors. A case in point is that

of *Leal conselheiro*, authored by King [Dom Duarte](#) (1391-1438), who collected, translated and adapted several Latin texts, to which he added some of his own (Hörster, Verdelho and Verdelho 2006: 677).

Outside the Court, we should note the activity of the monasteries, where the life of seclusion, revolving around liturgical texts, was led in Latin – both the ritual language and the language of the studied texts. The practice of translation, spoken and/or written, “while not viewed as such nor documented” (Nascimento 2021: 624), was essential for the less educated monks who attended, for example, the school at Alcobaça. [Friar Fortunato de São Boaventura](#) (1777-1844), may be credited with organizing and commenting on the works in the library at Alcobaça, having dedicated a chapter to the translations produced by the Cistercian monks, amounting to approximately 75 titles in total, including lost texts and copies. Nascimento has listed and commented on these translations (Nascimento 2021: 632-639). The arrival of the abbot Dom Estêvão de Aguiar to Alcobaça also led to the commission of translations into the vernacular language within the Cistercian community. He was responsible for the relocation of the manuscript containing the translation of Ludolph of Saxony’s *Vita Christi* (attributable, according to Nascimento 2021: 646, to Dom Duarte, while he was still a prince) from the Court, where he had been in attendance, to the monastery (cf. also Nascimento 2001: 125-142). According to Aires Nascimento, the history of translation begins in the medieval period, with this text, since it has survived as a basic manuscript and printed edition. One of the first texts to be translated at Alcobaça was the *Rule of Saint Benedict*, a normative text that needed to be understood by the less literate members of the community that Dom Estêvão de Aguiar was committed to reforming and renewing.

As for the practice of translation itself, it is widely accepted that medieval translations are a “variegated textual fabric” (Bernardo 2002:

23), consisting of “multiple textual layers shaped therein – original, interpretive, translational – further enhanced by translation.” (Bernardo 2002: 23). In turn, the medieval translator, in addition to being an “adventurous” traveller (Bernardo 2002: 24) in search of erudition and of the texts themselves, was anything but a passive agent, and was not limited to “transposing”, but rather established a dialogue with his target audience, and interpreted, commented, and transformed as he deemed necessary. Despite this conspicuous presence, when it came to personal identity, anonymity prevailed, often for fear of unfaithfulness to the source text, that is, as a matter of humility when faced with the task of lurking in the shadow of another “without having been formally invited to do so” (Nascimento 2021: 29). As a result of this outlook, “the number of named translators collected at Alcobaça is scant”. (Nascimento 2021: 650).

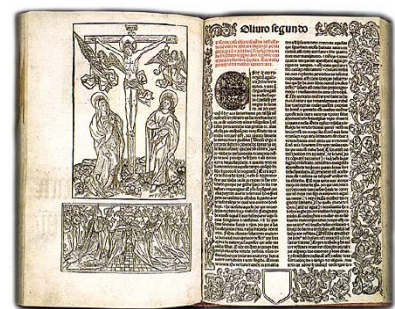
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¶ 1500-1700

In the 16th and 17th centuries the activity of translation became rarified, which Hörster, Verdelho and Verdelho (2006: 681ff) attribute to the internationalization of the port of Lisbon and the consolidation of Castilian influence into an environment of bilingualism, alongside the cultivation of other languages, such as Latin and Italian. However, these authors refer, above all, to the publication in Portuguese printing presses, of “hundreds” of works in Latin and Spanish, some translated from Portuguese originals. The quantity and variety of incoming foreign books, both literary and scientific and technical, could now be read in the original Latin, Italian or Spanish, with the increase in literacy, particularly in Latin and Spanish. Hörster, Verdelho and Verdelho (2006: 682) arrive at telling numbers: of the 2,000 titles printed in Portugal in the 16th century, less than 800 were written in Portuguese and, of these, only 140 are translations into the

