

How Peripheral
Is the Periphery?
Translating Portugal
Back and Forth

How Peripheral Is the Periphery? Translating Portugal Back and Forth

*Essays in Honour of João
Ferreira Duarte*

Edited by

Rita Bueno Maia,
Marta Pacheco Pinto and
Sara Ramos Pinto

Cambridge
Scholars
Publishing



How Peripheral Is the Periphery?
Translating Portugal Back and Forth:
Essays in Honour of João Ferreira Duarte

Edited by Rita Bueno Maia, Marta Pacheco Pinto and Sara Ramos Pinto

This book first published 2015

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2015 by Rita Bueno Maia, Marta Pacheco Pinto, Sara Ramos
Pinto and contributors

All rights for this book reserved. No part of this book may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
electronic, mechanical, photocopying, recording or otherwise, without
the prior permission of the copyright owner.

ISBN (10): 1-4438-7420-5

ISBN (13): 978-1-4438-7420-5

TABLE OF CONTENTS

List of Images	ix
List of Tables	xi
Foreword	xiii
Helena Carvalhão Buescu	
Introduction	xvii
Portugal and Translation between Centre and Periphery	
Rita Bueno Maia, Marta Pacheco Pinto and Sara Ramos Pinto	
PART I	
MAPPING THE PERIPHERY	
Chapter One.....	3
Translation on the Semi-Periphery: Portugal as Cultural Intermediary in the Transportation of Knowledge	
Karen Bennett	
Chapter Two.....	21
The Project of a Critical Bibliography of Translated Literature and its Relevance for Translation Studies in Portugal	
Teresa Seruya	
Chapter Three	31
Dramaturgy, Translation and Performance: The Case of Contemporary Portuguese Theatrical Repertoires	
Christine Zurbach	
Chapter Four.....	45
The TETRA Project: Preliminary Results and Perspective	
Manuela Carvalho	

Chapter Five	63
Why Don't You Ask Them Yourself? Immersion into the Field of Professional Translation Practice in Northern Portugal (A Holistic View)	
Fernando Ferreira Alves	
 PART II	
BETWEEN THE PERIPHERY AND THE CENTRE: DIALOGUES AND MOVEMENTS	
Chapter Six	85
The Late 19th- and Early 20th-Century Portuguese Short Story: Its English Reception and Portuguese Afterlife	
Patricia Anne Odber de Baubeta	
Chapter Seven.....	119
A “Medley of Dialects”? Liberality and Stringency in Ted Hughes’s Poetics of Translation	
Rui Carvalho Homem	
Chapter Eight.....	135
The Translator’s Creativity	
Susan Bassnett	
Chapter Nine.....	149
Vanishing Boundaries: Fernando Pessoa and His Translators	
Maria Eduarda Keating	
Chapter Ten	165
From Periphery towards the Centre: Salgari’s Adventures in Portugal and a Bibliography	
Maria Lin Moniz	
Chapter Eleven	205
The Power of Locality and the Use of English: A Case Study of Non-Translation in the Portuguese Blogosphere	
Alexandra Assis Rosa	
Chapter Twelve	221
The (Un)Translatability of Frailty: On Deafness and Humour in Four Renderings of David Lodge’s <i>Deaf Sentence</i>	
Alexandra Lopes	

PART III
PERIPHERY ON THE FRINGE OF ENCOUNTER

Chapter Thirteen	243
Diabolical Mirrors, Exact Arts: George Steiner's Hermeneutic Motion and João Ferreira Duarte's View of Translation as the Crossroads of Culture Ricardo Gil Soeiro	
Chapter Fourteen	257
Translation and the Projection of Cultural Difference Conceição Lima	
Chapter Fifteen	275
Will the Aliens Come Home? Diaspora and Translation in Portuguese- American Literature Margarida Vale de Gato	
Chapter Sixteen	297
Performative Identities and Interwoven Art Practices: Paula Rego, Menez and Alberto de Lacerda Ana Gabriela Macedo	

PART IV
LOOKING BACK INTO THE PERIPHERY

Translation Studies in Portugal and Interview with João Ferreira Duarte	319
Rita Bueno Maia, Marta Pacheco Pinto and Sara Ramos Pinto	
Contributors	333
Onomastic Index	337

LIST OF IMAGES

10-1 Number of Portuguese translations, re-translations and editions of Emilio Salgari's work organized by decade since the first published translation	170
16-1 <i>Untitled</i> by Menez.....	301
16-2 <i>Stray Dogs/Os Cães de Barcelona</i> by Paula Rego	305
16-3 Portrait of Alberto de Lacerda by Paula Rego.....	308
16-4 <i>The Dance</i> by Paula Rego	309
16-5 <i>Departure</i> by Paula Rego.....	310

