

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

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

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

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

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

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

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

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

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

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

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

Portugal, published between 1992 and 1999, covers translation from any source language in Portugal from 1495 to 1930.² Nevertheless, despite this remarkable work — only preceded, to my knowledge, by Newman and Stradford's 1975 *Bibliography of Canadian Books in Translation*, which similarly does not have any source language limitation —, until very recently, translation in Portugal from 1930s onwards still remained uncharted territory, except for a few individual expeditions.

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

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

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

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

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

Besides the problematization of the concepts of “translation” and

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

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

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

- a) geographically and culturally: it considers publication in Portugal (vs. Brazil);
- b) chronologically: it is limited to publications after 1929 and before 2001;
- c) thematically: it only includes assumed translations of assumed literary works (it is therefore specialized vs. a general bibliography)

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

- of all disciplines);
- d) linguistically: it includes works translated into European Portuguese (this is only an assumption based on the place of publication: Portugal);
- e) by medium: it considers printed (vs. audiovisual, electronic media) volumes (vs. periodicals);
- f) by mode of translation: it is virtually unrestricted, including self-translation, pseudo-translation, direct and indirect translation, retranslation, among others; and
- g) it is both secondary and primary: secondary because all entries result from a prior identification based on a selection of sources of bibliographical information; primary because each entry also results from the consultation of the corresponding volume.

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

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

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

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

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

for this information.⁶

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

3. We can Work it Out: Problems and Solutions

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

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

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

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

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

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

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

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

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

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

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

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

4. Here Comes the Sun: Potentials

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

The first noticeable trend is the constant increase in the numbers of translated literary works published within this time frame: 1,082 (1930s), 1,681 (1940s) and 1,387 (1950-1955), which suggests there will be a very large increase for the numbers in this last decade once the second half of it is also included in the database. But perhaps the first question that comes to mind is to find out the dominant source language for the translated literature published in Portugal between 1930 and 1955. As Even-Zohar and Polysystem Theory had already suggested, and Pascale Casanova's *The World Republic of Letters* (2004) also underlines, translation takes place in an international literary field strongly marked by power relations between dominant and dominated national languages, literatures and cultures. Within this network, Portugal as an open culture, with Portuguese as a dominated language (to follow Casanova's terminology), would tend to translate considerably⁸ and, as expected, from French, the dominant center of the world republic of letters within this timeframe. Table 1 gives the list heads of source languages for 1930-1955.

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

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

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

The global analysis of the entries in the *Intercultural Literature* database proves that seven source languages represent over 83% of the total number of assumed translations of literary texts. As also expected, French is the predominant source language for these 25 years, representing one third of translated literature volumes published 1930-1955 (33.37%), but it is closely followed by English (27.73%), and (as expected) more distantly by Spanish (8.86%), German (5.22%), Italian (5.2%) and Russian (2.69%).⁹ The number of identified pseudotranslations, whose source language is here classified as Portuguese, proves this to be a significant phenomenon. And it may be even more significant than the current percentage of 5.95%. A considerable number of works whose source languages are unidentified (8.08%) correspond to works on which information is lacking regarding source text title, author's name or author's pseudonym, and this makes them predominantly probable candidates for pseudotranslation. Consequently, if we add these two categories together, the percentage of pseudotranslations in the corpus may rise to approximately 14%.

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

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

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

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

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

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

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

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

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

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

5. Hello, Goodbye: Final Remarks

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

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

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ABSTRACT

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

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

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

KEYWORDS

Translation Studies, History of Translation, Bibliography, Translation into Portuguese, Translated Literature.

RESUMO

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

Universidade Católica Portuguesa (CECC).

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

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

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