Portuguese language. It is also important to emphasize that many texts translated between 1500 and 1700 were never printed, especially those from the Greek and Latin literary traditions. As for subject matter, and according to the first volume of Rodrigues' *A Tradução em Portugal* (1992), the 412 titles translated between 1495 and 1700, especially from the Spanish, predominantly address spirituality and religious themes. Scientific information and current events account for a reduced number of volumes. There are also translations into Portuguese, published abroad by emigrants or dissidents. There are very few literary translations among printed works. Classical works by Ovid and Virgil are particularly prominent, but also by Cicero, Sophocles, Aesop, and Horace, among others. Many of these were translated as educational exercises, within a schoolroom environment, but also by royal or aristocratic commission, within a space of humanistic coexistence, but they have been lost or are lying, forgotten, in archives unexplored to date. Others, such as works by André Falcão de Resende, Horace's "scrupulous translator", were not published until the 19th century (Hörster, Verdelho and Verdelho 2006: 683ff). However, the Latin and even the Greek legacies endured in various forms (imitation, paraphrase, recreation, translation proper) in the Portuguese literature of the time, with outstanding examples in [Sá de Miranda](#), [António Ferreira](#) or [Camões](#). Translations of contemporary authors are practically non-existent.

Valentim Fernandes de [Morávia](#) emerges as a major figure at this time: a printer, linguistic mediator and translator who represents "the cultural dynamism and the incessant flux of men and ideas that define Portugal at the turn of the 16th century" (Sabio and Fernández 1998: 30). The printing of *Vita Christi* in 1495 and the translation and printing of *The Book of*



Vita Christi, by Ludolph of Saxony, printed by Valentim Fernandes de

Ser Marco Polo (1502) are ample evidence of his activity between 1490 and 1518. [Duarte de Resende](#) and [Damião de Góis](#) are also prominent as translators of Cicero, namely in their vindication of the ability of Portuguese to translate Latin, the scholarly language of the age, in line with the spirit of the Renaissance.

Morávia. Regarded as the most beautiful incunabulum in the Portuguese language.

[Source]

The most distinctive feature of this period is undoubtedly “the encounter of Portuguese with non-European languages” (Verdelho 2008) during the Portuguese Discoveries. Referring to this encounter, Pais states that: “By sharing in the moment of expansion, Portuguese translation initiates a unique *event* [sic] in its history” (Pais 1997: 31). This is, in effect, a propitious chapter in the history of translation, but one that goes well beyond translation, since it was also a golden age for the “promotion of the Portuguese language in the trans-European navigation arena” (Pais 1997: 17). It encompassed, on the one hand, various forms of inter-influence with languages from different continents, resulting in grammar books, word-books and dictionaries that furthered planetary intercommunication; on the other hand, it necessitated the study of interpretation, since linguistic mediation was crucial for the exchanges between Portuguese navigators and native peoples (Mullender [2014](#)). In fact, Portuguese was the first European language used in regular and specialized translation and interpretation of spoken and written Chinese (Barreto and Changsen 2013: 10). It is also important to note the significant contribution of missionaries to the creation of grammar books and word-books. A notable and researched case is that of the Jesuits of Macau, who distinguished themselves as translators and interpreters (Pina 2013: 29-47).

The first half of the 17th century was further characterized by Spanish domination (during the Philippine dynasty), with Spanish continuing to