LIST OF TABLES

4-1 Theatre series published during 1950 and 1979	52-53
4-2 Titles included in the series <i>Teatro no Bolso</i> between 1956 and 1962.....	55-57
6-1 19th- and early 20th-century Portuguese short stories that appear in four or more of the anthologies listed below	98
6-2 Short Stories and <i>novellas</i> in Portuguese anthologies that have been translated into English.....	99-100
A-1 Portuguese short stories in English translation.....	104-114
A-2 List of works consulted, including school anthologies and compilations published in Brazil.....	115-118
10-1 Number of records under “Salgari” found in library catalogues	168-169
10-2 Notes regarding the identification of Salgari as the author	175-176
B Bibliography of the Portuguese translations of Salgari’s novels...	178-204
11-1 Presence of foreign languages in post titles by Etudogente morta.com (1.1.2010—30.6.2010).....	208

FOREWORD

This volume is not only a tribute to a leading scholar in the Portuguese academic world, João Ferreira Duarte, but also a significant map of a major area of studies, which has asserted its relevance especially in recent decades: Translation Studies. In Portugal, but also in the wider international arena, João Ferreira Duarte and Translation Studies have always been closely related. His contribution to the introduction and establishment of this field of research in Portugal, the inspiring role he has played for a significant number of colleagues and younger scholars, the way he firmly put Portuguese Translation Studies on the map within the international context, and perhaps mostly his enthusiasm, all have been crucial to the development of Translation Studies as well as of Comparative Literature in Portugal and abroad.

João Ferreira Duarte has always taken as his point of departure that through translation we are able to gain a wider picture of processes of literary exchange (and therefore of literary phenomena), leaving behind nationalistic criteria as the major source of literary achievement. He has always considered that Portugal and its position in a semi-periphery have specific characteristics, and that by studying them it is also the international arena that is illuminated.

João Ferreira Duarte has also explored the connections between Translation Studies and Postcolonial Studies. Again, the Portuguese case is decisive for a fuller comprehension of the postcolonial dimension. In fact, Portugal's historic and therefore strategic position in the present world cannot be disconnected from that of other such countries that likewise have to deal with a colonial past as well as with the latter's historical legacy for the present. This means that the role of mediator between different cultures that span from Europe to Africa, South-America, or Asia, as is the case of the Portuguese language and literature, has to be understood as a form of cultural (but also literal) translation. João Ferreira Duarte has underlined these connections, and he has always insisted that scholarship in Literary Studies should pay particular attention to them.

This volume confirms the ideas that I have tried to emphasize just now. By bringing together a significant number of scholars in Translation Studies who, in Portugal or elsewhere (United Kingdom, Angola), have

regularly collaborated with João Ferreira Duarte, this book maps the guidelines and the results of what has been written on translation from a descriptive, non-normative perspective. The metaphor of the centre-periphery is a major way of representing Translation Studies in Portugal—if one understands that the periphery itself is interrogated, and therefore helps to redesign what might otherwise be considered as a stable centre. Translation Studies scholars from several major universities are represented here, clearly manifesting the major role João Ferreira Duarte has played, and his ability to gather students and colleagues in this area of studies. It is not everybody that is capable of such an endeavour. Reading this volume, and perusing João Ferreira Duarte's extensive bibliography, we come to understand the range of topics that he addressed and made available for all of us in the Portuguese academia, how he passed on his enthusiasm for Translation Studies to his students (some of whom are responsible for the present volume), and his role in affirming Portugal's specific contribution to this area of studies, from an international perspective. His has always been a cosmopolitan view.

I would like to end this foreword by simply recollecting João Ferreira Duarte's role in the Centre for Comparative Studies at the University of Lisbon. In 1997 João Ferreira Duarte and I started thinking about the possibility of founding a Research Centre, considering that a truly interdepartmental orientation was fully justified, and that the bringing together of different area studies, at that time separated in institutional terms, might play a crucial role in the advanced education in Comparative Studies in Portugal. We were right, of course. But the project would never have come to light if it were not for João Ferreira Duarte's enthusiasm and hard work. For a significant number of years, he was a very active and thorough Vice-Director of the Centre, always ready to give his full support to all the projects that might further Comparative Studies in Portugal. He has always been eager to open up new areas of studies, among which, as I mentioned earlier, the relations between Translation and Postcolonial Studies. His ability to recognize the quality of work done by others, be they colleagues or students, has definitely made a difference within the Portuguese academia, and it has contributed significantly to fostering the interest for Translation Studies in Portugal. João Ferreira Duarte himself has contributed with important essays about the problems posed by translation, whether on the theoretical questions involved, or case studies with significant implications, including some cases in *non-translation*, and in which he has always shown a keen awareness of the ideological dimensions of a literary problem.

