

Foreword

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Translation in Anthologies and Collections (19th and 20th Centuries)

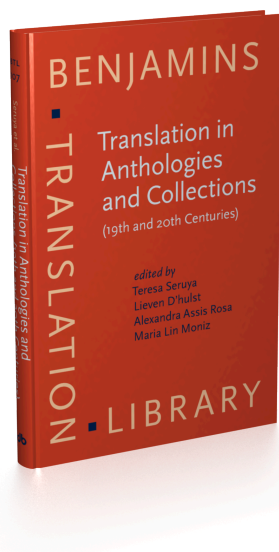
Edited by Teresa Seruya, Lieven D'hulst, Alexandra Assis Rosa and Maria Lin Moniz

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Foreword

As conspicuous forms of culture planning and intercultural exchange processes, anthologies and collections are, thus, well-known gateways for the introduction of foreign literary and non-literary texts and subjects to a target culture and, as such, privileged areas of research for both Translation and Reception Studies. This volume focuses on the status of collections and anthologies as spaces for intercultural encounters, forms of creative rewriting, as domestic offers of a partial canon for a given area of a foreign culture, be it an author, nation, literary genre, scientific domain, or other. Such a promising and seldom researched area opens up several paths to further research both in terms of the external and internal history of translation, including case studies and theoretical proposals. This volume organizes such different research paths into three different sections, preceded by a general overview of the subject. The first section considers the discursive – textual, peritextual, metatextual – features of translation anthologies and collections, as well as recent scholarly approaches towards anthologizing practices. The second one concentrates on the editorial policies that take part in processes of national and international canonization and image building. The third section is devoted to the many different forms and strategies of censorship conveyed by anthologies.

Section I: Discursive Practices and Scholarly Agency opens with an overview and future avenues for research about translation in anthologies and collections, the background and significance of this topic for several disciplinary areas. **Lieven D'hulst's** contribution chooses a genre perspective for the analysis of several definitions by contemporary dictionaries and encyclopaedias as well as a corpus of French translation anthologies and collections (1810–1840). D'hulst suggests that the concepts of collection and anthology have fulfilled a historical role as prototypes applicable to both originals and translation and discusses several features of their editorial and translational genericity. The introduction of the short story in English to a Portuguese reader is analysed by **Alexandra Assis Rosa** based on the analysis not only of regularities regarding the external history of short story anthologies in Portugal but also of the role of peritextual discourse introducing this genre. Based on Lambert and Van Gorp's model for translation description, **Marta Pinto** focuses on the metatextual information and the macro-level comparative analysis of the first anthology of classical Chinese poetry translated into Portuguese, in 1890, in order to describe how this anthology was indirectly

translated from the French edition by a Portuguese translator who could not speak or read Chinese, but, nevertheless, managed to become a national success. **Martha Cheung's** paper discusses the manifold roles played by a contemporary translation scholar and/or postcolonial translator by focusing on their positionality and agency as well as on the necessary negotiation of identity and representation in a 21st-century project of anthologizing Chinese discourse on translation. This section ends with a contribution by **José Antonio Sabio Pinilla**, offering a critical review of the role played in Translation Studies by fourteen anthologies of texts on translation theory, published in the Iberian Peninsula between 1987 and 2009. This paper addresses multiple questions, such as historiographic positions underlying the choice and presentation of the texts, canons of translation theory represented by the anthologies, rivalries between different Iberian cultural systems and the objectives of the anthology compilers.

Section II: National and International Canonization Processes opens with a discussion by **Ana Maria Bernardo** about the concepts of world poetry and about the process of national and international canonization based on a study of Portuguese and German anthologies of world poetry, performed within the framework of the Göttingen cultural approach. **João de Almeida Flor** considers the circuit of translated (para)literatures, in the stages of production, distribution and consumption in Portugal, based on the analysis of catalogues by very prestigious late 19th-century editors. Considering a selective corpus of short story translation anthologies, **Vanessa Castagna** takes a closer look at the role of the prestigious Portuguese editor, Portugália Editora, during the 1940s and 1950s in order to consider its influence in the formation of a literary canon. **Hanna Pięta** offers a description of the translation market of Polish literature in Portugal between 1855 and 2009, thus contributing to the overall knowledge of cultural exchanges between two (semi)peripheral cultures/languages by means of the analysis of publishers' strategies and policies as evidenced by a corpus of translated literature from Polish into Portuguese. **Teresa Seruya** ends this section with an analysis of the role of Empire in the national identity disseminated during the Estado Novo dictatorship in Portugal (1933–1974) as well as of Portuguese Orientalism in the composition of anthologies of Indian, Chinese and Japanese short stories, to unveil and discuss the de-historicized, universalized and stereotyped cultural image they create and disseminate.

Section III groups six contributions under the title **Selection and censorship**. The first paper by **Patricia Odber de Baubeta** pays particular attention to the collection *Série 15*, published by a well-known publishing house in Portugal before the 1974 Revolution and aimed at young children and teenagers, in order to bring forward concepts such as 'crossover' literature, 'double-crossing' or 'disneyfication',

and to reflect on the minor status accorded to children and juvenile literature. Understanding the political and ideological criteria underlying the organization of an anthology of German poetry in France during its Occupation is **Christine Lombez's** purpose, whose paper reveals how as expected the negotiation of the roles of occupier and occupied is a far from innocuous process. The following two papers revolve around the concept of pseudotranslation of different genres in Francoist Spain. **Cristina Gómez Castro** studies how science fiction narratives and horror tales were imported from North America and introduced in 1970s Francoist Spain through translation. Despite Censorship's tight control, as revealed by the censors' reports, this kind of literature achieved great success and even encouraged Spanish writers in the production of similar pseudotranslations. **Carmen Camus** explores Far West narratives also published in Franco's Spain and included in collections and anthologies disseminating translations of American Westerns but also a significant number of pseudotranslations. The microtextual analysis of one of these short stories is used to reveal that, even when the official censorship hand was not felt, translators and publishers resorted to self-censorship, pre-emptively avoiding any problems with the authorities. **Ibon Uribarri Zenekorta** describes the situation in early 19th-century Spain concerning the circulation of philosophical texts, fiercely controlled by censorship, and shows how the collections of translated texts on modern secular philosophy were used to fight the dominant Catholic ideology and its conservative values. The (dis)similarities concerning the publishing industry in two dictatorial regimes from 1949 to 1974 – Estado Novo in Portugal and Socialism in Hungary – are presented and discussed by **Zsófia Gombár**, whose paper ends this section and offers a comparative study of the reception of translated British literature in both countries, and discusses their respective political and cultural agendas.

Acknowledgments

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The Editors