be a prestigious language, in addition to which Spanish literature, highly appreciated in Portugal, was experiencing its heyday. The way in which Portuguese writers, for reasons of prestige and international recognition, wrote originally in Spanish, often not translating their work into Portuguese, has now been widely researched. In addition, Spanish authors that we would classify today as classics – Calderón de la Barca, Cervantes, Góngora, Lope de Vega, and Quevedo – were read in the original Spanish in Portugal, not to mention also being printed throughout the Portuguese Kingdom. Two examples of very late translations are those of *Don Quijote de la Mancha*, which was only translated into Portuguese at the end of the 18th century; or the pastoral novel *Diana*, by Jorge de Montemor, printed in Spanish c. 1559 and translated into Portuguese only in 1924, and only then as a “spiritual transposition”, in the words of the translator and poet Afonso Lopes [Vieira](#) (1878-1946) (Hörster, Verdelho and Verdelho 2006: 686). In fact, translation from Spanish was, in general, not considered a necessity, a state of affairs which lasted well into the 20th century. Even Spanish theatre, greatly popular in the courtyards of Lisbon, was performed in the original language. Nonetheless, even during the Spanish occupation (1580-1640), Latin continued to be the most translated source language (42 titles, as opposed to 18 in Spanish, cf. Quadrio 2001: 74ff).

Conversely, translations abound for religious and moral literature, namely (and unsurprisingly) from Latin. *The Imitation of Christ*, attributed to Thomas à Kempis, is perhaps the translated work that stands out the most, not least because of its wide dissemination in the country. While its first translation dates back to the second half of the 15th century, it underwent various editions, by different translators, during the 17th century, with dozens being produced between the 18th and 20th centuries. Spanish spiritualist literature (St. Francis Xavier, St. Ignatius of Loyola, St. Teresa of Avila, among others) in translation

similarly enjoyed considerable prominence, explained both by the Portuguese commitment to doctrinal orthodoxy and the need for evangelization in overseas territories. Also of Spanish origin is the wealth of hagiographic texts, of which João Franco Barreto's version of *Flos sanctorum, historia das vidas, e obras insignes dos santos* (1674) is a relevant example.

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¶ The Age of Enlightenment



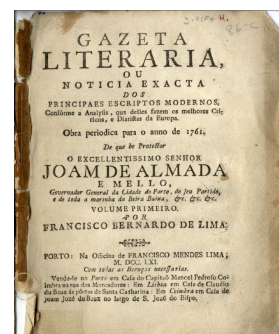
Sebastião José de Carvalho e Melo, 1st Marquis de Pombal and 1st Count of Oeiras, the most charismatic, if controversial, figure of the Portuguese Enlightenment
[\[Source\]](#)

The “Century of Light” (Sabio 2009) or Classicism (Silva 2015) or even the Enlightenment witnessed a remarkable increase in translations, making it impossible to characterize the 18th century without acknowledging the importance of this activity. For example, the first half of the 18th century witnessed 440 translations, as opposed to 260 for the entire 17th century (Rodrigues 1992). Its effect on the literary world was such that it generated an important movement decrying the corruption of Portuguese, which engaged many of the major Portuguese intellectual figures of the time, some of whom were themselves translators... Compared to the previous era, which had been under Spanish control on various levels, there was a clear shift in the predominant source language, which became French – an overwhelming influence that would remain unrivalled until the middle of the 20th century. French quickly became the intermediary language for access to foreign output. Even when, particularly in the second half of the century, English and German literatures

entered the scene as a novelty, a substantial part of these works made their way via the French language (with the existence of the occasional direct translation), and this would remain the case well into the 20th century. On the other hand, there was a renewed interest in the classics, with translations now predominantly from the originals, accompanied by a good deal of commentary and explanation, given the awareness that knowledge of classical languages was waning significantly. Still with regard to the classics, there was a notable change, in that the main exemplars were now Horace and Quintilian, rather than Aristotle.

As for the agents responsible for the new rationalist ethos, and the renewal of intellectual activity in various domains, we should note the “*estrangeirados*” (literally, “foreignized”, referring to those intellectuals who became acquainted with the scientific revolution and the rationalist philosophy while abroad, but who eventually returned to Portugal) [Rafael Bluteau](#) (1638-1734), defender of experimental knowledge and author of the monumental *Vocabulário Português e Latino* (1712-1728, 10 vols.), who collaborated with the [Marquis of Pombal](#) (1699-1782) in the latter’s educational reforms, as well as [Luís António Verney](#) (1713-1792) and his *Verdadeiro Método de Estudar* (1746), and [Ribeiro Sanches](#) (1699-1782), whose *Cartas sobre a Educação da Mocidade* helped the Marquis of Pombal found the Colégio dos Nobres. Thus, the reformist goals of the age led to a significant boost in translations of scientific and didactic works (Sabio 2009: 220-223).