The period in which he accepted to be Vice-Director of the Centre for Comparative Studies has strengthened our mutual appreciation, and has shown to me how special it is to find a colleague with whom scientific relations may in fact help to promote personal appreciation and friendship. I have always found in João Ferreira Duarte an open and generous mind, ready to do everything he could to help and to strengthen the position of the Centre for Comparative Studies, and of Comparative Studies at large, in Portugal. Even after his retirement, João Ferreira Duarte continues to be a reference in both the Centre and in Translation Studies. It is especially rewarding to experience his intellectual availability and the generosity with which he continues to offer his presence and work to all members of the Centre for Comparative Studies.

HELENA CARVALHÃO BUESCU

INTRODUCTION

PORTUGAL AND TRANSLATION BETWEEN CENTRE AND PERIPHERY

RITA BUENO MAIA, MARTA PACHECO PINTO
AND SARA RAMOS PINTO

In a lecture entitled “That Strange Object Named Translation” (October 24, 2011), João Ferreira Duarte drew attention to an apparent paradox that has underlined Translation Studies (TS) overall: how has TS managed to develop as a successful academic discipline when translation has low symbolic capital, that is, when the discipline’s object of study is traditionally perceived as inferior, derivative, secondary? To João Ferreira Duarte the success of the discipline lies precisely at the disjunction between empirical object and conceptual object, between pragmatic object and object of knowledge. In other words, the discipline of TS has self-referentially freed itself from the empirical value of the object as it circulates in society.

In Portugal, as in other cultural systems where translation has been used to overcome certain voids, despite the low symbolic capital of translation per se, there is a high volume of translation activity that makes it central to the Portuguese publishing market and intercultural dynamics (Seruya 2001, 2005, 2007; Rosa 2005, 2006). In fact, since the late 1980s, that strange object named translation has fed the interdiscipline of TS and helped to reshape and better understand Portuguese history and historiography, cultural memory and identity.

In “Highlighting the Shadows: Translation and the Space of History” (2004), João Ferreira Duarte links neo-historicist paradigms and their emphasis on space as a “postmodern counterpart to modernist time-centred conceptions of historical existence” (2004, 323) to the epistemological definition of TS:

Briefly, narrative-based historiography, the discourse that provided knowledge of history from a traditional, modernist perspective, must give way to the rise of *cartography*, the art and/or science of map-making, space-bound and descriptive in mode.

For the historical study of translation the epistemological consequences of this move are immense. [...] Its first historical apparatuses were made up of such spatial metaphors as “centre”, “periphery”, “transfers”, and “shifts”; the concepts of “intercultures”, “domestication”, and “foreignisation”, for instance, rely entirely on a logic of distance and proximity, of contacts and connections between home and abroad; other familiar images for the translated texts, such as “exiles” or “migrants”, convey the idea of displacement across territories. (Duarte 2004, 324; emphasis in the original)

Such apparatuses, concepts and images show that reflection on the discipline of TS is inextricably bound to spatial concepts and metaphors:

[...] [W]hatever the vocabulary may be that we use in describing Translation Studies—discipline, interdiscipline or even transdiscipline—, its primary function has been to chart social spaces, to draw cultural maps. (Duarte *et al* 2006, 4)

Hence, the discipline does not seem able to escape from the centre-periphery binarism,¹ which usually functions as a general frame of reference for reflecting on the translation phenomenon and mapping TS at large (see also Duarte 2005); nor can its empirical object (translation/s), and the role it plays in a given cultural system, be considered outside of such a guiding framework, especially if one understands translation as the transfer of cultural goods that circulate across national boundaries and between systems. Analysing the scope of circulation of such goods makes it possible to identify trends in how they circulate, to draw maps of cultural contacts and contamination, to position culture producers and cultures as a whole within a wider network of knowledge transfer.

¹ From a socio-economic perspective, the concepts of *centre* and *periphery* were developed following a certain idea of social system as envisaged by Wallerstein along with the notion of world-system (1974). According to this author, the world-system is the basic unit of social analysis and the world is divided into core countries, semi-peripheral countries and peripheral countries. Characteristically, the core countries, positioned at the centre of the system, concentrate on higher skill, capital-intensive production, while more peripheral countries focus on low-skill and labour intensive production and raw materials. Yet the system is dynamic and thus peripheral countries can gain a place at the centre as well as push core countries to lose their status of dominance.