The theatre was another area in which translation remained dominant, in clear continuity with previous eras, the difference being the shift in public interest and tastes to classical French theatre (Molière, Racine, Voltaire), with Italian remaining dominant for opera and operetta (Metastasio and Goldoni), thus



filling the void in the national repertoire. The publication of the respective librettos in translations or bilingual editions was commonplace (Sabio 2009: 212-216). In this domain, translation was largely conflated with adaptation, and was “fashioned to Portuguese tastes”, an expression that would endure until the end of the 19th century with [António Feliciano de Castilho](#) (1800-1875). As for institutions, the potent notion of the literary Republic led to the foundation of the [Arcádia Lusitana](#), an academy guided by Greek and Latin models and by the authors of the Renaissance who had subsequently followed them. The care and rigour exhibited by many translations at this time was due to the work of many of the members of this academy. The means for disseminating translations were also diversified. Not only did bookshops and printers increase their earnings with the intensified publication of translations, but they also found a very effective way of gaining ground and acquiring readers through gazettes and newspapers, such as the *Gazeta Literaria*.

1761-1762,
digital copy,
Hemeroteca
Digital.
Magazine
founded by
Francisco
Bernardo de
Lima [\[Source\]](#)

Some authors, including Sabio (2009), have attached particular importance to censorship (others have not, such as Hörster, Verdelho and Verdelho). They attribute the reduced influence of the Enlightenment in Portugal to the age-old institutions of censorship, such as the Ordinário (“ecclesiastical government of the diocese in which the work was published”, Martins 2005: 20) and the Holy Office, as well as to the conservatism of Portuguese society (Sabio 2009: 207-209 and 217-219). Other authors, such as the Brazilian DeNipoti, have specifically researched the censorship of medical ([2017a](#)) or generalist translations ([2017b](#)). These two studies illustrate how the ban on some translations was reasoned both in terms of the content of the original and of the many deficiencies of the Portuguese, due to the constant borrowing of foreign terms. In any case, the translation of

scientific content, in addition to the goal of popularizing science, cannot have failed to contribute to cementing the use of the vernacular, something in which the agents (censors) themselves believed, given their defence of “good translations” (DeNipoti [2017a](#): 14). It is widely accepted that the censors’ reports are a valuable source of information about the state of science, the literary world and theatre in 18th-century Portugal, while also conveying, in their critique, dominant notions regarding translation.

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¶ 19th Century

The 19th century witnessed a vertiginous increase in translated works and, in fact, book production in general, partly as a result of the Liberal government’s opening up to foreign countries (1807-1890). Markedly romantic works, however, were slow to find favour with the public. By the middle of the century, the catalogues of publishers and bookshops were still replete with books of a religious and historical bent, almost as if tastes had not moved on since the 18th century (Anselmo 1997: 157). Nevertheless, the arrival of new readers on the market was evident, and national production was not meeting their needs. As early as 1837, novelist and historian Alexandre Herculano (1810-1877) stated that “Portuguese books are tedious” (1837, as cited in Pais 1997: 125), a shortcoming that would be felt until the 20th century, and which explains the extensive presence of translations on the book market. French remained the dominant source language and culture. French works were extensively read in the original language, as attested to, for example, by Herculano in the aforementioned text. But it is above all the “deluge of translations” (Rebelo da Silva, 1841), the “thousands of stodgy translations” (Garrett 1827) that lead to the continued denunciation of the harm this practice caused to the

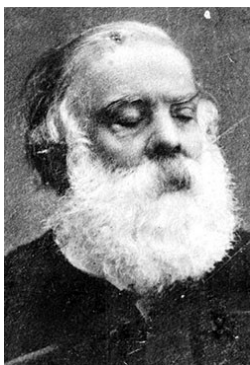
Portuguese language, as had been claimed in the 18th century by Bocage, Filinto Elísio or José Agostinho de Macedo. In effect, throughout the 19th century, major figures in the Portuguese literary world, such as Garrett (1799-1854), Herculano, Castilho and, towards the end of the century, Fialho de Almeida (1857-1911), increasingly lamented and disparaged the way in which Portugal was a “country translated from the French”, “a sloppy and crude facsimile of France”. We should note Castilho’s linguistic ingenuity in echoing the Portuguese of these translations, which he called “disportuguese”, or of translated French novels, which were perpetually “degenerate and redegenerate, reprehensible and rereprehensible” (1865, as cited in Pais 2013: 45).

The defence of the vernacular, or purity of “our most beautiful language” (an expression often used by Herculano, Castilho and others) similarly continued from the 18th into the 19th century. The aim was to “write Portuguese for the Portuguese”, in the words of Castilho (in the Prologue to his translation of Ovid’s *Metamorphoses*). In fact, it could be said that the French school advocating the “Belles Infidèles” endured in Portugal. While it is true that faithfulness to the original was defended, after the positive example of the members of the Arcádia Lusitana, more frequent and assertive were the denunciations of the “deplorable denationalization”, of “wholesale translationists” (Castilho) or of the need for “well-castigated versions” (Herculano). As stated above, Castilho speaks of “fashioning” the translation “to Portuguese usage and customs” in the “Disclaimer” to his translation of Goethe’s *Faust*.

This notion of translation was practised to such an extent in the case of Goethe’s renowned tragedy (translation published in 1872), that it originated a prominent literary controversy, known as the “Faust Question”. Never, up to and including the present day, has a

translation gained such visibility in the public arena of the Portuguese literary world. Conceptions of translation are undoubtedly at the core of this controversy, but the fact that it embroiled the main writers of the age lends it a historical-political dimension: a generational struggle between the Old and the Modern, like a Lusitanian avatar of the *Querelle des Anciens et des Modernes* of the French 17th century, and a relitigation of the Portuguese *Coimbra Question* (1865).

After an initial, unsuccessful attempt by Almeida Garrett to translate an excerpt of the text (1846), Agostinho *d'Ornellas* (1836-1901), a young Portuguese diplomat, attended a performance of the play in Berlin, which galvanized him to translate the work, which was published in its entirety (1867, Part I; 1873, Part II). This translation went virtually unnoticed, although the interest of the Portuguese in the topic had remained unabated (for example, Gounod's *Faust* debuted at the National Theatre of São Carlos in December 1865, counting 87 performances by the beginning of 1872). But it is the translation by Castilho (1872, reissued in 1888, 1919 and 1938) that is at the heart of the Question. Castilho had no knowledge of German, resorting to a translation by his brother, *José Feliciano de Castilho* (1810-1879), who in turn was aided by the German



António Feliciano de Castilho Cover of the 1st edition of the

Castilho *Portuguese* Laemmert and his interlinear
 [Source] *translation of* translation. Castilho also resorted to
Goethe's Faust Ornellas's translation, and to four
by Castilho. prose translations from the French
 (1872, see Pais 1997: 148-154). The

response was swift, and sides were quickly taken: in favour of Castilho stood the romantic intellectual elite (Camilo Castelo Branco (1825-1890), the writer, politician and historian Pinheiro Chagas (1842-1895), and the germanophile writer José Gomes Monteiro (1807-1879). Leading the opposition was Joaquim de Vasconcelos (1849-1936), an art critic of German training, considered the founder of Art History in Portugal. He was joined by a group of intellectuals knowledgeable in German (Adolfo Coelho (1847-1919), and Teófilo Braga (1843-1924) being the best-known among these). The two sides engaged in a fierce dispute which included the publication of books either criticizing or defending Castilho's translation. The opposing group, in the wake of the goals set by the Coimbra Question, defended a regeneration of the Portuguese literary scene through a change in models – namely a resistance to French influence in national arts and sciences – and the application of more rigorous methods to the study and translation of texts, inspired by the German School of Philology (Seruya 1998: 163-179).