From a historical and sociocultural perspective, Portugal has been consensually charted as a periphery of Europe and an atypical centre of the Portuguese-speaking world. The discussion initiated and furthered by authors such as Boaventura de Sousa Santos (1993, 2011), Eduardo Lourenço (1988, 1990) or José Mattoso (1998) is crucial on this matter. Santos, in particular, argues that Portugal has historically belonged to two different zones—the European zone and the colonial zone—and almost always in a peripheral position. The sociologist claims that, since the short-lived leading role it assumed (along with Spain) in the 15th and 16th centuries, more often than not Portugal has been relegated to a peripheral position in opposition to other stronger European economies, such as England and France. This apparent paradox has resulted in somewhat of a mismatch with History in which Portugal

[...] lived most of the Modern age (the second Western Modernity) in a peripheral way, ever outside the centre whether of the European zone (because Portugal was present in the colonial zone when the colonial zone was peripheral for Europe) or of the colonial zone (because it failed to keep a strong presence in the colonial zone when the colonial zone became central for Europe as a whole). (Santos 2011, 404)

To put it differently, Portugal seems to have been living in a manner which was desynchronized with Europe's main concerns or agenda. It has historically been divided between a central position in relation to its own colonies and a peripheral position within the European context. In the 19th century, such a position became all the more evident following the Berlin Conference in 1884 and the British Ultimatum in 1890² (Mattoso 1994; Ramos *et al* 2009), which compelled Portugal to assume an effective colonial presence, in order to secure its presence in Africa, and thus act similarly to other European colonial powers. This is one such episode which illustrates that which Santos has referred to as the indecisive nature of Portuguese colonialism (2002, 2011), highlighting the historical dependency of Portugal on foreign decision-making imposed by more

² Subsequent to the Berlin Conference of 1884-1885, the British Ultimatum was delivered to Portugal on January 11, 1890. It forced Portugal to make a stand regarding the occupation of its African colonies, as it demanded the retreat of Portuguese troops from the territory between the Portuguese colonies of Mozambique and Angola, present-day Zimbabwe and Zambia. Portugal reluctantly ceded to the British demands, which was felt as a national outrage especially by the Republicans.

central European systems.³ During the dictatorial years of the *Estado Novo* (1932-1974), Portugal reinforced its central position in its enduring colonial zone, but with the end of the dictatorship and the beginning of the decolonization process it refocused its position within the European Union and worked to reinforce its role as a bridge between Europe and the Portuguese-speaking countries in Africa and Brazil. The CPLP/CPLC,⁴ created in 1996, was the result of such a strategy and of efforts to promote Portuguese as a world language. On the whole, also according to Santos, Portugal has tended to behave peripherally within the European context, while attempting to assume a central position within the Portuguese-speaking space (2011). It was, in fact, this intermediary condition that led the sociologist to position Portugal as a semi-periphery (1993, 2002, 2011).

From a literary perspective, studies seem to support Portugal's above-mentioned reliance on other, more central European systems. Similarly to other countries in an analogous position of external dependency, Portugal has traditionally imported cultural assets, such as literature, from model systems, i.e., systems offering a standard literary repertoire by which Portugal could regulate itself (Nunes and Gonçalves 2001; Lousada 1998; Machado 1984; Rodrigues 1951). In this context, importing repertoires from systems, such as those in England and France, not only meant translating what they were originally producing in their national languages but also what they were actually translating. The cultural and literary affinities Portugal established with France throughout the 19th century are a case in point (see Machado 1984), as they greatly promoted the (indirect) translation into Portuguese of France's repertoire of translated literature. As remarked by Heilbron on the sociology of translation, "the more central a language is in the translation system, the more it has the capacity to function as an intermediary or vehicular language, that is as a means of communication between language groups which are themselves peripheral or semi-peripheral" (1999, 435). In the 19th century, Portugal was accordingly an example of a peripheral or semi-peripheral system that tended to establish contact with other peripheral or semi-peripheral

³ On the consequences of the British Ultimatum on the Portuguese translation policy, namely the ideological refusal of Shakespeare's plays in Portuguese translation in the last decade of the 19th century, see Duarte 2001b.

⁴ CPLP/CPLC stands for Comunidade dos Países de Língua Portuguesa [Community of Portuguese Language Countries] (Angola, Brazil, Cape Verde, Guinea Bissau, Mozambique, Portugal, Sao Tome and Principe, and East Timor). Macau is not part of this community even though Portuguese is one of the official state languages.

systems (e.g., Chinese, Romanian, Russian, Spanish) via more central systems, such as the French. Another case in point is the intermediary position of Portugal within the Iberian context, which, according to Fernando Cabo, has decisively influenced the historiographical Portuguese discourse:

The role of the “other” Peninsular literature, Spanish, and the representation of the “minor” literatures of the Iberian Peninsula are telling characteristics of the historiographical discourse of Portuguese literature. As we have seen, on the part of Spanish historiography there have been many attempts, often sly and timid, to integrate Portuguese literature as a variety of Spanish literature. On the side of Portugal, there has always been a tendency to look in the mirror of those other Spanish literatures, in contraposition to Castilian hegemony, as a way of reaffirming political independence and its consequence in the development of literature. (Cabo 2010, 45)

Hence, Portugal’s geographical location in the Iberian Peninsula has perpetuated its continuous confrontation with the “Spanish literary hegemony” (Rodrigues 1951, 3; our translation): on one side, the strong Spanish (Castilian) literature promoting an unbalanced power relationship; on the other side, the weaker remaining systems of Spain represented by the Basque, the Catalan and the Galician literatures.