Although the Faust Question had drawn attention to the need for philological rigour, which is to say, for respect for the original, the truth is that “significant modulations” in the texts to be translated continued to be accepted, and adaptations easily passed for translations (Silva 2014: 23ff). In other words, there was some lack of awareness regarding the demands of the task of translation. This was not helped by the low social prestige of the translator, appositely described by the military man and writer Latino Coelho (1825-1891): “Translators are the foot soldiers of literature. Much as almost any man can be a

soldier, so is almost any man qualified to be a translator.” (1851, 1919 *cited in* Bastos Silva 2014: 76).

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¶ The 20th century

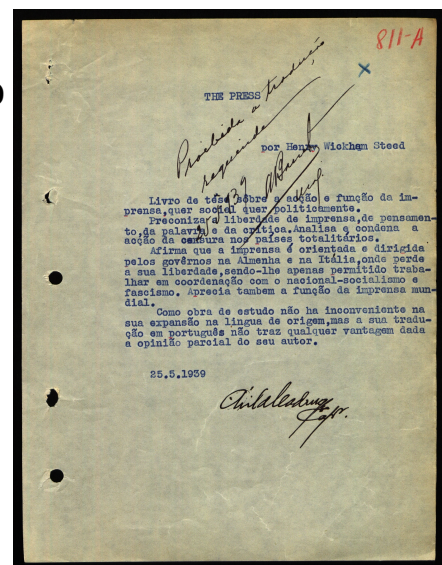
The turn of the century and the first years of the 20th century did not bring significant changes to the history of translation in Portugal (this is, however, a little-studied period). While it is true that cases where translations were published without a named translator are few, it is also true that there did not seem to exist, at this time, an interest in reflecting on translation, nor in discussing the difficulties and decisions it entails. The existing paratexts serve to elucidate the author or the work, not to discuss the translation. A preliminary survey of cultural magazines from the first decades of the century concluded that, despite their openness to foreign authors and books, including the publication of texts by foreign authors, no mention is made of translators. A phenomenon of direct systematic appropriation of foreign production, with no regard for the instances of mediation.

As for the state of Portuguese language and literature, the publicist and writer [José Boavida Portugal](#) (1889-1931) published, in 1915, *Inquérito à Vida Literária Portuguesa* (A Survey of Portuguese Literary Life) in which the renowned psychiatrist Júlio de Matos (1856-1922), after stating that Portuguese literature “is going through a phase of frightful bewilderment”, goes on to lament how: “We are forever imitating French literature”, and advises writers to read English and German books, and even Spanish ones, to “[clear] their brains to great advantage.” (Portugal 1915: 14). The militant Germanism of Castilho’s detractors had, apparently, borne no fruit. The denunciations of the corruption of Portuguese by the French language and the respective corollary of the insistence on the return to what the

illustrious philologist Cândido de Figueiredo (1846-1925) termed “the ancient and robust trunk of the language of Camões” (1906: 10) persisted throughout the 20th century, in the conviction that it was possible “to purge our vast and rich lexicological heritage of all that is foreign (...)” (Figueiredo 1906: 11). Even among more optimistic views on the “rebirth” of Portuguese literature, there is still mention of the “oppressive influences across the Pyrenees” which “tarnish our literary genius” (Lima 1923: np). A strong linguistic nationalism continued to prevail.