Bearing all this in mind, we can recognize Portugal as an importer of cultural goods from European central systems and possibly also as an exporter of cultural goods to its peripheral systems, using Portuguese as a vehicular language. But what shape have these movements taken across history and spaces? How can one draw the borderline between a peripheral and a semi-peripheral system? Is this borderline useful or necessary? How peripheral would we say the Portuguese cultural system is as far as translation transfers are concerned? How stable or pacific has this positioning been? Does the economic and historical perception of Portugal as peripheral entail that, from the viewpoint of translation, it would behave similarly? These are some of the issues the articles gathered in the present volume try to address, showing in particular that the centre-periphery binary classification can hardly be said to do justice to the multitude and complexity that characterizes the overall Portuguese cultural system.

The Volume

The purpose of this volume is twofold. On the one hand, it was born out of the need to reflect upon Portugal’s position from the viewpoint of the literary assets imported and also exported through translation, hence

the question posed in the title—*How Peripheral is the Periphery?* We invited TS scholars working directly on the Portuguese cultural system to analyse this question from the theoretical perspective of TS and/or based on case studies of translation flows and movements in the Portuguese cultural system. By *Translating Portugal Back and Forth*, the articles seem to point towards the direction of an intermediary condition, in which Portugal would simultaneously share aspects of the centre and the periphery. Such a condition is brought to the fore by revisiting, sometimes directly, other times more obliquely, Even-Zohar's (1990) polysystemic interplay between centre and periphery, whose historic value is generally recognized. On the other hand, and more importantly, as shown by this volume's (second) subtitle, *Essays in Honour of João Ferreira Duarte*, it is our purpose to pay homage to one of the most prominent TS scholars in Portugal, who has extensively reflected on the binary discourse on translation, its metaphors and images. With this tribute, the editors wish to publicly recognize João Ferreira Duarte's efforts to turn TS into a discipline in its own right in Portugal, to attract, train and retain students and future translators and to engage scholars in research or teaching in the field. A grateful acknowledgment is due to all the scholars that generously accepted to contribute to this volume, as colleagues, disciples, students or simply friends of João Ferreira Duarte, and thereby show their indebtedness to and appreciation of his intellectual generosity and work, which is imprinted all over the essays.

Aiming to contribute to the discussion on the place of translation in a (semi)peripheral system such as the Portuguese cultural system, the present volume is divided into four parts which approach the topic from different angles. They are preceded by an introductory testimony (foreword) by **Helena Carvalhão Buescu**, who highlights João Ferreira Duarte's cosmopolitan view and pioneering role in "affirming Portugal's specific contribution to this area of studies, from an international perspective", and to Comparative Studies at large.

On the whole, the volume gathers 16 articles that are thematically grouped into three interconnected sections. The dialogue across these sections is promoted from different disciplinary starting points, such as literary studies, hermeneutics, cultural studies, or interarts studies, which enrich the debate on translating Portugal back and forth and reinforce the status of TS as an interdiscipline.

The articles included in the first section, entitled "Mapping the Periphery", show a broader perspective and focus on the role translation and the translator have assumed within the system as well as their position

in time. As previously discussed, Portugal has occupied different positions and functions within the European and World contexts, and it is important to understand the impact that might have had on what has been translated and how it has been translated, but also to understand the role translation might have played in the definition of the functions carried out by the Portuguese cultural system. **Karen Bennett**'s article discusses the fact that, even though there have been some changes and shifts in the balance of political and economic power, Portugal has assumed a very stable role as a point-of-call between the Americas and the East, between Europe and Africa. Confirming its semi-peripheral position, the Portuguese cultural system seems to be a translators' system par excellence that imposed itself as a crucial transition zone for scholars and texts moving from the centre to the periphery and vice-versa. This seems to be confirmed by **Teresa Seruya**, whose article reaffirms that the space occupied by translation within the Portuguese system is of great importance and considerable size. The corpus collected within the project *Intercultural Literature in Portugal in 1930-2000: A Critical Bibliography*, which Seruya presents in her article, allows us a better view of what was translated in this period and the source cultures and languages from which it came. It presents itself as an important perspective not only to acknowledge the role translation has had in the Portuguese system, but also to provide a history of translation from the viewpoint of the periphery. Taking us out of the realm of literary translation and into the realm of theatre translation, **Christine Zurbach**'s article shows both the role played by translation in the development of a genre (drama) where national production was weak, and how linked translation policy is to the national political and ideological context. Translation is here examined as a form of importation of texts and genres lacking in the Portuguese cultural system as well as a promoter of change and innovation through the creation of new repertoires. Zurbach's essay echoes João Ferreira Duarte's claim that "[t]heatre is thus made to take sides on the current ideological clashes going on in the country, in fact, nothing but the logical outcome of an art that is critically a political event" (2012, 72). In addition, it highlights the behaviour of competing centres of prestige and the important role of other peripheral and semi-peripheral systems after the 1990s. This perspective is complemented by **Manuela Carvalho**'s article where a broader view is taken with the help of a larger corpus. The data collected in TETRA-Base within the project *Theatre and Translation: Towards a History of Theatre Translation in Portugal, 1800-2009*, focusing on the translations promoted both for publication and performance, expands the corpus presented by Teresa Seruya. Carvalho's article allows us to compare the data offered on

both corpora and to better understand the role played by translation in two different subsystems which have developed distinct traditions and views on translation and where translators seem to enjoy a different status. It confirms Karen Bennett's claim of the Portuguese system as a translation system par excellence. But how are translation and translators seen by the broader community? Following a sociological approach, **Fernando Ferreira Alves's** article presents one of the very few studies on the position assumed by Portuguese translators in society, how they are socially perceived, and how they see the translation activity themselves.

The second section, entitled "Between the Periphery and the Centre: Dialogues and Movements", focuses on the contact established between the Portuguese and other cultural systems. In this context, the article by **Patricia Anne Odber de Baudeta** examines from a Portuguese viewpoint the translation history of the literary short story as it emerged during the second half of the 19th century, and explores the ways in which the literary production of a peripheral system such as the Portuguese was disseminated and perceived by scholars and reviewers in 19th-century Britain. **Rui Carvalho Homem** discusses how central systems translate poetry from peripheral systems. Focusing on Ted Hughes's translation of Portuguese poets such as modernist Sá-Carneiro, the author presents a representative case study which notes a clearly spelled out concern, within a specific literary and political agenda, in relation to giving a voice to peripheral authors in central cultures. Echoing João Ferreira Duarte's question of whether translators have bodies (Duarte 2004), **Susan Bassnett** looks back in time and offers a personal testimony of her own questionings and concerns as regards literary translation practice and motivations for translating. Bassnett challenges the commonly accepted low value attached to translation in comparison to an original work by revisiting the literary and theoretical works of translators of canonical texts or authors, such as Sir Richard Fanshawe, Seamus Heaney, Ted Hughes, Michael Longley. Bassnett poses the question of whether translation practice is as much a passionate act as one "of remembrance, of homage, [...] a bridge across the river of oblivion". This bridge across oblivion aptly describes the contributions of Maria Eduarda Keating and Maria Lin Moniz. Assuming a bottom-up approach and comparing different translations of Fernando Pessoa's *Livro do desassossego* [*The Book of Disquiet*] and their contextual elements, **Maria Eduarda Keating** exemplifies the contradictions and power relations noted in processes of "consecration" by the mainstream literatures of literary works belonging to peripheral systems. Based on the translations of Emilio Salgari's adventure novels, **Maria Lin Moniz** discusses how translation can be used to fulfil a

certain void in the target culture, particularly in relation to genres considered peripheral in the target culture, and the contextual elements which lead to a different positioning of those translations in time. **Alexandra Assis Rosa** brings us an innovative perspective on the Portuguese blogosphere and relations between centre and periphery by putting forward cases of non-translation as examples of the influence the centre exerts over the periphery. Following João Ferreira Duarte's lead (2000), the author argues for the relevance of cases where translation does not happen and which seem to reflect uneven relations between cultures as a certain linguistic/ideological infatuation when the language of the centre becomes "a means of accessing translational spaces, networks and, of course, elites". The final article of this section by **Alexandra Lopes** defies most of what is discussed in the previous articles. By comparing four translations of David Lodge's *Deaf Sentence* promoted by cultures positioned differently in the world system, the author brings us an example of a work of fiction that not only questions the peripheral status traditionally assigned to translation, but also upsets any metaphor attempting to crystallize meaning or clear-cut boundaries between traditional concepts of *centre* and *periphery*.