Within the scope of Translation Studies in Portugal, particular attention has been paid to the period commencing in the 1930s. Some initiatives (among many others) have contributed to an increasingly comprehensive knowledge of the field: the colloquium series *Estudos de Tradução em Portugal*, at Universidade Católica Portuguesa (13 colloquiums between 1999 and 2018, with the participation of colleagues from all Portuguese Universities, and respective published results), the bibliography *Intercultural Literature in Portugal 1930-2000: a Critical Bibliography*, a project still in progress carried out by two research centres, CECC – Research Centre for Communication and Culture, at Universidade Católica Portuguesa, and CEAUL – Centro de Estudos Anglisticos da Universidade de Lisboa.

These initiatives illustrate some of the main areas where the 20th century has contributed to the history of translation in Portugal: the slow shift of the dominant source language and culture to English after the end of World War II, concurrently with the arrival of an



Report prohibiting the translation of a book which, itself, condemned censorship.

overwhelming number of translations from Spain from the 1950s, to meet the entertainment requirements (with sentimental novels, Westerns, detective novels, and science fiction) of the growing urban bourgeoisie; this subsequently led to the emergence of national young adult, detective and science fiction genres, in an area that had previously been dominated by translations. In line with what had been emerging since the Republic (1910-1926), there was an increase in translations in the social sciences, alongside the creation of higher education institutions in the field (from the 1960s onwards).

A striking phenomenon of the 20th century, especially between the 1940s and 1970s, are pseudo-translations, many already imported from Spain as such, where pseudonyms were, in general, in the English language. But Portuguese authors also resorted to this subterfuge in order to popularize genres that, had true authorship been known, would not have been viewed as legitimate by a public which seemed, nonetheless, to have a considerable appetite for them.

A new line of systematic inquiry emerged from the (official) censorship in force in Portugal during the Estado Novo, Salazar and Marcelo Caetano's dictatorship (1926-1974). This studied the censorship of foreign books (1933-1974), which were partly destined for translation, based on the individual book reports of the Book Censorship Commission, written up by the censors over the 40 years in which the agency was in existence (the originals have been kept at the Torre do Tombo archives, in Lisbon).

As to how the output was organised (and not just for literary production), there remained, as in the 19th century (with some intensification in the 20th century), the tendency to organize publications into literary collections, to the point where, particularly for literary works, the percentage of books not included in collections was very small. This trend corresponds to what Toury has described as

“culture planning” (Toury 2001), which can be explained to a great extent, in the Portuguese case, for commercial reasons (monetizing the human propensity for collecting). A similar phenomenon occurred with the growth of anthologies towards the end of the century, similarly to what was taking place in other European countries (Seruya, D’hulst, Rosa *et al.* 2013: 2).

The figure of the translator gained greater visibility, but two opposing phenomena were observed: while most relevant figures in Portuguese cultural life (writers, sociologists, artists, among others), had also been translators at one point or another, there was also, until the end of the century, a high number of translations attributed to pseudonyms and names which are impossible to trace, especially in popular literature. If we add to this kind of anonymity the frequency with which, to this day, there is no visible authorship accorded to what is translated in the media, we might say that there is still a lot to be done in Portugal for the greater public recognition of the main agents of translation – translators.

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Research Potential

The prodigious task before us will be to write a history of translation in Portugal, which does not, so far, exist, a failure which has not affected other countries and cultures, such as Spain. A book entitled *Tradução e tradutores em Portugal: Um contributo para a sua história*, (Translation and Translators in Portugal: a Contribution to their History) is currently being prepared, with contributions from researchers from several Portuguese Universities, and coordinated by Seruya. It is expected to be published in early 2023.

As for periods, the least studied are those prior to the 18th century. In order to complete this task, a greater diversity in the competences of researchers will be required.

The main *desideratum* still to be fulfilled is a dictionary of translators, a project whose implementation will be difficult and time-consuming, given the scarcity of sources.

In the short term, it will be necessary to continue and complete the bibliographic project *Intercultural Literature in Portugal 1930-2000: a Critical Bibliography*.

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