The third section, entitled "Periphery on the Fringe of Encounter", focuses on the role assumed both by the Portuguese cultural system and the Portuguese language as a connecting/semi-peripheral system between systems of different nature. This section opens with an article by **Ricardo Gil Soeiro** reviewing two different approaches to translation: Steiner's hermeneutical perspective, which "rests on a set of philosophical and literary assumptions and towering figures", and the cultural approach upon which João Ferreira Duarte developed his work on the Portuguese system, its colonial past and its postcolonial presence (see especially Duarte 1999, 2006, 2008, 2010). Confirming the influence of the cultural approach to the role of translation in the Portuguese system, **Conceição Lima** provides an example of the way in which semi-peripheral cultures and languages assume the role of connector in postcolonial contexts, bridging the gap between two historically and linguistically connected worlds. Lima focuses on the Angolan short-story writer Luandino Vieira and discusses his creative use of the language of the ex-colonizer as a challenge to the centre-periphery dichotomy. **Margarida Vale de Gato** offers another example of creative use of language, this time by immigrants. Drawing on Portuguese-American literature, the author discusses the translation of multilingual texts as intermediary products in which the difference between "self" and "other" is not clear-cut, thus unsettling the above mentioned logic of "distance and proximity, of contacts and connections"

(Duarte 2004, 324), in this case between different kinds of homes. The concept of *stereotype* becomes an important aspect to bear in mind and the author calls our attention not only to the role of translation in perpetuating a certain stereotypical image traditionally created in migrant literature, but also to the challenges faced both by the translator when translating into one of the languages in the source text and the reader when faced with the image that is constructed of him/herself. Last but not least, **Ana Gabriela Macedo**'s article is informed by a comparative, interarts approach. The author discusses a case of intersemiotic translation, reflecting on how translation has been used as a metaphor that helps other disciplines (in this case painting and poetry) to reflect upon themselves and the existing connections between them and other disciplines. This article shows that *translation* is a travelling concept; it is a clear example of the widespread use of the translation metaphor, a movement that João Ferreira Duarte considers to have been turning translation from a represented object into a means of representation (Duarte 2001a, 2).

All in all, the articles collected explore the intermediary, syncretistic nature of the Portuguese cultural system by looking at the circulation of cultural goods, which varies in time and according to the spatial perspective or (poly)systems in consideration. The articles offer different perspectives and standpoints by confirming or challenging patterns of translational behaviour, by illustrating typical and atypical movements between centre and periphery, as well as from one periphery to another, and sometimes by questioning these concepts themselves. Despite the clear focus on the Portuguese cultural system, the arguments put forward are very likely not exclusive to the Portuguese system and may be posed or extended to other target cultures. At this stage, the editors would like to acknowledge the striking absence of Brazil in this discussion and highlight the need for research and productive discussion on the role played by translation in the relations between these two systems.

The volume ends with an interview, conducted by the editors, with João Ferreira Duarte, to whom this collection of essays intends to be a tribute. As one of Portugal's pioneering scholars in TS, it seemed appropriate to include his testimony. This interview, which started as a pleasant conversation in a café and later assumed the form of a written interview, provides important insight into how the discipline came into being in Portugal and how the academic debate was framed and has evolved.

Finally, we would like to leave a word of appreciation and, sadly of goodbye, to Paulo Eduardo Carvalho (1965-2010) who had enthusiastically accepted to contribute to this volume, but whose life was unexpectedly cut

short. There are not enough words to describe the reputable professor, the skilled translator and the talented researcher that left us that sad morning. We cannot avoid expressing our highest regards for the support he gave to a new generation of scholars in TS and for all he did to rescue Theatre Translation (his area of expertise) and TS from the shadows of the periphery.

Since the ultimate proof of the pudding is in the eating, we hope that, in addition to enjoying the challenges posed by the articles here collected, our readers feel tempted to rethink the (Portuguese) moving space(s) and come to share our respect and admiration for the professor, great listener and friend João Ferreira Duarte.

Bibliography

- Cabo Aseguinolaza, Fernando. 2010. The European Horizon of Peninsular Literary Historiographical Discourses. In *A Comparative History of Literatures in the Iberian Peninsula*, vol. 1. Edited by Fernando Cabo Aseguinolaza, Anxo Abuín Gonzalez, and César Domínguez. Amsterdam and Philadelphia: John Benjamins Publishing Company, 1-52.
- Duarte, João Ferreira. 1999. O destronar do original: tradução carnalizada. In *Literatura e pluralidade cultural*. Lisbon: Edições Colibri, 539-548.
- . 2000. The Politics of Non-Translation: A Case Study in Anglo-Portuguese Relations. *TTR – Traduction, terminologie, rédaction* 13 (1): 95-112.
- . 2001a. A tradução enquanto metáfora e modelo. In *IV Congresso internacional da Associação Portuguesa de Literatura Comparada*, vol. 2. Organized by Carlos J. F. Jorge and Christine Zurbach. Évora: Universidade de Évora. Available at <http://www.eventos.uevora.pt/comparada/VolumeII/A%20TRADUCAO%20ENQUANTO%20META FORA%20E%20MODELO.pdf> (accessed October 12, 2010).
- . 2001b. To Play or not to Play Wordplay: *Hamlet* in Portugal, 1887. In *Estudos de tradução em Portugal: novos contributos para a história da literatura portuguesa*. Organized by Teresa Seruya. Lisbon: Universidade Católica Editora, 137-150.
- . 2004. Highlighting the Shadows: Translation and the Space of History. In *Novas histórias literárias*. Coimbra: Minerva, 319-326. First published version: 2003. Translation and the Space of History. *The European English Messenger* XII (1): 16-20.
- . 2005. Do binarismo em tradução. *Relâmpago* 17 (10): 21-46.

- . 2008. *A Cultura entre tradução e etnografia*. Lisbon: Nova Vega.
- . 2010. The Narrator in the Contact Zone: Transculturation and Dialogism in *Things Fall Apart*. *Diacrítica—Dossier literatura comparada* 24 (3): 141-156.
- . 2012. *Hamlet* in Portugal: The Italian Connection. In *Depois do Labirinto: teatro e tradução*. Organized by Manuela Carvalho and Daniela Di Pasquale. Lisbon: Nova Vega, 57-73.
- Duarte, João Ferreira, Alexandra Assis Rosa, and Teresa Seruya, eds. 2006. *Translation Studies at the Interface of Disciplines*. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Even-Zohar, Itamar. 1990. Polysystem Studies. *Poetics Today* 11 (1): 9-26.
- Heilbron, Johan. 1999. Towards a Sociology of Translation. Book Translations as a Cultural World-System. *European Journal of Social Theory* 2 (4): 429-444.
- Lourenço, Eduardo. 1988. *O Labirinto da saudade—psicanálise mítica do destino português*. Lisbon: D. Quixote.
- . 1990. *Nós e a Europa ou as duas razões*. Lisboa: INCM.
- Lousada, Isabel Maria da C. 1998. *Para o estabelecimento de uma bibliografia britânica em português (1554-1900)*. Admission examination to Research Assistant. Lisbon: Universidade Nova de Lisboa.
- Machado, Álvaro Manuel. 1984. *O “Francesismo” na literatura portuguesa*. Lisbon: Instituto de Cultura e Língua Portuguesa.
- Mattoso, José. 1994. *História de Portugal*. Lisbon: Editorial Estampa.
- . 1998. *A Identidade nacional*. Lisbon: Gradiva.
- Nunes, João Arriscado, and Maria Eduarda Gonçalves, eds. 2001. *Enteados de Galileu? A Semiperiferia no sistema mundial da ciência*. Porto: Edições Afrontamento.
- Ramos, Rui, Bernardo Vasconcelos e Sousa, and Nuno Monteiro. 2009. *História de Portugal*. Lisbon: Esfera dos Livros.
- Rodrigues, António Augusto Gonçalves. 1951. *A Novelística estrangeira em versão portuguesa no período pré-romântico*. Coimbra: Biblioteca da Universidade.
- Rosa, Alexandra Assis. 2005. Tradução para os *media* na FLUL. In *VIII Seminário de tradução científica e técnica em língua inglesa: tradução e inovação*. Lisbon: União Latina. Available at http://alexandra.assisrosa.com/HomePage/Publications_Publicacoes_files/Rosa-2006b.pdf (accessed May 7, 2012).

- . 2006. Does Translation Have a Say in the History of our Contemporary Linguacultures? Some Figures on Translation in Portugal. *Polifonia* 9: 77-93.
- Santos, Boaventura de Sousa. 1993. Modernidade, identidade e a cultura de fronteira. *Tempo Social* 51: 1-2, 31-52.
- . 2002. Between Prospero and Caliban: Colonialism, Postcolonialism, and Inter-identity. *Luso-Brazilian Review* 39 (2): 9-43.
- . 2011. Portugal: Tales of Being and Not Being. In *Facts and Fictions of António Lobo Antunes*. Edited by Victor Mendes. Dartmouth: Tagus Press, 399-443.
- Seruya, Teresa, ed. 2001. *Estudos de Tradução em Portugal: novos contributos para a história da literatura portuguesa*. Lisbon: Universidade Católica Portuguesa.
- Seruya, Teresa, ed. 2005. *Estudos de Tradução em Portugal: colecções Livros RTP/Biblioteca Básica Verbo*. Lisbon: Universidade Católica Portuguesa.
- Seruya, Teresa, ed. 2007. *Estudos de Tradução em Portugal: colecções Livros RTP/Biblioteca Básica Verbo II*. Lisbon: Universidade Católica Portuguesa.
- Wallerstein, Immanuel. 1974. *The Modern World System: Capitalist Agriculture and the Origins of the European World Economy in the Sixteenth Century*. New York: Academic Press.

